
THE MORAL PICTURESQUE

BY DARREL ABEL

*Studies in
Hawthorne's
Fiction*



Moral Picturesque

Richard S. Moore



Moral Picturesque:

The Moral Picturesque Darrel Abel, 1988 The book is a collection of fourteen essays by Abel on Hawthorne's fiction. The essays were published over a span of about thirty-five years in various scholarly journals. The author has revised some of these essays considerably and has added seven chapters to give the book continuity and unity. Abel studies two characteristics besides the classic elegance of its style that distinguish Hawthorne's fiction. One characteristic is Hawthorne's habitual use of a psychological approach to its subjects. He assumed an absolute of archetypal human experiences enacting a providentially directed drama of which he had an uncertain knowledge through sympathy with characters assuming primordial roles. The other characteristic was Hawthorne's use of the mode that he called the moral picturesque. This was a mode of figuration of the archetypal experiences that his psychological preoccupations discovered. His sensibility penetrated more deeply than his often banal thought, and the picturesque mode enabled him to cognize perceptions that were not reducible to explicit statement. In all his work he was preoccupied with two concerns: how the ideal appears in the real world and the distinction and relation of the sexes. He saw in both these concerns paradoxes of opposition and affinity. He dealt with these paradoxes not as subjects of philosophical speculation but as matters for artistic treatment. In fact, he thought that the problems of relation posed by these paradoxes were insoluble and his sole concern was to present them vividly and dramatically.

American Picturesque John Conron, 2010-11-01 **That Cunning Alphabet** Richard S. Moore, 2021-11-15 **Melville and Repose** John Bryant, 1993-10-28

John Bryant's book is a strong and significant argument for the centrality of the comic and repose in Melville's novels. The purpose of *Melville and Repose* is dual: to ground the uses of romantic humor in Melville in sensitive readings of contemporaneous European and American writings and to offer a definitive account of the comic as the shaping force of Melville's narrative voice throughout the major phase of his literary career. Bryant argues that Melville fused a rhetoric of geniality and picturesque sensibility adopted from the British with a rhetoric of deceit borrowed from the American tall tale in order to create his own amiably cosmopolitan rhetoric of aesthetic repose. Thorough research into American culture and recent Melville manuscript findings, an engaging style, and full scholarly readings combine to make this historicist study a welcome addition to the libraries of Americanists and Melville scholars and enthusiasts.

Dark Eden David Miller, 1989 An important though little understood aspect of the response of nineteenth-century Americans to nature is the widespread interest in the scenery of swamps, jungles, and other wastelands. *Dark Eden* focuses on this developing interest in order to redefine cultural values during a transformative period of American history. Professor Miller shows how for many Americans in the period around the Civil War, nature came to be regarded less as a source of high moral insight and more as a sanctuary from an ever more urbanised and technological environment. In the swamps and jungles of the South, a whole range of writers and artists found a set of strange and exotic images by which to explore changing social realities of the times and the deep-seated personal pressures that accompanied them.

The

Picturesque Malcolm Andrews,1994 Each title in the Literary and Cultural Movements Sources and Documents series concentrates on a significant cultural and literary area or period and offers the student an extensive range of primary source and documentary material which together represents a significant research resource *The Aesthetics and Politics of the Crowd in American Literature* Mary Esteve,2003-02-27 Mary Esteve provides a study of crowd representations in American literature from the antebellum era to the early twentieth century As a central icon of political and cultural democracy the crowd occupies a prominent place in the American literary and cultural landscape Esteve examines a range of writing by Poe Hawthorne Lydia Maria Child Du Bois James and Stephen Crane among others These writers she argues distinguish between the aesthetics of immersion in a crowd and the mode of collectivity demanded of political liberal subjects In their representations of everyday crowds ranging from streams of urban pedestrians to swarms of train travellers from upper class parties to lower class revivalist meetings such authors seize on the political problems facing a mass liberal democracy problems such as the stipulations of citizenship nation formation mass immigration and the emergence of mass media Esteve examines both the aesthetic and political meanings of such urban crowd scenes *The Life and Works of Gilbert Stuart* George Champlin Mason,1894 **The London Quarterly Review** William Lonsdale Watkinson,William Theophilus Davison,1891 **Beginnings of the New England Society of New York, 1884** Cephas Brainerd,Eveline Warner Brainerd,1901 **University of Wisconsin Studies in Language and Literature** University of Wisconsin,1921 Studies in Language and Literature ,1922 Life of Washington Washington Irving,1905 Short Stories in the Making Robert Wilson Neal,1914 London Quarterly Review ,1891 Literary bye-hours, by H.A. Page Alexander Hay Japp,1881 Temple Bar ,1869 Vers de Société and Parody H. A. Page,1883 The Poetical Works of Robert Burns Robert Burns,1879 The Critic Jeannette Leonard Gilder,Joseph Benson Gilder,1904

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