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The author, Walter Allen, was an English novelist whose work included 'All In A Lifetime', 'Dead Man Over All' and 'Innocence Is Drowned'; and a writer and critic whose literary studies included a second volume on the novel, 'Tradition and Dream' and a unique history of the short story in English. Here he tells the story of the novel and storytelling from Bunyan through to all the great writers of fiction to the two 20th century giants, D.H. Lawrence and James Joyce.

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It was Sir Walter Raleigh, in his little book on the English novel, who noted that novelists had commonly been great readers of novels. Introduction Literary historians, horrified it seems by the newness of the form, have commonly thought it necessary to provide the novel with a respectable antiquity, much as the genealogist fits out the parvenu with an impeccable family tree.

The English Novel by Walter Allen | LibraryThing

Reading a novel, Walter Ernest Allen, 1949, Books and reading, 58 pages.. Happy Days A Play in Two Acts, Samuel Beckett, 1961, Drama, 64 pages. A woman imprisoned in a mound of earth and a man compelled to remain in her presence rationalize their "happy" existence together Colours, Shirley Hughes, 1988, Children's literature, 24 pages.

The English novel: a short critical history, 1958, 376 ...

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Books by Walter Allen (Author of The English Novel)

Walter Ernest Allen (23 February 1911 □ 28 February 1995) was an English literary critic and novelist and one of the Birmingham Group of authors. He is best known for his classic study *The English Novel: a Short Critical History* (1951).

Walter Allen - Wikipedia

Edgeworth's novel *Castle Rackrent* (1800) is "the first fully developed regional novel in English" as well as "the first true historical novel in English" and an important influence on Walter Scott. Peacock was primarily a satirist in novels such as *Nightmare Abbey* (1818) and *The Misfortunes of Elphin* (1829).

English novel - Wikipedia

Waverley; or, 'Tis Sixty Years Since /wevri/ is a historical novel by Walter Scott. Scott was already famous as a poet, and chose to publish it anonymously in 1814 as his first venture into prose fiction. It is often regarded as one of the first historical novels in the Western tradition. Edward Waverley, an English gentleman of honour, chooses an occupation in the army at the time just before the Jacobite uprising of 1745 on advice of his father. He has an officer's commission. On ...

Waverley (novel) - Wikipedia

My Secret Life, by "Walter", is the memoir of a gentleman describing the author's sexual development and experiences in Victorian England. It was first published in a private edition of eleven volumes, at the expense of the author, including an imperfect index, which appeared over seven years beginning around 1888. The work itself is enormous, amounting to over one million words, the eleven original volumes amounting to over 4,000 pages. The text is repetitive and highly disorganised, but its fr

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My Secret Life (memoir) - Wikipedia

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Biography. Walter Alexander Raleigh was born in London, the fifth child and only son of a local Congregationalist minister. Raleigh was educated at the City of London School, Edinburgh Academy, University College London, and King's College, Cambridge.. He was Professor of English Literature at the Mohammedan Anglo-Oriental College in Aligarh in India (1885-87), Professor of Modern Literature ...

Walter Raleigh (professor) - Wikipedia

Written by one of the world's leading literary theorists, this book provides a wide-ranging, accessible and humorous introduction to the English novel from Daniel Defoe to the present day. Covers the works of major authors, including Daniel Defoe, Henry Fielding, Samuel Richardson, Laurence Sterne, Walter Scott, Jane Austen, the Brontes, Charles Dickens, George Eliot, Thomas Hardy, Henry James, Joseph Conrad, Virginia Woolf, D.H. Lawrence and James Joyce.

The English Novel: An Introduction by Terry Eagleton

Walter Bagehot's The English Constitution(1867) is the best account of the history and workings of the British political system ever written.

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The basis for the hit Netflix series! "What Walter Tevis did for pool in *The Hustler*, he does for chess in *The Queen's Gambit*" (Playboy). When eight-year-old Beth Harmon's parents are killed in an automobile accident, she's placed in an orphanage in Mount Sterling, Kentucky. Plain and shy, Beth learns to play chess from the janitor in the basement and discovers she is a prodigy. Though penniless, she is desperate to learn more—and steals a chess magazine and enough money to enter a tournament. Beth also steals some of her foster mother's tranquilizers to which she is becoming addicted. At thirteen, Beth wins the chess tournament. By the age of sixteen she is competing in the US Open Championship and, like Fast Eddie in *The Hustler*, she hates to lose. By eighteen she is the US champion—and Russia awaits . . . Fast-paced and elegantly written, *The Queen's Gambit* is a thriller masquerading as a chess novel—one that's sure to keep you on the edge of your seat. "The Queen's Gambit is sheer entertainment. It is a book I reread every few years—for the pure pleasure and skill of it." Michael Ondaatje, Man Booker Prize-winning author of *The English Patient*

Scott's Books is an approachable introduction to the Waverley Novels. Drawing on substantial research in Scott's intertextual sources, it offers a fresh approach to the existing readings where the thematic and theoretical are the norm. Avoiding jargon, and moving briskly, it tackles the vexed question of Scott's 'circumbendibus' style head on, suggesting that it is actually one of the most exciting aspects of his fiction: indeed, what Ian Duncan has called the 'elaborately literary narrative', at first sight a barrier, is in a sense what the novels are primarily 'about'. The book aims to show how inventive, witty, and entertaining Scott's richly allusive style is; how he keeps his varied readership on board with his own inexhaustible variety; and how he allows proponents of a wide range of positions to have their say, using a detached, ironic, but never cynical narrative voice to undermine the more rigid and inhumane rhetoric. The Introduction outlines this approach and sets the book in the context of earlier and current Scott criticism. It also deals with some practical issues, including forms of reference and the distinctive use of the term 'Authorial'. The four chapters are designed to zoom in progressively from the general to the particular. 'Resources' explores the printed material available to Scott in his library and gives an overview of the way he uses it in his fiction. 'Style' confronts objections to the 'circumbendibus' Scott and shows how his Ciceronian style with its penchant for polysyllables enables him to embrace a wide range of rhetoric relayed in a detached but not cynical Authorial voice. 'Strategies' explores how he keeps his very wide audience on board by a complex bonding between characters, readers, and Author, and stresses the extraordinary variety of exuberant inventiveness with which he handles intertextual allusions. 'Mottoes' examines the most remarkable of Scott's intertextual devices, the chapter epigraphs, bringing into play the approaches developed in the previous chapters. The brief concluding 'Envoi' moves out again to the widest possible perspective, suggesting how readers should now be able to move on to, or return to, the novels and the critical conversation, with an appreciation of the central importance of the ludic for an appreciation of Scott in a world once again threatened by inhumane and humorless rigidities.