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Beginnings
This acclaimed series is designed to give practical help to students beginning to tackle recent developments in English, literary studies and cultural studies. The books in the series demonstrate and encourage a questioning engagement with the new; give essential information about the context and history of each topic covered; and show how to develop a practice which is up-to-date and informed by theory.

Series editors: Peter Barry and John McLeod

Beginning theory
An introduction to literary and cultural theory
Third edition
Series: Beginnings
Peter Barry

Beginning theory has been helping students navigate through the thickets of literary and cultural theory for well over a decade now. This new and expanded third edition continues to offer students and readers the best one-volume introduction to the field.

The bewildering variety of approaches, theorists and technical language is lucidly and expertly unravelled. Unlike many books which assume certain positions about the critics and the theories they represent, Peter Barry allows readers to develop their own ideas once first principles and concepts have been grasped.

The book has been updated and includes two new chapters, one of which (Literary theory – a history in ten events) innovatively surveys the course of theory, while the other (Theory after ‘theory’) maps the arrival of new ‘isms’ since the second edition appeared in 2002.


Peter Barry is Professor of English at the University of Aberystwyth

ebook available | 2009 | 198x129mm | 352pp

pb 978-0-7190-7927-6 | £10.99

Beginning film studies
Second edition
Series: Beginnings
Andrew Dix

Beginning film studies offers the ideal introduction to this vibrant subject. Written accessibly and with verve, it ranges across the key topics and manifold approaches to film studies. Andrew Dix has thoroughly updated the first edition, and this new volume includes new case studies, overviews of recent developments in the discipline, and up-to-the-minute suggestions for further reading.

The book begins by considering some of film’s formal features - mise-en-scène, editing and sound - before moving outwards to narrative, genre, authorship, stardom and ideology. Later chapters on film industries and on film consumption - where and how we watch movies - assess the discipline’s recent geographical ‘turn’.

The book references many film cultures, including Hollywood, Bollywood and contemporary Hong Kong. Case studies cover such topics as sound in The Great Gatsby and narrative in Inception. The superhero movie is studied; so too is Jennifer Lawrence. Beginning film studies is also interactive, with readers enabled throughout to reflect critically upon the field.

Andrew Dix is Lecturer in American Studies at Loughborough University

ebook available | May 2016 | 198x129mm | 344pp | 32 black & white illustrations

pb 978-1-7849-9138-8 | £11.99
Beginning ethnic American literatures
Series: Beginnings
Helena Grice, Candida Hepworth, Maria Lauret, Martin Padget

Toni Morrison, Sherman Alexie, Sandra Cisneros and Maxine Hong Kingston: acclaimed by critics and a popular readership alike, these writers are increasingly being taught in schools and universities on English and American literature courses. **Beginning ethnic American literatures** is designed to introduce students not only to these and other ethnic writers, but also to the cultural contexts and literary traditions in which their work is situated.

To that end, it is organised in four sections, each written by a specialist in the fields of African American, Asian American, Chicano/a and Native American literature. Each section offers an overview of the tradition, a discussion of the critical and theoretical issues it has raised, essays on individual novels, and extensive bibliographies and suggestions for further reading to assist students and teachers in the study of ethnic American fiction.

Maria Lauret is Senior Lecturer in American Studies at the University of Sussex. Martin Padget is Lecturer in American Studies at the University of Wales, Aberystwyth. Helena Grice is Lecturer in American Studies at the University of Wales, Aberystwyth. Candida Hepworth was Lecturer in American Studies at the University of Wales, Swansea

2001 | 198x129mm | 256pp
pb 978-0-7190-5763-2 | £10.99

Beginning modernism
Series: Beginnings
Jeff Wallace

Modernism was the artistic and intellectual revolution of the early twentieth century. Yet despite its now-secure location in history, the radical experimental practices of modernism continue to bewilder as much as they excite. **Beginning modernism** offers a clear and reader-friendly introduction to this complex and invigorating subject. With an emphasis on the close reading of modernist artefacts, from literary texts to buildings, paintings to musical compositions, the book aims to demystify the notorious difficulties of ‘high’ modernism, showing them to be an incentive rather than an obstacle to understanding and exploration. At the same time, it highlights the emergence of a new modernist studies, emphasising the eclectic, the popular, and the global or transnational. Readers are encouraged to situate their reading of modernist literature within a wider set of cultural contexts, which include: visual art; ideas of time and space; sculpture; photography; film; politics; technology; sexuality; primitivism; architecture; dance; drama, and music.

**Beginning modernism** will be of interest both to the general reader, and to undergraduates and postgraduates in the fields of literary studies, art history and cultural studies.

Jeff Wallace is Professor of Literature and Cultural History at the University of Glamorgan

2010 | 198x129mm | 272pp | 15 black & white illustrations
pb 978-0-7190-6789-1 | £10.99

Beginning postcolonialism
Second edition
Series: Beginnings
John McLeod

Postcolonialism has become one of the most exciting, popular and stimulating fields of literary and cultural studies in recent years. Yet the variety of approaches, the range of debate and the critical vocabularies often used may make it challenging for new students to establish a firm foothold in this area. **Beginning postcolonialism** is a vital resource for those taking undergraduate courses in postcolonial studies for the first time and has become an established international best-seller in the field. In this fully revised and updated second edition, John McLeod introduces the major areas of concern in a clear, accessible and organised fashion. He provides an overview of the emergence of postcolonialism as a discipline and closely examines its many established critical approaches while also exploring important recent initiatives in the field. In particular, **Beginning postcolonialism** demonstrates how many key postcolonial ideas and concepts can be effectively applied when reading texts and enables students to develop their own independent thinking about the possibilities and pitfalls of postcolonial critique.

John McLeod is Professor in Postcolonial and Diaspora Literatures at the School of English, University of Leeds

ebook available | 2010 | 198x129mm | 304pp
pb 978-0-7190-7858-3 | £10.99
Beginning postmodernism
Second edition
Series: Beginnings
Tim Woods
This second edition of *Beginning postmodernism* offers clear, accessible and step-by-step introductions to postmodernism across a wide range of subjects.

‘Postmodernism’ became the buzzword of contemporary society in the 1990s. Yet, even now, it remains confusing and baffling in its variety of definitions, contexts and associations. *Beginning postmodernism* aims to offer clear, accessible and step-by-step introductions to its forms across a wide range of subjects. It encourages readers to explore how the debates about postmodernism have emerged from basic philosophical and cultural ideas, and to develop comparative connections and ideas from one area to another.

With its emphasis firmly on ‘postmodernism in practice’, the book contains questions designed to help readers understand and reflect upon a variety of positions within the following areas of contemporary culture: philosophy and cultural theory; architecture and concepts of space; visual art, sculpture and material culture; popular culture and music; film, video and television; and the social sciences.

Tim Woods is Professor of English Literature and American Studies, and Dean of the Faculty of Arts at Aberystwyth University

2010 | 198x129mm | 344pp | 11 black & white illustrations
pb 978-0-7190-7996-2 | £10.99

Beginning realism
Series: Beginnings
Steven Earnshaw
Realism is an essential concept in literary studies, yet for a variety of reasons it has not received the attention and clarity it deserves, often being dismissed as ‘too slippery’ to be of use. This accessible study remedies that failing for students and scholars of English Literature and Literary Theory alike, plainly setting out what realism is, the issues surrounding it, and its role in other major literary modes such as modernism and postmodernism. *Beginning realism* gives detailed coverage of the nineteenth-century realist novel through its focus on novels by Gaskell, Eliot, Trollope, Dickens, Mrs Oliphant, Thackeray and Zola. As well as discussing ‘the novel’, the book also includes chapters on the use of realism in drama and poetry and a chapter on ‘the language of realism’, another aspect often overlooked in analysis of the concept.

Professor Steven Earnshaw is Head of English at Sheffield Hallam University

ebook available | 2010 | 198x129mm | 304pp
pb 978-0-7190-7221-5 | £10.99

Beginning Shakespeare
Series: Beginnings
Lisa Hopkins
*Beginning Shakespeare* introduces students to the study of Shakespeare, and grounds their understanding of his work in theoretical discourses. After an introductory survey of the dominant approaches of the past, seven chapters examine the major current critical approaches to Shakespeare; psychoanalysis, New Historicism, cultural materialism, gender studies, queer theory, postcolonial criticism and performance criticism. A further chapter looks at the growing roles of biography, attribution studies and textual studies.

Each chapter analyses the strengths and weaknesses of a particular perspective, allowing students to gain a clear critical purchase on the respective approaches, and to make informed choices between them. Each chapter ends with a list of suggested further reading and interactive exercises based on the key issues raised.

An invaluable introduction, essential for anyone studying Shakespeare, *Beginning Shakespeare* offers students a map of the current critical practices, and a sense of the possibilities for developing their own approaches.

Lisa Hopkins is Professor of English at Sheffield Hallam University

2005 | 198x129mm | 224pp
pb 978-0-7190-6423-4 | £10.99
CONTEMPORARY LITERATURE

The fantasy fiction formula NEW

Deborah Chester

‘Listen carefully to what Debbie has to say about telling stories, aspiring writer. She knows exactly what she’s talking about.’ – Jim Butcher, author of The Dresden Files

A guide to the fundamentals of fantasy writing that illustrates techniques with examples drawn from published fantasy fiction and offers plentiful drills and exercises to help students hone their writing skills.

There’s more to writing a successful fantasy story than building a unique world or inventing a new type of magic. From the writing of strong, action-packed scenes to the creation of dynamic, multi-dimensional characters, fantasy author Deborah Chester guides novices and intermediate writers through a step-by-step process of story construction. Whether offering tips on how to test a plot premise or survive what she calls the dark dismal middle, Chester shares the techniques she uses in writing her own novels. Examples drawn from both traditional and urban fantasy illustrate her nuts-and-bolts approach to elemental story design.

With a foreword by New York Times best-selling author Jim Butcher, who studied writing in Chester’s classes at the University of Oklahoma, The fantasy fiction formula delivers a practical, proven approach to writing fantasy like a pro.

Deborah Chester is the John Crain Presidential Professor at the University of Oklahoma, teaching Professional Writing and award-winning author of The Ruby Throne trilogy.

ebook available | January 2016 | 216x138mm | 336pp | 4 black & white illustrations

pb 978-0-7190-9706-5 | £15.99

Reading poetry

Peter Barry

Witty, direct and articulate, Peter Barry illustrates the key elements of poetry at work, covering many different kinds of verse, from traditional forms to innovative versions of the art, such as ‘concrete’ poetry, minimalism and word-free poems. The emphasis is on meanings rather than words, looking beyond technical devices like alliteration and assonance so that poems are understood as dynamic structures creating specific ends and effects.

The three sections cover progressively expanding areas – ‘Reading the lines’ deals with such basics as imagery, diction and metre; ‘Reading between the lines’ concerns broader matters, such as poetry and context, and the reading of sequences of poems, while ‘Reading beyond the lines’ looks at ‘theorised’ readings and the ‘textual genesis’ of poems from manuscript to print.

Reading poetry is for students, lecturers and teachers looking for new ways of discussing poetry, and all those seriously interested in poetry, whether as readers or writers.

Peter Barry is Professor of English at Aberystwyth University

2014 | 216x138mm | 224pp | 11 black & white illustrations, 1 table

pb 978-0-7190-8851-3 | £12.99

The uncanny

Nicholas Royle

‘A playful, scholarly study. Densely and allusively argued, yet also full of pregnant one-liners. A fascinating and ambitious work.’ – The Guardian

This is the first book-length study of the uncanny, an important topic for contemporary thinking on literature, film, philosophy, psychoanalysis, feminism and queer history. Much of this importance can be traced back to Freud’s extraordinary essay of 1919, ‘The Uncanny’ (Das Unheimliche).

As a ghostly feeling and concept, however, the uncanny has a complex history going back to at least the Enlightenment. Royle offers a detailed account of the emergence of the uncanny, together with a series of close readings of different aspects of the topic. Following a major introductory historical and critical overview, there are chapters on literature, teaching, psychoanalysis, deconstruction, film, the death drive, déjà vu, silence, solitude and darkness, the fear of being buried alive, the double, ghosts, cannibalism, telepathy, madness and religion.

Nicholas Royle is Professor of English at the University of Sussex

2003 | 234x156mm | 352pp

pb 978-0-7190-5561-4 | £16.99
The story of Alderley
Living with the Edge
Edited by A. J. N. W. Prag

Alderley Edge is a sandstone ridge rising 180 metres above the Cheshire plain. Beneath lie copper and lead mines and, according to legend, a sleeping king and his knights ready to save England in the last battle of the world. This book covers everything from the natural world to the story of the mines, from social and oral history to conservation.

In 1953 the schoolboy Alan Garner rediscovered a wooden shovel originally found in the Alderley copper mines in 1875. In 1991 he presented it to the Manchester Museum in the University of Manchester: this – and the discovery of a hoard of over 500 Roman coins – inspired the creation of the Alderley Edge Landscape Project, a multidisciplinary research programme of the Museum and the National Trust, which owns most of the Edge, that aimed to study the entire history of Alderley, from geology to entomology, mining to oral history. No other village has enjoyed such a comprehensive study of its story: the list of chapter-headings reads like a roll-call of everything you ever wanted to know about this or any place. The book concludes with Alan Garner’s retelling of the famous legend of the sleeping king, setting a familiar tale told him by his grandfather in a whole other world of prehistoric ritual and sacrifice.

A. J. N. W. Prag is Honorary Professor at the Manchester Museum and Professor Emeritus of Classics at the University of Manchester

January 2016 | 234x156mm | 1032pp | 60 colour illustrations, 210 black & white illustrations
hb 978-0-7190-9171-1 | £50.00

Creative research communication
New
Theory and practice
Clare Wilkinson and Emma Weitkamp

Aimed at scholars interested in engaging the public with their research and postgraduate students exploring the practical aspects of research communication, this book provides a theoretically grounded introduction to new and emerging approaches to public engagement and research communication. Split into three sections, the reader first explores the historical approaches and current drivers for public engagement with research. Part two explores practical approaches to research engagement, from face-to-face communication in novel settings, such as festivals, through to artistic approaches, before considering new and emerging digital tools and approaches. Each practical chapter is theoretically grounded, exploring issues such as audience, interactivity, and impact. The final section explores ethical considerations in relation to public engagement as well as discussing the way that research communication fits into wider discussions about the impact of research, before concluding with a discussion around disseminating the success (or otherwise) of novel approaches to public engagement to wider groups, including public engagement practitioners.

Clare Wilkinson is Associate Professor in Science Communication at the University of the West of England
Emma Weitkamp is Associate Professor in Science Communication at the University of the West of England

ebook available | April 2016 | 240x170mm | 312pp
50 black & white illustrations
pb 978-0-7190-9651-8 | £19.99

Swedish crime fiction
Novel, film, television
Steven Peacock

Swedish crime fiction became an international phenomenon in the first decade of the twenty-first century, starting first with novels but then percolating through Swedish-language television serials and films on to English-language BBC productions and Hollywood remakes. This book looks at the rich history of ‘Nordic noir’, examines the appeal of this particular genre and attempts to reveal why it is distinct from the plethora of other crime fictions.

Examining the popularity of Stieg Larsson’s international success with his Millennium trilogy, as well as Henning Mankell’s Wallander across the various media, Peacock also tracks some lesser-known novels and television programmes. He illustrates how the bleakness of the country’s ‘noirs’ reflects particular events and cultural and political changes, with the clash of national characteristics becoming a key feature.

Steven Peacock is Reader in Film and Television Aesthetics at the University of Hertfordshire

ebook available | 2014 | 198x129mm | 176pp
pb 978-0-7190-9069-1 | £15.99
hb 978-0-7190-8695-3 | £65.00
Contemporary American and Canadian Writers

This innovative series reflects the breadth and diversity of writing over the last thirty years, and provides critical evaluations of established, emerging and critically neglected writers – mixing the canonical with the unexpected. It explores notions of the contemporary and analyses current and developing modes of representation with a focus on individual writers and their work. The challenge of defining the roles of writers and assessing their reception by reading communities is central to the aims of the series. Overall, Contemporary American and Canadian Writers aims to begin to represent something of the diversity of contemporary writing and seeks to engage students and scholars in stimulating debates about the contemporary and about fiction.

Series editors: Sharon Monteith and Nahem Yousaf

Mark Z. Danielewski

Series: Contemporary American and Canadian Writers

Edited by Joe Bray and Alison Gibbons

Now available in paperback, this is the first book-length study of Mark Z. Danielewski, an American novelist who is rapidly establishing himself as a leading figure in the landscape of contemporary literature.

It places his three major works to date, House of Leaves, The Fifty Year Sword and Only Revolutions, in their literary-historical context, and considers them alongside the media platforms which they have inspired, including internet forums and popular music. Leading critics examine Danielewksi’s pioneering novels, generating new insights into their innovative interplay of word and image. A variety of critical perspectives are adopted, from the close analysis of the poetic form of Only Revolutions to the consideration of the effects of his work on the reader. Danielewski’s use of epic tropes is explored, as too is the relationship of his work to that of his most influential predecessors (including James Joyce) and his most relevant contemporaries (including David Foster Wallace). His radical reappraisal of the dynamic possibilities that the printed book has to offer in this digital age is a common theme.

The book will be of significant interest to all scholars working on Danielewski, as well as to students of the American novel, contemporary literature, and twenty-first century media culture. It will also appeal to Danielewski’s many fans, and all those, who like the contributors to this volume, have been inspired by his work.

Joe Bray is Senior Lecturer in Language and Literature at the University of Sheffield. Alison Gibbons is Lecturer in Stylistics, Language and Literature at De Montfort University, Leicester.

Louise Erdrich

Series: Contemporary American and Canadian Writers

David Stirrup

Louise Erdrich is one of the most critically and commercially successful Native American writers. This book is the first fully comprehensive treatment of Erdrich’s writing, analysing the textual complexities and diverse contexts of her work to date. Drawing on the critical archive relating to Erdrich’s work and Native American literature, Stirrup explores the full depth and range of her authorship.

Breaking Erdrich’s oeuvre into several groupings – poetry, early and late fiction, memoir and children’s writing – Stirrup develops individual readings of both the critical arguments and the texts themselves. He argues that Erdrich’s work has developed an increasing political acuity to the relationship between ethics and aesthetics in Native American literatures. Erdrich’s insistence on being read as an American writer is shown to be in constant and mutually inflecting dialogue with her Ojibwe heritage.

This sophisticated analysis is of use to students and readers at all levels of engagement with Erdrich’s writing.

David Stirrup is Lecturer in American Literature at the University of Kent.
Thomas Pynchon
Series: Contemporary American and Canadian Writers
Simon Malpas and Andrew Taylor

Now available in paperback, this is a comprehensive study of the most influential figure in postwar American literature. Over a writing career spanning more than fifty years, Thomas Pynchon has been at the forefront of America’s engagement with postmodern literary possibilities. In chapters that address the full range of Pynchon’s career, from his earliest short stories and first novel, V., to his most recent work, this book offers highly accessible and detailed readings of a writer whose work is indispensable to understanding how the American novel has met the challenges of postmodernity. The authors discuss Pynchon’s relationship to literary history, his engagement with discourses of science and utopianism, his interrogation of imperialism and his preoccupation with the paranoid sensibility. Invaluable to Pynchon scholars and to everyone working in the field of contemporary American fiction, this study explores how Pynchon’s complex narratives work both as exuberant examples of formal experimentation and as serious interventions in the political health of the nation.

Andrew Taylor and Simon Malpas are Senior Lecturers in English Literature at the University of Edinburgh

Alban Hollinghurst NEW
Writing under the influence
Edited by Denis Flannery and Michèle Mendelssohn

This groundbreaking, cross-generic collection is the first to consider the entire breadth of Alan Hollinghurst’s Booker Prize-winning writing. Focused through the concept of influence, the volume addresses critical issues surrounding the work of Britain’s most important contemporary novelist. It encompasses provocative and timely subjects ranging from gay visual cultures and representations, to Victorian, modernist and contemporary literature, as well as race and empire, theatre and cinema, eros and economics. The book reveals the fascinating intellectual and affective matter that lies beneath the polished control and dazzling style of Hollinghurst’s work. Alongside contributions by distinguished British and American critics, the book includes an unpublished interview with Hollinghurst.

Alan Hollinghurst: Writing under the influence uses a creative range of critical approaches to provide the most authoritative and innovative account available of Hollinghurst’s works.

Denis Flannery is Senior Lecturer in American Literature at the University of Leeds
Michèle Mendelssohn is Associate Professor of English Literature at the University of Oxford and Deputy Director at the Rothermere American Institute
**Contemporary British Novelists**

Contemporary British Novelists offers readers critical introductions to some of the most exciting and challenging writing of recent years. Through detailed analysis of their work, volumes in the series present lucid interpretations of authors who have sought to capture the sensibilities of the late twentieth and twenty-first centuries. Informed, but not dominated, by critical theory, Contemporary British Novelists explores the influence of diverse traditions, histories and cultures on prose fiction, and situates key figures within their relevant social, political, artistic and historical contexts.

*Series editor: Daniel Lea*

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**Julian Barnes**

*Series: Contemporary British Novelists*

**Peter Childs**

Now available in paperback, Julian Barnes is a comprehensive introductory overview of the novels that situates his work in terms of fabulation and memory, irony and comedy. It pursues a broadly chronological line through Barnes’s literary career, but along the way it also shows how certain key thematic preoccupations and obsessions seem to tie Barnes’s oeuvre together (love, death, art, history, truth, and memory). Chapters provide detailed readings of each major publication in turn while treating the major concerns of Barnes’s fiction, including art, authorship, history, love and religion. The book is very lucidly written, and it is also satisfyingly comprehensive - alongside the ‘canonical’ Barnes texts, it includes brief but illuminating discussion of the crime fiction that Barnes has published under the pseudonym Dan Kavanagh. This detailed study of the fictions of Julian Barnes from *Metroland* to *Arthur & George* also benefits from archival research into his unpublished materials.

Peter Childs is Professor of Modern English Literature at the University of Gloucestershire.

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Contemporary World Writers

Contemporary World Writers is an innovative series of authoritative introductions to a range of culturally diverse contemporary writers; from outside Britain and the United States, or from a ‘minority’ background within these countries. Each volume locates the writers using the specific multi-cultural contexts that have produced them, and counters tendencies to appropriate them into the canon of English or American literature, or simply to regard them as ‘other’.

Contemporary World Writers aims to satisfy the growing market in postcolonial studies, while providing a thorough grounding in the work of these writers for the general reader, undergraduates and other students of literature.

Series editor: John Thieme

NEW IN PAPERBACK

William Trevor
Revaluations
Series: Contemporary World Writers
Edited by Paul Delaney and Michael Parker

William Trevor: Revaluations offers a comprehensive examination of the oeuvre of one of the most accomplished and celebrated practitioners writing in the English language: the author of fifteen novels, three novellas and eleven volumes of short stories, as well as plays, radio and TV adaptations and film screenplays.

Drawing on the talents of a team of distinguished international scholars, this volume shines a critical light on Trevor’s core concerns with individuality and the family, and cultural and national identity, extending significantly the scope of current scholarship. Essays scrutinise the author’s prolonged concern with domestic, communal and national violence, his interrogation of patterns of inheritance and ideological heritage, and the impact of the past on choices his characters make.

William Trevor: Revaluations is a groundbreaking collection of essays, and will also be seen as a definitive introduction to the work of a major contemporary novelist and short-story writer.

Paul Delaney is Lecturer in Irish Writing in English at Trinity College, Dublin
Michael Parker is Emeritus Professor of English Literature at the University of Central Lancashire

May 2016 | 240x170mm | 256pp | 4 black & white illustrations
 pb 978-1-7849-9357-3 | £17.99

Caryl Phillips, David Dabydeen and Fred D’Aguiar
Representations of slavery
Series: Contemporary World Writers

Abigail Ward

Slavery is a recurring subject in works by the contemporary black writers in Britain Caryl Phillips, David Dabydeen and Fred D’Aguiar, yet their return to this past arises from an urgent need to understand the racial anxieties of twentieth- and twenty-first-century Britain. Now available in paperback, this book examines the ways in which their literary explorations of slavery may shed light on current issues in Britain today, or what might be thought of as the continuing legacies of the UK’s largely forgotten slave past.

In this highly original study of contemporary postcolonial literature, Ward explores a range of novels, poetry and non-fictional works in order to investigate their creative responses to the slave past. This is the first study to focus exclusively on British literary representations of slavery, and thoughtfully engages with such notions as the ethics of exploring slavery, the memory and trauma of this past, and the problems of taking a purely historical approach to Britain’s involvement in slavery or Indian indenture. Although all three authors are concerned with the problem of how to commence representing slavery, their approaches to this problem vary immensely, and this book investigates these differences.

Abigail Ward is lecturer in Postcolonial Studies at Nottingham Trent University

ebook available | June 2015 | 198x129mm | 248pp
 pb 978-0-7190-9764-5 | £15.99
Doris Lessing
Series: Contemporary World Writers
Susan Watkins
This study examines the writing career of the respected and prolific novelist Doris Lessing, who was awarded the Nobel Prize for Literature in 2007.
Whereas earlier assessments have focused on Lessing’s relationship with feminism and the impact of her 1962 novel, *The Golden Notebook*, this book argues that Lessing’s writing was formed by her experiences of the colonial encounter. It makes use of postcolonial theory and criticism to examine Lessing’s interest in ideas of nation, empire, gender and race and the connections between them.
The book, now available in paperback, examines the entire range of her writing. The book is aimed at undergraduate and postgraduate students of Doris Lessing’s work as well as the general reader who enjoys her writing. This is the first significant book-length critical evaluation in ten years.
Susan Watkins is Reader in Twentieth-Century Women’s Fiction in the School of Cultural Studies at Leeds Metropolitan University.

**Chinua Achebe**
Series: Contemporary World Writers
Jago Morrison
Chinua Achebe has long been regarded as Africa’s foremost writer. In this major new study, Jago Morrison offers a comprehensive reassessment of his work as an author, broadcaster, editor and political thinker.
With new, historically contextualised readings of all of his major works, this is the first study to view Achebe’s oeuvre in its entirety, from *Things Fall Apart* and the early novels, through the revolutionary *Ahiara Declaration* – previously attributed to Emeka Ojukwu – to the revealing final works *The Education of a British Educated Child* and *There Was a Country*. Contesting previous interpretations which align Achebe too easily with this or that nationalist programme, the book reveals Achebe as a much more troubled figure than critics have habitually assumed.
Authoritative and wide-ranging, this book will be essential reading for scholars and students of Achebe’s work in the twenty-first century.
Jago Morrison is Senior Lecturer in English at Brunel University.

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hb 978-0-7190-7050-1 | £55.00

**Toni Morrison**
Jill Matus
pb 978-0-7190-4448-9 | £12.99
NEW IN PAPERBACK

A literature of restitution
Critical essays on W. G. Sebald
Edited by Jeannette Baxter, Valerie Henitiuk and Ben Hutchinson

This book investigates the crucial question of ‘restitution’ in the work of W. G. Sebald. Written by leading scholars from a range of disciplines, with a foreword by his English translator Anthea Bell, the essays collected in this volume place Sebald’s oeuvre within the broader context of European culture in order to better understand his engagement with the ethics of aesthetics.

Whilst opening up his work to a range of under-explored areas including dissident surrealism, Anglo-Irish relations, contemporary performance practices and the writings of H. G. Adler, the volume notably returns to the original German texts. The recurring themes identified in the essays – from Sebald’s carefully calibrated syntax to his self-consciousness about ‘genre’, from his interest in liminal spaces to his literal and metaphorical preoccupation with blindness and vision – all suggest that the ‘attempt at restitution’ constitutes the very essence of Sebald’s understanding of literature.

Jeannette Baxter is Senior Lecturer in Modern and Contemporary Literature at Anglia Ruskin University, Cambridge
Valerie Henitiuk is Director of the Faculty Commons at Grant MacEwan University in Edmonton, Canada, where she also holds an academic appointment in English
Ben Hutchinson is Professor of European Literature at the University of Kent

ebook available | May 2016 | 240x170mm | 336pp | 17 black & white illustrations
pb 978-1-7849-9350-4 | £17.99

The grotesque in contemporary British fiction
Robert Duggan

The grotesque in contemporary British fiction reveals the extent to which the grotesque endures as a dominant artistic mode in British fiction and presents a new way of understanding six authors who have been at the forefront of British literature over the past four decades.

Starting with a sophisticated exploration of the historical development of the grotesque in literature, the book outlines the aesthetic trajectories of Angela Carter, Martin Amis, Ian McEwan, Iain Banks, Will Self and Toby Litt and offers detailed critical readings of key works of modern fiction including The Bloody Chamber (1979), Money (1984), The Child in Time (1987), The Wasp Factory (1984), Great Apes (1997) and Ghost Story (2004). The book shows how the grotesque continues to be a powerful force in contemporary writing and provides an illuminating picture of often controversial aspects of recent fiction.

Robert Duggan is Senior Lecturer in Modern and Contemporary Literature at the University of Central Lancashire

2013 | 216x138mm | 256pp
hb 978-0-7190-7891-0 | £70.00

Writing British Muslims
Religion, class and multiculturalism
Rehana Ahmed

The Rushdie affair, September 11 2001 and 7/7 pushed British Muslims into the forefront of increasingly fraught debate about multiculturalism. Stereotyping images have proliferated, reducing a heterogeneous minority group to a series of media soundbites.

This book examines contemporary literary representations of Muslims by British writers of South Asian Muslim descent – including Salman Rushdie, Hanif Kureishi, Monica Ali and Nadeem Aslam – to explore the contribution they make to urgent questions about multicultural politics and the place of Muslims within Britain. By focusing on class, and its intersection with faith, ‘race’ and gender in identity- and community-formation, it challenges the dichotomy of secular freedom versus religious oppression that constrains thinking about British Muslims, and offers a more nuanced perspective on multicultural debates and controversies.

Writing British Muslims will appeal to academics and postgraduate and final-year undergraduate students in the fields of postcolonial studies, English studies and cultural studies.

Rehana Ahmed is Lecturer in South Asian Literature in English at Queen Mary University of London

ebook available | July 2015 | 216x138mm | 256pp
hb 978-0-7190-8740-0 | £65.00
The Judas kiss
Treason and betrayal in six modern Irish novels
Gerry Smyth

This book argues that modern Irish history encompasses a deep-seated fear of betrayal, and that this fear has been especially prevalent since the revolutionary period at the outset of the twentieth century. The author goes on to argue that the novel is the literary form most apt for the exploration of betrayal in its social, political and psychological dimensions. The significance of this thesis comes into focus in terms of a number of recent developments – most notably, the economic downturn (and the political and civic betrayals implicated therein) and revelations of the Catholic Church’s failure in its pastoral mission. As many observers note, such developments have brought the language of betrayal to the forefront of contemporary Irish life. This book offers a powerful analysis of modern Irish history as regarded from the perspective of some of its most incisive minds, including James Joyce, Liam O’Flaherty, Elizabeth Bowen, Francis Stuart, Eugene McCabe and Anne Enright.

Gerry Smyth is a Reader in Cultural History at Liverpool John Moores University

Anywhere out of the world
The work of Bruce Chatwin
Jonathan Chatwin

By the time of his death in 1989 at the age of 48, Bruce Chatwin had become one of the most celebrated writers of the twentieth century. Though his career spanned merely twelve years, his impact and influence was profoundly felt; Chatwin’s first book In Patagonia ‘redefined travel writing’, whilst his later work The Songlines became one of the literary sensations of the 1980s.

Incorporating original and extensive archival research, as well as new interviews with his family and friends, Anywhere out of the world provides the definitive critical perspective upon the literary life and work of this enigmatic and influential author. The work, now available in paperback, offers a chronological overview of Chatwin’s literary career, from his first, ultimately aborted work The Nomadic Alternative – here discussed in detail for the first time – through to his final novel Utz. In subjecting his work to such analysis, the study uncovers a striking thematic commonality in Chatwin’s oeuvre: his work is fundamentally preoccupied with the subject of human restlessness. This volume provides detailed insight into Chatwin’s treatment of the subject in his work, identifying and discussing the biographical and philosophical sources of this defining preoccupation.

Jonathan Chatwin is a writer and creator of www.brucechatwin.co.uk

Beyond text? NEW
Critical practices and sensory anthropology
Edited by Rupert Cox, Andrew Irving and Christopher Wright

Beyond text? Critical practices and sensory anthropology is about the relationship between anthropological understandings of the world, sensory perception and aesthetic practices. It suggests that if different sensory experiences embody and facilitate different kinds of knowledge, then we need to develop new methods and more creative forms of representation that are not based solely around text or on correspondence theories of truth.

The volume brings together leading figures in anthropology, visual and sound studies to explore how knowledge, sensation and embodied experiences can be researched and represented by combining different visual, aural and textual forms which it demonstrates through an accompanying DVD.

The book and DVD make an argument for a necessary, critical development in anthropological ways of knowing that take place not merely at the level of theory and representation but also through innovative fieldwork methods and media practices.

Rupert Cox is a Senior Lecturer in Social Anthropology at the Granada Centre for Visual Anthropology at the University of Manchester
Chris Wright is a Lecturer in Anthropology at Goldsmiths, University of London
Andrew Irving is a Senior Lecturer in Social Anthropology and Director of the Granada Centre for Visual Anthropology at the University of Manchester

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End of empire and the English novel since 1945

Edited by Rachael Gilmour and Bill Schwarz

Available in paperback for the first time, this book-length study explores the history of postwar England during the end of empire through a reading of novels which appeared at the time, moving from George Orwell and William Golding to Penelope Lively, Alan Hollinghurst and Ian McEwan. Particular genres are also discussed, including the family saga, travel writing, detective fiction and popular romances.

All included reflect on the predicament of an England which no longer lies at the centre of imperial power, arriving at a fascinating diversity of conclusions about the meaning and consequences of the end of empire and the privileged location of the novel for discussing what decolonisation meant for the domestic English population of the metropole.

The book is written in an easy style, unburdened by large sections of abstract reflection. It endeavours to bring alive in a new way the traditions of the English novel.

Rachael Gilmour is Senior Lecturer in Postcolonial Studies at Queen Mary, University of London

Bill Schwarz is a Professor in the Department of English, Queen Mary, University of London

Ignorance

Literature and agnoiology

Andrew Bennett

This study argues that ignorance is a part of the narrative and poetic force of literature and is an important aspect of its thematic focus: ignorance is what literary texts are about. It sees that the dominant conception of literature since the Romantic period involves an often unacknowledged engagement with the experience of not knowing.

From Wordsworth and Keats to George Eliot and Charles Dickens, from Henry James to Joseph Conrad, from Elizabeth Bowen to Philip Roth and Seamus Heaney, writers have been fascinated and compelled by the question of ignorance, including their own. There is a politics and ethics as well as a poetics of ignorance: literature’s agnoiology, its acknowledgement of the limits of what we know both of ourselves and of others, engages with the possibility of democracy and the ethical, and allows us to begin to conceive of what it might mean to be human.

Now available in paperback, this exciting approach to literary theory will be of interest to lecturers and students of literary theory and criticism.

Andrew Bennett is Professor of English at the University of Bristol

Literary culture in Cuba

Revolution, nation-building and the book

Par Kumaraswami and Antoni Kapcia

Available in paperback for the first time, this book brings an original and innovative approach to a much-misunderstood aspect of the Cuban Revolution: the place of literature and the creation of a literary culture.

Based on over 100 interviews with a wide range of actors involved in the structures and processes that produce, regulate, promote and consume literature on the island, the book breaks new ground by going beyond the conventional approach (the study of individual authors and texts) and by going beyond the canon of texts known outside Cuba. It thus presents a historical analysis of the evolution of literary culture from 1959 to the present, as well as a series of more detailed case studies (on writing workshops, the Havana Book Festival and the publishing infrastructure) which reveal how this culture is created in contemporary Cuba. It thus contributes a new and complex vision of revolutionary Cuban culture which is as detailed as it is comprehensive.

Par Kumaraswami is Associate Professor in Latin American Cultural Studies at the University of Reading

Antoni Kapcia is Professor of Latin American History at the University of Nottingham

Great Satan’s rage

American negativity and rap/metal in the age of supercapitalism

Scott Wilson

Newly available in paperback, this book looks at how rap and metal have been highly engaged with America’s role in the world, supercapitalism and their own role within it. This has especially been the case when genres - hitherto clearly identified as indelibly ‘black’ or ‘white’ forms of music – have crossed over as an effect of cross-racial forms of identification and desire, marketing strategy, political engagement, opportunism and experimentation. It is how examples of these forms have negotiated, contested, raged against, survived, exploited, simulated and performed ‘Satan’s rage’ that is the subject of this book.

The book offers a highly original approach in relating rap/metal to critical theories of economy and culture, introducing a new method of cultural analysis based on theories of negativity and expenditure that will be of great interest to students in media and cultural studies, American studies, critical and cultural theory, advertising and marketing, and sociology and politics.

Scott Wilson is Professor in Media and Cultural Studies at Kingston University

8 black & white illustrations
Literary visions of multicultural Ireland
The immigrant in contemporary Irish literature
Edited by Pilar Villar-Argáiz

Now available in paperback, this pioneering collection of essays deals with the topic of how Irish literature responds to the presence of non-Irish immigrants in Celtic-Tiger and post-Celtic-Tiger Ireland. The book assembles an international group of 18 leading and prestigious academics in the field of Irish studies from both sides of the Atlantic, including Declan Kiberd, Anne Fogarty and Maureen T. Reddy, amongst others.

Key areas of discussion are: what does it mean to be ‘multicultural’ and what are the implications of this condition for contemporary Irish writers? How has literature in Ireland responded to inward migration? Have Irish writers reflected in their work (either explicitly or implicitly) the existence of migrant communities in Ireland? If so, are elements of Irish traditional culture and community maintained or transformed? What is the social and political efficacy of these intercultural artistic visions?

Pilar Villar-Argáiz is a Senior Lecturer in British and Irish Literature at the University of Granada, Spain

ebook available | Aoril 2015 | 234x156mm | 298pp
pb 978-0-7190-9732-4 | £21.99

New slaveries in contemporary British literature and visual arts
The ghost and the camp
Pietro Deandrea

The book is a study of the literature and visual arts concerned with the many and diverse forms of slaveries produced by globalisation in Britain since the early 1990s.

Starting from the sociological and political analyses of the issue, it combines postcolonial and Holocaust studies in a twin perspective based on the recurrent images of the ghost and the concentration camp, whose manifold shapes populate today’s Britain.

It focuses on a wide range of works: novelists and crime writers (Chris Abani, Chris Cleave, Marina Lewycka, Ian Rankin, Ruth Rendell), film directors (Nick Broomfield), photographers (Dana Popa), playwrights (Clare Bayley, Cora Bissett and Stef Smith, Abi Morgan, Lucy Kirkwood) and dystopian artists such as Alfonso Cuárrón, P. D. James and Salman Rushdie.

It is aimed at both students and scholars in English, postcolonial, Holocaust, globalisation and slavery studies: applied to new slaveries, all these fields are invested with new, contemporary significance.

Pietro Deandrea is Associate Professor in English Literature at the University of Turin, Italy

March 2015 | 216x138mm | 204pp
hb 978-0-7190-9643-3 | £70.00

Porous boundaries
Art and essays
Edited by Cyril Reade and David Peters Corbett

This innovative and exciting volume celebrates the career of Janet Wolff: a highly influential voice in the literature of sociology, cultural studies, visual studies and art history, as well as dance and modernism for several decades. Her work has significantly contributed to the way we view issues as diverse as modernism, the flâneur, British and American art in the early twentieth century, and the gendered literature of modernity.

The volume contains contributions from a number of Janet Wolff’s collaborators and others who are associated with the fields in which she has worked, including Zygmunt Bauman, Walid Raad and Griselda Pollock. The book includes original artworks, memoir and essays inspired by her example and which deal with questions she has discussed. The book will be of interest to academics and postgraduate students in any of these disciplines, as well as those interested by the form of a transatlantic academic career.

Cyril Reade is Associate Professor of Art History and Director of the Rutgers-Camden Center for the Arts at Rutgers, The State University of New Jersey
David Peters Corbett is Professor of Art History and American Studies at the University of East Anglia

July 2015 | 240x170mm | 232pp
9 colour illustrations, 9 black & white illustrations
hb 978-0-7190-8985-5 | £70.00

Rocks of nation
The imagination of Celtic Cornwall
Shelley Trower

Rocks of nation reveals how the imagination of nations and races is grounded in the landscape. In doing so, it makes a striking contribution to theories of nation, offering new insights into how national identity is bound up with materiality. The book provides an in-depth case study of Cornwall and its economy in the wider context of Britain and the rise of nationalist politics, especially in England (UKIP) and Scotland (SNP).

Spanning from the early nineteenth to the twenty-first century, it traces the gradual formation of a cultural consciousness of Cornwall as a distinctively rocky nation through a wide range of literatures, including nineteenth-century geological journals and folklore, Gothic and detective fiction, modernist and romance novels, travel narratives, ‘New Age’ eco-spiritualism and Cornish nationalist writings. Rocks of nation will be of interest to students and academics across the disciplines, from English literature and cultural geography to Celtic studies, history and politics.

Shelley Trower is Lecturer in English at the University of Roehampton

ebook available | July 2015 | 216x138mm | 272pp
hb 978-0-7190-9096-7 | £70.00
Theatre

Plays and performance texts by women 1880–1930
An anthology of plays by British and American women from the Modernist period
Series: Women, Theatre and Performance
Edited by Maggie B. Gale and Gilli Bush-Bailey

This groundbreaking anthology brings together an extraordinary mix of one-act and full-length plays and solo performance texts written by women. Included in the volume are texts by Beatrice Herford, Ruth Draper, Zora Neale Hurston and G. B. Stern, originally performed across commercial and amateur theatres in Britain and America. Some of the plays have remained unpublished since their original performance – Georgina Weldon’s Not Alone, Clothilde Graves’ Mother of Three, Rachel Crother’s Ourselves and Marie Stopes’ Our Ostriches. Others areanthologized here alongside plays with which they connect aesthetically and historically, for example, Edith Lyttleton’s Warp and Woof, Elizabeth Robins’ Votes for Women, Elizabeth Baker’s Edith, Sophie Treadwell’s Machinal and Aimée Stuart’s Nine Till Six.

The volume, for students and scholars, provides an accessible collection of texts exemplifying the range and breadth of women’s theatre writing from the 1880s to the early decades of the twentieth century.

Maggie B. Gale is Professor and Chair in Drama at The University of Manchester. Gilli Bush-Bailey is Senior Lecturer and Head of the Drama and Theatre Department at Royal Holloway, University of London.

2012 234x156mm | 592pp
pb 978-0-7190-8204-7 | £19.99

Female performance practice on the fin-de-siècle popular stages of London and Paris
Experiment and advertisement
Catherine Hindson
pb 978-0-7190-9014-1 | £14.99
hb 978-0-7190-7485-1 | £50.00

Stage women
Female theatre workers, professional practice and agency in the early twentieth century
Maggie Gale
hb 978-1-5261-0070-2 | £70.00

Auto/biography and identity
Maggie B. Gale, Viv Gardner
hb 978-0-7190-6332-9 | £50.00
pb 978-0-7190-6333-6 | £15.99

Treading the bawds
Actresses and playwrights on the Late Stuart stage
Gilli Bush-Bailey
hb 978-0-7190-7250-5 | £55.00
pb 978-0-7190-7251-2 | £15.99

Politics, performance and popular culture NEW
Theatre and society in nineteenth-century Britain
Series: Studies in Popular Culture
Edited by Peter Yeandle, Katherine Newey and Jeffrey Richards

This collection brings together studies of popular performance and politics across the nineteenth century, offering a fresh perspective from an archivally grounded research base. It works with the concept that politics is performative and performance is political. The book is organised into three parts in dialogue regarding specific approaches to popular performance and politics. Part I offers a series of conceptual studies using popular culture as an analytical category for social and political history. Part II explores the ways that performance represents and constructs contemporary ideologies of race, nation and empire. Part III investigates the performance techniques of specific politicians – including Robert Peel, Keir Hardie and Henry Hyndman – and analyses the performative elements of collective movements.

Peter Yeandle is Lecturer in History at the Loughborough University
Katherine Newey is Professor of Theatre History at the University of Exeter
Jeffrey Richards is Emeritus Professor of Cultural History at the University of Lancaster

Ebook available | February 2016 | 234x156mm | 304pp | 25 black & white illustrations
hb 978-0-7190-9169-8 | £75.00
**Theatre: Theory – Practice – Performance**

This series offers a space for those people who practise theatre to have a dialogue with those who think and write about it. The series has a flexible format that refocuses the analysis and documentation of performance. It provides, presents and represents material which is written by those who make or create performance history, and offers access to theatre documents, different methodologies and approaches to the art of making theatre.

The books in the series are aimed at students, scholars, practitioners and theatre-visiting readers. They encourage reassessments of periods, companies and figures in twentieth-century and twenty-first-century theatre history, and provoke and take up discussions of cultural strategies and legacies that recognise the heterogeneity of performance studies.

The series editors, with the advisory board, aim to publish innovative challenging and exploratory texts from practitioners, theorists and critics.

**Series editors: Maria M. Delgado, Maggie Gale and Peter Lichtenfels**

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**Not magic but work**

An ethnographic account of a rehearsal process  
*Series: Theatre: Theory – Practice – Performance*

**Gay McAuley**

Newly available in paperback, this is a detailed description of the intensive work process involved in the making of Toy Symphony, a play by Michael Gow, directed by Neil Armfield and brought to the stage for the first time in December 2007 by Company B at the Belvoir Street Theatre in Sydney. Drawing on years of research, McAuley rejects simplistic notions of playwright or director as ‘auteur’. Her account makes possible a more nuanced understanding of the real artistry involved in what it is that the director does and what the playwright contributes to the process.

The book is in two parts. The first describes the work process and the complex relations between participants noted by McAuley during her intensive observation of the rehearsal period throughout the run of the production. The second part consists of a number of essays reflecting on aspects of the work observed, and providing a theoretical framework for deeper understanding of the rehearsal practices described. McAuley concludes that contemporary theatre constitutes a highly effective model of group creativity that could be applied in many different institutional contexts.

Gay McAuley is Honorary Professor in the Department of Performance Studies at the University of Sydney

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**NEW IN PAPERBACK**

**South African performance and archives of memory**  
*Series: Theatre: Theory – Practice – Performance*

**Yvette Hutchison**

This book explores how South Africa is negotiating its past in and through various modes of performance in contemporary theatre, public events and memorial spaces. It analyses the Truth and Reconciliation Commission as a live event, as an archive, and in various theatrical engagements with it, asking throughout how the TRC has affected the definition of identity and memory in contemporary South Africa, including disavowed memories.

Hutchison then considers how the SA-Mali Timbuktu Manuscript Project and the 2010 South African World Cup opening ceremony attempted to restage the nation in their own ways. She investigates how the Voortrekker Monument and Freedom Park embody issues related to memory in contemporary South Africa. She also analyses current renegotiations of popular repertoires, particularly songs and dances related to the Struggle, revivals of classic European and South African protest plays, new history plays and specific racial and ethnic histories and identities.

Yvette Hutchison is Associate Professor in the School of Theatre, Performance and Cultural Policy Studies at the University of Warwick, UK

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**July 2015 | 234x156mm | 256pp | 21 black & white illustrations**

**pb 978-0-7190-9931-1 | £17.99**

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**Ebook available | April 2016 | 216x138mm | 256pp**

**5 black & white illustrations**

**pb 978-1-7849-9366-5 | £17.99**
Directing scenes and senses
The thinking of Regie
Series: Theatre: Theory – Practice – Performance
Peter M. Boenisch

As European theatre directors become a familiar presence on international stages and a new generation of theatre makers absorbs their impulses, this study develops fresh perspectives on Regie, the Continental European tradition of staging playtexts. Leaving behind unhelpful clichés that pit, above all, the director against the playwright, Peter M. Boenisch stages playful encounters between Continental theatre and Continental philosophy.

The contemporary Regie work of Thomas Ostermeier, Frank Castorf, Ivo van Hove, Guy Cassiers, tg STAN, and others here meets the works of Friedrich Schiller and Leopold Jessner, Hegelian speculative dialectics, and the critical philosophy of Jacques Rancière and Slavoj Žižek in order to explore the thinking of Regie – how to think Regie, and how Regie thinks. This partial and ‘sideways look’ invites a wider reconsideration of the potential of ‘playing’ theatre today, of its aesthetic possibilities, and its political stakes in the global neoliberal economy of the twenty-first century.

Peter M. Boenisch is Co-Director of the European Theatre Research Network (ETRN) and a Fellow of the International Research Centre ‘Interweaving Performance Cultures’

ebook available | August 2015 | 234x156mm | 256pp

hb 978-0-7190-9719-5 | £65.00

‘Love me or kill me’
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The Paris jigsaw
Internationalism and the city’s stages
David Bradby, Maria M. Delgado
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Carl Lavery
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Gabriella Giannachi, Nick Kaye
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Performance manifestoes for a new century
Maria M. Delgado, Caridad Svich
pb 978-0-7190-6291-9 | £15.99
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Crossing theatrical boundaries
Caridad Svich
hb 978-0-7190-6324-4 | £45.00
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World stages, local audiences
Essays on performance, place and politics
Peter Dickinson
hb 978-0-7190-8174-3 | £65.00
NEW IN PAPERBACK

Acts and apparitions
Discourses on the real in performance practice and theory, 1990–2010
Liz Tomlin

Acts and apparitions examines how new performance practices from the 1990s to the present day have been driven by questions of the real and the ensuing political implications of the concept’s rapidly disintegrating authority.

This book departs significantly from existing scholarship on contemporary performance in its rejection of the dramatic/postdramatic binary and its interrogation of previous applications of Derridean poststructuralism to theatrical representation and notions of the real.

It offers new perspectives on the political analysis of contemporary theatre and performance across a wide range of models from Forced Entertainment and the Wooster Group, to Roland Schimmelpfennig and Howard Barker; from verbatim theatre to audio tours and the interactive performances of Ontroerend Goed.

Liz Tomlin is Lecturer in the Department of Drama and Theatre Arts at the University of Birmingham

May 2016 | 216x138mm | 240pp | 16 black & white illustrations
pb 978-1-7849-9376-4 | £16.99

Theatres on film
How the cinema imagines the stage
Russell Jackson

Theatres on film is an innovative contribution to the study of both theatre and film history, with its detailed discussion of popular and influential films that have taken the theatre as their subject, informed by a strong sense of the cultural and historical background.

This book focuses on the significance and effect of theatrical subject matter in key films in several genres, and ranges from Busby Berkeley to Ingmar Bergman, and from the haunted backstage world of The Phantom of the Opera to the sinister glamour of The Red Shoes and the theatrical politics of Mephisto and The Lives of Others.

Theatres on film will appeal to film- and theatregoers, as well as to readers with an academic or professional interest in its subject.

Russell Jackson is Allardyce Nicoll Professor of Drama in the Department of Drama and Theatre Arts, University of Birmingham

November 2015 | 234x170mm | 320pp | 20 black & white illustrations
pb 978-0-7190-9992-2 | £17.99

Trauma-tragedy
Symptoms of contemporary performance
Patrick Duggan

Trauma-tragedy investigates the extent to which performance can represent the ‘unrepresentable’ of trauma. Throughout, there is a focus on how such representations might be achieved and if they could help us to understand trauma on personal and social levels. In a world increasingly preoccupied with and exposed to traumas, this volume considers what performance offers as a means of commentary that other cultural products do not.

The book’s clear and coherent navigation of complex relations between performance and trauma and its analysis of key practitioners and performances (from Sarah Kane to Societas Raffaello Sanzio, Harold Pinter to Forced Entertainment, and Phillip Pullman to Franco B) make it accessible and useful to students of performance and trauma studies, yet rigorous and incisive for scholars and specialists. Duggan explores ideas around the phenomenological and socio-political efficacy and impact of performance in relation to trauma. Ultimately, the book advances a new performance theory or mode, ‘trauma-tragedy’, that suggests much contemporary performance can generate the sensation of being present in trauma through its structural embodiment in performance, or ‘presence-in-trauma effects’.

Patrick Duggan is Senior Lecturer in Theatre and Performance at the University of Surrey

October 2015 | 216x138mm | 240pp | 2 black & white illustrations
pb 978-0-7190-9988-5 | £14.99
NEW IN PAPERBACK

Alan Moore and the Gothic tradition
Matthew J. A. Green

The first book-length study to address Moore’s significance to the Gothic, this volume is also the first to provide in-depth analyses of his spoken-word performances, poetry and prose, as well as his comics and graphic novels.

The essays collected here identify the Gothic tradition as perhaps the most significant cultural context for understanding Moore’s work, providing unique insight into its wider social and political dimensions as well as addressing key theoretical issues in Gothic Studies, Comics Studies and Adaptation Studies.

Scholars, students and general readers alike will find fresh insights into Moore’s use of horror and terror, homage and parody, plus allusion and adaptation. The international list of contributors includes leading researchers in the field and the studies presented here enhance the understanding of Moore’s works while at the same time exploring the ways in which these serve to advance a broader appreciation of Gothic aesthetics.

Matthew J. A. Green is Associate Professor of English at the University of Nottingham

She-wolf
A cultural history of female werewolves
Edited by Hannah Priest

She-wolf explores the cultural history of the female werewolf, from her first appearance in medieval literature to recent incarnations in film, television and popular literature. The book includes contributors from various disciplines, and offers a cross-period, interdisciplinary exploration of a perennially popular cultural production.

The book covers material from the Middle Ages to the present day, with chapters on folklore, history, witch trials, Victorian literature, young adult literature, film and gaming. Considering issues such as religious and social contexts, colonialism, constructions of racial and gendered identities, corporeality and subjectivity – as well as female body hair, sexuality and violence – She-wolf reveals the varied ways in which the female werewolf is a manifestation of complex cultural anxieties, as well as a site of continued fascination.

Hannah Priest is an Honorary Research Fellow at Swansea University

Sinister histories
Gothic novels and representations of the past, from Horace Walpole to Mary Wollstonecraft
Jonathan Dent

Sinister histories is the first book to offer a detailed exploration of the Gothic’s response to Enlightenment historiography. It uncovers hitherto-neglected relationships between fiction and prominent works of eighteenth-century history, locating the Gothic novel in a range of new interdisciplinary contexts.

Drawing on ideas from literary studies, history, politics and philosophy, the book demonstrates the extent to which historical works influenced and shaped Gothic fiction from the 1760s to the early nineteenth century. Through a series of detailed readings of texts from The Castle of Otranto (1764) to Maria, or The Wrongs of Woman (1798), this book offers an alternative account of the Gothic’s development and a sustained revaluation of the creative legacies of the French Revolution.

Jonathan Dent is Lecturer in English at De Montfort University
NEW IN PAPERBACK

Open graves, open minds
Representations of vampires and the Undead from the Enlightenment to the present day

Edited by Sam George and Bill Hughes

This collection of interconnected essays relates the Undead in literature, art and other media to questions concerning gender, race, genre, technology, consumption and social change.

A coherent narrative follows Enlightenment studies of the vampire’s origins in folklore and folk panics, and the sources of vampire fiction, through Romantic incarnations in Byron and Polidori to Le Fanu’s Carmilla. Further essays discuss the Undead in the context of Dracula, fin-de-siècle decadence, Nazi Germany and early cinematic treatments. The rise of the sympathetic vampire is charted from Coppola’s film, Bram Stoker’s Dracula, to Buffy the Vampire Slayer and Twilight. More recent manifestations in novels, TV, Goth subculture, young adult fiction and cinema are dealt with in discussions of True Blood, The Vampire Diaries and much more.

Featuring distinguished contributors, including a prominent novelist, and aimed at interdisciplinary scholars or postgraduate students, it will also appeal to aficionados of creative writing and Undead enthusiasts.

Sam George is Senior Lecturer in Literature at the University of Hertfordshire
Bill Hughes was recently awarded his doctorate from the University of Sheffield

ebook available | June 2016 | 234x156mm | 320pp | 30 black & white illustrations

pb 978-1-7849-9362-7 | £15.99

Dangerous bodies NEW

Historicising the Gothic corporeal

Marie Mulvey-Roberts

Through an investigation of the body and its oppression by the church, the medical profession and the state, this book reveals the actual horrors lying beneath fictional horror in settings as diverse as the monastic community, slave plantation, operating theatre, Jewish ghetto and battlefield trench.

The book provides original readings of canonical Gothic literary and film texts including The Castle of Otranto, The Monk, Frankenstein, Dracula and Nosferatu. This collection of fictionalised dangerous bodies is traced back to the effects of the English Reformation, Spanish Inquisition, French Revolution, Caribbean slavery, Victorian medical malpractice, European anti-Semitism and finally warfare, ranging from the Crimean up to the Vietnam War. The endangered or dangerous body lies at the centre of the clash between victim and persecutor and has generated tales of terror and narratives of horror, which function to either salve, purge or dangerously perpetuate such oppositions. This groundbreaking book will be of interest to academics and students of Gothic studies, gender and film studies and especially to readers interested in the relationship between history and literature.

Marie Mulvey-Roberts is Associate Professor in English Literature at the University of the West of England, Bristol

ebook available | January 2016 | 216x138mm | 272pp

16 black & white illustrations

hb 978-0-7190-8541-3 | £70.00

Decadent daughters and monstrous mothers

Angela Carter and European Gothic

Rebecca Munford

Now available in paperback, Decadent daughters and monstrous mothers interrogates the vexed question of Angela Carter’s feminist politics through the dusty lens of European Gothic. It illuminates her ambivalent relation to some of her most contentious European literary forebears, reveals her rich knowledge of French literature and offers fresh insights into her literary practices afforded by newly available archival material.

This book analyses Carter’s textual engagements with a dirty lineage of European Gothic that can be mapped from the Marquis de Sade’s obsession with desecration and defilement, through Baudelaire’s perverse decompositions of the muse and decadent imaginings of infernal femininity, to surrealism’s violent dreams of abjection. It argues that Carter’s most troublesome engagements with her European Gothic forefathers are unexpectedly those which are most vital to a consideration of her feminist politics.

Rebecca Munford is Senior Lecturer in English Literature at Cardiff University

ebook available | September 2015 | 216x138mm | 208pp

pb 978-1-7849-9103-6 | £14.99
International Gothic Series

Each volume in this series contains new essays on the many forms assumed by – as well as the most important themes in – the ever-expanding range of international ‘Gothic’ fictions from the eighteenth to the twenty-first century. Launched by leading members of the International Gothic Association (IGA) and some editors and advisory board members of its journal, Gothic Studies, this series thus offers cutting-edge analyses of the great many variations in the Gothic mode over time and all over the world, whether these have occurred in literature, film, theatre, art, several forms of cybernetic media, or other manifestations ranging from ‘Goth’ group identities to avant-garde displays of aesthetic and even political critique.

Series editors: Elisabeth Bronfen, Steven Bruhm, Ken Gelder, Jerrold E. Hogle, Avril Horner, William Hughes

EcoGothic

Series: International Gothic Series

Edited by Andrew Smith and William Hughes

This book is the first study of how the Gothic engages with ecocritical ideas. Ecocriticism has frequently explored images of environmental catastrophe, the wilderness, the idea of home, constructions of ‘nature’, and images of the post-apocalypse – images which are also central to a certain type of Gothic literature. By exploring the relationship between the ecocritical aspects of the Gothic and the Gothic elements of the ecocritical, this book provides a new way of looking at both the Gothic and ecocriticism. Writers discussed include Ann Radcliffe, Mary Shelley, Ambrose Bierce, Algernon Blackwood, Margaret Atwood, Cormac McCarthy, Dan Simmons and Rana Dasgupta. The volume thus explores writing and film across various national contexts including Britain, America and Canada, as well as giving due consideration to how such issues might be discussed within a global context.

Andrew Smith is Reader in Nineteenth Century English Literature at the University of Sheffield. He is a past president of the International Gothic Association

William Hughes is Professor of Gothic Studies at Bath Spa University. He is the founder-editor of Gothic Studies, the refereed journal of the International Gothic Association

Globalgothic

Series: International Gothic Series

Edited by Glennis Byron

‘The dead travel fast and, in our contemporary globalised world, so too does the gothic.’ Examining how Gothic has been globalised and globalisation made Gothic, this collection of essays explores an emerging global gothic that is simultaneously a continuation of the western tradition and a wholesale transformation of that tradition which expands the horizons of the Gothic in diverse new and exciting ways.

Globalgothic contains essays from some of the leading scholars in Gothic studies as well as offering insights from new scholars in the field. The contributors consider a wide range of different media, including literary texts, film, dance, music, cyberculture, computer games, and graphic novels.

This book will be essential reading for all students and academics interested in the Gothic, in international literature, cinema, and cyberspace.

Glennis Byron is Professor of English at the University of Stirling

Monstrous media /spectral subjects

Imaging Gothic from the nineteenth century to the present

Series: International Gothic Series

Edited by Fred Botting and Catherine Spooner

Monstrous media/spectral subjects explores the intersection of monsters, ghosts, representation and technology in Gothic texts from the nineteenth century to the present. It argues that emerging media technologies from the phantasmagoria and magic lantern to the hand-held video camera and the personal computer both shape Gothic subjects and in turn become Gothicised.

In a collection of essays that ranges from the Victorian fiction of Wilkie Collins, Bram Stoker and Richard Marsh to the music of Tom Waits, world horror cinema and the TV series Doctor Who, this book finds fresh and innovative contexts for the study of Gothic. Combining essays by well-established and emerging scholars, it should appeal to academics and students researching both Gothic literature and culture and the cultural impact of new technologies.

Fred Botting is Professor in English at Kingston University

Catherine Spooner is Senior Lecturer in English at Lancaster University

Globalgothic

Series: International Gothic Series

Edited by Glennis Byron

‘The dead travel fast and, in our contemporary globalised world, so too does the gothic.’ Examining how Gothic has been globalised and globalisation made Gothic, this collection of essays explores an emerging global gothic that is simultaneously a continuation of the western tradition and a wholesale transformation of that tradition which expands the horizons of the Gothic in diverse new and exciting ways.

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Glennis Byron is Professor of English at the University of Stirling

Ebook available | April 2015 | 216x138mm | 288pp

hb 978-0-7190-8977-0 | £70.00

Ebook available | 2013 | 1526x138mm | 224pp

pb 978-1-5261-0689-6 | £15.99 | September 2016

hb 978-0-7190-8657-1 | £70.00

40 black & white illustrations

pb 978-1-5261-0690-2 | £15.99 | October 2016

hb 978-0-7190-8795-0 | £95.00
Men with stakes
Masculinity and the Gothic in US television
Julia M. Wright

Men with stakes builds on recent discussions of television Gothic by examining the ways in which the Gothic mode is deployed specifically to call into question televisual realism and, with it, conventional depictions of masculinity. Released from the mandate of realism to describe the world as it is supposed to be, television Gothic calls attention to the constructedness of gender – and therefore to the possibility of re-imagining men’s agency, authority and the legitimated forms of knowledge with which men are traditionally associated (science in particular). In this context, after an overview of Gothic television’s larger history, this study discusses in some depth seven series from the last two decades: American Gothic, Millennium, Angel, Carnivàle, Point Pleasant, Supernatural and American Horror Story.

Julia M. Wright is Professor in the Department of English at Dalhousie University

That devil’s trick
Hypnotism and the Victorian popular imagination
William Hughes

That devil’s trick is the first study of nineteenth-century hypnotism based primarily on the popular – rather than medical – appreciation of the subject. Drawing on the reports of mesmerists, hypnotists, quack doctors and serious physicians printed in popular newspapers from the early years of the nineteenth century to the Victorian fin-de-siècle, the book provides an insight into how continental mesmerism was first understood in Britain, how a number of distinctively British varieties of mesmerism developed, and how these were continually debated in medical, moral and legal terms.

Highly relevant to the study of the many authors – Charles Dickens, George Eliot, Bram Stoker and Conan Doyle among them – whose fiction was informed by the imagery of mesmerism, That devil’s trick will be an essential resource for anybody with an interest in the popular and literary culture of the nineteenth century, including literary scholars, medical historians and the general reader.

William Hughes is Professor of Gothic Studies at Bath Spa University

Sex, machines and navels
Fiction, fantasy and history in the future present
Fred Botting

Available again in paperback, this study offers a rigorous critical re-reading of fictions of humanity, history, technology and postmodern culture.

Taking psychoanalysis into cyberspace, the book develops an innovative theoretical perspective on the relationship between bodies and machines to offer a focused re-examination of notions of desire, metaphor, sexed identity and difference and the process of technological transformation.

The book unravels one figure in a detailed, lucid and extensive revision of Lacanian psychoanalysis in association with postmodern theory, feminism and deconstruction. Problematising the easy conjunction of human bodies and inhuman technology, the navel opens into networks of desire, history, culture and machines. Linked to the unconscious, to jokes and dreams, navels appear on the bodies of replicants and in the technological matrix, a strange excess in a future imagined in terms of corporeal ‘meat’ or posthuman machine. Exploring the significance of this omphalic excess, the book closely examines postmodern and cyberpunk texts (by Thomas Pynchon, Graham Swift, Julian Barnes, William Gibson, Rudy Rucker) alongside detailed readings of contemporary cultural critics and theorists.

Fred Botting is Professor of English Literature and Executive member of London Graduate School, Kingston University
Carmen de Burgos **NEW**
*Three novellas: Confidencias, La mujer fría and Puñal de claveles*  
*Series: Hispanic Texts*

Edited by Abigail Lee Six

Carmen de Burgos (1867-1932), an influential journalist, socio-political activist, and a key literary figure in the cultural ferment of pre-war Madrid, is currently being rediscovered, having languished in a long and regrettable oblivion during the Franco years. This scholarly edition of three stories by de Burgos includes the unabridged texts, vocabulary, notes, chronology, bibliography, ‘temas de debate y discusión’, and a critical introduction. *Confidencias* is the fictional diary of a young woman, describing her first adulterous relationship and exploiting the narratological possibilities of the diary form. *La mujer fría* is a vampire story featuring perhaps the very first pitiable vampire, or at least one of the earliest examples of this type, whilst ingeniously maintaining undecidability as to whether the protagonist is supernatural. *Puñal de claveles* narrates a wedding-day elopement. Inspired by the real-life *Crimen de Níjar*, Federico García Lorca drew on both stories for his *Bodas de sangre*.

Abigail Lee Six is Professor of Spanish at Royal Holloway, University of London

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El castigo sin venganza

*Series: Hispanic Texts*

Edited by Jonathan Thacker

*El castigo sin venganza* (1631) is Lope de Vega’s greatest tragedy. The play dramatises the story of the adulterous relationship between the beautiful Casandra, Duchess of Ferrara, and her step-son, Federico, and the reaction of her husband, the Duke, himself a flawed and ambiguous figure. The dramatist, at the height of his powers, re-works an earlier Italian short story to explore the complexities of human desire and the grim consequences of giving in to temptation.

Aimed principally at undergraduates who are new to Spanish Golden Age drama, this edition includes a substantial commentary on the text, explanatory footnotes and a selected vocabulary. The introduction sets the play in its contexts - historical and dramatic - and focuses too on elements of the genre with which new readers might be unfamiliar: performance norms, the poetry of the play and the linguistic differences in Golden Age Spanish.

It is informed by up-to-date scholarship on the play from Spain and the Anglophone world.

Jonathan Thacker is Professor of Golden Age Spanish Literature at the University of Oxford and Tutor in Spanish at Merton College

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Soledades. Galerías. Otros poemas

*Series: Hispanic Texts*

Edited by Richard A. Cardwell

This edition is aimed at students, teachers and researchers alike. It presents an alternative reading of this seminal collection of poems. Unlike other editions, the introduction and the notes to the poems are in English, with an extensive vocabulary at the end. Cardwell specifically situates the poet in a special context: his early intellectual formation in his family, in the Institución Libre (the only secular school in Spain at the time), in the Symbolist circles of Paris and, most importantly, in the ferment of ideas of the young artistic circles of the new century, especially the Helios group of 1903–04. This environment served to shape the intellectual and poetic vision of Soledades. Galerías. Otros Poemas. Thus the poet’s maturing vision is traced over nearly three decades, highlighting how the burning intellectual ideas and ideals of the day, together with the poet’s own spiritual crisis, shaped and were articulated in this major collection of the period.

Richard A. Cardwell is Emeritus Professor of Modern Spanish Literature at the University of Nottingham
Samuel Richardson and the theory of tragedy

An essay on Clarissa

J. A. Smith

Samuel Richardson and the theory of tragedy is a bold new interpretation of one of the greatest European novels, Samuel Richardson's Clarissa. It argues that this text needs to be rethought as a dangerous exploration of the ethics of tragedy, on the scale of the great arguments of post-Romantic tragic theory, from Hölderlin to Nietzsche, to Benjamin, Lacan and beyond.

Taking the reader through the novel from beginning to end, it also acts as a guidebook for newcomers to Richardson's notoriously massive text, and situates it alongside Richardson's other works and the epistolary novel form in general. Filled with innovative close readings that will provoke scholars, students and general readers of the novel alike, it will also serve as a jumping off point for anyone interested in the way the theory of tragedy continues to be the privileged meeting point between literature and philosophy.

J. A. Smith teaches English Literature at Royal Holloway, University of London

ebook available | May 2016 | 198x129mm | 172pp
hb 978-0-7190-9793-5 | £60.00

NEW IN PAPERBACK

William Parsons, 3rd Earl of Rosse

Astronomy and the castle in nineteenth-century Ireland

Edited by Charles Mollan

This is a revealing account of the family life and achievements of the Third Earl of Rosse, a hereditary peer and resident landlord at Birr Castle, County Offaly, in nineteenth-century Ireland, before, during and after the devastating famine of the 1840s. He was a remarkable engineer, who built enormous telescopes in the cloudy middle of Ireland. The book gives details, in an attractive non-technical style which requires no previous scientific knowledge, of his engineering initiatives and the astronomical results, but also reveals much more about the man and his contributions – locally in the town and county around Birr, in political and other functions in an Ireland administered by the Protestant Ascendancy, in the development and activities of the Royal Society, of which he was President from 1848–54, and the British Association for the Advancement of Science. The Countess of Rosse, who receives full acknowledgement in the book, was a woman of many talents, among which was her pioneering work in photography, and the book includes reproductions of her artistic exposures, and many other attractive illustrations.

Charles Mollan is a retired science administrator, editor and publisher, and a historian of Irish science

ebook available | March 2016 | 234x156mm | 368pp | 88 black & white illustrations
pb 978-1-7849-9372-6 | £17.99

Odd women?

Spinsters, lesbians and widows in British women's fiction, 1850s–1930s

Emma Liggins

This genealogy of the 'odd woman' compares representations of spinsters, lesbians and widows in British women's fiction and auto/biography from the 1850s to the 1930s.

Women outside heterosexual marriage in this period were seen as abnormal, superfluous, incomplete and threatening, yet were also hailed as 'women of the future'. Before 1850 odd women were marginalised, minor characters in British women's fiction, yet by the 1930s spinsters, lesbians and widows had become heroines. This book examines how women writers, including Charlotte Brontë, Elisabeth Gaskell, Ella Hepworth Dixon, May Sinclair, E. H. Young, Radclyffe Hall, Winifred Holtby and Virginia Woolf, challenged dominant perceptions of singleness and lesbianism in their novels, stories and autobiographies.

Drawing on advice literature, medical texts and feminist polemic, it demonstrates how these narratives responded to contemporary political controversies around the vote, women's work, sexual inversion and birth control, as well as examining the impact of the First World War.

Emma Liggins is Senior Lecturer in English Literature at Manchester Metropolitan University

2014 | 216x138mm | 256pp
hb 978-0-7190-8756-1 | £75.00
Conrad’s Marlow NEW
Narrative and death in ‘Youth’, Heart of Darkness, Lord Jim and Chance

Paul Wake

Variously described as ‘the average pilgrim’, a ‘wanderer’, and ‘a Buddha preaching in European clothes’, Charlie Marlow is the voice behind Joseph Conrad’s Youth (1898), Heart of Darkness (1899), Lord Jim (1900) and Chance (1912).

Newly available in paperback, Conrad’s Marlow offers a comprehensive account and critical analysis of one of Conrad’s most celebrated creations, asking both who and what is Marlow: a character or a narrator, a biographer or an autobiographical screen, a messenger or an interpreter, a bearer of truth or a misguided liar?

Reading Conrad’s fiction alongside the work of Walter Benjamin, Maurice Blanchot, Jacques Derrida and Martin Heidegger, and offering an investigation into the connection between narrative and death, this book argues that Marlow’s essence is located in his liminality – in his constantly shifting position – and that the emergence of meaning in his stories is at all points bound up with the process of his storytelling.

Paul Wake is a Reader in English Literature at Manchester Metropolitan University.

ebook available | January 2016 | 234x156mm | 160pp
pb 978-1-7849-9247-7 | £14.99

The World and other unpublished works by Radclyffe Hall NEW

Edited by Jana Funke

This book presents a wide range of previously unpublished works by Radclyffe Hall. These new materials significantly broaden and complicate critical views of Hall’s writings. They demonstrate the stylistic and thematic range of her work and cover diverse topics, including ‘outsiderism’, gender, sexuality, race, class, religion, the supernatural and the First World War. Together, these texts shed a new light on unrecognised or misunderstood aspects of Hall’s intellectual world. The volume also contains a substantial introduction, which situates Hall’s unpublished writings in the broader context of her life and work. Overall, the book invites a critical reassessment of Hall’s place in early twentieth-century literature and culture and offers rich possibilities for teaching and future research. It will be of interest to scholars and undergraduate and postgraduate students in the fields of English literature, modernism, women’s writing, and gender and sexuality studies, and to general readers.

Jana Funke is Advanced Research Fellow in the English Department at the University of Exeter.

ebook available | June 2016 | 234x156mm | 284pp
hb 978-0-7190-8828-5 | £70.00

Algernon Charles Swinburne NEW
Unofficial Laureate

Edited by Catherine Maxwell and Stefano Evangelista

Algernon Charles Swinburne (1837–1909), dramatist, novelist and critic, was late Victorian England’s unofficial Poet Laureate. Swinburne was admired by his contemporaries for his technical brilliance, his facility with classical and medieval forms, and his courage in expressing his sensual, erotic imagination. He was one of the most important Victorian poets, the founding figure for British aestheticism, and the dominant influence for fin-de-siècle and many modernist poets. Now available in paperback, this collection of eleven new essays by leading international scholars offers a thorough revaluation of this fascinating and complex figure. It situates him in the light of current critical work on cosmopolitanism, politics, form, Victorian Hellenism, gender and sexuality, the arts, and aestheticism and its contested relation to literary modernism. The essays in this collection reassess Swinburne’s work and reconstruct his vital and often provocative contribution to the Victorian cultural debate.

Catherine Maxwell is Professor of Victorian Literature at Queen Mary, University of London
Stefano Evangelista is Fellow and Tutor in English at Trinity College, University of Oxford

February 2016 | 216x138mm | 252pp | 12 black & white illustrations
pb 978-0-7190-9996-0 | £16.99
Irish women’s writing, 1878–1922

Advancing the cause of liberty

Edited by Anna Pilz and Whitney Standlee

This collection of new essays by leading scholars explores how women writers including Emily Lawless, L. T. Meade, Katharine Tynan, Lady Gregory, Rosa Mulholland, Ella Young and Beatrice Grimshaw used their work to advance their own private and public political concerns through astute manoeuvrings both in the expanding publishing industry and against the partisan expectations of an ever-growing readership. The chapters investigate their dialogue with a contemporary politics that included the topics of education, cosmopolitanism, language, empire, economics, philanthropy, socialism, the marriage ‘market’, the publishing industry, readership(s), the commercial market and employment.

Anna Pilz is Irish Research Council Fellow in the School of English at the University College Cork
Whitney Standlee is Lecturer in English Literature and Cultural Studies at the University of Worcester

Framing narratives of the Second World War and Occupation in France, 1939–2009

New readings

Series: Durham Modern Languages Series

Edited by Margaret Atack and Christopher Lloyd

The Second World War and the German Occupation remain a major focal point in French culture and society, with new and sometimes controversial titles published every year – Irène Némirovsky’s *Suite française* and Jonathan Littell’s *Les Bienveillantes*, both rapidly translated into English, offer just two examples of this significant phenomenon.

Gathering within one volume studies of genres, visual cultures, chronology, narrative theory, and a wealth of narratives in fiction and film, *Framing narratives of the Second World War and Occupation in France 1939-2009* brings together an internationally distinguished group of contributors and offers an authoritative overview of criticism on war and Occupation narratives in French, a redefinition of the canon of texts and films to be studied and a vibrant demonstration of the richness of the work in this area.

Now available in paperback, the book includes contributions by William Clonan, Richard J. Golsan, Leah Hewitt, Colin Nettelbeck and Gisèle Sapiro

Margaret Atack is Professor of French at the University of Leeds
Christopher Lloyd is Professor of French at Durham University

Women of letters

Gender, writing and the life of the mind in early modern England

Series: Gender in History

Leonie Hannan

*Women of letters* writes a new history of English women’s intellectual worlds using their private letters as evidence of hidden networks of creative exchange. The book argues that many women of this period engaged with a life of the mind and demonstrates the dynamic role letter-writing played in the development of ideas. Until now, it has been assumed that women’s intellectual opportunities were curtailed by their confinement in the home. This book illuminates the household as a vibrant site of intellectual thought and expression. Amidst the catalogue of day-to-day news in women’s letters are sections dedicated to the discussion of books, plays and ideas. Through these personal epistles, *Women of letters* offers a fresh interpretation of intellectual life in the late seventeenth and early eighteenth centuries, one that champions the ephemeral and the fleeting in order to rediscover women’s lives and minds.

Leonie Hannan is Teaching Fellow in Public & Cultural Engagement at University College London
Revels Student Editions
Based on the highly respected Revels Plays, which provide a wide range of scholarly critical editions of plays by Shakespeare’s contemporaries, the Revels Student Editions offer readable and competitively priced introductions, text and commentary designed to distil the erudition and insights of the Revels Plays, while focusing on matters of clarity and interpretation. These editions are aimed at undergraduates, graduate teachers of Renaissance drama and all those who enjoy the vitality and humour of one of the world’s greatest periods of drama.

Series editor: David Bevington

Bartholomew Fair
Ben Jonson
Series: Revels Student Editions
Edited by Suzanne Gossett
Of all of Jonson’s plays, Bartholomew Fair with its focus on the conflict between a carnivalesque enjoyment of the flesh and society’s desire for order and control, speaks most directly to the modern audience. This edition is the first to use the findings of feminist scholarship in examining the play’s concern with forced marriage, pregnancy, sexual commerce and widowhood. Glosses and notes are provided for students and theatre-goers clarifying the language and dialects Jonson uses to individualise the characters in his prose masterpiece and helpfully explicating layers of meaning and topical references.

Suzanne Gossett is Professor of English at Loyola University, Chicago

2000 | 198x129mm | 224pp
pb 978-0-7190-5150-0 | £6.99

Plays on women
Anon. Arden of Faversham
Series: Revels Student Editions
Edited by Kathleen McLuskie
Based on the original and authoritative Revels texts, Plays on women brings together four plays which dramatise the lives of women in Shakespeare’s England.
The only available anthology focusing on women and including the four plays most often discussed:
• A Chaste Maid in Cheapside – Thomas Middleton
• The Roaring Girl – Thomas Middleton and Thomas Dekker
• Arden of Faversham – anon.
• A Woman Killed with Kindness – Thomas Heywood

Kathleen McLuskie is Professor of English at the University of Southampton

198x129mm | 432pp | 3 black & white illustrations

Dr Faustus:
The A- and B- texts
(1604, 1616)
A parallel-text edition
Series: Revels Student Editions
Edited by David Bevington and Eric Rasmussen
Dr Faustus is one of the jewels of early modern English drama, and is still widely performed today. Interestingly, the play has come down to the contemporary audience in two distinct versions that have become known as the ‘A’ and the ‘B’ texts. David Bevington and Eric Rasmussen, who edited the original Revels edition over twenty years ago (and are two of the most eminent editors currently working), have hit upon the fascinating idea of presenting both texts on facing pages. This allows readers to compare the two ‘versions’, the ‘A’ text which is the one closest to Marlowe, and the longer ‘B’ text with additions by Samuel Rowley; in this unique edition, the reader is made aware of the changing tastes of audiences, the stage history of the play, and of just how intricate ‘editing’ a play can be.

With a concise and illuminating introduction, and relevant notes and images, this Revels Student Edition of the ‘A’ and ‘B’ texts of Dr Faustus will prove to be an enthralling document, and an excellent edition for student and theatre-goer alike.

David Bevington is Phyllis Fay Horton Distinguished Service Professor Emeritus and Chair of Theatre and Performance Studies at the University of Chicago
Eric Rasmussen is Professor of English at the University of Nevada, Reno

ebook available | 2014 | 198x129mm | 224pp
pb 978-0-7190-8199-6 | £7.99

Galatea
John Lyly
Edited by Leah Scragg
Devised as an entertainment for a Tudor monarch, Galatea might be seen, paradoxically, as a parable for our time. Inhabiting a world engaged in a process of change, the characters find themselves locked in a series of transgressive situations that speak directly to contemporary experience and twenty-first-century critical concerns. Same-sex relationships, shifts of authority, and the destabilization of meaning all lend the play a surprising modernity, making it at once the most accessible of Lyly’s plays and the one most frequently performed today.

Designed for the student reader, Leah Scragg’s edition offers a range of perspectives on the work. An extensive introduction locates the play in the context of the Elizabethan court, opening a window on to a kind of drama very different from that of more familiar sixteenth-century writers, such as Marlowe and Shakespeare. The latter’s indebtedness to the play is fully documented, while detailed critical and performance histories allow an insight into the work’s susceptibility to reinterpretation.

Leah Scragg is an Honorary Senior Research Fellow in the School of Arts, Histories and Cultures at the University of Manchester

2012 | 198x129mm | 160pp
pb 978-0-7190-8805-6 | £6.99
Masques of Difference
Four court masques by Ben Jonson
Series: Revels Student Editions
Edited by Kristen McDermott
Masques of difference presents an annotated edition of four seventeenth-century entertainments written by Ben Jonson for the court of James I. These masques reflect both the confidence and the anxieties of the English aristocracy at a time when notions of monarchy, empire, and national identity were being radically redefined. All four masques reflect the royal court’s self-representation as moral, orderly, and just, in contrast to stylised images of chaotically (and exotically) ‘othered’ groups: Africans, the Irish, witches, and the homoeroticised figure of the Gypsy.
This edition presents two masques that have received recent attention in the classroom - The Masque of Blackness and The Masque of Queens - and two that have never before been anthologised for the student reader - The Irish Masque at Court and The Masque of the Gypsies Metamorphosed. This anthology offers students the latest in scholarship and critical theory and essential clues for understanding the ideologies that shaped many of the modern structures of English culture.
Kristen McDermott is Associate Professor of English at Central Michigan University.

2007 | 198x129mm | 224pp
pb 978-0-7190-5754-0 | £7.99

Tamburlaine the Great
Christopher Marlowe
Series: Revels Student Editions
Edited by J. S. Cunningham
Marlowe’s two-part play set itself to explicitly inaugurate a distinctive form of heroic-tragic drama-spectacular, rhetorically lucid and emphatic. It continually challenges the audience to make judgements on significant ethical and political issues: was Tamburlaine a chivalric monster? an aesthétician of cruelty? an explorer and destroyer? a scourge and defier of God? which God?
The play achieved, and sustained, great success on the Elizabethan stage. It also speaks provocatively to our own time, when it has received several major productions. Timur Khan – to give Tamburlaine his original name – was for long perceived in the West as a ruthless conqueror, whose career was marked by vindictive massacres, the sacking of enemy cities, the assertion of egotistic will. In that light, his career connects with twentieth-century experience of genocide, ideological justifications of brutality and conflicts of rival religious faiths. It is significant that the 1990s – four centuries on from Marlowe’s play – have seen the emergence in Uzbekistan of a new model Timur, perceived as a devout, heroic and admirable figure in this state newly ‘liberated’ from the Soviet hegemony.
J. S. Cunningham is Emeritus Professor of English Literature from Leicester University. Eithne Henson is a retired Lecturer of English Literature.

2007 | 198x129mm | 240pp
pb 978-0-7190-5436-5 | £6.99

The Changeling
Thomas Middleton & William Rowley
Series: Revels Student Editions
Edited by N. W. Bawcutt
Middleton and Rowley’s The Changeling (1622) can claim to be the finest tragedy in English outside Shakespeare. This story of a woman who becomes involved in murder, without realising the terrible price she will pay for it, is developed with remarkable power and insight. The language of the play is direct and lucid, with a frequent use of biting irony. Because of these qualities, the play is eminently actable, and in the last forty years there have been numerous successful productions on the stage and on television.
N. W. Bawcutt’s new introduction analyses the play in detail, taking into account and sometimes challenging recent critical approaches. A full commentary illuminates difficulties in the play for the modern reader and explores many of its linguistic subtleties.

2007 | 198x129mm | 144pp
pb 978-0-7190-4481-6 | £6.99

Women Beware Women
Thomas Middleton
Series: Revels Student Editions
Edited by J. R. Mulryne
Women Beware Women is among the most powerful and adroitly plotted of Jacobean tragedies. Written by Thomas Middleton, a later contemporary of Shakespeare, the play deals with topics of enduring fascination such as sexual and financial greed, the sexual exploitation of women by a manipulative older woman, murderous revenge and the sexual predatoriness of a man in a position of power. The storyline is based on the most public of Medici scandals in late sixteenth-century Florence, with the Grand Duke Francesco seducing and then marrying a beautiful Venetian runaway, after arranging the murder of her Florentine lower-class husband. The tragedy ends with a spectacular masque involving misdirected poison, flaming gold, poisoned arrows, poisoned smoke, physical mishaps and numerous deaths.
This edition is designed for the classroom and for the reader interested in the best in Renaissance drama.
J. R. Mulryne is Emeritus Professor of English at the University of Warwick.

2007 | 198x129mm | 176pp
pb 978-0-7190-4350-5 | £6.99

www.manchesteruniversitypress.co.uk • US via orders.cary@oup.com
The Duchess of Malfi
John Webster
Series: Revels Student Editions
Edited by John Russell Brown

More widely studied and more frequently performed than ever before, John Webster’s The Duchess of Malfi is here presented in an accessible and thoroughly up-to-date edition. Based on the often reprinted Revels Plays edition of 1964, the notes have been augmented to cast further light on Webster’s amazing dialogue and on the stage action which it implies. An entirely new introduction sets the tragedy in the context of pre-Civil War England and gives a revealing view of its themes, action and visual imagery. From its well-documented early performances to the two productions seen in the West End of London in the 1995-96 season, a stage history gives an account of the play in performance. Students, actors, directors and theatregoers will find here a reappraisal of Webster’s artistry in the tragedy which stands in the very first rank of plays from perhaps the greatest age of English theatre, and reasons why it has lived on stage with renewed force in the last decades of the twentieth century.

John Russell Brown is Professor of Theatre at the University of Michigan, Ann Arbor, USA

The Jew of Malta
Christopher Marlowe
Series: Revels Student Editions
Edited by David Bevington

This edition contains in distilled form the insight and learning found in the fuller Revels critical edition, but with less of the learned apparatus that is appropriate to a critical edition. The introduction and commentary are compact and up to date. The price and format are designed to be competitive with any paperback teaching edition of this play.

David Bevington is Phyllis Fay Horton Professor in the Humanities at the University of Chicago

The Revenger’s Tragedy
Thomas Middleton / Cyril Tourneur
Series: Revels Student Editions
Edited by R. A. Foakes

This play depicts a morally corrupt world where the desire for justice is contaminated by the obsession for revenge. The characters take pleasure in watching adultery, incest and murder. The play’s chief moral spokesman, Vindice, is at the same time enamoured of, and disgusted by, the luxury of the court.

Locating the play in relation to the best recent criticism, and exploring its complexities with a contemporary eye, furthers the reputation of these comprehensive student editions.

R. A. Foakes was Emeritus Professor of English Literature at UCLA

The Malcontent
John Marston
Series: Revels Student Editions
Edited by George K. Hunter

An accessible edition of the play considered to be Marston’s masterpiece. This is one of the most original and complex plays of the Elizabethan theatre - complex in genre, structure and language. This book uses the same authoritative text as the standard Revels edition with glosses to help the student understand the play’s textual complexities. The introduction has been rewritten to take account of recent scholarship.

George K. Hunter is Professor of English and Renaissance Studies at Yale University

The Spanish Tragedy
Thomas Kyd
Series: Revels Student Editions
Edited by David Bevington

The ‘revenge’ play became the most durable and commercially successful type of drama on the Elizabethan stage. This example by Thomas Kyd, who was one of the originators of the genre, brings to life the intrigues of the Spanish court, dramatically juxtaposing romantic passion with sudden violent death and clandestine politics. The ghost of Dan Andrea and his guide Revenge observe the dark and bloody action throughout, provoking questions about the nature of the human condition.

David Bevington is Phyllis Fay Horton Professor in the Humanities at the University of Chicago
The Tamer Tamed; or, The Woman’s prize
Series: Revels Student Editions

John Fletcher
Edited by Celia R. Daileader and Gary Taylor

This is the first edition for students and general readers of this pro-woman reply to Shakespeare’s *The Taming of the Shrew* by a playwright (John Fletcher) who was more admired than Shakespeare in the seventeenth century.

This new textbook makes clear why *The Tamer Tamed* should be restored to the theatrical repertoire and the literary canon. It includes the fullest commentary ever provided for the play, explaining for modern students Fletcher’s verbal exuberance and his uninhibited sexual language. The full critical introduction describes the play’s Renaissance context, its historical and literary sources (including Aristophanes’s *Lysistrata*), and its subversive relationship to Shakespeare’s *Shrew* and Ben Jonson’s *The Silent Woman*. It also surveys the play’s subsequent theatrical and critical history.

A unique and essential companion to the numerous textbook editions of Shakespeare’s play, *The Tamer Tamed* provides exciting new material for current debates about the history of gender, marriage, and drama.

Celia R. Daileader is Associate Professor of English at Florida State University. Gary Taylor is George Matthew Edgar Professor of English at Florida State University.

2006 | 198x129mm | 192pp
pb 978-0-7190-5367-2 | £6.99

Tis Pity She’s a Whore
Series: Revels Student Editions

Edited by Derek Roper

John Ford’s tragedy, first printed in 1633, is the first major English play to take as its theme a subject still rarely handled: fulfilled incest between brother and sister. It is one of the most studied and performed of all plays of the period, and has been successfully adapted for film and radio. The Revels plays edition by Derek Roper has been the standard scholarly edition since it appeared in 1975. This new edition uses the same authoritative text, but with notes designed for modern undergraduate use. The substantial introduction has been completely rewritten to take account of the studies and new approaches of the last twenty years. It presents the play as an ‘interrogative text’, in which subversive meanings are inscribed within an apparently orthodox narrative; as a courageous treatment of forbidden love; and as an achieved work of Baroque art.

Derek Roper is a former Senior Lecturer in English Literature at the University of Sheffield.

198x129mm | 144pp
pb 978-0-7190-4359-8 | £6.99

The Witch of Edmonton
Series: Revels Student Editions

William Rowley, Thomas Dekker and John Ford
Edited by Peter Corbin and Douglas Sedge

*The Witch of Edmonton* has received considerable attention recently both from scholars and critics interested in witchcraft practices and also from the directors in the theatre. The play, based on a sensational witchcraft trial of 1621, presents Mother Sawyer and her local community in the grip of a witch-mania reflecting popular belief and superstition of the time. This edition offers a thorough reconsideration of the text with a complete transcription of the original pamphlet by Henry Goodcole. This edition will be of particular interest not only to students of Renaissance Drama but also of the cultural history of the seventeenth century.

Peter Corbin is Senior Lecturer in English at the University of Exeter. Douglas Sedge is Lecturer in English at the University of Exeter.

98x129mm | 160pp
pb 978-0-7190-5247-7 | £6.99

Volpone
Ben Jonson
Series: Revels Student Editions
Edited by Brian Parker and David Bevington

This edition contains in distilled form the insight and learning found in the fuller Revels critical editions, but with less of the learning apparatus that is appropriate to a critical edition. It offers a compact and up to date introduction and commentary. The price and format are designed to be competitive with any paperback teaching edition of this play.

Brian Parker is Professor of English at Trinity College and the University of Toronto. David Bevington is Phyllis Fay Horton Professor in the Humanities at the University of Chicago.

198x129mm | 224pp
pb 978-0-7190-5182-1 | £6.99
**Revels Plays**

“The Revels Plays have earned a well-deserved reputation for producing exemplary critical editions of non-Shakespearean plays, prepared according to high scholarly standards and aimed at an audience of advanced students and literary professionals.” Professor Bruce Boehrer, *SEL* (Studies in English Literature, 1500-1900)

Clifford Leech conceived of the Revels Plays as a series in the mid-1950s, modelling the project on the New Arden Shakespeare. The aim, as he wrote in 1958, was “to apply to Shakespeare’s predecessors, contemporaries and successors the methods that are now used in Shakespeare’s editing”. The plays chosen were to include well-known works from the early Tudor period to about 1700. He set the high standards of the series, ensuring that editors of individual volumes produced work of lasting merit, equally useful for teachers and students, theatre directors and actors.

General Editors: David Bevington, Richard Dutton, Alison Findlay, J. R. Mulryne and Helen Ostovich

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**Love’s Metamorphosis**

**John Lyly**

Series: Revels Plays

Edited by Leah Scragg

First performed in the 1580s, Love’s *Metamorphosis* is widely regarded as the most elegantly structured of Lyly’s plays. The plot looks back to the account of Erisichthon’s punishment for the desecration of Ceres’ grove in Ovid’s *Metamorphosis*, but the Ovidian story is woven into a wider network of interests turning upon aspects of love.

A series of allusions to earlier Lylian compositions allows the play to be viewed in terms of a continuum of work, exploring the status of Cupid and the nature and extent of his power. The play is notable for the articulate resistance offered by the female characters towards the desires of their lovers and the wishes of authority figures, while Protea, is of particular interest to feminist criticism as a striking example of a woman empowered rather than marginalised by the loss of her virgin state.

Revived towards the close of the sixteenth century, the play is of importance to theatre historians in that it is the only one of Lyly’s comedies known to have passed from Paul’s to a different troupe. It is newly edited here from the sole early witness, the quarto of 1601.

Leah Scragg is an Honorary Senior Research Fellow in the School of Arts, Histories and Cultures, University of Manchester.

June 2015 | 216x138mm | 160pp

pb 978-0-7190-7247-5 | £14.99

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**The Lady’s Trial**

**John Ford**

Series: Revels Plays

Edited by Lisa Hopkins

The Lady’s *Trial*, Ford’s last play, encapsulates the final development of his own unique theatrical aesthetic whilst looking back to the drama of his youth, most notably *Othello*, whose story is here rewritten.

In Ford’s version, the supposedly wronged husband, the victorious general Auria, does not simply take the word of his friend, the well-intentioned but overly suspicious Aurelio, that his wife, Spinella, is unfaithful; instead he does what *Othello* apparently never even thinks of doing, and conducts a rational, public sifting of the apparent evidence, at the end of which Spinella is triumphantly cleared. In combining this story of public vindication with his distinctive dramatic style of delicate reticence, Ford offers a powerful exploration of both the capabilities and the limitations of language and its role in human relationships.

Newly available in paperback, the first scholarly edition of this undeservedly neglected play situates it in its dramatic and historical contexts and helps elucidate Ford’s understated, allusive style.

Lisa Hopkins is Professor of English at Sheffield Hallam University.

September 2015 | 216x138mm | 240pp

pb 978-0-7190-9990-8 | £14.99

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**The Troublesome Reign of John, King of England**

**George Peele**

Series: Revels Plays

Edited by Charles R. Forker

Forker’s critical edition fills the need for a fully annotated, historically contextualised and modernised text of the most important Elizabethan chronicle play apart from Shakespeare and Marlowe’s *Edward II*.

Now attributed definitely to George Peele, this drama helped to establish a major theatrical genre, raising contemporary political and religious issues through the dramatisation of medieval history in a compelling and popular fashion. A major source for Shakespeare, it throws new light on the bard’s adaptation of earlier drama and helps to illustrate his working methods.

With the full introduction and generous notes this Revels Plays edition will be the first port of call for students and enthusiasts of Elizabethan and early modern drama.

Charles R. Forker is Emeritus Professor of English at Indiana University, Bloomington.

June 2016 | 216x138mm | 224pp

pb 978-1-7849-9345-0 | £15.99
Revels Plays Companion Library
For over fifty years the Revels Plays has provided for students of the English Renaissance drama carefully edited texts of the major Elizabethan and Jacobean plays. The Revels Plays Companion Library is intended to further this expansion and to allow for new developments.

The aim of the Companion Library is to provide students of the Elizabethan and Jacobean drama with a fuller sense of its background and context. The series includes volumes of a variety of kinds. Small collections of plays, by a single author or concerned with a single theme and edited in accordance with the principles of textual modernisation of The Revels Plays, offer a wider range of drama than the main series can include. Together with editions of masques, pageants and the non-dramatic work of Elizabethan and Jacobean playwrights, these volumes make it possible, within the overall Revels enterprise, to examine the achievements of the major dramatists from a broader perspective.

Series editors: Susan Brock, Susan Cerasano, Paul Edmondson and Grace Ioppolo

Three Jacobean witchcraft plays
- Sophonisba
- The Witch
- The Witch of Edmonton

Series: Revels Plays Companion Library
Edited by Peter Corbin and Douglas Sedge
For Jacobean society, witchcraft was a potent and very real force, an area of sharp controversy in which King James I himself participated and a phenomenon that attracted many dramatists and writers. The three plays in this volume reflect the variety of belief in witches and practice of witchcraft in the Jacobean period. Jacobean understanding of witchcraft is illuminated by the close study of these contrasting texts in relation to each other, and to other contemporary works: ‘The Masque of Queens’, ‘Dr Faustus’, ‘Macbeth’, and ‘The Tempest’. The introduction and commentaries explore the theatrical potential of plays which, with the exception of ‘The Witch of Edmonton’, have been hitherto lost to the dramatic repertory.

216x138mm | 260pp
pb 978-0-7190-1953-1 | £14.99

Playhouse wills
1558–1642
Series: Revels Plays Companion Library
Edited by E. A. J. Honigmann, Susan Brock
This edition, now available in paperback, constitutes an archive of source materials in the field of Elizabethan and Jacobean theatre. It is a collection of over one hundred wills left by those who participated in the life of the theatre – from actors and dramatists to carpenters and costumiers. The wills not only offer vital historical evidence but are also important human documents, testimonies to the social, financial, religious and sentimental lives of Shakespeare’s contemporaries.

Of the wills reprinted here, one third were newly discovered, and many of the rest printed for the first time from the original wills, thus preserving the vacillations and abandoned intentions of the testators.

E. A. J. Honigmann was Joseph Cowen Professor of English at the University of Newcastle-upon-Tyne
Susan Brock is Honorary Fellow of the Shakespeare Institute at the University of Birmingham.

Doing Kyd
NEW
Essays on the Spanish Tragedy
Series: Revels Plays Companion Library
Edited by Nicoleta Cîmpoeş
Doing Kyd reads Thomas Kyd’s The Spanish Tragedy, the box-office and print success of its time, as the play that established the revenge genre in England and served as a ‘pattern and precedent’ for the golden generation of early modern playwrights, from Marlowe and Shakespeare to Middleton, Webster and Ford.

Interdisciplinary in approach and accessible in style, this collection is crucial in two respects: firstly, it has a wide spectrum, addressing readers with interests in the play from its early impact as the first sixteenth-century revenge tragedy, to its afterlife in print, on the stage, in screen adaptation and bibliographical studies. Secondly, the collection appears at a time when Kyd and his play are back in the spotlight, through renewed critical interest, several new stage productions between 2009 and 2013, and its firm presence in higher-education curriculum for English and drama.

Nicoleta Cîmpoeş is Senior Lecturer in English – Shakespeare at the University of Worcester

ebook available | January 2016 | 216x138mm | 256pp
hb 978-0-7190-8382-2 | £70.00
NEW IN PAPERBACK

John Lyly and early modern authorship

Series: Revels Plays Companion Library

Andy Kesson

During Shakespeare’s lifetime, John Lyly was repeatedly described as the central figure in contemporary English literature. This book takes that claim seriously, asking how and why Lyly was considered the most important writer of his time.

Kesson traces Lyly’s work in prose fiction and the theatre, demonstrating previously unrecognised connections between these two forms of entertainment. The final chapter examines how his importance to early modern authorship came to be forgotten in the late seventeenth century and thereafter.

This book serves as an introduction to Lyly and early modern literature for students, but its argument for the central importance of Lyly himself and 1580s literary culture makes it a significant contribution to current scholarly debate. Its investigation of the relationship between performance and print means that it will be of interest to those who care about, watch or work in early modern performance.

Andy Kesson is Senior Lecturer in Renaissance Literature at the University of Roehampton

May 2016  |  236x194mm  |  104pp  |  6 black & white illustrations

hb  978-0-7190-9927-4  |  £45.00

pb  978-0-7190-9928-1  |  £15.99

ebook available  |  June 2015  |  216x138mm  |  304pp

Between two stools

Scatology and its representations in English literature, Chaucer to Swift

Peter J. Smith

Now available in paperback, Between two stools investigates the representation of scatology – humorous, carnivalesque, satirical, damning and otherwise – in English literature from the middle ages to the eighteenth century.

Smith contends that the ‘two stools’ stand for two broadly distinctive attitudes towards scatology. The first is a carnivalesque, merry, even hearty disposition, typified by the writings of Chaucer and Shakespeare. The second is self-disgust, an attitude characterised by withering misanthropy and hypochondria. Smith demonstrates how the combination of high and low cultures manifests the capacity to run canonical and carnivalesque together so that sanctioned and civilised artefacts and scatological humour frequently co-exist in the works under discussion, evidence of an earlier culture’s aptitude (now lost) to occupy a position between two stools.

Of interest to cultural and literary historians, this ground-breaking study testifies to the arrival of scatology as an academic subject, at the same time recognising that it remains if not outside, then at least at the margins of conventional scholarship.

Peter J. Smith is Reader in Renaissance Literature, Nottingham Trent University

June 2015  |  216x138mm  |  304pp

3 black & white illustrations

pb  978-0-7190-9761-4  |  £17.99

ebook available  |  June 2015  |  216x138mm  |  304pp

Three Renaissance Travel Plays

• The Travels of the Three English Brothers
• The Sea Voyage
• The Antipodes

Series: Revels Plays Companion Library

Edited by Anthony Parr

This volume brings together three little-known plays that convey vividly the fascination in early seventeenth-century England with travel and exploration. Three dramas of wandering and adventure which explore the great diversity of responses in the period to the lures of tourism and colonial expansion and to challenges posed by the encounter with exotic places and peoples. Intellectually distinguished edition now available in paperback for the first time. This collection presents modernised texts with an extensive commentary and a full introduction to set the plays in their historical and cultural context.

Anthony Parr is Professor of English at the University of the Western Cape, South Africa

2000  |  216x138mm  |  352pp

pb  978-0-7190-5800-4  |  £15.99
Novel horizons NEW
The genre making of restoration fiction
Gerd Bayer

Novel horizons analyses how narrative prose fiction developed during the English Restoration. It argues that after 1660, generic changes within dramatic texts occasioned an intense debate within prologues and introductions. This discussion about the poetics of a genre was echoed in the paratextual material of prose fictions. In the absence of an official poetics that defined prose fiction, paratexts fulfilled this function and informed readers about the budding genre. This study traces the piecemeal development of these boundaries and describes the generic competence of readers through the analysis of paratexts and prose fictions.

Novel horizons covers a large amount of the surviving textual material widely, focusing on narrative prose fictions published between 1660 and 1710. In addition to tracing the paratextual poetics of Restoration fiction, this book also covers the state of the art of fiction-writing during the period, discussing character development, narrative point of view, and questions of fictionality and realism.

Gerd Bayer is Privatdozent in the English Department at the University of Erlangen.

The Renaissance of emotion
Understanding affect in Shakespeare and his contemporaries
Edited by Richard Meek and Erin Sullivan

This collection of essays offers a major reassessment of the meaning and significance of emotional experience in the work of Shakespeare and his contemporaries. Recent scholarship on early modern emotion has relied on a medical-historical approach, resulting in a picture of emotional experience that stresses the dominance of the material, humoral body. The Renaissance of emotion seeks to redress this balance by examining the ways in which early modern texts explore emotional experience from perspectives other than humoral medicine.

The chapters in the book demonstrate how open, creative and agency-ridden the experience and interpretation of emotion could be. Taken individually, the chapters offer much-needed investigations into previously overlooked areas of emotional experience and signification; taken together, they offer a thorough re-evaluation of the cultural priorities and phenomenological principles that shaped the understanding of the emotive self in the early modern period. The Renaissance of emotion will be of particular interest to students and scholars of Shakespeare and Renaissance literature, the history of emotion, theatre and cultural history, and the history of ideas.

Richard Meek is Lecturer in English at the University of Hull
Erin Sullivan is Lecturer and Fellow in the Shakespeare Institute, University of Birmingham

NEW IN PAPERBACK
Essex
The cultural impact of an Elizabethan courtier
Edited by Annaliese Connolly and Lisa Hopkins

This collection of new essays about the earl of Essex, one of the most important figures of the Elizabethan court, resituates his life and career within the richly diverse contours of his cultural and political milieu. It identifies the ways in which his biography has been variously interpreted both during his own lifetime and since his death in 1601. Collectively, the essays examine a wealth of diverse visual and textual manifestations of Essex: poems, portraits, films; texts produced by Essex himself, including private letters, prose tracts, poems and entertainments; and the transmission and circulation of these as a means of disseminating his political views.

As well as prising open long-held assumptions about the earl’s life, the authors provide a diachronic approach to his career, identifying crucial events such as the Irish campaign and the uprising, and re-evaluating their significance and critical reception. Collectively, the essays illuminate the reach and significance of the many roles played by the earl and the impact of his brief, dazzling life on his contemporaries and on those who came after, making this the first volume to offer a comprehensive critical overview of the earl’s life and influence.

Annaliese Connolly is Senior Lecturer in English Literature at Sheffield Hallam University
Lisa Hopkins is Professor of English at Sheffield Hallam University

Ebook available | June 2015 | 216x138mm | 272pp
hb 978-0-7190-9078-3 | £70.00

Ebook available | August 2016 | 216x138mm | 224pp
hb 978-1-7849-9123-4 | £70.00

Ebook available | May 2016 | 234x138mm | 368pp | 9 black & white illustrations
pb 978-1-7849-9354-2 | £17.99
French reflections in the Shakespearean tragic
Three case studies

Richard Hillman

Hillman explores English tragedy in relation to France with a frank concentration on Shakespeare. He sets out to theorise more abstract tragic qualities (such as nostalgia, futility and heroism) with reference to specific French texts and contexts.

Three manifestations of the ‘Shakespearean tragic’ are singled out: Hamlet, Antony and Cleopatra and All’s Well That Ends Well, a comedy with melancholic overtones whose French setting is shown to be richly significant. Hillman brings to bear on each of these central works a cluster of French intertextual echoes, sometimes literary in origin (whether dramatic or otherwise), sometimes involving historical texts, memoirs or contemporary political documents which have no obvious connection with the plays but prove capable of enriching interpretation of them.

Now available in paperback, this study will be of interest not only to scholars specialising in early modern English theatre, but also to both specialists and students concerned with the circulation of information and the production of meaning within early modern European culture.

Richard Hillman is Professor of English at the Université François-Rabelais de Tours

October 2015 | 216x138mm | 256pp

pb 978-0-7190-9989-2 | £14.99

The epigram in England, 1590–1640 NEW

James Doelman

While among the most common of Renaissance genres, the epigram has been largely neglected by scholars and critics. James Doelman’s book is the first major study on the Renaissance English epigram since 1947. It combines thorough description of the genre’s history and conventions with consideration of the rootedness of individual epigrams within specific social, political and religious contexts.

The book explores questions of libel, censorship and patronage associated with the genre, and includes chapters on the sub-genres of the religious epigram, political epigram and mock epitaph.

It balances discussion of canonical figures such as Ben Jonson and Sir John Harrington with a wide range of lesser known poets, drawing on both manuscript and print sources.

In its breadth The epigram in England serves as a foundational introduction to the genre for students, and through its detailed case studies it offers rich analysis for advanced scholars.

James Doelman is Associate Professor in the Department of English at Brescia University College, University of Western Ontario

Ebook available | June 2016 | 216x138mm | 360pp

hb 978-0-7190-9644-0 | £70.00

Staging the revolution
Drama, reinvention and history, 1647–72

Rachel Willie

Staging the revolution offers a reappraisal of the weight and volume of theatrical output during the commonwealth and early Restoration, both in terms of live performances and performances on the paper stage. It argues that the often-cited notion that 1642 marked an end to theatrical production in England until the playhouses were reopened in 1660 is a product of post-Restoration re-writing of the English civil wars and the representations of royals and parliamentarians that emerged in the 1640s and 1650s. These retellings of recent events in dramatic form mean that drama is central to civil-war discourse. Staging the revolution examines the ways in which drama was used to rewrite the civil war and commonwealth period and demonstrates that, far from marking a clear cultural demarcation, the Restoration is constantly reflecting back on the previous thirty years.

Rachel Willie is Lecturer in English Literature at Bangor University

Ebook available | October 2015 | 216x138mm | 256pp

hb 978-0-7190-8763-9 | £70.00

Plain ugly
The unattractive body in Early Modern culture

Naomi Baker

Plain ugly examines depictions of physically repellent characters in a striking range of early modern literary and visual texts, offering fascinating insights into the ways in which ugliness and deformity were perceived and represented, particularly with regard to gender and the construction of identity.

Available in paperback for the first time, the book focuses closely on English literary culture but also engages with wider European perspectives, drawing on a wide array of primary sources including Italian and other European visual art. Offering illuminating close readings of texts from both high and low culture, it will interest scholars in English literature, cultural studies, women’s studies, history and art history, as well as postgraduate and undergraduate students in these disciplines.

As an accessible and absorbing account of the power dynamics informing depictions of ugliness (and beauty) in relation to some of the quirkiest literary and visual material to be found in early modern culture, it will also appeal to a wider audience.

Naomi Baker is Lecturer in English Literature at the University of Manchester

Ebook available | April 2015 | 234x156mm | 272pp

hb 978-0-7190-6875-1 | £17.99

Manchester
EARLY MODERN LITERATURE

The intellectual culture of the English country house, 1500–1700
Edited by Matthew Dimmock, Andrew Hadfield and Margaret Healy

The intellectual culture of the English country house is a ground-breaking collection of essays by leading and emerging scholars, which uncovers the vibrant intellectual life of early modern provincial England. The essays in the volume explore architectural planning; libraries and book collecting; landscape gardening; interior design; the history of science and scientific experimentation; and the collection of portraits and paintings.

The essays demonstrate the significance of the English country house (e.g. Knole House, Castle Howard, Penshurst Place) and its place within larger local cultures that it helped to create and shape. They provide a substantial overview of the country house culture of early modern England and the complicated relationship between the provinces and the national, the country and the city, in a period of rapid social, intellectual and economic transformation. It will appeal to anyone interested in the culture of the country house and its place in early modern England.

Matthew Dimmock is Professor of Early Modern Studies at the University of Sussex
Andrew Hadfield is Professor of English at the University of Sussex
Margaret Healy is Professor of Literature and Culture at the University of Sussex

July 2015  |  234x156mm  |  304pp  |  52 black & white illustrations
hb  978-0-7190-9020-2  |  £70.00

The senses in early modern England, 1558–1660
Edited by Simon Smith, Jacqueline Watson and Amy Kenny

Considering a wide range of early modern texts, performances and artworks, the essays in this collection demonstrate how attention to the senses illuminates the literature, art and culture of early modern England. Examining canonical and less familiar literary works alongside early modern texts ranging from medical treatises to conduct manuals via puritan polemic and popular ballads, the collection offers a new view of the senses in early modern England.

The volume offers dedicated essays on each of the five senses, each relating works of art to their cultural moments, whilst elsewhere the volume considers the senses collectively in particular cultural contexts. It also pursues the sensory experiences that early modern subjects encountered through the very acts of engaging with texts, performances and artworks. This book will appeal to scholars of early modern literature and culture, to those working in sensory studies, and to anyone interested in the art and life of early modern England.

Simon Smith is Leverhulme Early Career Fellow at the Faculty of English, University of Oxford, and Junior Research Fellow of The Queen’s College, Oxford
Jackie Watson has been an Associate Tutor at Birkbeck, University of London
Amy Kenny is a Lecturer at University of California, Riverside

July 2015  |  234x156mm  |  256pp  |  12 black & white illustrations
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The Tempest
Series: Shakespeare in Performance
Virginia Mason Vaughan

The Tempest, the last play Shakespeare wrote without a collaborator and the first included in the 1623 First Folio, occupies a unique place in cultural history. Probably no play of Shakespeare’s has been so subject to appropriations and adaptations, many of which have had a tremendous impact upon the play’s subsequent performance history.

From John Dryden and William Davenant’s Restoration adaptation to Julie Taymor’s 2010 film version, The Tempest has served as vehicle for each generation’s exploration of a range of questions: what is the relationship between nature and nurture? What are the roles played by art and education in the formation of human values? What are appropriate uses of personal and political power? Can we find a balance between our contradictory longings for revenge and reconciliation? And, perhaps the most difficult question, what makes us human?

This study traces this complex dynamic through the play’s 400-year history, drawing from promptbooks, reviews, playbills, actors’ memoirs, as well as interviews with contemporary actors and directors, to examine The Tempest’s role as a cultural mediator from its inception to the present.

Virginia Mason Vaughan is Professor of English at Clark University in Worcester, Massachusetts.

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Historical literatures NEW
Writing about the past in England, 1660–1740
Noelle Gallagher

*Historical literatures* recovers a rich, vibrant and complex tradition of Restoration and early eighteenth-century English historical writing. Highlighting the wide variety of historical works being printed and read in England between the years 1660 and 1740, it demonstrates that many of the genres that we now view primarily as literary – verse satire and panegyric, memoir, scandal and chronicle – were also being used to represent historical phenomena.

In surveying some of this period’s ‘historical literatures’, it argues that many satirists, secret historians and memoirists made their choice of historical subject matter a topic of explicit commentary, presenting themselves as historians or inscribing their works in an English historical tradition. By responding to other varieties of history in this self-conscious way, writers like Andrew Marvell, John Dryden, Delarivier Manley, Daniel Defoe and John Evelyn were able to pioneer influential new techniques for representing their nation’s past.

Noelle Gallagher is Lecturer in Eighteenth-Century British Literature at the University of Manchester.

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Margaret Cavendish
Emma L. E. Rees

Margaret Cavendish was one of the most prolific, complex and misunderstood writers of the seventeenth century. A contemporary of Descartes and Hobbes, she was fascinated by philosophical, scientific and imaginative advances, and struggled to overcome the political and cultural obstacles which threatened to stop her engagement with such discourses.

Emma Rees examines how Cavendish engaged with the work of thinkers such as Lucretius, Plato, Homer and Harvey in an attempt to write her way out of the exile which threatened not only her intellectual pursuits but her very existence. What emerges is the image of an intelligent, audacious and intrepid early modern woman whose tale will appeal to specialists and general readers alike.

Emma L. E. Rees is Senior Lecturer in English Literature at Chester College

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Montaigne and Shakespeare
The emergence of modern self-consciousness
Robert Ellrodt

This book is not merely a study of Shakespeare’s debt to Montaigne. It traces the evolution of self-consciousness in literary, philosophical and religious writings from antiquity to the Renaissance and demonstrates that its early modern forms first appeared in the Essays and in Shakespearean drama. It shows, however, that, contrary to some postmodern assumptions, the early calling in question of the self did not lead to a negation of identity. Montaigne acknowledged the fairly stable nature of his personality and Shakespeare, as Dryden noted, maintained ‘the constant conformity of each character to itself from its very first setting out in the Play quite to the End’.

A similar evolution is traced in the progress from an objective to a subjective apprehension of time from Greek philosophy to early modern authors. A final chapter shows that the influence of scepticism on Montaigne and Shakespeare was counterbalanced by their reliance on permanent humanistic values.

Robert Ellrodt was Emeritus Professor of English at the University of Paris 3 – Sorbonne Nouvelle
The Manchester Spenser

The Manchester Spenser is a monograph and text series devoted to historical and textual approaches to Edmund Spenser – to his life, times, places, works and contemporaries. A growing body of work in Spenser and Renaissance studies, fresh with confidence and curiosity and based on solid historical research, is being written in response to a general sense that our ability to interpret texts is becoming limited without the excavation of further knowledge. So the importance of research in nearby disciplines is quickly being recognised, and interest renewed: history, archaeology, religious or theological history, book history, translation, lexicography, commentary and glossary – these require treatment for and by students of Spenser.

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A Fig for Fortune NEW

by Anthony Copley

A Catholic response to The Faerie Queene

Series: The Manchester Spenser

Edited by Susannah Brietz Monta

Anthony Copley’s A Fig for Fortune was the first major poetic response to Edmund Spenser’s The Faerie Queene. Written by a Catholic Englishman with an uneasy relationship to the English regime, A Fig for Fortune offers a deeply contestatory, richly imagined answer to sixteenth-century England’s greatest poem. Through its sophisticated response to Spenser, A Fig for Fortune challenges a contemporary literary culture in which Protestant habits of thought and representation were gaining dominance. This book comprises the poem’s first scholarly edition. It offers a carefully annotated edition of the 2000-line poem, an overview of English Catholic history in the sixteenth century, a full biography of Anthony Copley, an assessment of his engagement with Spenser’s Faerie Queene, and information on the book’s early print history. Extensive support for student readers makes it possible to teach Copley’s poem alongside The Faerie Queene for the first time.

Susannah Brietz Monta is Glynn Family Honors Associate Professor of English at the University of Notre Dame

ebook available | March 2016 | 234x156mm | 160pp

hb 978-0-7190-8697-7 | £70.00

A Supplement of the Faery Queene

By Ralph Knevet

Series: The Manchester Spenser

Edited by Christopher Burlinson and Andrew Zurcher

Ralph Knevet’s Supplement of the Faery Queene (1635) is a narrative and allegorical work, which weaves together a complex collection of tales and episodes, featuring knights, ladies, sorcerers, monsters, vertiginous fortresses and deadly battles – a chivalric romp in Spenser’s cod medieval style. The poem shadows recent English history, and the major military and political events of the Thirty Years War. But the Supplement is also an ambitiously intertextual poem, weaving together materials from mythic, literary, historical, scientific, theological, and many other kinds of written sources. Its encyclopaedic ambitions combine with Knevet’s historical focus to produce an allegorical epic poem of considerable interest and power.

This new edition of Knevet’s Supplement, the first scholarly text of the poem ever published, situates it in its literary, historical, biographical, and intellectual contexts. An extensive introduction and copious critical commentary, positioned at the back of the book, will enable students and scholars alike to access Knevet’s complicated and enigmatic meanings, structures, and allusions.

Christopher Burlinson is a Fellow of Jesus College, Cambridge
Andrew Zurcher is a Fellow of Queens’ College, Cambridge

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hb 978-0-7190-8259-7 | £75.00
Monsters and the poetic imagination in *The Faerie Queene*

*Most ugly shapes, and horrible aspects*

**Series: The Manchester Spenser**

**Maik Goth**

Edmund Spenser’s *The Faerie Queene* (1590; 1596) is an epic romance teeming with dragons, fantastic animals, giants, grotesque human-animal composites, monstrous humans and other creatures. This monograph is the first ever book-length account of Spenser’s monsters and their relation to the poetic imagination in the Renaissance. It provides readers with an extended discussion of the role monstrous beings play in Spenser’s epic romance, and how they are related to the Renaissance notions of the imagination and poetic creation.

This book first offers a taxonomic inventory of the monstrous beings in *The Faerie Queene*, which analyses them along systematic and anatomical parameters. It then reads monsters and monstrous beings as signs interacting with the early modern discourse on the autonomous poet, who creates a secondary nature through the use of his transformative imagination and fashions monsters as ciphers that need to be interpreted by the reader.

Maik Goth is a Research Assistant at Ruhr-Universität Bochum

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Pastoral poetry of the English Renaissance **NEW**

*An anthology*

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Sukanta Chaudhuri is Professor Emeritus at Jadavpur University, Kolkata

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Manchester Medieval Literature and Culture

The Manchester Medieval Literature and Culture series publishes new research, informed by current critical methodologies, primarily on the literary cultures of medieval Britain, including post-medieval engagements with and representations of the Middle Ages (medievalism). The series offers monographs and essay collections, as well as editions and translations of texts.

The series is not confined to English cultures but focuses on medieval Britain in its diversity. We are open to submissions on Anglo-Norman, Anglo-Latin and Celtic writings. ‘Literature’ is taken in a broad sense, to include the many different medieval genres: imaginative, historical, political, scientific, religious. We are also not limited to the Middle Ages, but are interested in post-medieval treatments of medieval material, including those in modern non-literary media such as film.

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Series editors: Anke Bernau and David Matthews

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Mark Allen and Stephanie Amsel

An extremely thorough, expertly compiled and crisply annotated comprehensive bibliography of Chaucer scholarship between 1997 and 2010

Author of The Canterbury Tales and founder of the English literary tradition, Geoffrey Chaucer has been popular with readers, writers and scholars for over 600 years. More than 4600 books, essays, poems, stories, recordings and websites pertaining to Chaucer were published between 1997 and 2010, and this bibliography identifies each of them separately, providing publication information and a descriptive summary of contents. The bibliography also offers several useful discovery aids to enable users to locate individual items of interest, whether it be a study of the Wife of Bath’s love life, a video about Chaucer’s language, advice on how to teach a particular poem by Chaucer, or a murder mystery that features Chaucer as detective. Useful for scholars, teachers and students alike, this volume is a must for academic libraries.

Mark Allen is Emeritus Professor of English at the University of Texas at San Antonio
Stephanie Amsel is Lecturer in the English Department at Southern Methodist University

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A new translation

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Edited by Christopher Stace and Nigel Harris

This volume contains an entirely new and accessible translation into modern English of the medieval Latin Gesta Romanorum. Based on the standard Gesta edition by Hermann Österley, it is the first such translation to appear since 1824, and the first to take appropriate account of modern scholarly priorities. The Gesta Romanorum are tales drawn from a wide variety of sources, such as classical mythology, legend and historical chronicles, and are accompanied in almost every case by allegorical Christian interpretations. They were enormously popular throughout the Middle Ages, and had a huge influence on many other authors, such as Boccaccio, Chaucer, Gower, Hoccleve, Shakespeare, Bernard Shaw and Thomas Mann. The Gesta is therefore a foundational work of western European literature – as well as one whose lively, well-crafted and often entertaining narratives hold a continuing appeal for contemporary readers.

Christopher Stace is an Independent Scholar and Translator
Nigel Harris is Reader in German at the University of Birmingham

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hb 978-0-7190-9715-7 | £75.00
The Scottish Legendary **NEW**

Towards a poetics of hagiographic narration

Series: Manchester Medieval Literature and Culture

Eva von Contzen

This is the first book-length study of the Scottish Legendary of the late fourteenth century. The only extant collection of saints’ lives in the vernacular from medieval Scotland, the work scrutinises the dynamics of hagiographic narration, its implicit assumptions about literariness, and the functions of telling the lives of the saints.

The fifty saints’ legends are remarkable for their narrative art: the enjoyment of reading the legends is heightened, while didactic and edifying content is toned down. Focusing on the role of the narrator, the depiction of the saintly characters, their interiority, as well as temporal and spatial parameters, it is demonstrated that the Scottish poet has adapted the traditional material to the needs of an audience versed in reading romance and other secular genres. This study scrutinises the implications of the Scottish poet’s narrative strategies with respect to the Scottishness of the Legendary and its overall place in the hagiographic landscape of late medieval Britain.

Eva von Contzen is Assistant Professor in English Literature at the University of Freiburg

ebook available | May 2016 | 216x138mm | 284pp

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Reading Robin Hood

Content, form and reception in the outlaw myth

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Stephen Knight

Reading Robin Hood explores and explains stories about the mythic outlaw, who from the Middle Ages to the present stands up for the values of natural law and true justice.

This analysis of the whole sequence of the adventures of Robin Hood first explores the medieval tradition from early poems into the long-surviving sung ballads, and also two variant Robins: the Scottish version, here named Rabbie Hood, and gentrified Robin, the exiled Earl of Huntington, now partnered by Lady Marian.

The nineteenth century re-imagined medieval Robin as modern – he loved nature, Marian, England, and the rights of the ordinary man – and in novels and especially films he has developed further, into an international figure of freedom, just as Marian’s role has grown in a modern feminist context.

The vigour of the Robin Hood myth still reproduces itself, constantly with new forms and new meanings.

Stephen Knight is a Research Professor in English Literature at the University of Melbourne, Australia

July 2015 | 216x138mm | 296pp | 12 black & white illustrations

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Love, history and emotion in Chaucer and Shakespeare **NEW**

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Edited by Andrew James Johnston, Russell West-Pavlov and Elisabeth Kempf

This collection of essays explores medieval and early modern Troilus-texts from Chaucer to Shakespeare. The contributions show how medieval and early modern fictions of Troy use love and other emotions as a means of approaching the problem of tradition. As these texts reflect on their own traditionality, they highlight both the affective nature of temporality and the role of affect in scrutinising tradition itself. Focusing on a specific textual lineage that bridges the conventional period boundaries, the collection participates in an exchange between medievalists and early modernists that seeks to generate a dialogic encounter between the periods with the aim of further dismantling the rigid notions of chronology and periodisation that have kept medieval and early modern scholarship apart.

Andrew James Johnston is Chair of Medieval and Renaissance English Literature at the Freie Universität Berlin

Russell West-Pavlov is Chair of English – Anglophone Literatures and Cultures – at the Eberhard Karls Universität Tübingen

Elisabeth Kempf is a graduate student at the Freie Universität Berlin

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Medieval Britain, medieval roads
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Roadworks: Medieval Britain, medieval roads is a ground-breaking interdisciplinary study of roads and wayfinding in medieval England, Wales and Scotland. It looks afresh at the relationship between the road as a material condition of daily life and the formation of local and national communities, arguing that the business of road maintenance, road travel and wayfinding constitutes social bonds. It challenges the long-held picture of a medieval Britain lacking in technological sophistication, passively inheriting Roman roads and never engineering any of its own.

Previous studies of medieval infrastructure tend to be discipline-specific and technical. This accessible collection draws out the imaginative, symbolic, and cultural significance of the road. The key audience for this book is scholars of medieval Britain (early and late) in all disciplines. Its theoretical foundations will also ensure an audience among scholars of cultural studies, especially those in urban studies, transport studies, and economic history.

Valerie Allen is Professor of English at John Jay College of Criminal Justice, CUNY
Ruth Evans is Professor of English at Saint Louis University

Ebook available | January 2016 | 216x138mm | 384pp | 3 black & white illustrations, 4 maps
hb 978-0-7190-8506-2 | £70.00

Sanctity as literature in late medieval Britain
Series: Manchester Medieval Literature and Culture
Edited by Eva von Contzen and Anke Bernau

This collection explores some of the many ways in which sanctity was closely intertwined with the development of literary strategies across a range of writings in late medieval Britain. Rather than looking for clues in religious practices in order to explain such changes, or reading literature for information about sanctity, these essays consider the ways in which sanctity - as concept and as theme - allowed writers to articulate and to develop further their ‘craft’ in specific ways. While scholars in recent years have turned once more to questions of literary form and technique, the kinds of writings considered in this collection - writings that were immensely popular in their own time - have not attracted the same amount of attention as more secular forms.

The collection as a whole offers new insights for scholars interested in form, style, poetics, literary history and aesthetics, by considering sanctity first and foremost as literature
Eva von Contzen is Assistant Professor of Old and Middle English Language, Literature and Culture at Ruhr-Universität Bochum
Anke Bernau is Senior Lecturer in Medieval Literature and Culture at the University of Manchester

Ebook available | April 2015 | 216x138mm | 288pp
hb 978-0-7190-8970-1 | £70.00

Transporting Chaucer
Series: Manchester Medieval Literature and Culture
Helen Barr

This book draws on the work of the British sculptor Antony Gormley alongside more traditional literary scholarship to argue for new relationships between Chaucer’s poetry and works by others. Chaucer’s playfulness with textual history and chronology anticipates how his own work is figured in later (and earlier) texts. Conventional models of source and analogue study are re-energised to reveal unexpected, and sometimes unsettling, literary cohabitations and re-placements.

The author presents innovative readings of relationships between medieval texts and early modern drama, and between literary texts and material culture. Associations between medieval architecture, pilgrim practice, manuscript illustration and the soundscapes of dramatic performance reposition how we read Chaucer’s oeuvre and what gets made of it.

An invaluable resource for scholars and students of all levels with an interest in medieval English literary studies and early modern drama, Transporting Chaucer offers a new approach to how we encounter texts through time.

Helen Barr is Fellow and Tutor in English Language and Literature at Lady Margaret Hall, University of Oxford

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