Romantic Studies
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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 volume aims to ensure that its readers will be grounded in the history of Wordsworth’s career and his critical reception.

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, sometimes 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.

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The diverse and searching essays commissioned for this volume do justice to Wollstonecraft’s pivotal importance in her own time and since, paying attention not only to *A Vindication of the Rights of Woman*, but also to the full range of her work across disciplinary boundaries separating philosophy, letters, education, advice, politics, history, religion, sexuality, and feminism itself.

The Cambridge Companion to Mary Wollstonecraft
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Specially commissioned essays by leading scholars discuss Keats’s work in several fascinating contexts: literary history and key predecessors; Keats’s life in London’s intellectual, aesthetic and literary culture; and the relation of his poetry to the visual arts.

The Cambridge Companion to Keats
Edited by Susan J. Wolfson
Princeton University, New Jersey

A unique introduction, guide, and reference work for students and readers of Romantic literature, consisting of eleven original essays.

The Cambridge Companion to British Romanticism
Edited by Stuart Curran

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In England in the second half of the eighteenth century, an unprecedented amount of writing urged kindness to animals. This theme was carried in many genres, from sermons to encyclopedias, from scientific works to literature for children, and in the poetry of Cowper, Wordsworth, Coleridge, Clare and others. Romanticism and Animal Rights discusses the arguments writers used, and the particular meanings of these arguments in a social and economic context so different from the present. After introductory chapters, the material is divided according to specific practices that particularly influenced feeling or aroused protest: pet keeping, hunting, baiting, working animals, eating them, and the various harms inflicted on wild birds. The book shows how extensively English Romantic writing took up issues of what we now call animal rights. In this respect it joins the growing number of studies that seek precedents or affinities in English Romanticism for our own ecological concerns.

Cambridge Studies in Romanticism, 58
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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.

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**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 the most 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.

**Contents:** Acknowledgments; Introduction: Mary Wollstonecraft and the paradoxes of feminism; Part I. Imagining Women: 1. The female philosopher; 2. The chimera of womanhood; 3. For the love of God; Part II. Feminism and Revolution: 4. Wollstonecraft and British radicalism; 5. Perfecting civilization; 6. Gallic philosophesses; 7. Women vs. the polity; 8. The female citizen; 9. Jemima and the beginnings of modern feminism; Epilogue: the fantasy of Mary Wollstonecraft; Bibliography.

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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’. Tim 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.

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<td></td>
<td>Cambridge Studies in Romanticism, 11</td>
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<td></td>
<td>Cambridge Studies in Romanticism, 10</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Women Writing about Money</td>
<td>Edward Copeland</td>
<td>Pomona College, California</td>
<td></td>
<td></td>
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<td></td>
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</tr>
<tr>
<td>Women's Fiction in England, 1790–1820</td>
<td></td>
<td>Cambridge Studies in Romanticism, 9</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Romance and Revolution</td>
<td>David Duff</td>
<td>University of Aberdeen</td>
<td></td>
<td></td>
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<tr>
<td>Shelley and the Politics of a Genre</td>
<td></td>
<td>Cambridge Studies in Romanticism, 7</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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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...
Jane Austen was fascinated by theatre from her childhood. As an adult she went to the theatre whenever opportunity arose. Scenes in her novels often resemble plays; and recent film and television versions have shown how naturally dramatic her stories are. Yet the myth remains that she was ‘anti-theatrical’, and readers continue to puzzle about the real significance of the theatricals in Mansfield Park. Penny Gay’s book describes for the first time the rich theatrical context of Austen’s writing, and the intersections between her novels and contemporary drama. Gay proposes a ‘dialogue’ in Austen’s mature novels with the various genres of eighteenth-century drama - laughing comedy, sentimental comedy and tragedy, Gothic theatre, early melodrama. She re-reads the novels in the light of this dialogue to demonstrate Austen’s analysis of the pervasive theatricality of the society in which her heroines must perform.

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‘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*

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<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
<th>Description</th>
<th>Pages</th>
<th>ISBNs</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Women, Writing and the Public Sphere, 1700–1830</em></td>
<td>Edited by Elizabeth Eger</td>
<td>University of Liverpool</td>
<td>Charlotte Grant</td>
<td>Jesus College, Cambridge</td>
</tr>
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</tbody>
</table>

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A
Allegories of Union in Irish and English Writing, 1790–1870, 20
Anthology and the Rise of the Novel, The, 18
Anti-Jacobin Novel, The, 9

B
Bainbridge, Simon, 13
Bennett, Andrew, 11, 14
Bohls, Elizabeth A., 13
Bolton, Betsy, 9
British Fiction and the Production of Social Order, 1740–1830, 10
British Romanticism and the Science of the Mind, 9
British Satire and the Politics of Style, 1789–1832, 12
Brown, Marshall, 18
Burgess, Miranda J., 10
Burroughs, Catherine, 17
Byron and Romanticism, 8
Byron, Poetics and History, 7

C
Cambridge Companion to British Romanticism, The, 4
Cambridge Companion to Coleridge, The, 3
Cambridge Companion to Gothic Fiction, The, 3
Cambridge Companion to Keats, The, 4
Cambridge Companion to Mary Wollstonecraft, The, 4
Cambridge Companion to William Blake, The, 2
Cambridge Companion to Wordsworth, The, 2
Cambridge History of Literary Criticism, The, 18
Canuel, Mark, 7
Carruthers, Gerard, 18
Clery, E. J., 11
Coleridge on Dreaming, 12
Contesting the Gothic, 11

Copeland, Edward, 13
Corbett, Mary Jean, 20
Cox, Jeffrey N., 12
Craciun, Adriana, 8
Crisis of Literature in the 1790s, The, 11
Curran, Stuart, 4

D
Dart, Gregory, 12
De Quincey’s Romanticism, 12
Duff, David, 13
Dyer, Gary, 12

E
Eaves, Morris, 2
Edmund Burke and Ireland, 19
Eger, Elizabeth, 16
Ellis, Markman, 13
English Romanticism and the Celtic World, 18

F
Fatal Women of Romanticism, 8
Ferris, Ina, 8
Ford, Jennifer, 12
French Revolution and the London Stage, 1789–1805, The, 17

G
Gamer, Michael, 11
Gay, Penny, 15
Gibbons, Luke, 19
Gill, Stephen, 2
Gilmartin, Kevin, 12
Gonda, Caroline, 13
Grant, Charlotte, 16
Grenby, M. O., 9
Griffin, Robert J., 13

H
Henderson, Andrea K., 13
History of Black and Asian Writing in Britain, 1700–2000, A, 20
Hofkosh, Sonia, 12
Hogle, Jerrold E., 3
I
Ideology and Utopia in the Poetry of William Blake, 12
Illegitimate Theatre in London, 1770–1840, 17
Imagination under Pressure, 1789–1832, 11
Innes, C. L., 20

J
Jane Austen and the Fiction of her Time, 16
Jane Austen and the Theatre, 15
Jane Austen on Screen, 14
Janowitz, Anne, 12
Johnson, Claudia L., 4

K
Kaiser, David Aram, 11
Keane, Angela, 10
Keats and History, 19
Keats, Narrative and Audience, 14
Keen, Paul, 11
Kelley, Theresa M., 12
Kipp, Julie, 5
Knowledge and Indifference in English Romantic Prose, 6

L
Langan, Celeste, 13
Literary Magazines and British Romanticism, 10
Lyric and Labour in the Romantic Tradition, 12

M
MacDonald, Andrew F., 14
MacDonald, Gina, 14
Makdisi, Saree, 12
Mary Wollstonecraft and the Feminist Imagination, 6
McGann, Jerome, 8
McLane, Maureen N., 11
Milnes, Tim, 6
Moody, Jane, 17
Morton, Timothy, 10, 13, 20
Murphy, Peter T., 14

N
Napoleon and English Romanticism, 13
Nattrass, Leonora, 13
Newlyn, Lucy, 3

O
Ó Gallchoir, Clíona, 16

P
Parker, Mark, 10
Perkins, David, 5
Poetics of Spice, The, 10
Poetry and Politics in the Cockney School, 12
Poetry as an Occupation and an Art in Britain, 1760–1830, 14
Politics of Sensibility, The, 13
Price, Leah, 18
Priestman, Martin, 11
Print Politics, 12

R
Radicalism in British Literary Culture, 1650–1830, 20
Rajan, Tilottama, 19
Rawes, Alan, 18
Reading Daughters' Fictions 1709–1834, 13
Recreating Jane Austen, 16
Reinventing Allegory, 12
Religion, Toleration, and British Writing, 1790–1830, 7
Richardson, Alan, 9
Rise of Supernatural Fiction, 1762–1800, The, 11
Roe, Nicholas, 19
Romance and Revolution, 13
Romantic Atheism, 11
Romantic Austen, 9
Romantic Identities, 13
Romantic Imperialism, 12
Romantic National Tale and the Question of Ireland, The, 8
Romantic Poets and the Culture of Posterity, 11
Romantic Reformation, The, 12

North America: www.cambridge.org/us/literature
Romantic Sociability, 17
Romantic Vagrancy, 13
Romanticism, Aesthetics, and Nationalism, 11
Romanticism and Animal Rights, 5
Romanticism and Slave Narratives, 11
Romanticism and the Gothic, 11
Romanticism and the Human Sciences, 11
Romanticism, History, and the Possibilities of Genre, 19
Romanticism, Maternity, and the Body Politic, 5
Rousseau, Robespierre and English Romanticism, 12
Russell, Gillian, 17
Russett, Margaret, 12
Ryan, Robert M., 12

S
Sexual Politics and the Romantic Author, 12
Shattock, Joanne, 20
Shelley and the Revolution in Taste, 13
Smith, Nigel, 20
Soderholm, James, 8
Stabler, Jane, 7

T
Taylor, Barbara, 6
Taylor, George, 17
Thomas, Helen, 11
Tuite, Clara, 9, 17

W
Waldron, Mary, 16
Warburton, Penny, 16
Watt, James, 11
Whale, John, 11
William Cobbett, 13
Williams, Nicholas, 12
Wiltshire, John, 16
Wolfson, Susan J., 4
Women and Literature in Britain 1800–1900, 20
Women in British Romantic Theatre, 17
Women, Nationalism and the Romantic Stage, 9

Women Travel Writers and the Language of Aesthetics, 1716–1818, 13
Women Writers and the English Nation in the 1790s, 10
Women Writing about Money, 13
Women, Writing and the Public Sphere, 1700–1830, 16
Wordsworth and the Geologists, 13
Wordsworth’s Pope, 13
Wright, Julia M., 19
Wyatt, John, 13
The front cover is taken from ‘The Cambridge Companion to Gothic Fiction’, edited by Jerrold Hogle.