

The Monk N E Oxford Worlds Classics

Populism, Gender, and Sympathy in the Romantic Novel is a richly historicized account that explores anxieties about crowds, fiction and disguise, women authors, and unstable gender roles. James P. Carson argues that the Romantic novel is a form individualizing in its address, which exploits popular materials and stretches formal boundaries in an attempt to come to terms with the masses. Informed by Bakhtin, Foucault, and Freud, this book offers fresh new readings of works by Sir Walter Scott, William Godwin, Matthew Lewis, Charles Robert Maturin, and Mary Shelley. Eighteenth-century England witnessed major social and economic changes, including the commodification of property, person and text through legal containments—enclosure, coverture, primogeniture, copyright. English Gothic authors responded with tropes that worked to dispel the assurances of possession—the contested castle, the beleaguered yet enduring woman, the haunting ghost, the disjointed narrative—warning that seemingly mundane codes of ownership have menacing implications, such as the civil death of women through marriage. This book explores the masterplot of the English Gothic text as a response to the Enlightenment’s rational certainty regarding possession of self, property and narrative.

A new index villaris for England and Wales; including the southern part of Scotland (to accompany Cary's Map of England and Wales).“A” New Index Villaris For England And Wales; Including Also The Southern Part Of ScotlandContaining All The Cities, Market And Borough Towns, (With The Days On Which Their Markets Are Held, And The Number Of Members Returned To Parliament;)

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Parishes, (With Their Church Distinctions;) Principal Hamlets , &c. &c. Shewing The Bearing Of Each To The Nearest Market Town, Or Other Place Of EminenceA Geographical Dictionary of England and WalesMonk LewisA Critical BiographyUniversity of Toronto Press

An intriguing overview of Gothic literature

Virginia Woolf once commented that the central image in *Robinson Crusoe* is an object—a large earthenware pot. Woolf and other critics pointed out that early modern prose is full of things but bare of setting and description. Explaining how the empty, unvisualized spaces of such writings were transformed into the elaborate landscapes and richly upholstered interiors of the Victorian novel, Cynthia Sundberg Wall argues that the shift involved not just literary representation but an evolution in cultural perception. In *The Prose of Things*, Wall analyzes literary works in the contexts of natural science, consumer culture, and philosophical change to show how and why the perception and representation of space in the eighteenth-century novel and other prose narratives became so textually visible. Wall examines maps, scientific publications, country house guides, and auction catalogs to highlight the thickening descriptions of domestic interiors. Considering the prose works of John Bunyan, Samuel Pepys, Aphra Behn, Daniel Defoe, Samuel Richardson, David Hume, Ann Radcliffe, and Sir Walter Scott, *The Prose of Things* is the first full account of the historic shift in the art of describing.

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The secrets of Arthurian history revealed

What if historical fiction were understood as a disfiguring of calculus? Or poems enacting the formation and breakdown of community as expositions of irrational numbers? What if, in other words, literary texts possessed a kind of mathematical

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unconscious? The persistence of the rhetoric of "two cultures," one scientific, the other humanities-based, obscures the porous border and productive relationship that has long existed between literature and mathematics. In eighteenth-century Scottish universities, geometry in particular was considered one of the humanities; anchored in philosophy, it inculcated what we call critical thinking. But challenges to classical geometry within the realm of mathematics obligated Scottish geometers to become more creative in their defense of the traditional discipline; and when literary writers and philosophers incorporated these mathematical problems into their own work, the results were not only ingenious but in some cases pioneering. *Literature After Euclid* tells the story of the creative adaptation of geometry in Scotland during and after the long eighteenth century. It argues that diverse attempts in literature and philosophy to explain or even emulate the geometric achievements of Isaac Newton and others resulted in innovations that modify our understanding of descriptive and bardic poetry, the aesthetics of the picturesque, and the historical novel. Matthew Wickman's analyses of these innovations in the work of Walter Scott, Robert Burns, James Thomson, David Hume, Thomas Reid, and other literati change how we perceive the Scottish Enlightenment and the later, modernist ethos that purportedly relegated the "classical" Enlightenment to the dustbin of history. Indeed, the Scottish Enlightenment's geometric imagination changes how we see literary history itself.

The eighteenth century saw the first significant phase of cultural interchange between Britain and Germany. This study examines the part played in this process by women writers, who were entering the literary world in large numbers for the first time. It asks whether women - as readers, translators, and authors - were particularly receptive to the work of other

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women, and whether a cross-cultural female literary tradition emerged during the period. The study offers a detailed case-study of the German writer Benedikte Naubert, now known for her collection of fairy-tales but also a prolific novelist. It looks first at Naubert's engagement with English literature, that is to say at her numerous translations of English novels, and at the ways in which Anglophilia influenced the production of her own fiction. It establishes how Naubert's interest in England and English literature was related to her position as a woman writer. It then examines the reception of her novels and stories in Britain, questioning how far the response to her texts can be linked to issues of gender. Naubert's work is compared throughout to that of other women writers, and the study thus sheds new light on the extent to which cross-cultural interchange influenced the development of women's writing in both countries.

While Plato recommended expelling poets from the ideal society, W. H. Auden famously declared that poetry makes nothing happen. The 19 contributions to the present book avoid such polarized views and, responding in different ways to the "ethical turn" in narrative theory, explore the varied ways in which narratives encourage readers to ponder matters of right and wrong. All work from the premise that the analysis of narrative ethics needs to be linked to a sensitivity to esthetic (narrative) form. The ethical issues are accordingly located on different levels. Some are clearly presented as thematic concerns within the text(s) considered, while others emerge through (or are generated by) the presentation of character and event by means of particular narrative techniques. The objects of analysis include such well-known or canonical texts as Biblical Old Testament stories, Mark Twain's *Huckleberry Finn*, J. R. R. Tolkien's *The Lord of the Rings*, Vladimir Nabokov's *Lolita*, Jonathan Littell's *The Kindly Ones*, Ann Radcliffe's *The Italian* and Matthew

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Lewis's *The Monk*. Others concentrate on less-well-known texts written in languages other than English. There are also contributions that investigate theoretical issues in relation to a range of different examples.

A modern critical biography of Matthew Gregory Lewis (1775-1818), until now neglected as a cultural figure. This is the first study to consider all of Lewis's works and their connections to his personal and public life.

Examines representations of women and femininity in Old English poetry and prose.

A comparative reading of the "literary" works of Thomas Walsingham, highlighting his reaction to contemporary historical events.

This new study argues that modernist literature is characterised by a 'multilingual turn'. Examining the use of different languages in the fiction of a range of writers, including Lawrence, Richardson, Mansfield, Rhys, Joyce and Beckett, Taylor-Batty demonstrates the centrality of linguistic plurality to modernist forms of defamiliarisation. The renowned Oxford Dictionary of Saints returns in a revised and updated form, providing concise accounts of the lives, cults, and artistic associations of over 1,400 saints, from the famous to the obscure. Featuring new entries on recently canonized saints from around the world, and a new appendix on pilgrimages.

Five years in the writing by one of science fiction's most honored authors, *Doomsday Book* is a storytelling triumph. Connie Willis draws upon her understanding of the universalities of human nature to explore the ageless issues of evil, suffering and the indomitable will of the human spirit. For Kivrin, preparing an on-site study of one of the deadliest eras in humanity's history was as

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simple as receiving inoculations against the diseases of the fourteenth century and inventing an alibi for a woman traveling alone. For her instructors in the twenty-first century, it meant painstaking calculations and careful monitoring of the rendezvous location where Kivrin would be received. But a crisis strangely linking past and future strands Kivrin in a bygone age as her fellows try desperately to rescue her. In a time of superstition and fear, Kivrin—barely of age herself—finds she has become an unlikely angel of hope during one of history's darkest hours. Praise for *Doomsday Book* “A stunning novel that encompasses both suffering and hope. . . . The best work yet from one of science fiction’s best writers.”—The Denver Post “Splendid work—brutal, gripping and genuinely harrowing, the product of diligent research, fine writing and well-honed instincts, that should appeal far beyond the normal science-fiction constituency.”—Kirkus Reviews (starred review) “The world of 1348 burns in the mind’s eye, and every character alive that year is a fully recognized being. . . . It becomes possible to feel . . . that Connie Willis did, in fact, over the five years *Doomsday Book* took her to write, open a window to another world, and that she saw something there.”—The Washington Post *Book World Presents* an alphabetical reference guide detailing the lives and works of authors associated with Gothic literature.

This book reads the Gothic corpus with a thoroughly postmodern critical apparatus, pointing out that the Gothic Sublime anticipates our own doomed desire to pass beyond the hyperreal. A highly sophisticated theoretical reading of

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key texts of the Gothic, this book allows the reader to re-live the Gothic, not simply as a nostalgic relic or a pre-romantic aberration, but as a living presence that has strong resonances with the postmodern condition.

The Christian Tradition, formerly published by Pearson/Prentice Hall, introduces students at the beginning of the third millennium to a religion that has evolved over and shaped two previous millennia. With particular focus placed on the social and cultural background to this tradition, the text provides a stimulating survey of the history of Christianity from its Jewish roots to the challenges it faces in the twenty-first century. This innovative text weaves a consideration of the arts, spirituality, religious life and practice—especially among the laity, women, and others outside the dominant institutional tradition—into its rich historical narrative, and offers a comprehensive and diverse view of the course of Christian history

Paradoxically, however, each of these "realistic" novelists, other than Sterne, failed in his attempt to erect character as a moral buffer against the suspense of a commercially driven world."--Jacket.

Combat Death in Contemporary American Culture: Popular Cultural Conceptions of War since World War II explores how war has been portrayed in the United States since World War II, with a particular focus on an emotionally charged but rarely scrutinized topic: combat death. Agnieszka Soltysik Monnet argues that most stories about war use three main building blocks: melodrama, adventure, and horror. Monnet examines how melodrama and adventure have helped make war seem acceptable to the American public by portraying combat death as a meaningful sacrifice and by making military killing look necessary and often even pleasurable. Horror no longer serves its traditional purpose of making the bloody realities of war repulsive, but has instead been repurposed in recent

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years to intensify the positivity of melodrama and adventure. Thus this book offers a fascinating diagnosis of how war stories perform ideological and emotional work and why they have such a powerful grip on the American imagination. The Encyclopedia of the Gothic features a series of newly-commissioned essays from experts in Gothic studies that cover all aspects of the Gothic as it is currently taught and researched, along with the development of the genre and its impact on contemporary culture. Comprises over 200 newly commissioned entries written by a stellar cast of over 130 experts in the field Arranged in A-Z format across two fully cross-referenced volumes Represents the definitive reference guide to all aspects of the Gothic Provides comprehensive coverage of relevant authors, national traditions, critical developments, and notable texts that define, shape, and inform the genre Extends beyond a purely literary analysis to explore Gothic elements of film, music, drama, art, and architecture. Explores the development of the genre and its impact on contemporary culture

Taking in works from writers as diverse as William Shakespeare, William Wordsworth, Charlotte Brontë, John Keats, James Joyce and D.H. Lawrence, this book spans approximately 300 years and unpacks how bodily liquidity, porosity and petrification recur as a pattern and underlie the chequered history of the body and genders in literature. Lennartz examines the precarious relationship between porosity and its opposite – closure, containment and stoniness – and explores literary history as a meandering narrative in which 'female' porosity and 'manly' stoniness clash, showing how different societies and epochs respond to and engage with bodily porosity. This book considers the ways that this relationship is constantly renegotiated and where effusive and 'feminine' genres, such as 'sloppy' letters and streams of consciousness, are pitted against stony and

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astringent forms of masculinity, like epitaphs, sonnets and the Bildungsroman.

This is the first critical study of Romantic-era annotation or marginalia – footnotes, endnotes, glossaries – which formed a vital site of literary interaction.

Austen's *Unbecoming Conjunctions* is a contemporary study of all Jane Austen's writings focusing on her representation of women, sexuality, the material objects, and linguistic patterns by which this sexuality was expressed. Heydt-Stevenson demonstrates the subtle, vulgar, and humorous ways Austen uses human bodies, objects, and activities (fashion, jewelry, crafts, popular literature, travel and tourism, money, and courtship rituals) to convey sexuality and sexual appetites. Through the sexual subtext, Heydt-Stevenson proposes, Austen satirized contemporary sexual hypocrisy; overcame the stereotypes of women authors as sexually inhibited, sheltered, or repressed; and addressed a sophisticated and worldly audience as Byron's. Thus through her careful reading of all the Austen texts in light of the language of eroticism, both traditional and contemporary, Heydt-Stevenson re-evaluates Austen's audience, the novels, and her role as a writer.

Daniel Defoe had an eventful and adventurous life as a merchant, politician, spy and literary hack. He is one of the eighteenth century's most lively, innovative and important authors, famous not only for his novels, including *Robinson Crusoe*, *Moll Flanders*, and *Roxana*, but for his extensive work in journalism, political polemic and conduct guides, and for his pioneering 'Tour through the Whole Island of Great Britain'. This volume surveys the wide range of Defoe's fiction and non-fiction, and assesses his importance as writer and thinker. Leading scholars discuss key issues in Defoe's novels, and show how the man who was once pilloried for his writings emerges now as a key figure in the literature and

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culture of the early eighteenth century.

Dynamite novels meet highbrow modernism via the impact of terrorism. Between 1880 and 1915, a range of writers exploited terrorism's political shocks for their own artistic ends. Drawing on late-Victorian 'dynamite novels' by authors including Robert Louis Stevenson, Tom Greer and Robert Thynne, radical journals and papers, such as *The Irish People*, *The Torch*, *Anarchy* and *Freiheit*, and modernist writing from H.G. Wells and Joseph Conrad to the compulsively militant modernism of Wyndham Lewis and the Vorticists, O Donghaile maps the political and aesthetic connections that bind the shilling shocker closely to modernism.

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