

Landscapes of Memory

Turner as Illustrator to Scott



Gerald Finley

Landscapes Of Memory Turner As Illustrator To Scott

J. Twyning



Landscapes Of Memory Turner As Illustrator To Scott:

Landscapes of Memory Gerald Finley, 2024-03-29 This title was originally published in 1980 This title was originally published in 1980 *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 ***The Fictions of Romantic Tourism*** George Dekker, 2005 This book explores the interrelationships between British fiction and tourism 1745 1830 especially as these are exemplified in the novels and tours of three of the most important Romantic novelists Its author shows that the imaginative reshaping of humdrum reality characteristic of the fiction of Ann Radcliffe Mary Shelley and Sir Walter Scott was also widely practiced by tourists who shared the same liberating Romantic aesthetic ***Picturing Scotland through the Waverley Novels*** Richard J. Hill, 2016-04-22 Innovative and accessibly written *Picturing Scotland* examines the genesis and production of the first author approved illustrations for Sir Walter Scott's *Waverley* novels in Scotland Consulting numerous neglected primary sources Richard J Hill demonstrates that Scott usually seen as disinterested in the mechanics of publishing actually was at the forefront of one of the most innovative publishing and printing trends the illustrated novel Hill examines the historical precedents influences and innovations behind the creation of the illustrated editions tracking Scott's personal interaction with the mechanics of the printing and illustration process as well as Scott's opinions on visual representations of literary scenes Of particular interest is Scott's relationships with William Allan and Alexander Nasmyth two important early nineteenth century Scottish artists As the first illustrators of the *Waverley* novels their work provided a template for one of the more lucrative publishing phenomena Informed by meticulous close readings of Scott's novels and augmented by a bibliographic catalogue of illustrations *Picturing Scotland* is an important contribution to Scott studies the development of the illustrated novel and publishing history *Picturing the Past* Rosemary Mitchell, 2000-07-13 This monograph is a wide ranging and sophisticated analysis of representations in text and image of the English past between 1830 and 1870 It consists of a series of inter related case studies of illustrated history books ranging from editions of David Humes *History of England* to W H Ainsworth's *The Tower of London* 1840 It contributes to present debates on nationalism highlighting the complex and variable nature of cultural constructions of identity Simultaneously it offers an overall interpretation of historiographical change in early and mid Victorian Britain focusing in particular on the transition from picturesque reconstructions of the English past to the scientific approaches of the professional historian Genuinely interdisciplinary *Picturing the Past* presents new perspectives on traditional studies of Victorian historiography literature and illustration It explores relationships between text and image author illustrator and publisher in the production of illustrated historical texts often drawing on neglected material in publishers archives The tendency to analyse text and image fiction and non fiction

popular and elite publications in isolation from each other is challenged in the interests of a more complex and nuanced portrait of the middle class Victorian historical consciousness

Landscape Barbara Bender, 2024-11-01 This book is about the complexity and power of landscape The authors geographers anthropologists and archaeologists explore landscape as something subjective that alters through time and space and that is created by people through their experience and contact with the world around them

Turner and the Whale Jason Edwards, 2017-10-19 This is the guide to the exhibition Turner and the Whale at the Hull Maritime Museum in Autumn 2017 which brings together for the first time in the UK 3 of the 4 whaling pictures Turner was at work on in 1845 1846 As part of the city of Hull s year as the UK Capital of Culture the exhibition guide will bring the Turner whaling pictures into context with key parts of the Hull collections including natural historical specimens whaler carvings and Inuit art

The Photobook Patrizia Di Bello, Colette Wilson, Shamoon Zamir, 2020-08-07 The photograph found a home in the book before it won for itself a place on the gallery wall Only a few years after the birth of photography the publication of Henry Fox Talbot s *The Pencil of Nature* heralded a new genre in the history of the book one in which the photograph was the primary vehicle of expression and communication or stood in equal if sometimes conflicted partnership with the written word In this book practicing photographers and writers across several fields of scholarship share a range of fresh approaches to reading the photobook developing new ways of understanding how meaning is shaped by an image s interaction with its text and context and engaging with the visual tactile and interactive experience of the photobook in all its dimensions Through close studies of individual works the photobook from fetishised objet d art to cheaply printed booklet is explored and its unique creative and cultural contributions celebrated

In the Mind's Eye Alexandra K. Wettlaufer, 2021-11-08 This comparative interdisciplinary study investigates the relationship between literature and the visual arts in France and Britain from 1750 1900 Through a close examination of the prose writings of Diderot Baudelaire and Ruskin read against the background of contemporary philosophy aesthetics and theories of language *In the Mind's Eye* proposes a new interpretation of the influence and rivalries underlying the development of art criticism as a genre during this period The visual impulse the desire to transcend the limitations of language and make the reader see is located within the historical traditions of ekphrasis enargeia and the paragone while in each chapter the individual author s theories of the mind memory and imagination provide a critical framework for his stylistic experiments *In the Mind's Eye* presents an in depth analysis of the cultural theoretical and aesthetic implications of artistic border crossings and by contextualizing the movement toward visual verbal hybridity in the fiction and criticism of Diderot Baudelaire and Ruskin brings new perspectives to nineteenth century studies in art and literature

The Shock of the Real G. Wood, 2016-04-30 Already in the century before photography s emergence as a mass medium a diverse popular visual culture had risen to challenge the British literary establishment The bourgeois fashion for new visual media from prints and illustrated books to theatrical spectacles and panoramas rejected high Romantic concepts of original genius and the sublime

in favor of mass produced images and the thrill of realistic effects In response the literary elite declared the new visual media an offense to Romantic idealism Simulations of nature Coleridge declared are loathsome and disgusting The Shock of the Real offers a tour of Romantic visual culture from the West End stage to the tourist filled Scottish Highlands from the panoramas of Leicester Square to the photography studios of Second Empire Paris But in presenting the relation between word and image in the late Georgian age as a form of culture war the author also proposes an alternative account of Romantic aesthetic ideology as a reaction not against the rationalism of the Enlightenment but against the visual media age being born

Specters of the Atlantic Ian Baucom, 2005-12-16 In September 1781 the captain of the British slave ship Zong ordered 133 slaves thrown overboard enabling the ship's owners to file an insurance claim for their lost cargo Accounts of this horrific event quickly became a staple of abolitionist discourse on both sides of the Atlantic Ian Baucom revisits in unprecedented detail the Zong atrocity the ensuing court cases reactions to the event and trials and the business and social dealings of the Liverpool merchants who owned the ship Drawing on the work of an astonishing array of literary and social theorists including Walter Benjamin Giovanni Arrighi Jacques Derrida and many others he argues that the tragedy is central not only to the trans Atlantic slave trade and the political and cultural archives of the black Atlantic but also to the history of modern capital and ethics To apprehend the Zong tragedy Baucom suggests is not to come to terms with an isolated atrocity but to encounter a logic of violence key to the unfolding history of Atlantic modernity Baucom contends that the massacre and the trials that followed it bring to light an Atlantic cycle of capital accumulation based on speculative finance an economic cycle that has not yet run its course The extraordinarily abstract nature of today's finance capital is the late eighteenth century system intensified Yet as Baucom highlights since the late 1700s this rapacious speculative culture has had detractors He traces the emergence and development of a counter discourse he calls melancholy realism through abolitionist and human rights texts British romantic poetry Scottish moral philosophy and the work of late twentieth century literary theorists In revealing how the Zong tragedy resonates within contemporary financial systems and human rights discourses Baucom puts forth a deeply compelling utterly original theory of history one that insists that an eighteenth century atrocity is not past but present within the future we now inhabit

The Imprint of the Picturesque on Nineteenth-Century British Fiction Alexander M. Ross, 2006-01-01 Despite the negative criticism directed at its sentiment its heartlessness its superficiality the picturesque remained in both art and fiction of Victorian England a mode of seeing that even the greatest of the artists and novelists relied upon from time to time so that their viewers and readers could rejoice in the instant recognition of place and character distinctly limned and sometimes subtly enough to elicit sympathy Preface After briefly tracing the development of the theory of the picturesque in the eighteenth century writings of William Gilpin Sir Uvedale Price and Richard Payne Knight and examining how nineteenth century novelists accommodated aesthetic theory to the practice of fiction Ross focuses on the use of the picturesque in the works of Sir Walter Scott Charlotte Bronte Charles

Dickens George Eliot and Thomas Hardy The persistence of the picturesque through novels ranging from Waverley to Jude the Obscure and in writers like Dickens and Eliot who had little respect for its conventions attests to its strength and attraction in nineteenth century literature

Turner James Hamilton, 2014-09-18 THE DEFINITIVE BIOGRAPHY OF J M W TURNER REISSUED TO MARK THE 250TH ANNIVERSARY OF HIS BIRTH A pleasure to read A S BYATT With splendid clarity and shrewd humour James Hamilton evokes the visceral world of a great artist and a fascinating character MIKE LEIGH Academy Award winning director of Mr Turner J M W Turner became an Associate of the Royal Academy in 1799 aged just twenty four As influential collectors competed to buy his paintings he travelled widely in an era defined by industrial change and social turbulence he observed both landscape and people gathering material for a series of works that would come to express the collective identity of Britain Blending vibrant biography and art history James Hamilton paints a remarkable portrait of an eccentric and enigmatic figure He examines the fascinating conflicts of Turner s life and legacy revealing him to be a giant of the nineteenth century and a beacon for the twenty first Visions of Britain, 1730-1830 Sebastian Mitchell, 2013-05-14 This is a revisionist study of the literary and visual representation of the nation in the century following the formation of the British state It argues that the most engaging accounts of Great Britain subject their imagery to sustained artistic pressure threatening to dismantle the national vision at the moment of its construction **J.M.W. Turner and the Subject of History** Leo Costello, 2017-07-05 J M W Turner and the Subject of History is an in depth consideration of the artist s complex response to the challenge of creating history paintings in the early nineteenth century Structured around the linked themes of making and unmaking of creation and destruction this book examines how Turner s history paintings reveal changing notions of individual and collective identity at a time when the British Empire was simultaneously developing and fragmenting Turner similarly emerges as a conflicted subject one whose artistic modernism emerged out of a desire to both continue and exceed his eighteenth century aesthetic background by responding to the altered political and historical circumstances of the nineteenth century **Frolics in the Face of Europe** Iain Gordon Brown, 2021-01-29 The first evaluation for many years of Scott as a traveller and the first ever single treatment of all his Continental travels Detailed discussion of his late in life venture to the Mediterranean in 1831 1832 drawing on fresh source material and re evaluating evidence for his time in Naples and Rome in a new light Deals as much with those trips dreamed of and planned but not accomplished as with those actually achieved projected journeys to Spain and Portugal Germany and Switzerland Profusely illustrated with some unpublished colour and mono photographs from the author s and other private collections Sir Walter Scott 1771 1832 wrote frequently of his desire to travel widely in Europe He made however only three Continental ventures Two were to Belgium and Paris Shortly before his death he at last journeyed to the Mediterranean His time in Naples and Rome provoked both interest and sadness most of all it caused him to reflect on the Scotland of his mind and heart These trips are full of interest but so are the many other schemes Scott entertained for wider travelling notably to

Spain and Portugal Switzerland and Germany In Frolics in the Face of Europe Sir Walter Scott Continental Travel and the Tradition of the Grand Tour all are examined in the context of the Grand Tour tradition and in the new kind of romantic travel that after 1815 came to replace it By drawing on Scott s letters and journal on his verse prose fiction and the literature of travel which gave him such a wide knowledge of the world without even leaving his library at Abbotsford many social literary and artistic connections are made Events places and personalities are linked often in surprising ways This book offers a fresh view of Scott as the 250th anniversary of his birth approaches *Scott the Rhymer* Nancy Moore Goslee, 2014-07-15

Renewed arguments over the definition of Romanticism warrant a new look at the narrative poetry of Sir Walter Scott Nancy Moore Goslee s study the first full treatment of Scott s poems in many years will do for his poetry what Judith Wilt s book has done for his novels Already a subtle reader of the high Romantics and their celebrations of the visionary imagination Goslee draws upon several recent critical developments for this study of Scott a growing tendency among critics of his novels to see romance as a positive strength the broader development of narrative theory and feminist theory Like Thomas the Rhymer the half historical half mythic minstrel who rides off with the elfin queen Scott s poems repeatedly accept the world of romance and yet challenge it often wittily with an array of hermeneutic perspectives upon its function The perspectives Goslee considers most fully are the development of poetry from a communal oral performance to a written published document the larger more violent development of Scottish and British history from feudal to modern cultures and the repeated contrast in that succession of cultures between the limited passive role of most actual women and their active powerful role as elfin queen or enchantress in the romance As if drawn toward yet simultaneously repelled by such women Scott alternates between poems in which enchantresses seem to control their worlds and those in which women are only pawns desirable for the land they inherit The poems of the latter group are more realistically historical in plot turning upon major battles those of the former are more romantic and magical Yet both follow similar narrative patterns derived from medieval and especially Renaissance romance Both too show a wandering in more primitive violent societies which delays the rational gradual progress seen as cultural salvation by Enlightenment historians **From an Antique Land** Anne MacLeod, 2012-11-05

This book looks at visual images as an alternative and undervalued source of evidence for ideas about the Scottish Gaidhealtachd in the period 1700 1880 Illustrated with 100 plates it brings together many little known and previously unrelated images Addressing the textual bias inherent in Scottish historical studies the book examines a broad range of maps plans paintings drawings sketches and printed images arguing that the concept of antiquity was the single most powerful influence driving the visual representation of the Highlands and Islands from 1700 to 1880 and indeed beyond Successive chapters look at archaeological ethnological and geological motives for visualising the Highlands and at the bias in favour of antiquity which resulted from the spread of these intellectual influences into the fine arts The book concludes that the shadow of time which hallmarked visual representations of the region resulted in a preservationist mentality which has had powerful repercussions

for approaches to Highland issues down to the present day The book will appeal to historians art historians cultural geographers and the general reader interested in Highland history and culture **J. M. W. Turner** Luke Herrmann,2007-08-09 Definitive concise and very interesting From William Shakespeare to Winston Churchill the Very Interesting People series provides authoritative bite sized biographies of Britain s most fascinating historical figures people whose influence and importance have stood the test of time Each book in the series is based upon the biographical entry from the world famous Oxford Dictionary of National Biography The Very Interesting People series includes the following titles 1 William Shakespeare by Peter Holland 2 George Eliot by Rosemary Ashton 3 Charles Dickens by Michael Slater 4 Charles Darwin by Adrian Desmond James Moore and Janet Browne 5 Isaac Newton by Richard S Westfall 6 Elizabeth I by Patrick Collinson 7 George III by John Cannon 8 Benjamin Disraeli by Jonathan Parry 9 Christopher Wren by Kerry Downes 10 John Ruskin by Robert Hewison 11 James Joyce by Bruce Stewart 12 John Milton by Gordon Campbell 13 Jane Austen by Marilyn Butler 14 Henry VIII by Eric Ives 15 Queen Victoria by K D Reynolds and H C G Matthew 16 Winston Churchill by Paul Addison 17 Oliver Cromwell by John Morrill 18 Thomas Paine by Mark Philp 19 J M W Turner by Luke Herrmann 20 William and Mary by Tony Claydon and W A Speck Forms of English History in Literature, Landscape, and Architecture J. Twynning,2012-10-15 An exploration of the way English literature has interacted with architectural edifices and the development of landscape as a national style from the Middle Ages to the 19th Century Analyzing texts in relation to cultural artefacts each chapter demonstrates the self conscious production of English consciousness as its most enduring history

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