

Bucknell University Press

2024-2025



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Cover art: Samuel Lewis, *A Deception* (c. 1805-08). Courtesy of the Philadelphia Museum of Art, gift of the McNeil Americana Collection, 2012.



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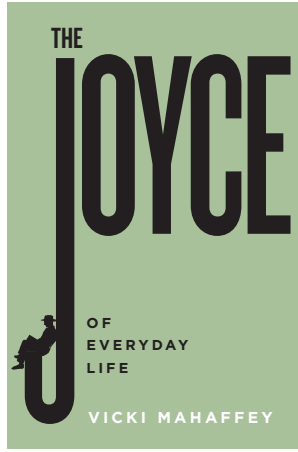
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Contemporary Francophone African Plays
An Anthology

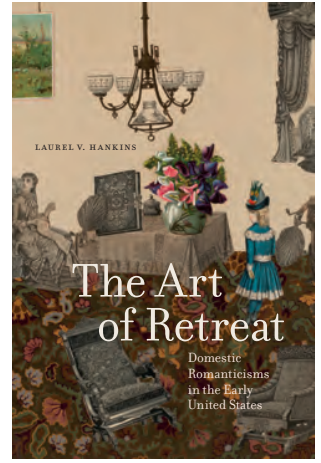
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Translations by Judith G. Miller, Amelia Pareman,
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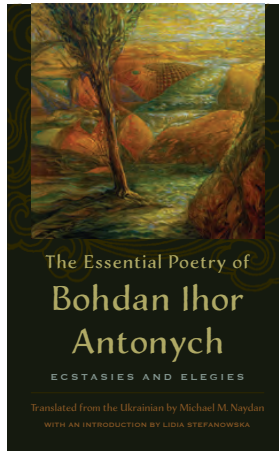
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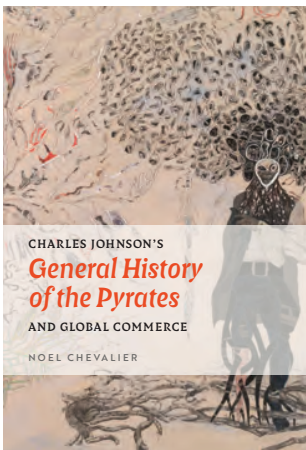
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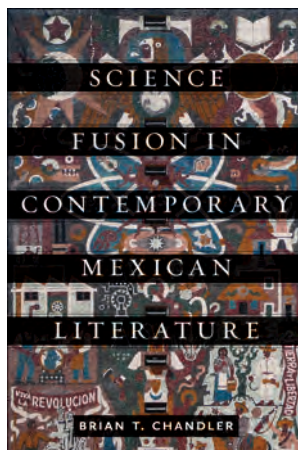
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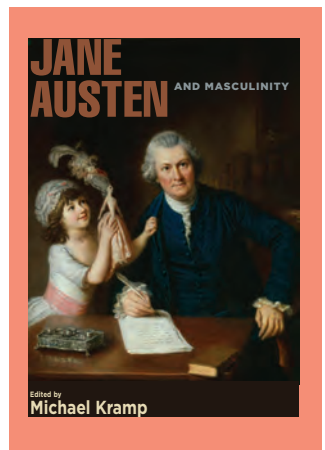
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October 2024

The Griot Project Book Series

Biography • African American Studies • LGBTQ+
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Biomythography Bayou

MEL MICHELLE LEWIS

When your stories flow from the brackish waters of the Gulf South, where the land and water merge, your narratives cannot be contained or constrained by the Eurocentric conventions of autobiography. When your story is rooted in the histories of your West African, Creek, and Creole ancestors, as well as your Black, feminist, and queer communities, you must create a biomythography that transcends linear time and extends beyond the pages of a book.

Biomythography Bayou is more than just a book of memoir; it is a ritual for conjuring queer embodied knowledges and decolonial perspectives. Blending a rich gumbo of genres—from ingredients such as praise songs, folktales, recipes, incantations, and invocations—it also includes a multimedia component, with “bayou tableau” images and audio recording links. Inspired by writers such as Audre Lorde, Zora Neale Hurston, and Octavia Butler, Mel Michelle Lewis draws from the well of her ancestors in order to chart a course toward healing Afrofutures. Showcasing the nature, folklore, dialect, foodways, music, and art of the Gulf’s coastal communities, Lewis finds poetic ways to celebrate their power and wisdom.

MEL MICHELLE LEWIS (she/they), vice president for people, justice, and cultural affairs at American Rivers, is a multidisciplinary artist, writer, teacher, and environmental justice practitioner. Their creative work explores nature writing themes in rural coastal settings through the lens of Black, Creole, Afro-Indigenous, and queer embodied knowledges. Originally from Bayou La Batre on the Alabama Gulf Coast, they currently reside in Baltimore. Read more here: melmichellelewis.com.

“*Biomythography Bayou* is a stunningly beautiful medicinal offering that I did not know I needed. The recipes, story-telling, poetry, and honoring of origin, memory, and ancestry are profoundly compelling. I could not put this book down. Take your time, savor, and surrender to the magic of Mel Michelle Lewis.”
—gina Breedlove, author of *The Vibration of Grace: Sound Healing Rituals for Liberation*

“This innovative and tender manuscript is an absolute pleasure to read. Sensually Southern, fem(me)-ininely curving, and rhythmically grounded, *Biomythography Bayou* is an everyday praise song to Black queer spirit and the landscapes that raise us.”
—Omise’eke Natasha Tinsley, author of *Ezili’s Mirrors: Imagining Black Queer Genders*

“*Biomythography Bayou* is a beautiful assembly and chorus of experimental prose that evocatively explores kinship, a region, ecologies, Black queer longing, and politics. It is an elegant and spirit-filled work that summons and communes with ancestors and the living who continue to quilt a Black lesbian and queer writing tradition. *Biomythography Bayou* experiments with and bends form in ways that invite and inspire more innovation. This work is a stunning contribution to Black lesbian and queer southern and diasporic writing.”
—Tiffany Lethabo King, author of *The Black Shoals: Offshore Formations of Black and Native Studies*

“In *Biomythography Bayou*, Mel Michelle Lewis renders a compelling literary gumbo with which to read across the mix of multiple theories of knowledge, including those found in autobiography, folk traditions, black feminist praxis, poetry, scholarship, nature, photography, and black queer studies.”
—Alexis De Veaux, author of *JesusDevil: The Parables*

Black California Gold

WENDY M. THOMPSON

For numerous migrants who ventured westward in the twentieth century in search of greater opportunities, the glitter of California often proved to be mere fool's gold—promising easy riches but frequently resulting in dispossession and displacement. Poet Wendy M. Thompson is descended from two of these migrant waves—post-1965 Chinese immigrants and Black southerners of the Second Great Migration—whose presence has permanently transformed the region. In this arresting debut poetry collection, Thompson traces the past and present of California's Bay Area, exploring themes of family, migration, girlhood, and identity against a backdrop of urban redevelopment, advanced gentrification, and the erasure of Black communities. Traveling down both familiar highways and obscure side streets, her poems map a region where race, class, and language are just some of the fault lines that divide communities and produce periodic tremors of violence and resistance.

Confronting assimilationist myths of the American Dream, *Black California Gold* depicts a setting that is less a melting pot than a smelting pot, subjecting different ethnic groups to searing trials and extreme pressures that threaten to break them down entirely. Yet, it also celebrates the Black residents of the Bay Area who have struggled to sustain home and hope amid increasingly desperate conditions.

WENDY M. THOMPSON is an Oakland, California native whose creative work has most recently appeared in *Obsidian: Literature & Arts in the African Diaspora*, *Juked*, and *Hayden's Ferry Review*. She is an associate professor of African American studies at San José State University.

EXCERPT

from LIFE AND DEATH IN THE TIME OF BLACK LIVES MATTER

1.

The family's legal counsel issued a statement on their behalf referring to the boy's death as a devastating tragedy. But to the rest of us, to the rest of black America, his death—
 in the middle of the intersection,
 in the back of the police car,
 at the rapid transit station,
 in his mother's home, unarmed and handcuffed
 —looked like murder.

2.

Forgive me, forgive me, said no one held accountable despite video recording and a view of the badge number. To which the entire eighty-person congregation at the First Ebenezer Baptist Church stood up and said,

“We forgive you.”

Amen. Amen.

BLACK CALIFORNIA GOLD



POEMS BY WENDY M. THOMPSON

70 pp. 2 b/w images 5 x 8

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March 2025

The Griot Project Book Series

Poetry • African American Studies

**Contemporary
Francophone African Plays**
An Anthology

Edited by Judith G. Miller with Sylvie Chalaye
Translations by Judith G. Miller, Amelia Parnesan,
Ninon Vessier, and Subha Xavier



312 pp. 6.1 × 9.3
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May 2024

**Scènes francophones: Studies in French and
Francophone Theater**
Drama • African Studies • Theater and
Performance Studies

Contemporary Francophone African Plays

An Anthology

EDITED BY JUDITH G. MILLER WITH
SYLVIE CHALAYE

TRANSLATED BY JUDITH G. MILLER, AMELIA
PARENTEAU, NINON VESSIER, AND SUBHA XAVIER

Bringing together in English translation eleven Francophone African plays dating from 1970 to 2021, this essential collection includes satirical portraits of colonizers and their collaborators (Bernard Dadié's *Béatrice du Congo*; Sony Labou Tansi's *I, Undersigned, Cardiac Case*; Sénouvo Agbota Zinsou's *We're Just Playing*) alongside contemporary works questioning diasporic identity and cultural connections (Koffi wahulé's *SAMO: A Tribute to Basquiat* and Penda Diouf's *Tracks, Trails, and Traces . . .*). The anthology memorializes the Rwandan genocide (Yolande Mukagasana's testimony from *Rwanda 94*), questions the status of women in entrenched patriarchy (Werewere Liking's *Singùè Mura: Given That a Woman . . .*), and follows the life of Elizabeth Nietzsche, who perverted her brother's thought to colonize Paraguay (José Pliya's *The Sister of Zarathustra*). Gustave Akakpo's *The True Story of Little Red Riding Hood* and Kossi Efoûi's *The Conference of the Dogs* offer parables about what makes life livable, while Kangni Alem's *The Landing* shows the dangers of believing in a better life, through migration, outside of Africa.

JUDITH G. MILLER is an emerita professor of French at New York University. She has published over thirty translations of plays, essays, and novels, most recently *Le Théâtre du Soleil: The First Fifty-Five Years* by Béatrice Picon-Vallin and *And the Whole World Quakes: Chronicle of a Slaughter Foretold*, a play by Haitian author Guy Régis Jr., in *New Plays from the Caribbean*, edited by Stéphanie Bérard.

"Judith Miller, the foremost scholar in the field, has curated an indispensable and invaluable transhistorical and transnational anthology. *Contemporary Francophone African Plays* offers unprecedented insights into the work of some of the most experimental, innovative, and groundbreaking dramatists of the past five decades."

—Dominic Thomas, coauthor of *New Francophone African and Caribbean Theatres*

"This anthology is a treasure trove of works representing the innovativeness and vibrancy of Francophone African theater past and present. Miller expertly reframes critical discussions while providing eloquent translations that are screaming to be not just read but performed!"

—Brian Valente-Quinn, author of *Senegalese Stagecraft: Decolonizing Theater-Making in Francophone Africa*

"[A] vital resource for artists and scholars—especially the non-Francophone, long awaiting the opportunity to engage and learn from the work housed within."

—Christian Flaugh, coeditor of *Marie Vieux Chauvet's Theatres: Thought, Form, and Performance of Revolt*

"[T]his landmark collection holds out a much-needed and long-awaited hand to the Francophone world, opening Anglophone readerships and audiences to some of the most mordant, important, and above all, exuberantly imaginative artists."

—Clare Finburgh-Delijani, coeditor of *Contemporary French Theatre and Performance*

The Last Judgment of Kings / Le Jugement dernier des rois

A Bilingual Edition

SYLVAIN MARÉCHAL

EDITED AND TRANSLATED BY YANN ROBERT

First performed the day after Marie-Antoinette's beheading, *Le Jugement dernier des rois* stages the burlesque trial of the remaining kings and queens of Europe—paraded in chains like animals, made to brawl over a barrel of crackers, and finally obliterated by a spectacular volcanic eruption. Such is the shocking context—at once tragic and farcical—of the most infamous play of the French Revolution, familiar to all specialists of the period. Until now, however, no stand-alone critical edition or English translation of this historic play existed. This bilingual edition revives Maréchal's play and reveals its centrality to scholarly debates about Revolutionary notions of justice, religion, commemoration, comedy, and propaganda. Provocative, written in accessible prose, and short—perfect for students in a French or history seminar—*Le Jugement dernier des rois* offers an ideal introduction to the most important and contentious questions of the Revolutionary period.

Joué pour la première fois le lendemain de l'exécution de Marie-Antoinette, *Le Jugement dernier des rois* met en scène le procès burlesque des autres rois et reines d'Europe : exhibés et enchaînés tels des animaux, contraints de se battre pour un tonneau de biscuits, et finalement anéantis par l'éruption spectaculaire d'un volcan. Tel est le contexte scandaleux—tragédie et farce à la fois—de la pièce la plus célèbre de la Révolution française, bien connue de tous les spécialistes de cette période. Jusqu'à maintenant, pourtant, il n'existait ni édition critique ni traduction anglaise de cet ouvrage historique. Notre édition bilingue fait revivre la pièce de Maréchal et la replace au centre des plus grands débats chez les historiens de la Révolution, traitant de justice, religion, commémoration, comédie, et propagande. Provocateur, facile à lire, et concis—parfaitement adapté aux étudiants d'un cours de français ou d'histoire—*Le Jugement dernier des rois* propose ainsi une introduction idéale à la période révolutionnaire et à ses principales controverses.

SYLVAIN MARÉCHAL (1750–1803) was a French journalist, philosopher, political theorist, and playwright, famous for his militant atheism and radical egalitarianism.

YANN ROBERT is an associate professor in the Department of French and Francophone Studies at the University of Illinois, Chicago. He is the author of *Dramatic Justice: Trial by Theater in the Age of the French Revolution* and, with Mark Darlow, of a critical edition of the revolutionary play *L'Ami des lois*.

“This innovative and erudite edition restores Sylvain Maréchal’s astonishing and wildly comic play to a rightful place of prominence while breaking new ground with a student-led collective translation. [A] brilliant example of how scholarship can align with the teaching of the French Revolution’s endlessly fascinating theater.”

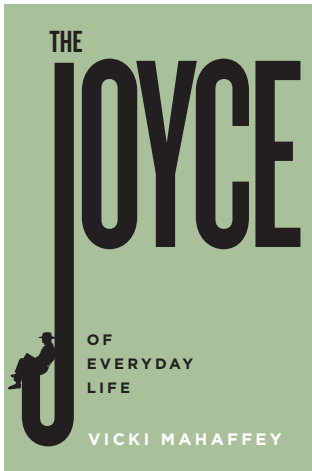
—Annelle Curulla, author of *Gender and Religious Life in French Revolutionary Drama*



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Drama • Theater and Performance Studies • French Studies



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 September 2024

Contemporary Irish Writers
 Literary Criticism • Irish Studies • Cultural
 Studies

The Joyce of Everyday Life

VICKI MAHAFFEY

Part of James Joyce's genius was his ability to find the poetry in everyday life. For Joyce, even a simple object like a table becomes magical: "a board that was of the birchwood of Finland and it was upheld by four dwarfmens of that country but they durst not move more for enchantment." How might we learn to regain some of the childlike play with language and sense of delight in the ordinary that comes so naturally to Joyce?

The Joyce of Everyday Life teaches us how to interpret seemingly mundane objects and encounters with openness and active curiosity in order to attain greater self-understanding and a fuller appreciation of others. Through a close examination of Joyce's joyous, musical prose, this book shows how language provides us with the means to revitalize daily experience and social interactions across a huge, diverse, and everchanging world.

Acclaimed Joyce scholar Vicki Mahaffey demonstrates how Joyce's writing might prompt us to engage in a different kind of reading, treating words and fiction as tools for expanding the boundaries of the self with humor and feeling. A book for everyone who loves language, *The Joyce of Everyday Life* is a lyrical romp through quotidian existence.

VICKI MAHAFFEY is a professor emerita at the University of Pennsylvania in Philadelphia and the University of Illinois, Urbana-Champaign. She is a Guggenheim Fellowship recipient and the author or editor of several books, including *Collaborative Dubliners: Joyce in Dialogue*, *Modernist Literature: Challenging Fictions*, and *States of Desire: Wilde, Yeats, Joyce, and the Irish Experiment*.

"A brilliant, lively guide to the joys of reading Joyce for intellectual stimulation and personal growth. With characteristic verve and lucidity, Mahaffey reminds us how Joyce's words make us come alive to life and language as we glimpse ourselves in his nicely polished mirrors. Both new and veteran readers will benefit from Mahaffey's deep, witty engagements with Joyce's fictions."

—Robert Spoo, author of *Modernism and the Law*

"An ode to the necessity for interpretive autonomy, Vicki Mahaffey's *The Joyce of Everyday Life* joyfully explores the networks and coincidences and echoes and repetitions of James Joyce's texts. Where other literary critics tell what a book is about, Mahaffey shows readers how to move through Joyce's language. They could not have a better guide."

—Katherine O'Callaghan, editor of *Essays on Music and Language in Modernist Literature: Musical Modernism*

"At once a primer for reading Joyce and a parallax rereading of familiar places in Joyce's work. It is also a model of great reading and writing, eloquently conveying a practice of encounter, as its title suggests, with everyday subjects such as beds, love, fat, letters of all kinds, etc., through which Mahaffey brings Joyce down from the rarefied air. The book is rich with critical surprises. Don't miss them."

—Marilyn Reizbaum, author of *Unfit: Jewish Degeneration and Modernism*

"Mahaffey shows that there is much to be learned about everyday life in Joyce's fiction. However, Joyce does not drop chestnuts of wisdom for readers along a primrose path. Instead, he forges trails of potential self-discovery through a dense and thorny thicket of words. Mahaffey is the perfect guide to the rich forms of everyday self-reflection available to readers when navigating the language of Joyce's *selva oscura*."

—David Rando, author of *Hope, Form, and Future in the Work of James Joyce*

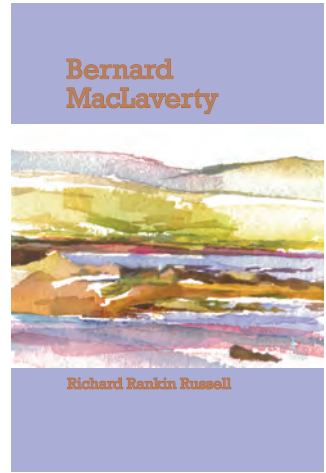
New, Expanded Edition

Bernard MacLaverty

RICHARD RANKIN RUSSELL

This newly updated and expanded paperback edition of the first monograph in English on Northern Ireland-born Bernard MacLaverty discusses his fiction in its aesthetic, cultural, religious, and political contexts. Richard Rankin Russell emphasizes MacLaverty's dialectic of imprisonment versus freedom, the latter represented by love. Love in the earlier fiction is often perverted, whether in the name of family or Irish nationalism, but after the publication of the novel *Cal* (1983), its manifestations become more positive and characters are able to escape various forms of imprisonment. Russell identifies three distinct phases of MacLaverty's career: the visual, the sonic, and a blending of the two, and concludes by showing how MacLaverty's style, humor, and values enable his deeply humane fiction to model human community. Attentive to language and theoretically well informed, each chapter of this enterprising book analyzes a particular short story collection or novel, and also explores the salient features of MacLaverty's fiction generally.

RICHARD RANKIN RUSSELL is a professor of English at Baylor University in Waco, Texas. He has published studies of James Joyce, Seamus Heaney, Michael Longley, and Brian Friel, as well as edited collections on Peter Fallon, Bernard MacLaverty, and Martin McDonagh.



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Contemporary Irish Writers
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“This full-length study of a very popular and well-regarded Irish writer is lively, comprehensive, and critically acute: it is an admirable account of MacLaverty’s art.”

—George Watson, professor of Irish literature, University of Aberdeen

“The starting point for every future scholar of the author’s work. *Bernard MacLaverty* is a lucid, discerning, and accomplished book.”

—*New Hibernia Review*



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New in Paperback

John Banville

NEIL MURPHY

John Banville offers a close analysis of most of Banville’s major novels, his “Quirke” crime novels written under the pseudonym Benjamin Black, and his dramatic adaptations of Heinrich von Kleist’s plays. Banville’s novels perpetually reveal an overt fascination with the visual arts and with the aesthetic principle of literature as art. This study argues that Banville’s oeuvre presents an elaborate and richly textured coded account of the author’s relationship with art and with the self-referential fictional world that his novels conjure.

NEIL MURPHY is a professor of English at Nanyang Technological University in Singapore.

“Scholarly, solid, shrewd, and inspiring. The roadly conceived take on John Banville’s writing through and with the visual arts is exceedingly valuable and so is the pioneering exploration of the Benjamin Black novels and the detective genre. This monograph is an important contribution to Banville studies and to the broader field of Irish studies.”
 —*Nordic Irish Studies*

“Alerts both readers and scholars of Banville’s fiction to the ways in which ekphrasis is deployed innovatively and pivotal to the unique ontological modes of the storyworlds in these novels. This book undoubtedly opens new pathways to reading Banville’s work.”
 —*The Brazilian Journal of Irish Studies*



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New in Paperback

Medbh McGuckian

BORBÁLA FARAGÓ

This wide-ranging study of one of the most innovative, daring, and important poetic voices in contemporary Ireland analyzes McGuckian’s entire corpus, offering a readable synthesis of existing criticism that will be useful to academics and students. Thematically and methodologically unique, the book examines previously neglected subjects in McGuckian’s work, including the poet’s exploration of creativity and performativity, while emphasizing the cohesiveness of individual books in light of the poet’s constant change and development.

BORBÁLA FARAGÓ is a lecturer at Central European University in Vienna, Austria, and coeditor of five volumes, most recently *Times of Mobility: Transnational Literature and Gender in Translation*.

“Essential to any postgraduate student or literary critic that is engaged with Irish and Northern Irish poetry, *Medbh McGuckian* is a book that offers a thorough panorama of McGuckian’s oeuvre.”
 —*Estudios Irlandeses*

“A thorough introduction to and detailed readings of poems, collections, an overview of the poetic career, and an extensive bibliography which will orient the uninitiated McGuckian reader very well indeed.”
 —*Irish Studies Review*

The Essential Poetry of Bohdan Ihor Antonych

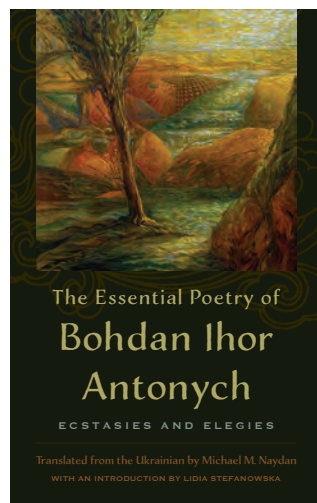
Ecstasies and Elegies

BOHDAN IHOR ANTONYCH

TRANSLATED BY MICHAEL M. NAYDAN

WITH AN INTRODUCTION BY LIDIA STEFANOWSKA

Lemko-Ukrainian poet Bohdan Ihor Antonych (1909–1937) is not as well known as Slavic modernist poets Mandelstam, Pasternak, and Milosz, or their Western European counterparts Eliot, Rilke, and Lorca, but unquestionably he should be. Sometimes compared to Walt Whitman and Dylan Thomas, Antonych, who described himself as “an ecstatic pagan, a poet of the high of spring,” created during his brief lifetime powerful and innovative poetry with astonishing metaphorical constructions. Born in the Lemko region of Poland, Antonych adopted Ukrainian as his literary language when he moved to Lviv and virtually transformed the Ukrainian poetic landscape. This essential collection introduces Antonych’s work to new audiences, and it includes a biographical sketch by the translator and a comprehensive introduction by Lidia Stefanowska, one of the world’s leading experts on this remarkable poet.



206 pp. 1 b/w image 5.5 x 8.5
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August 2024

Poetry • Literature • Eastern European Studies

BOHDAN IHOR ANTONYCH (1909–1937) was an early twentieth-century Lemko-Ukrainian poet. He received a degree in Slavic studies at Lviv University and published five books of poetry before his untimely death at age twenty-eight.

MICHAEL M. NAYDAN is the Woskob Family Professor of Ukrainian Studies at The Pennsylvania State University in State College. He is the translator or co-translator of over forty books, including *Zelensky: A Biography*, with Alla Perminova.

LIDIA STEFANOWSKA is a professor of Slavic literatures at the University of Warsaw in Poland. She is the author of *Antonych, Antynomii* [*Antonych, Antinomies*], a deep analysis of Bohdan Ihor Antonych’s work.

“In Ukraine, Antonych was and remains something akin to a poetic cult figure, first and foremost among younger poets. The striking innovativeness of his poetic mode of thinking has profoundly shaped the creative expressiveness of succeeding generations, including the most recent.”

—Yuri Andrukhovych, Ukrainian poet, novelist, and essayist

“[Antonych’s] poems . . . deserve to be read alongside the work of his great contemporaries, such as Lorca and Mandelstam. It’s there that the poet’s metaphoric power comes fully into its own. Michael Naydan has done a major service in carrying over Antonych’s dense, syntactically supple verse into English.”

—Askold Melnyczuk, poet, novelist, and professor of English, University of Massachusetts Boston

“*The Essential Poetry* is truly excellent and leaves almost nothing to be desired . . . a praiseworthy and important step in the process of introducing this major Ukrainian poet (still largely unknown in the West) to readers and scholars in the English-language world.”

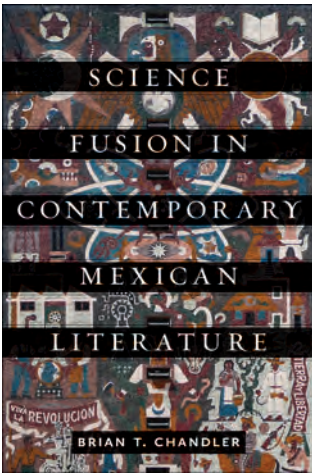
—*Journal of Ukrainian Studies*

“Longing to transcend his dark moment in history, Antonych was determined to find his ‘home beyond a star’ in poems that reflect what he learned from translating Rilke, reading Whitman and Czeslaw Milosz, and imagining how ‘the night heals everyone forever.’ His ecstasies and elegies are indeed essential reading.”

—Christopher Merrill, author of *On the Road to Lviv*

“The translations bring us the intimate and ecstatic visions of a young poet as he steps onto the world stage. . . . They are magical poems.”

—James Brasfield, translator of *The Selected Poems of Oleh Lysheha*



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**Bucknell Studies in Latin American Literature
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Literary Criticism • Caribbean & Latin
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Science Fusion in Contemporary Mexican Literature

BRIAN T. CHANDLER

Science Fusion in Contemporary Mexican Literature draws on new materialist theory to analyze the relationship between science and literature in contemporary works of fiction, poetry, and theater from Mexico. In this deft new study, Brian Chandler examines how a range of contemporary Mexican writers “fuse” science and literature in their work to rethink what it means to be human in an age of climate change, mass extinctions, interpersonal violence, femicide, and social injustice. The authors under consideration here—including Alberto Blanco, Jorge Volpi, Ignacio Padilla, Sabina Berman, Maricela Guerrero, and Elisa Díaz Castelo—challenge traditional divisions that separate human from nonhuman, subject from object, culture from nature. Using science and literature to engage topics in biopolitics, historiography, metaphysics, ethics, and ecological crisis in the age of the Anthropocene, works of science fusion offer fresh perspectives to address present-day sociocultural and environmental issues.

BRIAN T. CHANDLER is a professor of Spanish at the University of North Carolina Wilmington. His work has been published in edited volumes and journals such as *Romance Quarterly*, *Latin American Literary Review*, *Hispania*, and *Chasqui*.

“*Science Fusion*, a criticism of the Enlightenment colonial notion that separates science and the humanities, begins with an engaging study of people passing through the science tunnel in the La Raza metro station in Mexico City. As Chandler draws on ecocriticism, science fiction, and the history of science in Mexico, his dynamic work shows that our experience of the world is an interconnected one, made up of matter, and how we interpret it.”

—Rebecca Janzen, author of *Unlawful Violence: Mexican Law and Cultural Production*

“Brian Chandler expertly navigates four decades of literary production to show how Mexican authors have reflected on the interconnectedness between science and culture. Chandler’s book reinvigorates literature and science as a field in the Latin American context, and it is a must-read for anyone interested in the entanglements between the sciences and the humanities.”

—Oscar A. Pérez, author of *Medicine, Power, and the Authoritarian Regime in Hispanic Literature*

“In this tightly argued book, Brian Chandler assesses contemporary Mexican literature that draws from, and challenges, scientific theories. Chandler counters the tendency to consider literary engagements with science solely through the lens of science fiction, demonstrating instead how diverse forms of literary ‘science fusion’ problematize the purported human/nonhuman divide.”

—Carolyn Fornoff, author of *Subjunctive Aesthetics: Mexican Cultural Production in the Era of Climate Change*

“This engagingly written and meticulously researched study of science in contemporary Mexican literature answers and asks many questions about history, the more-than-human world, automation, extractionism, and other key issues in Mexico today. Chandler’s study opens new lines of inquiry into the world of some of the most relevant writers in recent Mexican poetry (Alberto Blanco), drama (Sabina Berman), and fiction (the Crack) and introduces us to the work of some younger writers as well.”

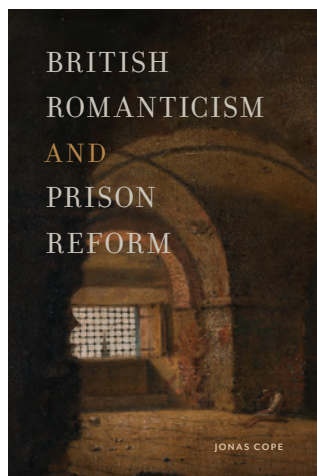
—Ronald J. Friis, author of *White Light: The Poetry of Alberto Blanco* (Bucknell University Press)

British Romanticism and Prison Reform

JONAS COPE

In eighteenth-century Britain, criminals were routinely whipped, branded, hanged, or transported to America. Only in the last quarter of the century—with the War of American Independence and legal and sociopolitical challenges to capital punishment—did the criminal justice system change, resulting in the reformed prison, or penitentiary, meant to educate, rehabilitate, and spiritualize even hardened felons. This volume is the first to explore the relationship between historical penal reform and Romantic-era literary texts by luminaries such as Godwin, Keats, Byron, and Jane Austen. The works examined here treat incarceration as ambiguous: prison walls oppress and reinforce the arbitrary power of legal structures but can also heighten meditation, intensify the imagination, and awaken the conscience. Jonas Cope skillfully traces the important ideological work these texts attempt: to reconcile a culture devoted to freedom with the birth of the modern prison system that presents punishment as a form of rehabilitation.

JONAS COPE is an associate professor of English at California State University, Sacramento. He is the author of *The Dissolution of Character in Late Romanticism, 1820–1839*.



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**Transits: Literature, Thought & Culture,
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Literary Studies • Cultural Studies •
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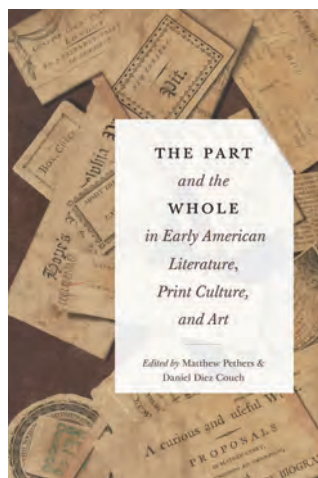
The Part and the Whole in Early American Literature, Print Culture, and Art

EDITED BY MATTHEW PETHERS AND
DANIEL DIEZ COUCH

The essays in this pathbreaking collection consider the significance of varied early American fragmentary genres and practices—from diaries and poetry, to almanacs and commonplace books, to sermons and lists, to Indigenous ruins and other material shards and fragments—often overlooked by critics in a scholarly privileging of the “whole.” Contributors from literary studies, book history, and visual culture discuss a host of canonical and noncanonical figures, from Edward Taylor and Washington Irving to Mary Rowlandson and Sarah Kemble Knight, offering insight into the many intellectual, ideological, and material variations of “form” that populated the early American cultural landscape. As these essays reveal, the casting of the fragmentary as aesthetically eccentric or incomplete was a way of reckoning with concerns about the related fragmentation of nation, society, and self. For a contemporary audience, they offer new ways to think about the inevitable gaps and absences in our cultural and historical archive.

MATTHEW PETHERS is an associate professor of American intellectual and cultural history at the University of Nottingham in the UK. He is the editor of *The Edinburgh Companion to Nineteenth-Century American Letters and Letter-Writing* and is currently coediting volume two of *The Collected Writings of Charles Brockden Brown* (Bucknell University Press).

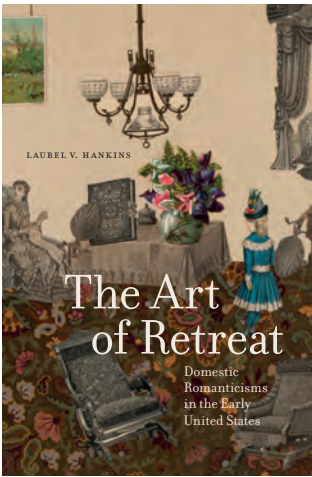
DANIEL DIEZ COUCH is an associate professor of English at the United States Air Force Academy in Colorado, where he teaches eighteenth- and nineteenth-century American literature. He is the author of *American Fragments: The Political Aesthetic of Unfinished Forms in the Early Republic*.



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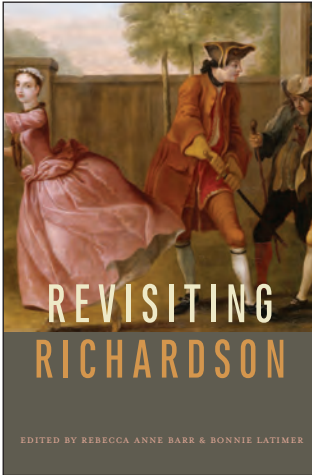
The Art of Retreat

Domestic Romanticisms in the Early United States

LAUREL V. HANKINS

The political and cultural fantasy of home as a retreat from the pressures of the world first emerged in the United States alongside two major nineteenth-century literary movements: Romanticism and domestic fiction. Depending on accepted gendered narratives from this period, *The Art of Retreat* posits that these movements originated from a domestic culture already in transition, in which home was frequently a more complicated site of self-interested pleasure, coerced labor, creole social reproduction, homosocial intimacy, bachelor whimsy, petty tyranny, racial abuse, and transgender capacity. The early national periodicals, sketches, and novels examined here lend themselves to this interpretation. Hankins argues that the literary tradition emerging from these decades—one that aligned creative genius with domestic retreat—reminds us that a politics that appeals to private feeling must reckon with new interpretations of labor, kinship, and reform in exchange for the promise of consensual citizenship.

LAUREL V. HANKINS is an associate professor in the Department of English and Communication at the University of Massachusetts Dartmouth, where she teaches courses on literary theory and early and nineteenth-century American literature.



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Revisiting Richardson

EDITED BY REBECCA ANNE BARR AND
 BONNIE LATIMER

The preoccupations of eighteenth-century novelist Samuel Richardson—the inequities of gender and sexuality; race and white femininity; masculinity, sadism, and control; religion and selfhood; authorship and artistic form—continue to resonate with contemporary readers. This fresh collection reconsiders his oeuvre, expanding and significantly updating critical debate on its meaning and importance. In these lively and engaging essays, contributors examine historically overlooked works, provide new readings of his best-known novels *Pamela* and *Clarissa*, and stake a serious claim for the importance of his final novel, *Sir Charles Grandison*. Diverse, inventive, and provocative, these essays demonstrate the complexity, relevance, and surprising legacies of Richardson's novels and characters—finding traces in post-conceptual poetry, detective fiction, and in the fantasies of historical romance. *Revisiting Richardson* reflects on a decade of scholarship while delivering innovative perspectives on an author whose work continues to be indispensable for understanding the history of the novel.

REBECCA ANNE BARR is an associate professor in the Faculty of English at the University of Cambridge in the UK. She has published widely on gender, sexual violence, and the novel and is coeditor of *Bellies, Bowels, and Entrails in the Eighteenth Century* and *Ireland and Masculinities in History*.

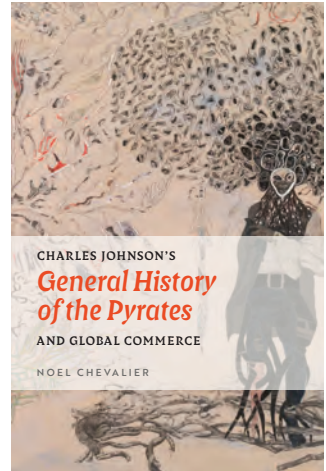
BONNIE LATIMER is a professor of Restoration and eighteenth-century literature at the University of Southampton in the UK, where she is also the associate dean for education in the Faculty of Arts and Humanities. She has published on Richardson and various other eighteenth-century topics.

Charles Johnson's *General History of the Pyrates* and Global Commerce

NOEL CHEVALIER

Charles Johnson's *General History of the Pyrates*, first published in 1724, is a major source for our understanding of piracy at the end of the so-called Golden Age of Pirates (1680–1730), and is also a fascinating text in its own right. This first comprehensive study of *General History* reads this multifaceted volume within the context of commerce, colonialism, slavery, and law in the 1720s, suggesting that pirates—both fictional and historical—became symbolic of the anxieties surrounding global trade in this period. It argues that *General History* presents pirates, on one hand, as monsters, “the enemy of all humanity,” fearful figures capable of destroying all commerce. At the same time, successful pirates, like successful merchants, were rapacious, crafty, opportunistic, and, when necessary, ruthless: all qualities of great men. *General History* therefore suggests that pirates, like global merchants, were two sides of the same blood-spattered coin, circulating in the morally ambiguous world of global commerce.

NOEL CHEVALIER teaches English at Luther College, University of Regina, in Saskatchewan, Canada. He is the editor of an edition of *The Clandestine Marriage* by David Garrick and George Colman; coeditor, with Min Wild, of *Reading Christopher Smart in the Twenty-First Century* (Bucknell University Press); and author of several articles on pirates and pirate literature.



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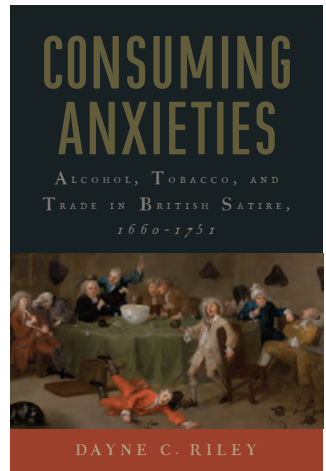
Consuming Anxieties

Alcohol, Tobacco, and Trade in British Satire, 1660–1751

DAYNE C. RILEY

Writers of the late seventeenth and early eighteenth centuries—a period of vast economic change—recognized that the global trade in alcohol and tobacco promised a brighter financial future for England, even as overindulgence at home posed serious moral pitfalls. This engaging and original study explores how literary satirists represented these consumables—and related anxieties about the changing nature of Britishness—in their work. Riley traces the satirical treatment of wine, beer, ale, gin, pipe tobacco, and snuff from the beginning of Charles II's reign, through the boom in tobacco's popularity, to the end of the Gin Craze in libertine poems and plays, anonymous verse, ballad operas, and the satire of canonical writers such as Gay, Pope, and Swift. Focusing on social concerns about class, race, and gender, *Consuming Anxieties* examines how satirists championed Britain's economic strength on the world stage while critiquing the effects of consumable luxuries on the British body and consciousness.

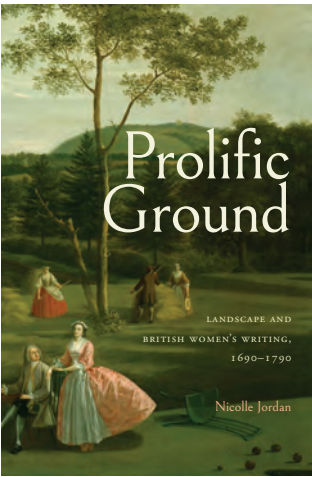
DAYNE C. RILEY is the assistant director of the Oklahoma Center for the Humanities at the University of Tulsa.



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Literary Studies • Cultural Studies • Women's
Studies • Eighteenth-Century Studies

Prolific Ground

Landscape and British Women's Writing, 1690–1790

NICOLLE JORDAN

Land ownership—and engagement with land more generally—constituted a crucial dimension of female independence in eighteenth-century Britain. Because political citizenship was restricted to male property owners, women could not wield political power in the way propertied men did. Given its foundational sociopolitical function, land necessarily generated copious writing that vested it with considerable aesthetic and economic value. This book, then, situates these issues in relation to the historical transformation of landscape under emergent capitalism. The female writers featured herein—including Jane Barker, Anne Finch, Sarah Scott, and Elizabeth Montagu—participated in this transformation by celebrating female estate stewardship and evaluating the estate stewardship of men. By asserting their authority in such matters, these writers acquired a degree of independence and self-determination that otherwise proved elusive.

NICOLLE JORDAN is an associate professor of English at the University of Southern Mississippi in Hattiesburg, where she has also served as director of women's and gender studies.



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Literary Criticism • Animal Studies

Romantic Beasts

Pervasion, Eccentricity, Exhibition

EDITED BY MICHAEL DEMSON AND
CHRISTOPHER R. CLASON

The essays in *Romantic Beasts* examine the relationship between humanity and animality as it is expressed in literature, theater, and visual arts, and the legacy of these expressions. At the heart of the project lies both the human suspicion of the human-animal divide, and also the desire to insist upon it. Recent scholarship in post-humanism, post-colonialism, disability studies, and post-modern feminism has affected the critical discourse on this topic in significant directions, as this collection demonstrates. To that end, each of the nine essays opens up new methodological approaches to understanding Romantic representations of human interaction, interdependence, and interrelationships with animals, and conceptualizations of animality and non-human, or not-wholly-human, life.

MICHAEL DEMSON is a professor of English at Sam Houston State University in Huntsville, Texas. He has published widely on Romanticism and radical political culture, most recently a coedited volume, *Law, Equity and Romantic Writing: Seeking Justice in the Age of Revolutions*, and an anthology, *Texas Reporter, Texas Radical: The Writings of Dick J. Reavis*.

CHRISTOPHER R. CLASON is a professor emeritus at Oakland University in Rochester, Michigan. He has published numerous articles and book chapters, and has edited and coedited collections of essays on the medieval epic and Romantic narrative literature, animal literature, Romantic automata, and most recently a coedited volume, *Alexander von Humboldt: Perceiving the World*.

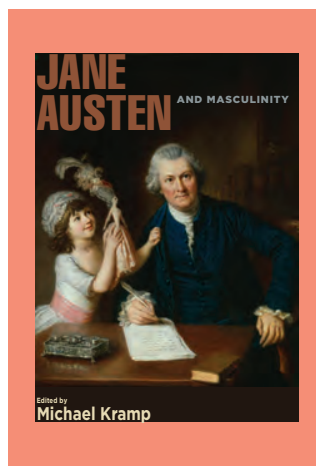
New in Paperback

Jane Austen and Masculinity

EDITED BY MICHAEL KRAMP

This wide-ranging collection of contemporary scholarship is the first to consider representations of men and masculinity in the work and adaptations of Jane Austen. Established and emerging Austen scholars from around the world discuss critical issues raised by her fictional treatment of masculinity, such as evolving social expectations, brothers and fathers, male lovers, soldiers and the military, queer and alternative sexualities, violence, and male devotees of Austen. Encompassing the novels, juvenilia, and popular adaptations of her work, *Jane Austen and Masculinity* makes an important intervention, building on established scholarship in masculinity studies and inviting further research on gender and sexuality within Austen's corpus.

MICHAEL KRAMP is a professor of English at Lehigh University in Bethlehem, Pennsylvania. He is the author of *Patriarchy's Creative Resilience: Late-Victorian Speculative Fiction and Disciplining Love: Austen and the Modern Man* and the editor of *Jane Austen and Critical Theory*.



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“*Jane Austen and Masculinity* offers us new ways to understand the deep significance and complex meanings of Austen’s men. We’ve spent so much energy assessing Mr. Darcy’s hot-or-not-ness that we’ve rarely sought to understand how he fits into a more extensive consideration of Austenian manhood. This book’s essays consider a wide range of subjects, from heroes and fathers, to whiners and melancholics, to duels and music. Its contents draw us into historical and contemporary debates about Austen, gender, and masculinity. Editor Michael Kramp has given us a timely, compelling book on a surprisingly neglected subject.”

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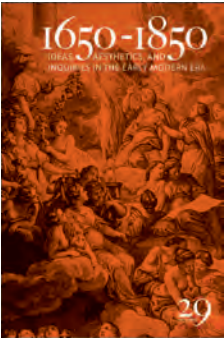
—*European Romantic Review*

“The essays brought together here provide a suitably kaleidoscopic view of maleness, both in Austen’s own works and in the reformulations and extensions of those works critically, cinematically, and fictionally. . . . As a whole . . . this book provides thoughtful variety in its views of men and masculinity associated with Austen’s novels, all the richer for its broader considerations of contexts and aftereffects of Austen’s men.”

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“*Jane Austen and Masculinity* is a welcome addition to the significant body of work on Austen and gender.”

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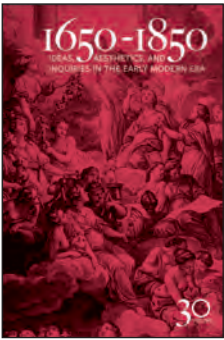
1650–1850

Ideas, Aesthetics, and Inquiries in the Early Modern Era (Volumes 29 & 30)

EDITED BY KEVIN L. COPE

BOOK REVIEW EDITOR: SAMARA ANNE CAHILL

Exploratory, investigative, and energetically analytical, *1650–1850* covers the full expanse of long eighteenth-century thought, writing, and art while delivering abundant revelatory detail. Essays on well-known cultural figures combine with studies of emerging topics to unveil a vivid rendering of a dynamic period, simultaneously committed to singular genius and universal improvement. Topics in Volume 29 include Samuel Johnson's notions about the education of women and a refreshing account of Sir Joseph Banks's globetrotting. A guest-edited, illustration-rich, interdisciplinary special feature explores the cultural implications of water.



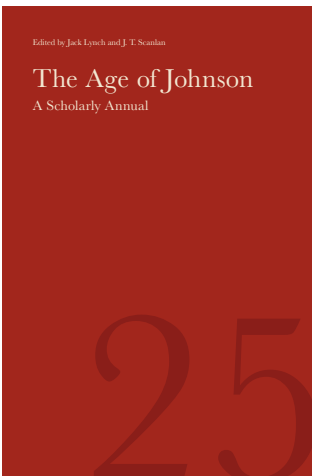
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Literary Studies • Eighteenth-Century Studies

The contributors to volume 30 join with Enlightenment thinkers in pulling, pushing, and stretching the elastic boundaries of human experience. Essays on comical apocalypticism, the evolution of satire, and the Asian periphery of English literature open a volume that offers two special features: the first probes the undiscovered world of last wills and testaments, while the second explores the soaring world of eighteenth-century birds. As always, *1650–1850* culminates in a bevy of book reviews critiquing the latest scholarship on long-established specialties, unusual subjects, and broad reevaluations of the period.

KEVIN L. COPE is the Adams Professor of English Literature at Louisiana State University in Baton Rouge.

SAMARA ANNE CAHILL taught literature, rhetoric, and grant writing at Blinn College, Nanyang Technological University, and the University of Notre Dame before joining The University of North Texas in Denton as a grant manager.



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Literary Studies • Eighteenth-Century Studies
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The Age of Johnson

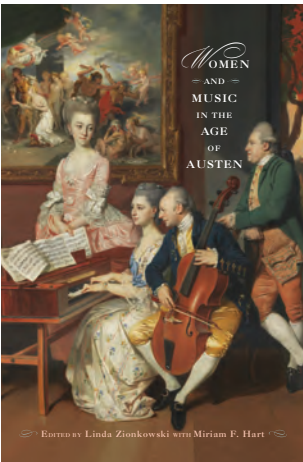
A Scholarly Annual (Volume 25)

EDITED BY JACK LYNCH AND J. T. SCANLAN

For more than twenty years, *The Age of Johnson* has aspired to present to a wide readership a body of influential Johnsonian scholarship “in the broadest sense,” as founder Paul J. Korshin put it. In keeping with this sentiment, Volume 25 contains cant-free scholarly articles and essays written by both leaders in the field and emerging scholars, among them a London barrister and a medical school professor. Featuring lively and penetrating work on Johnson's medical conditions, his edition of Shakespeare, his books in the Hyde Collection at Harvard, and his relation to American writers, as well as fresh work on Boswell's travel writing and his curious afterlife in mid-twentieth-century Chicago, Volume 25 makes a substantial contribution to our understanding of Johnson and his world. Also included are learned and stimulating book reviews on the state of English studies, on Edmund Burke, on Jane Austen, and more.

JACK LYNCH is a distinguished professor of English at Rutgers University–Newark in New Jersey and the author or editor of more than twenty books.

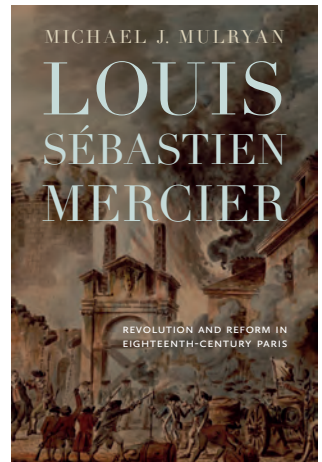
J. T. SCANLAN is a professor of English at Providence College in Rhode Island and has written extensively on various aspects of the eighteenth century, including many essays and articles on Samuel Johnson.



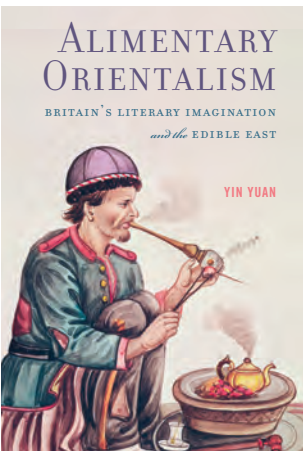
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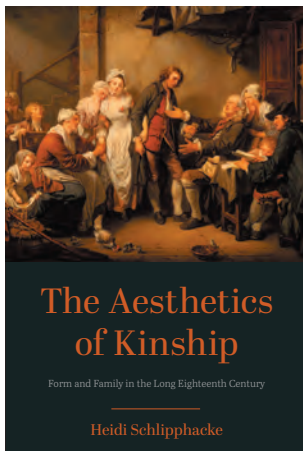
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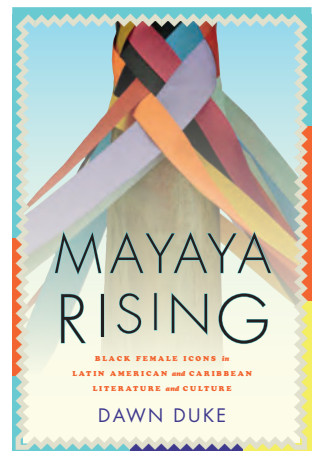
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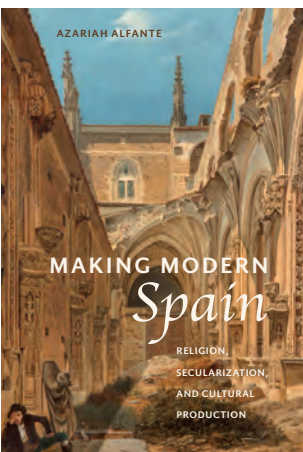
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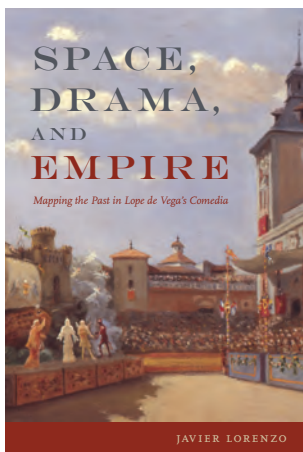
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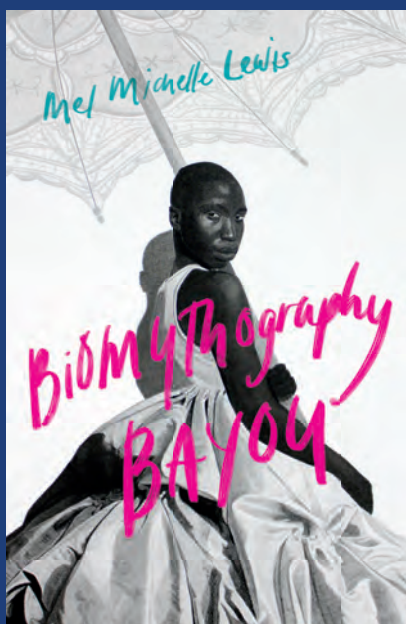
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