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Chapter 3 : Historical Sketches of Scotland

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Chapter 4 : Mary Leslie (Author of The Cromaboo Mail Carrier; A Canadian Love Story)

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Walter Scott was born on 15 August. In January he returned to Edinburgh, and that summer went with his aunt Jenny to take spa treatment at Bath in England, where they lived at 6 South Parade. He was now well able to walk and explore the city and the surrounding countryside. His reading included chivalric romances, poems, history and travel books. He was given private tuition by James Mitchell in arithmetic and writing, and learned from him the history of the Church of Scotland with emphasis on the Covenanters. After finishing school he was sent to stay for six months with his aunt Jenny in Kelso, attending the local grammar school where he met James and John Ballantyne, who later became his business partners and printed his books. While at the university Scott had become a friend of Adam Ferguson, the son of Professor Adam Ferguson who hosted literary salons. During the winter of 1787 the year-old Scott saw Robert Burns at one of these salons, for what was to be their only meeting. When Burns noticed a print illustrating the poem "The Justice of the Peace" and asked who had written the poem, only Scott knew that it was by John Langhorne, and was thanked by Burns. Scott describes this event in his memoirs where he whispers the answer to his friend Adam who tells Burns [12] Another version of the event is described in Literary Beginnings [13] When it was decided that he would become a lawyer, he returned to the university to study law, first taking classes in moral philosophy and universal history in 1787. He was admitted to the Faculty of Advocates in 1788. He was an obsessive collector of stories, and developed an innovative method of recording what he heard at the feet of local story-tellers using carvings on twigs, to avoid the disapproval of those who believed that such stories were neither for writing down nor for printing. He then published an idiosyncratic three-volume set of collected ballads of his adopted home region, *The Minstrelsy of the Scottish Border*. This was the first sign from a literary standpoint of his interest in Scottish history. As a result of his early polio infection, Scott had a pronounced limp. He was described in as tall, well formed except for one ankle and foot which made him walk lamely, neither fat nor thin, with forehead very high, nose short, upper lip long and face rather fleshy, complexion fresh and clear, eyes very blue, shrewd and penetrating, with hair now silvery white. Unable to consider a military career, Scott enlisted as a volunteer in the 1st Lothian and Border yeomanry. After their third son was born in 1791, they moved to a spacious three-storey house built for Scott at 39 North Castle Street. From Scott had spent the summers in a cottage at Lasswade, where he entertained guests including literary figures, and it was there that his career as an author began. There were nominal residency requirements for his position of Sheriff-Depute, and at first he stayed at a local inn during the circuit. In 1792 he ended his use of the Lasswade cottage and leased the substantial house of Ashiestiel, 6 miles 9. It was sited on the south bank of the River Tweed, and the building incorporated an old tower house. John", and his poetry then began to bring him to public attention. In 1793, *The Lay of the Last Minstrel* captured wide public imagination, and his career as a writer was established in spectacular fashion. The way was long, the wind was cold, *The Minstrel* was infirm and old. The Lay of the Last Minstrel first lines He published many other poems over the next ten years, including the popular *The Lady of the Lake*, printed in and set in the Trossachs. Portions of the German translation of this work were set to music by Franz Schubert. *Marmion*, published in 1799, produced lines that have become proverbial. No wonder why I felt rebuked beneath his eye. He became a partner in their business. As a political conservative, [22] Scott helped to found the *Tory Quarterly Review*, a review journal to which he made several anonymous contributions. Scott was also a contributor to the *Edinburgh Review*, which espoused Whig views. Scott was ordained as an elder in the Presbyterian Church of Duddington and sat in the General Assembly for a time as representative elder of the burgh of Selkirk. The farm had the nickname of "Clarty Hole" Scots for "muddy hole", and when Scott built a family cottage there in he named it "Abbotsford". He continued to expand the estate, and built Abbotsford House in a series of extensions. He declined, due to concerns that "such an appointment would be a poisoned chalice", as the Laureateship had fallen into disrepute, due to the decline in

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quality of work suffered by previous title holders, "as a succession of poetasters had churned out conventional and obsequious odes on royal occasions. In an innovative and astute action, he wrote and published his first novel, *Waverley*, anonymously in 1814. It was a tale of the Jacobite rising of 1745. The youthful Waverley obtains a commission in the Whig army and is posted in Dundee. Through Flora, Waverley meets Bonnie Prince Charlie, and under her influence goes over to the Jacobite side and takes part in the Battle of Prestonpans. He escapes retribution, however, after saving the life of a Whig colonel during the battle. Waverley whose surname reflects his divided loyalties eventually decides to lead a peaceful life of establishment respectability under the House of Hanover rather than live as a proscribed rebel. There followed a succession of novels over the next five years, each with a Scottish historical setting. Mindful of his reputation as a poet, Scott maintained the anonymity he had begun with *Waverley*, publishing the novels under the name "Author of *Waverley*" or as "Tales of *Dunbar*". During this time Scott became known by the nickname "The Wizard of the North". In 1816 he was given the honour of dining with George, Prince Regent, who wanted to meet the "Author of *Waverley*". *Lucie Ashton* is wearing a full plaid. Among the best known is *The Bride of Lammermoor*, a fictionalized version of an actual incident in the history of the Dalrymple family that took place in the Lammermuir Hills in 1702. In the novel, Lucie Ashton and the nobly born but now dispossessed and impoverished Edgar Ravenswood exchange vows. Lucie falls into a depression and on their wedding night stabs the bridegroom, succumbs to insanity, and dies. *Tales of my Landlord* includes the now highly regarded novel *Old Mortality*, set in 1689 against the backdrop of the ferocious anti-Covenanting campaign of the Tory Graham of Claverhouse, subsequently made Viscount Dundee called "Bluidy Clavers" by his opponents but later dubbed "Bonnie Dundee" by Scott. The Covenanters were Presbyterians who had supported the Restoration of Charles II on promises of a Presbyterian settlement, but he had instead reintroduced Episcopalian church government with draconian penalties for Presbyterian worship. This led to the destitution of around 1,000 ministers who had refused to take an oath of allegiance and submit themselves to bishops, and who continued to conduct worship among a remnant of their flock in caves and other remote country spots. The relentless persecution of these conventicles and attempts to break them up by military force had led to open revolt. The story is told from the point of view of Henry Morton, a moderate Presbyterian, who is unwittingly drawn into the conflict and barely escapes summary execution. In writing *Old Mortality* Scott drew upon the knowledge he had acquired from his researches into ballads on the subject for *The Minstrelsy of the Scottish Border*. *Ivanhoe* depicts the cruel tyranny of the Norman overlords Norman Yoke over the impoverished Saxon populace of England, with two of the main characters, Rowena and Locksley Robin Hood, representing the dispossessed Saxon aristocracy. When the protagonists are captured and imprisoned by a Norman baron, Scott interrupts the story to exclaim: It is grievous to think that those valiant barons, to whose stand against the crown the liberties of England were indebted for their existence, should themselves have been such dreadful oppressors, and capable of excesses contrary not only to the laws of England, but to those of nature and humanity. Scott puts a derisive prophecy in the mouth of the jester Wamba: Norman saw on English oak. Likewise, her father, Isaac of York, a Jewish moneylender, is shown as a victim rather than a villain. During the years of the Protectorate under Cromwell the Crown Jewels had been hidden away, but had subsequently been used to crown Charles II. They were not used to crown subsequent monarchs, but were regularly taken to sittings of Parliament, to represent the absent monarch, until the Act of Union 1707. Thereafter, the honours were stored in Edinburgh Castle, but the large locked box in which they were stored was not opened for more than 100 years, and stories circulated that they had been "lost" or removed. On 4th February [1818], Scott and a small team of military men opened the box, and "unearthed" the honours from the Crown Room of Edinburgh Castle. He used the event to contribute to the drawing of a line under an old world that pitched his homeland into regular bouts of bloody strife. He, along with his "production team", mounted what in modern days could be termed a PR event, in which the King was dressed in tartan, and was greeted by his people, many of whom were also dressed in similar tartan ceremonial dress. This form of dress, proscribed after the rebellion against the English, became one of the seminal, potent and ubiquitous symbols of Scottish identity. He included little in the way of punctuation in his

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drafts, leaving such details to the printers to supply. He kept up his prodigious output of fiction, as well as producing a biography of Napoleon Bonaparte, until by then his health was failing, but he nevertheless undertook a grand tour of Europe, and was welcomed and celebrated wherever he went. He returned to Scotland and, in September, during the epidemic in Scotland that year, died of typhus [36] at Abbotsford, the home he had designed and had built, near Melrose in the Scottish Borders. His wife, Lady Scott, had died in and was buried as an Episcopalian. Two Presbyterian ministers and one Episcopalian officiated at his funeral. Many have suggested this demonstrates both his nationalistic and unionistic tendencies. However, he received an Episcopal funeral at his own insistence. At a certain spot the old gentleman would stop the carriage and take his son to a stone on the site of the Battle of Melrose. When his lease on this property expired in 1817, Scott bought Cartley Hole Farm, downstream on the Tweed nearer Melrose. The farm had the nickname of "Clarty Hole", and when Scott built a family cottage there in 1818 he named it "Abbotsford". Scott was a pioneer of the Scottish Baronial style of architecture, therefore Abbotsford is festooned with turrets and stepped gables. Through windows enriched with the insignia of heraldry the sun shone on suits of armour, trophies of the chase, a library of more than 9,000 volumes, fine furniture, and still finer pictures. Panelling of oak and cedar and carved ceilings relieved by coats of arms in their correct colours added to the beauty of the house. More land was purchased until Scott owned nearly 1,400 acres. A Roman road with a ford near Melrose used in olden days by the abbots of Melrose suggested the name of Abbotsford. Scott was buried in Dryburgh Abbey, where his wife had earlier been interred.

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Chapter 5 : Victorian Short Fiction Project - Introduction to Victorian Short Fiction

*Historical sketches of Scotland in prose and verse, being an account of the kings and queens of Scotland from the reign of Fergus the First to Victoria; appendix: Highland clans [Mary Leslie] on calendrierdelascience.com *FREE* shipping on qualifying offers.*

She was a descendant of John Whitelaw, the forfeited covenanter from Shotts. For a time her parents became farm labourers, and she spun and worked at the tambour-frame. Her father at length settled down in business for himself as a shoemaker, and John Hamilton, one of his young workmen, married Janet in High Street, Glasgow, when Janet was thirteen. They lived together at Langloan for about sixty years, and had a family of ten children, seven sons and three daughters, all of whom she taught to read, starting with the alphabet. Having learned to read as a girl, she became familiar with the Bible, with Shakespeare and Milton, with many standard histories, biographies, and essays, and with the poems of Allan Ramsay, Robert Fergusson and Robert Burns. Before she was twenty years old she had written numerous verses on religious themes, but family cares prevented further composition until she was about fifty-four. A son, James 12 August - 5 November, served as her amanuensis. She died on 27 October, aged 78, having never been "more than twenty miles from her dwelling". On her tombstone are the words "Janet Hamilton, a sinner saved by grace".

Works[edit] Poems and essays of a miscellaneous character on subjects of general interest. With introductory papers by G. Glasgow Poems, essays, and sketches. Glasgow A compilation of the best of the and poetry books. Edited by John Young. Attribution This article incorporates text from a publication now in the public domain: Pages 1–41 Poems, sketches and essays. Poets and Poetry of Scotland. Volume 2 Pages Recent and Living Scottish Poets. One Hundred Modern Scottish Poets. This contains a selection of Hamilton poems in Scots and English with glosses and biographical materials.

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Chapter 6 : Scotland History Ancestry Rare Books on 3 DVDs Scottish Family Genealogy E5 | eBay

Historical sketches of Scotland in prose and verse, being an account of the kings and queens of Scotland from the reign of Fergus the First to Victoria; appendix: Highland clans Paperback - September 9,

Used by permission, L. Most histories of the British short story begin with two assertions: A Literary and Bibliographic Guide, Detroit: Wayne State University Press, A Historical Sketch and Anthology, Francke, Longmans, Green and Co. Facts on File, Palgrave, The Rise of the Tale, Ashgate, University of Nebraska Press, , In compiling this digital collection, our aim has been to examine these assumptions. Is it true that there were very few short stories written and published in Britain before ? How do we define short story in terms that acknowledge our current understanding of the genre while making room for historical specificity? Defining the short story would seem to be a simple task. After all, the definition appears to be part of the term itselfâ€”a short story is a story that is short. Yet scholars of the genre have gone to great lengths to distinguish between the short story proper and other relatively brief fictional forms. For our purposes, it is most helpful to begin with the oft-quoted definition given by the American writer Edgar Allan Poe. Scholars look back on this review as a signature moment in the history of the short story in English. Indeed, no history of the genre can avoid engaging with his influence on the tradition. Certainly, it did not receive wide attention on the other side of the Atlantic. Instead, the British market for short fiction accommodated a tremendous variety of fictional forms. In compiling this digital collection, then, we aim to explore the range of short fiction prevalent during the nineteenth century. In essence, we are asserting that there was a large selection of traditions and models for short fiction upon which nineteenth century authors could draw. Our selection of texts follows the logic Tim Killick uses in *British Short Fiction in the Early Nineteenth Century*, as he explores a thriving market for short fiction early in the century. Volume 2, *English and British Fiction* Oxford University Press, , This approach allows us to acknowledge and explore the vibrant market for short fiction that was present in Britain during the nineteenth century. What do we find when we explore this thriving marketplace? The Periodical Market The majority of these narratives appeared in periodicalsâ€”magazines and newspapers. Due to advances in technology that resulted in much cheaper printing costs, along with an increasingly literate population, the number of periodicals expanded exponentially over the course of the century. These ranged from daily and weekly newspapers reporting on local events and running extensive classified ads, to quarterly review periodicals aiming to keep their well-informed readers up-to-date with political, philosophical, and literary developments. Some periodicals were published for children, others for working class readers, still others for political parties or religious organizations. Many of these periodicals appealed to readers by publishing fiction. Entire novels were often published, a few chapters at a time, in periodicals. Even more often than novels, however, the periodical format encouraged writers to compose brief, article-length narratives of various types that would fit within an issueâ€”in other words, short fiction. What types of short fiction appeared in these periodicals? Each of these narratives was crafted for its particular publishing venue and readership, some leisurely and rambling descriptions, others tight and concentrated plot-driven adventures. Some followed the ancient tradition of oral story-telling, though in print form; legends, fables, and myths were common terms describing short fiction of the time. Some sketched characters or scenes; some foreshadowed the modern short story. Others were written as linked stories with a frame narrative, aligning them with the longer novels and tales of the period. Given the prominence of the periodical market in the production of short fiction, we have chosen to draw all of the texts contained in this digital collection from periodicals published in Britain. These periodicals were typically the first publishing venues for short fiction, though prominent authors did at times gather their previously-published tales into volume-length collections. These were by far the exceptions, however. Most short fiction was written to suit the periodical in which it was published and was not published elsewhere. A Matter of Authorship In the process of exploring these periodicals, one encounters short fiction written by authors from across the globe. As one would expect, many of the authors are from the British Isles

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England, Scotland, Wales, and Ireland, but there are also American, Canadian, Australian, and Indian authors, among others. At times the periodicals included translations from various European languages. Very often no author was listed; anonymity in periodical publication, especially in the early decades of the nineteenth century, was the norm. Rather than limit the short fiction included in this archive to authors who can be identified as British, we have chosen to represent the transnational assortment of authors published during the nineteenth century in the British Isles. This allows us to hear the various voices contributing to the field of short fiction as encountered in Britain. Of particular importance is the decision to include fiction published anonymously. This is exactly the type of text that typically lies buried and unexplored, since we are so accustomed to assigning importance to a literary text based on the significance we assign to its author. If our purpose, however, is to understand the scope and variety of short fiction during the era, we cannot afford to ignore the substantial majority of texts that will remain unattributed. Categories of Short Fiction Looking at such a wide variety of short fiction helps us to see outside the restraints of our current generic categories for prose fiction—short story, novel, novella. Given that our categories do not suffice to describe and understand the range of Victorian fiction, what can we glean from nineteenth century short fiction itself about generic divisions? What terminology is included within the texts to identify, categorize and explain their nature as short fiction? Examining this digital archive with these questions in mind, we encounter several organizing categories that give us a picture of how Victorian authors understood the short fiction they wrote.

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Chapter 7 : A History of Old English Literature - Broadview Press

Historical sketches of Scotland in prose and verse, being an account of the kings and queens of Scotland from the reign of Fergus the First to Victoria; appendix: Highland clans Paperback - 31 Aug

His father was a small proprietor near Kirkwall; but of him he was bereaved in early boyhood; his widowed mother, however, directed the first steps of his education with singular ability, and carefully led him into that good path which he followed out to the end of his days. Being left an orphan at the age of twelve, David chose the occupation most natural to an island boy and Orcadian—it was that of a sailor, and in the first instance as a cabin-boy; but at the age of eighteen he rose to the rank of mate, and only two years after to the command of a ship, in which he made several voyages to Greenland and other places. Afterwards he entered the revenue service, as first officer of an armed cruiser, in which he continued till , when he obtained the government appointment of tide-surveyor of customs, and officiated in that capacity at the ports of Montrose, Kirkcaldy, Dundee, and Leith, till the close of his active and well-spent life. Although the tempest-beaten shores and incessantly shifting skies of Orkney are so fitted to inspire poetical emotions—though its wild scenery is fraught with such romantic historical remembrances—and though its children are the descendants of those Vikings and Jaris, who wrought such wondrous deeds in their day, and of those Scalds who recorded them in song—yet it is singular that so few Orcadians of the modern stock have distinguished themselves in the walks of poetry. A veritable Orkney poet, therefore, is the more valuable, on account of the rarity of the species—and one of these few, as well as the choicest specimen of the whole, was David Vedder. The maternal education, although so early terminated, had not only made him a reader and a thinker, but had cultivated his poetical tendencies, so that the ocean storms, by which they might have been otherwise extinguished, only seem to have nursed them into full maturity. Even while a young sailor, and amidst the boisterous navigation of the Northern seas, his chief recreation as well as delight was poetry, so that he ventured at the early age of twenty-one to launch his first published poem into the pages of a magazine. This work was so favourably received, that the whole impression was soon exhausted. This was followed by a "Life of Sir Walter Scott," which was much read and admired, until it was superseded by the able and ample narrative of Lockhart. In he published a volume of his collected pieces, under the title of "Poems—Legendary, Lyrical, and Descriptive. Frederick Schenck, the distinguished lithographer, a splendidly illustrated volume, entitled "Lays and Lithographs," the whole of the letter-press of which was supplied by Mr. His last principal work was a new English version of the quaint old German story of "Reynard the Fox," adorned with similar illustrations. Besides these entire productions, Mr. Vedder was considerably employed, over a course of years, as a coadjutor in other literary undertakings. George Gilfillan in the following words—"As a poet and prose writer his powers were of no ordinary kind. He added to strong unrestrained sense much fancy and humour. Although in a great degree self-taught, he managed not only to acquire an excellent English style, but an extensive knowledge of foreign tongues, and his translations from the German are understood to be exceedingly faithful and spirited. Vedder occurred at his residence in Newington, near Edinburgh, on the 11th of February, , when he had reached his sixty-fourth year. His funeral was attended by most of the literary men of Edinburgh, who thus rendered public honour to his talents and worth; and a selection from his writings, edited by that distinguished young poet, Alexander Smith, is expected to be published, the profits of which are to be devoted to the erection of a monument over the grave of Vedder, in the Southern Cemetery at the Grange. Return to our Significant Scots page This comment system requires you to be logged in through either a Disqus account or an account you already have with Google, Twitter, Facebook or Yahoo.

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Chapter 9 : Alexander Mackie

Historical sketches of Scotland in prose and verse, being an account of the kings and queens of Scotland from the reign of Fergus the First to Victoria, appendix: Highland clans The table is set! A comedy in one act.