

# *Secret Leaves*



THE  
NOVELS  
OF  
WALTER  
SCOTT

*Judith Wilt*

# Secret Leaves The Novels Of Walter Scott

**Katrin Berndt, Alessa Johns**



## **Secret Leaves The Novels Of Walter Scott:**

**Secret Leaves** Judith Wilt,1985-10      **The Afterlives of Walter Scott** Ann Rigney,2012-03-08 Sir Walter Scott 1771 1832 once an immensely popular writer is now largely forgotten This book explores how works like Waverley Ivanhoe and Rob Roy percolated into all aspects of cultural and social life in the nineteenth century and how his work continues to resonate into the present day even if Scott is no longer widely read      **Handbook of the British Novel in the Long Eighteenth Century** Katrin Berndt,Alessa Johns,2022-07-18 The handbook offers a comprehensive introduction to the British novel in the long eighteenth century when this genre emerged to develop into the period s most versatile and popular literary form Part I features six systematic chapters that discuss literary intellectual socio economic and political contexts providing innovative approaches to issues such as sense and sentiment gender considerations formal characteristics economic history enlightened and radical concepts of citizenship and human rights ecological ramifications and Britain s growing global involvement Part II presents twenty five analytical chapters that attend to individual novels some canonical and others recently recovered These analyses engage the debates outlined in the systematic chapters undertaking in depth readings that both contextualize the works and draw on relevant criticism literary theory and cultural perspectives The handbook s breadth and depth clear presentation and lucid language make it attractive and accessible to scholar and student alike      Novel Politics Isobel Armstrong,2016-12-22 Novel Politics aims to change the current consensus of thinking about the nineteenth century novel This assumes that the novel is structured by bourgeois ideology and morality so that its default position is conservative and hegemonic Such critique comes alike from Marxists readers of nineteenth century liberalism and critics making claims for the working class novel and systematically under reads democratic imaginations and social questioning in novels of the period To undo such readings means evolving a new praxis of critical writing Rather than addressing the explicitly political and deeply limited accounts of the machinery of franchise and ballot in texts it is important to create a poetics of the novel that opens up its radical aspects This can be done partly by taking a new look at some classic nineteenth century political texts Mill De Tocqueville Hegel but centrally by exploring four claims the novel is an open Inquiry compare philosophical Inquiries of the Enlightenment contemporary with the novel s genesis a lived interrogation not a pre formed political document radical thinking requires radical formal experiment creating generic and ideological disruption simultaneously and putting the so called realist novel and its values under pressure the poetics of social and phenomenological space reveals an analysis of the dispossessed subject not the bildung of success or overcoming the presence of the aesthetic and art works in the novel is a constant source of social questioning Among texts discussed six novels of illegitimacy from Jane Austen to Scott to George Eliot and George Moore stand out because illegitimacy with its challenge to social norms is a test case for the novelist and a growing point of the democratic imagination      *Encyclopedia of Romanticism (Routledge Revivals)* Laura Dabundo,2009-10-15 First Published in 1992 this encyclopedia is designed to

survey the social cultural and intellectual climate of English Romanticism from approximately the 1780s and the French Revolution to the 1830s and the Reform Bill Focussing on the spirit of the age the book deals with the aesthetic scientific socioeconomic indeed the human environment in which the Romantics flourished The books considers poets playwrights and novelists critics editors and booksellers painters patrons and architects as well as ideas trends fads and conventions the familiar and the newly discovered The book will be of use for everyone from undergraduate English students through to thesis driven graduate students to teaching faculty and scholars

### **The Historical Novel in Nineteenth-Century Europe**

Brian Hamnett, 2011-11-24 Even at the height of its popularity in the early nineteenth century the historical novel faced criticism at many levels After its predominance in the 1810s and 1820s writers and historians shunned it as a travesty of their respective disciplines Even so the historical novel has frequently attracted a wide ranging public right up to the present day Brian Hamnett examines key novels by authors including Scott Balzac Manzoni Dickens Eliot Flaubert Fontane Gald s and Tolstoy revealing the contradictions inherent in this form of fiction and exposing the challenges writers faced in attempting to represent a reality that linked past and present He argues that the historical novel in the nineteenth century was a common European phenomenon with considerable interconnection of themes and periods Accordingly the book ranges from the British Isles and France through the Germanic territories Italy and Spain to the Russian Empire identifying the different objectives and phases of the historical novel Although historical novels did appear in the two previous centuries the form came to maturity in the nineteenth century a consequence of the developing nature of history as a discipline distinct from literature and philosophy and the increasing primacy of the novel for writers and the reading public Yet the frontiers between history and literature remained blurred and the two disciplines continued to influence one another as each sought a faithful representation of human experience

### **The Achievement of Literary Authority**

Ina Ferris, 2019-01-24 Although literary historians have largely neglected them Sir Walter Scott s Waverley Novels mark a pivotal moment in the formation of the modern literary field Ina Ferris argues exemplifying the complex intersections of gender and genre in the evolution of nineteenth century literary authority Focusing on the critical reception of Scott s early works Ferris shows how their extraordinary success propelled the novel from the margins of the culture into the literary hierarchy Drawing on the insights of poststructuralist feminist and Bakhtinian theory Ferris reconstructs reviewers debates about fiction at several critical points in Scott s career His literary authority and innovative power she maintains depended on the way in which his historical novels responded to the anxieties about discourse and modernity expressed in the literary reviews Gender was a central source of anxiety and the manliness of Scott s historical novels was decisive in their legitimation of the novel It was largely through a problematic allegiance to the female genre of romance however that the Waverley Novels both recuperated fiction for male reading and helped to redefine for the nineteenth century the writing of history itself Ferris locates the Waverley Novels in relation to fiction and history by such contemporaries of Scott s as Maria Edgeworth Lady Morgan John Galt James

Hogg Augustin Thierry and Thomas Babington Macaulay Students of the novel feminist critics and others interested in the relations between history and fiction will want to read *The Achievement of Literary Authority Form and Feeling in Modern Literature* Isobel Armstrong, 2017-12-02 Essays short stories and poems by eminent creative writers critics and scholars from three continents celebrate the literary achievements of Barbara Hardy the foremost exponent of close critical reading in the latter half of the twentieth century and today Her work as the essays in the volume bear witness encompasses 19th and 20th century British fiction poetry and Shakespeare In addition to an introduction outlining and assessing Hardy's career and writing there is an extensive bibliography of her work Comparatively short concise essays stories and poems by twenty distinguished hands express the eclectic nature of Barbara Hardy's work and themselves form a many faceted critical creative gathering *Form and Feeling* moves away from the traditional festschrift to create an innovative critical genre that reflects the variety and nature of its subject's work In addition to Barbara Hardy's own writing authors and subjects treated include Anglo Welsh poetry nineteenth century fiction Margaret Atwood Wilkie Collins Ivy Compton Burnet Charles Dickens George Eliot Elizabeth Gaskell G M Hopkins Wyndham Lewis George Meredith Alice Meynell Harriet Beecher Stowe Shakespeare and W B Yeats amongst others *The Historical Novel in Europe, 1650-1950* Richard Maxwell, 2012-05-10 This book examines how the French invention and the Scottish re-invention of historical fiction prepared the genre's popularity during the nineteenth and twentieth centuries *Sentimental Masculinity and the Rise of History, 1790-1890* Mike Goode, 2009-05-14 Challenges the received account of the way in which modern historical thought developed in the nineteenth century **The Encyclopedia of Romantic Literature, 3 Volume Set** Frederick Burwick, Nancy Moore Goslee, Diane Long Hoeveler, 2012-01-30 The Encyclopedia of Romantic Literature is an authoritative three volume reference work that covers British artistic literary and intellectual movements between 1780 and 1830 within the context of European transatlantic and colonial historical and cultural interaction Comprises over 275 entries ranging from 1 000 to 6 500 words arranged in A Z format across three fully cross referenced volumes Written by an international cast of leading and emerging scholars Entries explore genre development in prose poetry and drama of the Romantic period key authors and their works and key themes Also available online as part of the Wiley Blackwell Encyclopedia of Literature providing 24/7 access and powerful searching browsing and cross referencing capabilities **A New Companion to The Gothic** David Punter, 2015-09-08 The thoroughly expanded and updated New Companion to the Gothic provides a series of stimulating insights into Gothic writing its history and genealogy The addition of 12 new essays and a section on Global Gothic reflects the direction Gothic criticism has taken over the last decade Many of the original essays have been revised to reflect current debates Offers comprehensive coverage of criticism of the Gothic and of the various theoretical approaches it has inspired and spawned Features important and original essays by leading scholars in the field The editor is widely recognized as the founder of modern criticism of the Gothic *Contesting the Gothic* James Watt, 1999-06-28 James Watt's historically

grounded account of Gothic fiction first published in 1999 takes issue with received accounts of the genre as a stable and continuous tradition Charting its vicissitudes from Walpole to Scott Watt shows the Gothic to have been a heterogeneous body of fiction characterized at times by antagonistic relations between various writers or works Central to his argument about these works writing and reception is a nuanced understanding of their political import Walpole's attempt to forge an aristocratic identity the loyalist affiliations of many neglected works of the 1790s a reconsideration of the subversive reputation of *The Monk* and the ways in which Radcliffean romance proved congenial to conservative critics Watt concludes by looking ahead to the fluctuating critical status of Scott and the Gothic and examines the process by which the Gothic came to be defined as a monolithic tradition in a way that continues to exert a powerful hold

**Walter Scott and Fame** Robert Mayer, 2017-03-01 *Walter Scott and Fame* is a study of correspondences between Scott and socially and culturally diverse readers of his work in the English speaking world in the early nineteenth century Examining authorship reading and fame the book is based on extensive archival research especially in the collection of letters to Scott in the National Library of Scotland Robert Mayer demonstrates that in Scott's literary correspondence constructions of authorship reading strategies and versions of fame are posited even theorized Scott's reader correspondents invest him with power but they also attempt to tap into or appropriate some of his authority Scott's version of authorship sets him apart from important contemporaries like Wordsworth and Byron who adhered at least as Scott viewed the matter to a rarefied conception of the writer as someone possessed of extraordinary power The idea of the author put in place by Scott in dialogue with his readers establishes him as a powerful figure who is nevertheless subject to the will of his audience Scott's literary correspondence also demonstrates that the reader can be a very powerful figure and that we should regard reading not just as the reception of texts but also as the apprehension of an author function Thus Scott's correspondence makes it clear that the relationship between authors and readers is a dynamic often fraught connection which needs to be understood in terms of the new culture of celebrity that emerged during Scott's working life Along with Byron the study shows Scott was at the centre of this transformation

Honor, Romanticism, and the Hidden Value of Modernity Jamison Kantor, 2023-01-19 This rich cultural history shows how honor as much as freedom inspired poets novelists and abolitionists of the nineteenth century

Scotland, Britain, Empire Kenneth McNeil, 2007 *Scotland Britain Empire* takes on a cliché that permeates writing from and about the literature of the Scottish Highlands Popular and influential in its time this literature fell into disrepute for circulating a distorted and deforming myth that aided in Scotland's marginalization by consigning Scottish culture into the past while drawing a mist over harsher realities Kenneth McNeil invokes recent work in postcolonial studies to show how British writers of the Romantic period were actually shaping a more complex national and imperial consciousness He discusses canonical works the works of James Macpherson and Sir Walter Scott and noncanonical and nonliterary works particularly in the fields of historiography anthropology and sociology This book calls for a rethinking of the romanticization of the Highlands and shows

that Scottish writing on the Highlands reflects the unique circumstances of a culture simultaneously feeling the weight of imperial anglobalization while playing a vital role in its inception While writers from both sides of the Highland line looked to the traditions language and landscape of the Highlands to define their national character the Highlands were deemed the space of the primitive like other spaces around the globe brought under imperial sway But this concern with the value and fate of indigenusness was in fact a turn to the modern Real Money and Romanticism Matthew Rowlinson,2010-05-27

Modern systems of paper money and intellectual property became established in the Romantic period Matthew Rowlinson shows how a new conception of material artefacts as the bearers of abstract value shaped Romantic conceptions of character material culture and labour **Space and Narrative in the Nineteenth-Century British Historical Novel** Tom

Bragg,2016-03-31 Demonstrating that nineteenth century historical novelists played their rational trustworthy narrators against shifting and untrustworthy depictions of space and place Tom Bragg argues that the result was a flexible form of fiction that could be modified to reflect both the different historical visions of the authors and the changing aesthetic tastes of the reader Bragg focuses on Scott William Harrison Ainsworth and Edward Bulwer Lytton identifying links between spatial representation and the historical novel s multi generic rendering of history and narrative Even though their understanding of history and historical process could not be more different all writers employed space and place to mirror narrative stimulate discussion interrogate historical inquiry or otherwise comment beyond the rational factual narrator s point of view Bragg also traces how landscape depictions in all three authors works inculcated heroic masculine values to show how a dominating theme of the genre endures even through widely differing versions of the form In taking historical novels beyond the localized questions of political and regional context Bragg reveals the genre s relevance to general discussions about the novel and its development Nineteenth century readers of the novel understood historical fiction to be epic and serious moral and healthful patriotic but also universal Space and Narrative in the Nineteenth Century British Historical Novel takes this readership at its word and acknowledges the complexity and diversity of the form by examining one of its few continuous features a flexibly metaphorical valuation of space and place *Romanticism and the Question of the Stranger* David

Simpson,2024-05-31 In our post 9 11 world the figure of the stranger the foreigner the enemy the unknown visitor carries a particular urgency and the force of language used to describe those who are different has become particularly strong But arguments about the stranger are not unique to our time In *Romanticism and the Question of the Stranger* David Simpson locates the figure of the stranger and the rhetoric of strangeness in romanticism and places them in a tradition that extends from antiquity to today Simpson shows that debates about strangers loomed large in the French Republic of the 1790s resulting in heated discourse that weighed who was to be welcomed and who was to be proscribed as dangerous Placing this debate in the context of classical biblical and other later writings he identifies a persistent difficulty in controlling the play between the despised and the desired He examines the stranger as found in the works of Coleridge Austen Scott and Southey

as well as in depictions of the betrayals of hospitality in the literature of slavery and exploration as in Mungo Park's *Travels* and Stedman's *Narrative* and portrayals of strange women in de Staël, Rousseau and Burney. Contributing to a rich strain of thinking about the stranger that includes interventions by Ricoeur and Derrida, *Romanticism and the Question of the Stranger* reveals the complex history of encounters with alien figures and our continued struggles with romantic concerns about the unknown.

**Representing and Interrogating Dueling, Caning, and Fencing during the British Romantic Period** William D. Brewer, 2025-02-21 *Representing and Interrogating Dueling, Caning, and Fencing during the British Romantic Period* examines Romantic era representations of physical interpersonal conflict and the ways in which they reflect, challenge, and subvert gender roles, class hierarchies, and racial and ethnic stereotypes. Along with fictional depictions of one-on-one physical aggression by writers such as Mary Robinson, William Godwin, Walter Scott, Lord Byron, and Mary Shelley, it considers historical accounts of honor violence. While recent studies of honor disputes during the Romantic period have tended to focus on the codified formal duel, this book considers other forms of physical aggression as well, including unritualized duels, assassinations, canings, public fencing bouts, boxing matches, and brawls. William Brewer argues that many Romantic era Britons found the aristocratic chivalric code compatible with bourgeois commercial values. Although the middle classes were on the ascendant during the decades before the Great Reform Bill, British society continued to affirm the chivalric ideals of honor, physical courage, duty, service, loyalty, and reverence toward women. Romantic period representations and interrogations of physical conflict and toxic masculinity, along with the affirmative portrayals in Mary Shelley's fiction of pacifistic and nurturing models of masculinity, continue to resonate today and testify to the ongoing struggle to contend with and regulate interpersonal aggression.



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