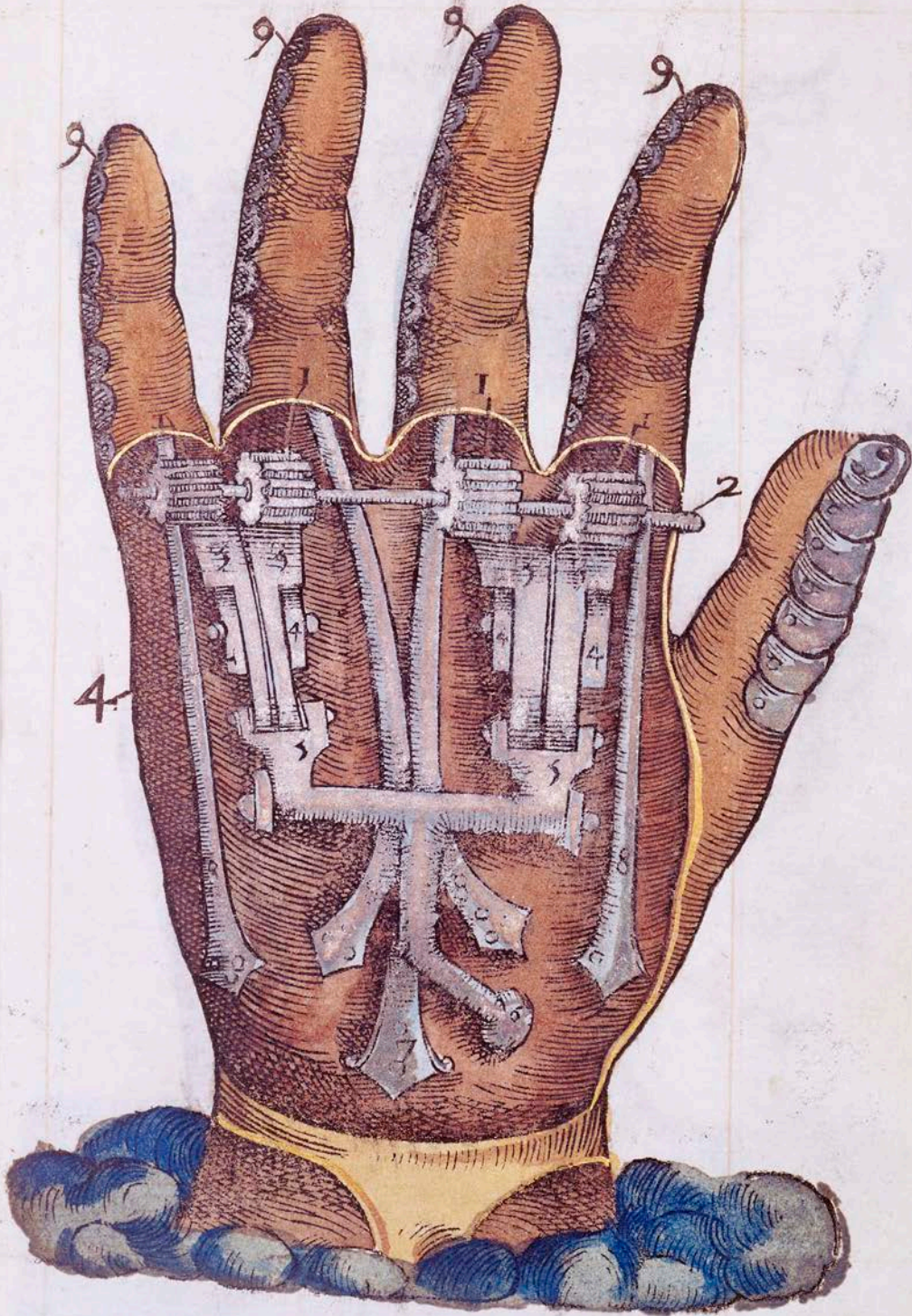


# Bucknell University Press

2020



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## Welcome to the 2020 Bucknell University Press Catalog

Founded in 1968, and with more than 1,200 titles in print, Bucknell University Press is internationally distinguished for its lists in Latin American, Iberian, Irish, and 18th-century literary and cultural studies. We collaborate to publish books with the Goethe Society of North America, the Eighteenth-Century Scottish Studies Society, and Bucknell's Griot Institute for the Study of Black Lives & Cultures. With newer lists in French and francophone theater and literary nonfiction, we continue to broaden and deepen our offerings for scholars, students, and interested general readers. Bucknell University Press is a proud member of the Association of University Presses, and partners with Rutgers University Press to produce and distribute our books worldwide.

In this catalog you'll find myriad offerings for curious minds, among them an elegant and accessible new translation of Goethe's *Faust*; a volume of extraordinary and intimate conversations with Mikhail Bakhtin, made widely available for the first time in English (*The Duvakin Interviews, 1973*); an intersectional study of disability and sexuality in 18th-century fiction in Jason Farr's *Novel Bodies*; pioneering Afro-Francophone writer Frieda Ekotto's provocative prose in translation (*Don't Whisper Too Much* and *Portrait of a Young Artiste from Bona Mbella*); and two moving literary memoirs, A. W. Barnes' *The Dark Eclipse*, and Suzanne Farrell Smith's *The Memory Sessions*.

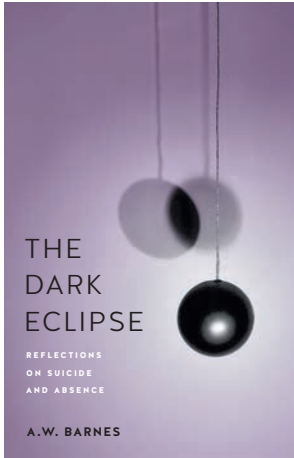
As we look back at more than fifty years of successful publishing and ahead to our next half-century, we hope you'll follow our progress, and that you will support the work of university presses nationwide by requesting, recommending, purchasing, and giving the books we publish.

—Suzanne E. Guidod, Director

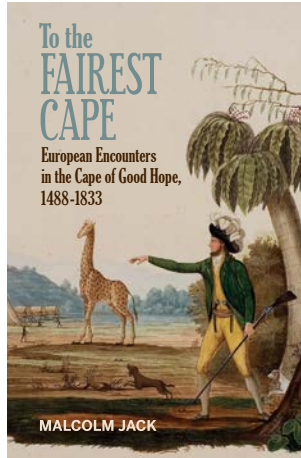
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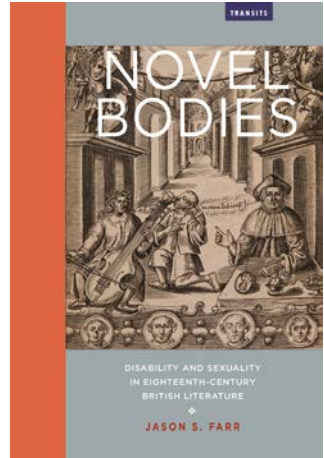
Bucknell University Campus, circa 1907.  
Artist: Richard Rummell.



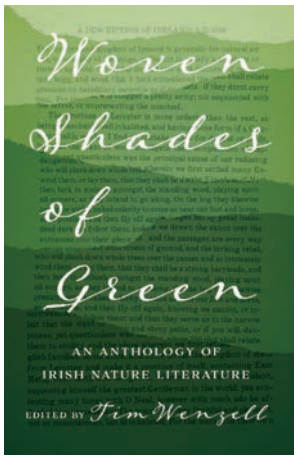
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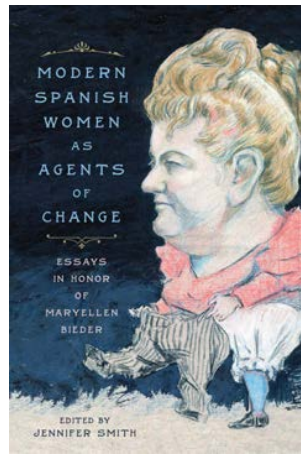
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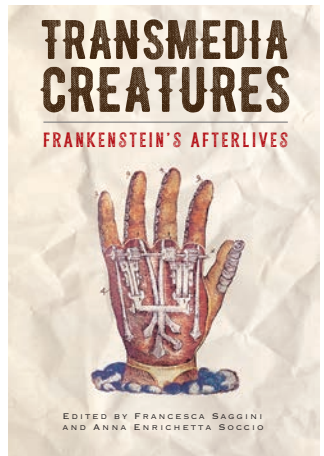
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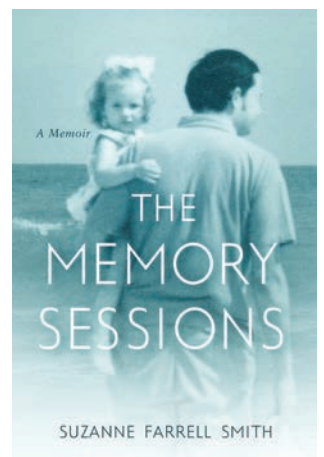
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## Don't Whisper Too Much and Portrait of a Young Artiste from Bona Mbella

FRIEDA EKOTTO

TRANSLATED BY CORINE TACHTIRIS

"The translation of Frieda Ekotto's works represents generic, formal, and topical innovations that make this project certain to be a notable English-language publication in its own right, as well as a landmark addition to the canon of Afro-Francophone literature in translation."

—Carmen R. Gillespie, Griot Institute for the Study of Black Lives and Cultures, Bucknell University

"Defying the norms of sexuality, culture, and narrative form, Frieda Ekotto brings to her readers a unique vision of queer African life and love. These beautifully rendered translations of Ekotto's poetic prose are long overdue. A major event!"

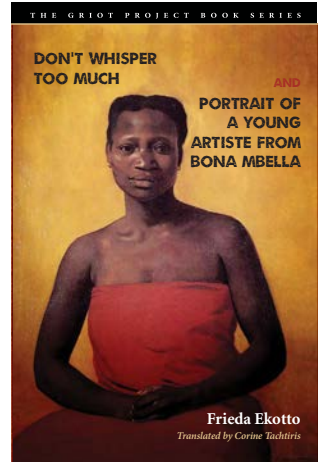
—Lynne Huffer, Emory University

"No other literary imaginings of same-sex eroticism have dared to do what Ekotto accomplishes in her novel (*Don't Whisper Too Much*). Ekotto accomplishes a similar feat with *Bona Mbella*. These English translations are a welcome contribution to a deeper understanding of female (homo)sexuality in Africa and any literature and cultural courses on sexuality will benefit from them."

—Naminata Diabate, Cornell University

FRIEDA EKOTTO is chair of the department of Afroamerican and African studies and professor of comparative literature at the University of Michigan. She is the author of *What Color is Black? Race and Sex across the French Atlantic*.

CORINE TACHTIRIS translates literature primarily by contemporary women authors from Africa, the Caribbean, and the Czech Republic. She teaches world literature and translation theory and practice.



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April 2019

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## African American Arts

### Activism, Aesthetics, and Futurity

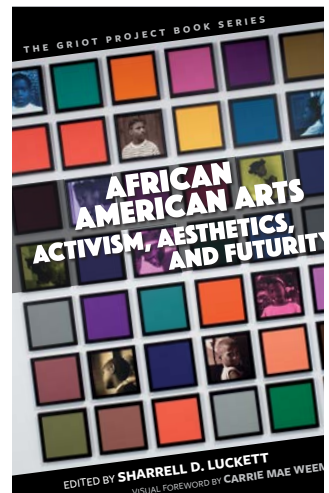
EDITED BY SHARRELL D. LUCKETT

VISUAL FOREWORD BY CARRIE MAE WEEMS

Signaling such recent activist and aesthetic concepts in the work of Kara Walker, Childish Gambino, BLM, Janelle Monáe, and Kendrick Lamar, and marking the exit of the Obama Administration and the opening of the National Museum of African American History and Culture, this anthology explores the role of African American arts in shaping the future, and further informing new directions we might take in honoring and protecting the success of African Americans in the U.S. The essays in *African American Arts: Activism, Aesthetics, and Futurity* engage readers in critical conversations by activists, scholars, and artists reflecting on national and transnational legacies of African American activism as an element of artistic practice, particularly as they concern artistic expression and race relations, and the intersections of creative processes with economic, sociological, and psychological inequalities.

Contributors include Carrie Mae Weems, Carmen Gillespie, Rikki Byrd, Amber Lauren Johnson, Doria E. Charlson, Florencia V. Cornet, Daniel McNeil, Lucy Caplan, Genevieve Hyacinthe, Sammantha McCalla, Nettrice R. Gaskins, Abby Dobson, J. Michael Kinsey, Shondrika Moss-Bouldin, Julie B. Johnson, Sharrell D. Luckett, Jasmine Eileen Coles, Tawnya Pettiford-Wates, Rickerby Hinds.

SHARRELL D. LUCKETT is director of the Helen Weinberger Center for Drama and Playwriting and an assistant professor of drama and performance studies at the University of Cincinnati.



344 pp 15 color and 1 b/w image 7 x 10

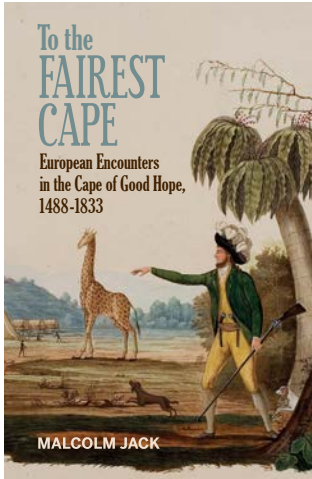
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The Griot Project Book Series

African American Studies • Art • Cultural Studies



270 pp 26 color illus. 6 x 9  
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 October 2018  
 History • African Studies • Travel Literature

## To the Fairest Cape

### European Encounters in the Cape of Good Hope, 1488-1833

MALCOLM JACK

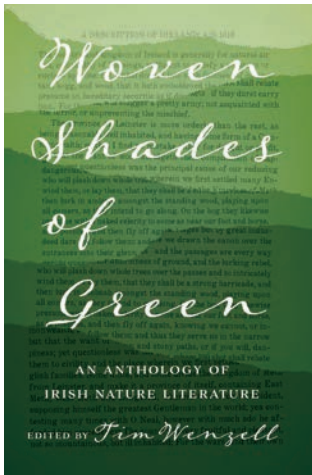
“Anyone interested in travelers’ accounts will want to read Malcolm Jack’s lively and well-researched discussion of how visitors, from the Portuguese in the late fifteenth century to Lady Herschel in the 1830s, viewed the Cape and its people. Along with the sometimes colourful accounts the travelers gave of what they saw as the exotic landscape, fauna and flora of the Cape, Malcolm Jack focuses on their perceptions of the indigenous Khoisan, perceptions that helped shape the way the early colonial society developed.”

—Chris Saunders, professor of history emeritus, University of Cape Town

“Malcolm Jack identifies three broad themes in the history of travel literature to the Cape: the Adamastor myth invented by the Portuguese epic poet de Camoëns; the myth of *Paradise Lost* and of the Noble Savage (a preoccupation of French writers); and the Arcadian image created by British colonial diarists transported by the beauty of the unfamiliar land. To guide the reader, Malcolm Jack has chosen a select number of these adventurous authors. He charts their experiences and records their anecdotes and insights—subjective insights seldom to be found in the pages of conventional history books.”

—Jeremy Lawrence, PEN South Africa

MALCOLM JACK is an author, critic, and university lecturer. His books include *Corruption & Progress: the Eighteenth-Century Debate*; *William Beckford: An English Fidalgo*; *Sintra: A Glorious Eden*; and *Lisbon: City of the Sea*. Brought up in Hong Kong, he had a career in the British Parliament and also writes and advises on constitutional matters.



386 pp 6 x 9  
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 August 2019  
 Literary Studies • Cultural Studies  
 Irish Literature • Nature Writing

## Woven Shades of Green

### An Anthology of Irish Nature Literature

EDITED BY TIM WENZELL

“For all those who are interested in the intersectional concerns that arise from Irish literature’s evocations of the environment, Tim Wenzell’s timely anthology will prove to be especially invaluable. The book brings into sharp focus the unique ways in which Irish history merges with national and geopolitical ecologies, and how geographical questions are always conflated with geological ones.”

—Dr. Malcolm Sen, University of Massachusetts, Amherst

*Woven Shades of Green: An Anthology of Irish Nature Literature* is an annotated selection of literature by authors who focus on the natural world and the beauty of Ireland. It begins with the Irish monks and their largely anonymous nature poetry. A section follows devoted to the changing Irish landscape, through both deforestation and famine, including the nature poetry of William Allingham and James Clarence Mangan, essays from Thomas Gainford and William Thackeray, and novel excerpts from William Carleton and Emily Lawless. The anthology then turns to the nature literature of the Irish Literary Revival, including Yeats and Synge, and an excerpt from George Moore’s novel *The Lake*. Part IV shifts to modern Irish nature poetry, beginning with Patrick Kavanaugh, and continuing with the poetry of Seamus Heaney, Eavan Boland, and others. Finally, the anthology concludes with a section on various Irish naturalist writers, and the unique prose and philosophical nature writing of John Moriarty.

TIM WENZELL is an associate professor at Virginia Union University in Richmond, VA. He has published widely in all genres, including a novel, short stories, poetry, and ecocritical essays on both Irish and American literature, as well as the book *Emerald Green: An Ecocritical Study of Irish Literature*.

# Reading Homer's Odyssey

KOSTAS MYRSIADES

"Kostas Myrsiades' remarkably accessible and lively commentary comes as a great boost to readers who approach the *Odyssey* with great interest but little background in the world of the epic and the techniques of Homer. Myrsiades not only explains the peculiar features of the narrative and content but also offers many helpful interpretive approaches, including some recent controversial suggestions, that have arisen from his decades of teaching this epic. This commentary will be especially helpful in giving high school and college teachers with little formal classical training the information and tools that will make them authoritative in the classroom. A pleasure to read."

—Scott Richardson, St. John's University and the College of St. Benedict

"An eloquently erudite and insightful analysis of one of the world's most famous works of literature from Ancient Greece."

—*Midwest Book Review*

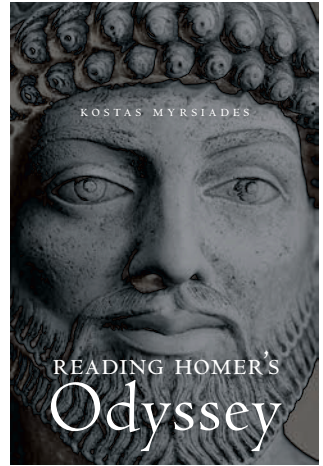
"Recommended."

—*Choice*

"The book is a great pleasure to read....*Reading Homer's Odyssey* is a book that does exactly what it promises: it helps its reader to read (and understand) the *Odyssey*. It will appeal to a broad readership as well as to scholars and students of Classics and other fields, and it may also be suggested as accompanying reading in Classical Civilization classes or similar courses."

—*Bryn Mawr Classical Review*

DR. KOSTAS MYRSIADES, a professor emeritus of comparative and Greek literature, is a distinguished translator and Neohellenist and the recipient of the Gold Medallion (1995) from the Hellenic Society of Translators of Literature (Athens, Greece). His work in Greek letters is demonstrated in 20 books, many articles, and invited lectures.



364 pp 6 x 9

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April 2019

Literary Studies • Classics

# Mikhail Bakhtin

## The Duvakin Interviews, 1973

EDITED BY SLAV N. GRATCHEV AND  
MARGARITA MARINOVA

TRANSLATED BY MARGARITA MARINOVA

"Bakhtin was never interested in writing his memoirs, nor in making out of himself a work of art. Or even a good story. In his view, we have great novels for that. But Viktor Duvakin, who shared Bakhtin's deep love of poetry, found just the right tone and timing to put his subject at ease. The result, in this full and fluent rendering of the taped sessions, is as close as we can come to the master's nimble, irreverent, freely-roaming voice."

—Caryl Emerson, Princeton University

"An invaluable resource for anyone interested in Bakhtin and his historical-cultural context, as well as anyone with an interest in the culture and cultural politics of the Soviet Union."

—Ken Hirschkop, University of Waterloo

"This book is an extraordinary contribution to cultural and intellectual history."

—Galim Tihanov, Queen Mary University of London

DR. SLAV N. GRATCHEV is an associate professor of Spanish at Marshall University in Huntington, West Virginia.

MARGARITA MARINOVA is an associate professor of English and comparative literature at Christopher Newport University in Newport News, Virginia.



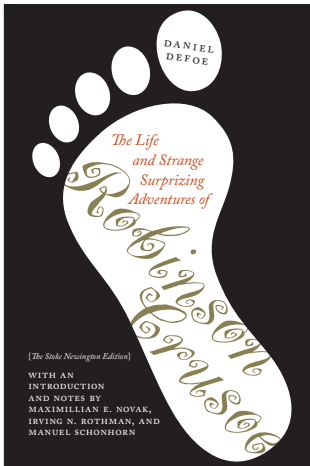
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August 2019

Biography and Memoir • Literary Studies  
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 978-1-68448-082-1 cloth \$120.00SU  
 February 2020

**The Stoke Newington Edition**  
 Literary Studies • 18th-Century Studies

## The Life and Strange Surprising Adventures of Robinson Crusoe

DANIEL DEFOE

EDITED BY MAXIMILLIAN E. NOVAK,

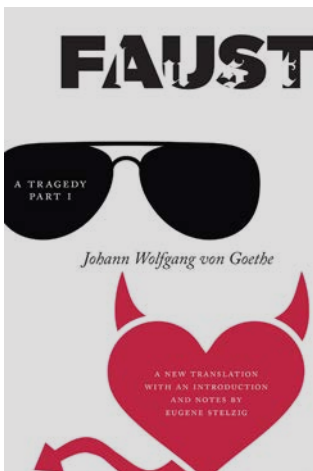
IRVING N. ROTHMAN, AND MANUEL SCHONHORN

*Robinson Crusoe*, an adventure tale that fascinated such thinkers as John-Jacques Rousseau, Karl Marx, Virginia Woolf, and J. M. Coetzee, has been an international bestseller for three hundred years. An adventure tale involving cannibals, pirates, and shipwrecks, it embodies economic, social, political, and philosophical themes that continue to be relevant today. Moreover, the notion of isolation on a deserted island and a fascination with survival continue to be central to countless popular cinema and television programs. This edition of the novel with its introduction, line notes, and full bibliographical notes provides a uniquely scholarly presentation of the novel. There has been no other edition like it.

**MAXIMILLIAN E. NOVAK** is a professor emeritus in the department of English at University of California, Los Angeles.

**IRVING N. ROTHMAN** was a professor of English at the University of Houston in Houston, Texas.

**MANUEL SCHONHORN** has taught at the University of Kansas in Lawrence, Kansas, and SUNY-Binghamton in Binghamton, New York.



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 July 2019

Literary Studies • World Literature • Poetry  
 Drama

## Faust

### A Tragedy, Part I

JOHANN WOLFGANG VON GOETHE

A NEW TRANSLATION, WITH AN INTRODUCTION AND NOTES  
 BY EUGENE STELZIG

“Stelzig’s translation is an excellent and unusually accessible introduction to Goethe’s text for college students. Its dramatic prose with occasional rhyme catches the basic tone of Goethe’s play and loosely follows the lineation of the original. Accurate and clear enough to stand on its own with minimal annotation, lively enough to keep students reading and to read aloud in class, it is a superb choice for world literature courses or for departmental courses in translation.”

—Jane K. Brown, University of Washington

“This exciting new translation of Goethe’s *Faust* brings the text to life for a contemporary audience. Stelzig’s ‘flexible’ approach to poetic translation is eminently successful: the complexity of the text is allowed to emerge without completely sacrificing its poetry. I highly recommend it—especially for the classroom and first-time English readers of *Faust*.”

—Astrida Tantillo, University of Illinois at Chicago

This is the first new translation into English since David Constantine’s in 2005. Stelzig’s new translation renders the text of the play in clear and crisp English for a contemporary undergraduate audience while at the same time maintaining its leading poetic features, including the use of rhyme.

**EUGENE STELZIG** has published some fifty articles in scholarly journals as well as five books. His translation of Schiller’s long poem “The Walk” is in the *European Romantic Poetry* anthology, and he has also published translations of German poetry in *Seneca Review*.

# The Dark Eclipse

## Reflections on Suicide and Absence

A.W. BARNES

“Barnes brilliantly understands the memoirist’s spiritual prerogative—we are able to bring the dead back to life in our prose. We can take the pictures off the wall and make them dance; we can take the facts of dry documents and make them into vivid stories.”

—Susan Cheever, author of *Home Before Dark* and *Note Found in a Bottle: My Life as a Drinker*

“Powerful, often devastating, and proof if proof were needed that personal essays can be immensely intelligent and profoundly moving.”

—Peter Trachtenberg, author of *The Book of Calamities* and *Another Insane Devotion*

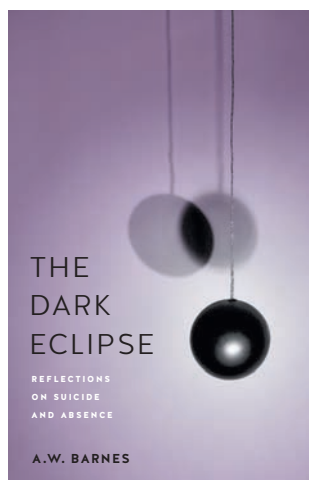
“Hard-won knowledge is the kind that matters most. In *The Dark Eclipse*, Andrew Barnes tracks the reverberations of his brother’s suicide through the long decades of aftermath.”

—Sven Birkerts, author of *Changing the Subject: Art and Attention in the Internet Age*

“The story Barnes weaves in this memoir—a story of suicidal desires and success, of what drives siblings apart and could, at turns, bring them back together—is a lyric noir of family instability, personal revelation, and queer inheritance both genealogical and literary...”

—*Lambda Literary*

A.W. BARNES is the author of *Post-Closet Masculinities in Early Modern England* (Bucknell University Press). His work has appeared in *Broad Street*, *The Away Journal*, *Gertrude Press*, and *Sheepshead Review*.



176 pp 5.5 x 8.5  
978-1-68448-042-5 cloth \$24.95T  
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Memoir • Psychology • LGBTQ Studies

# The Memory Sessions

## A Memoir

SUZANNE FARRELL SMITH

“*The Memory Sessions* is a beautiful, haunting, lyrical memoir that will prompt readers to consider their own memories in new, startling, and important ways. Not only is Suzanne Farrell Smith a masterful storyteller, she is wise and brave, as is this book.”

—Connie May Fowler, author of *Before Women had Wings* and *A Million Fragile Bones*

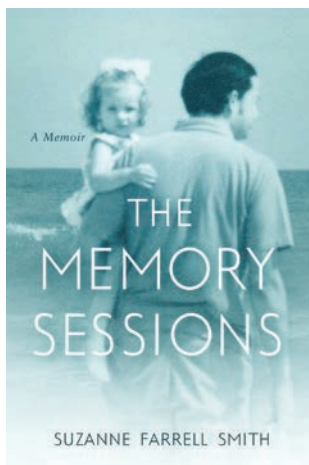
“Suzanne Farrell Smith’s debut memoir triumphs over a seemingly insurmountable challenge: psychological awakening from years of traumatic erasure. ‘I aim for a cloud,’ she explains, trying to center herself, ‘which is nothing, which has no beginning, no history, no end, no form.’ And yet, from her amorphous journeys she miraculously creates the solidity of wisdom. Lovingly researched and exquisitely crafted, her reflections fall upon the reader like dazzling sunshowers from nearly cloudless skies.”

—Sascha Feinstein, author of *Wreckage: My Father’s Legacy of Art & Junk*

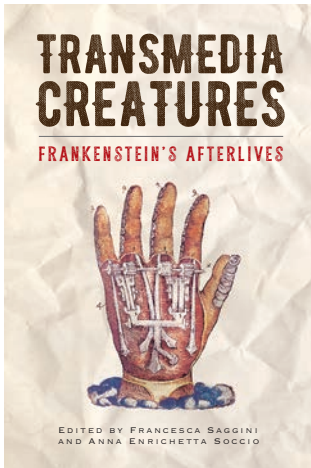
“From its electrifying, heartbreaking opening sentence, Suzanne Farrell Smith’s memoir is a meticulous, brave, beautifully rendered attempt to retrieve a forgotten past. That she achieves a kind of closure, despite overwhelming impediments, is a testament to her will, and to her artistry.”

—Robert Leonard Reid, author of *Because It Is So Beautiful: Unraveling the Mystique of the American West*

SUZANNE FARRELL SMITH’s work explores memory, trauma, education, and parenthood and has been published in numerous literary and scholarly journals. She teaches writing and literacy education courses and lives with her husband and three sons in Connecticut.



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August 2019  
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 978-1-68448-061-6 cloth \$99.95SU  
 October 2018

Literary Studies • Cultural Studies  
 Popular Culture  
 Film and Media Studies

## Transmedia Creatures

### Frankenstein's Afterlives

EDITED BY FRANCESCA SAGGINI AND  
 ANNA ENRICHETTA SOCCIO

“Mary Shelley’s novel has had so many afterlives: the text lives and is constantly reincarnated as an unparalleled text of revision, rewriting, misreading, and overreading in science fiction, film, young adult literature, feminism, biomedical ethics, drama, and many other arenas. The productive analyses here of these transmedia incarnations demonstrate the power of Shelley’s ur-text and offer delightful opportunities to enliven our teaching and understanding of Frankenstein and his afterlives.”

—Audrey Fisch, New Jersey City University

“One rarely encounters scholarly territory upon which Mary Shelley’s peripatetic creature has not already left its mark, but this exceptional collection has managed to uncover new and exciting ground in Frankenstein studies. Saggini and Soccio present original interdisciplinary essays by international scholars that explore Shelley’s novel as it is incarnated through the lens of multiple media and differing modes of production. Erudite and entertaining, this work gives us a fresh and often-startling view of that famous ‘hideous progeny’ as it is reborn in everything from fanfiction and steampunk adaptations to musical compositions and video games.”

—Ghislaine McDayter, Bucknell University

“Recommended.”

—Choice

FRANCESCA SAGGINI is a professor of English literature at the Università della Tuscia (Viterbo).

ANNA ENRICHETTA SOCCIO is a professor of English literature at the Università G. d’Annunzio (Chieti).

## Antigone’s Ghosts



THE LONG LEGACY  
 OF WAR AND GENOCIDE  
 IN FIVE COUNTRIES

MARK A. WOLFGRAM

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 December 2018

History • Cultural Studies  
 Literary Studies • Genocide Studies

## Antigone’s Ghosts

### The Long Legacy of War and Genocide in Five Countries

MARK A. WOLFGRAM

“*Antigone’s Ghosts* is unique and very ambitious in its comparative scope. I know of no other study that attempts to develop a similar model for analysis and comparative framework, and which identifies under what conditions societies engage self-critically with their difficult pasts of war and genocide.”

—Alejandro Baer, University of Minnesota

Sophocles’ play *Antigone* is a starting point for understanding the perpetual problems of human societies, families, and individuals who are caught up in the terrible aftermath of mass violence. What is one to do after the killing has stopped? What can be done to prevent a round of new violence? The tragic and dramatic tension in the play is put in motion by setting an unyielding Antigone against King Creon. As we see through the investigation of how Germany, Japan, Spain, Yugoslavia, and Turkey have dealt with their histories of mass violence and genocide in the twentieth century, the forces represented by Antigone and Creon remain very much part of our world today. Through a comparison of the five countries, their political institutions, and cultural traditions, we begin to appreciate the different pathways that societies have taken when confronting their violent histories.

MARK A. WOLFGRAM is a lecturer in political science at McGill University in Montreal, Québec, Canada. He is the author of *Getting History Right: East and West German Collective Memories of the Holocaust and War* (Bucknell University Press).

# Modern Spanish Women as Agents of Change

## Essays in Honor of Maryellen Bieder

EDITED BY JENNIFER SMITH

“This book is a beautiful tribute to Maryellen Bieder, an important and significant scholar of nineteenth- and twentieth-century Spanish narrative by women. The essays in this book—by scholars and writers of several different generations who are also highly esteemed in the same and other areas—expand and continue Bieder’s research to new horizons.”

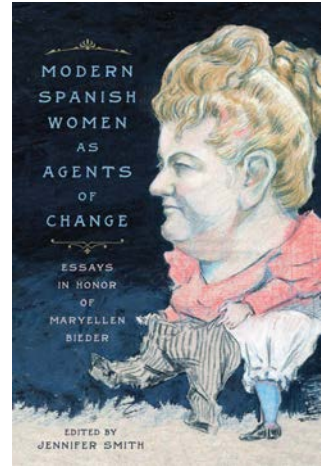
—Sandra J. Schumm, author of *Mother and Myth in Spanish Novels*

“An outstanding work of collaborative scholarship and unreservedly recommended for community Women’s Studies sections, as well as college and university library Literary & Iberian Studies collections.”

—*Midwest Book Review*

This volume brings together cutting-edge research on modern Spanish women as writers, activists, and embodiments of cultural change, and simultaneously honors Maryellen Bieder’s invaluable scholarly contributions to the field. The essays are innovative in their consideration of lesser-known women writers, focus on women as political activists, and use of post-colonialism, queer theory, and spatial theory to examine the period from the Enlightenment until World War II. The contributors study women as agents and representations of social change in a variety of genres, including short stories, novels, plays, personal letters, and journalistic pieces. Canonical authors such as Emilia Pardo Bazán, Leopoldo Alas “Clarín,” and Carmen de Burgos are considered alongside lesser known writers and activists.

JENNIFER SMITH is an associate professor of Spanish and interim chair of the Department of Languages, Cultures, and International Trade at Southern Illinois University Carbondale.



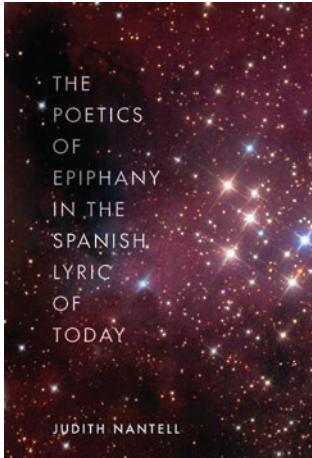
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Literary Studies • Women’s Studies  
Spanish Literature



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Literary Studies • Spanish Literature  
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## The Poetics of Epiphany in the Spanish Lyric of Today

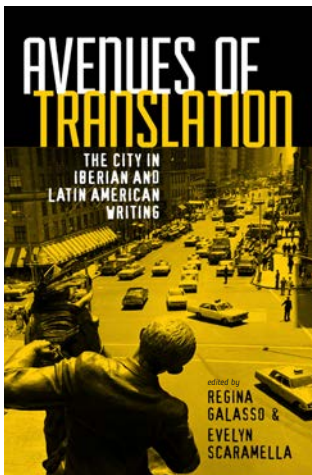
JUDITH NANTELL

“Judith Nantell’s *The Poetics of Epiphany in the Spanish Lyric of Today* is a fantastic addition to scholarship on Spanish contemporary poetry. This is an incredibly original and multifaceted work, and the combination of scholarly analyses with contributions from the authors themselves and their poetry makes this a highly original and perceptive piece of work.”

—Diana Cullell, editor of *Spanish Contemporary Poetry: An Anthology*

Drawing on original contributions of four major voices in the Spanish lyric of today, Judith Nantell investigates the epistemic poetry of Luis Muñoz, Abraham Gragera, Josep M. Rodríguez, and Ada Salas, arguing that, for them, the poem is the fundamental means of exploring the nature of both knowledge and poetry. Writing the first investigative and interpretive monograph to develop the epistemic nature of the poets’ work, Nantell takes a unique approach by engaging the active participation of the poets she studies. The poets have selected their own poems to be included in this non-traditional academic monograph, and have also written previously-unpublished explications and biographical self-portraits to contribute to Nantell’s development of a poetics of epiphany.

JUDITH NANTELL is a professor of Spanish literature at the University of Arizona. She has published *Rafael Alberti’s Poetry of the Thirties: The Poet’s Public Voice*, winner of the 1984 South Atlantic Modern Language Association (SAMLA) Studies Award, and *The Poetry of Francisco Brines: The Deconstructive Effects of Language* (Bucknell University Press).



182 pp 3 images 6 x 9  
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February 2019

Cultural Studies • Literary Studies  
Urban Studies • Latin American Studies

## Avenues of Translation

The City in Iberian and Latin American Writing

EDITED BY REGINA GALASSO AND  
EVELYN SCARAMELLA

“*Avenues of Translation* offers an innovative focus on the literary, theoretical, creative, and metaphorical representations of the city in the Spanish and Latin American contexts. The essays in this volume address a wide variety of geographies, cultures, and literary genres in the Hispanic world, and present a welcome addition to the growing number of studies dedicated to representations of the city.”

—David Richter, Utah State University

“This collection sheds new light on translations that are only possible in cities while also uncovering how Latin American and Iberian influencers have transformed urban spaces by leaving their own cultural and historical marks. Scholars of Iberian, Latin American, and translation studies will gladly add this outstanding collection of essays to their list of must-read books.”

—*Studies in 20th & 21st Century Literature*

“Recommended.”

—*Choice*

REGINA GALASSO is an assistant professor and director of the Translation Center at the University of Massachusetts Amherst. She is the author of *Translating New York: The City’s Languages in Iberian Literatures* and recipient of the 2017 NeMLA Book Award.

EVELYN SCARAMELLA is an assistant professor of Spanish at Manhattan College in the Bronx, New York. Her work has appeared in *Translation Review*, *The Massachusetts Review*, and *Revista Canadiense de Estudios Hispánicos*, among other journals.

## The Art of Time

### Levinas, Ethics, and the Contemporary Peninsular Novel

NINA L. MOLINARO

*"The Art of Time is anchored in thorough mastery of primary and secondary work in Levinas studies, and it displays capacious knowledge of 1990s Spanish literature and culture. This study goes beyond earlier work that brings Levinasian ethical philosophy to bear upon literary criticism...and will be an impetus and aspiration for future work by other scholars."*

—Donald Wehrs, Auburn University

One of the foremost theorists of ethics during the twentieth century, Emmanuel Levinas (1906-1995) radicalized the discipline of philosophy by arguing that "the ethical" is the foundational moment for human subjectivity, and that human subjectivity underlies all of Western philosophy. Levinas's voice is crucial to the resurging global attention to ethics because he grapples with the quintessential problem of alterity or "otherness"—the articulation of, and prior responsibility to, difference in relation to the competing movement toward sameness.

Academics and journalists in Spain and abroad have fastened on an emerging cluster of peninsular writers, provisionally referred to as Generación X. These writers are distinct from their predecessors; they and their literary texts are closely related to the specific socio-political and historical circumstances in Spain and their novels relate stories of more and less proximity, more and less responsibility, and more and less temporality.

NINA L. MOLINARO is an associate professor of Spanish at the University of Colorado Boulder. Most recently, she is the author of *Policing Gender and Alicia Giménez Bartlett's Crime Fiction*, and co-editor, with Nancy Vosburg, of *Spanish and Latin American Women's Crime Fiction in the New Millennium: From Noir to Gris*.



## The Art of Time: Levinas, Ethics, and the Contemporary Peninsular Novel

Nina L. Molinaro

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Philosophy • Literary Studies  
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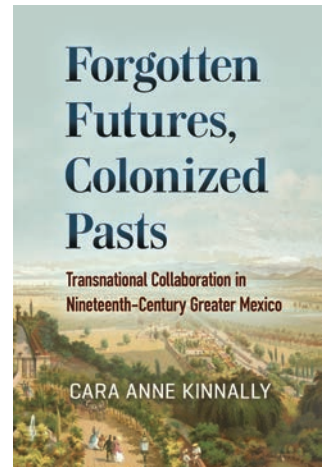
## Forgotten Futures, Colonized Pasts

### Transnational Collaboration in Nineteenth-Century Greater Mexico

CARA ANNE KINNALLY

*Forgotten Futures, Colonized Pasts* traces the existence of a now largely forgotten history of inter-American alliance-making, transnational community formation, and intercultural collaboration between Mexican and Anglo American elites. This communion between elites was often based upon Mexican elites' own acceptance and reestablishment of problematic socioeconomic, cultural, and ethno-racial hierarchies that placed them above other groups—the poor, working class, indigenous, or Afro-Mexicans, for example—within their own larger community of Greater Mexico. Using close readings of literary texts, such as novels, diaries, letters, newspapers, political essays, and travel narratives produced by nineteenth-century writers from throughout Greater Mexico, *Forgotten Futures, Colonized Pasts* brings to light the forgotten imaginings of how elite Mexicans and Mexican Americans defined themselves and their relationship with Spain, Mexico, the United States, and Anglo America in the nineteenth century. These "lost" discourses—long ago written out of official national narratives and discarded as unrealized or impossible avenues for identity and nation formation—reveal the rifts, fractures, violence, and internal colonizations that are a foundational, but little recognized, part of the history and culture of Greater Mexico.

CARA ANNE KINNALLY is an assistant professor of Spanish at Purdue University. She has published articles on U.S. Latino/a and Latin American literary and cultural production in several journals.



## Forgotten Futures, Colonized Pasts

Transnational Collaboration in  
Nineteenth-Century Greater Mexico

CARA ANNE KINNALLY

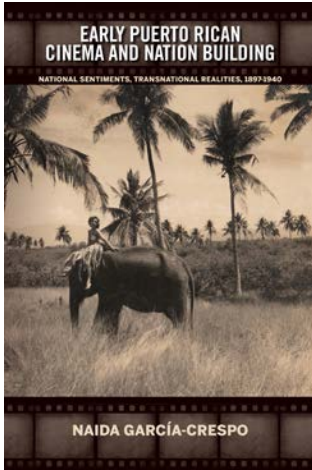
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American Studies • Latin American Studies  
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**Bucknell Studies in Latin American Literature  
 and Theory**

Latin American Studies • Film Studies

## Early Puerto Rican Cinema and Nation Building

National Sentiments, Transnational Realities,  
 1897–1940

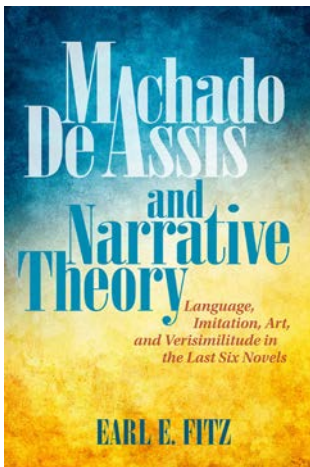
NAIDA GARCÍA-CRESPO

“Well-written and vigorously researched, this book will be of much value to scholars of the history of cinema, Puerto Rican history, sociology, and political science. It sheds new light on important aspects of Puerto Rico’s early transition from a Spanish to a U.S. colony.”

—Margherita Tortora, Yale University

*Early Puerto Rican Cinema and Nation Building* focuses on the processes of Puerto Rican national identity formation as seen through the historical development of cinema on the island between 1897 and 1940. García-Crespo argues that Puerto Rico’s position as a stateless nation allows for a fresh understanding of national cinema based on perceptions of productive cultural contributions rather than on citizenship or state structures. This book aims to contribute to recently expanding discussions of cultural networks by analyzing how Puerto Rican cinema navigates the problems arising from the connection and/or disjunction between nation and state. The author argues that Puerto Rico’s position as a stateless nation puts pressure on traditional conceptions of national cinema, which tend to rely on assumptions of state support or a bounded nation-state.

NAIDA GARCÍA-CRESPO is an assistant professor of English at the U.S. Naval Academy. Her research focuses on the intersection of U.S. and Caribbean film industries and her work has appeared in *Film History*, *CENTRO Journal*, *Jump Cut* and the anthology *La gran pantalla dominicana: Miradas críticas al cine actual*.



222 pp 6 x 9  
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 June 2019

**Bucknell Studies in Latin American Literature  
 and Theory**

Literary Studies • Latin American Studies

## Machado de Assis and Narrative Theory

Language, Art, and Verisimilitude in the Last  
 Six Novels

EARL E. FITZ

“Earl E. Fitz advances the question of language as key to innovation and modernity in the mature works of Machado de Assis. Fitz attributes his departure from realism to a new awareness of the mutability, instability, self-referentiality and inescapable ambiguity of language in relation to meaning. What the novels are really about is not what they seem.”

—K. David Jackson, Yale University

Is Machado de Assis a theoretician of the novel? Earl Fitz’s book is a fascinating response to such a question. In this exciting journey through the writer’s late novels, we learn that Machado didn’t tell us what he was thinking; differently, he showed us the very act of thinking through language. It’s worth reading: Fitz’s passion for Machado is contagious.

—Pedro Meira Monteiro, Arthur W. Marks ’19 Professor of Spanish and Portuguese, Princeton University

“A masterwork of original and seminal scholarship that rescues a critically important Latin American writer from an undeserved obscurity.”

—*Midwest Book Review*

EARL E. FITZ is a professor of Portuguese, Spanish, and comparative literature at Vanderbilt University in Nashville, Tennessee. He teaches classes on Machado de Assis, Clarice Lispector, translation, and comparative approaches to Brazilian, Spanish American, and inter-American literature.

## Intelligent Souls?

### Feminist Orientalism in Eighteenth-Century English Literature

SAMARA ANNE CAHILL

“Samara A. Cahill has produced a comprehensive study of one of the central tropes in the evolution of feminist orientalism, from the turbulent 1690s to the revolutionary 1790s, with detailed analyses drawing on a variety of discourses, both competing and complementary, from an impressive array of genres and texts.”

—Martine W. Brownley, Emory University

“In *Intelligent Souls*, Cahill shows how an especially disturbing aspect of anti-Islamic thought—the false notion that Muslims believe women do not have souls—found purchase not only in eighteenth-century Christian theology, but also in British feminism. Troubling and important, this study is crucial reading for all who wish to understand how racism and religious bigotry informed early assertions of (European, Christian) women’s rights, and thus how the work of assembling more intersectional, inclusive feminisms can proceed.”

—Laura M. Stevens, The University of Tulsa

Offering a new understanding of Islam in eighteenth-century Britain, Cahill explores two overlapping strands of thinking about women and Islam, which produce the phenomenon of “feminist orientalism.” One strand describes seventeenth-century ideas about the nature of the soul used to denigrate religio-political opponents. A second tracks the transference of these ideas to Islam during the Glorious Revolution and the Trinitarian controversy of the 1690s.

SAMARA ANNE CAHILL is an assistant professor of eighteenth-century English literature at Nanyang Technological University in Singapore.



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Literary Studies • Women’s Studies  
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## The Printed Reader

### Gender, Quixotism, and Textual Bodies in Eighteenth-Century Britain

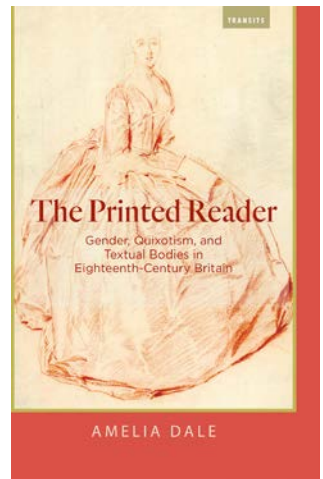
AMELIA DALE

“*Don Quixote’s* influence on eighteenth-century fiction is too pervasive to ignore, and Dale’s *The Printed Reader* makes an important new argument about the nature of quixotic reading. With attention to the gendered implications of reading as an act of imprinting the mind, Dale’s skillful analysis of quixotic novels and the history of printing is both timely and illuminating.”

—Aaron R. Hanlon, Colby College

*The Printed Reader* explores the transformative power of reading in the eighteenth century, and how this was expressed in the fascination with *Don Quixote* and in a proliferation of narratives about quixotic readers, readers who attempt to reproduce and embody their readings. Through intersecting readings of quixotic narratives, including work by Charlotte Lennox, Laurence Sterne, George Colman, Richard Graves, and Elizabeth Hamilton, Dale argues that literature was envisaged as imprinting—most crucially, in gendered terms—the reader’s mind, character, and body. *The Printed Reader* brings together key debates concerning quixotic narratives, print culture, sensibility, empiricism, book history, and the material text, connecting developments in print technology to gendered conceptualizations of quixotism. Tracing the meanings of quixotic readers’ bodies, *The Printed Reader* claims the social and political text that is the quixotic reader is structured by the experiential, affective, and sexual resonances of imprinting and impressions.

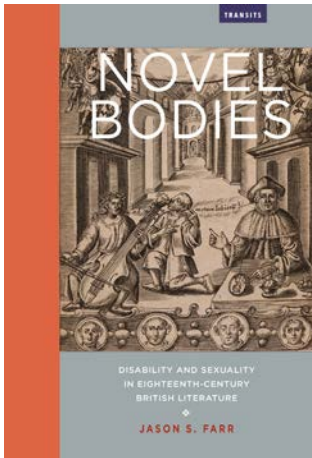
AMELIA DALE is a lecturer in the School of Languages and Literature at SUIBE, Shanghai. Her work on gender and quixotism has been published in edited volumes and journals.



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## Novel Bodies

### Disability and Sexuality in Eighteenth-Century British Literature

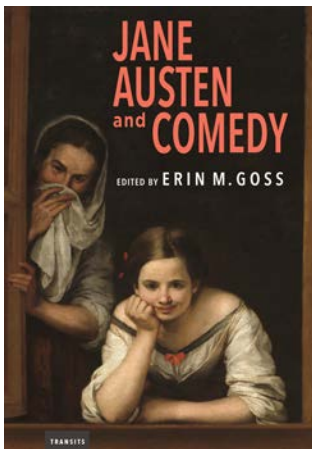
JASON S. FARR

“In this extremely lucid, well-researched, and well argued book, Farr uncovers a vast representational landscape of queer disability in which the heteronormative narratives of eighteenth-century fiction are profoundly imbricated and to which they are indebted.”  
 —Helen Deutsch, UCLA

“A rigorously argued and elegantly written account of how eighteenth-century fiction represented the interrelations of sexuality and disability. As Farr persuasively demonstrates, within the pages of both canonical and noncanonical works, queer disability emerges as a narrative force that troubles our understanding of what it means to be ‘normal’ and ‘able-bodied.’ An important contribution to disability studies, queer studies, and, more generally, the history of the novel.”  
 —Paul Kelleher, Emory University

*Novel Bodies* examines the significant role that disability plays in shaping the British literary history of sexuality. Farr shows that various eighteenth-century novelists represent disability and sexuality in flexible ways to reconfigure the political and social landscapes of eighteenth-century Britain. In his close attention to the fiction of William Bond, Eliza Haywood, Samuel Richardson, Tobias Smollett, Sarah Scott, Maria Edgeworth, and Frances Burney, Farr demonstrates that disabled and queer characters inhabit strict social orders in unconventional ways, opening up new avenues of expression for generations of readers.

JASON S. FARR is an assistant professor of English at Marquette University in Milwaukee, Wisconsin. His articles on eighteenth-century British fiction, disability studies, queer studies, and women writers have appeared in many journals.



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## Jane Austen and Comedy

EDITED BY ERIN M. GOSS

“*Jane Austen and Comedy* represents a long-overdue recognition of the sheer importance of Jane Austen’s humor to critique her own society—and ours. Contributors to Erin M. Goss’s essay collection navigate the tricky terrain of Austen’s laughter, inviting readers to take seriously things not always taken seriously. In their nuanced and often sophisticated readings, they argue that her comedy, far from distracting from political reality or promoting insular nostalgia, signals resistance and even survival, for where tragedy forecloses possibility, comedy asserts a future.”  
 —Jocelyn Harris, author of *Satire, Celebrity, and Politics in Jane Austen*

—Jocelyn Harris, author of *Satire, Celebrity, and Politics in Jane Austen*

“*Jane Austen and Comedy* takes a fresh and capacious approach to its subject. These engaging contributions range from Eric Lindstrom’s reading of Austen as a philosophical humorist to Misty Krueger’s discussion of Austen’s fandom and contemporary ‘mashups.’ Contributions by Erin Goss, Sean Dempsey, Michael Kramp and David Sigler and others bring together the generic history of comedy, elements of Freudian psychoanalysis, and nuanced readings of Austen’s texts to broaden our understanding of what comedy means in Austen and why it matters today.”  
 —Toby Benis, author of *Romantic Diasporas*

—Toby Benis, author of *Romantic Diasporas*

ERIN M. GOSS is an associate professor of English at Clemson University in Clemson, South Carolina, with research interests including Romanticism, eighteenth- and nineteenth-century British women’s writing, and the history of feminist thought. She is the author of *Revealing Bodies: Anatomy, Allegory, and the Grounds of Knowledge in the Long Eighteenth Century* (Bucknell University Press).

## Fire on the Water

### Sailors, Slaves, and Insurrection in Early American Literature, 1789-1886

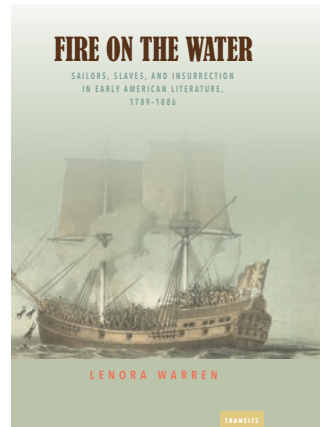
LENORA WARREN

“This book shows Lenora Warren working fluidly across U.S. literary studies, African American studies and the literature of the African diaspora, Atlantic history, oceanic studies, and colonial and Early Republic literature. The book’s topic is superb: the role of black sailors, particularly enslaved or emancipated black sailors, has been woefully understudied (other than the historiographic work of Jeffrey Bolster in *Black Jacks* or the articles of Charles Foy). In locating both revolutionary potential and abolitionist inspiration in the insurrectionary activity of black sailors, Warren provides a fresh, exciting new unit of analysis for scholars and students of American literary history.”

—Hester Blum, Pennsylvania State University and president of the Society of Nineteenth-Century Americanists

Lenora Warren tells a new story about the troubled history of abolition and slave violence by examining representations of shipboard mutiny and insurrection in late eighteenth- and early nineteenth-century Anglo-American and American literature. *Fire on the Water* centers on five black sailors, whose experiences of slavery and insurrection either inspired or found resonance within fiction: Olaudah Equiano, Denmark Vesey, Joseph Cinqué, Madison Washington, and Washington Goode. These stories of sailors, both real and fictional, reveal how the history of mutiny and insurrection is both shaped by, and resistant to, the prevailing abolitionist rhetoric surrounding the efficacy of armed rebellion as a response to slavery.

LENORA WARREN is an assistant professor of English at Colgate University in Madison County, New York.



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African American Studies

## Community and Solitude

### New Essays on Johnson’s Circle

EDITED BY ANTHONY W. LEE

“This volume of essays advances the field not only because it focuses on a new topic but also because of the patient and imaginative analysis in the various essays. The audience here extends beyond Johnsonians because so many other figures of interest are included, from Frances Burney, Burke, Warton, Seward, and Arthur Murphy to Goldsmith and of course Boswell.”

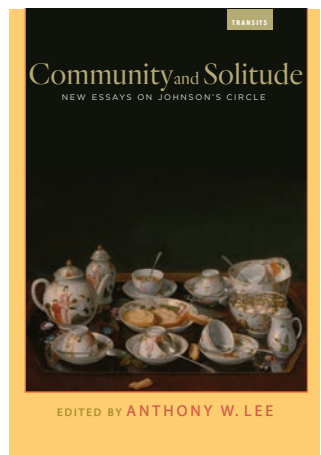
—Steven Lynn, University of South Carolina

“An invaluable, erudite, thoughtful and thought-provoking contribution to the study of Samuel Johnson’s life, philosophy, and literary work.”

—*Midwest Book Review*

*Community and Solitude* is a collection of ten essays that explore relationships between Samuel Johnson and several of his main contemporaries—including James Boswell, Edmund Burke, Frances Burney, Robert Chambers, Oliver Goldsmith, Bennet Langton, Arthur Murphy, Richard Savage, Anna Seward, and Thomas Warton—and analyzes some of the literary productions emanating from the pressures within those relationships. In their detailed and careful examination of particular works situated within complex social and personal contexts, the essays in this volume offer an expansive and illuminating description of Johnson’s world that also engages with larger cultural and aesthetic issues, such as intertextuality, literary celebrity, narrative, the nature of criticism, race, slavery, and sensibility.

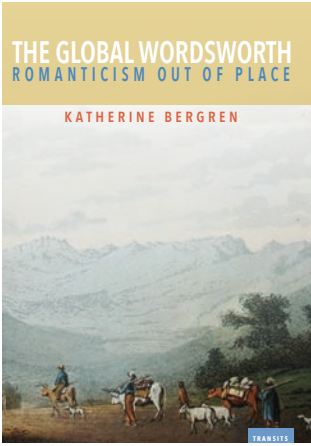
ANTHONY W. LEE is the author of three books and more than thirty essays on Johnson and eighteenth-century literature and culture. Lee has taught at a number of colleges and universities, including the University of Maryland University College, where he also served as director of the English and Humanities Program.



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 Literary Studies • Cultural Studies

## The Global Wordsworth Romanticism Out of Place

KATHERINE BERGREN

“One aspect of Wordsworth’s poetry that has survived generations of revisionary scholarship is its sense of place. Katherine Bergren’s mildly shocking case for Wordsworth’s ‘sense of planet’ operates through patient and innovative readings of three writers ‘repurposing’ Wordsworth’s writings—a repurposing that in its turn reveals an entirely more worldly and global Wordsworth. Meticulously situating these intertextual encounters in the context of discussions of postcoloniality, transatlantic mobility, and ecocritical belonging, *The Global Wordsworth* updates a romantic worldliness we have only just begun to read.”

—Pieter Vermeulen, author of *Romanticism after the Holocaust*

“A model of academic excellence, this literary study of William Wordsworth upon various cultures around the world is an extraordinarily informative and thought-provoking read.”

—*Midwest Book Review*

“Recommended.”

—*Choice*

*The Global Wordsworth* examines Anglophone writers who repurposed William Wordsworth’s poetry. By reading Wordsworth in dialogue with J. M. Coetzee, Lydia Maria Child, and Jamaica Kincaid, Katherine Bergren revitalizes our understanding of Wordsworth’s career and its place in the canon. Always considered the most provincial of the great Romantics, this study argues that Wordsworth’s afterlives in former British colonies reveal a poet whose career came to see and represent the local, the national, and the global not as separate spheres, but as entangled by forces of British imperialism and colonial expansion.

KATHERINE BERGREN is an assistant professor of English at Trinity College in Hartford, Connecticut.



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## Cultivating Peace The Virgilian Georgic in English, 1650-1750

MELISSA SCHOENBERGER

“A significant piece of scholarship that should be of interest both to classicists and to scholars of English poetry in the long eighteenth century. The writing is clear and jargon free, the readings perceptive; we not only get a much richer, more complex sense of how the georgic mode worked than we had before, but we also see it in historical context.”

—Cedric D. Reverand II, University of Wyoming

“Melissa Schoenberger’s important, compelling study provides an innovative re-evaluation of English georgic’s development in the early modern period and its relationship to the laborious art of peace-making. Schoenberger identifies how poets from Marvell to Smart respond to the political aspects of Virgil’s *Georgics*, particularly with regard to the farmer/statesman’s ceaseless toil against disorder and chaos and his failure to secure a stable future.”

—Ian Calvert, University of Bristol

During the decades following the English civil wars, British poets seeking to make sense of lingering political instabilities turned to Virgil’s *Georgics*. This ancient poem betrays deep ambivalences about war, political power, and empire, and such poets as Andrew Marvell, John Dryden, and Anne Finch found in these attitudes valuable ways of responding to the uncertainties of their own time. Composed during a period of brutal conflict in Rome, Virgil’s agricultural poem distrusts easy stability, urging its readers to understand that lasting peace must be sowed, tended, reaped, and replanted, year after year.

MELISSA SCHOENBERGER is an assistant professor of English at the College of the Holy Cross in Worcester, Massachusetts. Her articles have appeared in *Restoration: Studies in English Literary Culture, 1660-1700* and *Translation and Literature*.

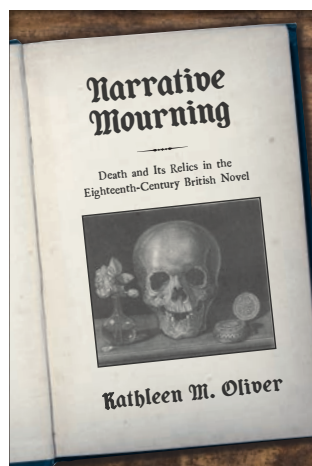
## Narrative Mourning

### Death and Its Relics in the Eighteenth-Century British Novel

KATHLEEN M. OLIVER

*Narrative Mourning* explores death and its relics as they appear within the confines of the eighteenth-century British novel. It argues that the cultural disappearance of the dead/dying body and the introduction of consciousness as humanity's newfound soul found expression in fictional representations of the relic (object) or relict (person). In the six novels examined in this monograph—Samuel Richardson's *Clarissa* and *Sir Charles Grandison*; Sarah Fielding's *David Simple* and *Volume the Last*; Henry Mackenzie's *The Man of Feeling*; and Ann Radcliffe's *The Mysteries of Udolpho*—the appearance of the relic/relict signals narrative mourning and expresses (often obliquely) changing cultural attitudes toward the dead.

KATHLEEN M. OLIVER is the author of *Samuel Richardson, Dress, and Discourse*, and her essays on Daniel Defoe, Sarah Fielding, Samuel Richardson, Frances Sheridan, Charlotte Smith, and William Wycherley have appeared in peer-reviewed journals and scholarly collections. In 2002, she received the Emilie du Châtelet Award for Independent Scholarship, bestowed by the Women's Caucus of the American Society for Eighteenth-Century Studies.



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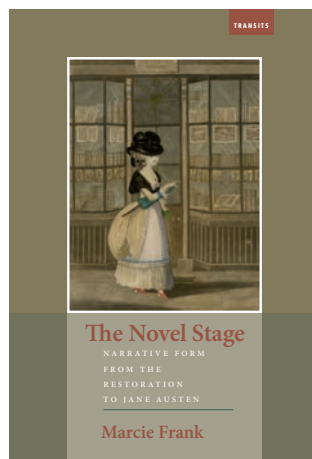
## The Novel Stage

### Narrative Form from the Restoration to Jane Austen

MARCIE FRANK

Marcie Frank's study traces the migration of tragicomedy, the comedy of manners, and melodrama from the stage to the novel, offering a dramatic new approach to the history of the English novel that examines how the collaboration of genres contributed to the novel's narrative form and to the modern organization of literature. Drawing on media theory and focusing on the less-examined narrative contributions of such authors as Aphra Behn, Frances Burney, and Elizabeth Inchbald, alongside those of Samuel Richardson, Henry Fielding, and Jane Austen, *The Novel Stage* tells the story of the novel as it was shaped by the stage.

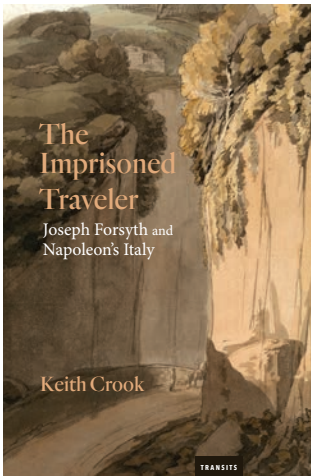
MARCIE FRANK is a professor of English at Concordia University in Montreal. She is the author of *Gender, Theatre, and the Origins of Criticism from Dryden to Manley* and *How to be an Intellectual in the Age of TV: The Lessons of Gore Vidal*, and co-editor with Jonathan Goldberg and Karen Newman of *This Distracted Globe: Worldmaking in Early Modern Literature*.



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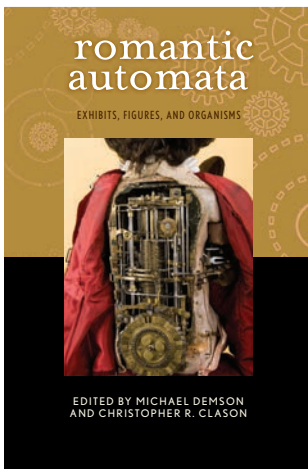
## The Imprisoned Traveler

### Joseph Forsyth and Napoleon's Italy

KEITH CROOK

*The Imprisoned Traveler* is a fascinating portrait of a unique book, its context, and its elusive author. Joseph Forsyth, traveling through an Italy plundered by Napoleon, was unjustly imprisoned in 1803 by the French as an enemy alien. Out of his arduous eleven-year “detention” came his only book, *Remarks on Antiquities, Arts, and Letters during an Excursion in Italy* (1813). Written as an (unsuccessful) appeal for release, praised by Forsyth’s contemporaries for its originality and fine taste, it is now recognized as a classic of Romantic period travel writing. Keith Crook, in this authoritative study, evokes the peculiar miseries that Forsyth endured in French prisons, reveals the significance of Forsyth’s encounters with scientists, poets, scholars, and ordinary Italians, and analyzes his judgments on Italian artworks. He uncovers how Forsyth’s allusiveness functions as a method of covert protest against Napoleon, and reproduces the hitherto unpublished correspondence between the imprisoned Forsyth and his brother.

KEITH CROOK taught for many years at Anglia Ruskin University, Cambridge, UK, where he is now an Honorary Fellow, specializing in eighteenth-century literature. His main publications are on Samuel Johnson and Swift. He published the standard scholarly edition of Joseph Forsyth’s *Italy* in 2001.



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6.125 x 9.25

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Literary Studies • Cultural Studies • History of  
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## Romantic Automata

### Exhibits, Figures, and Organisms

EDITED BY MICHAEL DEMSON AND  
CHRISTOPHER R. CLASON

A deep dread of puppets and the machinery that propels them surfaced in Romantic literature in the late eighteenth and early nineteenth century; *Romantic Automata* is a collection of essays examining the rise of cultural suspicion of all imitations of homo sapiens and similar machinery, as witnessed in the literature and arts of the time. For most of the eighteenth century, automata were deemed a celebration of human ingenuity, feats of science and reason. Among the Romantics, however, they prompted a contradictory apprehension about mechanization and contrivance: such science and engineering threatened the spiritual nature of life, the source of compassion in human society. Recent scholarship in post-humanism, post-colonialism, disability studies, post-modern feminism, eco-criticism, and radical Orientalism has significantly affected the critical discourse on this topic. The essays in this collection open new methodological approaches to understanding human interaction with technology that strives to simulate or to supplement organic life.

Contributors include Frederick Burwick, Ashley Shams, Peter Erickson, Wendy C. Nielsen, Erin M. Goss, Kate Singer, Kathryn S. Freeman, Stefani Engelstein, Lenora Hanson, and Christina Maria Weiler.

MICHAEL DEMSON is an associate professor at Sam Houston State University in Huntsville, Texas, where he teaches courses in Romanticism, literary theory, and world literature.

CHRISTOPHER R. CLASON is an emeritus professor of German language and literature at Oakland University in Rochester, Michigan.

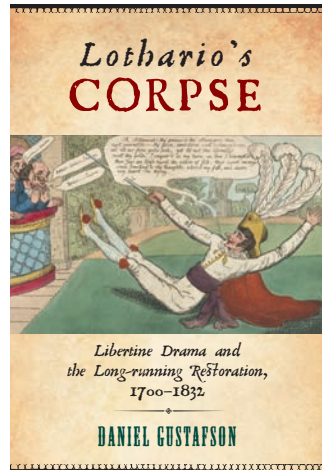
## Lothario's Corpse

### Libertine Drama and the Long-Running Restoration, 1700-1832

DANIEL GUSTAFSON

*Lothario's Corpse* unearths a performance history, on and off the stage, of Restoration libertine drama in Britain's eighteenth and early nineteenth centuries. While standard theater histories emphasize libertine drama's gradual disappearance from the nation's acting repertory following the dispersal of Stuart rule in 1688, Daniel Gustafson traces its persistent appeal for writers and performers wrestling with the powers of the emergent liberal subject and the tensions of that subject with sovereign absolutism. With its radical, absolutist characters and its scenarios of aristocratic license, Restoration libertine drama became a critical force with which to engage in debates about the liberty-loving British subject's relation to key forms of liberal power and about the troubling allure of lawless sovereign power that lingers at the heart of the liberal imagination. Weaving together readings of a set of literary texts, theater anecdotes, political writings, and performances, Gustafson illustrates how the corpse of the Restoration stage libertine is revived in the period's debates about liberty, sovereign desire, and the subject's relation to modern forms of social control. Ultimately, *Lothario's Corpse* suggests the "long-running" nature of Restoration theatrical culture, its revived and revised performances vital to what makes post-1688 Britain modern.

DANIEL GUSTAFSON is an assistant professor of English at the City College of New York, CUNY.



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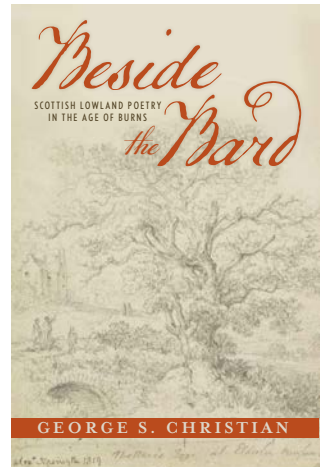
## Beside the Bard

### Scottish Lowland Poetry in the Age of Burns

GEORGE S. CHRISTIAN

*Beside the Bard* argues that Scottish poetry in the age of Burns reclaims not a single past, dominated and overwritten by the unitary national language of an elite ruling class, but a past that conceptualizes the Scottish nation in terms of local self-identification, linguistic multiplicity, cultural and religious difference, and transnational political and cultural affiliations. This fluid conception of the nation may accommodate a post-Union British self-identification, but it also recognizes the instrumental and historically contingent nature of "Britishness." Whether male or female, loyalist or radical, literati or autodidacts, poets such as Alexander Wilson, Carolina Olyphant, Robert Tannahill, and John Lapraik, among others, adamantly refuse to imagine a single nation, British or otherwise, instead preferring an open, polyvocal field, on which they can stage new national and personal formations and fight new revolutions. In this sense, "Scotland" is a revolutionary category, always subject to creative destruction and reformation.

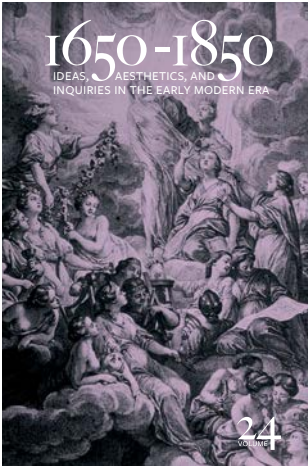
GEORGE S. CHRISTIAN teaches British and world literature at the University of Texas at Austin. He holds a law degree and doctorates in English and history from the University of Texas and practices law in Austin. He has published articles in *Nineteenth-Century Studies*, *The Hardy Review*, *Dickens Studies Annual*, *LIT: Literature Interpretation, Theory*, *European Romantic Review*, and other scholarly journals. He and his wife, Betsy Christian, have also authored two books on Texas history for children and young adults.



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Literary Studies • 18th-Century Studies  
Art • Aesthetics  
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## 1650-1850: Ideas, Aesthetics, and Inquiries in the Early Modern Era (Volume 24)

EDITED BY KEVIN L. COPE

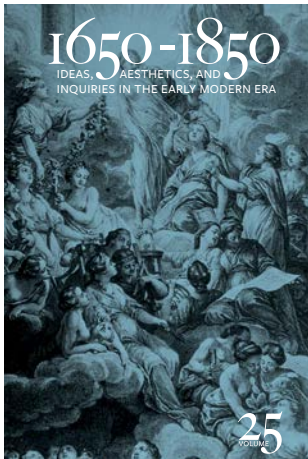
“Scholarly communities, especially those joined in eighteenth-century studies, can raise a shout (or glass) over the prospect of the annual *1650-1850*’s future publication by Bucknell University Press. This will provide us with regular publication and broader distribution of the journal Kevin Cope has so impressively edited for over 20 years.”

—James E. May, editor, *18th-Century Intelligencer*, Pennsylvania State University, Dubois

“For more than two decades, *1650-1850* has offered its readers an inspiring example of what a scholarly annual concentrating on interdisciplinary and international topics can be. The work of seasoned scholars appears alongside that of ‘mid-career’ scholars and newly-minted Ph.D.s, creating a heady variety of approaches and subject matter in every volume. The articles, the reviews, the ‘special features,’ and the occasional ‘Editor’s Choice’ on underappreciated books always advance knowledge in large and small ways.”

—J.T. Scanlan, co-editor, *The Age of Johnson*, Providence College

With Volume 24 of *1650-1850*, this annual enters its second quarter-century with a new publisher, a new look, a new editorial board, and a new commitment to intellectual and artistic exploration. As the diversely inventive essays in this first issue from Bucknell University Press demonstrate, the energy and open-mindedness that made *1650-1850* a success continue to intensify. It includes a special feature that explores the use of sacred space in what was once incautiously called “the age of reason.” Most importantly, this issue serves as an invitation to scholars to offer their most creative and thoughtful work for publication in *1650-1850*.



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## 1650-1850: Ideas, Aesthetics, and Inquiries in the Early Modern Era (Volume 25)

EDITED BY KEVIN L. COPE

Volume 25 of *1650-1850: Ideas, Aesthetics, and Inquiries in the Early Modern Era* investigates the local textures that make up the whole cloth of the Enlightenment. Ranging from China to Cheltenham and from Spinoza to civil insurrection, volume 25 celebrates the emergence of long-eighteenth-century culture from particularities and prodigies. Unfurling in the folds of this volume is a special feature on playwright, critic, and literary theorist John Dennis. Edited by Claude Willan, the feature returns a major player in eighteenth-century literary culture to his proper role at the center of eighteenth-century politics, art, publishing, and dramaturgy. This celebration of John Dennis mingles with a full company of essays in the character of revealing case studies. Essays on a veritable world of topics—on Enlightenment philosophy in China; on riots as epitomes of Anglo-French relations; on domestic animals as observers; on gothic landscapes; and on prominent literati such as Jonathan Swift, Arthur Murphy, and Samuel Johnson—unveil eye-opening perspectives on a “long” century that prized diversity and that looked for transformative events anywhere, everywhere, all the time. Topping it all off is a full portfolio of reviews evaluating the best books on the arts, literature, and philosophy of this abundant era.

KEVIN L. COPE is Robert Thomas and Rita Wetta Adams Professor of English Literature at Louisiana State University, and author of three monographs, several edited collections, and hundreds of scholarly articles and reviews on enlightenment authors, issues, themes, and topics.

## Pretexts for Writing

### German Romantic Prefaces, Literature, and Philosophy

SEÁN M. WILLIAMS

*“Pretexts for Writing discusses the history of the literary and philosophical self-authored preface in the German speaking world around 1800 with an intensity and analytical depth previously unachieved in scholarship.”*

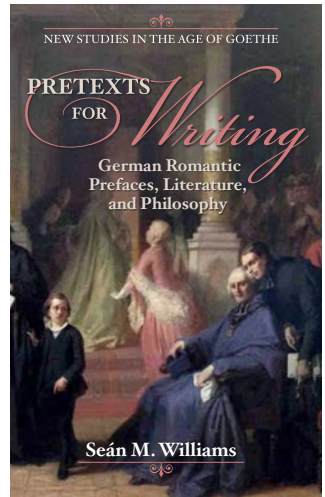
—Till Dembeck, University of Luxembourg

*“Recommended.”*

—Choice

Around 1800, print culture became a particularly rich source for metaphors about thinking as well as writing, nowhere more so than in the German tradition of Dichter und Denker. Goethe, Jean Paul, and Hegel (among many others) used the preface in order to reflect on the problems of writing itself, and its interpretation. If Sterne teaches us that a material book enables mind games as much as it gives expression to them, the Germans made these games more theoretical still. Weaving in authors from Antiquity to Agamben, Williams shows how European—and, above all, German—Romanticism was a watershed in the history of the preface. The playful, paradoxical strategies that Romantic writers invented are later played out in continental philosophy, and in post-Structuralist literature. The preface is a prompt for playful thinking with texts, as much as it is conventionally the prosaic product of such an exercise.

SEÁN M. WILLIAMS is Vice-Chancellor’s Fellow in the School of Languages and Cultures at the University of Sheffield, United Kingdom.



278 pp 6 x 9

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March 2019

**New Studies in the Age of Goethe**

Literary Studies • Philosophy

## Odysseys of Recognition

### Performing Intersubjectivity in Homer, Aristotle, Shakespeare, Goethe, and Kleist

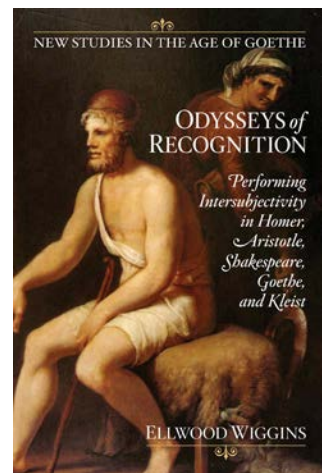
ELLWOOD WIGGINS

*“This is an intelligent, serious, patient, and innovative work. It is also beautifully written: nimble, unaffected, crystal-clear, and often entertaining.”*

—Nicholas Rennie, Rutgers University

Literary recognition is a technical term for a climactic plot device. *Odysseys of Recognition* claims that interpersonal recognition is constituted by performance, and brings performance theory into dialogue with poetics, politics, and philosophy. By observing Odysseus figures from Homer to Kleist, Ellwood Wiggins offers an alternative to conventional intellectual histories that situates the invention of the interior self in modernity. Through strategic readings of Aristotle, this elegantly written, innovative study recovers an understanding of interpersonal recognition that has become strange and counterintuitive. Penelope in Homer’s *Odyssey* offers a model for agency in ethical knowledge that has a lot to teach us today. Early modern and eighteenth-century characters, meanwhile, discover themselves not deep within an impenetrable self, but in the interpersonal space between people in the world. Recognition, Wiggins contends, is the moment in which epistemology and ethics coincide: in which what we know becomes manifest in what we do.

ELLWOOD WIGGINS is an assistant professor of German at the University of Washington in Seattle. He has published on Aristotle, Mendelssohn, Lessing, Adam Smith, Goethe, Kleist, Stoppard, Heiner Müller, and Kälidāsa. He is also the translator of Rüdiger Campe’s *The Game of Probability: Literature and Calculation between Pascal and Kleist*.



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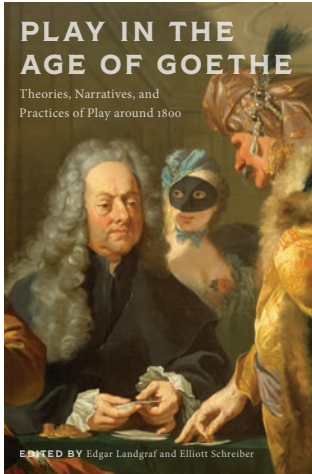
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February 2019

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August 2020

**New Studies in the Age of Goethe**  
Literary Studies • Cultural Studies • Philosophy

## Play in the Age of Goethe

### Theories, Narratives, and Practices of Play around 1800

EDITED BY EDGAR LANDGRAF AND  
ELLIOTT SCHREIBER

We are inundated with game play today. Digital devices offer opportunities to play almost anywhere and anytime. No matter our age, gender, social, cultural, or educational background—we play. *Play in the Age of Goethe: Theories, Narratives, and Practices of Play around 1800* is the first book-length work to explore how the modern discourse of play was first shaped during this pivotal period (approximately 1770-1830). The eleven chapters illuminate critical developments in the philosophy, pedagogy, psychology, politics, and poetics of play as evident in the work of major authors of the period including Lessing, Goethe, Kant, Schiller, Pestalozzi, Jacobi, Tieck, Jean Paul, Schleiermacher, and Fröbel. While drawing on more recent theories of play by thinkers such as Jean Piaget, Donald Winnicott, Jost Trier, Gregory Bateson, Jacques Derrida, Thomas Henricks, and Patrick Jagoda, the volume shows the debates around play in German letters of this period to be far richer and more complex than previously thought, as well as more relevant for our current engagement with play. Indeed, modern debates about what constitutes good rather than bad practices of play can be traced to these foundational discourses.

**EDGAR LANDGRAF** is a professor of German at Bowling Green State University in Ohio.

**ELLIOTT SCHREIBER** is an associate professor of German studies at Vassar College in New York.

## Between Market and Myth

### The Spanish Artist Novel in the Post-Transition, 1992-2014

KATIE J. VATER

In its early transition to democracy following Franco's death in 1975, Spain rapidly embraced neoliberal practices and policies, some of which directly impacted cultural production. In a few short years, the country commercialized its art and literary markets, investing in "cultural tourism" as a tool for economic growth and urban renewal. The artist novel began to proliferate for the first time in a century, but these novels—about artists and art historians—have received little critical attention beyond the descriptive. In *Between Market and Myth*, Vater studies select authors—Julio Llamazares, Ángeles Caso, Clara Usón, Almudena Grandes, Nieves Herrero, Paloma Díaz-Mas, Lourdes Ortiz, and Enrique Vila-Matas—whose largely realist novels portray a clash between the myth of artistic freedom and artists' willing recruitment or cooptation by market forces or political influence. Today, in an era of rising globalization, the artist novel proves ideal for examining authors' ambivalent notions of creative practice when political patronage and private sector investment complicate belief in artistic autonomy.

KATIE J. VATER is an assistant professor of Spanish at the University of Wisconsin-Milwaukee. Her published research centers on inter-art dialogues and ekphrasis, in addition to the artist novel and representations of cultural labor. Her current research examines neoliberalism's relationship to literature in Spain, especially after the 2008 financial crisis.



200 pp 6x 9

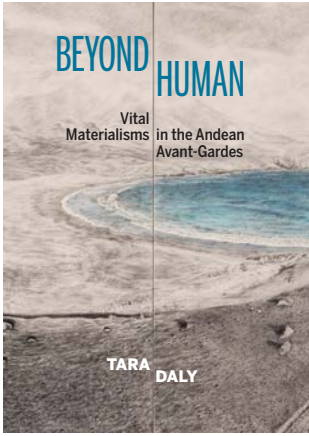
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## Beyond Human

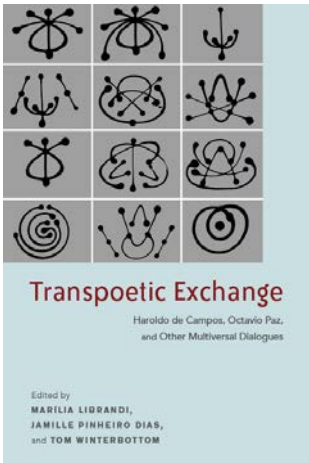
### Vital Materialisms in the Andean Avant-Gardes

TARA DALY

“Recommended.”  
 —Choice

In the Andes, indigenous knowledge systems based on the relationships between different beings, both earthly and heavenly, animal and plant, have been central to the organization of knowledge since precolonial times. The legacies of colonialism and the continuance of indigenous cultures make the Andes a unique place from which to think about art and social change as ongoing, and as encompassing more than an exclusively human perspective. *Beyond Human* revises established readings of the avant-gardes in Peru and Bolivia as humanizing and historical. By presenting fresh readings of canonical authors like César Vallejo, José María Arguedas, and Magda Portal, and through analysis of newer artist-activists like Julieta Paredes, Mujeres Creando Comunidad, and Alejandra Dorado, Daly argues instead that avant-gardes complicate questions of agency and contribute to theoretical discussions on vital materialisms: the idea that life happens between animate and inanimate beings—human and non-human—and is made sensible through art.

TARA DALY is an assistant professor of Spanish at Marquette University in Milwaukee, Wisconsin, and the co-editor of *Decolonial Approaches to Latin American Literatures and Cultures*. She has published on visual art and literature from both the central Andes and the Amazon regions of Bolivia, Peru, and Ecuador.



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 June 2020

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## Transpoetic Exchange

### Haroldo de Campos, Octavio Paz, and Other Multiversal Dialogues

EDITED BY MARÍLIA LIBRANDI,  
 JAMILLE PINHEIRO DIAS, AND  
 TOM WINTERBOTTOM

*Transpoetic Exchange* illuminates the poetic interactions between Octavio Paz (1914-1998) and Haroldo de Campos (1929-2003) from three perspectives—comparative, theoretical, and performative. The poem *Blanco* by Octavio Paz, written when he was ambassador to India in 1966, and Haroldo de Campos’ translation (or what he calls a “transcreation”) of that poem, published as *Transblanco* in 1986, as well as Campos’ *Galáxias*, written from 1963 to 1976, are the main axes around which the book is organized.

Paz and Campos, one from Mexico and the other from Brazil, were central figures in the literary history of the second half of the 20th century, in Latin America and beyond. Both poets signal the direction of poetry as that of translation, understood as the embodiment of otherness and of a poetic tradition that every new poem brings back as a Babel re-enacted.

Contributors include Enrico Mario Santí, João Adolfo Hansen, Marjorie Perloff, Antonio Cicero, Luiz Costa-Lima, Odile Cisneros, Charles A. Perrone, Kenneth David Jackson, Benedito Nunes, Jerome Rothenberg, Keiji Suga, André Vallias, and Charles Bernstein.

MARÍLIA LIBRANDI is a visiting professor of Brazilian studies at Princeton University.

JAMILLE PINHEIRO DIAS is currently a postdoctoral fellow at the University of São Paulo.

TOM WINTERBOTTOM teaches at Stanford University.

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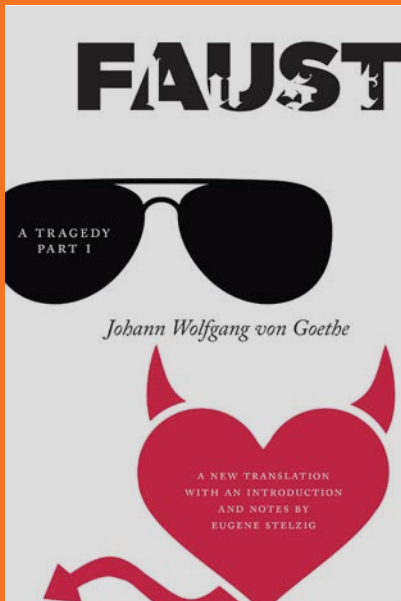
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