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NEW

The Cambridge Companion to Science Fiction
Edited by Edward James and Farah Mendlesohn
Middx University, London

Science fiction is at the intersection of numerous fields. It's a literary genre which draws on popular culture, and which engages in speculation about science, history, and all types of social relations. This volume brings together essays by scholars and practitioners of science fiction, which look at the genre from these different angles. After an introduction to the nature of science fiction, historical chapters trace science fiction from Thomas More to the present day, including a chapter on film and television. The second section introduces four important critical approaches to science fiction drawing their theoretical inspiration from Marxism, postmodernism, feminism and queer theory. The final and largest section of the book looks at various themes and sub-genres of science fiction. A number of well-known science fiction writers contribute to this volume, including Gwyneth Jones, Ken MacLeod, Brian Stableford, Andy Duncan, James Gunn, Joan Shaconces, and Damien Broderick.

‘Overall, the volume is a major achievement. There’s no other book like it on the market, and it will surely become the first point of reference for students coming to the study of SF. The Cambridge Companion to Science Fiction is highly recommended.’

Alien Online


Cambridge Companions to Literature

— 2003 228 x 152 mm 326pp £45.00
— 0 521 81626 2 Hardback £45.00
— 0 521 01657 6 Paperback £16.99

Cambridge Companions and Introductions
The Cambridge Companion to Modern Latin American Culture
Edited by John King
University of Warwick

The term Latin America refers to the Portuguese and Spanish-speaking states created in the early 1820s following the wars of independence, states that differed enormously in geographical and demographical scale, ethnic composition and economic resources, yet shared distinct historical and cultural traits. Specially-commissioned essays by leading experts explore the unity and diversity of the region’s cultural expressions. These essays analyse history and politics from the nineteenth century to the present day and consider the heritage of pre-Columbian and Colonial Latin America. There is a particular focus on narrative as well as on poetry, art and architecture, music, cinema, theatre, and broader issues of popular culture. A final chapter looks at the strong and rapidly expanding influence of latino/a culture in the United States. A chronology and guides to further reading are included, making this volume an invaluable introduction to the rich and varied culture of modern Latin America.

Contents:

The Cambridge Companion to the Modern German Novel
Edited by Graham Bartram
University of Lancaster

The Cambridge Companion to the Modern German Novel provides a broad ranging introduction to the major trends in the development of the German novel from the 1890s to the present. Written by an international team of experts, it encompasses both modernist and realist traditions, and also includes a look back to the roots of the modern novel in the Bildungsroman of the late eighteenth and nineteenth centuries. Thomas Mann, Franz Kafka, Gunther Grass, and Patrick Süskind are among the writers examined. The structure is broadly chronological, but thematically-focused chapters examine topics such as gender anxiety, images of the city, war, and women’s writing; within each chapter, key works are selected for close attention. Unique in its combination of breadth of coverage and detailed analysis of individual works, and featuring a chronology and guides to further reading, this Companion will be indispensable to students and teachers.

Contents:

The Cambridge Companion to Postmodernism
Edited by Steven Connor
Birkbeck College, University of London

The Cambridge Companion to Postmodernism offers a comprehensive introduction to postmodernism. The Companion examines the different aspects of postmodernist thought and culture that have had a significant impact on contemporary cultural production and thinking. Topics discussed by experts in the field include postmodernism’s relation to modernity, and its significance and relevance to literature, film, law, philosophy, architecture, religion and modern cultural studies. The volume also includes a useful guide to further reading and a chronology. This is an essential aid for students and teachers from a range of disciplines interested in postmodernism in all its incarnations. Accessible and comprehensive, this Companion addresses the many issues surrounding this elusive, enigmatic and often controversial topic.

Contents:

Cambridge Companions to Literature

- 2004 228 x 152 mm 321pp
- 0 521 48253 4 Hardback £45.00
- 0 521 48392 1 Paperback £16.99
- Publication July 2004

FORTHCOMING


Cambridge Companions to Literature

- 2004 228 x 152 mm 321pp
- 0 521 48253 4 Hardback £45.00
- 0 521 48392 1 Paperback £16.99
- Publication July 2004
The Cambridge Companion to Postcolonial Literary Studies
Edited by Neil Lazarus
University of Warwick

The Cambridge Companion to Postcolonial Literary Studies offers a lucid introduction and overview of one of the most important strands in recent literary theory and cultural studies. The volume aims to introduce readers to key concepts, methods, theories, thematic concerns, and contemporary debates in the field. Drawing on a wide range of disciplines, contributors explain the impact of history, sociology and philosophy on the study of postcolonial literatures and cultures. Topics examined include everything from anti-colonial nationalism and decolonisation to globalisation, migration flows, and the ‘brain drain’ which constitute the past and present of ‘the postcolonial condition’. The volume also pays attention to the sociological and ideological conditions surrounding the emergence of postcolonial literary studies as an academic field in the late 1970s and early 1980s. The Companion turns an authoritative, engaged and discriminating lens on postcolonial literary studies.

Contents:

The Cambridge Companion to English Literature, 1740–1830
Edited by Thomas Keymer
St Anne’s College, Oxford
and Jon Mee
University of Oxford

This volume offers an introduction to British literature that challenges the traditional divide between eighteenth-century and Romantic studies. Contributors explore the development of literary genres and modes through a period of rapid change. They show how literature was shaped by historical factors including the development of the book trade, the rise of literary criticism and the expansion of commercial society and empire. The first part of the volume focuses on broad themes including taste and aesthetics, national identity and empire, and key cultural trends such as sensibility and the gothic. The second part pays close attention to the work of individual writers including Sterne, Blake, Barbauld and Austen, and to the role of literary schools such as the Lake and Cockney schools. The wide scope of the collection, juxtaposing canonical authors with those now gaining new attention from scholars, makes it essential reading for students of eighteenth-century literature and Romanticism.

Contents:

The Cambridge Companion to the African American Novel
Edited by Maryemma Graham
University of Kansas

The Cambridge Companion to the African American Novel presents new essays covering the one hundred and fifty year history of the African American novel. Experts in the field from the US and Europe address some of the major issues in the genre: passing, the Protest novel, the Blues novel, and womanism among others. The essays are full of fresh insights for students into the symbolic, aesthetic, and political function of canonical and non-canonical fiction. Chapters examine works by Ralph Ellison, Leon Forrest, Toni Morrison, Ishmael Reed, Alice Walker, John Edgar Wideman, and many others. They reflect a range of critical methods intended to prompt new and experienced readers to consider the African American novel as a cultural and literary act of extraordinary significance. This volume, including a chronology and guide to further reading, is an important resource for students and teachers alike.

Contents:
The Cambridge Companion to Harriet Beecher Stowe
Edited by Cindy Weinstein
California Institute of Technology

The Cambridge Companion to Harriet Beecher Stowe establishes new parameters for both scholarly and classroom discussion of Beecher Stowe’s writing and life. This collection of specially commissioned essays provides new perspectives on the frequently read classic Uncle Tom’s Cabin, as well as on topics of perennial interest, such as Stowe’s representation of race, her attitude to reform, and her relationship to the American novel. The volume investigates Stowe’s impact on the American literary tradition and the novel of social change. Contributions also offer lucid and provocative readings that analyze Stowe’s writings through a variety of contexts, including antebellum reform, regionalism, law and the protest novel. Fresh, accessible, and engaging, this is the most up to date introduction available to Stowe’s work. The volume, which offers a comprehensive chronology of Stowe’s life and a helpful guide to further reading, will be of interest to students and teachers alike.


The Cambridge Companion to Nathaniel Hawthorne
Edited by Richard H. Millington

The Cambridge Companion to Nathaniel Hawthorne offers students and teachers an introduction to Hawthorne’s fiction and the lively debates that shape Hawthorne studies today. In newly commissioned essays, twelve eminent scholars of American literature introduce readers to key issues in Hawthorne scholarship and deepen our understanding of Hawthorne’s writing. Each of the major novels is treated in a separate chapter, while other essays explore Hawthorne’s art in relation to a stimulating array of issues and approaches. The essays reveal how Hawthorne’s work explores understandings of gender relations and sexuality, of childhood and selfhood, of politics and ethics, of history and modernity. An Introduction and a selected bibliography will help students and teachers understand how Hawthorne has been a crucial figure for each generation of readers of American literature.


The Cambridge Companion to Theodore Dreiser
Edited by Leonard Cassuto

Theodore Dreiser is one of the most penetrating observers of the greatest period of social change the United States ever saw. Writing as America emerged as the world’s wealthiest nation, Dreiser chronicled industrial and economic transformation and the birth of consumerism with an unmatched combination of detail, sympathy, and power. The specially commissioned essays collected in this volume are written by a leading team of scholars of American literature and culture. They establish new parameters for both scholarly and classroom discussion of Dreiser. This Companion provides fresh perspectives on the frequently read classics, Sister Carrie and An American Tragedy, as well as on topics of perennial interest, such as Dreiser’s representation of the city and his prose style. The volume investigates topics such as his representation of masculinity and femininity, and his treatment of ethnicity. It is the most comprehensive introduction to Dreiser’s work available.

The Cambridge Companion to Twentieth-Century Irish Drama
Edited by Shaun Richards
Staffordshire University

The essays in this collection cover the whole range of Irish drama from the late nineteenth-century melodramas which anticipated the rise of the Abbey Theatre to the contemporary Dublin of theatre festivals. A team of international experts from Ireland, the UK, the USA and Europe provide a comprehensive survey of internationally known playwrights of the period. The contributors include Gearóid O'Flaherty, Gearóid O'Casey, Brian Friel, Tom Murphy, Frank McGuinness, Yeats, Synge, Lady Gregory, Shaw, Wilde, O’Casey – contemporary playwrights and the post-Protestant imagination.

Contents: 1. Plays of (ever) changing Ireland; 2. Late-nineteenth-century melodramas; 3. The theatre of William Butler Yeats; 4. The theatre of Lady Gregory; 5. Dryden and the invention of Augustan drama; 6. Stephen Hero and A Portrait of the Artist as a Young Man; 7. Dryden’s London in Restoration England; 8. Dryden’s theatre and the passions of politics; 9. Dryden and patronage; 10. Dryden and the modes of restoration sociability; 11. Dryden and the problem of literary modernity; 12. Dryden and political allegiance; 13. Dryden’s anonymity; 14. Dryden’s ‘Fables’ and the judgment of art; 15. Dryden and the problem of literary modernity; 16. The piety of John Dryden; 17. Dryden and the theatrical imagination; 18. Dryden and the problem of literary modernity; 19. The revival of Brian Friel; 20. The Cambridge Companion to Joyce contains several new and revised essays, reflecting increasing emphasis on Joyce’s politics, a fresh sense of the importance of his engagement with Ireland, and the changes wrought by gender studies on criticism of his work. This Companion gathers an international team of leading scholars who shed light on Joyce’s work and life. The contributions are informative, stimulating and full of rich and accessible insights which will provoke thought and discussion in and out of the classroom. The Companion’s reading lists and extended bibliography offer readers the necessary tools for further informed exploration of Joyce studies. This volume is designed primarily as a students’ reference work (although it is organised so that it can also be read from cover to cover), and will deepen and extend the enjoyment and understanding of Joyce for the new reader.

The Cambridge Companion to James Joyce
Second edition
Edited by Derek Attridge
University of York

This second edition of The Cambridge Companion to Joyce contains several new and revised essays, reflecting increasing emphasis on Joyce’s politics, a fresh sense of the importance of his engagement with Ireland, and the changes wrought by gender studies on criticism of his work. This Companion gathers an international team of leading scholars who shed light on Joyce’s work and life. The contributions are informative, stimulating and full of rich and accessible insights which will provoke thought and discussion in and out of the classroom. The Companion’s reading lists and extended bibliography offer readers the necessary tools for further informed exploration of Joyce studies. This volume is designed primarily as a students’ reference work (although it is organised so that it can also be read from cover to cover), and will deepen and extend the enjoyment and understanding of Joyce for the new reader.


The Cambridge Companion to John Dryden
Edited by Steven N. Zwicker
Washington University, St Louis

John Dryden, Poet Laureate to Charles II and James II, was one of the great literary figures of the late seventeenth century. This Companion provides a fresh look at Dryden’s tactics and triumphs in nailing the extraordinary political and cultural revolutions of his time. The newly commissioned essays introduce readers to the full range of his work as a poet, as a writer of innovative plays and operas, as a purveyor of contemporary notions of empire, and most of all as a man intimate with the opportunities of aristocratic patronage as well as the emerging market for literary gossip, slander and polemic. Dryden’s works are examined in the context of seventeenth-century politics, publishing and ideas of authorship. A valuable resource for students and scholars, the Companion includes a full chronology of Dryden’s life and times and a detailed guide to further reading.


Visit our website at www.cambridge.org
This Companion offers a comprehensive introduction to the work and thought of the highly influential twentieth-century critic and theorist Walter Benjamin. The volume provides examinations of the different aspects of Benjamin’s work that have had a significant effect on contemporary critical and historical thought. Topics discussed by experts in the field include Benjamin’s relation to the avant-garde movements of his time, the form of the work of art, his theories on language and mimesis, modernity, his relation to Brecht and the Frankfurt School, his significance and relevance to modern cultural studies, his formative interpretation of Romanticism, and his autobiographical writings. The volume is aimed at readers who may be coming to Benjamin for the first time or who have some knowledge of Benjamin but would like to know more about the issues and concepts central to his work. Additional material includes a guide to further reading and a chronology.


NEW

The Cambridge Companion to Walter Benjamin
Edited by David S. Ferris
University of Colorado, Boulder

NEW

The Cambridge Companion to Mary Shelley
Edited by Esther Schor
Princeton University, New Jersey


NEW TEXTBOOK

The Cambridge Introduction to Russian Poetry
Michael Wachtel
Princeton University, New Jersey

The Cambridge Introduction to Russian Poetry presents the major themes, forms, genres and styles of Russian poetry. Using examples from Russia’s greatest poets, Michael Wachtel draws on three centuries of verse, from the beginnings of secular literature in the eighteenth century up to the present day. The first half of the book is devoted to concepts such as versification, poetic language and tradition; the second half is organised along genre lines and examines the ode, the elegy, ballads,
love poetry, nature poetry and patriotic verse. All poetry appears in the original followed by literal translations. This book is designed to give readers with even a minimal knowledge of the Russian language an appreciation of the brilliance of Russian poetry.


— 2004 228 x 152 mm 172pp
— 0 521 80881 2 Hardback £40.00
— 0 521 00493 4 Paperback £14.99
— Publication June 2004

**TEXTBOOK**


Dominic Head

Brunel University

The most current, wide-ranging, and accessible introduction on the post-war novel in Britain available.

— 2002 228 x 152 mm 316pp
— 0 521 66014 9 Hardback: £45.00
— 0 521 66966 9 Paperback: £15.99

**TEXTBOOK**

**The Cambridge Introduction to Narrative**

H. Porter Abbott

University of California, Santa Barbara

Guides readers through the fundamental aspects of narrative.

— 2002 228 x 152 mm 218pp 8 half-tones
— 0 521 65033 X Hardback: £40.00
— 0 521 65969 8 Paperback: £14.99

**Reference**

**NEW**

**A History of Korean Literature**

Edited by Peter H. Lee

University of California, Los Angeles

This is a comprehensive narrative history of Korean literature from its inception and the establishment of a royal Confucian academy in the seventh century, through a period during which most literature in Korea was written in Chinese and the subsequent invention of the Korean alphabet in 1443–4, to the present day. It provides a wealth of information for scholars, students and lovers of literature. Combining both history and criticism, the study reflects the latest scholarship and offers a systematic account of the development of all genres. Consisting of 25 chapters, it covers twentieth-century poetry, fiction by women, and the literature of North Korea. Other topics include the canon, ideology, and further critical issues central to an understanding of Korean literary history. This is a major contribution to the field and a study that will stand for many years as the primary resource for studying Korean literature.

‘A vast and comprehensive gathering of expert accounts, both from within Korea and from outside, of Korean literary history from the earliest examples up to recent developments in fiction and poetry. In North as well as South Korea. This will be the standard for many years to come. Peter Lee deserves our thanks, and has earned our admiration once again.’

David R. McCann, Korea Foundation Professor of Korean Literature, Harvard University

NEW

A History of the University of Cambridge
Volume 2: 1546–1750
Victor Morgan
University of East Anglia
With contributions by Christopher Brooke
University of Cambridge

This volume brings to completion the four-volume A History of the University of Cambridge, and is a vital contribution to the history not only of one major university, but of the academic societies of early modern Europe in general. Its main author, Victor Morgan, has made a special study of the relations between Cambridge and its wider world: the court and church hierarchy which sought to control it in the aftermath of the Reformation; the ‘country’, that is the provincial gentry; and the wider academic world. Morgan also finds the seeds of contemporary problems of university governance in the struggles which led to and followed the new Elizabethan Statutes of 1570. Christopher Brooke, General Editor and part-author, has contributed chapters on architectural history and among other themes a study of the intellectual giants of the late seventeenth and early eighteenth centuries.


FORTHCOMING

A History of Cambridge University Press
New Worlds for Learning, 1873–1972
Volume 3
David McKitterick
University of Cambridge

This volume completes the history of Cambridge University Press from the sixteenth century to the late twentieth. It examines the ways by which the Press launched itself as a London publisher in the 1870s, building up its educational and academic lists. It charts how interests in America were advanced, how subjects were extended and the Press became an international organisation with authors and customers across the world, while at the same time developing both its printing and its publishing. The volume explores changes in the printing industry, showing how the Press assumed a leading part in the typographical renaissance of the 1920s and 1930s, and built on this after the Second World War to acquire an international reputation for the quality of its work. In publishing as in printing, this book analyses both the pitfalls and the successes in a century of change.


Contents: Preface; 1. A century of change; 2. 1873; 3. Macmillan; 4. Growth in the Western World and Riders to the Sea, 1916–1923; 10. The Roberts typographical renaissance; 11. Walter Lewis and the 1916–1923; 13. America; 14. Kingsford and 1923–1930; 15. The American branch; 16. Printing, 1946–1963; 17. A developing and academic lists. It charts how interests in America were advanced, how subjects were extended and the Press became an international organisation with authors and customers across the world, while at the same time developing both its printing and its publishing. The volume explores changes in the printing industry, showing how the Press assumed a leading part in the typographical renaissance of the 1920s and 1930s, and built on this after the Second World War to acquire an international reputation for the quality of its work. In publishing as in printing, this book analyses both the pitfalls and the successes in a century of change.

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and colonialism: the enlightenment and cultural diversity; Part IV. Progress and Primitivism: 7. ‘Sublized into savages’: Burke, progress and primitivism; 8. ‘The return of the native’: The United Irishmen, culture and colonialism.

— 2003 228 x 152 mm 318pp 14 half-tones
— 0 521 81060 4 Hardback £40.00

NEW

Jane Austen: A Family Record
Second edition
Deirdre Le Faye

This book is the outcome of years of research in Austen archives, and stems from the original family biography by W. and R. A. Austen-Leigh, Jane Austen: her Life and Letters. Jane Austen, A Family Record was first published in 1989, and this new edition incorporates information that has come to light since then, and provides new illustrations and updated family trees. Le Faye gives a detailed account of Austen’s life and literary career. She has collected together documented facts as well as the traditions concerning the novelist, and places her within the context of a widespread, affectionate and talented family group. Readers will learn how Austen transformed the stuff of her peaceful life in the Hampshire countryside into six novels that are amongst the most popular in the English language. This fascinating record of Austen and her family will be of great interest to general readers and scholars alike.


— 2004 228 x 152 mm 260pp
— 0 521 81495 2 Hardback £45.00

NEW

Literature, Satire and the Early Stuart State
Andrew McRae
University of Exeter

Andrew McRae examines the relation between literature and politics at a pivotal moment in English history. He argues that the most influential and incisive political satire in this period may be found in manuscript libels, scurrilous pamphlets, and a range of other material written and circulated under the threat of censorship. These are the unauthorized texts of early Stuart England. From his analysis of these texts, McRae argues that satire, as the pre-eminent literary mode of discrimination and stigmatization, helped people make sense of the confusing political conditions of the early Stuart era. It did so partly through personal attacks, and partly also through sophisticated interventions into ongoing political and ideological debates. In such forms, satire provided resources through which contemporary writers could define new models of political identity and construct new discourses of dissent. This book will be of interest to political and literary historians alike.


— 2004 228 x 152 mm 260pp
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The culture of early Stuart Libelling; 2. Contesting identity; Part II. Public Politics: 3. Freeing the tongue and the heart: satire and the political subject; 4. Discourses of discrimination: political satire in the 1620s; Part III. The Politics of Division: 5. Satire and sycophancy: Richard Corbett and early Stuart royalty; 6. Stigmatizing Prynne: puritanism and politics in the 1630s; Epilogue.

— 2004 228 x 152 mm 260pp
— 0 521 81495 2 Hardback £45.00

NEW

Edmund Burke and Ireland
Aesthetics, Politics and the Colonial Sublime
Luke Gibbons
University of Notre Dame, Indiana

This pioneering study of Burke’s engagement with Irish politics and culture argues that Burke’s influential early writings on aesthetics are intimately connected to his lifelong political concerns. The concept of the sublime, which lay at the heart of his aesthetics, addressed itself primarily to the experience of terror, and it is this spectre that haunts Burke’s political imagination throughout his career. Luke Gibbons argues that this found expression in his preoccupation with political terror, whether in colonial Ireland and India, or revolutionary America and France. Burke’s preoccupation with violence, sympathy and pain allowed him to explore the dark side of the Enlightenment, but from a position no less committed to the plight of the oppressed, and to political emancipation. This major reassessment of a key political and cultural figure will appeal to Irish studies and Post-Colonial specialists, political theorists and Romanticists.

• Major study of a key figure, Burke, who fascinates a whole range of readers — political theorists, eighteenth century specialists, Romanticists
• Strong Irish studies interest
• Will appeal to general readers as well as scholars

‘A dazzling investigation of the Irish roots of Burke’s thought which ranged from ideas of terror and the sublime to the wounded body and the Great Famine. An intellectual feast.’
Terry Eagleton, Irish Times

Contents: Introduction; Part I. The Politics of Pain: 1. ‘This King of Terrors’; Edmund Burke and the colonial sublime; Part II. The Sublime and agrarian insurgency; 6. Burke

— 2003 228 x 152 mm 318pp 14 half-tones
— 0 521 81060 4 Hardback £40.00
The Literature of Satire
Charles A. Knight
University of Massachusetts, Boston

The Literature of Satire is an accessible but sophisticated and wide-ranging study of satire from the classics to the present in plays, novels, and the press as well as in verse. In it Charles Knight analyses the rhetorical problems created by satire’s complex relations to its community, and examines how it exploits the genres it borrows. He argues that satire derives from an awareness of the differences between appearance, ideas and discourse. Knight provides illuminating readings of such satirists familiar and unfamiliar as Horace, Lucian, Jonson, Molière, Swift, Pope, Byron, Flaubert, Ostrovsky, Kundera, and Rushdie. This broad-ranging examination sheds new light on the nature and functions of satire as a mode of writing, as well as on theoretical approaches to it. It will be of interest to scholars interested in literary theory as well as those specifically interested in satire.


– 2004 228 x 152 mm 338pp
– 0 521 83460 0 Hardback £50.00

Hypocrisy and the Politics of Politeness
Manners and Morals from Locke to Austen
Jenny Davidson
Columbia University, New York

In Hypocrisy and the Politics of Politeness, Jenny Davidson considers the arguments that define hypocrisy as a moral and political virtue in its own right. She shows that these were arguments that thrived in the medium of eighteenth-century Britain’s culture of politeness. In the debate about the balance between truthfulness and politeness, Davidson argues that eighteenth-century writers from Locke to Austen come down firmly on the side of politeness. This is the case even when it is associated with dissimulation or hypocrisy. These writers argue that the open profession of vice is far more dangerous for society than even the most glaring discrepancies between what people say in public and what they do in private. This book explores what happens when controversial arguments in favor of hypocrisy enter the mainstream, making it increasingly hard to tell the difference between hypocrisy and more obviously attractive qualities like modesty, self-control and tact.


Cambridge Studies in American Literature and Culture, 142

– 2004 228 x 152 mm 300pp
– 0 521 82683 7 Hardback c. £45.00
– Publication June 2004
A Court in Exile
The Stuarts in France, 1689–1718
Edward Corp
Université de Toulouse
With contributions by Edward Gregg
University of South Carolina
Howard Erskine-Hill
University of Cambridge
and Geoffrey Scott
Douai Abbey

Court studies and Jacobitism have both received considerable attention from historians in recent years, yet so far no attempt has been made to provide a comprehensive examination of the Jacobite court in exile after the revolution of 1688–9. This book takes a completely fresh look at the Stuart court in France during the years when the Jacobite movement posed its greatest threat to the post-revolution governments in London. The Stuart court at Saint-Germain-en-Laye is revealed as not only large and well-financed, but also magnificently located in a spectacular royal palace vacated only recently by Louis XIV and in very close contact with the French court at Versailles — yet maintaining the traditions, organisation and ceremonial of the English court at Whitehall. The book also shows how the Stuart court in France came to an end, and explains why and how it has since been so badly misrepresented.


FORTHCOMING
A New Imperial History
Culture, Identity and Modernity in Britain and the Empire, 1660–1840
Edited by Kathleen Wilson
State University of New York, Stony Brook

This pioneering collection of essays charts an exciting new field in British studies, ‘the new imperial history’. Leading scholars from history, literature and cultural studies tackle problems of identity, modernity and difference in eighteenth-century Britain and the empire. They examine, from interdisciplinary perspectives, the reciprocal influences of empire and culture, the movements of peoples, practices and ideas effected by slavery, diaspora and British dominance, and ways in which subaltern, non-western and non-elite people shaped British power and knowledge. The essays move through Britain, America, India, Africa and the South Pacific in testament to the networks of people, commodities and entangled pasts forged by Britain’s imperial adventures. Based on groundbreaking research, these analyses of the imperial dimensions of British culture and identities in global contexts will challenge the notion that empire was something that happened ‘out there’, and they demonstrate its long-lasting implications for British identity and everyday life.

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Contents:

1. Child murder and British culture, 1720–1900
Josephine McDonagh
University of Oxford

In this wide-ranging study, Josephine McDonagh examines the idea of child murder in British culture in the eighteenth and nineteenth centuries. Analysing texts drawn from economics, philosophy, law, medicine as well as from literature, McDonagh highlights the manifold ways in which child murder echoes and reverberates in a variety of cultural debates and social practices. She places literary works within social, political and cultural contexts, including debates on luxury, penal reform campaigns, slavery, the treatment of the poor, and birth control. She traces a trajectory from Swift’s A Modest Proposal through to the debates on the New Woman at the turn of the twentieth century by way of Burke, Wordsworth, Wollstonecraft, George Eliot, George Egerton, and Thomas Hardy, among others. McDonagh demonstrates the haunting persistence of the notion of child murder within British culture in a volume that will be of interest to cultural and literary scholars alike.

**Contents:**
- List of illustrations;
- Acknowledgments; Note on text and abbreviations;
- Introduction: Plots and protagonists; 1. Child murder and commercial society in the early eighteenth century; 2. ‘A squeeze in the neck for bastards’: the uncivilised spectacle of child-killing in the 1770s and 1780s; 3. 1789/1803: Martha Ray, the mob, and Malthus’ mistress of the feast; 4. ‘Bright and countless everywhere’: the new poor law and the politics of prolific reproduction in 1839; 5. ‘A nation of.infanticides’: child murder and the national forgetting in Adam Bede; 6. Wragg’s daughters: child murder towards the Fin-de-Siècle; 7. English babies and Irish changelings.

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**FORTHCOMING**

**Scotland and the Borders of Romanticism**

**Edited by Leith Davis**

Simon Fraser University, British Columbia
Ian Duncan
University of California, Berkeley
and Janet Sorensen
Indiana University, Bloomington

**Scotland and the Borders of Romanticism** is the first book devoted to Scottish writing between 1745 and 1830—a key period marking the contested divide between Scottish Enlightenment and Romanticism in British literary history. Essays in the volume, by leading scholars from Scotland, England, Canada and the USA, address a range of major figures and topics, among them Hume and the Romantic imagination, Burns’s poetry, the Scottish song and ballad revivals, gender and national tradition, the prose fiction of Walter Scott and James Hogg, the national theatre of Joanna Baillie, the Romantic varieties of historicism and anti-Enlightenment, Romantic Orientalism, and Scotland as a site of English cultural fantasies. The essays undertake a collective rethinking of the national and period categories that have structured British literary history, by examining the relations between the concepts of Enlightenment and Romanticism as well as between Scottish and English writing.

**Contents:**

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- 228 x 152 mm
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**Publication June 2004**

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**Publication May 2004**

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**The Reading Nation in the Romantic Period**

William St Clair
University of Cambridge

During the centuries when printed paper was the only means by which texts could be carried across time and distance, everyone engaged in politics, education, and literature believed that reading helped to shape the minds, attitudes, and actions of readers. In this ambitious and wide ranging study, William St Clair investigates how the national culture can be understood through a study of the books that were actually read. Centred on the romantic period in the English-speaking world, but ranging across the whole print era, St Clair’s study reaches startling conclusions about the forces that determined how ideas were passed into wider society by way of print. From quantified information he provides on book prices, print runs, intellectual property, and readerships gathered from over fifty publishing and printing archives, St Clair offers a picture of the past very different from those presented by traditional approaches.

- The first study of actual reading using quantification and economic analysis
- Sheds new light on aspects of reading and its effect on the nation
- An indispensable resource for scholars working on literature, reading, and the history of publishing and printing

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- 2004
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**Publication June 2004**
Contents: Introduction: Georgic Modernity: concerns in relation to print culture and the prehistory of modern media including the history of the feelings and of sensation. In this way Goodman opens up the subject of Georgic to new ways of perceiving history in terms of sensibility. Instead of burying history in the past by narrative. Kevis Goodman argues that because of the Georgic's concern for the transmission of knowledge by the feelings, of the senses over time and space, the verse of this period, far from burying history in the horizon of European knowledge for the first time. Their discoveries changed the course of science. Old scientific disciplines, such as astronomy and botany, were transformed; new ones, like craniology and comparative anatomy, were brought into being. Scientific disciplines, in turn, pushed literature of the period towards new subjects, forms and styles. Works as diverse as Mary Shelley's Frankenstein and Wordsworth's Excursion responded to the explorers' and scientists' latest discoveries. This wide-ranging and well-illustrated study shows how literary Romanticism arose partly in response to science's appropriation of explorers' encounters with foreign people and places and how it, in turn, changed the profile of science and exploration.


Cambridge Studies in Romanticism, 59

— 2004 228 x 152 mm 240pp 4 half-tones
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— Publication June 2004

Cambridge Studies in Romanticism, 58

— 2003 228 x 152 mm 210pp
— 0 521 82941 0 Hardback £40.00

Cambridge Studies in Romanticism, 60

— 2004 228 x 152 mm 346pp 23 half-tones
— 0 521 82919 4 Hardback c. £45.00
— Publication July 2004
Jane Austen on Screen
Edited by Gina MacDonald
Nicholls State University, Louisiana
and Andrew MacDonald
Loyola University, New Orleans

Jane Austen on Screen is a collection of essays exploring the literary and cinematic implications of translating Austen’s prose into film. Contributors raise questions of how prose fiction and cinema differ, of how mass commercial audiences require changes to script and character, and of how continually remade films evoke memories of earlier productions. The essays represent widely divergent perspectives, from literary ‘purists’ suspicious of filmic renderings of Austen to film-makers who see the text as a stimulus for producing exceptional cinema. Theoretical issues are explored in balance with the practical concerns of literature-to-film conversions: casting choices, authenticity of settings, script ‘amputations’ of the original prose, anachronisms, relevance for modern mass audiences, and the intertextuality informing the production of much-remade works. This comprehensive study, including an exhaustive Austen bibliography and filmography, will be of interest to students and teachers alike.


On Screen
– 2003 228 x 152 mm 296pp 19 half-tones
– 0 521 79325 4 Hardback £45.00
– 0 521 97928 4 Paperback £16.99

FORTHCOMING

Science in the Nineteenth-Century Periodical
Reading the Magazine of Nature
Geoffrey Cantor
University of Leeds
Gowan Dawson
University of Leicester
Graeme Gooday
University of Leeds
Richard Noakes
University of Cambridge
Sally Shuttleworth
University of Sheffield
and Jonathan R. Topham
University of Leeds

For the Victorian reading public, periodicals played a far greater role than books in shaping their understanding of new discoveries and theories in science, technology and medicine. Such understandings were formed not merely by serious scientific articles, but also by glancing asides in political reports, fictional representations, or humorous attacks in comic magazines. Ranging across diverse forms of periodicals, from top-selling religious and juvenile magazines through to popular fiction-based periodicals, and from the campaigning ‘new journalism’ of the late century to the comic satire of Punch, this book explores the ways in which scientific ideas and developments were presented to a variety of Victorian audiences. In addition, it offers three case studies of the representation of particular areas of science: ‘baby science’, scientific biography, and electricity. This intriguing collaborative volume sheds new light on issues relating to history and history of science, literature, book history, and cultural and media studies.


Cambridge Studies in Nineteenth-Century Literature and Culture, 45
– 2004 228 x 152 mm 346pp 28 half-tones
– 0 521 83637 9 Hardback c. £50.00
– Publication June 2004

The Revolution in Popular Literature
Print, Politics and the People 1790–1860
Ian Haywood
University of Surrey, Roehampton

This book takes a new look at the evolution of popular literature in Britain in the Romantic and Victorian periods. Ian Haywood argues that developments in the history of popular literature emerged from its intersection with radical and reactionary politics of the time. Both sides wanted to win the heart and mind of the ‘common reader’ and used books to try to influence a newly literate group in society. Making use of a wide range of archival and primary sources, he argues that radical politics played a decisive role in the transformation of popular literature from the plebeian miscellany of the 1790s to the mass-circulation fiction and popular journalism of the 1840s. By charting the key moments in the history of ‘cheap’ literature, the book casts new light on the many neglected popular genres and texts: the ‘pig’s meat’ anthology, the female-authored didactic tale, and Charistian fiction.

Contents: Illustrations; Abbreviations; Introduction; Part I. ‘A New Area in Our History’: 1. The people’s Enlightenment: the radical diffusion of knowledge in the late eighteenth century; 2. Writing for their country; the plebeian public sphere in the 1790s; 3. The Pax femina? Hannah More, counter-revolution, and the politics of female agency; Part II. ‘Virtuous Public Emancipation’: 4. The Palladium of liberty: radical journalism and repression in the postwar era; 5. ‘Democratic favours and journal ascendancy’: popular culture and the ‘unstamped’ wars of the 1830s; Part III.
The Victorian Supernatural
Edited by Nicola Bown
Birkbeck, University of London
Carolyn Burdett
Centre for Metropolitan History, University of London
and Pamela Thurschwell
University College London

The Victorians were haunted by the supernatural, by ghosts and fairies, table-rappings and telepathic encounters, occult religions and the idea of reincarnation, visions of the other world and a reality beyond the everyday. The Victorian Supernatural explores the sources of these beliefs in their literary, historical and cultural contexts. The collection brings together essays by scholars from literature, history of art and history of science, which examine the diversity of the Victorians’ fascination with the supernatural. The essays show that the supernatural was not simply a reaction to a post-Darwinian loss of faith, but was embedded in virtually every aspect of Victorian culture. This important interdisciplinary study sheds new light on debates surrounding the relationship between high and popular Victorian culture and contemporary notions of the supernatural.


Periodicals in the Victorian era portrayed and reinforced current gender notions and ideals. Indeed, the Victorian periodical press was a critical cultural site for the representation of competing gender ideologies. This is the first full-length book to examine masculinities and femininities as defined and interrogated in these periodicals. It investigates readers, editors, and journalists; and it considers the power of the press at home, in the domestic space, in metropolitan centres and at the margins of empire. The work is based on archival research into a wide range of publications from the 1830s to the fin de siècle; from enduring intellectual heavyweight quarterly journals through more ephemeral women’s and working men’s magazines, to magazines for boys and girls. The study is informed by the theories and approaches of media and cultural studies and women’s studies. A valuable appendix supplies information about the many periodicals of the period mentioned in the book.

Contents: Illustrations; Introduction; 1. The writing subject; 2. The gendered reader; 3. Editorship and gender; 4. Gender and the politics of home; 5. Gender and cultural imperialism; 6. Feminism and the press; 7. Gender, commodity and the late nineteenth-century periodical; Conclusion; Appendix.

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and in literature. The conjunction of representations in the press, in science scandals with a detailed examination of discussion of London's homosexual urban historians and cultural literary and lesbian and gay scholars, rights movement. Taking his cue from male-male relationships and also by the intensification in concern about First World War in 1914 – years marked men in 1885 to the outbreak of the of all 'acts of gross indecency' between

Literature and Culture, 144

Catholic fiction written between the 1830s and the turn of the century in both Britain and America. Griffin examines Anglo-American anti-Catholicism and reveals how this sentiment provided Victorians with a set of political, cultural and literary tropes through which they defined themselves as Protestant and therefore normative. She draws on a broad range of writing including works by Harriet Beecher Stowe, Charles Kingsley, Henry James, Charlotte Bronte and a range of lesser-know writers. Griffin traces how nineteenth-century writers constructed a Church of Rome against which 'America', 'Britain' and 'Protestant' might be identified and critiqued. This book will be essential reading for scholars working on British Victorian literature as well as nineteenth-century American literature; it will be of interest to scholars of literary, cultural and religious studies.


Cambridge Studies in American Literature and Culture, 141

— 2004 228 x 152 mm 294pp 12 half-tones
— 0 521 83993 0 Hardback £45.00

NEW

London and the Culture of Homosexuality, 1885–1914
Matt Cook
Keele University

London and the Culture of Homosexuality explores the relationship between London and male homosexuality from the criminalisation of all 'acts of gross indecency' between men in 1885 to the outbreak of the First World War in 1914 – years marked by an intensification in concern about male-male relationships and also by the emergence of an embryonic homosexual rights movement. Taking his cue from literary and lesbian and gay scholars, urban historians and cultural geographers, Matt Cook combines discussion of London's homosexual subculture and various major and minor scandals with a detailed examination of representations in the press, in science and in literature. The conjunction of approaches used in this study provides fresh insights into the development of ideas about the modern homosexual and into the many different ways of comprehending and taking part in London's culture of homosexuality.

Cambridge Studies in Nineteenth-Century Literature and Culture, 39
— 2003 228 x 152 mm 240pp 9 half-tones 2 tables 2 genealogical tables
— 0 521 82207 6 Hardback £45.00

Cambridge Studies in American Literature and Culture

FORTHCOMING

Gender and the Poetics of Reception in Poe's Circle
Eliza Richards
Boston University

Poe is frequently portrayed as an isolated idiosyncratic genius who was unwilling or unable to adapt himself to the cultural conditions of his time. Eliza Richards revises this portrayal through an exploration of his collaborations and rivalries with his female contemporaries. Richards demonstrates that he staged his performance of tortured isolation in the salons and ephemeral publications of New York City in conjunction with prominent women poets whose work sought to surpass. She introduces and interprets the work of three important and largely forgotten women poets: Frances Sargent Osgood, Sarah Helen Whitman, and Elizabeth Oakes Smith. Richards re-evaluates the work of these writers, and of nineteenth-century lyric practices more generally, by examining poems in the context of their circulation and reception within nineteenth-century print culture. This book will be of interest to scholars of American print culture as well as specialists of nineteenth-century literature and poetry.

Contents: Illustrations; Acknowledgments; Note on texts used; List of abbreviations; Introduction; 1. The poet and the law; 2. The dead father and the rule of religion: The Oxford Movement; 3. The foreign father and the sons of the sires: nativist novels of the 1850s; 4. Mariolatry, imperial motherhood, and manhood; 5. Under Which Lord?: ritualism, marriage, and the law; 6. Black robes, white veils, and foreground conclusions: Disraeli, Howells, and James; Reliquaries.

Cambridge Studies in American Literature and Culture, 141

— 2004 228 x 152 mm 294pp 12 half-tones
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NEW

Anti-Catholicism and Nineteenth-Century Fiction
Susan M. Griffin
University of Louisville, Kentucky

Susan Griffin uncovers and analyzes the important but neglected body of anti-Catholic fiction written between the 1830s and the turn of the century in both Britain and America. Griffin examines Anglo-American anti-Catholicism and reveals how this sentiment provided Victorians with a set of political, cultural and literary tropes through which they defined themselves as Protestant and therefore normative. She draws on a broad range of writing including works by Harriet Beecher Stowe, Charles Kingsley, Henry James, Charlotte Bronte and a range of lesser-know writers. Griffin traces how nineteenth-century writers constructed a Church of Rome against which ‘America’, ‘Britain’ and ‘Protestant’ might be identified and critiqued. This book will be essential reading for scholars working on British Victorian literature as well as nineteenth-century American literature; it will be of interest to scholars of literary, cultural and religious studies.


Cambridge Studies in American Literature and Culture, 141

— 2004 228 x 152 mm 294pp 12 half-tones
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NEW

Fiction, Famine, and the Rise of Economics in Victorian Britain and Ireland
Gordon Bigelow
Rhodes College, Memphis

We now think of economic theory as a scientific specialty accessible only to experts, but Victorian writers commented on economic subjects with great interest. Gordon Bigelow focuses on novelists Charles Dickens and Elizabeth Gaskell and compares their work with commentaries on the Irish Famine (1845–1852). Bigelow argues that, at this moment of crisis, the rise of economics depended substantially on concepts developed in literature. These works all criticised the systematized approach to economic life that the prevailing political economy proposed. Gradually the romantic views of human subjectivity, described in the novels, provided the foundation for a new theory of capitalism based on the desires of the individual consumer. Bigelow’s argument stands out by showing how the discussion of capitalism in these works had significant influence not just on public opinion, but on the rise of economic theory itself.

Cambridge Studies in Nineteenth-Century Literature and Culture, 40
— 2003 228 x 152 mm 242pp
— 0 521 82848 1 Hardback £45.00

NEW
John D. Kerkering’s study examines the literary history of racial and national identity in nineteenth-century America. Kerkering argues that writers such as DuBois, Lanier, Simms, and Scott used poetic effects to assert the distinctiveness of certain groups in a diffuse social landscape. Kerkering explores poetry’s formal properties, its sound effects, as they intersect with the issues of race and nation. He shows how formal effects, ranging from meter and rhythm to alliteration and melody, provide these writers with evidence of a collective identity, whether national or racial. Through this shared reliance on formal literary effects, national and racial identities, Kerkering shows, are related elements of a single literary history. This is the story of how poetic effects helped to define national identities in Anglo-America as a step toward helping to define racial identities within the United States. This highly original study will command a wide audience of Americanists.

Contents: Introduction; Part I. The Poetics of National Identity: 1. ‘We are five and forty’: meter and national identity in Sir Walter Scott; 2. ‘Our sacred union’, ‘our beloved Apalachia’: nation and genius loci in Hawthorne and Simms; Part II. The Poetics of Racial Identity: 3. ‘Of me and of mine’: the music of racial identity; 4. ‘Blood will tell’: literary effects and the diagnosis of racial instinct; Conclusion: the conversation of identities.

Cambridge Studies in American Literature and Culture, 139

— 2003 228 x 152 mm 366pp 8 half-tones
— 0 521 83114 8 Hardback £45.00

Race, Work, and Desire in American Literature, 1860–1930
Michele Birnbaum
University of Puget Sound, Washington

Race, Work and Desire analyzes literary representations of work relationships across the color-line from the mid-nineteenth century to the early twentieth century. Michele Birnbaum examines inter-racial bonds in fiction and literary correspondence by black and white authors and artists — including Elizabeth Keckley, Frances E. W. Harper, W. D. Howells, Grace King, Kate Chopin, Langston Hughes, Amy Spingarn and Carl Van Vechten — exploring the ways servants and employers, doctors and patients, and patrons and artists negotiate their racial differences for artistic and political ends. Situating these relationships in literary and cultural context, Birnbaum argues that the literature reveals the complexity of cross-racial relations in the workplace, which, although often represented as an oasis of racial harmony, is in fact the very site where race politics are most fiercely engaged. This study productively complicates current debates about cross-racial collaboration in American literary and race studies, and will be of interest to scholars in both literary and cultural studies.

Contents: Illustrations; Acknowledgments; Introduction: Working relations and racial desire; 1. Dressing down the first lady: Elizabeth Keckley’s Thirty Years a Slave and Four Years in the White House; 2. Off-color patients in Frances E. W. Harper’s Iola Leroy and W. D. Howells’ An Imperative Duty; 3. ‘Alien hands’ in Kate Chopin’s The Awakening; 4. ‘For blood that is not yours’: Langston Hughes and the art of patronage; Epilogue: ‘Co-workers in the kingdom of culture’.

Cambridge Studies in American Literature and Culture, 138

— 2003 228 x 152 mm 206pp 3 half-tones
— 0 521 83425 7 Hardback £40.00

Culture, Technology, and the Creation of America’s National Parks
Richard Grusin
Wayne State University, Detroit

Richard Grusin’s innovative study investigates how the establishment of national parks participated in the production of American national identity after the Civil War. The creation of America’s national parks is usually seen as an uncomplicated act of environmental preservation. Grusin argues, instead, that parks must be understood as complex cultural technologies for the reproduction of nature as landscape art. He explores the origins of America’s three major parks — Yosemite, Yellowstone, and Grand Canyon — in relation to other forms of landscape representation in the late nineteenth century. He examines such forms as photography, painting, and mapping, plus a wide range of travel narratives, scientific and nature writing, and fiction. Grusin shows that while establishing a national park does involve preserving an area of land as a ‘natural’ rather than economic asset, a ranch or mine for instance, it also transforms the landscape into a culturally constructed object called ‘nature’.

Cambridge Studies in American Literature and Culture, 137

— 2004 228 x 152 mm 230pp 42 half-tones
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Louisa May Alcott
The Contemporary Reviews
Beverly Lyon Clark
Wheaton College, Massachusetts

This collection of nineteenth-century reviews provides a wealth of new information for scholars interested in Alcott (increasing the number of indexed reviews almost tenfold) but also insight into the ways in which reading audiences were constructed in the nineteenth-century United States. The reviews provide a window on to nineteenth-century attitudes toward popular fiction and toward women writers. The author of the novels and of sensational tales, of travel writing and of temperance tracts, Alcott was both highly popular and highly respected. Her works were reviewed not just in magazines for children, but also in the most prestigious literary journals of the day.

American Critical Archives, 13

— 2004 228 x 152 mm 420pp
— 0 521 82780 9 Hardback £80.00
Literature, Technology, and Modernity, 1860–2000
Nicholas Daly
Trinity College, Dublin

Industrial modernity takes it as self-evident that there is a difference between people and machines, but the corollary of this has been a recurring fantasy about the ensure of that difference. The central scenario in this fantasy is the crash, sometimes literal, sometimes metaphorical. Nicholas Daly considers the way human/machine encounters have been imagined from the 1860s on, arguing that such scenes dramatize the modernization of subjectivity. Daly begins with Victorian railway melodramas in which an individual is rescued from the path of the train just in time, and ends with J.G. Ballard’s novel Crash in which people seek out such collisions. Daly argues that these collisions dramatize the relationship between the individual and modern industrial society, and suggests that the pleasures of fictional suspense help people to assimilate the speeding up of everyday life. This book will be of interest to scholars of modernism, literature and film.

Contents: Acknowledgments; List of illustrations; Introduction: 1. Sensation drama, the railway, and modernity; 2. Sensation fiction and the modernization of the senses; 3. The Boerograph; 4. ‘It’: the last machine and the invention of sex appeal; 5. Crash: flesh, steel, and celluloid.

Dickens on Screen
Edited by John Glavin
Georgetown University, Washington DC

Television and film, not libraries or scholarship, have made Charles Dickens the most important unread novelist in English. It is not merely that millions of people feel comfortable deploying the word ‘Dickensian’ to describe their own and others’ lives, but that many more people who have never read Dickens know what Dickensian means. They know about Dickens because they have access to over a century of adaptations for the big and small screen. Because Dickens has proven to be the most easily adapted of major novelists, he has become, somewhat ironically, one of the foremost novelists in the English canon. This is ironic because it was just this capacity to entertain that once confined him to the margins of the ‘great tradition’ in fiction. Dickens on Screen is an invaluable resource for students and scholars alike. It provides an exhaustive filmography and is well illustrated.


On Screen
– 2003 228 x 152 mm 238pp 20 half-tones
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– 0 521 00124 2 Paperback £17.99

Modernism, Labour and Selfhood in British Literature and Culture, 1890–1930
Morag Shiach
Queen Mary, University of London

Morag Shiach examines the ways in which labour was experienced and represented between 1890 and 1930. There is a strong critical tradition in literary and historical studies that sees the impact of modernity on human labour in terms of intensification and alienation. Shiach, however, explores a series of efforts to articulate the relations between labour and selfhood within modernism. She examines the philosophical languages available for thinking about labour in the period. She then gives an account of the significance of two technologies, the typewriter and the washing machine, central to a cultural and political understanding of labour.
participated in the larger project of cultural 1920s trends and simultaneously contemporary Jewish national and Soviet Jewish culture worked within the Soviet system and Jewish history. which Jews were part of, not apart from, terms. This book explores the ways in which Jews would revolution – the creation of a new building a Soviet Jewish culture because Jewish activists were interested in create a Soviet Jewish national culture. activists empowered by the state to Yiddish and the Creation of Soviet Jewish University of Denver 1918–1930

What is ‘Russianness’? The question of national identity has long been a vexed one in Russia, and is particularly pertinent in the post-Soviet period. For a thousand years these questions have been central to the work of Russian writers, artists, musicians, film-makers, critics, politicians and philosophers. Questions of national self-identity permeate Russian cultural self-expression. This wide-ranging study, designed for students of Russian literature, culture, and history, explores aspects of national identity in Russian culture from medieval times to the present day. Written by an international team of scholars, the volume offers an accessible overview and a broad, multi-faceted introductory account of this central feature of Russian cultural history. The book is comprehensive and concise; it combines general surveys with a wide range of specific examples to convey the rich texture of Russian cultural expression over the past thousand years.

— 2004 228 x 152 mm 264pp 29 half-tones 1 map
— 0 521 83926 2 Hardback c. £45.00
— Publication June 2004

Yiddish and the Creation of Soviet Jewish Culture 1918–1930

David Shneer
University of Denver

Yiddish and the Creation of Soviet Jewish Culture gives voice to the Soviet Jewish activists empowered by the state to create a Soviet Jewish national culture. Jewish activists were interested in building a Soviet Jewish culture because they were striving for a national revolution – the creation of a new culture through which Jews would identify as Jews on new, secular, Soviet terms. This book explores the ways in which Jews were part of, not apart from, the Soviet system and Jewish history. Soviet Jewish culture worked within contemporary Jewish national and cultural 1920s trends and simultaneously participated in the larger project of propagating the Soviet state and ideology. Soviet Jewish activists were not nationalists or Soviets, but both at once. David Shneer addresses some of the painful truths about the Jews’ own implication and imbrication in the system and places his analysis in the context of wider twentieth-century culture.

Shneer’s history is an important contribution not only to Soviet (and Russian) history (and most especially Soviet nationality policy and politics) but at least as much (if not more) to Jewish history, which, as he correctly argues, has been reluctant to consider the Russian and Soviet chapters of Jews’ communal and intellectual history as anything but victimology and part of the overall history of the Holocaust. He brings to the project a wide reading in the contemporary press and published sources, enhanced by recently accessible archives in Russia and Ukraine. I found particularly attractive David’s ability to bring to life several of the key players in this story of Jewish cultural and intellectual politics in the 1920s and his reluctance to pigeonhole them (and himself) in many of the stereotypically conventional ways that historians before him have done. Moreover, very few scholars who write on these matters, and especially representatives of the younger generation, command David’s mastery of Yiddish-, Hebrew-, and Ukrainian-language sources.


— 2004 228 x 152 mm 312pp 5 line diagrams 10 tables
— 0 521 82630 6 Hardback £30.00

John Stuart Mill
A Biography
Nicholas Capaldi
Loyola University, New Orleans

Nicholas Capaldi’s biography of John Stuart Mill traces the ways in which Mill’s many endeavours are related and explores the significance of Mill’s contribution to metaphysics, epistemology, ethics, social and political philosophy, the philosophy of religion, and the philosophy of education. He shows how Mill was groomed for his life by both his father James Mill, and Jeremy Bentham, the two most prominent philosophical radicals of the early nineteenth century. Yet Mill revolted against this education and developed friendships with both Thomas Carlyle and Samuel Taylor Coleridge who introduced him to Romanticism and political conservatism. A special feature of this biography is the attention devoted to his relationship with Harriet Taylor. No one exerted a greater influence than the woman he was eventually to marry. Nicholas Capaldi reveals just how deep her impact was on Mill’s thinking about the emancipation of women.

‘The weaving together of ideas with accounts of personal life and historical events brings to life Mill’s views, makes his ideas more engaging and is a particularly effective way of securing a deeper understanding of both the man and the values and interests which dominated his life.’

C. L. Ten, The National University of Singapore
— 2004 228 x 152 mm 456pp
— 0 521 62024 4 Hardback £27.50

Henry Handel Richardson
A Life
Michael Ackland
Monash University, Victoria

Henry Handel Richardson has been celebrated for her classic Australian novels The Getting of Wisdom and The Fortunes of Richard Mahony yet her own life-story is still to be fully told. This enthralling book provides the first complete biography of the enigmatic Australian literary icon and sheds new light on the conjecture surrounding her life. Many crucial issues bearing on Richardson’s private life remain unresolved. Was she drawn to lesbianism? Did she fear she had contracted congenital syphilis? What was her relationship with her radical, reformist sister Lil? This book follows Richardson’s life from her childhood through to her musical studies in Leipzig and meeting with her future husband. Her abandonment of music, her relationship with her sister Lillian and the feminist influences on her life and works. Richardson’s poltergeist experiences are explored, as are the sudden effects of fame and her attitude to Australian writing.

— 2004 228 x 152 mm 368pp 31 half-tones 2 maps
— 0 521 84055 4 Hardback c. £45.00
— Publication July 2004
Diary of a Christian Soldier
Rufus Kinsley and the Civil War
David C. Rankin
University of California, Irvine
This book offers a meticulous reconstruction of the life of Rufus Kinsley—an ordinary New England soldier who during the Civil War became an officer in one of the nation’s first and most famous black regiments—and an expertly edited transcription of Kinsley’s hitherto unpublished wartime diary. Kinsley’s diary sheds light on a long neglected theater of the war—the battle for the bayou country of southwestern Louisiana—and it illuminates the workaday routines of black and white soldiers stationed behind Union lines but thoroughly immersed in the unprecedented improvisations that accompanied the social revolution that was emancipation. Kinsley’s perspective is that of a too often neglected type: the absolutely dedicated evangelical abolitionist soldier who believed that the war and its consequences were divine retribution for the sin of slavery. The introductory biography places Kinsley’s civil war experience in the context of his life and times.

Victorian Literature and Culture
Editors: John Maynard and Adrienne Munich
State University of New York at Stony Brook
Victorian Literature and Culture encourages high quality original work concerned with all areas of Victorian literature and culture. The journal presents work at the cutting edge of current research, including exciting new studies in untouched subjects or new methodologies. Contributions are welcomed from internationally established scholars as well as younger members of the profession. Review essays form a central part of the journal, and offer an authoritative view of important subjects together with a list of relevant works that serves as an up-to-date bibliography.

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  Print ISSN 1060-1503
  Electronic ISSN 1470-1553
Joyce: Ulysses
Second edition
Vincent Sherry
Villanova University, Pennsylvania

In this engaging introduction, Vincent Sherry combines a close reading of Ulysses with new critical arguments. He provides a useful guide to the episodic sequence of Joyce’s novel. In addition, he presents a searching interpretation of this masterwork, freshly addressing the major issues in Ulysses criticism. He shows how Joyce’s modernist epic remolds Homer’s Odyssey; he examines shows how Joyce’s modernist epic reveals their secret lives. He also reclaims the landmark status of Joyce’s monumental novel, situating it in the relevant contexts of literary tradition and political history. This book is essential reading for all students of Joyce, whether they are approaching Ulysses for the first time or returning to the text.

Contents: Preface; Abbreviations; Chronology; 1. Introduction; 2. Epic subjects; 3. Lapsarian languages; (Post) S(critpturn) U(lysses).

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D. H. Lawrence: Late Essays and Articles
Edited by James T. Boulton
University of Birmingham

In his last years D. H. Lawrence often wrote for newspapers; he needed the money, and clearly enjoyed the work. He also wrote several substantial essays during the same period. This meticulously-edited collection brings together major essays such as Pornography and Obscenity and Lawrence’s spirited Introduction to the volume of his Paintings; a group of autobiographical pieces, two of which are published here for the first time; and the articles Lawrence wrote at the invitation of newspaper and magazine editors. There are thirty-nine items in total, thirty-five of them deriving from original manuscripts; all were written between 1926 and Lawrence’s death in March 1930. They are ordered chronologically according to the date of composition; each is preceded by an account of the circumstances in which it came to be published. The volume is introduced by a substantial survey of Lawrence’s career as a writer responding directly to public interests and concerns.

Contents: General editor’s preface; Prefatory note; Acknowledgements; Chronology; Title-titles; Introduction; Late essays and articles: note on the texts; Mercury; [Return to Bestwood]; Getting on; Which class I belong to; Newthorpe in the articles Lawrence wrote. The volume is introduced by a substantial survey of Lawrence’s career as a writer responding directly to public interests and concerns.

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D. H. Lawrence:
Psychoanalysis and the unconscious and Fantasia of the Unconscious
Edited by Bruce Steele
Monash University, Victoria

Written in Lawrence’s most productive period, Psychoanalysis and the Unconscious (1921) and Fantasia of the Unconscious (1922) were undertaken initially in response to psychoanalytic criticism of his novel Sons and Lovers. They soon developed more generally to propose an alternative to what Lawrence perceived as the Freudian psychoanalytic theory of the unconscious and the incest motive. The essays also develop his ideas about the upbringing and education of children, about marriage, and about social and even political action. Lawrence described them as “this pseudo-philosophy of mine which was deduced from the novels and poems, not the reverse. The absolute need one has for some sort of satisfactory mental attitude towards oneself and things in general makes one try to abstract some definite conclusions from one’s experiences as a writer and as a man”. These conclusions form an illuminating guide to his works and therein lies their peculiar value.

Contents: General editor’s preface; Acknowledgements; Chronology; Title-titles; Introduction; Psychoanalysis and the Unconscious; Fantasia of the Unconscious; Explanatory notes; Textual apparatus; A note on pounds, shillings and pence.

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FORTHCOMING

D. H. Lawrence: Psychoanalysis and the Unconscious and Fantasia of the Unconscious
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Written in Lawrence’s most productive period, Psychoanalysis and the Unconscious (1921) and Fantasia of the Unconscious (1922) were undertaken initially in response to psychoanalytic criticism of his novel Sons and Lovers. They soon developed more generally to propose an alternative to what Lawrence perceived as the Freudian psychoanalytic theory of the unconscious and the incest motive. The essays also develop his ideas about the upbringing and education of children, about marriage, and about social and even political action. Lawrence described them as “this pseudo-philosophy of mine which was deduced from the novels and poems, not the reverse. The absolute need one has for some sort of satisfactory mental attitude towards oneself and things in general makes one try to abstract some definite conclusions from one’s experiences as a writer and as a man”. These conclusions form an illuminating guide to his works and therein lies their peculiar value.

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Twentieth Century Literature

NEW

Proust, Beckett, and Narration
James H. Reid
Illinois State University

This is the first book-length comparison of the narrative techniques of two of the twentieth century’s most important writers of prose. Using a combination of theoretical analysis and close readings of Proust’s *A la recherche du temps perdu* and Beckett’s trilogy of novels, *Molloy*, *Malone dies*, and *The Unnamable*, James H. Reid compares the two novelists’ use of first-person narration in constructing and demystifying fictions of consciousness. Reid focuses on the narrator’s search to represent the voice that speaks the novel, a search, he argues, that structures first-person narration in the works of both novelists. He examines in detail the significant impact of Proust’s writing on Beckett’s own work as well as Beckett’s subtle reworkings of Proust’s themes and strategies. This study is an important contribution to critical literature, and offers fresh perspectives on the crucial importance of the *Recherche* and the trilogy in the context of the twentieth-century novel.


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Images of Beckett Photographs by John Haynes
Text by James Knowlson
University of Reading

Images of Beckett combines John Haynes’ unique repertoire of photographs of Beckett’s dramatic opus alongside three newly written essays by Beckett’s biographer and friend, James Knowlson. Haynes captures images of Beckett’s work in progress and performance and includes hitherto unknown portraits of Beckett himself. Haynes was privileged to be present at the Royal Court Theatre, London, when Beckett directed his own plays. Amongst the 75 plates are compositions that include the leading interpreters of the plays. Knowlson’s first essay combines a verbal portrait of Beckett with a personal memoir of the writer; the second considers the influence of paintings that Beckett loved or admired on his theatrical imagery; and the third offers a detailed, often first-hand, account of Beckett’s work as a director of his own plays. The essays are the result of personal conversations with Beckett and attendance at rehearsals, and provide a privileged glimpse into the world of one of the theatre’s most influential and enduring playwrights.

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Beckett and Aesthetics
Daniel Albright
Harvard University, Massachusetts

*Beckett and Aesthetics* examines Samuel Beckett’s struggle with the recalcitrance of artistic media, their refusal to yield to his artistic purposes. As a young man Beckett hoped that writing could provide psychic authenticity and true representation of the physical world; instead he found himself immersed in artificialities and self-enclosed word games. Daniel Albright argues that Beckett escaped from this bind through allegories of artistic frustration and through an art of non-representation, estrangement and general failure. He arrived, Albright shows, at some grasp of fact through the most indirect route available. Albright explores Beckett’s experimentation with the notion that an artistic medium might itself be made to speak. This powerful and highly original book explores Beckett’s own engagement with radio, film, and television, prose and drama as part of an attempt to escape the confines of the aesthetic. Albright’s Beckett becomes a sophisticated theorist of the very notion of the aesthetic.


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FORTHCOMING

Modernism, Cultural Production, and the British Avant-garde
Edward P. Comentale
Indiana University

Edward Comentale exposes the links between art, literature and early twentieth-century capitalism. Comentale shows how apparently progressive avant-garde movements in their celebration of individualism, competition and labor worked hand in hand with a market defined by a monstrous increase in production and consumption. Most importantly, he unleashes an alternative modernist practice based on a special kind of production that both critiques and challenges economic production at large. He goes on to argue that the British avant-garde, which has often been criticized for its emphasis on classical stasis and restraint, sought to halt this market activity and to think of less destructive ways of communal belonging. Comentale provides an interdisciplinary study examining art and sculpture as well as writing by Virginia Woolf, T. S. Eliot and H. D. among others, in the light of psychoanalytic, economic and political theory. This book will be of interest to scholars of literary and cultural modernism.

Contents: Illustrations; Acknowledgments; and cultural modernism. Will be of interest to scholars of literary and women’s studies scholars as well as Germanists.

NEW

Joseph Conrad: Notes on Life and Letters
Edited by J. H. Stape

The twenty-six essays collected in Notes on Life and Letters (first published 1921) offer a kaleidoscopic view of Joseph Conrad’s literary views and interest in the events of his day, including the Titanic disaster, First World War, and the re-emergence of his native Poland as a nation state. The introduction gives the history of the gathering of these diverse pieces into a single volume, traces the book’s reception, and offers new perspectives on its relationship to Conrad’s other writings. His essays underwent multiple layers of unauthorized intervention by typists, compositors and editors: this history is set out in the essay on the text and in the apparatus. The notes explain literary and historical references, identify places mentioned, and gloss foreign terms. Two maps supplement the explanatory material. This edition, established through modern textual scholarship, presents Conrad’s essays and reviews in a form more authoritative than any hitherto printed.

The Cambridge Edition of the Works of Joseph Conrad

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NEW

Wole Soyinka
Politics, Poetics, and Postcolonialism
Biodun Jeyifo
Cornell University, New York

Biodun Jeyifo examines the connections between the innovative and influential writings of Wole Soyinka and his radical political activism. Jeyifo carries out detailed analyses of Soyinka’s most ambitious works, relating them to the controversies generated by Soyinka’s use of literature and theatre for radical political purposes. He gives a fascinating account of the profound but paradoxical affinities and misgivings Soyinka has felt about the significance of the avant-garde movements of the twentieth century. Jeyifo also explores Soyinka’s works with regard to the impact on his artistic sensibilities of the pervasiveness of representational ambiguity and linguistic exuberance in Yoruba culture. The analyses and evaluations of this study are presented in the context of Soyinka’s sustained engagement with the violence of collective experience in post-independence, postcolonial Africa and the developing world. No existing study of Soyinka’s works and career has attempted such a systematic investigation of their complex relationship to politics.

Contents: Chronology; 1. ‘Representative’ and unrepresentable modalities of the self; the Gnostic, worldly and radical humanism of Wole Soyinka; 2. Tragic mythopoesis as postcolonial discourse – critical and theoretical writings; 3. The ‘drama of existence’: sources and scope; 4. Ritual, anti-ritual and the festival complex in Soyinka’s dramatic parables; 5. The ambiguous freight of visionary mythopoeis; fictional and nonfictional prose works; 6. Poetry, versification and the fractured burdens of commitment; 7. ‘Things fall together’: Wole Soyinka in his own write.

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NEW

**Fighting Different Wars**

*Experience, Memory, and the First World War in Britain*

Janet S. K. Watson
University of Connecticut

The popular idea of the First World War is a story of disillusionment and pointless loss. This vision, however, dates from well after the Armistice. Here, Janet Watson separates out wartime from retrospective accounts and contrasts war as lived experience – for soldiers, women and non-combatants – with war as memory, comparing men’s and women’s responses and tracing the re-creation of the war experience in later writings. Using a wealth of published and unpublished wartime and retrospective texts, Watson contends that participants tended to construct their experience – lived and remembered – as either work or service. In fact, far from having a united front, many active participants were in fact ‘fighting different wars’, and this process only continued in the decades following peace. **Fighting Different Wars** is an original, richly textured and multi-layered book which will be compelling reading for all those interested in the First World War.

*Studies in the Social and Cultural History of Modern Warfare, 16*

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NEW

**Conquerors’ Road**

*An Eyewitness Report of Germany 1945*

Osmar White

Now re-issued, this highly acclaimed and beautifully written book by one of Australia’s finest chroniclers of the Second World War tells the devastating story of war from the inside. Based largely on the author’s own war diary and the articles he wrote as a war correspondent, this deeply personal account is unparalleled amongst the vast literature on World War Two. Osmar White was there to record and assess the climactic events of that time: the final days of the Third Reich and the uneasy occupation. And he was able to offer those who read his despatches something further, with insight and compassion he attempted to weigh the moral issues thrown up by victory and by what came after, while trying also to draw lessons for a future humanity. Chosen as one of the top 100 pieces of journalism in the twentieth century, **Conquerors’ Road** remains as fresh and more timely than ever.

‘Osmar White was not only one of the finest correspondents of the Second World War but a visionary writer and philosopher of courage and conviction. If you care about the future of civilisation then you must read this extraordinary book.’

Phillip Knightley

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