From the Editors

Raymond Williams stated at the beginning of his cultural analysis of urban and rural images through the gaze of English Literature since the sixteenth century—*The Country and the City* (1973)—that " «[c]ountry» and «city» are very powerful words and this is not surprising when we remember how much they seem to stand for in the experience of human communities." 'City' and 'Country' are among the selected keywords whose historical, social, cultural and political implications Williams studied in his influential *Keywords: A Vocabulary of Culture and Society* (1976). Both books show that literature can be an insightful interpreter of England's complex and turbulent culture of urban and rural. The present volume follows in the footsteps of Williams's intellectual project. Adopting diverse critical standpoints and methodologies, the essays in this volume take as their keywords various aspects of urbanscapes and landscapes, and analyse their depiction and significance in selected literary and visual works, exploring various approaches to the city, urban spaces and landscape, countryside and topography in the British literature and culture of the long 18th and 19th centuries.

In his article "Humphry Repton and the Pocketbook Picturesque," Stephen Daniels examines one the most successful pocketbooks of the period *The Polite Repository, or Pocket Companion,* illustrated with designs by a landscaper gardener, Humphry Repton, of places he was commissioned to improve. The illustrations for *The Polite Repository* display the repertoire of Repton's art, the social range of properties, including aristocratic palaces, gentry manor houses, and suburban villas of merchants and professionals. One of the effects of the small, standardised format was to represent properties of vastly different size, style and status, within a common scenic genre, part of Repton's promotion of a form of polite landscape which united many social ranks. As Daniels explains, Repton donated the drawings for the publication, to promote his career and showcase the properties of his clients. The illustrations for *The Polite Repository* are discussed as part of Repton's project to reclaim the concept of the picturesque from his learned antagonists: Richard Payne Knight and Uvedale Price.

Aleksandra Kędzierska's essay—"G. M. Hopkins: Landscape with a Rainbow"—is concerned with the portrayal of various rainbows the poet 'inscaped' and preserved in his works. Viewed as texts of nature, the 'arcs' turn out to be very special letters, as Kędzierska claims, each with a message informing the readers about the usefulness of this 'inscape' of the environment in narrating the story of Hopkins's spiritual progression, especially an evolution of his poetic attitude from the aesthetic to ascetic. Highlighting many metaphysical aspects of Christian dogma, Hopkins's rainbows helped to problematise the issues of perception, at the same time drawing attention to colour as an instrument with which to enhance the moral, philosophical, and theological purpose of art. Moreover, in her analysis of Hopkins's poems, Kędzierska demonstrates that the rainbow represents the splendour of creation and power of God's word working in the world: catching the light, it radiates in all directions and places, thereby giving light and knowledge to the reader.

Finally, in "Nature, Nostalgia, and the Countryside (Goldsmith, Gilpin, and Cobbett)," Przemysław Uściński focuses on Oliver Goldsmith's influential poem "The Deserted Village" (1770) and its later resonance and reception, additionally discussing such writers and thinkers as Crabbe and Cobbett, for whom the poetical meditation on the countryside compels an often wide-ranging political reflection on change and progress, on (human) nature as well as on politics and the economy. He argues that in its insistent enmeshing of the aesthetic and the political, Goldsmith's famous poem remains relevant today primarily because it traces vital linkages between nature, culture and economics, refusing to see these as separate concerns. Its message relies on the voiced acknowledgement of the plentiful links between culture and location, economic factors and migration, nature and sustenance, community and its culture/poetry, historical progression and the sense of the past, nature and nostalgia.

The section on literature and the city opens with Jeremy Tambling's article "Multiplying Unintelligibility: Joyce, Schizophrenia, Cities and Crime," in which he argues that the modern city, unlike the village, or the country setting, cannot be read, because it knows no inside or outside; its exterior harbours secrets as much as its interiors; the city allows no separation between the person who tries to understand it, and what is beheld: it allows no single-subject position to exist as the observer. This increasing failure, despite the attention given to conceptualising cities by such figures as Engels, or Georg Simmel, or Walter Benjamin, produces writing which may be considered as marked by a schizoid tendency, defining schizophrenia in terms of a loss of ego-boundaries, an inability to distinguish inside from outside,

which may in turn be paranoia-inducing. Referring to several Romantic and nineteenth-century examples of such writing, Tambling particularly focuses on James Joyce and *Ulysses* as a text which was in its own time thought of as schizophrenic, tending to the destruction of language as something that can distinguish inside and outside.

Przemysław Uściński's second article dissects Samuel Johnson's early poem, *London* (1738), written in imitation of Juvenal's *Third Satire*. It considers the trope of irony as employed in the poem within its imitative mode, examines the construction of the speaker in the poem and, in particular, Johnson's satiric depiction of eighteenth-century London as a place that intensifies contrasts and contradictions and hence defies attempts at clear definition. The poem is also placed in the broader tradition of eighteenth-century urban satire. More specifically, the article looks at Dr Johnson's treatment of the disjunction between the moral and the economic that seems to define Britain's capital for him. Consequently, his construction of Englishness in this piece appears to be outlined in direct contrast with his satiric representation of London's cosmopolitan urban milieu, which Johnson tends to link with foreign influences as well as with chaos and corruption.

Małgorzata Nitka, in turn, examines how *A Man from the North* (1898), Arnold Bennett's first novel, reflects, to a certain degree, the end-of-the--century shift in which suburbs rather than the city constitute the narrative location and become a literary subject in their own right. The novel tells the story of Richard Larch who comes to London to attempt a literary career, for which he believes himself destined. He fails to accomplish the dream as he lacks both talent and commitment, while the dream itself turns out to be a piece of self-delusion. He turns out to be more suited to the regular and unimaginative life of a clerk and husband commuting to work from the suburbs. Such a conclusion suggests that the suburban pattern of life may annihilate literary creativity, but Nitka argues that Bennett considers possibilities of their reconciliation. The essay seeks to analyse the relationship between writing and suburbs as shown in Bennett's novel as well as to discuss larger, social and cultural, implications of the suburbs. Although, as Nitka claims, the novel may disconnect the suburbs from writing, it aligns them with woman and family, whereby Bennett may be vindicating them as an alternative, or even solution, to modern metropolitan alienation.

Anna Krawczyk-Łaskarzewska's article focuses on *The Strange Case of Dr Jekyll and Mr Hyde*, the 1886 novella by Robert Louis Stevenson which has inspired numerous interpretations and adaptations in visual and audio-visual media. Constantly transformed and distorted due to the intricate narratorial pattern, Stevenson's London in *Jekyll and Hyde* remains

an enigmatic, underwritten space and, therefore, a considerable challenge in terms of visual reimagining. The article discusses the work done by several artists who either provided illustrations for the novella or condensed its content into graphic novels. The common denominator for the examples selected is the representation of the city as a nightmare. Furthermore, as rendered by artists such as Charles Raymond Macauley, S. G. Hulme Beaman, Nestor Redondo, Thomas Van Der Linde, and Angela Barrett, the visualized urbanscapes function also as an extension of the narrators' inner turmoil and a marker of the symbiotic, if toxic, relationship between the fictional characters and their (artificial) environment.

Covering a wide selection of literary and visual oeuvres as they do, the essays in the volume offer diverse interpretative insights into the portrayal of urban and suburban spaces, and city experience as well as landscapes, topography and environmental themes with their cultural and ideological implications.

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(editors)