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The Cambridge Encyclopedia of the English Language
Second edition
David Crystal

The Cambridge Encyclopedia of the English Language is one of the publishing phenomena of recent times. Rarely has a book so packed with accurate and well researched factual information been so widely read and popularly acclaimed. It has played a key role in the spread of general interest in language matters, generating further publications and broadcasting events for an avid audience. Its First Edition appeared in hardback in 1995 and a revised paperback in 1997. There have been numerous subsequent updated reprintings; but this Second Edition now presents an overhaul of the subject for a new generation of language-lovers and of teachers, students and professional English-users concerned with their own linguistic legacy. The length of the book has been extended and there are 44 new illustrations, extensive new material on world English and Internet English, and a complete updating of statistics, further reading suggestions and other references.

'A delight and a treasure ... David Crystal does a brilliant job of satisfying our curiosity about our mother tongue while illuminating the deepest questions of who we are and where we come from. A magnificent achievement.'

Steven Pinker


2003 276 x 219 mm 512pp 85 line diagrams 104 half-tones 27 tables 53 maps 0 521 82348 X Hardback c. £50.00 0 521 53033 4 Paperback c. £19.95

Publication August 2003

A History of Black and Asian Writing in Britain, 1700–2000
C. L. Innes
University of Kent, Canterbury

This is the first extended study of black and Asian writing in Britain over the last 250 years. Beginning with authors who arrived as immigrants or slaves in the mid-eighteenth century, Lyn Innes includes a detailed discussion of works that were often enormously popular in their own time but are almost unknown to contemporary readers. Innes's fascinating study reveals a history of vigorous and fertile interaction between black, Asian and white intellectuals and communities, and an enormously rich and varied literary culture which was already in existence before the post-war efflorescence of black and Asian writing. Utilising a wealth of new archival material, Innes examines their work as part of an acceptance of and challenge to British cultural and ideological discourses. This volume offers a non-chronological approach to the subject in order to highlight the continuity and persistence of genres and forms (epic, ballad, sonnet) and of themes and motifs (love, religious and moral poetry, satirical and pure poetry). It also supplies a thorough examination of the various interactions between author, text and reader. Containing abundant quotation, it gives a refreshing introduction to an impressive and varied body of poetry from two continents, and is an accessible and wide-ranging reference-work, designed specifically for use on undergraduate and taught graduate courses. The most comprehensive work of its kind available, it will be an invaluable resource for students and teachers alike.


2002 228 x 152 mm 330pp 5 half-tones 0 521 64327 9 Hardback £45.00
The Cambridge Introduction to French Poetry

Mary Lewis Shaw

Rutgers University, New Jersey

The Cambridge Introduction to French Poetry is the most up to date and comprehensive survey of French poetry available. The poets discussed — all quoted in the original, followed by an English translation — belong to every period from the eleventh century to the present, and include Francophone authors from areas other than France. The goals of this Introduction are to provide tools for the analysis of French poems, while assessing ever-changing distinctions and hierarchies between verse and prose, forms and genres, and levels of style; and to give a sense of French poetry’s endless quest for self-definition, by examining its ambivalent relations with political realities, philosophical ideas, and the achievements of other arts, notably music and painting. Accessible, wide-ranging and designed specifically for use on courses, this Introduction contains a useful glossary of poetic terms, and will prove invaluable to students and teachers alike.


2002 228 x 152 mm 236pp 0 521 79122 7 Hardback £40.00 0 521 79464 1 Paperback £14.95

Forthcoming

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. Mc Cann, Korea Foundation Professor of Korean Literature


2003 228 x 152 mm 550pp 7 line diagrams 0 521 82858 9 Hardback c. £70.00

Mary Wollstonecraft and the Feminist Imagination

Barbara Taylor

University of East London

In the two centuries since Mary Wollstonecraft published A Vindication of the Rights of Woman (1792), she has become an icon of modern feminism: a stature that has paradoxically obscured her real historic significance. In this in-depth study to date of Wollstonecraft’s thought, Barbara Taylor develops an alternative reading of her as a writer steeped in the utopianism of Britain’s radical Enlightenment. Wollstonecraft’s feminist aspirations, Taylor shows, were part of a revolutionary programme for universal equality and moral perfection that reached its zenith during the political upheavals of the 1790s but had its roots in the radical-Protestant Enlightenment. Drawing on all of Wollstonecraft’s works, and locating them in a vividly detailed account of her intellectual world and troubled personal history, Taylor provides a compelling portrait of this fascinating and profoundly influential thinker.

Pamphlets and Pamphleteering in Early Modern Britain
Joad Raymond

This is a unique history of the printed pamphlet in sixteenth- and seventeenth-century Britain, which traces its rise as an imaginative and often eloquent literary form. Individual chapters examine topics such as Elizabethan religious controversy, the book trade, the distribution of pamphlets, pamphleteering in the English Civil War, women and gender, and print in the Restoration.

Cambridge Companions to Literature
The Cambridge Companion to Travel Writing
Edited by Peter Hulme and Tim Youngs
Nottingham Trent University

The Cambridge Companion to Travel Writing brings together specialists from Anthropology, History, Literary and Cultural Studies to offer a broad and vibrant introduction to travel writing in English between 1500 and the present. This comprehensive introduction to the subject features specially commissioned contributions, including six essays surveying the period's travel writing; a further six focusing on geographical areas of particular interest – Arabia, the Amazon, Tahiti, Ireland, Calcutta, the Congo and California; and three final chapters analysing some of the theoretical and cultural dimensions to this enigmatic and influential genre of writing.

Several invaluable tools are also provided, including an extensive list of further reading, and a detailed five-hundred year chronology listing important events and publications. This volume will be of interest to teachers and students alike.


Cambridge Companions to Literature
The Cambridge Companion to the Brontës
Edited by Heather Glen
University of Cambridge

The extraordinary works of the three sisters Charlotte, Emily and Anne Brontë have enthralled and challenged scholars, students, and general readers for the past 150 years. This Companion offers a fascinating introduction to those works, including two of the greatest novels of the nineteenth century – Charlotte's Jane Eyre and Emily's Wuthering Heights. In a series of original essays, contributors explore the roots of the sisters' achievement in early nineteenth-century Haworth, and the childhood 'plays' they developed; they set these writings within the context of a wider history, and show how each sister engages with some of the central issues of her time. The essays also consider the meaning and significance of the Brontës' enduring popular appeal. A detailed chronology and guides to further reading provide further reference material, making this a volume indispensable for scholars and students, and all those interested in the Brontës and their work.


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The Cambridge Companion to Wordsworth
Edited by Stephen Gill
Lincoln College, Oxford

The Cambridge Companion to Wordsworth provides a wide-ranging account of one of the most famous Romantic poets. Specially commissioned essays cover all the important aspects of this multi-faceted writer; the volume examines his poetic achievement with a chapter on poetic craft, while other chapters focus on the origin of his poetry and on the challenges it presented and continues to present. Further contributions include discussions of The Prelude and The Recluse, Wordsworth as philosophic poet, his writing in relation to European Romanticism, and Wordsworth as Nature poet. The collection, by an international team of established specialists concludes with a lucid account of the history of Wordsworth's texts, and offers students invaluable reference material including a chronology and guides to further reading. The volume aims to ensure that its readers will be grounded in the history of Wordsworth's career and his critical reception.


The Cambridge Companion to Jonathan Swift
Edited by Christopher Fox
University of Notre Dame, Indiana

The Cambridge Companion to Jonathan Swift is a specially commissioned collection of essays. Arranged thematically across a range of topics, this volume will deepen and extend the enjoyment and understanding of Jonathan Swift for students and scholars. The thirteen essays explore crucial dimensions of Swift's life and works. As well as ensuring a broad coverage of Swift's writing—including early and later works as well as the better known and the lesser known—the Companion also offers a way into current critical and theoretical issues surrounding the author. Special emphasis is placed on Swift's vexed relationship with the land of his birth, Ireland; and on his place as a political writer in a highly politicised age. The Companion offers a lucid introduction to these and other issues, and raises new questions about Swift and his world. The volume features a detailed chronology and a guide to further reading.


Poet, painter, and engraver William Blake died in 1827 in obscure poverty with few admirers. The attention paid today to his remarkable poems, prints, and paintings would have astonished his contemporaries. Admired for his defiant, uncompromising creativity, he has become one of the most anthologized and studied writers in English and one of the most studied and collected British artists. His urge to cast words and images into masterpieces of revelation has left us with complex, forceful, extravagant, some times bizarre works of written and visual art that rank among the greatest challenges to plain understanding ever created. This Companion aims to provide guidance to Blake's work in fresh and readable introductions: biographical, literary, art historical, political, religious, and bibliographical. Together with a chronology, guides to further reading, and glossary of terms, they identify the key points of departure into Blake's multifarious world and work.

In the last fifty years Irish poets have produced some of the most exciting poetry in contemporary literature, writing about love and sexuality, violence and history, country and city. This book provides a unique introduction to major figures such as Seamus Heaney, but also introduces the reader to significant precursors like Louis MacNeice or Patrick Kavanagh, and vital contemporaries and successors: among others, Thomas Kinsella, Paul Muldoon and Nuala Ni Dhomhnaill. Readers will find discussions of Irish poetry from the traditional to the modernist, written in Irish as well as English, from both North and South. This Companion provides a cultural and historical background to contemporary Irish poetry in the contexts of modern Ireland and also in the broad currents of modern world literature. It includes a chronology and guide to further reading and will prove invaluable to students and teachers alike.

The Cambridge Companion to the Spanish Novel presents the development of the modern Spanish novel from 1600 to the present. Drawing on the combined legacies of Don Quijote and the traditions of the picaresque novel, these essays focus on the question of invention and experiment, on what constitutes the singular features of evolving fictional forms. It examines how the novel articulates the relationships between history and fiction, high and popular culture, art and ideology, and gender and society. Contributors highlight the role played by historical events and cultural contexts in the elaboration of the Spanish novel, which often takes a self-conscious stance toward literary tradition. Topics covered include the regional novel, women writers, and film and literature. This companionable survey, which includes essays, supported by a useful chronology and guide to further reading will prove invaluable to students and teachers alike. Contributors include the regional novel, women writers, and film and literature. This collection of specially commissioned essays by academics and practising psychoanalysts, explores key dimensions of Jacques Lacan's life and work. Lacan is renowned as a theoretician of psychoanalysis whose work is still influential in many countries. He refashioned psychoanalysis in the name of philosophy and linguistics at the time when it underwent a certain intellectual decline. Advocating a 'return to Freud', by which he meant a close reading in the original of Freud's works, he stressed the idea that the unconscious functions 'like a language'. All essays in this Companion focus on key terms in Lacan's often difficult and idiosyncratic developments of psychoanalysis. This volume will bring fresh, accessible perspectives to the work of this formidable and influential thinker. These essays, supported by a useful chronology and guide to further reading will prove invaluable to students and teachers alike.


France entered the twentieth century as a powerful European and colonial nation. In the course of the century, her role changed dramatically: in the first fifty years two World Wars and economic decline removed its status as a world power, whilst the immediate post-war era was marked by wars of independence in its colonies. Yet at the same time, in the second half of the century, France entered a period of unprecedented growth and social transformation. Throughout the century and into the new millennium France retained its former international reputation as a centre for cultural excellence and innovation and its culture, together with that of the Francophone world, reflected the increased richness and diversity of the period. This Companion explores this vibrant culture, and includes chapters on history, language, literature, thought, theatre, architecture, visual culture, film and music, and discuss the contributions of popular culture, Francophone culture, minorities and women.


Cambridge Companions to Culture
2003 228 x 152 mm 314pp 0 521 79293 2 Hardback c. £45.00
0 521 79699 7 Paperback c. £15.95
Publication September 2003

The Cambridge Companion to
Emily Dickinson
Edited by Wendy Martin
Claremont Graduate School, California

Emily Dickinson, one of the most important American poets of the nineteenth century, remains an intriguing and fascinating writer. The Cambridge Companion to Emily Dickinson includes eleven new essays by accomplished Dickinson scholars. They cover Dickinson’s biography, publication history, poetic themes and strategies, and her historical and cultural contexts. As a woman poet, Dickinson’s literary persona has become incredibly resonant in the popular imagination. She has been portrayed as singular, enigmatic, and even eccentric. At the same time, Dickinson is widely acknowledged as one of the founders of American poetry, an innovative pre-modernist poet as well as a rebellious and courageous woman. This volume introduces new and practised readers to a variety of critical responses to Dickinson’s poetry and life, and provides several valuable tools for students, including a chronology and suggestions for further reading.


Cambridge Companions to Literature
2002 228 x 152 mm 266pp 0 521 80644 5 Hardback £40.00
0 521 00118 8 Paperback £14.95

Forthcoming
The Cambridge Companion to
Jewish American Literature
Edited by Michael P. Kramer
Hebrew University of Jerusalem
and Hana Wirth-Nesher
Tel-Aviv University

For more than two hundred years, Jews have played important roles in the development of American literature. The Cambridge Companion to Jewish American Literature addresses a wide array of themes and approaches to the distinct yet multifaceted body of Jewish American literature. Essays examine writing from the 1700s to major contemporary writers such as Saul Bellow and Philip Roth. Topics covered include literary history, immigration and acculturation, Yiddish and Hebrew literature, popular culture, women writers, literary theory and poetics, multilingualism, the Holocaust, and contemporary fiction. This collection of specially commissioned essays by leading figures discusses Jewish American literature in relation to ethnicity, religion, politics, race, gender, ideology, history, and ethics, and places it in the contexts of both Jewish and American writing. With its chronology and guides to further reading, this volume will prove valuable to scholars and students alike.

The Cambridge Companion to the Scottish Enlightenment
Edited by Alexander Broadie
University of Glasgow

The Cambridge Companion to the Scottish Enlightenment offers a philosophical perspective on an eighteenth-century movement that has been profoundly influential on western culture. A distinguished team of contributors examines the writings of David Hume, Adam Smith, Thomas Reid, Adam Ferguson, Colin Maclaurin and other Scottish thinkers, in fields including philosophy, natural theology, economics, anthropology, natural science and law. In addition, the contributors relate the Scottish Enlightenment to its historical context and assess its impact and legacy in Europe, America and beyond. The result is a comprehensive and accessible volume that illuminates the richness, the intellectual variety and the underlying unity of this important movement. It will be of interest to a wide range of readers in philosophy, theology, literature and the history of ideas.

Cambridge Companions to Philosophy
2003 228 x 152 mm 382pp
0 521 80273 3 Hardback £47.50
0 521 00323 7 Paperback £16.95

Also available

The Cambridge Companion to Gothic Fiction
Edited by Jerrold E. Hogle
University of Arizona
A thorough and accessible guide to the Gothic genre.
Cambridge Companions to Literature
2002 228 x 152 mm 354pp
0 521 79124 3 Hardback £40.00
0 521 79466 8 Paperback £14.95

The Cambridge Companion to Edgar Allan Poe
Edited by Kevin J. Hayes
University of Central Oklahoma
Examines Poe’s major writings in a variety of literary, cultural and political contexts.
Cambridge Companions to Literature
2002 228 x 152 mm 286pp 4 half-tones
0 521 79326 2 Hardback £42.50
0 521 79727 6 Paperback £15.95

The Cambridge Companion to Mary Wollstonecraft
Edited by Claudia L. Johnson
Princeton University, New Jersey
The first collected volume to address all aspects of Wollstonecraft’s momentous and tragically brief career.
Cambridge Companions to Literature
2002 228 x 152 mm 396pp
0 521 78343 7 Hardback £45.00
0 521 78952 4 Paperback £15.95

Reference

The Cambridge Bibliography of English Literature
Volume 4: 1800–1900
Third edition
Edited by Joanne Shattock
University of Leicester

‘CBEL3 is generously wide-ranging … Users of CBEL3 will find different uses for it. I particularly value the opening sections on ‘Book Production and Distribution’. But any number of research projects might take off from a browsing of its pages. Strange to say, this is a book which it is pleasurable to browse in … the calculus of pounds sterling for hours of scholarly work, CBEL3 must represent the best bargain going.’

The Times Literary Supplement

The Cambridge History of Literary Criticism
Volume 1: Classical Criticism
Edited by George Alexander Kennedy
University of South Carolina
1993 228 x 152 mm 396pp
0 521 31717 7 Paperback £29.95

The Cambridge History of Literary Criticism
Volume 3: The Renaissance
Edited by Glyn Norton
Williams College, Massachusetts
1999 228 x 152 mm 782pp
0 521 30008 8 Hardback £90.00
The Cambridge History of Literary Criticism
Volume 4: The Eighteenth Century
Edited by H. B. Nisbet
University of Cambridge
and Claude Rawson
Yale University
1997 228 x 152 mm 969pp
0 521 30009 6 Hardback £95.00

The Cambridge History of Literary Criticism
Volume 5: Romanticism
Edited by Marshall Brown
University of Washington
2000 228 x 152 mm 512pp
0 521 300010 X Hardback £75.00

The Cambridge History of Literary Criticism
Volume 6: Modernism and the New Criticism
Edited by A. Walton Litz
Princeton University, New Jersey
Louis Menand
Columbia University, New York
and Lawrence Rainey
University of York
Eliot, Pound, Stein, Yeats figure in this comprehensive treatment of modernism and the New Criticism.

The Cambridge History of Literary Criticism, 7
2000 228 x 152 mm 576pp
0 521 30012 6 Hardback £75.00

The Cambridge History of Literary Criticism
Volume 8: From Formalism to Poststructuralism
Edited by Raman Selden
1995 228 x 152 mm 550pp
0 521 30013 4 Hardback £95.00

The Cambridge History of Literary Criticism
Volume 9: Twentieth-Century Historical, Philosophical and Psychological Perspectives
Edited by Christa Knellwolf
Australian National University, Canberra
and Christopher Norris
University of Wales, College of Cardiff
This ninth volume in The Cambridge History of Literary Criticism presents a wide-ranging survey of developments in literary criticism and theory during the present century. Drawing on the combined expertise of a large team of specialist scholars, it offers an authoritative account of the various movements of thought that have made the late twentieth century such a richly productive period in the history of criticism. The aim has been to cover developments which have had greatest impact on the academic study of literature, along with background chapters which place those movements in a broader, intellectual, national and socio-cultural perspective. In comparison with Volumes Seven and Eight, also devoted to twentieth-century developments, there is marked emphasis on the rethinking of historical and philosophical approaches, which have emerged, especially during the past two decades, as among the most challenging areas of debate.

‘Exploring both the byways and many of the byways of historically-inflected modes of criticism, this volume is an invaluable guide to the manifold ways in which literature was understood during the twentieth century in its interaction with social, cultural, and political contexts. It spans French, German, Italian, and Spanish criticism in addition to that of the English-speaking world, and constitutes a readable introduction to these diverse traditions as well as an extremely useful reference tool.’

Derek Attridge, University of York

The Cambridge History of Literary Criticism, 9
2001 228 x 152 mm 496pp
0 521 30014 2 Hardback £75.00

For monthly email alerts visit www.cambridge.org/eservices
Rachel Crawford examines the intriguing, often problematic, relationship between poetry and landscape in eighteenth and early-nineteenth-century Britain. Crawford focuses on the gradual change during this period when the British taste for open space gradually gave way to a preference for confined space, so that by the beginning of the Regency period contained sites, both topographical and poetic, were perceived to express authentic English qualities. In this context, Crawford discusses the highly fraught parliamentary enclosure movement which closed off the last of England’s open fields between 1760 and 1815. Crawford takes enclosure as a prevailing metaphor for a reconceptualization of the aesthetics of space in which enclosed and confined sites became associated with productivity, and sets explicit images, such as the apple, the iron industry, and the kitchen garden within the context of georgic and minor lyric poetry.

Rachel Crawford
University of San Francisco

The Limits of the Human
Fictions of Anomaly, Race and Gender in the Long Eighteenth Century
Felicity A. Nussbaum
University of California, Los Angeles

Felicity Nussbaum examines literary and cultural representations of human difference in England and its empire during the long eighteenth century. With a special focus on women’s writing, Nussbaum analyzes canonical and lesser-known novels and plays from the Restoration to abolition. She considers a range of anomalies (defects, disease, and disability) as they intermingle with ideas of femininity, masculinity, and race to define ‘normalcy’ as national identity. Incorporating writings by Behn, Burney, and the Bluestockings, as well as Southey, Shaftesbury, Johnson, Sterne, and Equiano, Nussbaum treats a range of disabilities – being mute, blind, lame – and physical oddities such as eunuchism and giantism as they are inflected by emerging notions of a racial femininity and masculinity. She shows that these corporeal features, perceived as aberrant and extraordinary, combine in the popular imagination to reveal a repertory of differences located between the extremes of splendid and horrid novelty.


Publication May 2003
0 521 81531 2 Hardback £45.00

English Romanticism and the Celtic World
Edited by Gerard Carruthers
University of Glasgow
and Alan Rawes
University of Kent, Canterbury

English Romanticism and the Celtic World explores the way in which British Romantic writers responded to the national and cultural identities of the ‘four nations’ England, Ireland, Scotland and Wales. The essays collected here, by specialists in the field, interrogate the cultural centres as well as the peripheries of Romanticism, and the interactions between these. They underline ‘Celticism’ as an emergent strand of cultural ethnicity during the eighteenth century, examining the constructions of Celtiness and Britishness in the Romantic period, including the ways in which the ‘Celtic’ countries viewed themselves in the light of Romanticism. Other topics include the development of Welsh antiarianism, the Osian controversy, Irish nationalism, Celtic landscapes, Romantic form and Orientalism. The collection covers writing by Blake, Wordsworth, Scott, Byron and Shelley, and will be of interest to scholars of Romanticism and Celtic Studies.


Publication May 2003
0 521 81085 X Hardback c. £40.00
Johnson, Writing, and Memory
Greg Clingham
Bucknell University, Pennsylvania

Johnson, Writing, and Memory demonstrates the importance of memory in Samuel Johnson’s oeuvre. Greg Clingham argues that this is a notion of memory that is derived from the process of historical and creative writing, and is found to be embodied in works of literature and other cultural forms. He examines Johnson’s writing, including his biographical writing, as it intersects with eighteenth-century thought on literature, history, fiction and law and in its subsequent compatibility with and resistance to modern theory. Clingham’s widely researched study provides an account of Johnson’s intellectual positions that incorporates the challenges they pose to recent critical theory, and argues for Johnson’s inclusion in a new theorisation of terms such as ‘authority’, ‘nature’ and ‘memory’. Clingham does this work of intellectual abstraction while remaining focused in the concrete realities of Johnson’s writing itself, offering a theoretically nuanced and original account of Johnson’s work.

The uniformity of the eighteenth-century novel in today’s paperbacks and critical editions no longer conveys the early novel’s visual exuberance. Janine Barchas explains how during the genre’s formation in the first half of the eighteenth century, the novel’s material embodiment as printed book rivalled its narrative content in diversity and creativity. Innovations in layout, ornamentation, and even punctuation found in, for example, the novels of Richardson, an author who printed his own books, help shape a tradition of early visual ingenuity. From the beginning of the novel’s emergence in Britain, prose writers including Daniel Defoe, Jonathan Swift, and Henry and Sarah Fielding experimented with the novel’s appearance. Lavishly illustrated with more than 100 graphic features found in eighteenth-century editions, this important study aims to recover the visual context in which the eighteenth-century novel was produced and read.

Eighteenth-Century Fiction on Screen offers an extensive introduction to cinematic representations of the eighteenth century, mostly derived from classic fiction of that period, and sheds new light on the process of making prose fiction into film. The contributors provide a variety of theoretical and critical approaches to the process of bringing literary works to the screen. They consider a broad range of film and television adaptations, including several versions of Robinson Crusoe; three films of Moll Flanders; American, British, and French television adaptations of Gulliver’s Travels, Clarissa, Tom Jones, and Jacques le fataliste; Wim Wender’s film version of Goethe’s Wilhelm Meister’s Apprentice Years; the controversial film of Diderot’s La Religieuse; and French and Anglo-American motion pictures based on Les Liaisons dangereuses among others. This book will appeal to students and scholars of literature and film alike.

Jane Austen on Screen
Edited by Gina MacDonald
Nicholls State University, Louisiana
and Andrew F. 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.


Jane Austen and the Theatre
Penny Gay
University of Sydney

‘A rich and enlightening book. Gay brings the eye of an expert in drama to Austen’s work with meticulous good sense and some panache.’
Independent on Sunday

Penny Gay describes for the first time the rich theatrical context of Austen’s writing.

Recreating Jane Austen
John Wiltshire
La Trobe University, Victoria

‘John Wiltshire turns to psychoanalysis and notions of love, art and creativity to make a psychologically rooted contribution to the theory of adaptation. His interest is in the complexities – psychic and emotional as much as practical – of what it means to adapt, rewrite, appropriate or recreate a work, and he argues, rightly, that these terms need to be broken down and analysed.’
Sight and Sound

John Wiltshire examines how Jane Austen’s work has been ‘recreated’ in other mediums.

Jane Austen and the Fiction of her Time
Mary Waldron

‘… her evidence is so startlingly persuasive that all students of Austen will need to read her book with care.’
Choice

Presents Jane Austen as a radical innovator in confrontation with contemporary popular novelists.
In *Romanticism, Maternity and the Body Politic*, Julie Kipp examines Romantic writers’ treatments of motherhood and maternal bodies in the context of the legal, medical, educational, and socioeconomic debates about motherhood so popular during the period. She argues that these discussions turned the physical processes associated with mothering into matters of national importance. The privately shared space signified by the womb or the maternal breast were made public by the widespread interest in the workings of the maternal body. These private spaces evidenced for writers of the period the radical exposure of mother and child to one another – for good or ill. Kipp’s primary concern is to underline the ways that writers used representations of mother-child bonds as ways of naturalizing, endorsing, and critiquing Enlightenment constructions of interpersonal and intercultural relations. This fascinating literary and cultural study will appeal to all scholars of Romanticism.

Contents:


*Cambridge Studies in Romanticism*, 57
2003 228 x 152 mm 252pp
0 521 81455 3 Hardback c. £40.00

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**Knowledge and Indifference in English Romantic Prose**

*Tim Milnes*

University of Edinburgh

This ambitious study sheds new light on the way in which the English Romantics dealt with the basic problems of knowledge, particularly as they inherited them from the philosopher David Hume. Kant complained that the failure of philosophy in the eighteenth-century to answer empirical scepticism had produced a culture of ‘indifferentism’. Milnes explores the way in which Romantic writers extended this epistemic indifference through their resistance to argumentation, and finds that it exists in a perpetual state of tension with a compulsion to know. This tension is most clearly evident in the prose writing of the period, in works such as Wordsworth’s Preface to *Lyrical Ballads*, Hazlitt’s *Essay on the Principles of Human Action*, and Coleridge’s *Biographia Literaria*. Milnes argues that it is in their oscillation between knowledge and indifference that the Romantics prefigure the ambivalent negotiations of modern post-analytic philosophy.

Contents: Acknowledgments; Introduction; Romanticism’s knowing ways; 1. From artistic to epistemic creation: the eighteenth century; 2. The charm of logic: Wordsworth’s prose; 3. The dry romance: Hazlitt’s immanent idealism; 4. The new foundationalism: Coleridge and transcendental method; 5. The end of knowledge: Coleridge and theosophy: Conclusion: life without knowledge; Bibliography; Index; Notes.

*Cambridge Studies in Romanticism*, 55
2003 228 x 152 mm 292pp
0 521 81098 1 Hardback £45.00

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**Byron, Poetics and History**

*Jane Stabler*

University of Dundee

Jane Stabler offers the first full-scale examination of Byron’s poetic form in relation to historical debates of his time. Responding to recent studies of publishing and audiences in the Romantic period, Stabler argues that Byron’s poetics developed in response to contemporary cultural history and his reception by the English reading public. Drawing on extensive new archive research into Byron’s correspondence and reading, Stabler traces the complexity of the intertextual dialogues that run through his work. For example, Stabler analyses *Don Juan* alongside *Galignani’s Messenger* – Byron’s principal source of news about British politics while in Italy – and refers to hitherto unpublished letters between Byron’s publishers and his friends to reveal a powerful impulse among his contemporaries to direct his controversial poetic style to their own conflicting political ends. This fascinating study will be of interest to Byronists and, more broadly, to scholars of Romanticism in general.

*Cambridge Studies in Romanticism*, 52
2002 228 x 152 mm 270pp
0 521 81241 0 Hardback £40.00

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Incarnations of fatal women, or *femmes fatales*, recur throughout the works of women writers in the Romantic period. Adriana Craciun demonstrates how portrayals of *femmes fatales* or fatal women played an important role in the development of Romantic women’s poetic identities and informed their exploration of issues surrounding the body, sexuality and politics. Craciun covers a wide range of writers and genres from the 1790s through the 1830s. She discusses the work of well-known figures including Mary Wollstonecraft, as well as lesser-known writers like Anne Bannerman. By examining women writers’ fatal women in historical, political and medical contexts, Craciun uncovers a far-ranging debate on sexual difference. She also engages with current research on the history of the body and sexuality, providing an important historical precedent for modern feminist theory’s ongoing dilemma regarding the status of ‘woman’ as a sex.

**Contents:** List of illustrations; Acknowledgments; List of abbreviations; Introduction; 1. The subject of violence: Mary Lamb, *femme fatale*. 2. Violence against difference: Mary Wollstonecraft, Mary Robinson and women’s strength; 3. The aristocracy of genius: Mary Robinson and Marie Antoinette; 4. Unnatural, unsexed, undead: Charlotte Dacre’s gothic bodies; 5. ‘In seraph strains, unpitying, to destroy’: Anne Bannerman’s *femmes fatales*; 6. ‘Life has one vast stern likeness in its gloom’: Letitia Landon’s philosophy of decomposition; Bibliography: Index.

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**Fatal Women of Romanticism**
Adriana Craciun
University of Nottingham
Missionary Writing and Empire, 1800–1860
Anna Johnston
University of Tasmania

Anna Johnston analyses missionary writing under the aegis of the British Empire. Johnston argues that missionaries occupied ambiguous positions in colonial cultures, caught between imperial and religious interests. She maps out this position through an examination of texts published by missionaries of the largest, most influential nineteenth-century evangelical institution, the London Missionary Society. These texts provide a fascinating commentary on nineteenth-century evangelism and colonialism, and illuminate complex relationships between white imperial subjects, white colonial subjects, and non-white colonial subjects. With their reformist, and often prurient interest in sexual and familial relationships, missionary texts focussed imperial attention on gender and domesticity in colonial cultures. Johnston contends that in doing so they re-wrote imperial expansion as a moral allegory and confronted British ideologies of gender, race, and class. Texts from Indian, Polynesian, and Australian missions are examined to highlight their representation of nineteenth-century evangelical activity in relation to gender, colonialism, and race.

Contents:
Writing missionaries: an introduction; Part I. The Mission Statement: 1. The British Empire, colonialism, and missionary activity; 2. Gender, domesticity, and colonial evangelisation; Part II. Storming Satan’s Threshold: The LMS in India: 3. ‘The peculiar claims of India as a field of missionary enterprise; 4. ‘The literary labours of missionaries in India; 5. Indian women, British feminists, and Indian nationalists; Part III. Narratives of Missionary Enterprise in the South Seas: The LMS in Polynesia: 6. ‘We have discovered them, and in a sort have brought them into existence; 7. ‘That interesting class of any truthful narrative, however imperfect, of the trials and triumphs of Christian missionaries in Polynesia’; Part IV. The LMS in Australia: 8. ‘A country of civilized thieves and savage natives; 9. Lancelot Threlkeld in New South Wales.

Cambridge Studies in Nineteenth-Century Literature and Culture, 38
2003 228 x 152 mm 225pp 2 half-tones 0 521 82699 3 Hardback c. £45.00

Eavesdropping in the Novel from Austen to Proust: An introduction
Ann Gaylin
Yale University, Connecticut

Eavesdropping in the Novel from Austen to Proust investigates human curiosity and its representation in eavesdropping scenes in nineteenth-century English and French novels. Ann Gaylin argues that eavesdropping dramatises a primal human urge to know and offers a paradigm of narrative transmission and reception of information among characters, narrators and readers. Gaylin sheds light on the social and psychological effects of the nineteenth-century rise of information technology and accelerated flow of information, as manifested in the anxieties about – and delight in – displays of private life and its secrets. Analysing eavesdropping in Austen, Balzac, Collins, Dickens and Proust, Gaylin demonstrates the flexibility of the scene to produce narrative complication or resolution; to foreground questions of gender and narrative agency; to place the debates of privacy and publicity within the literal and metaphorical spaces of the nineteenth-century novel. This innovative study will be of interest to scholars of nineteenth-century English and European literature.

Contents:
Acknowledgments; Introduction; 1. I’m all ears: Pride and Prejudice, or the story behind the story; 2. Eavesdropping and the gentle art of Persuasion; 3. Household words: Balzac’s and Dickens’s domestic spaces; 4. The madwoman outside the attic: eavesdropping and narrative agency in The Woman in White; 5. La double entente: eavesdropping and identity in A la recherche du temps perdu; Conclusion: covert listeners and secret agents; Select bibliography.

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Victorian Literature and the Anorexic Body
Anna Krugovoy Silver
Mercer University, Georgia

A study of women’s bodies and eating disorders as depicted in Victorian literature.

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George Eliot and the British Empire
Nancy Henry
State University of New York, Binghamton

Situates George Eliot’s life and work within the contexts of mid-nineteenth-century British colonialism and imperialism.

Cambridge Studies in Nineteenth-Century Literature and Culture, 37
2003 228 x 152 mm 256pp 1 half-tone 0 521 81585 1 Hardback £40.00
Kierkegaard, Religion and the Nineteenth-Century Crisis of Culture
George Pattison
Aarhus Universitet, Denmark

Kierkegaard is often viewed in the history of ideas solely within the academic traditions of philosophy and theology. The secondary literature generally ignores the fact that he also took an active role in the public debate about the significance of the modern age that was taking shape in the flourishing feuilleton literature during the period of his authorship. Through a series of sharply focussed studies, George Pattison contextualises Kierkegaard’s religious thought in relation to the debates about religion, culture and society carried on in the newspapers and journals read by the whole educated stratum of Danish society. This has important implications for our understanding of Kierkegaard’s view of the nature of religious communication in modern society.

‘A set of studies that are genuinely original and thought-provoking.’
John Saxbee, Church Times

Not Shakespeare
Bardolatry and Burlesque in the Nineteenth Century
Richard W. Schoch
Queen Mary, University of London

Burlesque has been a powerful and enduring weapon in the critique of ‘legitimate’ Shakespearean culture by a seemingly ‘illegitimate’ popular culture. This was true most of all in the nineteenth century. From Hamlet Travestie (1810) to Rosencrantz and Guildenstern (1891), Shakespeare burlesques were a vibrant, yet controversial form of popular performance: vibrant because of their exuberant humour; controversial because they imperilled Shakespeare’s iconic status. Richard Schoch, in the first study of nineteenth-century Shakespeare burlesques, explores the paradox that plays which are manifestly ‘not Shakespeare’ purport to be the most genuinely Shakespearean of all. Bringing together archival research, rare photographs and illustrations, close readings of burlesque scripts, and an awareness of theatrical, literary and cultural contexts, Schoch changes the way we think about Shakespeare’s theatrical legacy and nineteenth-century popular culture. His lively and wide-ranging book will appeal to scholars and students of Shakespeare in performance, theatre history, and Victorian studies.

‘… this book clearly establishes its author in the foremost rank of scholars of the Victorian stage.’
Theatre Notebook

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.

Contents: Preface; Acknowledgements; Chronology; Abbreviations; Introduction; Notes on Life and Letters: Author’s note, Part 1 Letters, Part 2 Life; The texts; Apparatus; Appendices; Notes.

The Cambridge Edition of the Works of Joseph Conrad
2003 216 x 138 mm 434pp 4 half-tones 2 maps
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Publication April 2003
This volume presents all known Conrad letters from the years 1917–1919 in a framework which highlights their literary, historical, cultural, and biographical significance. Like its predecessors, this volume includes a high proportion of previously unpublished letters, and many of those already published have appeared only in small-circulation journals. Again like its predecessors, this volume is full of surprises that require us to remould our understanding of Conrad’s writings. His correspondence for these years reveals his state of mind as he and his family dealt with the constant anxieties of the war-time years, and the return to a fragile peace. During this time, Conrad published three novels – The Shadow-Line, The Arrow of Gold, and The Rescue – together with a considerable amount of shorter work, was preparing for the publication of his collected works on both sides of the Atlantic, and was engaged in a critical rereading of his earlier books.

‘The scholarly wealth and care of this edition, the clarity of lay-out and secondary material, are beyond praise.’
George Steiner, Sunday Times

Contents: List of holders of letters; Published sources of letters; Other frequently cited works; Chronology, 1917–1919; Introduction; Conrad’s correspondents, 1917–1919; Editorial procedures; Letters; Silent corrections to the text; Corrigenda for volumes 4–5; Index of recipients; Index of names.

The Cambridge Edition of the Letters of Joseph Conrad
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James Joyce

In James Joyce, Sexuality and Social Purity, Katherine Mullin offers a richly detailed account of Joyce’s lifelong battle against censorship. Through prodigious archival research, Mullin shows Joyce responding to Edwardian ideologues of social purity by accentuating the ‘contentious’ or ‘offensive’ elements in his work. The censorious ambitions of the social purity movement, Mullin claims, feed directly into Joyce’s writing. Paradoxically, his art becomes dependent on the very forces that seek to constrain and neutralise its revolutionary force. Acutely conscious of the dangers censorship presented to publication, Mullin shows Joyce revenging himself by energetically ridiculing purity campaigns throughout his fiction. Ulysses, A Portrait and Dubliners all meticulously subvert purity discourse, as Joyce pastiches both the vice crusaders themselves and the imperilled ‘Young Persons’ they sought to protect. This important and highly original book will change the way Joyce is read and offers crucial insights into the sexual politics of Modernism.

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Publication July 2003

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Holly Henry investigates how advances in astronomy in the early twentieth century had a shaping effect on Woolf’s literature and aesthetics as well as on the work of modernist British writers including Vita Sackville-West, H. G. Wells, Olaf Stapledon, Bertrand Russell, and T. S. Eliot. The 1920s and 30s witnessed a pervasive public fascination with astronomy that extended from the US, where Edwin Hubble in 1923 definitivelyBeyond the Milky Way, to England, where Sir James Jeans’s popular astronomy books where London’s intellectuals discussed Sir Edwin Hubble in 1923 definitivelyBeyond the Milky Way, to England, where Sir James Jeans’s popular astronomy books were published, where London’s intellectuals discussed Sir James Jeans’s popular astronomy books were published, where London’s intellectuals discussed Sir James Jeans’s popular astronomy books where London’s intellectuals discussed Sir James Jeans’s popular astronomy books where London’s intellectuals discussed Sir James Jeans’s popular astronomy books where London’s intellectuals discussed Sir James Jeans’s popular astronomy books where London’s intellectuals discussed Sir James Jeans’s popular astronomy books...
Modernism

Modernism, Male Friendship, and the First World War

Sarah Cole
Columbia University, New York

Sarah Cole examines the rich literary and cultural history of masculine intimacy in the twentieth century. Cole approaches this complex and neglected topic from many perspectives – as a reflection of the exceptional social power wielded by the institutions that housed and structured male bonds; as a matter of closeted and thwarted homoerotics; as part of the story of the First World War. Cole shows that the terrain of masculine fellowship provides an important context for understanding key literary features of the modernist period. She foregrounds such crucial themes as the over-determined relations between imperial wanderers in Conrad's tales, the broken friendships that permeate Forster's fictions, Lawrence's desperate urge to make culture out of blood brotherhood and the intense bereavement of the war poet. Cole argues that these dramas of compelling and often tortured male friendship have helped to define a particular spirit and voice within the literary canon.


In Modernism and Cultural Conflict, Ann Ardis questions commonly held views of the radical nature of literary modernism. She positions the coterie of writers centered around Pound, Eliot, and Joyce as one among a number of groups in Britain intent on redefining the cultural work of literature at the turn of the twentieth century. Ardis emphasizes the ways in which modernists secured their cultural centrality, she documents their support of mainstream attitudes toward science, their retreat from a supposed valuing of scandalous sexuality in the wake of Oscar Wilde's trials in 1895, and the conservative cultural and sexual politics masked by their radical formalist poetics. She recovers key instances of opposition to modernist self-fashioning in British socialism and feminism of the period. Ardis goes on to consider how literary modernism's rise to aesthetic prominence paved the way for the institutionalization of English studies through the devaluation of other aesthetic practices.

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In Victorian Modernism: Pragmatism and the Varieties of Aesthetic Experience Jessica Feldman sheds a pragmatist light on the relation between the Victorian age and Modernism by dislodging truistic notions of Modernism as an art of crisis, rupture, elitism and loss. She examines aesthetic sites of Victorian Modernism – including workrooms, parlours, friendships, and family relations as well as printed texts and paintings – as they develop through interminglings and continuities as well as gaps and breaks. Examining the works of John Ruskin (art critic and social thinker), Dante Gabriel Rossetti (poet and painter), Augusta Evans (best-selling domestic novelist,) and William James (philosopher and psychologist), Feldman relates them to selected twentieth-century creations. She reveals these sentimental, domestic and sublime works to be pragmatist explorations of aesthetic realms. This study, which leads Modernism back into the Victorian age, will be of interest to scholars of literature, art history, and philosophy.

Modernism, Ireland and the Erotics of Memory Nicholas Andrew Miller re-examines memory and its role in modern Irish culture. Arguing that a continuous renegotiation of memory is characteristic of Irish modernist writing, Miller investigates a series of case-studies in modern Irish historical imagination. He reassesses Ireland’s self-construction through external or ‘foreign’ discourses such as the cinema, and proposes new readings of Yeats and Joyce as ‘counter-memorialists’. Combining theoretical and historical approaches, Miller shows how the modernist handling of history transforms both memory and the story of the past by highlighting readers’ investments in histories that are produced, specifically and concretely, through local acts of reading. This original study will attract scholars of Modernism, Irish studies, film and literary theory.

In Modernism, Ireland and the Erotics of Memory Nicholas Andrew Miller
Loyola College, Maryland

The Cambridge History of American Literature
Volume 5: Poetry and Criticism, 1900–1950
Edited by Sacvan Bercovitch
Harvard University, Massachusetts

This is the fullest account to date of American poetry and literary criticism in the Modernist period. Andrew Dubois and Frank Lentricchia examine the work of Robert Frost, T. S. Eliot, Ezra Pound, and Wallace Stevens. They show how the conditions of literary production in a democratic, market-driven society forced the boldest of the Modernists to try to reconcile their need for commercial remuneration with their knowledge that their commitment to high art might never pay. Irene Ramalho Santos broadens the scope of the poetic scene through attention to a wide diversity of writers – with special emphasis on writers including Gertrude Stein, Marianne Moore, and Langston Hughes. William Cain traces both the rise of an internationalist academic aesthetics and the process by which the study of a distinctive national literature was instituted. Considered together, these three narratives convey the astonishing Modernist poetic achievement in its full cultural, institutional, and aesthetic complexity.

The Cambridge History of American Literature
Volume 6: Prose Writing, 1910–1950
Edited by Sacvan Bercovitch
Harvard University, Massachusetts

Volume 6 of The Cambridge History of American Literature explores the emergence and flowering of modernism in the United States. David Minter provides a cultural history of the American novel from the ‘lyric years’ to World War I, through post-World War I disillusionment, to the consolidation of the Left in response to the rise of the Great Depression. Rafia Zafar tells the story of the Harlem Renaissance, detailing the artistic accomplishments of such diverse figures as Zora Neal Hurston, W. E. B. Du Bois, Langston Hughes, Nella Larsen, and Richard Wright. Werner Sollors examines canonical texts as well as popular magazines and hitherto unknown immigrant writing from the period. Taken together these narratives cover the entire range of literary prose written in the first half of the twentieth century, offering a model of literary history for our times, focusing as they do on the intricate interplay between text and context.
Ralph Bauer presents a comparative investigation of colonial prose narratives in Spanish and British America from 1542 to 1800. He discusses narratives of shipwreck, captivity, and travel, as well as imperial and natural histories of the New World in the context of transformative early modern scientific ideologies and investigates the inter-connectedness of literary evolutions in various places of the early modern Atlantic world. Bauer positions the narrative models promoted by the 'New Sciences' during the sixteenth and seventeenth centuries within the context of the geopolitical question of how knowledge can be centrally controlled in outwardly expanding empires. He brings into conversation with one another writers from various parts of the early modern Atlantic world including Álvar Núñez Cabeza de Vaca, Gonzalo Fernández de Oviedo y Valdés, Samuel Purchas, William Strachey, Vaca, Gonzalo Fernández de Oviedo y Valdés, Carlos de Sigüenza y Gongora, William Byrd, and Hector St. John de Crèvecoeur.

Contents: Illustrations; Acknowledgments; 1. Prospero’s progeny; 2. Mythos and epos: Cabeza de Vaca’s empire of peace; 3. The geography of history: Samuel Purchas and his’ pilgrims; 4. ‘True history’: the captivities of Francisco Núñez de Pineda y Bascunan and Mary White Rowlandson; 5. ‘Friends and compatriots’: Sigüenza y Gongora, William Byrd, and Hector St. John de Crèvecoeur; Notes.

Mary Esteve provides a study of crowd representations in American literature from the antebellum era to the early twentieth century. As a central icon of political and cultural democracy, the crowd occupies a prominent place in the American literary and cultural landscape. Esteve examines a range of writing by Poe, Hawthorne, Lydia Maria Child, Du Bois, James, and Stephen Crane among others. These writers, she argues, distinguish between the aesthetics of immersion in a crowd and the mode of collectivity demanded of political-liberal subjects. In their representations of everyday crowds, ranging from streams of urban pedestrians to swarms of train travellers, from upper-class parties to lower-class revivalist meetings, such authors seize on the political problems facing a mass liberal democracy – problems such as the stipulations of citizenship, nation formation, mass immigration, and the emergence of mass media. Esteve examines both the aesthetic and political meanings of such urban crowd scenes.


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’.

In *Henry James and Queer Modernity*, Eric Haralson examines far-reaching changes in gender politics and the emergence of modern male homosexuality as depicted in the writings of Henry James and three authors who were greatly influenced by him: Willa Cather, Gertrude Stein, and Ernest Hemingway. Haralson places emphasis on American masculinity as portrayed in fiction between 1875 and 1935, but the book also treats events in England, such as the Oscar Wilde trials, that had a major effect on American literature. He traces James’s engagement with sexual politics from his first novels of the 1870s to his ‘major phase’ at the turn of the century. The second section of this study measures James’s extraordinary impact on Cather’s representation of ‘queer’ characters, Stein’s theories of writing and authorship as a mode of resistance to modern sexual regulation, and Hemingway’s very self-constitution as a manly American author.

**Contents:** Acknowledgments; List of abbreviations; Introduction: 1. Indiscreet anatomies and proto-gay aesthetes in *Roderick Hudson* and *The Europeans*; 2. The elusive queerness of ‘queer comrades’: *The Tragic Muse* and *The Author of *Beltraffio’*; 3. The Turn of the Screw, or: The Dispossessed Hearts of Little Gentlemen; 4. Masculinity ‘change and queer’ in *The Ambassadors*; 5. Gratifying ‘the eternal boy in us all’: Willa Cather, Henry James, and Oscar Wilde; 6. ‘The other half is the man’: the queer modern triangle of Gertrude Stein, Ernest Hemingway, and Henry James; Coda: ‘Nobody is alike Henry James’: Stein, James and Queer Futurity; Notes; Bibliography; Index.

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**Henry James and the Father Question**

Andrew Taylor

University College Dublin

Andrew Taylor explores the intellectual relationship between Henry James and his father.

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How does a literary text get to have literary form, and what is the relation between literary form and linguistic form? This theoretical study of linguistic structure in literature focuses on verse and narrative from a linguistic perspective. Nigel Fabb provides a simple and realistic linguistic explanation of poetic form in English from 1500–1900, drawing on the English and American verse and oral narrative tradition, as well as contemporary criticism. In recent years literary theory has paid relatively little attention to form; this book argues that form is interesting. Fabb offers a new linguistic approach to how metre and rhythm work in poetry, based on pragmatic theory and provides a pragmatic explanation of formal ambiguity and indeterminacy and their aesthetic effects. He also uses linguistics to examine the experience of poetry. *Language and Literary Structure* will be welcomed by students and researchers in linguistics, literary theory and stylistics.

Britain’s outstanding military achievement in the First World War has been eclipsed by literary myths. Why has the Army’s role on the western front been so seriously misrepresented? This book shows how myths have become deeply rooted, particularly in the inter-war period, in the 1960s, and in the 1990s. The outstanding ‘anti-war’ influences have been ‘war poets’, subalterns’ trench memoirs, the book and film of *All Quiet on the Western Front*, and the play *Journey’s End*. For a new generation in the 1960s the play and film of *Oh What a Lovely War* had a dramatic effect, while more recently *Blackadder* has been dominant. Until recently historians had either reinforced the myths, or had failed to counter them. This book follows the intense controversy from 1918 to the present, and concludes that historians are at last permitting the First World War to be placed in proper perspective.

‘… much needed … Professor Brian Bond makes a thought-provoking bid to claw the first world war back to history, away from popular myth … Brian Bond’s arresting, sensible book, concentrating in 100-odd lucid pages the historical evidence against the popular image, is a gift to teachers and a welcome antidote to the distorted popular image of the first world war. It may be long before historians win their battle, but *The Unquiet Western Front* shows where the lines should be drawn.’

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