Our sight is the most perfect and most delightful of all our senses. It fills the mind with the largest variety of ideas, converses with its objects at the greatest distance, and continues the longest in action without being tired. It is indeed the sense of feeling that can give us a notion of extension, shape, and all other ideas that enter at the eye, except colours; but at the same time, it is very much traitened and confined in its operations, to the number, bulk, and distance of its particular objects. Our sight seems designed to supply all these defects, and may be considered.
INCLUDED IN THIS CATALOG

Transits: Literature, Thought & Culture 1650-1850 is the next horizon. This series of books, essays and monographs aims to extend recent achievements in eighteenth-century studies, and to publish excellent work on any aspects of the literature, thought and culture of the years 1650-1850. Without ideological or methodological restrictions, Transits seeks to provide transformative readings of the literary, cultural, and historical interconnections between Britain, Europe, the Far East, Oceania, and the Americas in the long eighteenth century, and as they extend down to the present time. In addition to literature and history, such "global" perspectives might entail considerations of time, space, nature, economics, politics, environment, and material culture, and might necessitate the development of new modes of critical imagination, which we welcome. But the series does not thereby repudiate the local and the national, for original new work on particular writers and readers in particular places in time continues to be the bedrock of the discipline.

Studies in Eighteenth-Century Scotland publishes multi-author volumes dedicated to particular themes. Published in association with the Eighteenth-Century Scottish Studies Society, the series aims to produce lively, interdisciplinary scholarship on a wide variety of topics having to do with the thought and culture (in the widest sense of the term) of eighteenth-century Scotland, including Scottish connections and relations with other parts of the world.

OTHER SERIES

Aperçus: Histories, Texts, Cultures
Bucknell Series in Contemporary Irish Writers
Bucknell Series in Latin American Literature and Theory
New Studies in the ‘Age of Goethe’
The Bucknell Series in Contemporary Poetry
Studies in 18th Century Scotland
Scots in London in the Eighteenth Century
Edited by STANA NENADIC

*Scots in London in the Eighteenth Century* is an interdisciplinary collection of essays that explores, through the experience of individuals and groups ranging from James Boswell and his circle at one end of the social spectrum to highland folk musicians at the other, the reasons why Scottish men, women, and children made the long journey south to London and their reactions to the great metropolis once there. Through the varied approaches of historians and art historians, and literary critics and musicologists, this book addresses a series of interconnected themes including the group dynamics that gave rise to periodic “Scotophobia” but also generated a distinct form of Scottish social capital and eventual integration; patronage, as a type of social relationship particular to the age and to the capital city; cultural production, both high and popular; and the making of Scottish identity in London, along with the impact of London-forged Anglo-Scottish identity on Scotland and on evolving notions of “Britishness.” *Scots in London in the Eighteenth Century* has been nominated for the Saltire Society Scottish History Book of the Year Award.

Horace Walpole’s Letters
Masculinity and Friendship in the Eighteenth-Century
GEORGE E. HAGGERTY

Over the course of his life, which spanned the eighteenth century from 1717 to 1797, Horace Walpole wrote thousands of letters to his closest friends and acquaintances. In this study, George Haggerty considers the letters themselves, arguing that they need to be appreciated on their own terms as one of the great literary accomplishments of the eighteenth century, on a par with Boswell’s *Life of Johnson* and Gibbon’s *Decline and Fall of the Roman Empire*. In the aggregate, Walpole’s letters offer an astonishingly varied and vivid account of the vagaries of eighteenth-century life and an intimate view of an alternative masculinity. Walpole talks about himself obsessively: his wants, his needs, his desires; his physical and mental pain; his artistic appreciation and his critical responses -- and with critical tact and historical insight. Haggerty elicits the contours of his complex personality. Looking closely at Walpole’s personal relationships, his needs and aspirations, his emotionalism and his rationality -- in short, his construction of himself -- Haggerty opens a window onto both the history of masculinity in the eighteenth century and the codification of friendship as the preeminent value in Western culture.
Ritual Violence and the Maternal in the British Novel 1740-1820  
RAYMOND F. HILLIARD

This challenging book brings to light a mythic dimension of eighteenth- and early nineteenth century narratives that revolves around the persecution and reparation of female characters. In readings of novels by Richardson, Fielding, Lewis, Godwin, Austen, and Scott, and of ideological works by Burke, Wollstonecraft and others, Raymond Hilliard argues that the myth of persecution and reparation serves as a vehicle for the early novel’s preoccupation with the mythic figure of the mother, as distinct from the historical mother as she has been understood in maternal ideology. In an expansive and authoritative discussion, Hilliard demonstrates that the appropriation of the topos of female sacrifice in the romance tradition appears in several kinds of novels -- realist, Gothic, Jacobin, feminist, and historical. Drawing upon the work of Melanie Klein and the “relational model” of psychoanalytic theory, Hilliard adapts an early modern discourse of persecution and cannibalism, and develops a theory of continuity between comic and tragic plots, discovering some of them (as in Sir Walter Scott’s *The Heart of Midlothian* and the Bride of Lammermoor) to be inverted versions of each other, and of the same thing, the myth of the persecuted woman.

Reading Riddles  
Rhetorics of Obscurity from Romanticism to Freud  
BRIAN TUCKER

*Reading Riddles* explores how the riddle becomes a figure for reading and writing in early German Romanticism and how this model then enables Sigmund Freud’s approach to the psyche. It traces a migration of ideas from literature to psychoanalysis and argues that the relationship between them must be situated at the methodological level. Through readings of texts by August Wilhelm and Friedrich Schlegel, G.W.F. Hegel, and Ludwig Tieck, *Reading Riddles* documents how the Romantics expand the field of poetic signification to include obscure, distorted signs, and how they apply this rhetoric of obscurity to the self. The book argues that this model of self and signification plays a central role in the formulation of Freud’s psychoanalytic theory. If the self is a riddle, as many in the nineteenth century claim, Freud takes the figure seriously and interprets the mind according to all the structures and techniques of that textual genre.
This selection says nothing about the English writings of Walter Savage Landor (1775-1864), which run to sixteen volumes; and apart from a brief introductory sketch it makes only occasional remarks about his life. Instead it presents fifty illustrations of his exceptional dexterity in Latin verse, showing his hostile treatment of political figures (including royalty), his relations with friends, his pleasures and sufferings as a lover, and his delight in the chasing phases of nature. The long closing piece treats, within a mythological framework, the great forces that govern the world and its inhabitants. This book is intended primarily for readers whose Latin is somewhat rusty, but even the translation (it is hoped) may help to revive interest in a writer who was admired for his passion and dexterity and detested by his victims.

ZSOLT KOMÁROMY

Figures of Memory effects a rapprochement between memory studies and eighteenth-century British aesthetics. Zsolt Komáromy argues that the assessment of memory in the history of aesthetics and criticism has been determined by the ideological import of the creative imagination, based on the dichotomy of reproductive and productive mental powers. The notion of memory, however, harbors problems that unsettle this dichotomy, and it is suggested that its literary relevance is explained precisely by the problems that make it resistant to the reproductive-productive opposition. These problems are explored through various “figures” representing senses of memory, such as the Muses, or metaphors for memory in philosophical and critical discourse. Tracing figures of memory from the Muses through Plato and Descartes to works by Pope, Addison, Gerard, and Karnes, Komáromy reveals an undercurrent of thought in eighteenth-century British aesthetics that questions memory’s nominal opposition to the imagination, and that exploits memory’s simultaneously reproductive and constructive nature in the emerging theory of the imagination. By thus claiming that the tradition of memory’s literary relevance is not marginalized but in fact perpetuated in eighteenth-century British critical thought, Figures of Memory gives a powerful new perspective on the history of memory in aesthetics and criticism.

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Imperial Characters
Home and Periphery in Eighteenth-Century Literature
TARA WALLACE

During the long eighteenth century, Britain won and lost an empire in North America while consolidating its hegemony on the Indian sub-continent. The idea of imperial Britain became an essential piece of national self-definition, so that to be British was to be a citizen of an imperial power. The British literary imagination inevitably participated in the formulation and interrogation of this new national character, examining in fiction empire’s effects on the world at home. Imperial Characters traces a range of literary articulations of how British national character is formed, changed, and distorted by the imperial project. Tara Wallace argues that each text she considers, from Aphra Behn’s early description of seventeenth-century colonists in Surinam to Robert Louis Stevenson’s historical narrative about eighteenth-century Scotsmen roaming the globe, enacts the opportunities, disruptions, and dangers of imperial adventurism. Through close readings of works by Behn, Pope, Thomson, Defoe, Smollett, Bage, Hamilton, Scott, and Stevenson, contextualized within historical moments, Wallace persuasively shows how literary texts rehearse the risks incurred in the course of imperial expansion, not only to British lives but also to cherished national values.

The Self as Muse
Narcissism and Creativity in the German Imagination, 1750-1850
Edited by ALEXANDER MATHÄS

While there are countless philosophical and psychological studies that focus on sources of the self, narcissism -- the creation of an ideal image of the self and the vain attempt to merge with it -- has found relatively little attention in a pre-Freudian context. This volume intends to fill the gap by examining various aspects of narcissism and their significance for the outpouring of creativity in the late eighteenth- and nineteenth-century German literature. Narcissism provided an impetus for poetic production when writers expressed what they perceived as the inner workings of their soul. By showing narcissism’s pervasive allure for a broad array of literary productions by Schiller, Goethe, von Kliest, Hamann, von Hippel, Hoffman, Poe, among others, The Self as Muse argues that narcissism is a constitutive force in both literary production and the construction of modern subjectivity. Yet this construction is by no means complete and invites the reader/writer to strive toward the illusive image of an ideal.
Henry Crabb Robinson in Germany
A Study of Nineteenth-Century Life Writing
EUGENE STELZIG

Henry Crabb Robinson (1775-1867) spent five years in Germany (1800-1805) and became deeply informed about its Romantic literature and philosophy, then at its height in that country. In the course of his enthusiastic embrace of the German language and culture Robinson built up an intellectual and literary capital that he would draw on for the rest of his long life. The main thrust of this critical and biographical study is to demonstrate that Robinson is an important nineteenth-century life writer, and that his autobiographical writings, a large portion of which are still in manuscript, deserve to be taken seriously by students and scholars of autobiography, and to be published in a new edition. Since to date no one has focused on Robinson the life writer, this study of Robinson’s German years draws on his published letters, diaries, and reminiscences as well as some manuscript material. This book will be of interest to students of autobiography and life writing as well as specialists in Romantic literature and Anglo-German literary relations. The book includes sections on Robinson and nineteenth-century autobiography, on the different stages of Robinson’s five years in Germany, including his initial stay in Frankfurt; his personal friendships and first meeting with literary lions; his days as a Jena student and aspiring “literator”; his contacts with Weimar; and his role as a philosophical informant for Madame de Staël on her visit there; his return to England and the failure of his hopes of achieving the professional literary career that he had dreamed about in Germany.
We still know little of childhood in early modern European thought. By reconstructing philosophies of childhood in the works of rationalists not known to have reflected upon children, *Reason's Children* expands our understanding of philosophical reflection on childhood in early modern Europe. Central aspects of early modern philosophical systems—Descartes’s prejudice and method, Leibniz’s divine justice, Wolff’s rationality, Baumgarten’s aesthetic cognition—are reexamined in light of the peripheral status of childhood in their works. Furthermore, Krupp carefully examines the various children of Locke’s *Essay*, most of whom have been neglected in histories of childhood. Beyond illustrating the blank slate thesis, Locke’s children play other significant roles as well: as not-yet persons, as deficient speakers, and as changelings. The absence of Locke’s actual statements concerning children from the intellectual history of childhood is a wrong that here finds some redress.

This erudite and valuable work of scholarship examines concepts of childhood in European thought between 1630-1750 and aims to bring the topic of childhood to the attention of historians of philosophy while also contributing, historically and philosophically, to the newly burgeoning field of Childhood Studies.

Best known for the short novel *Manon Lescaut*, Antoine-François Prévost was also the author of a dictionary, several important translations, an extensive corpus of historical writings, a dozen novels, and more than twenty volumes of journalism. While much of his fiction is reminiscent of the adventure stories of baroque novelists, Prévost’s nonfiction expresses an encyclopedic ambition that prefigures the intellectual enterprises of the *philosophes*. In her exploration of the tension between his novelistic and journalistic writing, Bloom argues that Prévost’s novels evoke established and even archaic attitudes toward authorship, while his newspaper elaborates a new understanding of the roles of author and public.

With exemplary scholarship, *Man of Quality, Man of Letters* juxtaposes Prévost’s novels and newspaper in order to analyze the sophisticated literary strategies through which this author constructed his complex professional identity.
Lactilla Tends her Fav’rite Cow
Ecocritical Readings of Animals and Women in Eighteenth-Century British Labouring-Class Poetry

Anne Milne

*Lactilla Tends her Fav’rite Cow*

brings together issues of gender, class and species through a study of a selection of poetry by five eighteenth-century British laboring-class women poets: Mary Collier, Mary Leapor, Elizabeth Hands, Ann Yearsley and Janet Little. Extending the feminist concept of “interlocking oppressions” to include a consideration of the link between women and animals, this study suggests, ecocritically, that representations of nature are always more than mere imagination. By pairing laboring-class women poets and domesticated animals to read their representations as manifestations of oppression, Milne shows that both laboring-class women and animals are contained by conceptualizations and/or domesticating strategies that typically characterize them as laboring machines, as “mad”, and as pets. *Lactilla Tends her Fav’rite Cow* benefits from the foundations set by earlier studies of laboring-class writers even as it extends their conclusions through the use of an explicitly ecocritical perspective. As well, *Lactilla Tends her Fav’rite Cow*’s specific focus on the eighteenth-century contributes to furthering the nascent ecocritical practice in eighteenth-century studies.

Monstrous Society
Reciprocity, Discipline, and the Political Uncanny, c. 1780-1848

David Collings

*Monstrous Society* problematizes competing representations of reciprocity in England in the decades around 1800. It argues that in the eighteenth-century moral economy, power is divided between official authority and the counter-power of plebeians. This tacit, mutual understanding comes under attack when influential political thinkers, such as Edmund Burke, Jeremy Bentham, and T. R. Malthus, attempt to discipline the social body, to make state power immune from popular response. But once negated, counter-power persists, even if in the demands of a debased, inhuman body. Such a response is writ large in Gothic tales, especially Matthew Lewis’s *The Monk* and Mary Shelley’s *Frankenstein*, and in the innovative, embodied political practices of the mass movements for Reform and the Charter. By interpreting the formation of modern English culture through the early modern practice of reciprocity, David Collings constructs a “nonmodern” mode of analysis, one that sees modernity not as a break from the past but as the result of attempts to transform traditions that, however distorted, nevertheless remain broadly in force.
Peripheral Wonders
Nature, Knowledge, and Enlightenment in the Eighteenth-Century

MARGARET R. EWALT

This book expands traditional conceptions of the Enlightenment by examining the roles of wonder and Jesuit missionary conceptions of the Enlightenment by examining the century in a production of knowledge that serves both intellectual and religious functions. Ewalt analyzes a variety of classical and sacred rhetorical techniques for vivid persuasion that illuminate the simultaneously spiritual and scientific discourse employed by Joseph Gumilla in El Orinoco ilustrado (1741, 45), a text that concretizes an eclectic, Catholic Enlightenment that unites sentiment and reason, allows for emotion within scientific inquiry, and employs the strategy of wonder to accumulate, enumerate, and disseminate knowledge. Ewalt’s work complements and extends studies proposing new and more inclusive Enlightenment models that challenge secular prejudices and reconsiders the assumption of European centrality by taking into account the Americas and other peripheral areas where modernity was redefined rather than resisted.

Scottish Men of Letters and the New Public Sphere, 1800-1834

BARTON SWAIM

Why were Scottish writers able to dominate the field of periodical literature throughout the nineteenth century? Barton Swaim’s Scottish men of Letters and the New Public Sphere, 1800-1834 attempts an answer to that question by examining the period when the Scots’ dominance was at its height: the three decades after the founding of the Edinburgh Review in 1802. In this carefully researched and thoughtful study, Swaim discusses the ways in which four writers in the vanguard of Scottish periodical-writing - Francis Jeffrey, John Wilson, John Gibson Lockhart, and Thomas Carlyle - exemplify the historical and cultural dynamics that occasioned Scottish dominance of what Jürgen Habermas would later call the public sphere.

“Ewalt has written a great book.”
-- Jonathan E. Carlyon, Colorado State University

“Swaim fulfills the remit of his enquiry ably.”
-- Douglas Gifford, University of Glasgow (Emeritus)
Refiguring the Coquette
Essays on Culture and Coquetry
Edited by SHELLEY KING and YAËL SCHLICK

Refiguring the Coquette: Essays on Culture and Coquetry is a collection of nine original essays selected and edited with a two-fold aim: to establish the parameters of coquetry as it was defined and represented in the long eighteenth century, and to reconsider this traditional figure in light of recent work in cultural and gender studies. The essays in this volume provide analyses of lesser-known works, examine the depiction of the coquette in popular culture, explore the importance of coquetry as a contemporary term applicable to men as well as women, and amplify current theorizations of the coquette. By bringing together the diverse contexts and genres in which the figure of the coquette is articulated—drama, art, fiction, and life-writing—Refiguring the Coquette offers alternative perspectives on this central figure in eighteenth-century culture. The re-imagining of the coquette proposed might be signaled by Charles Coypel’s portrait of Pierre Jolyotte as the nymph Plataia (c.1745), featured on the dustjacket to this volume: it confuses gender identity, suggests that coquetry is performed rather than innate, and points uncomfortably to bodies that do not conform, whether through age or lack of beauty, with the stereotype of the coquette. The goal of these essays is to unsettle expectations in similar ways.

2008 • 228 pages • $52.50
ISBN 0-8387-5710-9

Tragic Passages
Jean Racine’s Art of the Threshold
ROLAND RACEVSKIS

Tragic Passages presents a new, theoretically informed reading of Racine’s nine secular tragedies, from La Thébaïde (1664) to Phèdre (1677). This detailed study focuses on literary and theatrical constructions of space, time, and identity. With power and penetration Roland Racevskis argues that Racine places his characters in a position of limbo, between the self and the other, between what is onstage and what is offstage, between life and death, the transcendent and the terrestrial, and the personal and the public. Racine’s secular tragedies thus highlight the paradoxical human predicament of being caught in-between states of being and develop aesthetics of the threshold. Racevskis demonstrates how Racine’s tragedies explore multiple intermediary spaces of experience, from the personal to the eschatological, and thus undertake a sustained inquiry into philosophical questions of world limits and of the boundaries of human experience, questions that have become urgent in the present day.

“Racevskis offers a thought-provoking, refreshing, and often breathtaking analysis of Racine’s works.”
— Ellen McClure, University of Illinois at Chicago
A Mother’s Love
Crafting Feminine Virtue in Enlightenment France

LESLEY H WALKER

*A Mother’s Love: Crafting Feminine Virtue in Enlightenment France* chronicles the emergence of an idealized mother figure whose reforming zeal sought to make French society more just. Lesley H. Walker contends that this attempt during the eighteenth century to “rewrite” social relations in terms of greater social equality represents an important but overlooked strand of Enlightenment thought. During this period, popular domestic novels, the ever-raging debates about women’s social roles, and highly sought-after genre paintings produced a remarkable image of motherhood. Through a focus on feminine virtue, Walker studies female writers and artists to argue that these women theorize the domestic sphere as a site of significant social and ethical productivity. “Maternal discourse” thus evolved into a potent site of cultural power: a power that was recognized by the Crown, literary and artistic academies as well as the marketplace. Informed by Walker’s extensive research and insight, *A Mother’s Love* asserts that by rethinking the domestic realm, we can begin to appreciate more fully the productive and formative role that women writers and artists played in shaping Enlightenment culture.

Women Writing the Nation
National Identity, Female Community, and the British-French Connection, 1770-1820

LEANNE MAUNU

*Women Writing the Nation* engages in recent discussions of the development of British nationalism during the eighteenth century and Romantic period. Leanne Maunu argues that women writers looked not to their national identity, but rather to their gender identity to make claims about the role of women within the British nation. Women writers wanted to make it seem as if they were writing as members of a fairly stable community, even if such a community was composed of many different women with many different beliefs. They appropriated the model of collectivity posed by the nation, mimicking a national imagined community. In essence, because British-French relations dominated the national imagination, women had to think about their own gender concerns in national terms as well.
Technologies of the Picturesque
British Art, Poetry, and Instruments

RON BROGLIO

Technologies of the Picturesque is an original study of how art and technology mutually align their representations of nature in order to transform land into intelligible landscapes. Ron Broglio explores three technologies in eighteenth-century Britain whose influence on the picturesque aesthetic has been overlooked: cartography, meteorology, and animal breeding. He traces how these scientific fields influence the works of Wordsworth, Gilpin, Constable, Gainsborough and other key figures of the period. Broglio argues that technology and interior experience of the poetic subject overlap in their means and methods of removing the viewer from nature, while presenting the land as a comprehensible object. Each chapter pairs archival research with a phenomenological critique of how representation abstracts from the lived engagement with the land. With considerable learning and insight, Broglio reveals how artists are both complicit with such objectification of nature, and at other moments work toward a more vivid connection to the environment.

2007 • 236 pages • $50.00
ISBN 0-8387-5700-0

Romantic Empiricism
Poetics and the Philosophy of Common Sense 1780-1830

Edited by GAVIN BUDGE

Romantic Empiricism is a timely collection of essays by established and emerging scholars, which represents a paradigm shift for the study of British Romanticism. The volume challenges the received view that German Idealist philosophy constitutes the main intellectual reference point for British Romantic writers, arguing instead that the tradition of Scottish Common Sense philosophy, largely overlooked by literary scholars, is a significant influence on Romantic thought. The essays in the collection examine a variety of canonical and non-canonical Romantic authors in the light of this fresh interpretative context, ranging from Charlotte Smith and Elizabeth Hamilton to Robert Burns and S.T. Coleridge. The volume is prefaced by a substantial theoretical introduction, which sets out the historical and interpretative case for the relevance of Common Sense philosophy for the study of British Romanticism. Contributors: Cairns Craig, Nigel Leask, Fiona Price, Alex Dick, and Gavin Budge.

2007 • 202 pages • $47.50
Scotland, Ireland, and the Romantic Aesthetic
Edited by DAVID DUFF and CATHERINE JONES

In this ground-breaking comparative study of Scottish and Irish Romanticism, leading scholars examine literary relations between Scotland, Ireland, and England in the period 1760-1830, an age of political upheaval and constitutional change that witnessed the Irish Rebellion, the Act of Union, major internal migration, and the cultural repositioning of Ireland and Scotland within a newly conceived “United Kingdom.” Adopting an “archipelagic” approach, contributors reveal how national and regional factors played a pivotal role in shaping the literary forms and cultural reception of Romantic aesthetics, with the Scottish-Irish binary serving as a ubiquitous point of reference. The essays extend existing work on the national tale and historical novel to identify previously unexplored areas of comparative inquiry such as national song, topical satire and verse romance, national painting, and travel literature. The book offers an exciting new map of the cultural geography of the Romantic era, and establishes a dynamic methodology for future comparative work.

Outward Appearances
The Female Exterior in Restoration London
WILL PRITCHARD

*Outward Appearances: The Female Exterior in Restoration London* elucidates early modern attitudes towards women’s public display. Will Pritchard presents a cultural study that draws on a wide range of literary and non-literary texts from the years 1650-1700 to revisit the sites where women appeared most prominently: the playhouse, the park, and the New Exchange (a shopping arcade in the Strand). He offers a fresh context for the study of Restoration literature and a provocative argument about women and public space. An engaging academic study, *Outward Appearances* enhances and historicizes our understanding of the dynamics of gender and looking in the Restoration and will be appreciated by literary scholars, historians, and cultural theorists alike.

2007 • 266 pages • $55.00
ISBN 0-8387-5688-1

2007 • 294 pages • $60.00
ISBN 0-8387-5618-8
Culture, Nation, and the New Scottish Parliament
Edited by CAROLYN McCracken-Flesher

Many a Scot seemed surprised by the opening of a new Scottish Parliament in 1999. Few seemed clear where it had come from. Was it a British trick or a Scottish triumph? This book decides by investigating the fact that Scotland manages to hold onto an identity apparently out of proportion to its size.

Through the twentieth century, Scots often blamed their land’s vivid imagery for making the nation seem a place of local color rather than a political space. But looking back from the moment beyond the Scottish Parliament, we can see that Scotland’s signs have played a large role in maintaining an idea of Scotland that, by the end of the twentieth century, made a Parliament seem both possible and necessary. The essays gathered here, by leading cultural critics and historians of Scotland, show how, since the late eighteenth century, Scotland has been converted into lively signs capable of rewriting the nation today.

Contributors: Caroline McCracken-Flesher, Murray Pittock, Leith Davis, Susan Manning, Ian Duncan, Miranda Burgess, Charles Snodgrass, Valentina Bold, Douglas S. Mack, George Dalgleish, Craig Buchanan, Robert Crawford, Cairns Craig.

The Talk of the Town
Figurative Publics in Eighteenth-Century Britain
ANN C DEAN

This study argues that in eighteenth-century Britain, the public sphere was a figure of speech created by juxtaposed images of more limited, local, and particular arenas of discussion. In letters, newspapers, and books, eighteenth-century British writers described the “public” qualities of three different spaces: court, coffeehouse, and meeting. Writers referred to the proliferation of these social spaces, describing multiple coffeehouses, drawing rooms, and meetings, among which the customary language of each was circulated in repeated conversations and printed newspapers. These multiple references created a set of interrelated, competing, and mutually defining metaphors and figurations: figurative public spheres. Identifying the relations between these metaphors requires work in an archive that crosses the boundaries between court, coffeehouse, and Parliament, and between manuscript and print. By following figures from one medium to another, and by examining the contexts in which they were used, it is possible to see a social imaginary emerging from the juxtapositions between them.

2007 • 279 pages • $53.50
ISBN 0-8387-7554-7

2007 • 146 pages • $41.50
The Erotics of War in German Romanticism

PATRICIA ANNE SIMPSON

In The Erotics of War in German Romanticism, Patricia Anne Simpson explores the ways early nineteenth-century German philosophers, poets, and artists represent war and erotic desire. The author argues that gender is connected to a larger debate about the construction of the self in relation to a community at a time that this definition is under revision. She analyzes the culture of war as it shapes the bonds of fraternal, familial, and eventually national identity. Simpson defines the “erotics” of war as discursive attempts to assert the priority of ethical identity and citizenship over individualized desire. The seemingly ancillary problem of female desire emerges not as a marginal issue, but as the focal point of a debate about identity. Casting a wide evidentiary net, this study draws examples from literature, the visual and decorative arts, journalism, and military journals to demonstrate the centrality of war to national discourse in the early nineteenth century.
Art and Money in the Times of Tobias Smollett

William L. Gibson

Shedding new light on a misunderstood master, this study situates Tobias Smollett (1721-71) as a key witness to the birth of the modern commercial art market. Focusing on the aesthetic issues of taste, luxury, commercialism, as well as aesthetics itself, William L. Gibson examines Smollett’s histories and non-fiction writing as well as his novels to open a panorama on the eighteenth-century art world. Art and Money in the Writings of Tobias Smollett demonstrates how Smollett’s articles on fine art for the Critical Review (1756-63) straddle the fence between advertisements and art criticism, and create snapshots of the role periodical publishing played in fostering the commercial art market. Smollett’s articles from the Critical Review, never before collated and printed in a scholarly work, are collected in an annotated appendix, while the lavish illustrations to his Complete History of England (1755-58), and its Continuation (1760-65), which underlines the writer’s complicity in the for-profit art world of the time, are examined in a second appendix.

The Tobias Smollett that emerges in this study is a far cry from the blustering “Smelfungus” portrayed by his fellow novelist Lawrence Sterne. Instead, he is discovered to be sensitive to the major aesthetic issues of his day, and instrumental in the birth of the public art market. Lucidly written and thoroughly researched, Art and Money in the Writings of Tobias Smollett will be of interest to people in literary history and criticism, art history, and social history - whether as scholars, students, or generally educated readers.

“Facts are stubborn things.”

--- Tobias Smollett
The focus of *Fictive Domains* is the period 1717-1770, during which nostalgia was just beginning to emerge as a cultural concept. Using psychoanalytic, feminist, and materialist theories, this book examines representations of bodies and landscapes in the cultural production of the early- to mid-eighteenth century. With considerable social anxiety surrounding changes in the structure of the family, the control of bodies within the family, and ownership and access to the land, nostalgia generated narratives that became the richly textured novels and long poems of the eighteenth century. In Samuel Richardson's *Clarissa, or the History of a Young Lady* (1747-48), social anxieties are played out on the body of Clarissa Harlowe; female passion is controlled in Alexander Pope's “Eloisa to Abelard” (1717) and Jean-Jacques Rousseau's Julie, ou la Nouvelle Heloise (1761); questions of domesticity and family are explored in Oliver Goldsmith's *The Vicar of Wakefield* (1760); and an alternative domestic structure is proposed in Sarah Scott's *A Description of Milkenium Hall* (1762).
Fair Philosopher
Eliza Haywood and the Female Spectator
Edited by DONALD J. NEWMAN and LYNN MARIE WRIGHT

Fair Philosopher, the first sustained scholarly study of The Female Spectator, brings together an impressive collection of established and upcoming Haywood scholars who challenge much of the received opinion about this groundbreaking journal. Several of the essays show that Haywood's periodical was far more political than is generally thought, that its connections to her career as a novelist are more intimate than has been recognized, and that The Spectator was a target as well as a model. This collection makes a convincing argument that Haywood's periodical deserves far more critical attention than it has received so far and suggests new lines of development for future Haywood scholarship.

2006 • 256 pages • $48.50
ISBN 0-8387-5636-0

Recording and Reordering
Essays on the Seventeenth- and Eighteenth-Century Diary and Journal
Edited by DAN DOLL and JESSICA MUNNS

Personal forms of writing such as the journal and the diary, which developed from the sixteenth century onward, remain a neglected field of study. Diaries and journals are often regarded as an artless transcript of reality, the raw "data" for historical accounts, or as quaint records of domestic and foreign travel. Recording and Reordering is a collection of essays that discuss the diary and journal as a literary form, one that like any other form, only more self-consciously, is situated on the borders of private and public life. The essays offer approaches to the question of how a diary is written, who writes them, where, for whom, and in what form, as well as how they are published and edited. As a collection, these essays provide a new look at this fascinating genre.

Dan Doll is Associate Professor of English at the University of New Orleans. Jessica Munns is Professor of Literature at the University of Denver.

2006 • 248 pages • $47.50
ISBN 0-8387-5630-1
LC 2005018059

Designing Women
The Dressing Room in Eighteenth-Century English Literature and Culture
TITA CHICO

Drawing on extensive archival research, Chico argues that the dressing room, introduced into English domestic architecture during the seventeenth century, embodies contradictory connotations, for it is linked to the eroticism and theatricality of the playhouse tiring-room as well as to the learning and privilege of the gentleman’s closet. Designing Women offers a corrective to our literary history of generic influence and development between satire and the novel: once the satirist shows the way into the lady’s dressing room, the eighteenth-century novelist never stops looking.

2005 • 302 pages • $55.00
ISBN 0-8387-5605-0
“Enlightenment” and “Emancipation” as separate issues have received much critical attention, but the complicated interaction of these two great shaping forces of modernity has never been scrutinized in-depth. The Enlightenment has been represented in radically opposing ways: on the one hand, as the throwing off of the chains of superstition, custom, and usurped authority; on the other hand, in the Romantic period, but also more recently, as what Michel Foucault termed “the great confinement,” in which “mind-forged manacles” imprison the free and irrational spirit. The debate about the “Enlightenment project” remains a topical one, which can still arouse fierce passions. This collection of essays by distinguished scholars from various disciplines addresses the central question: “Was Enlightenment a force for emancipation?” Their responses, working from within, and frequently across the disciplinary lines of history, political science, economics, music, literature, aesthetics, art history, and film, reveal unsuspected connections and divergences even between well-known figures and texts. In their turn, the essays suggest the need for further inquiry in areas that turn out to be very far from closed. The volume considers major writings in unusual juxtaposition; highlights new figures of importance; and demonstrates familiar texts to embody strange implications.

Contributors: Paddy Bullard, Peter France, Angelica Goodden, Catherine Jones, Anthony McFarlane, Susan Manning, Murray Pittock, Jane Rendall, John Renwick, Sian Reynolds, Glynis Ridley, Helen Watanabe-O’Kelly, and David Williams.
“Better in France?”
Body, Language, and Nostalgia
1717-1770
Edited by FRÉDÉRIC OGÉE

This book discusses the way ideas and forms traveled between Britain and France during the eighteenth century, and the extent to which the circulation of ideas between the two countries could be difficult. The volume shows that this difficulty, because it was acknowledged and often thematized, contributed to an increased awareness of what was really at stake in the very concept of Enlightenment.

The examination of points of contact between the two cultures - contacts that became very much the fashion in the course of the eighteenth century - helps us understand how apparently common concepts and concerns fared differently from one country to the next, while being enriched by those contacts. The ways myths and stories, forms and theories, traveled and changed currency gives us a clearer political grasp on the whole history of exchanges, as writers and artists, encouraged or irritated by the new myth of Progress, kept putting forward nothing else but models and strategies of public and private political economy.

Contributors include: Michel Baridon, Isabelle Baudino, Rori Bloom, Claire Boulard, Line Cottegnies, Maria Grazia Dongu, Pierre Dubois, Thomas Dutoit, Jefrey Hopes, Robert Mankin, Peter Mortensen, Frédéric Ogée, Amelia Rauser, and Peter Wagner.

Time to Begin Anew
Dryden’s Georgics and Aeneis

TANYA CALDWELL

Until recently, Dryden’s translations of Virgil’s Georgics and Aeneis (1697) had been regarded as being among the great English poems. Caldwell develops several interlocking arguments to demonstrate the poetic and historical complexity as well as the modernity of Dryden’s Virgil.

Caldwell addresses the qualities and challenges of Dryden’s version, discussing his engagement with the Latin original and with other seventeenth-century English and French translations of and commentaries on Virgil. She demonstrates Dryden’s intimate yet ambitious relation to Milton and Spenser, his English predecessors in the heroic translation. In the process, Caldwell demonstrates the tension in Dryden’s texts-between his desire to embody heroic traditions in ways that were more accessible to him in his earlier career as poet laureate-and his realization that the possibility of once again writing-the-nation had passed forever. A crucial document in a watershed period of English literature, this study argues Dryden’s Aeneis is ultimately unheroic discourse, displaying stylistic features which, in time, came to be identified with the novel.

Lucidly written and thoroughly researched, Time to Begin Anew significantly extends our understanding of Dryden’s Virgil, while at the same time providing a sophisticated account of the cultural and political currents of the 1690’s.
Sustaining Literature
Commemorating the Life and Work of Simon Varey
Edited by GREG CLINGHAM

Sustaining Literature is a collection of scholarly essays by leading scholars on texts, writers, and cultural interests that represent the interests of the late scholar of the Renaissance and the eighteenth-century, Simon Varey. Many of the essays examine questions of textual, historical, and cultural evidence in the study of eighteenth-century literature. They address such writers as Dryden, Swift, Defoe, Fielding, and Haywood, and such issues as Restoration satire, anti-Walpole journalism, economics and fiction, historiography, rhetoric, anatomy, food, the Cock Lane Ghost, and the Enlightenment understanding of caves, volcanoes, and spelunking. The volume concludes with a bibliography of the works of Simon Varey.


2007 • 325 pages • $59.50

Queer People
Negotiations and Expressions of Homosexuality, 1700-1800
Edited by CHRIS MOUNSEY AND CAROLINE GONDA

This fascinating and diverse collection of essays concerns the lives and representations of homosexuals in the long eighteenth century. The collection addresses and seeks to move beyond the current critical division between essentialists and social constructionists, a division that bedevils the history of sexuality and fissures Queer Theory. Drawing on a wide range of sources as well as theoretical approaches, the essays explore canonical and non-canonical literature, scurrilous pamphlets and court cases, music, religion and politics, consumer culture and sexual subcultures. Eighteenth-century life is depicted here in all its rich variety, from the scandals surrounding Queen Anne to the struggles of laboring-class poets, and from the famous - Defoe, Handel, Boswell, Burney, and the Duchess of Devonshire - to the obscure male frequenters of Mother Clap’s Molly House or the anonymous female participants in the extraordinary story of The She-Wedding.

Contributors: Ellen Harris, Sally O’Driscoll, Conrad Brunström, Tanya Cassidy, Joseph Campana, Thomas King, Netta Goldsmith, Ruth Herman, Bridget Keegan, Ruth Smith, Caroline Gonda, Chris Mounsey, and Christine Roulston.

2007 • 305 pages • $65.00
ISBN 0-8387-5667-6
Desire and Disorder
Fevers, Fictions, and Feeling in English Georgian Culture
CANDACE WARD

This is a richly contextualized study of a subject at the nexus of several current, scholarly concerns: colonialism, medical theory, sentimentalism, identity discourse, and fiction. Applying a variety of sources - medical, judicial, theoretical, and historical - to literary works, the book argues that the literary representations about fever formed an essential way to construct identity, and that this identity carried political and ideological implications. Desire and Disorder offers a nuanced and sophisticated reading of a wealth of texts - both canonical and currently just beginning to be reread - that are key in literary and cultural history. Ward persistently observes the “troubling” as well as ordering aspects of the association of disease and identity, so that both the culture of Georgian England and the literary texts examined here emerge in a new light. It is an important, thoughtful study that shows how the previously under-regarded - indeed, largely ignored - discourse of health and disease underscores and underpins most of the fundamental structures and currents of eighteenth-century society.

Robert Bloomfield
Lyric, Class, and the Romantic Canon
Edited by SIMON WHITE and JOHN GOODRIDGE and BRIDGET KEEGAN

The Farmer’s Boy: A Rural Poem by Robert Bloomfield was published on March 1, 1800. It was an immediate success, going through seven editions, and selling twenty-six thousand copies in less than three years. His work sold well during the nineteenth century, but over the course of the twentieth century, he became marginalized, unread, and ignored by academic criticism. A renewed interest in Bloomfield has, however, begun to take root over the last few years, driven in part by the continuing reconsideration of the traditional canon of Romanticism. Once again, Bloomfield is beginning to receive the attention that he deserves. This volume of critical essays marks Bloomfield’s reemergence as a significant literary figure and will demonstrate his relevance with current reevaluations of Romantic culture.

Consisting of fifteen individual chapters, this collection brings together three types of essays: those considering major volumes of poetry by Bloomfield; those essays focusing on particular themes that dominate his corpus of work; and essays examining the significance of Bloomfield in a broader context.

2007 • 297 pages • $57.50

2006 • 315 pages • $58.50
ISBN 0-8387-5629-8
LC 2005036295
Blake and the City

JENNIFER DAVIS MICHAEL

Though usually classified as a Romantic, Blake subverts and dissolves the binaries on which Romanticism turns: self and other, art and nature, country and city. Rather than reject city outright like many of his contemporaries, Blake embraces it as the intricate workshop of human imagination. Each chapter of this book focuses on a specific text of Blake’s that illustrates a particular conception of metaphorical embodiment of the city. These shifting metaphors emphasize the construction of all human environments and the need for imaginative labor to build and interpret them. This study seeks to bridge a gap between “transcendent” and “historicist” readings of Blake while...
In recent years, scholars have often noted the prolific connections that emerged between Scotland and Britain’s North American colonies in the generation before the American Revolution. Indeed, it is now apparent that the Scots played active and important roles in such diverse areas of early American life as religion, science, commerce, education, and moral philosophy. Yet, no single work has sought to delineate the overall pattern of that relationship, including both its extent and its limitations, nor has any attempted to place those connections within the framework of Scottish involvement throughout the Americas and the larger Atlantic world.

This exciting new collection of essays by a group of internationally known scholars investigates various aspects of Scotland’s involvement with the Americas over the course of more than two centuries, during which Scotland evolved from an independent kingdom into a minority partner, albeit a highly active and visible one, in a British state and an expansive British empire. While Scotland’s long and intricate history of overseas involvement had earlier inhibited turning its attention towards American colonization, it now became an aggressive participant, giving uncommon attention to American matters and developing some of the most far-reaching and influential perspectives upon the role of the province within the empire. Those perspectives would have important ramifications on both sides of the Atlantic, affecting Scottish enterprise from Canada to the Caribbean.

“These essays ... offer access to an exciting field of scholarly endeavor. The various editors and scholars whose work forms this project deserve high commendation for their contributions.”

-- Kevin R. Hardwick, James Madison University
Feeling British
Sympathy and National Identity in Scottish and English Writing 1707-1832
EVAN GOTTLIEB

*Feeling British* argues that the discourse of sympathy both encourages and problematizes a sense of shared national identity in eighteenth-century and Romantic British literature and culture. Although the 1707 Act of Union officially joined England and Scotland, government policy alone could not overcome centuries of feuding and ill will between these nations. Accordingly, the literary public sphere became a vital arena for the development and promotion of a new national identity: Britishness. The book starts by examining the political implications of the Scottish Enlightenment’s theorization of sympathy, the mechanism by which emotions are shared between people. From these philosophical beginnings, this study tracks how sympathetic discourse is deployed by a variety of authors— including Defoe, Smollett, Johnson, Wordsworth, and Scott—invested in constructing, but also in questioning, an inclusive sense of what it means to be British.

Symbolic Interactions
Social Problems and Literary Interventions in the Works of Baillie, Scott, and Landor
REGINA HEWITT

Taking literally Joanna Baillie’s claim that drama can promote social justice, the study explores how plays by Baillie, novels by Walter Scott, and *Imaginary Conversations* by Walter Savage Landor address problems of capital punishment, poverty, and political participation. The study enlists analogies between the “symbolic interaction” prompted by the selected writers and the concepts of “symbolic interaction” still evolving from the sociology of Jane Addams, George Herbert Mead, and subsequent practitioners to recover a belief in the social efficacy of literature that was accepted during the pre-disciplinary Romantic era but contested throughout much of the twentieth century. *Symbolic Interactions* advocates the renewal of literary interventionism in our post-disciplinary age. Regina Hewitt is Professor of English at the University of South Florida.

The Place of Exile
Leisure Literature and the Limits of Absolutism
JULIETTE CHERBULIEZ

At once political institution, lived experience, and discursive figure, exile defined Louis XIV’s absolutist France. Four case studies of everyday writing called leisure literature guide us through territory alienation, from the center of absolutism at Louis XIV’s first court to Europe’s international communities of refugees. Those least likely to be considered political writers—banished noble women and poor refugees—used literature to consider the viability of a world beyond authority’s reach. More importantly, leisure literature confronted one of the major paradoxes of the grand siècle: the shifting possibilities for selfhood available in a society increasingly defined by radical divisions, whether beyond exile and grace, inside and out, interiority and exteriority.
Gothic Masculinity
Effeminacy and the Supernatural in English and German Romanticism

ELLEN BRINKS

Cultural and individual fantasies of masculinity enter troubling terrain in gothic tales of British and German Romanticism. In the interiority of dreams and visionary spaces, a male protagonist makes a fateful encounter with a supernaturalized force and finds himself dispossessed of his real and symbolic masculine estate. Emphasizing the interdisciplinary range of this recurring motif, Ellen Brinks traces “distressed masculinity” in canonical instances of gothic imagination - Byron’s Oriental Tales and Coleridge’s Christabel - but also in works such as Hegel’s Phenomenology of Mind, Keats’s Hyperion fragments, and Freud’s letters and scientific writings.

An elegant and compelling account of the construction of sex and gender in the Gothic, Gothic Masculinity will be of interest to scholars of sexuality, gender, queer theory, Romantic subjectivity, and the German and English Gothic.

Locke’s Essay and The Rhetoric of Science

PETER WALMSLEY

This book shows how, in his enormously influential Essay Concerning Human Understanding (1689), John Locke embraces the new rhetoric of seventeenth-century natural philosophy, adopting the strategies of his scientific contemporaries to create a highly original natural history of the human mind. With the help of Locke’s notebooks, letters, and journals, Peter Walmsley reconstructs Locke’s scientific career, including his early work with the chemist Robert Boyle and the physician Thomas Sydenham. He demonstrates too how the Essay embodies in its form and language many of the preoccupations of the science of its day, from the emerging discourses of experimentation and empirical taxonomy to developments in embryology and the history of trades. Widely research and lucidly and engagingly written, Locke’s Essay and the Rhetoric of Science constitutes an important new reading of Locke, on that shows both his brilliance as a writer and his originality in turning to science to effect a radical re-invention of the study of the mind.

2003 • 219 pages • $44.50
ISBN 0-8387-5524-0

2003 • 199 pages • $42.50
ISBN 0-8387-5543-7
LC 2002151467
Freedom, Slavery, & Absolutism
Corneille, Pascal, Racine
Ziad Elmarsafy

Ziad Elmarsafy explores the concept of freedom by reading the works of Corneille, Pascal, and Racine as political theories in the guise of literature. A certain model quickly becomes apparent, namely that of absolute sovereignty as the guarantor of freedom. The three writers under consideration share the view that freedom is ensured only by absolute authority rather than the absence of such authority. From Corneille, who modulates freedom through an erotic link to the monarch as means through which the glorious individual is brought into the state’s fold, to Pascal, who traces the liberation of the will via absolute submission to God, to Racine, for whom absolute submission to the most Christian king is the only route to political and personal salvation, Elmarsafy studies a politics of taking charge that differs markedly from the contemporary orthodoxy that privileges individual freedom. Historically engaged, incisively argued, and persuasively written, Freedom, Slavery, and Absolutism will appeal to literary scholars, to political theorists and to readers interested in the history of ideas.

Longing
Narratives of Nostalgia in the British Novel, 1740-1890
Edited by Deirdre Dawson and Pierre Morère

Nostalgia formed an important cultural force in the formation of Western modernity, while the novel of the eighteenth and nineteenth centuries at once reflected and influenced the changing definition of nostalgia as an emotion and way of remembering. Longing: Narratives of Nostalgia in the British Novel, 1740-1890 provides new insight into its creative attributes, while emphasizing its cultural contexts. In close readings of a range of clinical and literary texts, including novels by Jane Austen, Charles Dickens, and Wilkie Collins as well as by such lesser-known novelists as Frances Sheridan, Charlotte Smith, and Charles Reade, it shows how nostalgia was transformed from a clinical condition into an emotional experience in late-eighteenth-century novels of sensibility, ridiculed after the genre’s heyday, finally becoming a wistful memory in mid-Victorian fiction before it had to be defended against new pathologies of both longing and memory at the fin-de-siècle.

A Biographer At Work
Samuel Johnson’s Notes for the “Life of Pope”
Harriet Kirkley

This book is the first complete transcription of hitherto unpublished notes by Johnson for the “Life of Pope” (British Library Add. MS. 5994). Kirkley provides Johnson scholars with a scrupulous study of Johnson’s editing system as well as a critical study of how these notes mediate the processes of reading and composing, providing critical insight into Johnson’s modes of textual production.
In the eighteenth century, philosophy (defined broadly as thinking about knowledge, existence, and being) became inseparable from psychology (the science of the mind). Locating Scott within this rich intellectual context, Jones explores his understanding of, and narrative transformation of, various forms of literary memory, while judiciously distinguishing Scott’s complex and influential achievement from later Freudian theories and representations. Casting the cultural and historical perspective wider still, this book also offers a lucid and original account of the ideological rejection of the cultural synthesis represented by Scott’s “literary memory” by the New England romance writers, Washington Irving, James Fenimore Cooper, and Nathaniel Hawthorne.

Theoretically and historically grounded, Literary Memory will appeal to all those interested in the writings of Scott, the Scottish Enlightenment, Romantic cultural history, the history of the novel, narrative theory, and literature in relation to psychology and psychoanalysis.
At a time when the edifice of Critical Theory has itself come under the critical and historical spotlight, this study establishes grounds for bringing Pope’s 1711 poem, *An Essay on Criticism*, into a new and more productive association with the dynamics of the contemporary critical scene. In this theoretical and analytical study, Smallwood begins by setting forth a new context of relevance and reception that ultimately leads back to Pope’s early eighteenth-century poem, and in the greater part of the book he marks out in depth of demarcating “criticism” today.

Drawing on numerous examples of recent attempts by critics to make explicit the essence and value of their critical practice, Smallwood comments on the shortcomings these repeatedly reveal. He recognizes that criticism, no more than literature or art itself, cannot be finally codified or defined, but insists on the need for clarity in the exposition of criticism’s purposes, and the consciousness of a common community of practice available to audiences outside the academic fold. Smallwood affirms throughout the unfailing currency and utility of the term “criticism” as new languages have taken over the critical domain, or have sought to replace or abolish “literature,” and he distinguishes, finally, between the propositional logic that is everywhere apparent and contested within the modern theory of criticism and Pope’s poetic evocation of the idea of criticism. The poem in this respect finds its best explanatory context in a strain of British Idealist thought that has been too often occluded by Theory.

The book concludes that Pope’s poetic definition has an indispensable historical role to play in the analysis of our present uncertainties over criticism’s purpose and function, and that the symbolic meaning of the Essay on Criticism has important current implications for criticism as a literary form.

"Let such teach others who themselves excell, And censure freely who have written well. Authors are partial to their Wit, ’tis true, But are not Criticks to their Judgment too?"

-- Alexander Pope, *An Essay on Criticism*
The Anxieties of Idleness
Idleness in Eighteenth-Century
British Literature and Culture

SARAH JORDAN

This book investigates the preoccupation with idleness that haunts the British eighteenth century. Sarah Jordan argues that as Great Britain began to define itself as a nation during this period, one important quality it claimed for itself was industriousness. But this claim was undermined and complicated by, among other factors, the importance of leisure to the upholding of class status, thus making idleness a subject of intense anxiety. One result of this anxiety was an increased surveillance of the supposed idleness of marginalized and less powerful members of society: the working classes, the nonwhite races, and women.

In an elegantly argued book, Jordan analyzes how idleness is figured in eighteenth-century literature and culture, including both traditional forms of literature and a wide variety of other cultural discourses. At the center of this account, Jordan investigates the lives and works of Johnson, Cowper, Thomson, and many other, lesser known writers. She incorporates their obsession with idleness into a new and lucid theorization of the professionalization of writing and the place of idleness and industry in the larger cultural formation that was eighteenth-century British identity.

The Taste of the Town
Shakespearian Comedy and the Early Eighteenth-Century Theater

CATHERINE WEST SCHEIL

In The Taste of the Town: Shakespearian Comedy and the Early Eighteenth-Century Theater, Katherine West Scheil considers the reception history of Shakespeare’s comedies within the context of the Restoration and early eighteenth-century theater, from 1660 until the Licensing Act of 1737.

In the absence of an overarching methodology about how to stage and interpret Shakespeare, playwrights of the period were motivated by popular taste, and adapted and appropriated Shakespearian comedy according to current theatrical and cultural trends. Scheil discusses how the popularity of music and dance, political controversies, the fluidity of acting companies, the influence of print culture, a recently edited play, a popular comic actor, a new musical composer, or a novel way of constructing a scene affected the rendition of Shakespeare’s comedies to appeal to the taste of town.

Thoroughly researched and carefully argued, The Taste of the Town, is a valuable and timely contribution to the understanding of the culture and practice of the Restoration and early eighteenth-century theater; as well as to the history of Shakespeare’s early reputation.
Time and Ways of Knowing Under Louis XIV

ROLAND RACEVSKIS

This book argues that the technological and social changes relating to time have a paradoxical impact in seventeenth-century France; they lead to more control of the individual, thus intruding upon the realm of the private, and at the same time encourage the development of a newfound sense of privacy and subjectivity, partly in reaction to the increasing control of the individual by the state. This Foucauldian hypothesis is developed through a number of critical readings in historical contexts: the social framework of court life under Louis XIV is made to shed light on Molière’s theatrical time; an analysis of early modern French postal reform reveals that diurnal nature of Mme de Sévigné’s letters; and the consideration of early French periodicals evoks readers’ reactions to Mme de Lafayette’s La Princesse de Clèves, a novel whose discourses proposed a new kind of narrative time. A conclusion connects early modern historical questions of human temporality to present-day environmental concerns.

Time and Ways of Knowing is an interdisciplinary study that will appeal to scholars of seventeenth-century French literature, and of the philosophy of science, as well as to those interested in narrative, temporality, and questions of disciplinary.

Bonnie Prince Charlie and the Making of a Myth

A Study in Portraiture 1720-1892

ROBIN NICHOLSON

This book considers the role of portraiture in the Stuart court, both before and after exile in 1688 and how the well-established traditions of royal portraiture and image-making were used by the Stuart dynasty to promote their ambitions and stature. The major portraits of Charles executed during his lifetime are considered, from the early court portraits of Antonio David and Domenico Dupra to the final images of a broken man by Ozias Humphrey and Hugh Douglas Hamilton. Alongside this, there is a thorough examination of a parallel phenomenon in which works of art, observing established parameters, were copied and adapted, and then re-copied, until the tartan-clad ideal of 1745 began to eclipse the real person. The revering of Charles Edward and the manufacture of items bearing his likeness are compared to other “cultural” of the individual and contrasted with the “commercialization of politics” which several commentators have identified as a coherent phenomenon of late eighteenth-century British life.
Helen Maria Williams and the Age of Revolution

DEBORAH KENNEDY

Helen Maria Williams (1761-1827) had a long and prolific career as a writer: she was a celebrated British poet, an influential translator of works of French literature and history, and an important British chronicler of the French Revolution in a series of books entitled Letters from France, published in eight volumes from 1790-1796. Eventually settling in Paris with her mother and two sisters, Williams hosted a Parisian salon that was frequented by many of Europe’s most important politicians, artists, and writers, including Madame Roland, Mary Wollstonecraft, and Alexander von Humboldt.

Helen Maria Williams and the Age of Revolution is the first critical study to be published on this fascinating woman of letters: it is a comprehensively researched and lucidly written account of Williams’ life and writing in the context of the major events taking place in England and France throughout her life. Kennedy’s richly textured and contextual discussion of the “literary celebrity of the French Revolution” combines social history, literary history, criticism, political and social history, and intellectual history, in a discussion that will appeal to general readers even while it makes an important contribution to the field of eighteenth- and nineteenth-century studies of women writers.

Disciplining Satire

The Censorship of Satiric Comedy on the 18th-Century London Stage

MATTHEW J KINSERVIK

This book examines the effects of the Stage Licensing Act of 1737 on its main target, satiric comedy. The Licensing Act is generally considered to have been a significant and repressive censorship law (it was not repealed until 1968), but very little is known about how it actually worked and what effects it had on satiric comedy. Focusing on the playwriting careers of Henry Fieldling, Samuel Foote, and Charles Macklin, the three most controversial and heavily censored satiric dramatists of the century, Disciplining Satire pays particular attention to what type of satiric expression the law encourage, not just what it prohibited. As the title of this book suggests, the Licensing Act was a disciplinary instrument that was seldom used to punish playwrights or prohibit plays; rather, the censorship had a more productive effect, training authors to write and audiences to consume a particular type of satiric comedy.

“\nThe law is a sort of hocus-pocus science, that smiles in yer face while it picks yer pocket: and the glorious uncertainty of it is of more use to the professors than the justice of it.”

--- charles macklin
Monstrous Dreams of Reason
Body, Self, and Other in the Enlightenment
Edited by MITA CHOU DHUR Y and LAURA J ROSENTHAL

This collection of twelve previously unpublished essays explores the conflicts sparked by the extraordinary range of new ideas and material possibilities in the eighteenth-century British Empire, reading the Enlightenment less as a set of axioms than as a variety of cultural and ideological formations. The essays demonstrate how profoundly eighteenth-century formulations of gender, race, class, and sexuality have, through their challenges to a less empirical, rational, and universalizing past, set the terms for debates in the centuries that followed. They explore a wide range of texts, from Georgic poetry to crime stories, from illness narratives to travel journals, from theatrical performances to medical discourse, and from political treatises to the novel.

Exemplifying different methodologies and theoretical perspectives, yet addressing a nexus of important cultural and critical issues, Monstrous Dreams of Reason makes a telling and exciting intervention in the ongoing debate about the Enlightenment’s identity as a history of the present, and as a crucial moment presaging the modern and the postmodern condition.

Orthodoxy and Heresy in Eighteenth-Century Society
Changing Sex in Early-Modern Culture
Edited by REGINA HEWITT and PAT ROGERS

Orthodoxy and Heresy in Eighteenth-Century Society uses the concept of “heresy” to gain insight into the value of social order in eighteenth-century England and France. Following a conceptual introduction that enlists the sociology of Emile Durkheim to explain how reference to the sacred can gloss the social, the essays examine a wide range of cultural encounters between orthodox and heterodox figures. Topics covered are the “transgressive spaces” constructed by London guides, riots involving Anglicans and Dissenters, the “infectious” climate of dissent feared by Swift, the oppressed condition of Catholics that worried Pope, the alternative societies of libertine novels, and the alternately orthodox and heterodox identities of Olympe de Gouges and John Wesley.

Intelligently employing new cultural and critical approaches, the essays in Orthodoxy and Heresy in Eighteenth-Century Society foster a challenging, new understanding of the dynamic interplay between orthodox and heterodox impulses in eighteenth-century society.
This study examines the relationship between Pierre-Ambroise Francois Choderlos de Laclos’s novel *Les Liaisons dangereuses* and women’s writing. As the first major analysis of Laclos’s reading of women’s works, it offers a fresh interpretation of key eighteenth-century text and opens up onto the larger field of investigation into critical rewriting practices of the period.

During the Enlightenment, contact, exchange, and dialogue structured social intercourse and, in this time of intense ideological investigation, oppositional discourse flourished. In the escalating atmosphere of social fermentation created and sustained by interconnecting discourses, the novel assumed a privileged place in a period that called into question the very foundations of the social order. Often considered of secondary importance in the propagation of social change, novels explore the contradictions that arose from the clash between ideas and reality. Eighteenth-century novelists, through direct borrowings or by new twists on common convention responded, refashioned, and rewrote each other, often calling upon the reader’s participation to tease out the connections, and enter into the dialogue.

Drawing on correspondence, novels, literary criticism, and other documents by Riccoboni, Laclos, and Burney, Antoinette Sol demonstrates how these novelists, traditionally separated by nationality, gender, and genre, are in fact concerned with similar issues of individual authority and social criticism. She shows how arbitrary literary categorization of these writers as sentimental or libertine has kept their work from a reading which reveals their commonalities.

The Scottish and French Enlightenments are arguably the two intellectual movements of the eighteenth century that were the most influential in shaping the modern age. The essays in *Scotland and France in the Enlightenment* explore a wide range of topics of historical relevance to eighteenth-century scholars, while engaging students with broad interdisciplinary interests in the humanities and social sciences. The ways in which Scottish philosophy influenced French painting, how the *Encyclopaedia Britannica* presented the French Revolution, the impact of Macpherson’s *Ossian* on the development of French Romanticism, humankind’s relationship to other animals, and the links between violence and imagination, and fear and sanity, are only some of the topics covered. This challenging selection of essays comparing Scottish and French enlightenment views of natural history, jurisprudence, moral philosophy, history and art history complicates and enriches the notion of “Enlightenment,” and will inaugurate a new field of Franco-Scottish studies.
Christopher Smart
Clown of God

This new biography of Christopher Smart offers a picture of a multifaceted eighteenth-century wit whose writing has far-reaching social, political, and historical significance. Poet, journalist, theater performer, cross-dresser, and theologian, who was questionably incarcerated for insanity, wherever Smart found himself, his approach to life was at once serious and joyful, confirming him as one of God’s clowns.

Chris Mounsey constructs a version of Smart’s life that is radically original. In its intelligent use of legal, parliamentary, and other archives, Mounsey both reappraises the familiar source material and mounts a challenge to earlier accounts of Smart’s life and career. New interpretations of Smart’s relationship with others (including his father-in-law John Newbery), his life on Grub Street as a political satirist, and his involvement in theological speculations provide a fuller and more engaging picture of the social, political, scientific, and religious context of his life and work.

Clearly conceived and elegantly written, this study of a challenging and strangely modern poet also offers new readings of Smart’s major poems, “A Song to David” and Jubilate Agno, and makes an important contribution to the sociology of writing and publishing in this formative historical period.

Doctor’s Orders
Goethe and Enlightenment Thought

Doctor’s Orders brings to light the rapid and fundamental changes affecting Enlightenment medicine. Whereas philosophers and physicians alike had followed Descartes in strictly separating mind and body, the new medical discourses of the eighteenth century promoted mind-body unity. So-called “philosophical physicians” were motivated by their belief in mind-body unity to treat the mentally ill through therapies with names like “moral management.”

Tobin demonstrates how Wilhelm Meister, the primary patient of the Tower Society, is wounded and suffers from theater mania and narcissism. Following homeopathic principles, dramatic performances are used to cure him of his mania for the theater. More significantly, though, Tobin’s analysis underscores Wilhelm’s disturbed ability to love, which in the novel takes on the symptoms of cross-dressing and same-sex desire. Many of the female characters dress as men, and Wilhelm uses the female characters as mirrors in his own development.

Ultimately Wilhelm is “cured” of his illness. As Tobin makes clear though, the novel itself leaves room for doubt about the adequacy of this cure, and points to the complicity of medicine in establishing modern structures of gender and sexuality.
Richardson and Fielding
The Dynamics of a Critical Rivalry

ALLEN MICHIE

Richardson and Fielding: The Dynamics of a Critical Rivalry is the first book-length study of one of literature’s most persistent and influential rivalries. Using an adaptation of Hans Jauss’s reception theory, it surveys the recurring dichotomies projected onto Richardson and Fielding by all types of eighteenth-, nineteenth-, and twentieth-century readers. Even when the rival is not mentioned directly, readers usually make it pointedly clear that one author is being privileged at the other’s expense. It has always been safely assumed from the publication of Shamela in 1741 until today that “Richardsonians” are not “Fieldingites” by definition, and vice versa. This curious critical phenomenon can be seen as a kind of harmless literary parlor game, but the ramifications of the rivalry actually extend deep into our perceptions of the nature of the British novel.

Even apart from its serious implications for literary history, the story of the Richardson/Fielding rivalry is a fascinating source of critical passions, prejudices, scholarly irresponsibility, wit, and often surprising interrelations between the literary tastes and cultural environments of the day.

Persuasive Fictions
Feminist Narrative and Critical Myth

ANNA WILSON

Anna Wilson’s Persuasive Fictions: Feminist Narrative and Critical Myth offers a provocative new picture of how feminist texts have historically succeeded or failed to change people’s lives. Wilson challenges the critical myth that feminist texts are naturally effective instruments for raising consciousness or promoting social change. From Mary Wollstonecraft’s novels to Thelma and Louise or the prose and films of Audre Lorde, her book documents how the first reception of a feminist work—whether in the 1790s or the 1990s—generates a truly unpredictable history of personal and political responses among readers, including the later critical interpretations that try to decide whether a text successfully “resists” the dominant values and powers of its culture.

A feminist novelist herself, Wilson writes with an unusual grasp of both the theoretical-interpretative issues facing academic feminist criticism and the local, experiential conditions of writing feminist texts to produce political change. The result is a vigilant yet hopeful work of cultural criticism that maps new ways for thinking about the feminist text as “fragile, fallible, and contingent” in its effort to be an instrument for cultural and political change.
“Wonders Divine”
The Development of Blake’s Kabbalistic Myth  SHEILA A SPECTOR

Approaching myth as the structuring principle of intentionality, “Wonders Divine”: The Development of Blake’s Kabbalistic Myth analyzes the evolution of William Blake’s myth in the illuminated books. With numerous reproductions of the visual and references to the verbal art, Spector traces the profound shift that occurred in Blake’s subjective consciousness from the earliest prose tracts through the final prophecy, Jerusalem.

2001 • 213 pages • $59.50
ISBN 0-8387-5468-6


“Glorious Incomprehensible”
The Development of Blake’s Kabbalistic Language  SHEILA A SPECTOR

Approaching language as the external manifestation of intentionality, “Glorious Incomprehensible”: The Development of Blake’s Kabbalistic Language traces the evolution of hebraic etymologies and mystical grammars in the illuminated books. With numerous reproductions of the visual and references to the verbal art, Spector traces the profound shift in Blake’s subjective consciousness from the earliest prose tracts through the final prophecies.

2001 • 202 pages • $59.50
ISBN 0-8387-5469-4

Illustration reproduced in “Glorious Incomprehensible”: William Blake, The Book of Thel, ca. 1789, Copy C, plate 5 (Erdman edition, plate 4) (Lessing J. Rosenwald Collection, Rare Book and Special Collections Division, Library of Congress).
Poetic Exhibitions
Romantic Aesthetics and the Pleasures of the British Museum
ERIC GIDAL

Poetic Exhibitions seeks both to enrich the study of modern museums with the insights of literary theory and to establish a more practical connection between Romanticism and its attendant ideologies. By reading the aesthetic reflections of such writers as Joseph Addison, William Hogarth, Edmund Burke, and Samuel Taylor Coleridge in relation to the exhibitionary plans and popular guidebooks for the early museum, Gidal demonstrates the connections between abstract theory and cultural politics. By reflecting upon the collections and the excavations of Sir Hans Sloane, Lord Elgin, Charles Towney, and Austen Henry Layard in relation to their institutional acquisition, he explores the poetics of national incorporation. By comparing the works of such poets as Mark Akenside, Thomas Gray, William Wordsworth, John Keats, Lord Byron, Felicia Hemans, Percy Bysshe Shelley, and Dante Gabriel Rossetti alongside promotions and receptions of the national museum, he illustrates the connections between lyric expression and material exhibition. Throughout the book, Gidal argues that the operative dialogue between aesthetics and ideology enables rather than obstructs critical reflection.

Presenting Gender
Changing Sex in Early-Modern Culture
Edited by CHRIS MOUNSEY

Presenting Gender engages with one of the most intriguing aspects of Early Modern and Enlightenment culture: gender passing, the phenomenon of passing oneself off as a member of the opposite biological sex.

This collection of ten historically informed and theoretically sophisticated essays by European and American scholars employs “passing” as a pivotal practical, ideological, and textual term for investigating the relations among gender, sex, subjectivity, politics, and economics in a wide range of texts and social and cultural practices during the period 1600–1800. The relations between sex and gender, and biology and culture are found to be imbricated but not indissociable. Together, the contributors demonstrate that the identification of passing with sexual motivations suggested that the sexual body was perceived to be stable, though capable of being categorized into more than two sexes, while the association of passing with political motivations tended to privilege the body’s cultural construction. At the same time, the contributors find a reverse set of polarities to be true for gender. Those who passed in early-modern and eighteenth-century culture for sexual reasons suggested that gender was unstable, while those who passed for political reasons suggested its stability.
Three Deaths and Enlightenment Thought
Hume, Johnson, Marat

In recent years there has been an extended debate about Enlightenment thought. Though many scholars have concluded that there were several “Enlightenments,” some continue to make generalizations about the Enlightenment and some speak about “the Enlightenment agenda.” After discussing the cult of the deathbed scene in eighteenth-century Britain and France, Miller looks at three currents of Enlightenment thought implicit in the deathbed “projects” of David Hume, Samuel Johnson, and Jean Paul Marat. Although Hume and Johnson hold profoundly different views of religion, their political thinking has much in common. Their reformist thought differs radically from what might be called the transformist thought of Marat, who hoped the French would become disinterested citizens whose civil religion was patriotism.

Accidental Migrations
An Archaeology of Gothic Discourse

EDWARD JACOBS

What do eighteenth-century Gothic novels, typified by Ann Radcliffe, have to do with sixth-century racial histories of the Ostrogoths, or with the so-called “Gothicist” historiography about England’s “ancient constitution” that was prominent during the Civil War? Rethinking and adapting the theoretical framework and critical methods of Michael Foucault’s archaeology of knowledge and arguments about power relations, Edward Jacobs’s Accidental Migrations offers a powerful and new consideration of the nature of the Gothic.

This closely argued study demonstrates how, despite their substantive and circumstantial disparity, all of the discursive traditions associated with the English word “Gothic” make language interact with the same four fundamental activities: migration, collection and display, balance, and rediscovery.

By mapping the various ways different “statements” of Gothic discourse organize the relations of linguistic performance with historically specific versions of these practices, Jacobs foregrounds the tensions in early-modern British culture between the hegemony of “enlightenment” and reactions to it. By reflecting upon the vexed scholarly practice of describing historical identities, Accidental Migrations makes a notable contribution to the recent theorization and reconsideration of eighteenth-century historiography.

The Portuguese Nun
Formation of a National Myth

ANNA KLOBUCKA

The Portuguese Nun describes the foundation and development of the myth of Soror Mariana and illuminates its continuing investment in the fabrication, by the country’s cultural elite, of a shared national imagination. It examines the process of national reappropriation of the text from the Romantic period until its latest, postmodern manifestations exemplified most remarkably by the feminist manifesto Novas Cartas Porugueñas [New Portuguese Letters]. From its first “retranslations” into Portuguese in the early nineteenth century, this slim collection of five love letters has retained its status of a somewhat improbable textual support for one of Portugal’s most persistently cultivated cultural fictions.

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Interculturalism and Resistance in the London Theater, 1660 - 1800
Identity, Performance, Empire

MITA CHOUDHURY

In *Interculturalism and Resistance in the London Theater*, Mita Choudhury argues that the eighteenth-century British theater is a dynamic expression and register of the anxieties and tensions of a culture poised for global supremacy. By strategic consideration of political and intellectual alliances that the theater inspired and stifled, and through discussions of a wide cross-section of performance practices from the time of Dryden to that of Inchbald, Choudhury demonstrates the power of performativity in a culture of ascendency. She argues that nationalism, as both active movement and contemplative ideology, cannot be separated from the themes of expansionism that propel the many incentives, principles, and sites of performance. In an original contribution to criticism, *Interculturalism and Resistance* demonstrates the eighteenth-century theatrical culture’s ambivalence toward what has recently been described as the “exoticism of multiculturalism.”

Subverting the Family Romance
Women Writers, Kinship Structures, and the Early French Novel
CHARLOTTE DANIELS

Drawing on Habermas and Freud as well as historians of the family, Daniels takes up the case of three women novelists each writing at a key moment in the parallel development of the novel genre and the modern family. She demonstrates that these writers-confronted with ever more reified exclusion from public life, and relegated to narrowly defined domestic roles - intervened in and subverted the process in their novels. Through detailed and sensitive close readings of Françoise de Graffigny’s *Lettres d’une Péruvienne* (1747), Isabelle de Charrière’s *Lettres écrites de Lausanne* (1785, 1787), and George Sand’s *Indiana* (1832), Daniels shows that women writers used the novel first to imagine different social rules that might define alternative kinship systems (Graffigny), and later to find - and create - loopholes within a firmly entrenched system of official and official law (Charrière and Sand).

Spanning a crucial period in the emergence of modernity, this interdisciplinary study addresses problems in French literary and social history, gender studies, and the history of mentalités.
 Appearing to Diminish
Female Development and the British Bildungsroman, 1750-1850
LORNA ELLIS

Feminist critics of the past two decades have contended that the protagonists of early female Bildungsromane actually “grow down” rather than grow up. This study argues instead that these protagonists construct themselves as subjects by manipulating the signs of their objectification. By learning how the male gaze functions in their society, heroines learn to manipulate their appearance and behavior in order to gain some control over the self they project for others. The result is a model of development based on a fragmented view of the self, in which heroines learn to negotiate between their own sense of personal autonomy and society’s more limited expectations.

This study also briefly suggests that as later heroines, such as Maggie Tulliver and Edna Pontellier, publicly maintain the right to create their own worldview, they lose their ability to compromise and thus to survive within a hostile environment. Therefore, later novels of female development abandon the dialectic of reintegration and subversion that sustained the female Bildungsroman.

More Solid Learning
New Perspectives on Alexander Pope’s Dunciad
Edited by CATHERINE INGRASSIA and CLAUDIA N. THOMAS

George Rousseau once remarked that The Dunciad had yet to be mined as either material or as a material object. His essay in this volume begins to redress that state of affairs by exploring the relationship between Pope’s psychosexual development and his antipathy to opera. Approaching this under-studied Popeian aversion from a second perspective, Valerie Rumbold explores the theme of opera within The Dunciad in Four Books to reveal internal tensions and complicated examples of shared authorship in the poem. Her essay illustrates the challenge historical analysis poses to the tradition of reading the poem as an expression of absolutes. Laura J. Rosenthal’s and Eric V. Chandler’s essays each examine, in different terms, the construction in the 1740s. Similarly, Linda Zionkowski discusses Pope’s centrality in the debates over the often-gendered nature of literary labor, and his repudiation in Book IV of The Dunciad of the concepts of masculine conduct from which he was excluded.

The appearance of a collection on The Dunciad nearly a decade after Pope’s tercentenary suggests the poem’s continued vitality and, more important, centrality to understanding the culture of eighteenth-century England: it remains a touchstone that captures the tenor of the period it helped create.
Governing Consumption
Needs and Wants, Suspended Characters and the “Origins” of Eighteenth-Century English Novels

JAMES CRUISE

Governing Consumption challenges anew the underlying assumptions made by Ian Watt and other, recent influential scholars about the origins of the eighteenth-century English novel. By examining archival materials, and developing a broad historical and critical discussion, James Cruise places the fiction of Defoe, Richardson, Fielding, and Sterne within the framework of consumer capitalism, the existing market for narrative fiction, and a developing culture of needs and wants. He thereby argues that commercialization and the dynamic of its demands-based economy helped to shape the cultural processes by which the novel became a discursively rich, character-centered genre.

Paradoxically, however, each of these “realistic” novelists, other then Sterne, failed in his attempt to erect character as a moral buffer against the suspense of a commercially driven world. Instead, they engaged, as Cruise demonstrates, in a process of historical revision that divided the past from the present through an erosion of teleologies and other forms of structured history.

Governing Consumption thus makes a telling and original contribution to the growing body of recent criticism on the form, discourse, and culture of the eighteenth-century English novel.

Milton’s Poetry of Independence
Five Studies

GEORGE H McLOONE

In an original approach to Milton criticism, George H. McLoone provides close readings of Lycidas, the Twenty-Third Sonnet, Paradise Lost, Paradise Regain’d, and Samson Agonistes by focusing on their simultaneous patterns of ecclesiological allusion and affective imagery. In McLoone’s analysis, images of the church in the poetry are regarded as complex symbols expressing a dramatic psychology of religion, an affective realm complemented by the subjective Protestantism of Puritan Indepenency.

Five studies, each concentrating on one or two poems, follow: “Hurled Bones and the Noble Mind,” an analysis of Lycidas, relates the corporal figure of the drowned shepherd in the poem to the essential identity of the reformed church as construed by Puritan Independents. “Love, Death, and the Communion of Saints” shows how the psychology of guilt in the Twenty-Third Sonnet authenticates the grieving speaker’s membership in this essential, mystical body of the church. “Sad Faith and the Solitary Way” regards Adam and Eve after the fall in Paradise Lost as a paradigm of Independent Congregationalism, a theme also developed in the essay on Paradise Regain’d, “The Unobserved Kingdom.” The final essay, “True Religion and Tragedy,” contrasts Milton’s epic allusions to right-minded Protestantism in Paradise Lost and Paradise Regain’d with the establishmentarian tendencies of his tragic characters in Samson Agonistes.
William Cowper
Religion, Satire, Society

CONRAD BRUNSTRÖM

This book re-examines the literary significance of poet and translator William Cowper (1731-1800). Too often, Cowper is pigeonholed as an eccentric, a hopeless depressive, or even as a religious lunatic. Often regarded as an “early” Romantic, Cowper is reconsidered in this book in light of a rich eighteenth-century political and religious culture. Rather than read him as an old-fashioned Calvinist stranded in an increasingly secularized society, Cowper can be read as someone who well understood the increasingly imprecise and emotionalist quality of eighteenth-century religious discourse and who expressed this dominant tendency with uncanny insight.

2004 • 107 pages • $42.50
ISBN 0-8387-5560-7
LC 2003060722

The Case of Opposition Stated (1732)

Edited by SIMON VAREY

Simon Varey’s edition of William Arnall’s Case of Opposition Stated (1732) stands to enrich the ongoing discussion of politics and propaganda in the British “paper wars” of the 1720s and 1730s. The pamphlet, funded by Sir Robert Walpole’s administration, attempted to undermine the credibility of the opposition spearheaded by Viscount Bolingbroke and William Pulteney. Arnall’s point-by-point rebuttal of a recent number of Bolingbroke and Pulteney’s newspaper, the Craftsman, had a particular urgency about it: the Craftsman’s printer had recently been convicted for seditious libel, and the Craftsman was reveling in the publicity, selling more copies as it intensified its attacks on Walpole and George II. Arnall’s blistering polemic constituted the administration’s most forceful attempt to turn the debate against the opposition. The edition includes a scholarly introduction and notes as well as transcriptions of several numbers of the Craftsman and sections of Dr. Varey’s previously unpublished manuscript on the Craftsman. The late Dr. Varey published widely on eighteenth-century subjects.

2003 • 149 pages • $39.50
ISBN 0-8387-5553-4

Widows, Pariahs, and Bayaderes
India as Spectacle

BINITA MEHTA

Western literature has reflected stereotypical and contradictory images of India since antiquity. For centuries, French writers have reproduced images of India such as the widow immolating herself according to the custom of sati, the pariah or untouchable, and the bayadère or temple dancer, in various forms of theatrical representations - tragedies, ballets, operas, and exhibits in world’s fairs. The examination of such recurrent images of India demonstrates how these dramatic representations intervene politically in French society as well as further the aesthetic agendas of the dramatists themselves. India becomes a spectacle, both literally and figuratively, on the French stage.

2002 • 282 pages • $49.50
ISBN 0-8387-5455-4
The Novel’s Seductions
Staëhl’s “Corinne” in Critical Inquiry
Edited by KARYNA SZMURLO

Were the strength of a literary work measured by its impact on the reader, Corinne, or Italy would qualify as one among the most effective of texts, to judge by the intensity of the responses it has produced. Positing feminine transcendence through art as a counterdiscourse to the militaristic expansionism of Napoleon, the novel was acclaimed as a revolutionary act at the time of its first publication. Despite the hostility of patriarchal criticism that targeted the novel’s literary value, Corinne was published in more than forty editions between 1807 and 1872. More recently, it has given rise to a fresh series of interpretations in the context of women’s studies. This book not only documents an extraordinary revival of interest in this work demonstrated by American academia, but provides teachers of literature as well as students with an introduction to the novel’s problematics and to bibliographical sources.

From essays written by both internationally known Staëlians and younger scholars, the novel invites a new generation of readers to reflect on the feminine condition. In order to capture the performative energy of Corinne as well as to indicate the directions in which Staël studies are evolving, the volume explores the transactional qualities of Staël’s writing from various methodological and thematic perspectives.

“A Neutral Being Between the Sexes”
Samuel Johnson’s Sexual Politics
KATHLEEN NULTON KEMMERER

Beginning with Johnson’s opinions about marriage and women in a number of works, Kemmerer examines the characters, relationships, and political underpinnings of Irene, The Rambler, and Rasselas to reveal that Johnson’s work implicitly advocates a more radical equality between the sexes than any women writer dared to propose.

Set in the context of gender expectations and prejudices in the eighteenth century, Kemmerer’s work illuminates Johnson’s contribution to the debate that still rages over whether men or women are more responsible for making life miserable. Johnson’s ultimate answer is that the errors and expectations of both sexes play a large part, but that eliminating stereotypes and fostering a spirit of cooperation and respect between men and women would make life much more pleasant for all.

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Bad Behavior
Samuel Johnson and Modern Cultural Authority

Situating Johnson within a historical and sociological model of modernity adapted from critical theory, Wechselblatt argues that Johnson’s double self-construction as at once high-cultural sage and popular hack dramatizes tensions between learned and commercial cultures in the emerging public sphere of contemporary civil society. As Johnson was acutely aware, the great paradox of cultural criticism is that it depends for its authority on the very culture it criticizes. For this reason, it is particularly useful to read Johnson through his critics - to reconfigure, from the directions criticism has taken, criticism’s own conditions of possibility.

In a version of what Horkheimer and Adorno characterize as modernity’s epistemological closure and its ritual transformation of the “unknown” into “the well-known of an equation,” Bad Behavior investigates the critical reduction of Johnson’s discourse to its maxims, and the relation of this critical practice to the peculiarity modern identification felt by fans toward celebrities. Dr. Wechselblatt finds that Johnson authority reproduces the tension between, on one hand, a stable, delegated form of knowledge, which Johnson associated with the patronage system and with Locke’s temporal duration; and on the other, the mere succession of authorities characteristic of experience in the marketplace.

1998 • 202 pages • $36.00
ISBN 0-8387-5329-9
LC 97-34163

Reading Undercover
Audience and Authority in Jean de la Fontaine

La Fontaine and his Fables have long been considered one of the cornerstones of French classicism. Yet the complexity of his relationship to that tradition has often been overshadowed by two images of the poet. One sees him as a charmingly didactic author for children, the other as a gifted adapter of classical source material. Birberick contests these traditional representations by revealing the ways in which La Fontaine not only invokes many of the defining paradigms of the classical period - plaire et instruire, charme et beauté, règle et goût - but also reconfigures them in fundamental ways.

Birberick demonstrates how La Fontaine negotiates successfully between and among such diverse audiences, employing techniques of concealment and disclosure to foster an anticanonical public. The result is a new kind of reading and writing in the seventeenth century, one that grows out of a rhetorical situation entailing disimulation, dispersion, and indirection, one that is carried on, as it were, “undercover.”

This volume, an important scholarly contribution to the study of La Fontaine and French seventeenth-century literature, is the fullest assessment to date of author/audience transactions in the poet. Each of the five chapters combines careful textual analysis with a consideration of historical and theoretical issues to present original interpretations of key texts from each of the major works.

1998 • 160 pages • $33.50
ISBN 0-8387-5388-4
Samuel Johnson
The Latin Poems
Edited by NIALL RUDD

This edition of Johnson’s Latin Poems contains a Preface and Introduction followed by text, translation (prose), and brief notes on the poems. Several corrections have been made to the standard text. The notes deal with the obscurities and provide comment on style and treatment. It is often interesting to see how Johnson uses his Latin sources, especially Horace, to add a dimension to his meaning. There are numerous links with familiar episodes in Johnson’s life, e.g., his trip to the Hebrides, the revision of his dictionary, his recovery from illness; and there are instances (notable in the anguished appeals for mercy in his prayers), where the more distant Latin form enables Johnson to say things about himself that he would never have expressed in English. The reader will find new details added to the well-loved portrait.

The Selected Essays of Donald Greene
Edited by JOHN LAWRENCE ABBOTT

Donald Greene suggested that the eighteenth century should be seen as “The Age of Exuberance.” It was an era unmatched, he argued, for intellectual ferment and literary accomplishment of the highest order. In his numerous books and in an essay canon that has few scholarly parallels in the postwar period, Greene helped recenter not only the age as a whole but also its principal writer, Samuel Johnson. He did so with a consistent scholarly commitment: one must reexamine intellectual documents always in reference to the milieu and the values of the world in which they were reproduced; one must take no critical judgment, however imposing its author’s reputation, on faith. Not only did Greene help redefine “The Age of Exuberance” and Samuel Johnson as few scholars of the post-World War II era, he also demonstrated that his scholarly methodology could illuminate such literary figures as Jane Austen, a near chronological neighbor, and equally a more distant one --Evelyn Waugh. The essays included here provide a sample of a far larger canon that might fairly be characterized as F. R. Leavis did of Johnson’s critical commentary: “alive and life-giving.”
“An Anarchy in the Mind and in the Heart”

Narrating Anglo-Ireland  ELLEN M WOLFF

This is a study of some of Anglo-Ireland’s most compelling twentieth-century attempts at self-representation. In contrast to formative studies that read Anglo-Irish fiction as a predictably colonialisist literature that nostalgically champions ruling-class culture, the author argues that novels by such authors as Molly Keane and Samuel Beckett are in fact richly textured narratives that sustain continuous debates with their own visions and revisions of history and culture. The book contributes to the ongoing effort in Irish cultural studies to analyze myths and stereotypes that have been both symptom and cause of Irish troubles past and present, and helps destabilize problematically binary terminologies, toward which discourse about postcoloniality can tend. In the process, the author refines received ideas about literary modernism and post-modernism, and suggests failings in the prevailing theory and practice of ideology critique.

Nostalgia
Sanctuary of Meaning  JANELLE L WILSON

This book examines the relationship between nostalgia and identity. In these postmodern times, when so many threats and obstacles to constructing and maintaining a coherent, consistent self abound, remembering, recalling, reminiscing, and the corollary emotional experience of nostalgia may facilitate the kind of coherence, consistency, and sense of identity that each person so desperately needs. Individually and collectively, the past is remembered and, in this act of recall, it is often re-created. The author’s position is that whether nostalgia’s claims about previous times are true or accurate is not as important as why and how those nostalgic claims emerge. What meaning is being constructed in the re-telling?

Models of Reading
Paragons and Parasites in Richardson, Burney and Laclos  MARTHA J KOEHLER

Two predominant critical assumptions about Samuel Richardson—that he is a feminist and that his novels aim to exert a straightforward didactic influence on readers—are challenged by this comparative study of female exemplarity in Clarissa, Sir Charles Grandison, Evelina, and Les Liaisons dangereuses, in order to investigate the ideologically charged terrain of models and modeling in eighteenth-century epistolary fiction. The possibility of the coherent and imitable model, both of female virtue and of stable communication, is negated by the persistence of “parasites” within the narrative exchanges that attempt to create these ideals. The female subjectivity transacted by Clarissa’s text-reader relation is imagined as a site not of ethical transformation but of crippling shame and self-reproach. Koehler’s readings produce a trajectory in which Burney and Laclose, writing within thirty-five years of Clarissa’s publication, reject Richardson’s use of female exemplarity as a weapon.
Bathsua Makin
Woman of Learning
FRANCES TEAGUE

Bathsua Reginald Makin is an important figure in women’s history. A child prodigy, she was thoroughly educated in classical and modern languages at a time when most women were illiterate. She was a middle-class Englishwoman who published her own poetry, established her own school, and wrote in defense of women’s right to learning. Not only did she publish but she was also “a woman of great acquaintance” who sometimes acted on her own to earn a living. She enjoyed friendships with prominent Protestant families like those of Sir Simonds D’Ewes and the Raleghs; with the leaders the English Comenian movement, like John Milton’s friend Samuel Hartlib or her own brother-in-law, John Pell; and with other learned women like Anna Maria Van Schurman and Lucy, Countess of Huntingdon. She lived in poverty, yet taught a countess and a princess.

Historians of linguistics, education, and literature discuss her life and works. Unfortunately, the most basic facts of her life were not known until the 1960s: scholars thought she had grown up as an orphan, whereas she was the daughter of a loving schoolmaster; they thought she had written a pamphlet about debtor’s prison that is, in fact, someone else’s work; they did not realize that she had published her first book, an extraordinary collection of poetry in many languages, when she was sixteen years old. This biography gathers what is known about Makin, offers new materials from archival research, and interprets the events of Makin’s life within the context of women’s history in seventeenth-century England.

The facts about Bathsua Makin offer a glimpse both into the life of one extraordinary woman and into the problems that learned women faced in this period. Knowing about her life also helps to explain both what the works that she published mean and how she managed to achieve her reputation as England’s most learned woman.
Johnson Re-Visioned
Looking Before and After

Edited by PHILIP SMALLWOOD

How far does Johnson’s mind touch the critical consciousness of the present day, and how far is the modern experience of his writings a form of historical knowledge? This volume of essays by British and American scholars seeks to answer these questions from a sequence of argued perspectives that looks both to the past and to the potential future of Johnson’s reputation.

Johnson’s axial position is examined in the grounding discussion by Greg Clingham of the present moment in Johnsonian scholarship. Clement Hawes then investigates Johnson’s involvement in the cultural and political construction of an “English” literature that is not narrowly nationalistic. Essays by James G. Basker and Jaclyn Geller develop the discussion of the liminal aspects of Johnson’s thought by exploring his intuitions on race and gender. In the final phase of the volume, an essay by Danielle Insalaco reveals hitherto uninvestigated resonances in Johnson’s idea of history; Philip Smallwood analyzes the ways in which Johnson’s criticism has itself been historicized, while in the concluding essay Tom Mason and Adam Rounce take readers back to the first responses to Johnson’s literary judgements on poetry.

Johnson Re-Visioned persuasively demonstrates that in the current debates about scholarship, nationalism, race, gender, history, criticism, and poetry, the discomforting counter-complacency of Samuel Johnson carries a radical authority across the years in between.

The Chained Boy
Orc and Blake’s Idea of Revolution

Edited by CHRISTOPHER Z HOBSON

The Chained Boy attacks both the classic view that “Blake’s apocalypse” is mental rather than social and recent arguments that Blake’s work deconstructs the very idea of apocalyptic change. The book shows that Blake’s advocacy of social upheaval remained constant throughout his career, deepened and radicalized by spiritual concerns and a critique of the French and English revolutionary traditions. Hobson demonstrates that Jacobinism was fuller than previously supposed, but that his break with Jacobinism was also earlier and more socially radical than other political interpretations have found. Tracing Blake’s later attention to the labor-political struggles of 1810-20 for the first time, Hobson provides the first full investigation of Blake’s late religious-social symbolism, showing that the poet’s return to overt Christianity in later work, rather than supplanting his commitment to social upheaval, deepened and humanized it. In the first full reading of Blake’s politics in Milton and Jerusalem, Hobson examines Blake’s carefully qualified endorsements of forgiveness and nonviolence and shows that Blake’s presentations of apocalypse - prospective in Milton, narrative in Jerusalem-incorporate his newly evolved symbolism to present apocalypse as a collective-democratic insurrection.
During the German Enlightenment
the study of nature, humanity, and
everything that humanity created
was the topic of the day. But the
period that defined moral reason
as the sovereign human faculty also
applied its scrutiny to the body
that such a mind inhabited. What
did it look like? Could mor-
superiority be deduced from
physiognomy?

To examine the role
of anthropology in this enterprise, contributors to this volume were
asked to investigate what constitutes the German Enlightenment’s
interaction between its self-proclaimed rationalism and the pervasive
presence of the non-rational; that is, the corporeal. The book includes
articles on Madame de Staël, Herder and India, Kant and race, Nicho-
las von Zinzendorf, Lichtenberg, the Brothers Grimm and Humboldt.

Contributors: Katie Faull, Charlotte M. Craig, Anne Leblans, Ruth P.
Dawson, Ruth Drucilla Richardson, Elisabeth Poeter, Dorothy M.
Figuerra, Emmanuel Chukwudi Eze.
“History” occupies a central yet ambiguous position in both eighteenth-century studies and postmodernism. The impact of recent theory on eighteenth-century studies has expanded the concept of history, focusing attention on marginal and alternative discourses, genres, and subjectivities. Simultaneously, the traditional eighteenth-century paradigms have been identified as underlying the modern, compromised concepts of self, gender, sex, nation, race, representation, truth, and history that postmodern and postcolonial critiques challenge in the name of a more liberated problematics. Making History is a collection of essays that registers this postmodern challenge, but questions its version of eighteenth-century historiography by demonstrating that historiography to be complicit with and implicit in the postmodern project itself. This volume, which continues the discussion started in Questioning History, investigates the intertextual relationships between postmodernism and the eighteenth century. Contributors: Greg Clingham, Martin W echselblatt, Madeleine Kahn, Erin F. Labbie, Lisa Naomi Mulman, Adriana Craciun, Steven Blakemore

“The essays in Making History engage with the complex relations between writing, history and social change from a strikingly different perspective. Some essays in the collection are strengthened by an often sophisticated sense of the theoretical complexities involved in the reproduction and contestation of cultural values.”

-- Paul Keen, British Journal for Eighteenth-Century Studies
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Critical Pasts
Writing Criticism, Writing History
Edited by PHILIP SMALLWOOD

This volume assembles new thinking on the theory, practice, and cultural value of the history of literary criticism. Focusing on a theme that has attracted relatively little developed theoretical commentary hitherto, the authors of these essays draw on specialist areas of critical history and different kinds of problems to illustrate the paradoxes that attend any attempt to write the history of critical writing.

Commentary begins with medieval literary theory, explores the social dimension of restoration criticism, the relations between poetry and criticism, and a test case in eighteenth-century criticism’s reception aesthetics. Other essays consider relations between eighteenth-century critical and literary history, between romanticism and New Historicism, and the various ways in which present and past criticism is interrelated. In an introduction to the volume, the editor calls for a clearer confrontation with the representational issues of critical history by those who write about the critical past. Contributors include: Gavin Budge, Gary Day, Robert Eaglestone, April London, Tom Mason, Stephen Penn, Adam Rounce, Philip Smallwood, Zeynep Tenger, and Paul Trolaner.

History and Nation
Edited by JULIA RUDOLPH

Why does history traditionally divide the past along national, continental, and oceanic lines? Understanding some of the methods historians have used to analyze the past, and understanding the particular relationship between “history” and “nation,” seems crucial at this time of increasing globalization, and of new notions “nation building.” The essays in this volume reflect upon the activity of historians when they consider the relationship between history and nation, and they explore how early modern historians have envisioned and theorized their own actions and impact. What are the conceptual tools historians use to investigate the history of nations? What is the political and ideological content of these tools? What role does language play in historical and cultural understanding? And what force does translation exert on the status of historical evidence? *History and Nation* explores such questions in a new consideration of historiography and methodology at a time when the concepts of both “history” and “nation” are in transition. Contributors: Julia Rudolph, Colin Kidd, Ann Moyer, Jorge Cañizares-Esguerra, Daniel Carey, J.G.A. Pocock.
Europe Observed
Multiple Gazes in Early Modern Encounters
Edited by KUMKUM CHATTERJEE and CLEMENT HAWES

This interdisciplinary work engages with the issue of how Europe and Europeans were perceived by observers from various parts of the world during the early modern period. It seeks thereby to redress the asymmetry in scholarship whereby European views of its “others” are given importance, but a near-total silence prevails about the reverse scenario. This volume contains nine dazzling contributions by distinguished scholars such as Suzanne Preston Blier, Vincent Carretta, Michael H. Fisher, Ronnie Po-chia Hsia, Hans-Jürgen Lüsebrink, Nabil Matar, Nancy Shoemaker, Irene Silverblatt, and Sanjay Subrahmanyam. These essays represent sophisticated and rigorous scholarship that is historically aware and highly nuanced. The findings suggest that early modern perceptions about Europe and Europeans were shaped by complex, contingent factors and cannot be reduced to a simple, single paradigm.

Beyond Douglass
New Perspectives on Early African-American Literature
Edited by MICHAEL J. DREXLER and ED WHITE

The starting point for Beyond Douglass is an institutional paralysis in the study of early African-American literature. Over the past decade, literary anthologies have codified this tradition through the exemplary figures of Phillis Wheatley, Olaudah Equiano, Harriet Jacobs, and Frederick Douglass. Ironically, scholars have continued the valuable work of reclamation, a warrant for new approaches to slave narratives, protest literature, autobiography, poetry, and fiction. The danger, however, is that these more recently presented works will remain texts for the specialist and will neither enter nor modify the newly established canon. Beyond Douglass seeks to intervene in this premature canonization, inviting a pedagogical communication between teachers of American literature. These essays explore both newly recovered texts and new scholarly approaches, and represent a powerful call to revise what we think we know about this rich vein in American letters. Contributors: Michael J. Drexler, Ed White, Katherine Faull, April Langley, Phillip M. Richards, Vincent Carretta, Philip Gould, John Saillant, Xiomara Santamarina, Robert S. Levin.

Released in the Aperçus series, the collection achieves the series’ goals of revealing the relationship between historiography, textual representations, and cultural studies. . . . The editors’ introduction . . . is alone worth the price of admission.”

-- L.L. Johnson, Lewis & Clark College
Daniel Defoe was getting frustrated. Despite the fact that more than half a decade had passed since the 1707 Act of Union between England was ratified, the Scottish parliament was dissolved, and Westminster was made the official seat of the new British government, things were not going smoothly. Although the first Jacobite Rebellion was still more than a year away, Defoe seemed to sense that resistance to the Union was growing on both sides of the border. The full title of his 1713 pamphlet, Union and No Union. Being an Enquiry into the Grievances of the Scots. And how far they they are right or wrong, who allege that the Union is dissolved, suggests that public confidence in the newly expanded nation-state was already low. Defoe’s bitterness at this state of affairs is evident: “That the Kingdoms of England and Scotland are united by an established Constitution. Daniel Defoe was getting frustrated. Despite the fact that more than half a decade had passed since the 1707 Act of Union between England was ratified, the Scottish parliament was dissolved, and Westminster was made the official seat of the new British government, things were not going smoothly. Although the first Jacobite Rebellion was still more than a year away, Defoe seemed to sense that resistance to the Union was growing on both sides of the border. The full title of his 1713 pamphlet, Union and No Union. Being an Enquiry into the Grievances of the Scots. And how far they they are right or wrong, who allege that the Union is dissolved, suggests that public confidence in the newly expanded nation-state was already low. Defoe’s bitterness at this state of affairs is evident: “That the King-