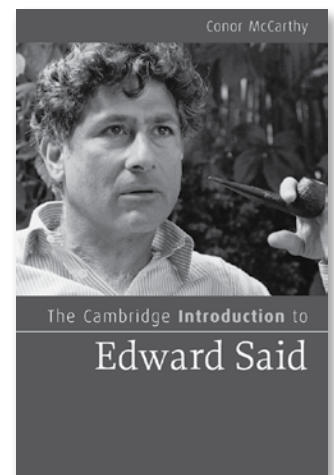
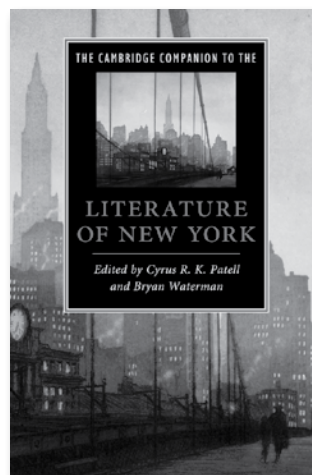
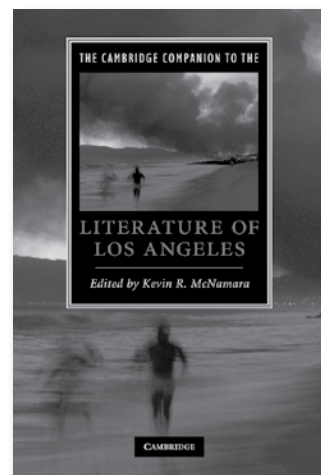
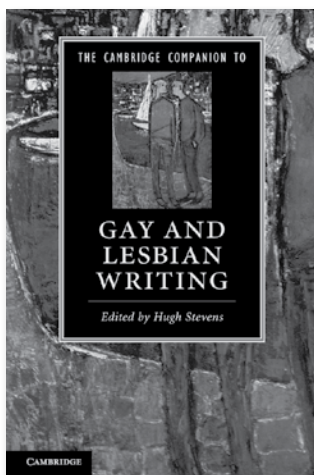
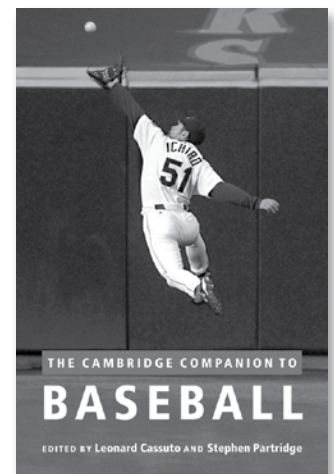
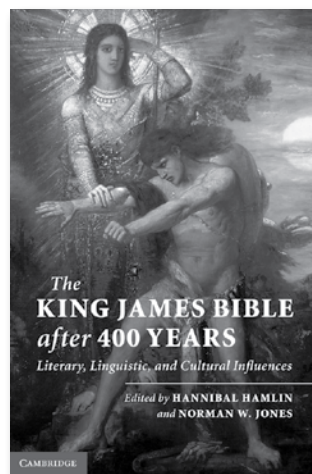
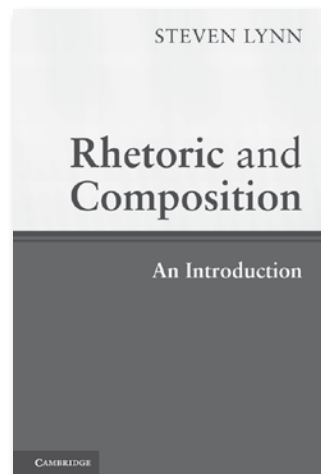
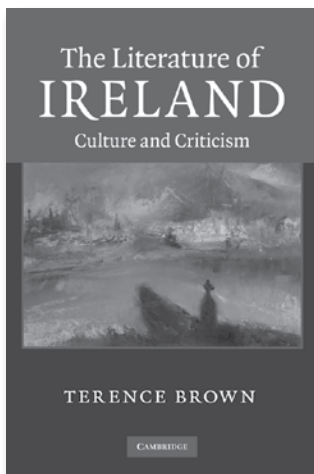


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HIGHLIGHTS**The Literature of Ireland
Culture and Criticism****Terence Brown**

Trinity College, Dublin

One of Ireland's foremost literary and cultural historians, Terence Brown's command of the intellectual and cultural currents running through the Irish literary canon is second to none, and he has been enormously influential in shaping the field of Irish studies. These essays reflect the key themes of Brown's distinguished career, most crucially his critical engagement with the post-colonial model of Irish cultural and literary history currently dominant in Irish Studies. With essays on major figures such as Yeats, MacNeice, Joyce and Beckett, as well as contemporary authors including Seamus Heaney, Derek Mahon, Michael Longley, Paul Muldoon and Brian Friel, this volume is a major contribution to scholarship, directing scholars and students to new approaches to twentieth-century Irish cultural and literary history.

2010/292 pp

978-0-521-11823-1/Hb/List: \$78.00

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978-0-521-13652-5/Pb/List: \$29.99

Disc.: \$23.99

**Rhetoric and Composition
An Introduction****Steven Lynn**

University of South Carolina

Rhetoric and composition is an academic discipline that informs all other fields in teaching students how to communicate their ideas and construct their arguments. It has grown dramatically to become a cornerstone of many undergraduate courses and curricula, and it is a particularly dynamic field for scholarly research. This book offers an accessible introduction to teaching and studying rhetoric and composition. By combining the history of rhetoric, explorations of its underlying theories, and a survey of current research (with practical examples and advice), Steven Lynn offers a solid foundation for further study in the field. Readers will find useful information on how students have been taught to invent and organize materials, to express themselves correctly and effectively, and how the ancient study of memory and delivery illuminates discourse

and pedagogy today. This concise book thus provides a starting point for learning about the discipline that engages writing, thinking, and argument.

2010/344 pp/6 b/w illus.

978-0-521-82111-7/Hb/List: \$95.00

Disc.: \$76.00

978-0-521-52794-1/Pb/List: \$29.99

Disc.: \$23.99

**The King James Bible
after Four Hundred Years
Literary, Linguistic, and Cultural
Influences**

Editors

Hannibal Hamlin**Norman W. Jones**

Ohio State University

2011 marks the 400th anniversary of the King James version of the Bible. No other book has been as vital to the development of English writing or indeed to the English language itself. This major collection of essays is the most complete one-volume exploration of the King James Bible and its influence to date. The chapters are written by leading scholars from a range of disciplines, who examine the creation of the King James Bible as a work of translation and as a linguistic and literary accomplishment. They consider how it differed from the Bible versions which preceded it, and assess its broad cultural impact and precise literary influence over the centuries of writing which followed, in English and American literature, until today. The story will fascinate readers who approach the King James Bible from the perspectives of literary, linguistic, religious or cultural history.

2010/320 pp/8 b/w illus.

978-0-521-76827-6/Hb/List: \$39.99

Disc.: \$31.99

**The Cambridge Companion
to Baseball**

Editors

Leonard Cassuto

Fordham University, New York

Stephen Partridge

University of British Columbia, Vancouver

Baseball is much more than a game. As the American national pastime, it has reflected the political and cultural concerns of US society for over 200 years, and generates passions

and loyalties unique in American society. This Companion examines baseball in culture, baseball as culture, and the game's global identity. Contributors contrast baseball's massive, big-business present with its romanticized origins and its evolution against the backdrop of American and world history. The chapters cover topics such as baseball in the movies, baseball and mass media, and baseball in Japan and Latin America. Between the chapters are vivid profiles of iconic characters including Babe Ruth, Ichiro and Walter O'Malley. Crucial moments in baseball history are revisited, ranging from the 1919 Black Sox gambling scandal to recent controversies over steroid use. A unique book for fans and scholars alike, this Companion explains the enduring importance of baseball in America and beyond.

2011/300 pp/8 b/w illus.

978-0-521-76182-6/Hb/List: \$75.00*

Disc.: \$60.00

978-0-521-14575-6/Pb/List: \$24.99*

Disc.: \$19.99

**The Cambridge Companion
to Gay and Lesbian Writing**

Editor

Hugh Stevens

University College London

In the last two decades, lesbian and gay studies have transformed literary studies and developed into a vital and influential area for students and scholars. This Companion introduces readers to the range of debates that inform studies of works by lesbian and gay writers and of literary representations of same-sex desire and queer identities. Each chapter introduces key concepts in the field in an accessible way and uses several important literary texts to illustrate how these concepts can illuminate our readings of them. Authors discussed range from Henry James, E. M. Forster and Gertrude Stein to Sarah Waters and Carol Ann Duffy. The contributors showcase the wide variety of approaches and theoretical frameworks that characterize this field, drawing on related themes of gender and sexuality. With a chronology and guide to further reading, this volume offers a stimulating introduction to the diversity of approaches to lesbian and gay literature.

Cambridge Companions to Literature

2011/272 pp/1 b/w illus.

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Disc.: \$60.00

978-0-521-71657-4/Pb/List: \$29.99

Disc.: \$23.99

The Cambridge Companion to the Literature of Los Angeles

Editor

Kevin R. McNamara

University of Houston-Clear Lake

Los Angeles has a tantalizing hold on the American imagination. Its self-magnifying myths encompass Hollywood glamor, Arcadian landscapes, and endless summer, but also the apocalyptic undertow of riots, environmental depredation, and natural disaster. This Companion traces the evolution of Los Angeles as the most public staging of the American Dream – and American nightmares. The expert contributors make exciting, innovative connections among the authors and texts inspired by the city, covering the early Spanish settlers, African American writers, the British and German expatriates of the 1930s and 1940s, Latino, and Asian LA literature. The genres discussed include crime novels, science fiction, Hollywood novels, literary responses to urban rebellion, the poetry scene, nature writing, and the most influential non-fiction accounts of the region. Diverse, vibrant, and challenging as the city itself, this Companion is the definitive guide to LA in literature.

Cambridge Companions to Literature

2010/248 pp

978-0-521-51470-5/Hb/List: \$85.00

Disc.: \$68.00

978-0-521-73554-4/Pb/List: \$24.99

Disc.: \$19.99

The Cambridge Companion to the Literature of New York

Editors

Cyrus R. K. Patell**Bryan Waterman**

New York University

New York holds a special place in America's national mythology as both the gateway to the USA and as a diverse, vibrant cultural center distinct from the rest of the nation. From the international atmosphere of the Dutch colony New Amsterdam, through the expansion of the city in the nineteenth century, to its unique appeal to artists and writers in the twentieth,

New York has given its writers a unique perspective on American culture. This Companion explores the range of writing and performance in the city, celebrating Herman Melville, Walt Whitman, Edith Wharton, Eugene O'Neill, and Allen Ginsberg among a host of authors who have contributed to the city's rich literary and cultural history. Illustrated and featuring a chronology and guide to further reading, this book is the ideal guide for students of American literature as well as for all who love New York and its writers.

Cambridge Companions to Literature

2010/282 pp/15 b/w illus.

978-0-521-51471-2/Hb/List: \$78.00

Disc.: \$62.40

978-0-521-73555-1/Pb/List: \$24.99

Disc.: \$19.99

The Cambridge Introduction to Edward Said

Conor McCarthy

National University of Ireland, Maynooth

One of the most famous literary critics of the twentieth century, Edward Said's work has been hugely influential far beyond academia. As a prominent advocate for the Palestinian cause and a noted music critic, Said redefined the role of the public intellectual. In his books, as scholarly as they are readable, he challenged conventional critical demarcations between disciplines. His major opus, *Orientalism*, is a key text in postcolonial studies that continues to influence as well as challenge scholars in the field. Conor McCarthy introduces the reader to Said's major works and examines how his work and life were intertwined. He explains recurring themes in Said's writings on literature and empire, on intellectuals and literary theory, on music and on the Israel/Palestine conflict. This concise, informative and clearly written introduction for students beginning to study Said is ideally set up to explain the complexities of his work to new audiences.

Cambridge Introductions to Literature

2010/170 pp

978-0-521-86453-4/Hb/List: \$75.00

Disc.: \$60.00

978-0-521-68305-0/Pb/List: \$19.99

Disc.: \$15.99

EARLY LITERATURE

Imagining an English Reading Public, 1150–1400

Katharine Breen

Northwestern University, Illinois

This original study explores the importance of the concept of habitus – that is, the set of acquired patterns of thought, behavior and taste that result from internalizing culture or objective social structures – in the medieval imagination. Beginning by examining medieval theories of habitus in a general sense, Katharine Breen goes on to investigate the relationships between habitus, language, and Christian virtue. While most medieval pedagogical theorists regarded the habitus of Latin grammar as the gateway to a generalized habitus of virtue, reformers increasingly experimented with vernacular languages that could fulfill the same function. These new vernacular habits, Breen argues, laid the conceptual foundations for an English reading public. Ranging across texts in Latin and several vernaculars, and including a case study of *Piers Plowman*, this interdisciplinary study will appeal to readers interested in medieval literature, religion and art history, in addition to those interested in the sociological concept of habitus.

Cambridge Studies in Medieval Literature

2010/300 pp/13 b/w illus.

978-0-521-19922-3/Hb/List: \$95.00

Disc.: \$76.00

Rhetoric beyond Words Delight and Persuasion in the Arts of the Middle Ages

Editor

Mary Carruthers

New York University

In the Middle Ages, liturgies, books, song, architecture and poetry were performed as collaborative activities in which performers and audience together realized their work anew. Essays by leading scholars analyze how the medieval arts invited and delighted in collaborative performances designed to persuade. The essays cast fresh light on subjects ranging from pilgrim processions within Chartres Cathedral, to polyphonic song, and the 'rhetoric of silence' perfected by the Cistercians. Rhetoric is defined broadly in this book to encompass its relationship to its sister arts of

music, architecture, and painting, all of which use materials and media in addition to words, sometimes altogether without words. Contributors have concentrated on those aspects of formal rhetoric that are performative in nature, the sound, gesture, and facial expressions of persuasive speech in action. Delivery (performance) is shown to be at the heart of rhetoric, that aspect of it which is indeed beyond words.

Cambridge Studies in Medieval Literature

2010/332 pp/29 b/w illus. 2 tables 7 music examples
978-0-521-51530-6/Hb/List: \$95.00
Disc.: \$76.00

Vernacular Translation in Dante's Italy Illiterate Literature

Alison Cornish

University of Michigan, Ann Arbor

Translation and commentary are often associated with institutions and patronage; but in Italy around the time of Dante, widespread vernacular translation was mostly on the spontaneous initiative of individuals. While Dante is usually the starting point for histories of vernacular translation in Europe, this book demonstrates that *The Divine Comedy* places itself in opposition to a vast vernacular literature already in circulation among its readers. Alison Cornish explores the anxiety of vernacularization as expressed by translators and contemporary authors, the prevalence of translation in religious experience, the role of scribal mediation, the influence of the Italian reception of French literature on that literature, and how translating into the vernacular became a project of nation-building only after its virtual demise during the Humanist period. Vernacular translation was a phenomenon with which all authors in thirteenth- and fourteenth-century Europe – from Brunetto Latini to Giovanni Boccaccio – had to contend.

Cambridge Studies in Medieval Literature

2011/280 pp
978-1-107-00113-8/Hb/List: \$90.00
Disc.: \$72.00

Ethics and Power in Medieval English Reformist Writing

Edwin D. Craun

Washington and Lee University, Virginia

The late medieval Church obliged all Christians to rebuke the sins of others, especially those who had power to discipline in Church and State: priests, confessors, bishops, judges, the Pope. This practice, in which the injured party had to confront the wrong-doer directly and privately, was known as fraternal correction. Edwin Craun examines how pastoral writing instructed Christians to make this corrective process effective by avoiding slander, insult, and hypocrisy. He explores how John Wyclif and his followers expanded this established practice to authorize their own polemics against mendicants and clerical wealth. Finally, he traces how major English reformist writing – *Piers Plowman*, *Mum and the Sothsegger*, and *The Book of Margery Kempe* – expanded the practice to justify their protests, to protect themselves from repressive elements in the late Ricardian and Lancastrian Church and State, and to urge their readers to mount effective protests against religious, social, and political abuses.

Cambridge Studies in Medieval Literature

2010/232 pp
978-0-521-19932-2/Hb/List: \$85.00
Disc.: \$68.00

The Language of Space in Court Performance, 1400–1625

Janette Dillon

University of Nottingham

Where was the chair of Mary Queen of Scots placed for her trial? How was Smithfield set up for public executions? How many paces did the King walk forward to meet a visiting ambassador in the Presence Chamber at Greenwich? How were spectators arranged at tournaments? And why did any of this matter? Janette Dillon adds a new dimension to work on space and theatricality by providing a comparative analysis of a range of spectacular historical events. She investigates in detail the claim that early modern court culture was always inherently performative, demonstrating how every kind of performance was shaped by its own space and place. Using a range of evidence, visual as well as verbal, and illustrated with some unfamiliar

as well as better known images, Dillon leads the reader to general principles and conclusions via a range of minutely observed case studies.

2010/280 pp/28 b/w illus.

978-0-521-88641-3/Hb/List: \$90.00

Disc.: \$72.00

Image, Text, and Religious Reform in Fifteenth-Century England

Shannon Gayk

Indiana University, Bloomington

Focusing on the period between the Wycliffite critique of images and Reformation iconoclasm, Shannon Gayk investigates the sometimes complementary and sometimes fraught relationship between vernacular devotional writing and the religious image. She examines how a set of fifteenth-century writers, including Lollard authors, John Lydgate, Thomas Hoccleve, John Capgrave, and Reginald Pecock, translated complex clerical debates about the pedagogical and spiritual efficacy of images and texts into vernacular settings and literary forms. These authors found vernacular discourse to be a powerful medium for explaining and reforming contemporary understandings of visual experience. In its survey of the function of literary images and imagination, the epistemology of vision, the semiotics of idols, and the authority of written texts, this study reveals a fifteenth century that was as much an age of religious and literary exploration, experimentation, and reform as it was an age of regulation.

Cambridge Studies in Medieval Literature

2010/266 pp

978-0-521-19080-0/Hb/List: \$95.00

Disc.: \$76.00

Tudor Books and Readers Materiality and the Construction of Meaning

Editor

John N. King

Ohio State University

The consumption of books is closely intertwined with the material conditions of their production. The Tudor period saw both revolutionary progress in printing technology and the survival of traditional forms of communication from the manuscript era. Offering a

comprehensive account of Tudor book culture, these new essays by experts in early book history consider the formative years of English printing; book format, marketing, and the reception of books; print, politics, and patronage; and connections between reading and religion. They challenge the conventional view of the 1557 foundation of the Stationers' Company as an event that marks a shift between older and newer modes of book production, sale, and reading. Both continuity and change led to the gradual development of late medieval book culture into the genuinely early modern book culture that emerged by the death of Queen Elizabeth.

2010/288 pp/18 b/w illus. 13 tables
978-0-521-51494-1/Hb/List: \$95.00
Disc.: \$76.00

Cupid in Early Modern Literature and Culture

Jane Kingsley-Smith

Roehampton University, London

Cupid became a popular figure in the literary and visual culture of post-Reformation England. He served to articulate and debate the new Protestant theory of desire, inspiring a dark version of love tragedy in which Cupid kills. But he was also implicated in other controversies, as the object of idolatrous, Catholic worship and as an adversary to female rule: Elizabeth I's encounters with Cupid were a crucial feature of her image-construction and changed subtly throughout her reign. Covering a wide variety of material such as paintings, emblems and jewelry, but focusing mainly on poetry and drama, including works by Sidney, Shakespeare, Marlowe and Spenser, Kingsley-Smith illuminates the Protestant struggle to categorize and control desire and the ways in which Cupid disrupted this process. An original perspective on early modern desire, the book will appeal to anyone interested in the literature, drama, gender politics and art history of the English Renaissance.

2010/274 pp/8 b/w illus.
978-0-521-76761-3/Hb/List: \$90.00
Disc.: \$72.00

Melancholy, Medicine and Religion in Early Modern England

Reading *The Anatomy of Melancholy*

Mary Ann Lund

University of Leicester

The Anatomy of Melancholy, first published in 1621, is one of the greatest works of early modern English prose writing, yet it has received little substantial literary criticism in recent years. This study situates Robert Burton's complex work within three related contexts: religious, medical and literary/rhetorical. Analyzing Burton's claim that his text should have curative effects on his melancholic readership, it examines the authorial construction of the reading process in the context of other early modern writing, both canonical and non-canonical, providing a new approach towards the emerging field of the history of reading. Lund responds to Burton's assertion that melancholy is an affliction of body and soul which requires both a spiritual and a corporal cure, exploring the theological complexion of Burton's writing in relation to English religious discourse of the early seventeenth century, and the status of his work as a medical text.

2010/236 pp
978-0-521-19050-3/Hb/List: \$95.00
Disc.: \$76.00

Poetry and Paternity in Renaissance England

Sidney, Spenser, Shakespeare, Donne and Jonson

Tom MacFaul

University of Oxford

Becoming a father was the main way that an individual in the English Renaissance could be treated as a full member of the community. Yet patriarchal identity was by no means as secure as is often assumed: when poets invoke the idea of paternity in love poetry and other forms, they are therefore invoking all the anxieties that a culture with contradictory notions of sexuality imposed. This study takes these anxieties seriously, arguing that writers such as Sidney and Spenser deployed images of childbirth to harmonize public and private spheres, to develop a full sense of selfhood in their verse, and even to come to new accommodations between the sexes. Shakespeare, Donne and Jonson, in turn, saw the appeal of

the older poets' aims, but resisted their more radical implications. The result is a fiercely personal yet publicly-committed poetry that wouldn't be seen again until the time of the Romantics.

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Writing to the King

Nation, Kingship and Literature in England, 1250–1350

David Matthews

University of Manchester

In the century before Chaucer a new language of political critique emerged. In political verse of the period, composed in Anglo-Latin, Anglo-Norman, and Middle English, poets write as if addressing the king himself, drawing on their sense of the rights granted by Magna Carta. These apparent appeals to the sovereign increase with the development of parliament in the late thirteenth century and the emergence of the common petition, and become prominent, in an increasingly sophisticated literature, during the political crises of the early fourteenth century. However, very little of this writing was truly directed to the king. As David Matthews shows, the form of address was a rhetorical stance revealing much about the position from which writers were composing, the audiences they wished to reach, and their construction of political and national subjects.

Cambridge Studies in Medieval Literature

2010/238 pp
978-0-521-11137-9/Hb/List: \$85.00
Disc.: \$68.00

Jonson, Horace and the Classical Tradition

Victoria Moul

University of Cambridge

The influence of the Roman poet Horace on Ben Jonson has often been acknowledged, but never fully explored. Discussing Jonson's Horatianism in detail, this study also places Jonson's densely intertextual relationship with Horace's Latin text within the broader context of his complex negotiations with a range of other 'rivals' to the Horatian model including Pindar, Seneca, Juvenal and Martial. The new reading of Jonson's classicism that emerges is one founded not upon static imitation, but

rather a lively dialogue between competing models – an allusive mode that extends into the seventeenth-century reception of Jonson himself as a latter-day ‘Horace’. In the course of this analysis, the book provides fresh readings of many of Jonson’s best known poems – including ‘Inviting a Friend to Dinner’ and ‘To Penshurst’ – as well as a new perspective on many lesser known pieces, and a range of unpublished manuscript material.

2010/258 pp
978-0-521-11742-5/Hb/List: \$95.00
Disc.: \$76.00

Michelangelo and the Art of Letter Writing

Deborah Parker
University of Virginia

Michelangelo’s extant correspondence is the most abundant of any artist. Spanning 67 years, it comprises roughly 1,400 letters, of which 500 were written by Michelangelo himself. Biographers and art historians have combed the letters for insight into Michelangelo’s views on art, his contractual obligations, and his relationships. Literary scholars have explored parallels between the letters and Michelangelo’s poetry. Nevertheless, this is the first book to study the letters for their intrinsically literary qualities. In this volume, Deborah Parker examines Michelangelo’s use of language as a means of understanding the creative process of this extraordinary artist. His letters often revel in witticisms, rhetorical flourishes, and linguistic ingenuity. Close study of his mastery of words and modes of self-presentation shows Michelangelo to be a consummate artist who deploys the resources of language to considerable effect.

2010/200 pp/23 b/w illus.
978-0-521-76140-6/Hb/List: \$80.00
Disc.: \$64.00

Thomas Betterton The Greatest Actor of the Restoration Stage

David Roberts
Birmingham City University

Restoration London’s leading actor and theater manager Thomas Betterton has not been the subject of a biography since 1891. He worked with all the best-known playwrights of his age and with the first generation of English

actresses; he was intimately involved in the theater’s responses to politics, and became a friend of leading literary men such as Pope and Steele. His innovations in scenery and company management, and his association with the dramatic inheritance of Shakespeare, helped to change the culture of English theater. David Roberts’s entertaining study unearths new documents and draws fresh conclusions about this major but shadowy figure. It contextualizes key performances and examines Betterton’s relationship to patrons, colleagues and family, as well as to significant historical moments and artifacts. The most substantial study available of any seventeenth-century actor, Thomas Betterton gives one of England’s greatest performing artists his due on the tercentenary of his death.

2010/270 pp/11 b/w illus.
978-0-521-19584-3/Hb/List: \$95.00
Disc.: \$76.00

Ethics and Enjoyment in Late Medieval Poetry Love After Aristotle

Jessica Rosenfeld
Washington University, St Louis

Jessica Rosenfeld provides a history of the ethics of medieval vernacular love poetry by tracing its engagement with the late medieval reception of Aristotle. Beginning with a history of the idea of enjoyment from Plato to Peter Abelard and the troubadours, the book then presents a literary and philosophical history of the medieval ethics of love, centered on the legacy of the Roman de la Rose. The chapters reveal that ‘courtly love’ was scarcely confined to what is often characterized as an ethic of sacrifice and deferral, but also engaged with Aristotelian ideas about pleasure and earthly happiness. Readings of Machaut, Froissart, Chaucer, Dante, Deguileville and Langland show that poets were often markedly aware of the overlapping ethical languages of philosophy and erotic poetry. The study’s conclusion places medieval poetry and philosophy in the context of psychoanalytic ethics, and argues for a re-evaluation of Lacan’s ideas about courtly love.

Cambridge Studies in Medieval Literature

2011/256 pp
978-1-107-00011-7/Hb/List: \$90.00
Disc.: \$72.00

Women on the Stage in Early Modern France 1540–1750

Virginia Scott
University of Massachusetts, Amherst

Focusing on actresses in France during the early modern period, Virginia Scott examines how the stereotype of the actress has been constructed. The study then moves beyond that stereotype to detail the reality of the personal and artistic lives of women on the French stage, from the almost unknown Marie Ferré – who signed a contract for 12 livres a year in 1545 to perform the ‘antiquailles de Rome or other histories, moralities, farces, and acrobatics’ in the provinces – to the queens of the eighteenth-century Paris stage, whose ‘adventures’ have overshadowed their artistic triumphs. The book also investigates the ways in which actresses made invaluable contributions to the development of the French theater in the seventeenth and eighteenth centuries, and looks at the ‘afterlives’ of such women as Armande Béjart, Marquise Du Parc, Charlotte Desmares, Adrienne Lecouvreur, and Hippolyte Clairon in biographies, plays, and films.

2010/336 pp
978-0-521-89675-7/Hb/List: \$95.00
Disc.: \$76.00

Ben Jonson in Context

Editor
Julie Sanders
University of Nottingham

Bringing together a group of established and emergent Jonson scholars, this volume reacts to major new advances in thinking about the writer and his canon of works. The study is divided into two distinct parts: the first considers the Jonsonian career and output from biographical, critical, and performance-based angles; the second looks at cultural and historical contexts building on rich interdisciplinary work. Social historians work alongside literary critics to provide a diverse and varied account of Jonson. These are less standard surveys of the field than vibrant interventions into current critical debates. The short-essay format of the collection seeks less to harmonize and homogenize than to raise awareness of new avenues of research on Jonson, including studies informed by book history, cultural geogra-

phy, the law and legal discourse, the history of science, and interests in material culture.

2010/392 pp/18 b/w illus. 1 map
978-0-521-89571-2/Hb/List: \$110.00

Virgil in the Renaissance

David Scott Wilson-Okamura

East Carolina University

The disciplines of classical scholarship were established in their modern form between 1300 and 1600, and Virgil was a test case for many of them. What became of Virgil in this period – how he was understood and how his poems were recycled – is an example of something that occurs to every classic when it outlives its original context: the words remain but their meaning becomes unsponsored. What did readers assume about Virgil in the long decades between Dante and Sidney, Petrarch and Spenser, Boccaccio and Ariosto? Which commentators had the most influence? What story, if any, was Virgil's *Eclogues* supposed to tell? What was the status of his *Georgics*? Which parts of his epic attracted the most imitators? Building on specialized scholarship of the last hundred years, this book provides a panoramic synthesis of what scholars and poets from across Europe believed they could know about Virgil's life and poetry.

2010/314 pp/5 b/w illus. 2 tables
978-0-521-19812-7/Hb/List: \$95.00
Disc.: \$76.00

English Revenge Drama Money, Resistance, Equality

Linda Woodbridge

Pennsylvania State University

Vengeance permeates English Renaissance drama – for example, it crops up in all but two of Shakespeare's plays. This book explores why a supposedly forgiving Christian culture should have relished such bloodthirsty, vengeful plays. A clue lies in the plays' passion for fairness, a preoccupation suggesting widespread resentment of systemic unfairness – legal, economic, political, and social. Revengers' precise equivalents – the father of two beheaded sons obliges his enemy to eat her two sons' heads – are vigilante versions of Elizabethan law, where penalties suit the crimes: thieves' hands were cut off, scolds' tongues bridled. The revengers' language of 'paying' hints at the operation of revenge in the service of economic redress.

Revenge makes contact with resistance theory, justifying overthrow of tyrants, and some revengers challenge the fundamental inequity of social class. Woodbridge demonstrates how, for all their sensationalism, their macabre comedy and outlandish gore, Renaissance revenge plays do some serious cultural work.

2010/348 pp/3 b/w illus.
978-0-521-88459-4/Hb/List: \$95.00
Disc.: \$76.00

18TH & 19TH CENTURY

Urban Realism and the Cosmopolitan Imagination in the Nineteenth Century Visible City, Invisible World

Tanya Agathocleous

Hunter College, City University of New York

This book tells a story about the transformation of mid-Victorian urban writing in response both to London's growing size and diversity, and Britain's shifting global fortunes. Tanya Agathocleous departs from customary understandings of realism, modernism, and the transition between them, to show how a range of writers throughout the nineteenth century – including William Wordsworth, Charles Dickens, William Morris, Henry James, Arthur Conan Doyle, and Joseph Conrad – explored the ethical, social and political implications of globalization. Showcasing a variety of different genres, Agathocleous uses the lens of cosmopolitan realism – the literary techniques used to transform the city into an image of the world – to explain how texts that seem glaringly dissimilar actually emerged from the same historical concept, and in doing so presents startlingly new ways of thinking about the meaning and effect of cosmopolitanism.

Cambridge Studies in Nineteenth-Century Literature and Culture

2011/296 pp/21 b/w illus. 1 map 1 table
978-0-521-76264-9/Hb/List: \$90.00
Disc.: \$72.00

Tuberculosis and the Victorian Literary Imagination

Katherine Byrne

University of Ulster

Tuberculosis was a widespread and deadly disease which devastated the British population in the nineteenth-century: consequently it also had a huge impact upon public consciousness. This text explores the representations of tuberculosis in nineteenth-century literature and culture. Fears about gender roles, degeneration, national efficiency and sexual transgression all play their part in the portrayal of 'consumption', a disease which encompassed a variety of cultural associations. Through an examination of a range of Victorian texts, from well-known and popular novels by Charles Dickens and Elizabeth Gaskell to critically neglected

works by Mrs Humphry Ward and Charles Reade, this work reveals the metaphors of illness which surrounded tuberculosis and the ways those metaphors were used in the fiction of the day. The book also contains detailed analysis of the substantial body of writing by nineteenth-century physicians which exists about this disease, and examines the complex relationship between medical 'fact' and literary fiction.

Cambridge Studies in Nineteenth-Century Literature and Culture

2011/240 pp
978-0-521-76667-8/Hb/List: \$90.00
Disc.: \$72.00

Sensation and Modernity in the 1860s

Nicholas Daly

University College Dublin

This is a study of high and low culture in the years before the Reform Act of 1867, which vastly increased the number of voters in Victorian Britain. As many commentators worried about the political consequences of this 'Leap in the Dark', authors and artists began to re-evaluate their own role in a democratic society that was also becoming more urban and more anonymous. While some fantasized about ways of capturing and holding the attention of the masses, others preferred to make art and literature more exclusive, to shut out the crowd. One path led to 'Sensation'; the other to aestheticism, though there were also efforts to evade this opposition. This book examines the fiction, drama, fine art, and ephemeral forms of these years against the backdrop of Reform. Authors and artists studied include Wilkie Collins, Dion Boucicault, Charles Dickens, James McNeill Whistler, and the popular illustrator, Alfred Concanen.

Cambridge Studies in Nineteenth-Century Literature and Culture

2009/264 pp/27 b/w illus.
978-0-521-76022-5/Hb/List: \$88.00
Disc.: \$70.40

Romance, Diaspora, and Black Atlantic Literature

Yogita Goyal

University of California, Los Angeles

Romance, Diaspora, and Black Atlantic Literature offers a rich, interdisciplinary treatment of modern black literature and cultural history, showing how debates over Africa in the works of major black writers generated productive models for imagining political agency. Yogita Goyal analyzes the tensions between romance and realism in the literature of the African diaspora, examining a remarkably diverse group of twentieth-century authors, including W. E. B. Du Bois, Chinua Achebe, Richard Wright, Ama Ata Aidoo and Caryl Phillips. Shifting the center of black diaspora studies by considering Africa as constitutive of black modernity rather than its forgotten past, Goyal argues that it is through the figure of romance that the possibility of diaspora is imagined across time and space. Drawing on literature, political history and postcolonial theory, this significant addition to the cross-cultural study of literatures will be of interest to scholars of African American studies, African studies and American literary studies.

Cambridge Studies in American Literature and Culture

2010/288 pp
978-0-521-76359-2/Hb/List: \$85.00
Disc.: \$68.00

Swift and Pope Satirists in Dialogue

Dustin Griffin

New York University

Swift and Pope were lifelong friends and fellow satirists with shared literary sensibilities. But there were significant differences – demographic, psychological, and literary – between them: an Anglican and a Roman Catholic, an Irishman and an Englishman, one deeply committed to politically engaged poetry, and the other reluctant to engage in partisanship and inclined to distinguish poetry from politics. Dustin Griffin argues that we need to pay more attention to those differences, which both authors recognized and discussed. Their letters, poems, and satires can be read as stages in an ongoing conversation or satiric dialogue: each often wrote for the other, sometimes addressing him directly, sometimes emulating or imitating.

In some sense, each was constantly replying to the other. From their lifelong dialogue emerges not only the extraordinary affection and admiration they felt for each other, but also the occasional irritation and resentment that kept them both together and apart.

2010/274 pp/9 b/w illus.
978-0-521-76123-9/Hb/List: \$95.00
Disc.: \$76.00

Blake's Gifts Poetry and the Politics of Exchange

Sarah Haggarty

University of Newcastle upon Tyne

The idea of the gift, in contrast to concepts of commercial exchange or the exercise of self-interest at the expense of social ties, is integral to the ways in which William Blake thought about his art, and the production and dissemination of his work. Sarah Haggarty offers a sophisticated and thorough account of the idea of the gift in Blake's writing and designs, examining both the theoretical implications of the term, and the way it plays out in specific textual and visual contexts within Blake's works. Elegantly written, thoughtful and closely argued, this book explores particular passages with great dexterity and in a style that enables the reader to participate in the experience of discovering the significance of 'the gift' for understanding Blake's work.

Cambridge Studies in Romanticism

2010/256 pp/3 b/w illus.
978-0-521-11728-9/Hb/List: \$95.00
Disc.: \$76.00

Geography and the Production of Space in Nineteenth-Century American Literature

Hsuan L. Hsu

University of California, Davis

In *Geography and the Production of Space in Nineteenth-Century American Literature*, Hsuan L. Hsu examines how literature represents different kinds of spaces ranging from the single-family home to the globe. He focuses on authors such as Charles Brockden Brown, Edgar Allan Poe, Herman Melville and Sarah Orne Jewett, who drew on literary tools such as rhetoric, setting, and point of view to mediate between individuals and different kinds of spaces. These authors used forms such as the regional sketch, the domestic novel, and the

detective story to re-examine how local spaces and communities would change when incorporated into global economic and political networks. *Geography and the Production of Space in Nineteenth-Century American Literature* is valuable reading for American literature scholars, and for all concerned with intersections between literature and geography.

Cambridge Studies in American Literature and Culture

2010/270 pp
978-0-521-19706-9/Hb/List: \$85.00
Disc.: \$68.00

Revolution and the Antiquarian Book Reshaping the Past, 1780–1815

Kristian Jensen
The British Library

At the end of the eighteenth century, noblemen and revolutionaries spent extravagant sums of money or precious military resources competing to acquire old books, which until then had often been regarded as worthless. These books, called incunabula, achieved cultural and political importance as luxury commodities and as tools for mastering a controversial past. Men of different classes met in a new, shared marketplace, creating a competition for social authority, as books were no longer seen merely as sources of textual information but as a way of controlling the past in the service of contemporary concerns. The old books themselves were often changed to meet new expectations of what important historic objects should be. Focusing on Paris and London, but taking a resolutely pan-European view, this book examines the emergence of this commodity and of a new historical discipline created by traders and craftsmen.

2011/328 pp/40 b/w illus. 4 tables
978-1-107-00051-3/Hb/List: \$90.00
Disc.: \$72.00

Jonathan Swift in Print and Manuscript

Stephen Karian
Marquette University, Wisconsin

The study of Jonathan Swift's works has most often focused on print publication, with less scholarly attention devoted to manuscript circulation. Based on extensive research into the manuscript versions of Swift's poetry, Stephen

Karian's analysis breaks new ground in suggesting new ways of interpreting the different choices Swift made to circulate his texts in either print or manuscript form. He explains Swift's relationships with his publishers in England and Ireland; the ways in which his writings circulated in hand-written form; and the effect that political censorship had on the manner in which his most outspoken political poems were published. Working at the intersection of book history, bibliography, and textual and literary criticism, this book will open up new areas of study for Swift scholars, as well as developing an important methodology for the study of the distribution and reception of literary texts in the eighteenth century.

2010/284 pp/14 b/w illus.
978-0-521-19804-2/Hb/List: \$85.00
Disc.: \$68.00

Satire in an Age of Realism

Aaron Matz
Scripps College, California

As nineteenth-century realism became more and more intrepid in its pursuit of describing and depicting everyday life, it blurred irrevocably into the caustic and severe mode of literature better named satire. Realism's task of portraying the human became indistinguishable from satire's directive to castigate the human. Introducing an entirely new way of thinking about realism and the Victorian novel, Aaron Matz refers to the fusion of realism and satire as 'satirical realism': it is a mode in which our shared folly and error are so entrenched in everyday life, and so unchanging, that they need no embellishment when rendered in fiction. Focusing on the novels of Eliot, Hardy, Gissing, and Conrad, and the theater of Ibsen, Matz argues that it was the transformation of Victorian realism into satire that granted it immense moral authority, but that led ultimately to its demise.

Cambridge Studies in Nineteenth-Century Literature and Culture

2010/240 pp
978-0-521-19738-0/Hb/List: \$85.00
Disc.: \$68.00

Rousseau and Freedom

Editors
Christie McDonald
Stanley Hoffmann

Harvard University, Massachusetts

Debates about freedom, an ideal continually contested, were first set out in their modern version by the eighteenth-century French philosopher Jean-Jacques Rousseau. His ideas and analyzes were taken up during the philosophical enlightenment, often invoked during the French Revolution, and still resonate in contemporary discussions of freedom. This volume examines Rousseau's many approaches to the concept of freedom, in the context of his thought on literature, religion, music, theater, women, the body, and the arts. Its expert contributors cross disciplinary frontiers to develop thought-provoking new angles on Rousseau's thought. By taking freedom as the guiding principle of their analysis, the essays form a cohesive account of Rousseau's writings.

2010/328 pp/1 b/w illus.
978-0-521-51582-5/Hb/List: \$85.00
Disc.: \$68.00

Henry James in Context

Editor
David McWhirter
Texas A & M University

Long misread as a novelist conspicuously lacking in historical consciousness, Henry James has often been viewed as detached from, and uninterested in, the social, political, and material realities of his time. As this volume demonstrates, however, James was acutely responsive not only to his era's changing attitudes toward gender, sexuality, class, and ethnicity, but also to changing conditions of literary production and reception, the rise of consumerism and mass culture, and the emergence of new technologies and media, of new apprehensions of time and space. These essays portray the author and his works in the context of the modernity that determined, formed, interested, appalled, and/or provoked his always curious mind. With contributions from an international cast of distinguished scholars, *Henry James in Context* provides a map of leading edge work in contemporary James studies, an invaluable reference work for students and scholars, and a blueprint for possible future directions.

2010/528 pp/5 b/w illus.
978-0-521-51461-3/Hb/List: \$110.00

The Truth About Romanticism Pragmatism and Idealism in Keats, Shelley, Coleridge

Tim Milnes

University of Edinburgh

How have our conceptions of truth been shaped by romantic literature? This question lies at the heart of this examination of the concept of truth both in romantic writing and in modern criticism. The romantic idea of truth has long been depicted as aesthetic, imaginative, and ideal. Tim Milnes challenges this picture, demonstrating a pragmatic strain in the writing of Keats, Shelley and Coleridge in particular, that bears a close resemblance to the theories of modern pragmatist thinkers such as Donald Davidson and Jürgen Habermas. Romantic pragmatism, Milnes argues, was in turn influenced by recent developments within linguistic empiricism. This book will be of interest to readers of romantic literature, but also to philosophers, literary theorists, and intellectual historians.

Cambridge Studies in Romanticism

2010/266 pp
978-0-521-19807-3/Hb/List: \$85.00
Disc.: \$68.00

Chance and the Eighteenth-Century Novel Realism, Probability, Magic

Jesse Molesworth

Indiana University

The rise and popular awareness of the science of probability in the eighteenth century was accompanied by an equally great interest in the anti-probable: lotteries, tarot readings, and gambling. In this original study, Jesse Molesworth analyzes the relationship between realism, probability and chance in eighteenth-century fiction. In a variety of readings, both literary and cultural, he investigates works by Daniel Defoe, Henry Fielding and Laurence Sterne, in the context of the rise of lottery addiction, Hoyle's whist, and tarot cartomancy. Both a reassessment of the early development of the novel and a contribution to recent work on realism and fiction, this book suggests connections between narrative and mathematics that reveal a darker, more transgressive, side

to the novel. Rather than a rational expression of Enlightenment truths, the novel reaches out to older, more superstitious views as it tries to combine the attractions of chance with the consolations of reason.

2010/288 pp/7 b/w illus.
978-0-521-19108-1/Hb/List: \$90.00
Disc.: \$72.00

Anniversary Essays on Tolstoy

Editor

Donna Tussing Orwin

University of Toronto

A century after Leo Tolstoy's death, the author of *War and Peace* is widely admired but too often thought of only with reference to his realism and moral sense. The many sides of Tolstoy revealed in these new essays speak to today's readers with astonishing force, relevance, and complexity. In a lively, challenging style, leading scholars range over his long life, from his first work *Childhood* to the works of his old age like *Hadji Murat*, and the many genres in which he worked, from the major novels to aphorisms and short stories. The essays present new approaches to his central themes: love, death, religious faith and doubt, violence, the animal kingdom, and war. They also assess his reception both in his lifetime and subsequently. Setting new agendas for the study of this classic author, this volume provides a snapshot of current scholarship on Tolstoy.

2010/278 pp/1 b/w illus.
978-0-521-51491-0/Hb/List: \$95.00
Disc.: \$76.00

Politics and Literature in the Age of Swift English and Irish Perspectives

Editor

Claude Rawson

Yale University, Connecticut

Jonathan Swift was the most influential political commentator of his time, in both England and Ireland. His writings are a major source for historians of the eighteenth century, as well as including some of the greatest works of satire in verse and prose. This volume presents wide-ranging new perspectives on Swift's literary and political achievement in its English and Irish contexts, bringing together some of the most energetic current scholarship on the

subject in both historical and literary studies. The essays consider Swift's attitude to Dissenters, his relationship with Walpole, and his place in, and understanding of, the political demography of colonial Ireland. They also examine Swift's poems and pamphlets, and his hoaxes and satires, showing his extraordinary versatility in a wide variety of genres. Full of original insights, this volume offers a rich and important new treatment of Swift's central role in eighteenth-century political and literary culture.

2010/312 pp/9 b/w illus.
978-0-521-19015-2/Hb/List: \$95.00
Disc.: \$76.00

Thinking about Other People in Nineteenth-Century British Writing

Adela Pinch

University of Michigan, Ann Arbor

Nineteenth-century life and literature are full of strange accounts that describe the act of one person thinking about another as an ethically problematic, sometimes even a dangerously powerful thing to do. Adela Pinch explains why, when, and under what conditions it is possible, or desirable, to believe that thinking about another person could affect them. She explains why nineteenth century British writers – poets, novelists, philosophers, psychologists, devotees of the occult – were both attracted to and repulsed by radical or substantial notions of purely mental relations between persons, and why they moralized about the practice of thinking about other people in interesting ways. Working at the intersection of literary studies and philosophy, this book both sheds new light on a neglected aspect of Victorian literature and thought, and explores the consequences of, and the value placed on, this strand of thinking about thinking.

Cambridge Studies in Nineteenth-Century Literature and Culture

2010/264 pp
978-0-521-76464-3/Hb/List: \$95.00
Disc.: \$76.00

The Chinese Taste in Eighteenth-Century England

David Porter

University of Michigan, Ann Arbor

Eighteenth-century consumers in Britain, living in an increasingly globalized world, were infatuated with exotic Chinese and Chinese-styled goods, art and decorative objects. However, they were also often troubled by the alien aesthetic sensibility these goods embodied. This ambivalence figures centrally in the period's experience of China and of contact with foreign countries and cultures more generally. David Porter analyzes the processes by which Chinese aesthetic ideas were assimilated within English culture. Through case studies of individual figures, including William Hogarth and Horace Walpole, and broader reflections on cross-cultural interaction, Porter's readings develop new interpretations of eighteenth-century ideas of luxury, consumption, gender, taste and aesthetic nationalism. Illustrated with many examples of Chinese and Chinese-inspired objects and art, this is a major contribution to eighteenth-century cultural history and to the history of contact and exchange between China and the West.

2011/240 pp/26 b/w illus.

978-0-521-19299-6/Hb/List: \$90.00

Disc.: \$72.00

Fracture and Fragmentation in British Romanticism

Alexander Regier

Rice University, Houston

What associates fragmentation with Romanticism? In this book, Alexander Regier explains how fracture and fragmentation form a lens through which some central concerns of Romanticism can be analyzed in a particularly effective way. These categories also supply a critical framework for a discussion of fundamental issues concerning language and thought in the period. Over the course of the volume, Regier discusses fracture and fragmentation thematically and structurally, offering new readings of Wordsworth, Kant, Burke, Keats, and De Quincey, as well as analyzing central intellectual presuppositions of the period. He also highlights Romanticism's importance for contemporary scholarship, especially in the writings of Benjamin and de Man. More generally, Regier's discussion of fragmentation

exposes a philosophical problem that lies behind the definition of Romanticism.

Cambridge Studies in Romanticism

2010/256 pp

978-0-521-50967-1/Hb/List: \$85.00

Disc.: \$68.00

Johnson's Milton

Christine Rees

King's College London

Samuel Johnson is often represented as primarily antagonistic or antipathetic to Milton. Yet his imaginative and intellectual engagement with Milton's life and writing extended across the entire span of his own varied writing career. As essayist, poet, lexicographer, critic and biographer – above all as reader – Johnson developed a controversial, fascinating and productive literary relationship with his powerful predecessor. To understand how Johnson creatively appropriates Milton's texts, how he critically challenges yet also confirms Milton's status, and how he constructs him as a biographical subject, is to deepen the modern reader's understanding of both writers in the context of historical continuity and change. Christine Rees's insightful study will be of interest not only to Milton and Johnson specialists, but to all scholars of early modern literary history and biography.

2010/310 pp

978-0-521-19279-8/Hb/List: \$95.00

Disc.: \$76.00

Real Money and Romanticism

Matthew Rowlinson

University of Western Ontario

Real Money and Romanticism interprets poetry and fiction by Sir Walter Scott, John Keats, and Charles Dickens in the context of changes in the British monetary system and in the broader economy during the early nineteenth century. In this period modern systems of paper money and intellectual property became established; Matthew Rowlinson describes the consequent changes in relations between writers and publishers and shows how a new conception of material artifacts as the bearers of abstract value shaped Romantic conceptions of character, material culture, and labor. A fresh and radically different contribution to the growing field of inquiry into the 'economics' of literature, this is an ingenious

and challenging reading of Romantic discourse from the point of view of monetary theory and history.

Cambridge Studies in Romanticism

2010/266 pp/2 b/w illus.

978-0-521-19379-5/Hb/List: \$85.00

Disc.: \$68.00

Sentimental Literature and Anglo-Scottish Identity, 1745–1820

Juliet Shields

University of Washington

What did it mean to be British, and more specifically to feel British, in the century following the parliamentary union of Scotland and England? Juliet Shields departs from recent accounts of the Romantic emergence of nationalism by recovering the terms in which eighteenth- and early nineteenth-century writers understood nationhood. She argues that in the wake of the turmoil surrounding the Union, Scottish writers appealed to sentiment, or refined feeling, to imagine the nation as a community. They sought to transform a Great Britain united by political and economic interests into one united by shared sympathies, even while they used the gendered and racial connotations of sentiment to differentiate sharply between Scottish, English, and British identities. By moving Scotland from the margins to the center of literary history, the book explores how sentiment shaped both the development of British identity and the literature within which writers responded creatively to the idea of nationhood.

Cambridge Studies in Romanticism

2010/238 pp

978-0-521-19094-7/Hb/List: \$85.00

Disc.: \$68.00

Ghost-Seers, Detectives, and Spiritualists Theories of Vision in Victorian Literature and Science

Srdjan Smajić

This is an original study of the narrative techniques that developed for two very popular forms of fiction in the nineteenth century – ghost stories and detective stories – and the surprising similarities between them in the context of contemporary theories of vision and

sight. Srdjan Smajić argues that to understand how writers represented ghost-seers and detectives, the views of contemporary scientists, philosophers, and spiritualists with which these writers engage have to be taken into account: these views raise questions such as whether seeing really is believing, how much of what we 'see' is actually only inferred, and whether there may be other (intuitive or spiritual) ways of seeing that enable us to perceive objects and beings inaccessible to the bodily senses. This book will make a real contribution to the understanding of Victorian science in culture, and of the ways in which literature draws on all kinds of knowledge.

Cambridge Studies in Nineteenth-Century Literature and Culture

2010/280 pp
978-0-521-19188-3/Hb/List: \$85.00
Disc.: \$68.00

Defoe's America

Dennis Todd

Georgetown University, Washington DC

The Americas appear as an evocative setting in more than half of Daniel Defoe's novels, and often offer a new beginning for his characters. In the first full-length study of Defoe and colonialism, Dennis Todd explores why the New World loomed so large in Defoe's imagination. By focusing on the historical contexts that informed Defoe's depiction of American Indians, African slaves, and white indentured servants, Dennis Todd investigates the colonial assumptions that shaped his novels and, at the same time, uncovers how Defoe used details of the American experience in complex, often figurative ways to explore the psychological bases of the profound conversions and transformations that his heroes and heroines undergo. And by examining what Defoe knew and did not know about America, what he falsely believed and what he knowingly falsified, Defoe's America probes the doubts, hesitations, and contradictions he had about the colonial project he so fervently promoted.

2010/240 pp
978-0-521-19581-2/Hb/List: \$95.00
Disc.: \$76.00

Romanticism and Music Culture in Britain, 1770–1840

Virtue and Virtuosity

Gillen D'Arcy Wood

University of Illinois, Urbana-Champaign

Music was central to everyday life and expression in late Georgian Britain, and this is the first interdisciplinary study of its impact on Romantic literature. Focusing on the public fascination with virtuoso performance, Gillen D'Arcy Wood documents a struggle between sober 'literary' virtue and luxurious, effeminate virtuosity that staged deep anxieties over class, cosmopolitanism, machine technology, and the professionalization of culture. A remarkable synthesis of cultural history and literary criticism, this book opens new perspectives on key Romantic authors – including Burney, Wordsworth, Austen and Byron – and their relationship to definitive debates in late Georgian culture.

Cambridge Studies in Romanticism

2010/312 pp/7 b/w illus.
978-0-521-11733-3/Hb/List: \$85.00
Disc.: \$68.00

20TH CENTURY

Virginia Woolf and the Study of Nature

Christina Alt

University of Ottawa

Reflecting the modernist fascination with science, Virginia Woolf's representations of nature are informed by a wide-ranging interest in contemporary developments in the life sciences. Christina Alt analyzes Woolf's responses to disciplines ranging from taxonomy and the new biology of the laboratory to ethology and ecology and illustrates how Woolf drew on the methods and objectives of the contemporary life sciences to describe her own literary experiments. Through the examination of Woolf's engagement with shifting approaches to the study of nature, this work covers new ground in Woolf studies and makes an important contribution to the understanding of modernist exchanges between literature and science.

2010/240 pp
978-0-521-19655-0/Hb/List: \$85.00
Disc.: \$68.00

Last Essays

Editors

Harold Ray Stevens

J. H. Stape

Bringing together work composed from 1890 to 1924, the nineteen pieces collected in the posthumously published *Last Essays* (1926) serve as a primer to Conrad's wide interests and to the varieties of his style. This edition, supported by an extensive textual apparatus, brings together various prose pieces, including reminiscences, reviews, essays on the sea and politics, as well as several miscellaneous items, including his 'Congo Diary' and the other notebook he kept in Africa in 1890. The introduction situates these writings in Conrad's career, offers new perspectives on Conrad in the marketplace and as a writer of occasional prose and traces the contemporary reception of the volume. The notes explain literary and historical references, identify real-life places and indicate Conrad's main sources. Early drafts and notes for several essays are published here for the first time, making this authoritative critical edition a major contribution to Conrad studies.

The Cambridge Edition of the Works of Joseph Conrad

2011/536 pp/8 b/w illus. 4 maps
978-0-521-19059-6/Hb/List: \$120.00

Youth, Heart of Darkness, The End of the Tether

Editor
Owen Knowles
University of Hull

'Youth', Heart of Darkness and 'The End of the Tether' make up Conrad's most celebrated collection of short narratives. Heart of Darkness forms its somber centerpiece: set in the Congo of the 1890s, this haunting and widely influential Modernist masterpiece explores the limits of human experience as well as the nightmarish realities and consequences of imperialism. The Cambridge edition presents this trio of stories and Conrad's preface to the collection in forms more authoritative than any so far published. The introduction situates the stories in Conrad's publishing career, traces their sources and surveys contemporary reception. The edition includes detailed explanatory and contextual notes, a glossary of nautical terms, maps and illustrations. A textual essay and comprehensive apparatus reveal the history of each story's composition, revision and publication. This volume will allow scholars to see these familiar stories in a fresh light, by returning to Conrad's original texts.

The Cambridge Edition of the Works of Joseph Conrad

2010/544 pp/7 b/w illus.
978-0-521-19799-1/Hb/List: \$125.00

American Literature and the Free Market, 1945–2000

Michael W. Clune
Case Western Reserve University, Ohio

The years after World War Two have seen a widespread fascination with the free market. Michael W. Clune considers this fascination in postwar literature. In the fictional worlds created by works ranging from Frank O'Hara's poetry to nineties gangster rap, the market is transformed, offering an alternative form of life, distinct from both the social visions of the left and the individualist ethos of the right. These ideas also provide an unsettling example of how art takes on social power by offering an escape from society. American Literature and

the Free Market presents a new perspective on a number of wide ranging works for readers of American post-war literature.

Cambridge Studies in American Literature and Culture

2010/220 pp
978-0-521-51399-9/Hb/List: \$85.00
Disc.: \$68.00

A Reader's Guide to Proust's 'In Search of Lost Time'

David Ellison
University of Miami, Florida

Proust's 'A la recherche du temps perdu' (In Search of Lost Time) is many things at once: a novel of education, a portrait of French society during the Third Republic, a masterful psychological analysis of love, a reflection on homosexuality, an essay in moral and aesthetic theory, and, above all, one of the great literary achievements of the twentieth century. This Reader's Guide analyzes each volume of the 'Recherche' in order and in detail. Without jargon or technical language, David Ellison leads the reader through the work, clarifying but not oversimplifying the intricate beauty of Proust's imaginary universe. Focused both on large themes and on narrative and stylistic particularities, Ellison's readings expand our understanding and appreciation of the work and provide tools for the further study of Proust. All French quotations are translated, making this an ideal guide for students of comparative literature as well as of French.

2010/228 pp/7 b/w illus.
978-0-521-89577-4/Hb/List: \$78.00
Disc.: \$62.40
978-0-521-72006-9/Pb/List: \$24.99
Disc.: \$19.99

The Nets of Modernism Henry James, Virginia Woolf, James Joyce, and Sigmund Freud

Maud Ellmann
University of Notre Dame, Indiana

One of the finest literary critics of her generation, Maud Ellmann synthesizes her work on modernism, psychoanalysis and Irish literature in this important new book. In sinuous readings of Henry James, James Joyce and Virginia Woolf, she examines the interconnections between developing technological networks in modernity and the structures of modernist

fiction, linking both to Freudian psychoanalysis. The Nets of Modernism examines the significance of images of bodily violation and exchange – scar, bite, wound, and their psychic equivalents – showing how these images correspond to 'vampirism' and related obsessions in early twentieth-century culture. Subtle, original and a pleasure to read, this book offers a new perspective on the inter-implications of Freudian psychoanalysis and Anglophone modernism that will influence the field for years to come.

2010/250 pp
978-0-521-86256-1/Hb/List: \$80.00
Disc.: \$64.00
978-0-521-68109-4/Pb/List: \$27.99
Disc.: \$22.39

Beckett and Ireland

Editor
Seán Kennedy

Beckett and Ireland is the first volume of essays devoted exclusively to the topic of Beckett's vexed relationship with his homeland. It provides compelling evidence of the continuing relevance of Ireland to Beckett's writing long after he left for wartime France. Each essay is written by a leading Beckett scholar, and presents new insights into a wide range of approaches and topics. The volume offers a fresh perspective, providing a genuine step forward in the understanding and appreciation of these texts. It is essential reading for Beckettians, Modernists, and those interested in Irish writing.

2010/236 pp/4 b/w illus.
978-0-521-11180-5/Hb/List: \$85.00
Disc.: \$68.00

The Representation of War in German Literature From 1800 to the Present

Elisabeth Krimmer
University of California, Davis

The history of literature about war is marked by a fundamental paradox: although war forms the subject of countless novels, dramas, poems, and films, it is often conceived as indescribable. Even as many writers strive towards an ideal of authenticity, they maintain that no representation can do justice to the terror and violence of war. Readings of Schiller, Kleist, Jünger, Remarque, Grass, Böll, Handke, and Jelinek

reveal that stylistic and aesthetic features, gender discourses, and concepts of agency and victimization can all undermine a text's martial stance or its ostensible pacifist agenda. Spanning the period from the Revolutionary and Napoleonic Wars to the recent wars in Yugoslavia and Iraq, Elisabeth Krimmer investigates the aesthetic, theoretical, and historical challenges that confront writers of war.

2010/280 pp
978-0-521-19802-8/Hb/List: \$95.00
Disc.: \$76.00

Acts of Activism

Human Rights as Radical Performance

D. Soyini Madison

Northwestern University, Illinois

Madison presents the neglected yet compelling and necessary story of local activists in South Saharan Africa who employ modes of performance as tactics of resistance and intervention in their day-to-day struggles for human rights. The dynamic relationship between performance and activism are illustrated in three case studies: Act One presents a battle between tradition and modernity as the bodies of African women are caught in the cross-fire. Act Two focuses on 'water democracy' as activists fight for safe, accessible public water as a human right. Act Three examines the efficacy of street performance and theater for development in the oral histories of Ghanaian gender activists. Unique to this book is the continuing juxtaposition between the everyday performances of local activism and their staged enactments before theater audiences in Ghana and the USA. Madison beautifully demonstrates how these disparate sites of performance cohere in the service of rights, justice, and activism.

Theatre and Performance Theory

2010/334 pp/10 b/w illus.
978-0-521-51922-9/Hb/List: \$99.00
Disc.: \$79.20

Yeats and European Drama

Michael McAteer

The Queen's University of Belfast

Michael McAteer examines the plays of W. B. Yeats, considering their place in European theater during the late nineteenth and early twentieth century. This original study considers the relationship Yeats's work bore with those of the foremost dramatists of the period,

drawing comparisons with Henrik Ibsen, Maurice Maeterlinck, August Strindberg, Luigi Pirandello and Ernst Toller. It also shows how his plays addressed developments in theater at the time, with regard to the Naturalist, Symbolist, Surrealist and Expressionist movements, and how symbolism identified Yeats's ideas concerning labor, commerce and social alienation. This book is invaluable to graduates and academics studying Yeats but also provides a fascinating account for those in Irish studies and in the wider field of drama.

2010/236 pp/3 b/w illus.
978-0-521-76911-2/Hb/List: \$85.00
Disc.: \$68.00

A History of the Media in Ireland

Christopher Morash

National University of Ireland, Maynooth

From the first book printed in Ireland in the sixteenth century, to the globalized digital media culture of today, Christopher Morash traces the history of forms of communication in Ireland over the past four centuries: the vigorous newspaper and pamphlet culture of the eighteenth century, the spread of popular literacy in the nineteenth century, and the impact of the telegraph, telephone, phonograph, cinema, and radio, which arrived in Ireland just as the Irish Free State came into being. Morash picks out specific events for detailed analysis, such as the first radio broadcast, during the 1916 Rising, or the Live Aid concert in 1985. Outlining new ways to think about Irish culture, this important book breaks new ground within Irish studies. Its accessible narrative explains how Ireland developed into the modern, globally interconnected, economy of today. This is an essential and hugely informative read for anyone interested in Irish cultural history.

2010/262 pp/13 b/w illus.
978-0-521-84392-8/Hb/List: \$78.00
Disc.: \$62.40

Ezra Pound in Context

Editor

Ira B. Nadel

University of British Columbia, Vancouver

Long at the center of the modernist project, from editing Eliot's *The Waste Land* to publishing Joyce, Pound has also been a

provocateur and instigator of new movements, while initiating a new poetics. This is the first volume to summarize and analyze the multiple contexts of Pound's work, underlining the magnitude of his contribution and drawing on new archival, textual and theoretical studies. Pound's political and economic ideas also receive attention. With its concentration on the contexts of history, sociology, aesthetics and politics, the volume will provide a portrait of Pound's unusually international reach: an American-born, modern poet absorbing the cultures of England, France, Italy and China. These essays situate Pound in the social and material realities of his time and will be invaluable for students and scholars of Pound and modernism.

2011/530 pp
978-0-521-51507-8/Hb/List: \$110.00

Wallace Stevens and the Aesthetics of Abstraction

Edward Ragg

Tsinghua University, Beijing

Edward Ragg's study is the first to examine the role of abstraction throughout the work of Wallace Stevens. By tracing the poet's interest in abstraction from Harmonium through to his later works, Ragg argues that Stevens only fully appreciated and refined this interest within his later career. Ragg's detailed close-readings highlight the poet's absorption of late nineteenth century and early twentieth century painting, as well as the examples of philosophers and other poets' work. Wallace Stevens and the Aesthetics of Abstraction will appeal to those studying Stevens as well as anyone interested in the relations between poetry and painting. This valuable study embraces revealing philosophical and artistic perspectives, analyzing Stevens' place within and resistance to Modernist debates concerning literature, painting, representation and 'the imagination'.

2010/262 pp
978-0-521-19086-2/Hb/List: \$85.00
Disc.: \$68.00

London, Modernism, and 1914

Editor

Michael J. K. Walsh

Eastern Mediterranean University, Cyprus

The outbreak of the First World War coincided with the beginnings of high modernism

in literature and the visual arts to make 1914 a pivotal moment in cultural as in national history. Yeats, Wyndham Lewis, Gaudier-Breszka, Sickert, Epstein and many other avant-garde artists were at work in London during 1914, responding to urgent political as well as aesthetic problems. London was the setting for key exhibitions of high modernist paintings and sculptures, and home to a number of important movements: the Bloomsbury Group, the Whitechapel Boys and the Vorticists among them. These original essays collectively portray a dynamic, remarkable year in the city's art world, whose creative tensions and conflicts were rocked by the declaration of war. A bold, innovative account of the time and place that formed the genesis of modernism, this book suggests new routes through the fields of modernist art and literature.

2010/314 pp/7 b/w illus.

978-0-521-19580-5/Hb/List: \$85.00

Disc.: \$68.00

THE CAMBRIDGE COMPANIONS TO LITERATURE

The Cambridge Companion to Caryl Churchill

Editors

Elaine Aston

Lancaster University

Elin Diamond

Rutgers University, New Jersey

Caryl Churchill's plays are internationally performed, studied and acclaimed by practitioners, theater scholars, critics and audiences alike. With fierce imagination the plays dramatize the anxieties and terrors of contemporary life. This Companion presents new scholarship on Churchill's extraordinary and groundbreaking work. Chapters explore a cluster of major plays in relation to pressing social topics – ecological crisis, sexual politics, revolution, terror and selfhood – providing close readings of texts in their theatrical, theoretical and historical contexts. These topic-based essays are intercalated with other essays that delve into Churchill's major collaborations, her performance innovations and her influences on a new generation of playwrights. Contributors explore Churchill's career-long experimentation – her risk-taking that has reinvigorated the stage, both formally and politically. Providing a new critical platform for the study of a theatrical career that spans almost fifty years, the Companion pays fresh attention to Churchill's poetic precision, dark wit and inexhaustible creativity.

Cambridge Companions to Literature

2009/214 pp

978-0-521-49322-2/Hb/List: \$78.00

Disc.: \$62.40

978-0-521-72894-2/Pb/List: \$29.99

Disc.: \$23.99

The Cambridge Companion to the Epic

Editor

Catherine Bates

University of Warwick

Every great civilization from the Bronze Age to the present day has produced epic poems. Epic poetry has always had a profound influence on other literary genres, including its own parody in the form of mock-epic. This Companion surveys over four thousand years of epic poetry

from the Babylonian Epic of Gilgamesh to Derek Walcott's postcolonial Omeros. The list of epic poets analyzed here includes some of the greatest writers in literary history in Europe and beyond: Homer, Virgil, Dante, Camões, Spenser, Milton, Wordsworth, Keats and Pound, among others. Each essay, by an expert in the field, pays close attention to the way these writers have intimately influenced one another to form a distinctive and cross-cultural literary tradition. Unique in its coverage of the vast scope of that tradition, this book is an essential companion for students of literature of all kinds and in all ages.

Cambridge Companions to Literature

2010/298 pp

978-0-521-88094-7/Hb/List: \$95.00

Disc.: \$76.00

978-0-521-70736-7/Pb/List: \$31.99

Disc.: \$25.59

The Cambridge Companion to Arthur Miller

Editor

Christopher Bigsby

University of East Anglia

Arthur Miller is regarded as one of the most important playwrights of the twentieth century, and his work continues to be widely performed and studied around the world. This updated Companion includes Miller's work since the publication of the first edition in 1997 – the plays *Mr Peters' Connections*, *Resurrection Blues*, and *Finishing the Picture* – and key productions of his plays since his death in 2005. The chapter on Miller and the cinema has been completely revised to include new films, and demonstrates that Miller's work remains an important source for filmmakers. In addition to detailed analyses of plays including *Death of a Salesman* and *The Crucible*, Miller's work is also placed within the context of the social and political climate of the time. The volume closes with a bibliographic essay which reviews the key studies of Miller and also contains a detailed chronology of the work of this influential dramatist.

Cambridge Companions to Literature

2010/326 pp/12 b/w illus.

978-0-521-76874-0/Hb/List: \$85.00

Disc.: \$68.00

978-0-521-74538-3/Pb/List: \$29.99

Disc.: \$23.99

The Cambridge Companion to Utopian Literature

Editor

Gregory Claeys

Royal Holloway, University of London

Since the publication of Thomas More's genre-defining work *Utopia* in 1516, the field of utopian literature has evolved into an ever-expanding domain. This Companion presents an extensive historical survey of the development of utopianism, from the publication of *Utopia* to today's dark and despairing tendency towards dystopian pessimism, epitomized by works such as George Orwell's *Nineteen Eighty-Four* and Margaret Atwood's *The Handmaid's Tale*. Chapters address the difficult definition of the concept of utopia, and consider its relation to science fiction and other literary genres. The volume takes an innovative approach to the major themes predominating within the utopian and dystopian literary tradition, including feminism, romance and ecology, and explores in detail the vexed question of the purportedly 'western' nature of the concept of utopia. The reader is provided with a balanced overview of the evolution and current state of a long-standing, rich tradition of historical, political and literary scholarship.

Cambridge Companions to Literature

2010/316 pp

978-0-521-88665-9/Hb/List: \$85.00

Disc.: **\$68.00**

978-0-521-71414-3/Pb/List: \$29.99

Disc.: **\$23.99**

The Cambridge Companion to Jane Austen

Editors

Edward Copeland

Pomona College, California

Juliet McMaster

University of Alberta

Jane Austen's stock in the popular marketplace has never been higher, while academic studies continue to uncover new aspects of her engagement with her world. This fully updated edition of the acclaimed Cambridge Companion offers clear, accessible coverage of the intricacies of Austen's works in their historical context, with biographical information and suggestions for further reading. Major scholars address Austen's six novels, the letters and

other works, in terms accessible to students and the many general readers, as well as to academics. With seven new essays, the Companion now covers topics that have become central to recent Austen studies, for example, gender, sociability, economics, and the increasing number of screen adaptations of the novels.

Cambridge Companions to Literature

2011/320 pp

978-0-521-76308-0/Hb/List: \$85.00

Disc.: **\$68.00**

978-0-521-74650-2/Pb/List: \$24.99

Disc.: **\$19.99**

The Cambridge Companion to Allegory

Editors

Rita Copeland

Peter T. Struck

University of Pennsylvania

Allegory is a vast subject, and its knotty history is daunting to students and even advanced scholars venturing outside their own historical specializations. This Companion will present, lucidly, systematically, and expertly, the various threads that comprise the allegorical tradition over its entire chronological range. Beginning with Greek antiquity, the volume shows how the earliest systems of allegory developed in poetry dealing with philosophy, mystical religion, and hermeneutics. Once the earliest histories and themes of the allegorical tradition have been presented, the volume turns to literary, intellectual, and cultural manifestations of allegory through the Middle Ages and Renaissance. The essays in the last section address literary and theoretical approaches to allegory in the modern era, from reactions to allegory in the eighteenth and nineteenth centuries to reevaluations of its power in the thought of the twentieth century and beyond.

Cambridge Companions to Literature

2010/324 pp/5 b/w illus.

978-0-521-86229-5/Hb/List: \$95.00

Disc.: **\$76.00**

978-0-521-68082-0/Pb/List: \$29.99

Disc.: **\$23.99**

The Cambridge Companion to British Romanticism

Editor

Stuart Curran

University of Pennsylvania

This new edition of *The Cambridge Companion to British Romanticism* has been fully revised and updated and includes two wholly new essays, one on recent developments in the field, and one on the rapidly expanding publishing industry of this period. It also features a comprehensive chronology and a fully up-to-date guide to further reading. For the past decade and more the Companion has been a much-admired and widely-used account of the phenomenon of British Romanticism that has inspired students to look at Romantic literature from a variety of critical angles and approaches. In this new incarnation, the volume will continue to be a standard guide for students of Romantic literature and its contexts.

Cambridge Companions to Literature

2010/322 pp/12 b/w illus.

978-0-521-19924-7/Hb/List: \$80.00

Disc.: **\$64.00**

978-0-521-13605-1/Pb/List: \$29.99

Disc.: **\$23.99**

The Cambridge Companion to Bede

Editor

Scott DeGregorio

University of Michigan, Dearborn

As the major writer and thinker of the Anglo-Saxon period, the Venerable Bede is a key figure in the study of the literature and thought of this time. This Companion, written by an international team of specialists, is a key introductory guide to Bede, his writings, and his world. The first part of the volume focuses on Bede's cultural and intellectual milieu, covering his life, the secular-political contexts of his day, the foundations of the Latin learning he inherited and sought to perpetuate, the ecclesiastical and monastic setting of early Northumbria, and the foundation of his home institution, Wearmouth-Jarrow. The book then considers Bede's writing in detail, treating his educational, exegetical and historical works. Concluding with a detailed assessment of Bede's influence and reception from the time of his death up to the modern age, the Companion enables the reader

to view Bede's writings within a wider cultural context.

Cambridge Companions to Literature

2010/304 pp/10 b/w illus. 5 maps
978-0-521-51495-8/Hb/List: \$95.00
Disc.: \$76.00
978-0-521-73073-0/Pb/List: \$32.99
Disc.: \$26.39

The Cambridge Companion to Anthony Trollope

Editors

Carolyn Dever

Vanderbilt University, Tennessee

Lisa Niles

Spelman College, Atlanta

Anthony Trollope was among the most prolific, popular, and richly diverse writers of the mid-Victorian period, with forty-seven novels and a variety of other writings to his name.

Both a serial and series writer whose novels traversed Ireland, England, Australia and New Zealand, and genres from realism to science fiction, Trollope also published criticism, short fiction, travel writing and biography. The Cambridge Companion to Anthony Trollope provides a state-of-the-field review of critical perspectives on his work, with the volume's sixteen essays addressing Trollope's biography, autobiography, canonical fiction, short stories and travel writing, as well as surveying diverse topics including gender, sexuality, vulgarity, and the law.

Cambridge Companions to Literature

2011/256 pp/2 b/w illus.
978-0-521-88636-9/Hb/List: \$99.00
Disc.: \$79.20
978-0-521-71395-5/Pb/List: \$31.99
Disc.: \$25.59

The Cambridge Companion to Bunyan

Editor

Anne Dunan-Page

Université de Provence

John Bunyan was a major figure in seventeenth-century Puritan literature, and one deeply embroiled in the religious upheavals of his times. This Companion considers all his major texts, including *The Pilgrim's Progress* and his autobiography *Grace Abounding*. The essays, by leading Bunyan scholars,

place these and his other works in the context of seventeenth-century history and literature. They discuss such key issues as the publication of dissenting works, the history of the book, gender, the relationship between literature and religion, between literature and early modern radicalism, and the reception of seventeenth-century texts. Other chapters assess Bunyan's importance for the development of allegory, life-writing, the early novel and children's literature. This Companion provides a comprehensive and accessible introduction to an author with an assured and central place in English literature.

Cambridge Companions to Literature

2010/212 pp
978-0-521-51526-9/Hb/List: \$85.00
Disc.: \$68.00
978-0-521-73308-3/Pb/List: \$29.99
Disc.: \$23.99

The Cambridge Companion to Children's Literature

Editors

M. O. Grenby

University of Newcastle upon Tyne

Andrea Immel

Princeton University, New Jersey

Some of the most innovative and spell-binding literature has been written for young people, but only recently has academic study embraced its range and complexity. This Companion offers a state-of-the-subject survey of English-language children's literature from the seventeenth century to the present. With discussions ranging from eighteenth-century moral tales to modern fantasies by J. K. Rowling and Philip Pullman, the Companion illuminates acknowledged classics and many more neglected works. Its unique structure means that equal consideration can be given to both texts and contexts. Some chapters analyze key themes and major genres, including humor, poetry, school stories, and picture books. Others explore the sociological dimensions of children's literature and the impact of publishing practices. Written by leading scholars from around the world, this Companion will be essential reading for all students and scholars of children's literature, offering original readings and new research that reflects the latest developments in the field.

Cambridge Companions to Literature

2009/324 pp/14 b/w illus.

978-0-521-86819-8/Hb/List: \$89.00
Disc.: \$71.20
978-0-521-68782-9/Pb/List: \$29.99
Disc.: \$23.99

The Cambridge Companion to Modern British Culture

Editors

Michael Higgins

University of Strathclyde

Clarissa Smith

John Storey

University of Sunderland

British culture today is the product of a shifting combination of tradition and experimentation, national identity and regional and ethnic diversity. These distinctive tensions are expressed in a range of cultural arenas, such as art, sport, journalism, fashion, education, and race. This Companion addresses these and other major aspects of British culture, and offers a sophisticated understanding of what it means to study and think about the diverse cultural landscapes of contemporary Britain. Each contributor looks at the language through which culture is formed and expressed, the political and institutional trends that shape culture, and at the role of culture in daily life. This interesting and informative account of modern British culture embraces controversy and debate, and never loses sight of the fact that Britain and Britishness must always be understood in relation to the increasingly international context of globalization.

Cambridge Companions to Culture

2010/340 pp
978-0-521-86497-8/Hb/List: \$90.00
Disc.: \$72.00
978-0-521-68346-3/Pb/List: \$29.99
Disc.: \$23.99

The Cambridge Companion to Andrew Marvell

Editors

Derek Hirst

Steven N. Zwicker

Washington University, St Louis

Andrew Marvell is one of the greatest English lyric poets of the seventeenth century and one of its leading polemicists. This Companion brings a set of fresh questions and perspectives to bear on the varied career and diverse

writings of a remarkable writer and elusive man. Drawing on important new editions of Marvell's poetry and of his prose, scholars of both history and literature examine Marvell's work in the contexts of Restoration politics and religion, and of the seventeenth-century publishing world in both manuscript and print. The essays, individually and collectively, address Marvell within his literary and cultural traditions and communities; his almost pre-scient sense of the economy and ecology of the country; his interest in visual arts and architecture; his opaque political and spiritual identities; his manners in controversy and polemic; the character of his erotic and transgressive imagination and his biography, still full of intriguing gaps.

Cambridge Companions to Literature

2011/248 pp
978-0-521-88417-4/Hb/List: \$88.00
Disc.: **\$70.40**
978-0-521-71116-6/Pb/List: \$29.99
Disc.: **\$23.99**

The Cambridge Companion to Rilke

Editors

Karen Leeder

University of Oxford

Robert Vilain

Royal Holloway, University of London

Often regarded as the greatest German poet of the twentieth century, Rainer Maria Rilke (1875–1926) remains one of the most influential figures of European modernism. In this Companion, leading scholars offer informative and thought-provoking essays on his life and social context, his correspondence, all his major collections of poetry including most famously the *Duino Elegies* and *Sonnets to Orpheus*, and his seminal novel of Modernist anxiety, *The Notebooks of Malte Laurids Brigge*. Rilke's critical contexts are explored in detail: his relationship with philosophy and the visual arts, his place within modernism and his relationship to European literature, and his reception in Europe and beyond. With its invaluable guide to further reading and a chronology of Rilke's life and work, this Companion will provide an accessible, engaging account of this extraordinary poet whose legacy looms so large today.

Cambridge Companions to Literature

2010/250 pp
978-0-521-87943-9/Hb/List: \$80.00
Disc.: **\$64.00**
978-0-521-70508-0/Pb/List: \$29.99
Disc.: **\$23.99**

The Cambridge Companion to Modernist Women Writers

Editor

Maren Tova Linett

Purdue University, Indiana

Women played a central role in literary modernism, theorizing, debating, writing, and publishing the critical and imaginative work that resulted in a new literary culture during the early twentieth century. This volume provides a thorough overview of the main genres, the important issues, and the key figures in women's writing during the years 1890–1945. The essays treat the work of Woolf, Stein, Cather, H. D. Barnes, Hurston, and many others in detail; they also explore women's salons, little magazines, activism, photography, film criticism, and dance. Written especially for this Companion, these lively essays introduce students and scholars to the vibrant field of women's modernism.

Cambridge Companions to Literature

2010/252 pp
978-0-521-51505-4/Hb/List: \$83.00
Disc.: **\$66.40**
978-0-521-73570-4/Pb/List: \$28.99
Disc.: **\$23.19**

The Cambridge Companion to Machiavelli

Editor

John M. Najemy

Cornell University, New York

Niccolò Machiavelli (1469–1527) is the most famous and controversial figure in the history of political thought and one of the iconic names of the Renaissance. The Cambridge Companion to Machiavelli brings together sixteen original essays by leading experts, covering his life, his career in Florentine government, his reaction to the dramatic changes that affected Florence and Italy in his lifetime, and the most prominent themes of his thought, including the founding, evolution, and corruption of republics and principalities, class conflict, liberty, arms, religion, ethics, rhetoric, gender, and the Renaissance dialogue with

antiquity. In his own time Machiavelli was recognized as an original thinker who provocatively challenged conventional wisdom. With penetrating analyses of *The Prince*, *Discourses on Livy*, *Art of War*, *Florentine Histories*, and his plays and poetry, this book offers a vivid portrait of this extraordinary thinker as well as assessments of his place in Western thought since the Renaissance.

Cambridge Companions to Literature

2010/304 pp
978-0-521-86125-0/Hb/List: \$95.00
Disc.: **\$76.00**
978-0-521-67846-9/Pb/List: \$29.99
Disc.: **\$23.99**

The Cambridge Companion to American Crime Fiction

Editor

Catherine Ross Nickerson

Emory University, Atlanta

From the execution sermons of the Colonial era to television programs like *The Wire* and *The Sopranos*, crime writing has played an important role in American culture. Its ability to register fear, desire and anxiety has made it a popular genre with a wide audience. These new essays, written for students as well as readers of crime fiction, demonstrate the very best in contemporary scholarship and challenge long-established notions of the development of the detective novel. Each chapter covers a sub-genre, from 'true crime' to hard-boiled novels, illustrating the ways in which 'popular' and 'high' literary genres influence and shape each other. With a chronology and guide to further reading, the Companion is a helpful guide for students of American literature and readers of crime fiction.

Cambridge Companions to Literature

2010/208 pp
978-0-521-19937-7/Hb/List: \$75.00
Disc.: **\$60.00**
978-0-521-13606-8/Pb/List: \$24.99
Disc.: **\$19.99**

The Cambridge Companion to Rabelais

Editor

John O'Brien

Royal Holloway, University of London

The Franciscan monk, humanist and physician François Rabelais, who flourished in sixteenth-

century France, is widely considered as the Renaissance's greatest comic writer. His work – including most notably *Gargantua and Pantagruel* – continues to enthral readers with its complex and delicately crafted humor. 'Rabelaisian' and 'Gargantuan' have entered the lexicon but are often misunderstood; this Companion explains the literary and historical reality behind these notions. It provides an accessible account of Rabelais' major works and the contextual information and conceptual tools needed to understand the author and his world. The most up-to-date book on Rabelais to be designed specifically for English-speaking audiences, the Companion is intended to enable a broad spectrum of readers both to appreciate and to enjoy Rabelais. With a detailed guide to further reading and a chronology, and with all quotations given in translation, this is an ideal guide for students and scholars of French and comparative literature.

Cambridge Companions to Literature

2011/220 pp
978-0-521-86786-3/Hb/List: \$75.00
Disc.: \$60.00
978-0-521-68728-7/Pb/List: \$28.99
Disc.: \$23.19

The Cambridge Companion to Victorian Culture

Editor
Francis O'Gorman
University of Leeds

The Victorian era produced artistic achievements, technological inventions and social developments that continue to shape how we live today. This Companion offers authoritative coverage of that period's culture and its contexts in a group of specially commissioned essays reflecting the current state of research in each particular field. Covering topics from music to politics, art to technology, war to domestic arts, journalism to science, the essays address multiple aspects of the Victorian world. The book explores what 'Victorian' has come to mean and how an idea of the 'Victorian' might now be useful to historians of culture. It explores too the many different meanings of 'culture' itself in the nineteenth century and in contemporary scholarship. An invaluable resource for students of literature, history, and interdisciplinary studies, this Companion analyzes the nature of nineteenth-cen-

ture British cultural life and offers searching perspectives on their culture as seen from ours.

Cambridge Companions to Culture

2010/326 pp/13 b/w illus.
978-0-521-88699-4/Hb/List: \$95.00
Disc.: \$76.00
978-0-521-71506-5/Pb/List: \$29.99
Disc.: \$23.99

The Cambridge Companion to English Novelists

Editor
Adrian Poole
University of Cambridge

In this Companion, leading scholars and critics address the work of the most celebrated and enduring novelists from the British Isles (excluding living writers): among them Defoe, Richardson, Sterne, Austen, Dickens, the Brontës, George Eliot, Hardy, James, Lawrence, Joyce, and Woolf. The significance of each writer in their own time is explained, the relation of their work to that of predecessors and successors explored, and their most important novels analyzed. These essays do not aim to create a canon in a prescriptive way, but taken together they describe a strong developing tradition of the writing of fictional prose over the past 300 years. This volume is a helpful guide for those studying and teaching the novel, and will allow readers to consider the significance of less familiar authors such as Henry Green and Elizabeth Bowen alongside those with a more established place in literary history.

Cambridge Companions to Literature

2009/480 pp
978-0-521-87119-8/Hb/List: \$99.00
Disc.: \$79.20
978-0-521-69157-4/Pb/List: \$29.99
Disc.: \$23.99

The Cambridge Companion to Virginia Woolf

Editor
Susan Sellers
University of St Andrews, Scotland

Virginia Woolf's writing has generated passion and controversy for the best part of a century. Her novels – challenging, moving, and always deeply intelligent – remain as popular with readers as they are with students and academics. The highly successful Cambridge

Companion has been fully revised to take account of new departures in scholarship since it first appeared. The second edition includes new chapters on race, nation and empire, sexuality, aesthetics, visual culture and the public sphere. The remaining chapters, as well as the guide to further reading, have all been fully updated. The Cambridge Companion to Virginia Woolf remains the first port of call for students new to Woolf's work, with its informative, readable style, chronology and authoritative information about secondary sources.

Cambridge Companions to Literature

2010/304 pp
978-0-521-89694-8/Hb/List: \$78.00
Disc.: \$62.40
978-0-521-72167-7/Pb/List: \$27.99
Disc.: \$22.39

The Cambridge Companion to English Literature, 1830–1914

Editor
Joanne Shattock
University of Leicester

The nineteenth century witnessed unprecedented expansion in the reading public and an explosive growth in the number of books and newspapers produced to meet its demands. These specially commissioned essays examine not only the full range and variety of texts that entertained and informed the Victorians, but also the boundaries of Victorian literature: the links and overlap with Romanticism in the 1830s, and the roots of modernism in the years leading up to the First World War. The Companion demonstrates how science, medicine and theology influenced creative writing and emphasizes the importance of the visual in painting, book illustration and in technological innovations from the kaleidoscope to the cinema. Essays also chart the complex and fruitful interchanges with writers in America, Europe and the Empire, highlighting the geographical expansion of literature in English. This Companion brings together the most important aspects of this prolific and popular period of English literature.

Cambridge Companions to Literature

2010/346 pp/10 b/w illus.
978-0-521-88288-0/Hb/List: \$85.00
Disc.: \$68.00
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The Cambridge Companion to English Renaissance Tragedy

Editors

Emma Smith

University of Oxford

Garrett A. Sullivan, Jr.

Pennsylvania State University

Written by major international scholars, this Companion combines analysis of topics crucial to Renaissance tragedy with the interpretation of canonical and frequently taught texts. Part I introduces key topics, such as religion, revenge, and the family, and, uniquely, discusses modern performance traditions on stage and screen. Bridging this section with Part II is a chapter which engages with Shakespeare's generic distinctiveness as well as the difficulties our familiarity with Shakespearean tragedy engenders for our appreciation of the tragedies of his contemporaries. Individual essays in Part II introduce important critical conversations about specific canonical tragedies and provide their own contributions to those discussions. Topics include *The Revenger's Tragedy* and the theatrics of original sin, *Arden of Faversham* and the preternatural, and *The Duchess of Malfi* and the erotics of literary form. Providing fresh readings of key texts, the Companion is an essential guide for all students of Renaissance tragedy.

Cambridge Companions to Literature

2010/292 pp/6 b/w illus.

978-0-521-51937-3/Hb/List: \$85.00

Disc.: **\$68.00**

978-0-521-73464-6/Pb/List: \$29.99

Disc.: **\$23.99**

The Cambridge Companion to Gabriel García Márquez

Editor

Philip Swanson

University of Sheffield

Gabriel García Márquez is Latin America's most internationally famous and successful author, and a winner of the Nobel Prize. His oeuvre of great modern novels includes *One Hundred Years of Solitude* and *Love in the Time of Cholera*. His name has become closely associated with Magical Realism, a phenomenon that has been immensely influential in world literature. This Companion includes new and probing readings of all of García

Márquez's works, by leading international specialists. His life in Colombia, the context of Latin American history and culture, key themes in his works and their critical reception are explored in detail. Written for students and readers of García Márquez, the Companion is accessible for non-Spanish speakers and features a chronology and a guide to further reading. This insightful and lively book will provide an invaluable framework for the further study and enjoyment of this major figure in world literature.

Cambridge Companions to Literature

2010/224 pp

978-0-521-86749-8/Hb/List: \$75.00

Disc.: **\$60.00**

978-0-521-68710-2/Pb/List: \$28.99

Disc.: **\$23.19**

The Cambridge Companion to Malcolm X

Editor

Robert E. Terrill

Indiana University, Bloomington

Malcolm X is one of the most important figures in the twentieth-century struggle for equality in America. With the passing of time, and changing attitudes to race and religion in American society, the significance of a public figure like Malcolm X continues to evolve and to challenge. This Companion presents new perspectives on Malcolm X's life and legacy in a series of specially commissioned essays by prominent scholars from a range of disciplines. As a result, this is an unusually rich analysis of this important African American leader, orator, and cultural icon. Intended as a source of information on his life, career and influence and as an innovative substantive scholarly contribution in its own right, the book also includes an introduction, a chronology of the life of Malcolm X, and a select bibliography.

Cambridge Companions to American Studies

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THE CAMBRIDGE INTRODUCTIONS TO LITERATURE

The Cambridge Introduction to Literature and the Environment

Timothy Clark

University of Durham

Environmental criticism is a relatively new discipline that brings the global problem of environmental crisis to the forefront of literary and cultural studies. This introduction defines what ecocriticism is and provides a set of conceptual tools to encourage students to look at the texts they're reading in a new way.

Cambridge Introductions to Literature

2011/256 pp/18 b/w illus.

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Disc.: **\$70.40**

978-0-521-72090-8/Pb/List: \$25.99

Disc.: **\$20.79**

The Cambridge Introduction to the Old Norse-Icelandic Saga

Margaret Clunies Ross

University of Sydney

The medieval Norse-Icelandic saga is one of the most important European vernacular literary genres of the Middle Ages. This Introduction to the saga genre outlines its origins and development, its literary character, its material existence in manuscripts and printed editions, and its changing reception from the Middle Ages to the present time. Its multiple sub-genres – including family sagas, mythical-heroic sagas and sagas of knights – are described and discussed in detail, and the world of medieval Icelanders is powerfully evoked. The first general study of the Old Norse-Icelandic saga to be written in English for some decades, the Introduction is based on up-to-date scholarship and engages with current debates in the field. With suggestions for further reading, detailed information about the Icelandic literary canon, and a map of medieval Iceland, this book is aimed at students of medieval literature and assumes no prior knowledge of Scandinavian languages.

Cambridge Introductions to Literature

2010/210 pp/1 map

978-0-521-51401-9/Hb/List: \$85.00

Disc.: **\$68.00**

978-0-521-73520-9/Pb/List: \$26.99

Disc.: **\$21.59**

The Cambridge Introduction to Victorian Poetry

Linda K. Hughes

Texas Christian University

Victorian poetry was read and enjoyed by a much larger audience than is sometimes thought. Publication in widely-circulating periodicals, reprinting in book reviews, and excerpting in novels and essays ensured that major poets such as Tennyson, Browning, Hardy and Rossetti were household names, and they remain popular today. The Cambridge Introduction to Victorian Poetry provides an accessible overview of British poetry from 1830 to 1901, paying particular attention to its role in mass media print culture. Designed to interest both students and scholars, the book traces lively dialogues between poets and explains poets' choices of form, style and language. It also demonstrates poetry's relevance to Victorian debates on science, social justice, religion, imperialism, and art. Featuring a glossary of literary terms, a guide to further reading, and two examples of close readings of Victorian poems, this introduction is the ideal starting-point for the study of verse in the nineteenth century.

Cambridge Introductions to Literature

2010/344 pp/6 b/w illus.

978-0-521-85624-9/Hb/List: \$85.00

Disc.: **\$68.00**

978-0-521-67224-5/Pb/List: \$27.99

Disc.: **\$22.39**

The Cambridge Introduction to Thomas Mann

Todd Kontje

University of California, San Diego

Nobel Prize-winner Thomas Mann (1875–1955) is not only one of the leading German novelists of the twentieth century, but also one of the few to transcend national and language boundaries to achieve major stature in the English-speaking world. Famous from the time that he published his first novel in 1901, Mann became an iconic figure, seen as the living embodiment of German national culture. Leading scholar Todd Kontje provides a succinct introduction to Mann's life and work, discussing key moments in Mann's personal life and his career as a public intellectual, and giving readers a sense of why he is considered such an important – and controversial – writer.

At the heart of the book is an informed appreciation of Mann's great literary achievements, including the novel *The Magic Mountain* and the haunting short story *Death in Venice*.

Cambridge Introductions to Literature

2010/152 pp/1 b/w illus.

978-0-521-76792-7/Hb/List: \$72.00

Disc.: **\$57.60**

978-0-521-74386-0/Pb/List: \$19.99

Disc.: **\$15.99**

The Cambridge Introduction to Chekhov

James N. Loehlin

University of Texas, Austin

Chekhov is widely acknowledged as one of the most influential literary figures of modern times. Russia's preeminent playwright, he played a significant role in revolutionizing the modern theater. His impact on prose fiction writing is incalculable: he helped define the modern short story. Beginning with an engaging account of Chekhov's life and cultural context in nineteenth-century Russia, this book introduces the reader to this fascinating and complex personality. Unlike much criticism of Chekhov, it includes detailed discussions of both his fiction and his plays. The Introduction traces his concise, impressionistic prose style from early comic sketches to mature works such as 'Ward No. 6' and 'In the Ravine'. Examining Chekhov's development as a dramatist, the book considers his one-act vaudevilles and early works, while providing a detailed, act-by-act analysis of the masterpieces on which his reputation rests: *The Seagull*, *Uncle Vanya*, *Three Sisters* and *The Cherry Orchard*.

Cambridge Introductions to Literature

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Disc.: **\$57.60**

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Disc.: **\$17.59**

The Cambridge Introduction to the Novel

Marina MacKay

Washington University, St Louis

Beginning its life as the sensational entertainment of the eighteenth century, the novel has become the major literary genre of modern times. Drawing on hundreds of examples of

famous novels from all over the world, Marina MacKay explores the essential aspects of the novel and its history: where novels came from and why we read them; how we think about their styles and techniques, their people, plots, places, and politics. Between the main chapters are longer readings of individual works, from *Don Quixote* to *Midnight's Children*. A glossary of key terms and a guide to further reading are included, making this an ideal accompaniment to introductory courses on the novel.

Cambridge Introductions to Literature

2011/232 pp

978-0-521-88575-1/Hb/List: \$72.00

Disc.: **\$57.60**

978-0-521-71334-4/Pb/List: \$24.99

Disc.: **\$19.99**

The Cambridge Introduction to Margaret Atwood

Heidi Slettedahl Macpherson

De Montfort University, Leicester

Margaret Atwood offers an immensely influential voice in contemporary literature. Her novels have been translated into over 22 languages and are widely studied, taught and enjoyed. Her style is defined by her comic wit and willingness to experiment. Her work has ranged across several genres, from poetry to literary and cultural criticism, novels, short stories and art. This Introduction summarizes Atwood's canon, from her earliest poetry and her first novel, *The Edible Woman*, through *The Handmaid's Tale* to *The Year of the Flood*. Covering the full range of her work, it guides students through multiple readings of her oeuvre. It features chapters on her life and career, her literary, Canadian and feminist contexts, and how her work has been received and debated over the course of her career. With a guide to further reading and a clear, well organized structure, this book presents an engaging overview for students and readers.

Cambridge Introductions to Literature

2010/156 pp

978-0-521-87298-0/Hb/List: \$69.00

Disc.: **\$55.20**

978-0-521-69463-6/Pb/List: \$19.99

Disc.: **\$15.99**

The Cambridge Introduction to William Wordsworth

Emma Mason

University of Warwick

William Wordsworth is the most influential of the Romantic poets, and remains widely popular, even though his work is more complex and more engaged with the political, social and religious upheavals of his time than his reputation as a 'nature poet' might suggest. Outlining a series of contexts – biographical, historical and literary – as well as critical approaches to Wordsworth, this Introduction offers students ways to understand and enjoy Wordsworth's poetry and his role in the development of Romanticism in Britain. Emma Mason offers a completely up-to-date summary of criticism on Wordsworth from the Romantics to the present and an annotated guide to further reading. With definitions of technical terms and close readings of individual poems, Wordsworth's experiments with form are fully explained. This concise book is the ideal starting point for studying *Lyrical Ballads*, *The Prelude*, and the major poems as well as Wordsworth's lesser known writings.

Cambridge Introductions to Literature

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The Cambridge Introduction to Charles Dickens

Jon Mee

University of Warwick

Charles Dickens became immensely popular early on in his career as a novelist, and his appeal continues to grow with new editions prompted by recent television and film adaptations, as well as large numbers of students studying the Victorian novel. This lively and accessible introduction to Dickens focuses on the extraordinary diversity of his writing. Jon Mee discusses Dickens's novels, journalism and public performances, the historical contexts and his influence on other writers. In the process, five major themes emerge: Dickens the entertainer; Dickens and language; Dickens and London; Dickens, gender, and domesticity; and the question of adaptation, including Dickens's adaptations of his own work. These

interrelated concerns allow readers to start making their own new connections between his famous and less widely read works and to appreciate fully the sheer imaginative richness of his writing, which particularly evokes the dizzying expansion of nineteenth-century London.

Cambridge Introductions to Literature

2010/134 pp/5 b/w illus.

978-0-521-85914-1/Hb/List: \$72.00

Disc.: \$57.60

978-0-521-67634-2/Pb/List: \$19.99

Disc.: \$15.99

The Cambridge Introduction to Shakespeare's Poetry

Michael Schoenfeldt

University of Michigan, Ann Arbor

Shakespeare's poems, aside from the enduring appeal of the Sonnets, are much less familiar today than his plays, despite being enormously popular in his lifetime. This Introduction celebrates the achievement of Shakespeare as a poet, providing students with ways of understanding and enjoying his remarkable poems. It honors the aesthetic and intellectual complexity of the poems without making them seem unapproachably complicated, outlining their exquisite pleasures and absorbing enigmas. Schoenfeldt suggests that today's readers are better able to analyze aspects of the poems that were formerly ignored or the source of scandal – the articulation of a fervent same-sex love, for example, or the incipient racism inherent in a hierarchy of light and dark. By engaging closely with Shakespeare's major poems – *Venus and Adonis*, *Lucrece*, *The Phoenix* and *the Turtle*, the Sonnets and *A Lover's Complaint* – the Introduction demonstrates how much these extraordinary poems still have to say to us.

Cambridge Introductions to Literature

2010/174 pp

978-0-521-87941-5/Hb/List: \$65.00

Disc.: \$52.00

978-0-521-70507-3/Pb/List: \$19.99

Disc.: \$15.99

The Cambridge Introduction to Samuel Taylor Coleridge

John Worthen

University of Nottingham

Author of 'The Rime of the Ancient Mariner', 'Kubla Khan' and 'Christabel', and co-author with Wordsworth of *Lyrical Ballads* in 1798, Samuel Taylor Coleridge was one of the great writers and thinkers of the Romantic revolution. This innovative introduction discusses his interest in language and his extraordinary private notebooks, as well as his poems, his literary criticism and his biography. John Worthen presents a range of readings of Coleridge's work, along with biographical context and historical background. Discussion of Coleridge's notebooks alongside his poems illuminates this rich material and finds it a way into his creativity. Readers are invited to see Coleridge as an immensely self-aware, witty and charismatic writer who, although damaged by an opium habit, responded to and in his turn influenced the literary, political, religious and scientific thinking of his time.

Cambridge Introductions to Literature

2010/164 pp/3 b/w illus.

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Disc.: \$15.99

SHAKESPEARE STUDIES**The New Cambridge Companion to Shakespeare**

Editors

Margreta De Grazia

University of Pennsylvania

Stanley Wells

Written by a team of leading international scholars, this Companion is designed to illuminate Shakespeare's works through discussion of the key topics of Shakespeare studies. Twenty-one brand new essays provide lively and authoritative approaches to recent scholarship and criticism for readers keen to expand their knowledge and appreciation of Shakespeare. The book contains stimulating chapters on traditional topics such as Shakespeare's biography and the transmission of his texts. Individual readings of the plays are given in the context of genre as well as through the cultural and historical perspectives of race, sexuality and gender, and politics and religion. Essays on performance survey the latest digital media as well as stage and film. Throughout the volume, contributors discuss Shakespeare in a global as well as a national context, a dramatist with a long and constantly mutating history of reception and performance.

Cambridge Companions to Literature

2001/380 pp/19 b/w illus.

978-0-521-88632-1/Hb/List: \$90.00

Disc.: \$72.00

978-0-521-71393-1/Pb/List: \$28.99

Disc.: \$23.19

Actors and Acting in Shakespeare's Time
The Art of Stage Playing**John H. Astington**

University of Toronto

John Astington brings the acting style of the Shakespearean period to life, describing and analyzing the art of the player in the English professional theater between Richard Tarlton and Thomas Betterton. The book pays close attention to the cultural context of stage playing, the critical language used about it, and the kinds of training and professional practice employed in the theater at various times over the course of roughly one hundred years – 1558–1660. Perfect for courses, this up-to-date survey takes into account recent discoveries

about actors and their social networks, about apprenticeship and company affiliations, and about playing outside the major center of theater, London. Astington considers the educational tradition of playing, in schools, universities, legal inns, and choral communities, in comparison to the work of the professional players. A comprehensive biographical dictionary of all major professional players of the Shakespearean period is included as a handy reference guide.

2010/260 pp/6 b/w illus.

978-0-521-19250-7/Hb/List: \$75.00

Disc.: \$60.00

978-0-521-14077-5/Pb/List: \$26.99

Disc.: \$21.59

Shakespeare and the Modern Poet**Neil Corcoran**

University of Liverpool

Shakespeare is a major influence on poets writing in English, but the dynamics of that influence in the twentieth century have never been as closely analyzed as they are in this important study. More than an account of the ways in which Shakespeare is figured in both the poetry and the critical prose of modern poets, this book presents a provocative new view of poetic interrelationship. Focusing on W. B. Yeats, T. S. Eliot, W. H. Auden, Ted Hughes and Sylvia Plath, Neil Corcoran uncovers the relationships – combative as well as sympathetic – between these poets themselves as they are intertwined in their engagements with Shakespeare. Corcoran offers many enlightening close readings, fully alert to contemporary theoretical debates. This original study of influence and reception beautifully displays the nature of poetic influence – both of Shakespeare on the twentieth century, and among modern poets as they respond to Shakespeare.

2010/254 pp

978-0-521-19982-7/Hb/List: \$85.00

Disc.: \$68.00

Shakespeare in Stages
New Theatre Histories

Editors

Christine Dymkowski**Christie Carson**

Royal Holloway, University of London

The history of Shakespearean performance is very well served at its two extremes, with volumes providing a valuable historical overview of the subject and others concentrating on the performance history of a particular play. However, no individual volume provides an in-depth consideration of the stage histories of a number of plays, chosen for their particular significance within specific cultural contexts. Shakespeare in Stages addresses this gap. The original case studies explore significant anglophone performances of the plays, as well as ideas about 'Shakespeare', through the changing prisms of three different cultural factors that have proved influential in the way Shakespeare is staged: notions of authenticity, attitudes towards sex and gender, and questions of identity. Ranging from the 16th to the 21st centuries and examining productions of plays in Britain, USA, Canada, Australia, and South Africa, the studies focus attention on the complex interaction between particular plays, issues, events, and periods.

2010/322 pp/14 b/w illus.

978-0-521-88479-2/Hb/List: \$95.00

Disc.: \$76.00

The Struggle for Shakespeare's Text
Twentieth-Century Editorial Theory and Practice**Gabriel Egan**

Loughborough University

We know Shakespeare's writings only from imperfectly-made early editions, from which editors struggle to remove errors. The New Bibliography of the early twentieth century, refined with technological enhancements in the 1950s and 1960s, taught generations of editors how to make sense of the early editions of Shakespeare and use them to make modern editions. This book is the first complete history of the ideas that gave this movement its intellectual authority, and of the challenges to that authority that emerged in the 1980s and 1990s. Working chronologically, Egan traces the struggle to wring from the early editions

evidence of precisely what Shakespeare wrote. The story of another struggle, between competing interpretations of the evidence from early editions, is told in detail and the consequences for editorial practice are comprehensively surveyed, allowing readers to discover just what is at stake when scholars argue about how to edit Shakespeare.

2010/332 pp/2 tables
978-0-521-88917-9/Hb/List: \$90.00
Disc.: \$72.00

Shakespeare's Individualism

Peter Holbrook

University of Queensland

Providing a provocative and original perspective on Shakespeare, Peter Holbrook argues that Shakespeare is an author friendly to such essentially modern and unruly notions as individuality, freedom, self-realization and authenticity. These expressive values vivify Shakespeare's own writing; they also form a continuous, and a central, part of the Shakespearean tradition. Engaging with the theme of the individual will in specific plays and poems, and examining a range of libertarian-minded scholarly and literary responses to Shakespeare over time, Shakespeare's Individualism advances the proposition that one of the key reasons for reading Shakespeare today is his commitment to individual liberty – even as we recognize that freedom is not just an indispensable ideal but also, potentially, a dangerous one. Engagingly written and jargon free, this book demonstrates that Shakespeare has important things to say about fundamental issues of human existence.

2010/256 pp
978-0-521-76067-6/Hb/List: \$95.00
Disc.: \$76.00

Shakespeare in Asia Contemporary Performance

Editors

Dennis Kennedy

Trinity College Dublin

Yong Li Lan

National University of Singapore

Addressing both theoretical and practical questions surrounding Shakespeare in contemporary Asia, this book asks why Shakespeare has been of use in these vast regions of the world that have no need to call on him. By

investigating some of the ways Shakespeare has been reinvented and deployed, the study notes the differences between standard western approaches and those that can be seen in Japan, China, India, and South East Asia. The contributors come from a wide variety of backgrounds and traditions, West and East, and present distinctive, and sometimes conflicting, views on topics as diverse as speaking Shakespeare in Japanese, the importation and exportation of Shakespeare in Asia, and the uses of the English national poet in Indian film and Japanese popular culture. The debates which occur within the book highlight the diversity of production and reception for the world's most popular playwright, whose work is now global cultural capital.

2010/304 pp/20 b/w illus.
978-0-521-51552-8/Hb/List: \$95.00
Disc.: \$76.00

Shakespeare's Errant Texts Textual Form and Linguistic Style in Shakespearean 'Bad' Quartos and Co-authored Plays

Lene B. Petersen

University of Southern Denmark

If more than half of Shakespeare's texts survive in more than one version, and an increasing number of his texts appear to have been co-authored with other playwrights, how do we define what constitutes a 'Shakespearean text'? Recent studies have proposed answers to this crucial question by investigating 'memorial reconstruction' and co-authorship, yet significantly they have not yet considered properly the many formal and stylistic synergies, interchanges and reciprocities between oral/memorial and authorial composition, and the extent to which these factors are traceable in the surviving playtexts of the period. It is precisely these synergies that this book investigates, making this site of interaction between actorly and authorial input its primary focus. Petersen proposes new quantitative methodologies for approaching form and style in Shakespearean texts. The book's main case studies are Hamlet, Romeo and Juliet and Titus Andronicus – plays drawn from the middle of Shakespeare's working career.

2010/336 pp/4 b/w illus. 16 tables
978-0-521-76522-0/Hb/List: \$95.00
Disc.: \$76.00

Shakespearean Verse Speaking Text and Theatre Practice

Abigail Rokison

University of Cambridge

Using evidence from theatrical hand-books, performance practice and drama training, Abigail Rokison provides a new synthesis of academic and theatrical approaches to the Shakespearean text. Her work combines scholarship with practical exploration in the rehearsal room. In looking at theatrical interaction with early printed and modern edited texts, Rokison investigates the potential impact of editorial principles of lineation and punctuation on theatrical delivery. The book alerts editors to ways in which actors may interpret editorial emendations, and theater practitioners to diverse authorial, editorial and compositional methods. It contains suggestions for a 'theatrical text' which makes clear the metrical structure of a scene whilst also indicating areas of ambiguous lineation. Providing a fresh perspective on Renaissance actors' parts, the book includes detailed analysis of the structural properties of the verse, in particular short lines, shared lines, end-stopping and enjambment in a range of Shakespearean texts.

2009/248 pp/9 b/w illus.
978-0-521-76434-6/Hb/List: \$95.00
Disc.: \$76.00

Shakespeare, the Queen's Men, and the Elizabethan Performance of History

Brian Walsh

Yale University

The Elizabethan history play was one of the most prevalent dramatic genres of the 1590s, and so was a major contribution to Elizabethan historical culture. The genre has been well served by critical studies that emphasize politics and ideology; however, there has been less interest in the way history is interrogated as an idea in these plays. Drawing in period-sensitive ways on the field of contemporary performance theory, Walsh looks at the Shakespearean history play from a fresh angle, by first analyzing the foundational work of the Queen's Men, the playing company that invented the popular history play. Through innovative readings of their plays including *The Famous Victories of Henry V* before moving on to Shakespeare's *1 Henry VI*, *Richard*

III, and Henry V, this book investigates how the Queen's Men's self-consciousness about performance helped to shape Shakespeare's dramatic and historical imagination.

2009/246 pp
978-0-521-76692-0/Hb/List: \$95.00
Disc.: \$76.00

Shakespeare's Memory Theatre Recollection, Properties, and Character

Lina Perkins Wilder
Connecticut College

Ranging from Yorick's skull to Desdemona's handkerchief, Shakespeare's mnemonic objects help audiences to recall, or imagine, staged and unstaged pasts. This study reinterprets the 'places' and 'objects' of the memory arts as a conceptual model for theatrical performance. While the memory arts demand a 'masculine' mental and physical discipline, recollection in Shakespeare's plays exploits the distrusted physicality of women and clowns. In Shakespeare's 'memory theater', some mnemonic objects, such as Prospero's books, are notable by their absence; others, such as the portraits of Claudius and Old Hamlet, embody absence. Absence creates an atmosphere of unfulfilled desire. Engaging this desire, the plays create a theatrical community that remembers past performances. Combining materialist, historicist, and cognitive approaches, Wilder establishes the importance of recollection for understanding the structure of Shakespeare's plays and the social work done by performance in early modern London.

2010/230 pp/7 b/w illus.
978-0-521-76455-1/Hb/List: \$90.00
Disc.: \$72.00

TITLES OF INTEREST

The Metaphysics of Text

Sukanta Chaudhuri
Jadavpur University, Kolkata

The advances of book history and editorial theory remind us that it is vital to look behind the text we read. Sukanta Chaudhuri explores, at a very fundamental level, how texts are constituted and how they work. He applies insights from many lines of study not brought together so closely before: theories of language, signification and reception alongside bibliography, textual criticism, editorial theory and book history. Blending case studies with general observation and theory, he considers the implications of the physical form of the text; the relation between oral and written language, and between language and other media; the new territory opened up by electronic texts; and special categories like play-books and translations. Drawing on an exceptionally wide range of material, both Western literature and Indian works from Sanskrit aesthetics to the poetry of Rabindranath Tagore, Chaudhuri sets a new agenda for the study of texts.

2010/238 pp/31 b/w illus.
978-0-521-19796-0/Hb/List: \$85.00
Disc.: \$68.00

Cultural Mobility A Manifesto

Stephen Greenblatt
Harvard University, Massachusetts

Ines Županov
Centre National de la Recherche Scientifique (CNRS), Paris

Reinhard Meyer-Kalkus
Wissenschaftskolleg zu Berlin

Heike Paul

Pál Nyíri

Frederike Pannewick

Cultural Mobility is a blueprint and a model for understanding the patterns of meaning that human societies create. Drawn from a wide range of disciplines, the essays collected here under the distinguished editorial guidance of Stephen Greenblatt share the conviction that cultures, even traditional cultures, are rarely stable or fixed. Radical mobility is not a phenomenon of the twenty-first century alone, but is a key constituent element of human life in

virtually all periods. Yet academic accounts of culture tend to operate on exactly the opposite assumption and to celebrate what they imagine to be rooted or whole or undamaged. To grasp the shaping power of colonization, exile, emigration, wandering, contamination, and unexpected, random events, along with the fierce compulsions of greed, longing, and restlessness, cultural analysis needs to operate with a new set of principles. An international group of authors spells out these principles and puts them into practice.

2010/282 pp/17 b/w illus.
978-0-521-86356-8/Hb/List: \$71.00
Disc.: \$56.80
978-0-521-68220-6/Pb/List: \$24.99
Disc.: \$19.99

The Cambridge Encyclopedia of the Language Sciences

Editor
Patrick Colm Hogan
University of Connecticut

Have you lost track of developments in generative linguistics, finding yourself unsure about the distinctive features of Minimalism? Would you like to know more about recent advances in the genetics of language, or about right hemisphere linguistic operation? Has your interest in narrative drawn you to question the relation between stories and grammars? The Cambridge Encyclopedia of the Language Sciences addresses these issues, along with hundreds of others. It includes basic entries for those unfamiliar with a given topic and more specific entries for those seeking more specialized knowledge. It incorporates both well-established findings and cutting-edge research and classical approaches and new theoretical innovations. The volume is aimed at readers who have an interest in some aspect of language science but wish to learn more about the broad range of ideas, findings, practices, and prospects that constitute this rapidly expanding field, a field arguably at the center of current research on the human mind and human society.

2010/1056 pp/131 b/w illus. 12 colour illus.
978-0-521-86689-7/Hb/List: \$225.00

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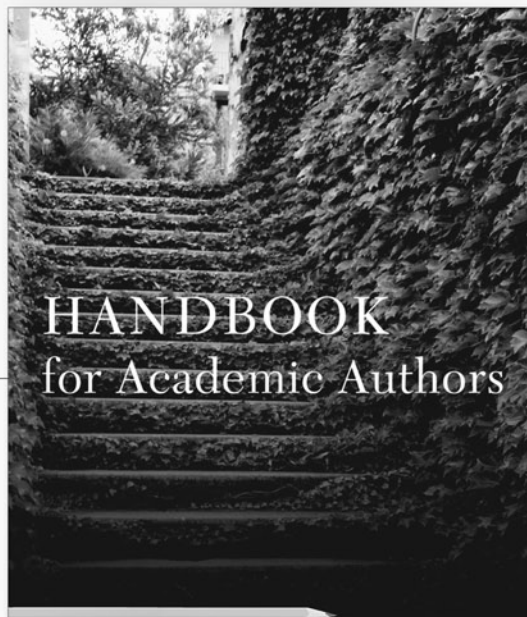
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Beth Luey

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