

Bucknell University Press

2023



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Bucknell University Press Staff Listing

Suzanne E. Guiod, Director

570-577-1552

suzanne.guiod@bucknell.edu

Pam Dailey, Managing Editor

570-577-3674

pamelia.dailey@bucknell.edu

Molly Clay, Editorial Assistant

570-577-1049

mmc022@bucknell.edu

Haley Beardsley '24

Editorial Intern

Nicole Chancey '25

Graduate Assistant



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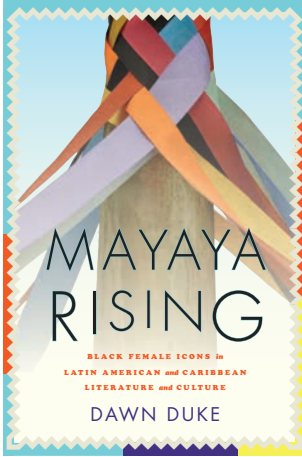
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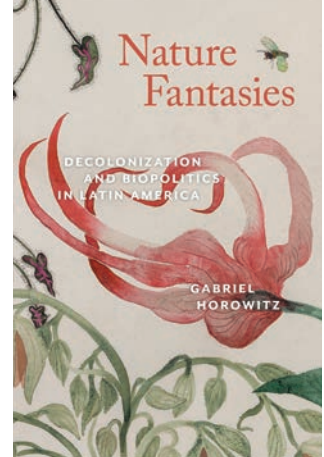
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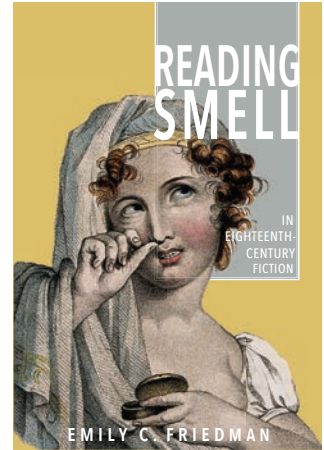
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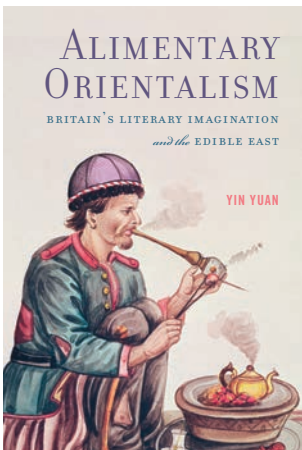
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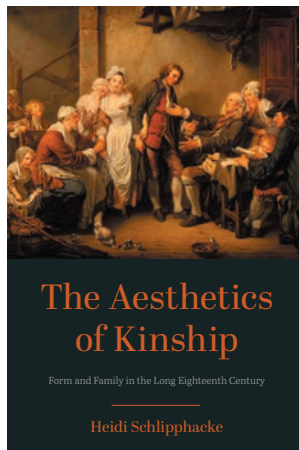
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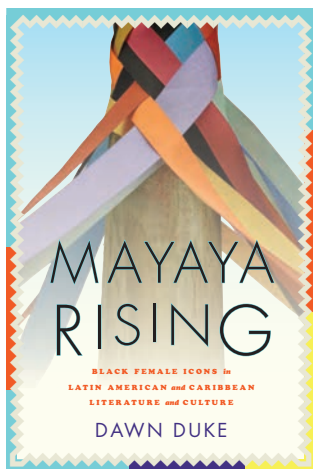
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 January 2023
 Literary Studies • Latin American and Caribbean
 Studies • Women's Studies • Global Black
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Mayaya Rising

Black Female Icons in Latin American and Caribbean Literature and Culture

DAWN DUKE

Who are the Black heroines of Latin America and the Caribbean? Where do we turn for models of transcendence among women of African ancestry in the region? In response to the historical dearth of such exemplars, *Mayaya Rising* explores and celebrates the work of writers who intentionally center powerful female cultural archetypes. In this inventive analysis, Duke proposes three case studies and a corresponding womanist methodology through which to study and rediscover these figures. The musical Cuban-Dominican sisters and former slaves Teodora and Micaela Ginés inspired Aida Cartagena Portalatín's epic poem *Yania tierra*; the Nicaraguan matriarch of the May Pole, "Miss Lizzie," figures prominently in four anthologies from the country's Bluefields region; and the iconic *palenqueras* of Cartagena, Columbia, are magnified in the work of poets María Teresa Ramírez Neiva and Mirian Díaz Pérez. In elevating these figures and foregrounding these works, Duke restores and repairs the scholarly record.

"*Mayaya Rising* tells the stories, and the stories of telling the stories, of an incredible set of previously ignored Afro-Latin American and Afro-Caribbean women. It makes clear the iconic potential of these women, the work that icons do, and the work it takes to productively iconize Afro-Latin American and Afro-Caribbean women."

—Keja Valens, author of *Desire between Women in Caribbean Literature*

"A nuanced continuation of Duke's 2008 work, *Literary Passions, Ideological Commitment*, wherein the author critically examines the nationalist practices that impede self-actualization of Black female historical representation in Cuba, the Dominican Republic, Nicaragua, and Colombia. . . . critically establishing a female-centric revisionist history located within the contributions of Afro-descendant cultural practitioners whose literary, artistic, and activist endeavors continue to shape and enrich national narratives in these countries."

—Antonio Tillis, editor of *Critical Perspectives on Afro-Latin American Literature*

"Dawn Duke's study of black women writers in the Hispanic Caribbean—its continental components included—breaks important new ground. Its intersectional stress on race and gender illuminates the path of authors who draw strength from feminist and anti-racist legacies owed to iconic ancestresses. The cultural and linguistic diversity of this literary corpus pulverizes homogenizing assumptions about 'Spanish American' literature."

—Silvio Torres-Saillant, coauthor of *The Once and Future Muse: The Poetry and Poetics of Rhina P. Espallat*

DAWN DUKE is a professor of Spanish and Portuguese and chair of Portuguese at the University of Tennessee, Knoxville. She is the author of *Literary Passion, Ideological Commitment: Toward a Legacy of Afro-Cuban and Afro-Brazilian Women Writers* (Bucknell University Press), editor of *A Escritora Afro-Brasileira: Ativismo e Arte Literária*, and coeditor of *Celluloid Chains: Slavery in the Americas through Film*. She has published more than twenty-two articles and chapters.

Nature Fantasies

Decolonization and Biopolitics in Latin America

GABRIEL HOROWITZ

In this original study, Gabriel Horowitz examines the work of select nineteenth- and twentieth-century Latin American writers through the lens of contemporary theoretical debates about nature, postcoloniality, and national identity. In the work of José Martí, Gertrudis Gómez de Avellaneda, Jorge Luis Borges, Augusto Roa Bastos, César Aira, and others, he traces historical constructions of nature in regional intellectual traditions and texts as they inform political culture on the broader global stage. By investigating national literary discourses from Cuba, Argentina, and Paraguay, he identifies a common narrative thread that imagines the utopian wilderness of the New World as a symbolic site of independence from Spain. In these texts, Horowitz argues, an expressed desire to return to the nation's foundational nature contributed to a movement away from political and social engagement and toward a "biopolitical state" in which nature, traditionally seen as pre-political, conversely becomes its center.

"A formidable and provocative examination of the role of nature thinking (and nature writing) in the historical transition from cultural decolonization to the modern biopolitical state in Latin America. A must-read for anyone interested in the ways nature and politics intersect."

—Alejandro Quin, coeditor of *Authoritarianism, Cultural History, and Political Resistance in Latin America: Exposing Paraguay*

"Horowitz challenges conventional approaches, particularly in recent environmental criticism, that see a return to nature as an emancipatory act (from the colonial period to today), when quite to the contrary, it might be a reifying act that further leads to a biopolitical state. Those committed to a rigorous Latin American ecocriticism will need and want to engage with this cross examination."

—Christopher Travis, author of *Resisting Alienation: The Literary Work of Enrique Lihn*

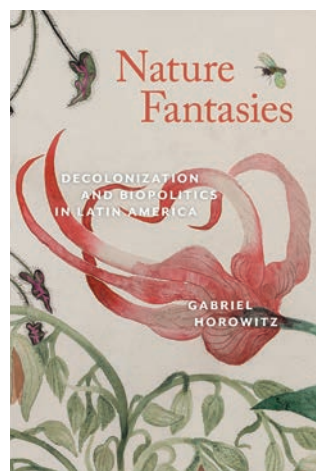
"A ground-breaking book that explores the complex and contradictory construction of 'nature' in nineteenth and twentieth century Spanish American cultural production."

—Patrick Dove, author of *Literature and "Interregnum": Globalization, War, and the Crisis of Sovereignty in Latin America*

"A study on the discursive history of nature in Latin America, *Nature Fantasies* is a far-reaching and well-documented intervention that offers fresh new readings of such classics as Gómez de Avellaneda, Martí, and Heredia. A readable theoretical intervention on our own historical uses of the word-concept 'nature,' this book is also a study that challenges, in productive ways, the very tenets of ecocriticism and what we do as ecocritics."

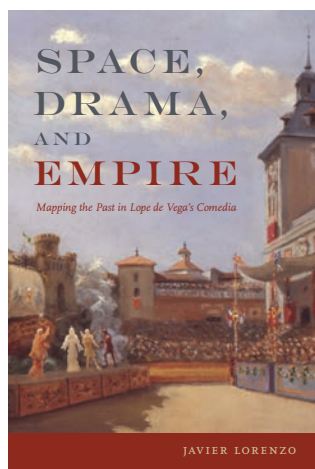
—Felipe Martínez Pinzón, coeditor of *Intimate Frontiers: A Literary Geography of the Amazon*

GABRIEL HOROWITZ is an assistant professor of Spanish at Arkansas State University in Jonesboro.



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September 2023

Literary Studies • Iberian Studies

Space, Drama, and Empire

Mapping the Past in Lope de Vega's Comedia

JAVIER LORENZO

Spanish poet, playwright, and novelist Félix Lope de Vega (1562–1635), a key figure of Golden Age Spanish literature, second in stature only to Cervantes, is considered the founder of Spain's classical theater. In this rich and informative study, Javier Lorenzo investigates the symbolic use of space in Lope's drama and its function as an ideological tool to promote an imagined Spanish national past. In specific plays, this book argues, historical landscapes and settings were used to foretell and legitimize the imperial present in Hapsburg Spain, allowing audiences to visualize and plot, as on a map, the country's expansionist trajectory throughout the centuries. By focusing on connections among space, drama, and empire, this book makes an important contribution to the study of literature and imperialism in early modern Spain and equally to our understanding of the role and political significance of spatiality in *Siglo de Oro* comedia.

JAVIER LORENZO is an associate professor of Hispanic studies at East Carolina University in Greenville, North Carolina. He is the author of *Nuevos casos, nuevas artes: Intertextualidad, autorrepresentación e ideología en la obra de Juan Boscán*.

Campos Ibéricos: Bucknell Studies in Iberian Literatures and Cultures



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November 2023

Literary Studies • History • Religion • Iberian Studies

Making Modern Spain

Religion, Secularization, and Cultural Production

AZARIAH ALFANTE

In this elegantly written study, Alfante explores the work of select nineteenth-century writers, intellectuals, journalists, politicians, and clergy who responded to cultural and spiritual shifts caused by the movement toward secularization in Spain. Focusing on the social experience, this book probes the tensions between traditionalism and liberalism that influenced public opinion of the clergy, sacred buildings, and religious orders. The writings of Cecilia Böhl de Faber (Fernán Caballero), Gustavo Adolfo Bécquer, Benito Pérez Galdós, and José María de Pereda addressed conflicts between modernizing forces and the Catholic Church about the place of religion and its signifiers in Spanish society. Foregrounding expropriation (government confiscation of civil and ecclesiastical property) and exclaustation (the expulsion of religious communities) and drawing on archival research, the history of disentanglement, cultural theory, memory studies, and sociology, Alfante demonstrates how Spain's liberalizing movement profoundly influenced class mobility and faith among the populace.

AZARIAH ALFANTE is a lecturer in Hispanic Studies at the University of Glasgow in Scotland. She has published on nineteenth-century Spanish and Philippine writing and history.

Campos Ibéricos: Bucknell Studies in Iberian Literatures and Cultures

British Literature and Technology, 1600–1830

EDITED BY KRISTIN M. GIRTEN
AND AARON R. HANLON

Enlightenment-era writers had not yet come to take technology for granted, but nonetheless were—as we are today—both attracted to and repelled by its potential. This volume registers the deep history of such ambivalence, examining technology's influence on Enlightenment British literature, as well as the impact of literature on conceptions of, attitudes toward, and implementations of technology. Offering a counterbalance to the abundance of studies on literature and science in seventeenth- and eighteenth-century Britain, this volume encompasses approaches to literary history that help us understand technologies like the steam engine and the telegraph along with representations of technology in literature such as the “political machine.” Contributors ultimately show how literature across genres provided important sites for Enlightenment readers to recognize themselves as “chimeras”—“hybrids of machine and organism”—and to explore the modern self as “a creature of social reality as well as a creature of fiction.”

“In a series of wide-ranging, thought-provoking, and finely argued essays, this volume marks a major advance in studies of science and literature. By thinking about literature itself as a kind of technology, the collection represents interdisciplinary scholarship at its best.”

—Jess Keiser, author of *Nervous Fictions: Literary Form and the Enlightenment Origins of Neuroscience*

“Innovative in concept, scope, and execution, Girten and Hanlon's collection studies the rich interplay between literature and technology during the scientific revolution. Prefaced by a sophisticated introduction, this volume is necessary reading for students and scholars interested in literary studies, science, technology and society, and the history of science.”

—Tita Chico, author of *The Experimental Imagination: Literary Knowledge and Science in the British Enlightenment*

KRISTIN M. GIRTEN is an associate professor of English and assistant vice chancellor for the arts and humanities at the University of Nebraska at Omaha. Her research focuses on intersections between literature, philosophy, and science in the British Enlightenment and in the twenty-first century, giving special emphasis to how women and other marginalized groups contribute to and feel the effects of such intersections.

AARON R. HANLON is an associate professor of English and chair of the Science, Technology, and Society Program at Colby College in Waterville, Maine. He is the author of *A World of Disorderly Notions: Quixote and the Logic of Exceptionalism*.

Aperçus: Histories Texts Cultures



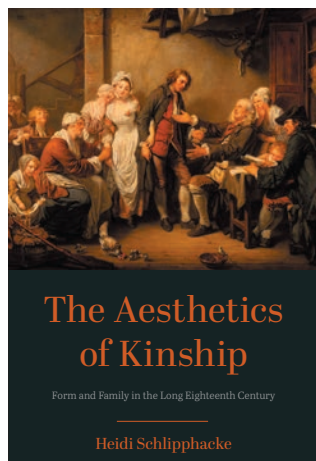
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Cultural Studies • Literary Studies • Gender
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The Aesthetics of Kinship

Form and Family in the Long Eighteenth Century

HEIDI SCHLIPPHACKE

The Aesthetics of Kinship intervenes critically into rigidified discourses about the emergence of the nuclear family and the corresponding interior subject in the eighteenth century. By focusing on kinship constellations instead of “family plots” in seminal literary works of the period, this book presents an alternative view of the eighteenth-century literary social world and its concomitant ideologies. Whereas Enlightenment and post-Enlightenment philosophy and political theory posit the nuclear family as a microcosm for the ideal modern nation-state, literature of the period offers a far more heterogeneous image of kinship structures, one that includes members of various classes and is not defined by blood. Through a radical rereading of the multifarious kinship structures represented in literature of the long eighteenth century, *The Aesthetics of Kinship* questions the inevitability of the dialectic of the Enlightenment and invokes alternative futures for conceptions of social and political life.

“Historically significant and extremely timely! Schlippacke’s fascinating turn to the period tableaux compellingly illustrates aesthetic experiments with diverse forms of relations, fruitfully challenging accounts of the rise of the nuclear family.”

—Stefani Engelstein, author of *Sibling Action: The Genealogical Structure of Modernity*

“Schlippacke’s smart style brings the eighteenth-century tableau into vivid life. This wonderfully learned study expands our understanding of the eighteenth-century tableau beyond its immediate theatrical and painterly associations to show how it reframed models of family and kinship. Challenging the long-standing presumption that the Bildungsroman coalesced around the nuclear family, Schlippacke illuminates the tableau’s elastic depiction of porous social relations across an array of genres and media. Her queer, allegorical sensibility draws our attention away from the hermeneutic depths of the Romantic nuclear family onto the tableau’s surface alignments. *The Aesthetics of Kinship* brilliantly condenses eighteenth-century theories of spectatorship, theater, and the novel.”

—Daniel Purdy, author of *On the Ruins of Babel: Architectural Metaphor in German Thought*

“Provides a thoroughly new understanding of how German authors, including major ones like Lessing, Schiller, and Goethe, used tableaux, props, and letters to highlight multiple types of family kinships that depict heterogeneous social groupings that highlight diversity, and that defy any narrow definition of ‘family.’”

—Susan Gustafson, author of *Goethe’s Families of the Heart*

HEIDI SCHLIPPHACKE is an associate professor of Germanic studies at the University of Illinois, Chicago. Her research explores the intersections of aesthetics, gender, sexuality, and social forms in the European Enlightenment and in post–World War II German-language literature, thought, and film. She is the author of *Nostalgia After Nazism: History, Home, and Affect in German and Austrian Literature and Film* (Bucknell University Press).

New Studies in the Age of Goethe

Thomas Holcroft's Revolutionary Drama

Reception and Afterlives

AMY GARNAI

A key figure in British literary circles following the French Revolution, novelist and playwright Thomas Holcroft promoted ideas of reform and equality informed by the philosophy of his close friend William Godwin. Arrested for treason in 1794 and released without trial, Holcroft was notorious in his own time, but today he appears mainly as a supporting character in studies of 1790s literary activism. *Thomas Holcroft's Revolutionary Drama* authoritatively reintroduces and reestablishes this central figure of the revolutionary decade by examining his life, plays, memoirs, and personal correspondence. In engaging with theatrical censorship, apostasy, and the response of audiences and critics to radical drama, this thoughtful study also demonstrates how theater functions in times of political repression. Despite his struggles, Holcroft also had major successes: this book examines his surprisingly robust afterlife, as his plays, especially *The Road to Ruin*, were repeatedly revived worldwide in the nineteenth century.

"This striking book restores Thomas Holcroft—often granted a walk-on part in histories of radicalism in the 1790s or of the Jacobin novel—to his important place in theatre history. Garnai reveals a spectacular career in all its complexity and allows Holcroft the curtain call he has long deserved."

—Jon Mee, author of *Print, Publicity, and Popular Radicalism in the 1790s: The Laurel of Liberty*

"Indicted for high treason, intimately linked to 1790s radicalism, and idealized by Godwinian perfectibility, playwright Thomas Holcroft has been overlooked for too long. His extraordinary life is recovered here in Garnai's fine study."

—David Worrall, author of *Theatric Revolution: Drama, Censorship, and Romantic Period Subcultures, 1773-1832*

"A timely revival of a largely unsung but masterful agitator."

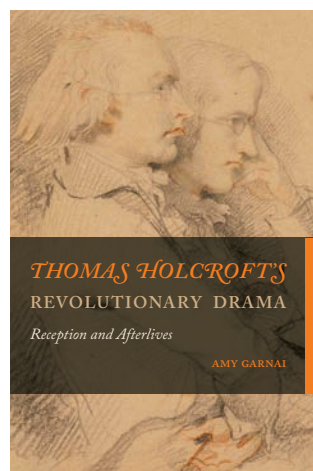
—Julie Carlson, author of *England's First Family of Writers: Mary Wollstonecraft, William Godwin, Mary Shelley*

"Garnai's wide-ranging and carefully-researched study explores Holcroft's life and his deeply political work in insightful and thought-provoking ways, confirming his important place among the pantheon of radical figures who believed in the power of writing to create lasting social and political change."

—Shawn Lisa Maurer, editor of *Art and Nature*

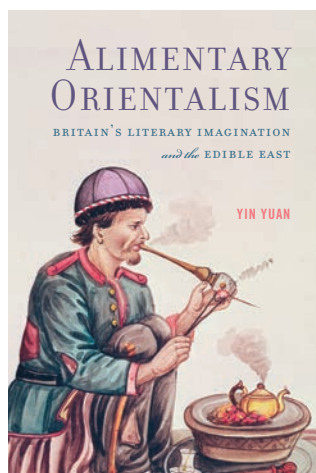
AMY GARNAI teaches at the Kibbutzim College of Education in Tel Aviv, Israel. She is the author of *Revolutionary Imaginings in the 1790s: Charlotte Smith, Mary Robinson, Elizabeth Inchbald*, and her essays have been published in *Women's Writing*, *SEL*, *Eighteenth-Century Studies*, *The Wordsworth Circle*, and *The Review of English Studies*.

Transits: Literature, Thought & Culture, 1650–1850



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June 2023

Literary Studies • Cultural Studies •
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Alimentary Orientalism

Britain's Literary Imagination and the Edible East

YIN YUAN

What, exactly, did tea, sugar, and opium mean in eighteenth- and nineteenth-century Britain? *Alimentary Orientalism* reassesses the politics of Orientalist representation by examining the contentious debates surrounding these exotic, recently popularized, and literally consumable things. It suggests that the interwoven discourses sparked by these commodities transformed the period's literary Orientalism and created surprisingly self-reflexive ways through which British writers encountered and imagined cultural otherness. Tracing exotic ingestion as a motif across a range of authors and genres, the book considers how, why, and whither writers used scenes of eating, drinking, and smoking to diagnose and interrogate their own solipsistic constructions of the Orient. As national and cultural boundaries became increasingly porous, such self-reflexive inquiries into the nature and role of otherness provided an unexpected avenue for British imperial subjectivity to emerge and coalesce.

“A bold and powerfully generative take on the literary shockwaves produced by the massive influx—at once unsettling and inspiring—of Eastern products in eighteenth- and nineteenth-century Britain. By centering eating and drinking as the paradigmatic forms of exotic consumption, Yin Yuan surfaces previously unrecognized currents of ironic self-reflexivity with respect to bodily and cultural boundaries set in motion by the period's insatiable appetites for the Orient. Rarely has such a theoretically astute treatment of the cultural politics of eating made for such devilishly delicious fare.”

—David Porter, author of *The Chinese Taste in Eighteenth-Century England*

“Eating, drinking, smoking—the bodies in nineteenth-century British writing took in Chinese influence both cavalierly and copiously. Yin Yuan's book helps us understand this consumption by explaining, with erudition and grace, how such exotic ingestants navigated Britain's symbolic and material Oriental encounters on their way to the heart of the empire.”

—Elizabeth Hope Chang, author of *Britain's Chinese Eye: Literature, Empire, and Aesthetics in Nineteenth-Century Britain*

“Bracingly original, *Alimentary Orientalism* moves beyond predictable ‘self/other’ binaries to delineate new complexities in British ‘Orientalist’ literary discourse. Focusing on such ‘psychoactive groceries’ as tea and opium, Yuan details how various texts represent the literal incorporation of otherness, even as they self-critically investigate the nature of Orientalist representation itself.”

—Alan Richardson, author of *The Neural Sublime: Cognitive Theories and Romantic Texts*

YIN YUAN is an assistant professor of English at Saint Mary's College of California in Moraga. Her research interests include British Orientalism, Anglophone literature, and East Asian popular culture, and her work has been published in *Studies in Romanticism*, *Keats-Shelley Journal*, and *SEL: Studies in English Literature 1500–1900*.

Transits: Literature, Thought & Culture, 1650–1850

Louis Sébastien Mercier

Revolution and Reform in Eighteenth-Century Paris

MICHAEL J. MULRYAN

French playwright, novelist, activist, and journalist Louis Sébastien Mercier (1740–1814) passionately captured scenes of social injustice in pre-Revolutionary Paris in his prolific oeuvre but today remains an understudied writer. In this penetrating study—the first in English devoted to Mercier in decades—Michael Mulryan explores his unpublished writings and urban chronicles, *Tableau de Paris* (1781–1788) and *Le Nouveau Paris* (1798), in which he identified the city as a microcosm of national societal problems, detailed the conditions of the laboring poor, encouraged educational reform, and confronted universal social ills. Mercier’s rich writings speak powerfully to the sociopolitical problems that continue to afflict us as political leaders manipulate public debate and encourage absolutist thinking, deepening social divides. An outcast for his polemical views during his lifetime, Mercier has been called the founder of modern urban discourse and his work a precursor to investigative journalism. This sensitive study returns him to his rightful place among Enlightenment thinkers.

“A comprehensive exploration of Mercier’s wonderfully entertaining ‘tableaux de Paris’ and his lively, passionate, and multi-faceted commitment to social justice. In this highly informative, highly necessary study, Mulryan demonstrates with great clarity and precision why Mercier is a major late Enlightenment writer.”

—Laurence Mall, author of *Emile ou les figures de la fiction*

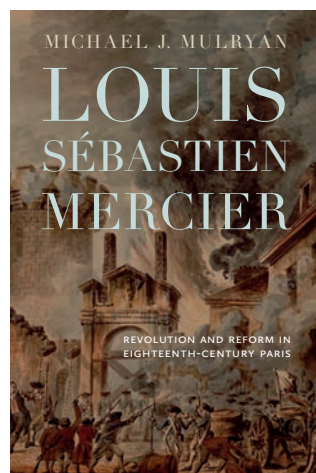
“This original investigation into pre-and post-Revolutionary Paris and its festive, social, and artistic spaces vividly captures Mercier’s *journalisme engagé*. A fascinating study worthy of this eclectic, pivotal author.”

—Fabienne Moore, author of *Prose Poems of the French Enlightenment: Delimiting Genre*

“Mulryan’s book might as well be about the unannounced birth of sociology some fifty years before Auguste Comte. Through his reading of the urban space of Paris and his representation of the different strands of Parisian society, Mercier exposed in great detail the existence of inequalities, abuses, and injustices that had hitherto mostly been treated theoretically; and as Mulryan shows quite dexterously, this practical, urban approach allows Mercier to give practical solutions to the woes of France, before and after the Revolution.”

—Fayçal Falaky, author of *Social Contract, Masochist Contract: Aesthetics of Freedom and Submission in Rousseau*

MICHAEL J. MULRYAN is an associate professor of French at Christopher Newport University in Newport News, Virginia. His research focuses on the representation of urban space and the marginalized in eighteenth-century literature. He is the coeditor of *Eighteenth-Century Escape Tales: Between Fact and Fiction* (Bucknell University Press) and coeditor and cotranslator of an educational treatise by Mercier.



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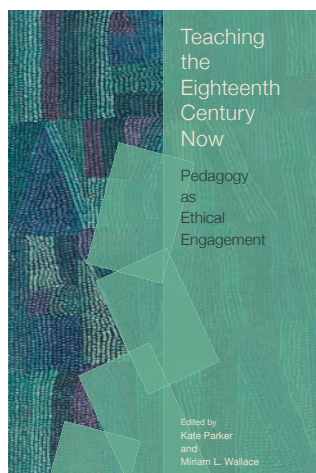
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Transits: Literature, Thought & Culture, 1650–1850



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December 2023
Eighteenth-Century Studies • Education

Teaching the Eighteenth Century Now Pedagogy as Ethical Engagement

EDITED BY KATE PARKER AND MIRIAM L. WALLACE

In this timely collection, teacher-scholars of “the long eighteenth century,” a Eurocentric time frame from about 1680 to 1832, consider what teaching means in *this* historical moment: one of attacks on education, a global contagion, and a reckoning with centuries of trauma experienced by Black, Indigenous, and immigrant peoples. Taking up this challenge, each essay highlights the intellectual labor of the classroom, linking textual and cultural materials that fascinate us as researchers with pedagogical approaches that engage contemporary students. Some essays offer practical models for teaching through editing, sensory experience, dialogue, or collaborative projects. Others reframe familiar texts and topics through contemporary approaches, such as the health humanities, disability studies, and decolonial teaching. Throughout, the authors reflect on what it is that we do when we teach—how our pedagogies can be more meaningful, more impactful, and more relevant.

“Where do eighteenth-century teachers know from? True to its title, this remarkable collection shares the processes of some of the field’s most gifted and creative teachers. Anyone still trying to woo (and serve) their students with the eighteenth century should read this in its entirety.”

—Manushag Powell, coeditor of *Women’s Periodicals and Print Culture in Britain, 1690–1820s: The Long Eighteenth Century*

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Transits: Literature, Thought & Culture, 1650–1850

Women and Music in the Age of Austen

EDITED BY LINDA ZIONKOWSKI
WITH MIRIAM F. HART

Women and Music in the Age of Austen highlights the central role women played in musical performance, composition, reception, and representation and analyzes its formative and lasting effect on Georgian culture. This interdisciplinary collection of essays from musicology, literary studies, and gender studies challenges the conventional historical categories that marginalize women's experience from Austen's time. Contesting the distinctions between professional and amateur musicians, public and domestic sites of musical production, and performers and composers, the contributors reveal how women's widespread involvement in the Georgian musical scene allowed for self-expression, artistic influence, and access to communities that transcended the boundaries of gender, class, and nationality. This volume's breadth of focus advances our understanding of a period that witnessed a musical flourishing, much of it animated by female hands and voices.

"Music was important to Jane Austen, as her novels and letters attest, and women played a hitherto undervalued part in the musical world of her time. This sparkling and substantial collection of interdisciplinary essays illuminates Austen's fiction and her age in many original and surprising ways."

—Peter Sabor, coeditor of *Jane Austen's Manuscript Works*

"Through these essays by musically-informed literary scholars and musicologists, readers get a sense of the possibilities and desires of women engaged with music over a historical period that brackets the life of our beloved Jane."

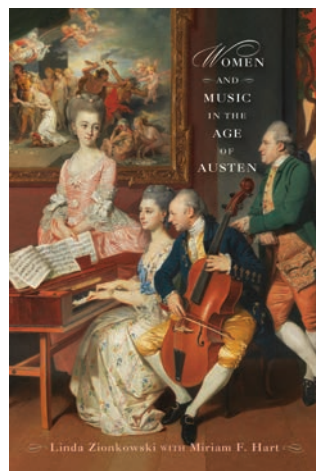
—Maribeth Clark, coeditor of *Musicology and Dance: Historical and Critical Perspectives*

"*Women and Music in the Age of Austen* offers an expansive, lively, colourful view of the gendered musical practices of the eighteenth century and the Romantic period. These essays enrich our knowledge of the musical world of Jane Austen and Frances Burney while shining a spotlight on little-known female performers, critics, composers, consumers, collectors, fans, and musical entrepreneurs of the preceding decades."

—Angela Esterhammer, author of *Print and Performance in the 1820s: Improvisation, Speculation, Identity*

LINDA ZIONKOWSKI is the Samuel and Susan Crawl Professor of Literature at Ohio University in Athens. She is the author of *Men's Work: Gender, Class, and the Professionalization of Poetry, 1660–1784* and *Women and Gift Exchange in Eighteenth-Century Fiction: Richardson, Burney, Austen*.

MIRIAM F. HART received her PhD at Ohio University in Athens after twenty years of touring as a singer, recording with the Allman Brothers as well as with her group, The Local Girls. She has performed at the White House, on *A Prairie Home Companion*, and at numerous musical festivals and venues across the United States.



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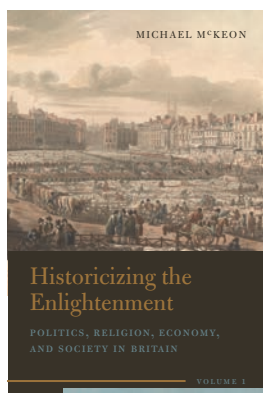
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The Enlightenment has been linked to some of the most powerfully destructive developments of modern life: imperialism, racism, capitalist exploitation, scientific absolutism, and totalitarian rule. Behind these developments, it has also been linked to the domination of facts over values, quantity over quality, the abstract over the concrete, reason over humanity, division over connection. In this two-volume collection of career-spanning essays, influential literary critic Michael McKeon argues for a more complicated view by practicing a different way of doing history: imagining these oppositions as the product not of the Enlightenment but of modern experience in its maturity. These essays conjure what it was like to live through the emergence of concepts and practices that are now commonplace—society, privacy, the public, the market, secularity, democracy, human rights, sex and gender, fiction, the aesthetic attitude.

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MICHAEL MCKEON is a Board of Governors Distinguished Professor Emeritus at Rutgers University–New Brunswick in New Jersey. He is the author of *Politics and Poetry in Restoration England: The Case of Dryden's Annus Mirabilis*, *The Origins of the English Novel, 1600–1740*, *The Secret History of Domesticity: Public, Private, and the Division of Knowledge*, and editor of *Theory of the Novel: A Historical Approach*.

1650–1850

Ideas, Aesthetics, and Inquiries in the Early Modern Era (Volume 28)

EDITED BY KEVIN L. COPE

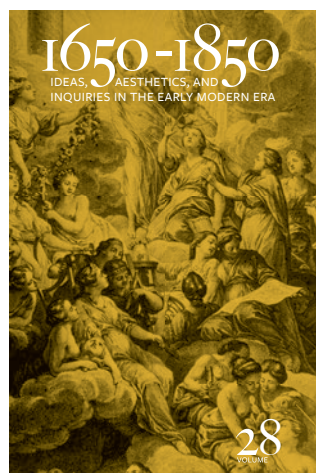
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Rigorously inventive and revelatory in its adventurousness, *1650–1850* opens a forum for the discussion, investigation, and analysis of the full range of long-eighteenth-century writing, thinking, and artistry. Combining fresh considerations of prominent authors and artists with searches for overlooked or offbeat elements of the Enlightenment legacy, *1650–1850* delivers a comprehensive but richly detailed rendering of the first days, the first principles, and the first efforts of modern culture. Its pages open to the works of all nations and language traditions, providing a truly global picture of a period that routinely shattered boundaries.

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KEVIN L. COPE is the Adams Professor of English Literature at Louisiana State University in Baton Rouge. The author of *Criteria of Certainty*, *John Locke Revisited*, and *In and After the Beginning*, Cope has edited a panoply of volumes on topics such as the imaginative representations of the sciences, the iconic status of George Washington, and miracle lore in the Enlightenment, among many others. He has edited *1650–1850: Ideas, Aesthetics, and Inquiries in the Early Modern Era* since 1992 and is a frequent guest on radio and television programming concerned with higher education management and policy.

SAMARA ANNE CAHILL taught literature, rhetoric, and grant writing at Blinn College, Nanyang Technological University, and the University of Notre Dame before joining Texas A&M University in College Station as an editor in the TEES-Engineering Research Development office. She is the editor of the journal *Studies in Religion and the Enlightenment* and author of *Intelligent Souls? Feminist Orientalism in Eighteenth-Century English Literature* (Bucknell University Press). She has also published over a dozen academic articles or book chapters. Cahill is a board member of the South Central Society for Eighteenth-Century Studies. Her research interests include eighteenth-century English literature, religious rhetoric, intersectional romance, and multidisciplinary research development.



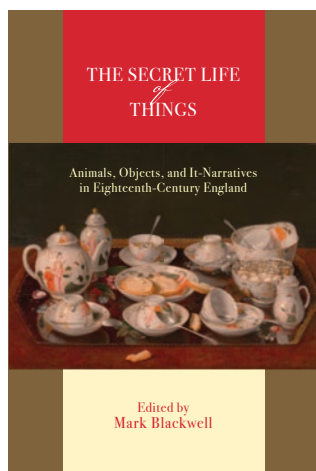
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The Secret Life of Things

Animals, Objects, and It-Narratives in Eighteenth-Century England

EDITED BY MARK BLACKWELL

Enriching and complicating the history of fiction between Richardson and Fielding at midcentury and Austen at the turn of the century, this collection focuses on it-narratives, a once-popular form largely forgotten by readers and critics alike, and advances important work on consumer culture and the theory of things. The contributors bring new texts—and new ways of thinking about familiar ones—to our notice. Topics range from period debates about copyright to the complex relationships with object-riddled sentimental fictions, from anti-Semitism in *Chrysal* to jingoistic imperialism in *The Adventures of a Rupee*. Essays situate it-narratives in a variety of contexts: changing attitudes toward occult powers, the development of still-life painting, the ethical challenges of pet ownership, the cult of Sterne and the appearance of genre fiction, the emergence of moral-didactic children's literature, and a better-known tradition of Victorian thing-narratives. Stylistically and thematically consistent, the essays in this collection approach it-narratives from various theoretical and historical vantage points, sketching the cultural biography of a neglected literary form.

"Mark Blackwell has assembled a group of lively, provocative, and readable essays. We are lucky to have them . . . *The Secret Life of Things* is an erudite and enjoyable guide, well-written and wide-ranging."

—*Review of English Studies*

"Admirably inclusive . . . *The Secret Life of Things* will be useful for anyone who is working on objects in eighteenth-century narrative."

—*TLS*

"Blackwell's collection brings together some of the best essays on eighteenth-century thinginess, such as Aileen Douglas's essay on it-narratives and empire (1993), and important work by Barbara Benedict, Jonathan Lamb, Deidre Lynch, Markman Ellis, Lynn Festa, and Blackwell himself, among others, . . . [This] is a valuable collection for eighteenth-century studies and for 'thing-theory' more generally."

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"Remains an indispensable resource for scholars working on a host of topics related to the it-narrative and the animated objects of eighteenth-century literature."

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MARK BLACKWELL is a professor of English at the University of Hartford in Connecticut. He is the editor of *British It-Narratives, 1750–1830*, and his work has appeared in *ECTJ*, *Eighteenth-Century Fiction*, *Eighteenth-Century Life*, *The Cambridge History of the English Novel*, and *The Blackwell Companion to the English Novel*.

Bucknell Studies in Eighteenth-Century Literature and Culture

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Designing Women

The Dressing Room in Eighteenth-Century English Literature and Culture

TITA CHICO

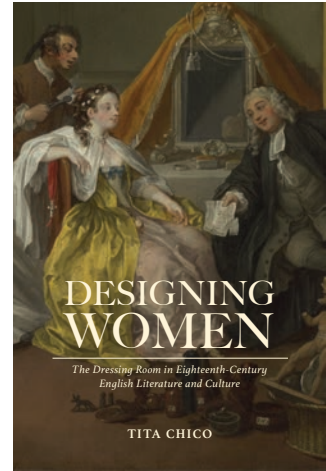
Dressing rooms, introduced into English domestic architecture during the seventeenth century, provided elite women with unprecedented private space at home and in so doing, promised them equally unprecedented autonomy by providing a space for self-fashioning, eroticism, and contemplation. Tita Chico's *Designing Women* argues that the dressing room becomes a powerful metaphor in late seventeenth- and eighteenth-century literature. While satirists—such as Dryden, François Bruys, Gay, Wortley Montagu, John Breval, Elizabeth Thomas, Pope, and Swift—attack the lady's dressing room as a site of individual and social degradation, domestic novelists—including Richardson, Lennox, Burney, Goldsmith, Austen, and Edgeworth—celebrate it as a space for moral, social, and personal amelioration.

As a symbol of both progressive and retrograde versions of femininity, the dressing room trope in eighteenth-century literature redefines the gendered constitution of private spaces, and it offers a corrective to our literary history of generic influence and development between satire and the novel.

“In this eloquent and sophisticated book, Tita Chico elucidates the multiple and changing significations of the dressing room in eighteenth-century satirical writing and the domestic novel. In doing so, Chico draws on, and rewardingly complicates, a rich and influential body of work on gender and satire, as well as recent scholarship on space, domestic architecture, and eighteenth-century literature.”
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TITA CHICO is a professor of English and faculty director of the Center for Literary and Comparative Studies at the University of Maryland in College Park. She is the author of *The Experimental Imagination: Literary Knowledge and Science in the British Enlightenment*.

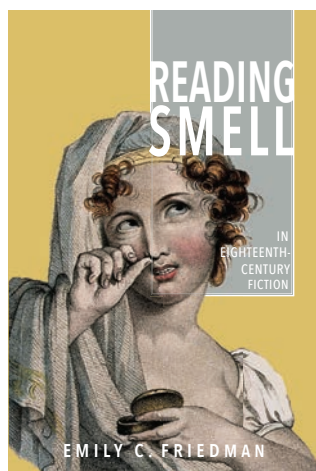
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Reading Smell in Eighteenth-Century Fiction

EMILY C. FRIEDMAN

Scent is one of our strongest ties to memory. Scent is also both an essential and seemingly impossible-to-recover aspect of material culture. While other intangibles of the human experience have been examined in the context of the eighteenth-century novel, scent has so far remained largely sidelined in favor of the visual, the aural, touch, and taste. Incorporating wide-scale research and focused case studies from among the most striking or prevalent uses of olfactory language in eighteenth-century British prose fiction, Friedman examines how the recovery of forgotten or overlooked sensory information might reshape our understanding of these texts. By highlighting scents and their shifting meanings across the period—bodies, tobacco, smelling-bottles, and sulfur—*Reading Smell* not only provides new insights into canonical works by authors like Swift, Smollett, Richardson, Burney, Austen, and Lewis, but also sheds new light on the history of the British novel as a whole.

“Emily C. Friedman presents an enormous wealth of information. The orderliness and care with which Friedman has gathered this immensely important body of evidence makes for a pleasurable read. This illuminating topic, so timely in its address to the importance of the senses and the role of material experience in literary historical writing, has been treated with great sensitivity. The range and depth of Friedman’s reading, and the context she has brought to bear, make the value of this material eminently clear.”

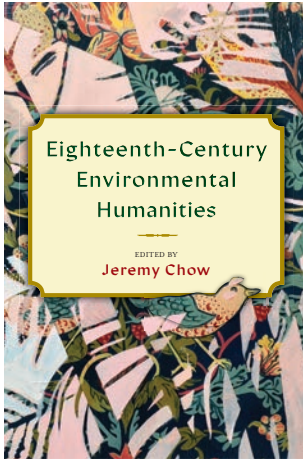
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“Friedman has gathered a vast collection of late seventeenth- and eighteenth-century fictional texts. The stimulating methodological questions raised constitute one of the major strengths of the study. The book is also enriched by a substantive and comprehensive bibliography representing the field of olfactory studies in English. This study of the significance of smells in eighteenth-century English literature is an important advancement for smell studies, focusing on a corpus of texts rarely studied from this perspective.”

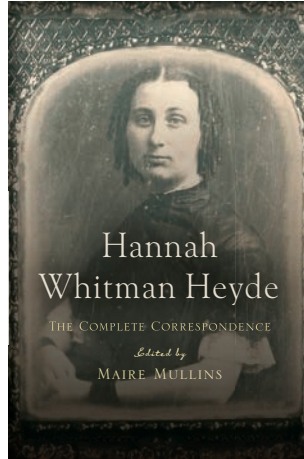
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EMILY C. FRIEDMAN is an associate professor of English at Auburn University in Auburn, Alabama.

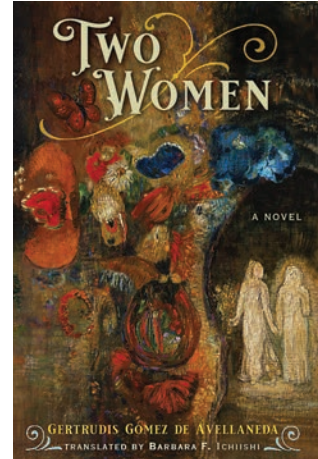
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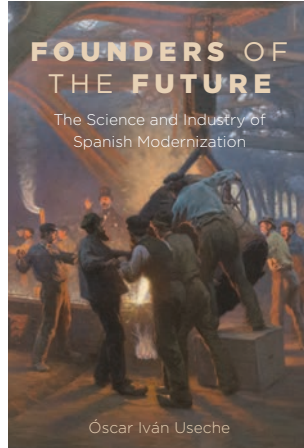
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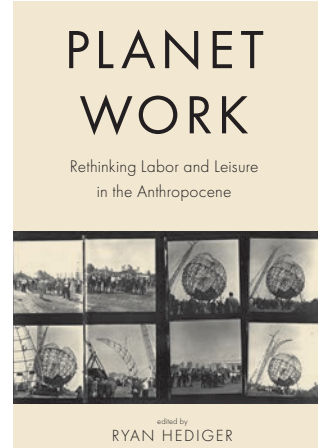
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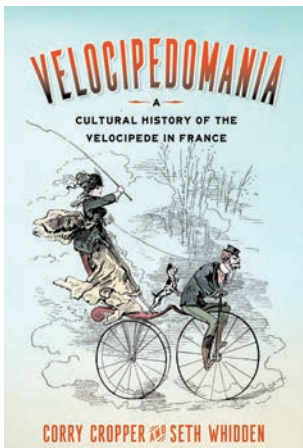
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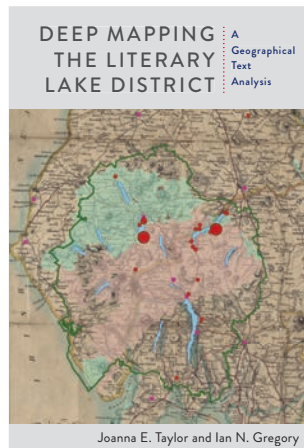
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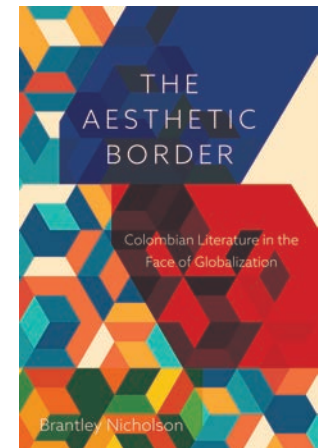
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Eileen Bertelli

(Key National Accounts, Albany Metro and upstate NY, NJ, MD, DE, Pittsburgh Metro and PA)

P: 845 987 7233

M: 845 492 7309

F: 866 761 7112

eileenbertelli@parsonweems.com

Christopher R. Kerr

(Key National Accounts, MA, CT, RI, ME, VT, NH)

P: 914 329 4961

F: 866 861 0337

chriskerr@parsonweems.com

Jason Kincade
(Key National Accounts, NY Metro,
Hudson Valley, Philadelphia Metro,
Washington DC Metro)
P: 347 244 2165
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Causten Stehle (Manager)
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West

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(FL [except Panhandle],
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Angie Smits, partner
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Rayner Krause
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knrkrause@aol.com
(AR, OK, TX)

Teresa Rolfe Kravtin
P: 706 882 9014
F: 706 882 4105
trkravtin@charter.net
(FL panhandle,
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Tom Caldwell
P: 773 450 2695
tomcaldwell79@gmail.com
(AL, LA, MS, western TN)

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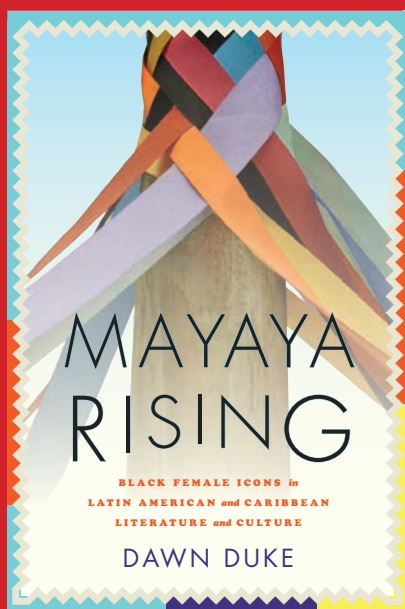
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