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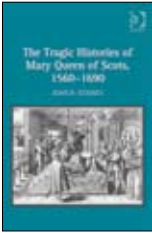
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The Tragic Histories of Mary Queen of Scots, 1560–1690

Rhetoric, Passions and Political Literature

John D. Staines, John Jay College of Criminal Justice, The City University of New York, USA

'An excellent, timely and ground-breaking book, based on serious research and profound thought, The Tragic Histories of Mary, Queen of Scots, 1560–1690 is a lucidly written work, demonstrating all the signs of years of painstaking study by an exceptional scholar... This is a book which few readers interested in the period can afford to ignore.'

–Andrew Hadfield, University of Sussex, UK

Charting developments in public rhetoric and political writing from the Elizabethan period through the Restoration, John Staines here explores the political consequences of the emotions generated by the image of Mary Queen of Scots, tragic woman and queen. This study identifies two basic literary traditions of her tragedy: one conservative, sentimental, and royalist, the other radical, skeptical, and republican.

Contents: Introduction: Mary's tragedy and public rhetoric in an age of reform and revolution; Character, passion and political rhetoric in Buchanan's Tragic History of the Queen of Scots; Mary's passions made public: other early versions of her tragic fall; The tragedy at Fotheringhay; Guile and public representation: Mary's tragedy in Book V of *The Faerie Queene*; 'Out of this lamentable fortune': Mary's tragedy and the royal succession; Charles's grandmother and the rhetoric of revolution; Conclusion; Bibliography; Index.

Includes 12 b&w illustrations
 June 2009 292 pages
 Hardback 978-0-7546-6611-0 £55.00



Negotiating Shakespeare's Language in *Romeo and Juliet*

Reading Strategies from Criticism, Editing and the Theatre

Lynette Hunter and **Peter Lichtenfels**, University of California-Davis, USA

Studies in Performance and Early Modern Drama

Through exciting and unconventional approaches, including critical/historical, printing/publishing and performance studies, this study mines Shakespeare's *Romeo and Juliet* to produce new insights into the early modern family and the individual, and society in the context of early modern capitalism. Inspired by recent work in cultural materialism and the material book, it also foregrounds the ways in which the contexts and the text itself become available to the reader today.

Contents: Introduction; Part 1 Reading, Acting and Editing: The reader and the text; The actor and the stage; The editor and the book. Part 2 Transdisciplinary Work: The family: behaviour, convention, social agreement and their breakdown; The humours: anarchy and doubleness; Governance: the law, medicine and the recuperation of the social; Coda: future readings; References; Index; DVD contents.

June 2009 254 pages
 Hardback 978-0-7546-5844-3 £50.00



Milton's Ovidian Eve

Mandy Green, Durham University, UK

Gracefully incorporating existing scholarship, close textual readings, and seventeenth-century writings, this book is a fresh and thorough exploration of the Ovidian allusions central to understanding Milton's Eve. Mandy Green's informed analysis moves deftly between critical approaches, including theological and feminist readings, to examine various aspects of Eve's mythological figurations.

Contents: Foreword; Introduction; 'The fairer image': reflections of Narcissus and Pygmalion's ivory maid; Daphne and the issue of consent; Maiden, bride and mother: 3 faces of Eve; 'Goddess humane': Eve as Venus, queen of the Graces; 'The vine and her elm': a marriage made in paradise; 'Access deni'd': the virgin in the garden; 'Softening the stony': Eve and the process of spiritual regeneration; Afterword; Works cited; Index.

August 2009 250 pages
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Old Age, Masculinity, and Early Modern Drama

Comic Elders on the Italian and Shakespearean Stage

Anthony Ellis, Western Michigan University, USA

Anglo-Italian Renaissance Studies

As it considers early modern medical theories, sexual myths, and intergenerational conflicts, this book traces the development of the comic old man character in Renaissance comedy, from his many incarnations in Venice and Florence to his popularity on the English stage. As Anthony Ellis shows how English dramatists adapted an Italian model to portray concerns about growing old, he sheds new light on early modern society's complex attitudes toward aging.

Contents: Introduction; 'All the world is of this humor': senescence and melancholy in Shakespeare's England and the case of *King Lear*; Old age and the uses of comedy; Bibbiena's Calandra and Shakespeare's *Merry Wives of Windsor*; Comedy and Florentine politics: the problem of generations; Andrea Calmo, Renaissance Venice, and the challenge of the gerontocratic ideal; 'Caso unico nel mondo delle Maschere' the comic mutations of the Pantalone mask in Flaminio Scala's *Commedia dell' Arte* scenarios; Jonson's *Alchemist* and Dekker's *Old Fortunatus*: magic, mortality and the debasement of (the golden) age; Old age and the Utopian project: *The Tempest* and *The Old Law*; Bibliography; Index.

Includes 2 b&w illustrations
 August 2009 202 pages
 Hardback 978-0-7546-6578-6 £55.00

Medical Authority and Englishwomen's Herbal Texts, 1550–1650

Rebecca Laroche, University of Colorado at Colorado Springs, USA

Literary and Scientific Cultures of Early Modernity

The first study to analyze print vernacular herbals from the standpoint of gender, this book also recognizes the rhetorical agenda of female writers who claim herbal practice. As she examines women's herbal language across various genres and in both manuscript and print, Laroche also incorporates meticulous archival research which ultimately generates original findings to do with women's ownership of medical texts.

Contents: Introduction: medical authority and Englishwomen's herbal texts, 1550-1650; 'This manlike worke of herbes': gender and the English herbal; Inscriptions in herbal texts and the location of medical authority; Gentlewomen's herbal readings and the absent-present physicians; Isabella Whitney's herbs: print medical texts and London satire; Appendices; Bibliography.

Includes c. 14 b&w illustrations
 December 2009 c. 200 pages
 Hardback 978-0-7546-6678-3 c. £55.00

Sex and Satiric Tragedy in Early Modern England

Penetrating Wit

Gabriel A. Rieger, Concord University, USA

Studies in Performance and Early Modern Drama

Drawing upon recent scholarship in Renaissance studies regarding notions of the body, political, physical and social, this study examines how the satiric tragedians of the English Renaissance employ the languages of sex-including sexual slander, titillation, insinuation and obscenity-in the service of satiric aggression.

Contents: Introduction: sex, stoicism and satire: the roots of satiric tragedy; 'You go not till I set you up a glass': the death of Elizabeth and the languages of gender; 'Deep ruts and fowls sloughs': sexually descriptive language and the narrative of disease; 'I'll have my will': frustrated desire and commercial culture; 'I am worth no worse a place': service, subjugation and satire; Conclusion: erotic aggression and satiric tragedy; Appendix; Works cited.

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ASHGATE CRITICAL ESSAYS ON WOMEN WRITERS IN ENGLAND, 1550–1700

Series editor: **Mary Ellen Lamb**

The opportunities offered by the explosion of knowledge about early modern women writers in the past two decades also pose a sometimes formidable challenge. For some sixteenth- and seventeenth-century English women writers—Mary Sidney, Mary Wroth, Aemelia Lanyer, Margaret Cavendish, Anne Clifford, and Elizabeth Cary—the critical literature has already become voluminous. For others, such as Anne Lock and Lucy Hutchinson, recent editions of exceptional work provide good reason to foreground them as likely figures soon to assume prominence in the field.

This series of seven volumes presents a selection from the best work in this field for the use of scholars new to the area as well as for experienced scholars who may have overlooked an important essay published in a minor journal. Every volume is published in hardcover and printed on acid-free paper suitable for library collections.

Volume 1: Early Tudor Women Writers

Edited by **Elaine V. Beilin**, Framingham State College, USA

This volume includes leading scholarship on five writers active in the first half of the sixteenth century: Margaret More Roper, Katherine Parr, Anne Askew, Mildred Cooke Cecil and Anne Cooke Bacon. The essays represent a range of theoretical approaches and provide valuable insights into the religious, social, economic and political contexts essential for understanding these writers' texts. The introduction surveys the development of the field as an interdisciplinary project involving literature, history, classics, religion and cultural studies.

Contributors: *John Archer Gee; Elizabeth McCutcheon; Nancy E. Wright; Mary Ellen Lamb; Janel Mueller; Frank Howson; Andrew Hiscock; Jonathan Gibson; Elaine V. Beilin; Paula McQuade; Thomas Betteridge; Theresa D. Kemp; Joan Pong Linton; Susannah Brietz Monta; Genelle Gertz-Robinson; David Wallace; Caroline Bowden; Jane Stevenson.*

August 2009	510 pages	
Hardback	978-0-7546-6165-8	£95.00

Volume 2: Mary Sidney, Countess of Pembroke

Edited by **Margaret P. Hannay**, Siena College, USA

Mary Sidney Herbert, Countess of Pembroke, was renowned in her own time for her metrical translation of biblical Psalms, several original poems, translations from French and Italian, and her literary patronage. Arguably the first Englishwoman to be celebrated as a literary figure, she has also attracted considerable modern attention, including more than two hundred critical studies. This volume offers a brief introduction to her life and an extensive overview of the critical reception of her works, reprints some of the most essential and least accessible essays about her life and writings, and includes a full bibliography.

Contributors: *Mary C. Erler; Beth Wynne Fiskien; Clare R. Kinney; Steven W. May; Shannon Miller; Elizabeth Mary Tilyou; G.F. Waller; Tina Krontiris; Michael Steppat; Danielle Clarke; Diane Bornstein; Michael G. Brennan; Roy T. Eriksen; Noel J. Kinnamon; Anne Lake Prescott; Debra Rienstra; Theodore L. Steinberg; Joel Davis; Wendy Gibson; Hannibal Hamlin; Suzanne Trill; Margaret P. Hannay; Mary Ellen Lamb; Jean Robertson.*

July 2009	482 pages	
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Volume 3: Anne Lock, Isabella Whitney and Aemelia Lanyer

Edited by **Micheline White**, Carleton University, Canada

Anne Lock, Isabella Whitney and Aemelia Lanyer have emerged as important literary figures in the past ten years and scholars have increasingly realized that their bold and often unorthodox works challenge previously-held conceptions about women's engagement with early modern secular and religious literary culture. This volume collects some of the most influential and innovative essays that elucidate these women's works from a wide range of feminist, literary, aesthetic, economic, racial, sexual and theological perspectives.

Contributors: *Rosalind Smith; Roland Greene; Christopher Warley; Susan M. Felch; Paul A. Marquis; Laurie Ellinghausen; Patricia Phillippy; Kari Boyd McBride; Lynette McGrath; Barbara Bowen; Theresa M. DiPasquale; Esther Gilman Richey; Micheline White; Marshall Grossman; Anne Baynes Coiro; Lisa Schnell; Christine Coch; Wendy Wall; Pamela Joseph Benson; Elizabeth M.A. Hodgson.*

July 2009	506 pages	
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Volume 4: Mary Wroth

Edited by **Clare R. Kinney**

Research into the scholarly work on Lady Mary Wroth, whose *Urania* and *Pamphilia to Amphilanthus* constitute the first romance and the first sonnet sequence to be published by an Englishwoman, has seen many new developments in the last twenty-five years. This volume gathers together some of the most striking recent criticism addressing Wroth's oeuvre; many of its essays also discuss the intellectual and cultural contexts in which she wrote. The collection is prefaced by an extended editorial overview of scholarship in the field.

Contributors: *Heather Dubrow; Jeff Masten; Naomi J. Miller; Mary Moore; Rosalind Smith; Jennifer Lee Carrell; Sheila T. Cavanagh; Clare R. Kinney; Mary Ellen Lamb; Susan Light; Shannon Miller; Maureen Quilligan; Paul Salzman; Barbara K. Lewalski; Roger Kuin; Josephine A. Roberts; Marion Wynne-Davies; Anne Shaver; Michael G. Brennan; Helen Hackett; Margaret P. Hannay; Elizabeth Hanson; Cristina Luckyj; Jacqueline T. Miller;*

August 2009	556 pages	
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Volume 5: Anne Clifford and Lucy Hutchinson

Edited by **Mihoko Suzuki**, University of Miami, USA

This collection of essays examines the literary output of Anne Clifford and Lucy Hutchinson, and gives full attention to their lesser-known material. In Clifford's case the essays explore the identity she fashioned for herself as a property owner, matriarchal head of her family, patron, and historian; and in Hutchinson's case the essays give full attention to her poetry and analyze her contributions to early modern scientific and political writing and place her work in relation to Milton's *Paradise Lost*.

August 2009 538 pages
 Hardback 978-0-7546-6110-8 £100.00

Volume 6: Elizabeth Cary

Edited by **Karen Raber**, University of Mississippi, USA

The essays included in this volume highlight the many evolving debates about Elizabeth Cary's works: their complicated generic characteristics, the social and political contexts they reflect, and the ways in which Cary's writing enters into dialogue with texts by male writers of her time. In its critical introduction, the volume offers a thorough analysis of where Cary criticism has been and where it might venture in the future.

September 2009 596 pages
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Volume 7: Margaret Cavendish

Edited by **Sara H. Mendelson**, McMaster University, Canada

A maverick in her own time, Margaret Cavendish, Duchess of Newcastle (1623–1673) was dismissed for three centuries as an eccentric crank. Yet the past few decades have witnessed a true renaissance in Cavendish studies and this volume conveys to readers some idea of the scope and variety of the recent scholarship on Cavendish, not only in terms of dominant themes, but of critical controversies and intriguing new pathways for investigation.

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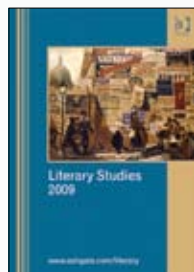
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Jane Barker (1652–1732) is increasingly being recognised as one of the most important English women writers of the late-seventeenth and early-eighteenth

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Contents: Preface by the General Editors; Introductory Note; Jane Barker, *Poetical Recreations*: Consisting of Original Poems, Songs, Odes &c. With several New Translations (1688).

June 2009 448 pages
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Gertrude More

Printed Writings, 1641–1700:
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Edited by **Arthur F. Marotti**, Wayne State University, USA

Dame Gertrude More's only book-length work, *The Spiritual Exercises* (Paris, 1658), is a collection of her writing assembled by Dom Augustine

Baker, OSB, and published some thirty-three years after her death. Some of More's other verse and prose appears in the biography that Baker composed, but her *Spiritual Exercises* remains the main text she has bequeathed to her order and to posterity. It is reprinted here in full with Arthur F. Marotti's introductory note outlining Gertrude More's life and work.

September 2009 456 pages
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Katherine Chidley

Printed Writings, 1641–1700:
Series II, Part Four, Volume 4

Edited by **Katharine Gillespie**,
Miami University, USA

Katherine Chidley was a religious and political activist who dissented from the established church; supported the parliamentary cause against the

royalists during the English civil wars of the 1640s; and sided with the proto-democratic Levellers against the more authoritarian regime of Oliver Cromwell. Between 1641 and 1645, Chidley published three works disputing Thomas Edwards' anti-separatist arguments, and promoting the far-reaching principle of the separation of church and state. These are reprinted in this volume and are accompanied by the editor's excellent introduction to Chidley's life and works.

September 2009 142 pages
Hardback 978-0-7546-6231-0 £55.00

Susanna Hopton Parts I and II

Printed Writings, 1641–1700: Series II, Part Four,
Volume 7

Edited by **Julia J. Smith**

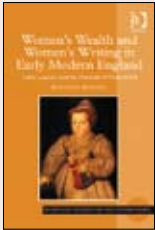
Susanna Hopton was born in 1627 to a wealthy mercantile family. Her first printed work, *Daily Devotions*, set the pattern for all her subsequent publications, which were published anonymously through the mediation of male, clerical friends. Her engagement with Roman Catholicism was the defining event in her spiritual development and had a powerful influence on her writing, much of which consists of the adaptation of Roman Catholic devotional sources for Anglican use. In spite of her anonymity during her lifetime, Susanna Hopton had a flourishing posthumous reputation. Her works were frequently reprinted, and she herself was commemorated in compilations of the lives of celebrated women for a hundred and fifty years after her death.

November 2009 c. 1350 pages in two volumes
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SERIES WOMEN AND GENDER IN THE EARLY MODERN WORLD

Series editors: **Allyson Poska** and **Abby Zanger**

The study of women and gender offers some of the most vital and innovative challenges to current scholarship on the early modern period. Now approaching its tenth anniversary, "Women and Gender in the Early Modern World" is an established forum for presenting fresh ideas and original approaches to the field. Interdisciplinary and multidisciplinary in scope, this Ashgate book series strives to reach beyond geographical limitations to explore the experiences of early modern women and the nature of gender in Europe, the Americas, Asia, and Africa. We welcome proposals for both single-author volumes and edited collections which expand and develop this continually evolving field of study.



Women's Wealth and Women's Writing in Early Modern England

'Little Legacies' and the Materials of Motherhood

Elizabeth Mazzola, City College of the City University of New York, USA

Focusing on both literary and material networks, this book examines the nature of women's wealth in early modern England, as well as the ways that women's writing sought to manage and transmit this wealth. If material goods like jewels and cloth could substantiate powerful ties between mothers and daughters, Mazzola argues that literary artifacts like diaries, prayers and poetry similarly described and supported their ties.

Contents: Introduction; Miroir or glasse; Borrowed robes; 'Manifest housekeepers'; Strange bedfellows; 'Girles afloate'; Bibliography; Index.

Includes 14 b&w illustrations
 April 2009 138 pages
 Hardback 978-0-7546-6663-9 £50.00

Biblical Women's Voices in Early Modern England

Michele Osherow, University of Maryland, Baltimore County, USA

Bringing to bear a commanding knowledge of Hebrew Scripture, Osherow presents a series of case studies of biblical heroines who engage in poetry and in song. The author investigates how the cultural requirement for feminine silence informs early modern readings of these biblical characters, and furthermore, how they were used to counteract cultural constraints on women's speech. The book's chapters focus on Miriam, Hannah, Deborah, and a feminized King David.

Contents: Introduction: 'Even I wil sing'; 'Should she not be ashamed?': constructing Mary Sidney as a Renaissance Miriam; 'My mouth is enlarged over mine enemies': Hannah and the consequence of private prayer; 'Give ear o princes': Deborah as a model for female authority; 'Naked against the enemy': The feminization of David; Epilogue: 'None can resist her words'; Bibliography; Index.

Includes 11 b&w illustrations
 October 2009 202 pages
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Rape and the Rise of the Author

Gendering Intention in Early Modern England

Amy Greenstadt, Portland State University, USA

'This carefully argued book brings to light dimensions of female subjectivity that echo provocatively in literature of the age.'

—Sharon Beehler, Montana State University, USA

Contending that early modern fictional portrayals of sexual violence identify the position of the author with that of the chaste woman threatened with rape, Amy Greenstadt challenges the prevalent scholarly view that this period's concept of "The Author" was inherently masculine. Instead, she argues, the analogy between rape and writing centrally informed ideas of literary intention and individual free will that emerged during the English Renaissance

Contents: Preface; Introduction: rape and the rise of the author; Sidney's ravishment; Shakespeare's chaste will; Milton's inapprehensible song; Cavendish's willing subjects; Works cited; Index.

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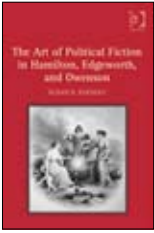
Early Modern Women and Transnational Communities of Letters

Edited by **Julie D. Campbell**, Eastern Illinois University, USA and **Anne R. Larsen**, Hope College, USA

Offering a comparative and international approach to early modern women's writing, the essays gathered here focus on multiple literatures across Italy, France, England, and the Low Countries. Individual essays investigate women in diverse social classes and life stages, ranging from siblings and mothers to nuns to celebrated writers. The collection overall is invested in crossing geographic, linguistic, political, and religious borders and in exploring familial, political, and religious communities.

Contributors: *Diana Robin; Susan Broomhall; Meredith K. Ray; Camilla Russell; Leah Chang; Carol Pal; Sharon Arnoult; Susan Felch; Sarah Ross; Martine van Elk; Julie D. Campbell; Anne R. Larsen; Margaret J.M. Ezell.*

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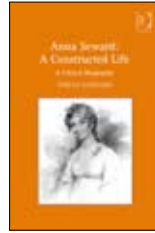
The Art of Political Fiction in Hamilton, Edgeworth, and Owenson

Susan Egenolf, Texas A&M University, College Station, USA

Susan Egenolf's study, informed by visual culture and a wide range of archival texts, offers a new interdisciplinary reading of gendered and political responses to such key events in the history of Romanticism as the 1798 Irish Rebellion. She examines the artistry and political engagement of Elizabeth Hamilton, Maria Edgeworth, and Sydney Owenson, whose self-conscious use of glosses facilitated their critiques of politics and society and simultaneously revealed the process of fictional structuring.

Contents: Introduction: the art of the unvarnished tale; Hamilton's *Letters of a Hindoo Rajah* and the making of a professional woman writer; Maria Edgeworth in blackface: *Castle Rackrent* and the Irish rebellion of 1798; Edgeworth's *Belinda*; an artful composition; Revolutionary landscapes: political aesthetics and Owenson's *The Wild Irish Girl*; 'Domestic rebellion': Hamilton's *Cottagers of Glenburnie*; 'Have you Irish?': heroism in Morgan's *The O'Briens and the O'Flahertys*; Epilogue; Bibliography; Index.

Includes 14 b&w illustrations
 May 2009 220 pages
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Anna Seward: A Constructed Life

A Critical Biography

Teresa Barnard, University of Derby, UK

Examining the unpublished letters and manuscripts of the poet Anna Seward (1742–1809), Teresa Barnard provides a fresh perspective on her life and historical milieu that restores and problematizes Seward's carefully constructed narrative of her life. Barnard's biography of Seward not only challenges what is known about Seward, but provides new information about the lives and times of eighteenth-century writers.

Contents: Introduction: 'the fame of a lady'; 'My dear Emma': the juvenile letters, 1762–1768; Anecdotes: the juvenile letters; 'A free agent': the Powys and Sykes letters, 1770–1780; Lost years: the Powys and Sykes letters; 'Born to write': 1780–1809; Final words: the last will and testament; Appendix; Bibliography; Index.

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Defoe's Writings and Manliness

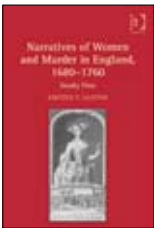
Contrary Men

Stephen H. Gregg, Bath Spa University, UK

Defoe's Writings and Manliness is a timely intervention in Defoe studies and in the study of masculinity in eighteenth-century literature more generally. Arguing that Defoe's writings insistently returned to the issues of manliness and its contrary effeminacy, this book reveals how his writings drew upon and repeatedly tested the complex and diverse range of discourses through which masculinity was discussed in the period.

Contents: Introduction: Defoe, effeminacy and manliness; 'Complete' men, trade and history; Born gentlemen and godly manliness; Crusoe, toil and temptation; A Journal of the Plague Year: godly manliness and its limits; Singleton, friendship and secrecy; Colonel Jack and the perils of delusion; Conclusion: contrary men; Bibliography; Index.

October 2009 216 pages
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Narratives of Women and Murder in England, 1680–1760

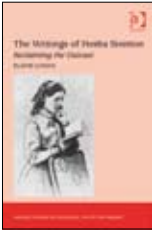
Deadly Plots

Kirsten T. Saxton, Mills College, USA

Arguing for the centrality of the female criminal subject to the rise of the British novel, Kirsten Saxton compares representations of homicidal women in legal documents with those in the early novels of Behn, Manley, Defoe, and Fielding. She demonstrates that legal narratives informed the novel's evolution and fictional texts shaped the development of legal narratives, and suggests that Augustan configurations of the murderess continue to influence our legal and social conceptions of femininity.

Contents: Introduction; Imagining murder in Augustan England: bodies of evidence; murder and gender; Moving violations: Aphra Benn, Delarivier Manley, and the romance of violence; 'Interesting memoirs of the most notorious characters': four 18th-century murderesses; 'The confines of virtue and the frontiers of vice': Daniel Defoe's *Roxana*, and Henry Fielding's *Amelia*; 'The prisoner at the bar': Mary Blandy and Henry Fielding; Epilogue; Select bibliography; Index.

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The Writings of Hesba Stretton

Reclaiming the Outcast

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—Sally Mitchell, Temple University, USA

Highly respected as a writer by her contemporaries, Hesba Stretton (1832–1911) was a vigorous campaigner for the rights of oppressed minorities and a founding member of the London Society for the Prevention of Cruelty to Children. Mining nineteenth-century periodicals and archival materials, Elaine Lomax explores the intersection of cultural and literary representations of the child with wider images of the colonized or excluded, and advances our understanding of the development of juvenile literature and women's writing.

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Conceptualizing Cruelty to Children in Nineteenth-Century England

Literature, Representation, and the NSPCC

Monica Flegel, Lakehead University, Canada

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'Monica Flegel makes a major contribution to scholarship on the construction of childhood, child abuse, family intervention, and social welfare. This highly readable, interdisciplinary work will be a most valuable addition to the growing field of childhood studies.'

—Lydia Murdoch, Vassar College, USA

Considering a wide range of texts by authors such as Locke, Rousseau, Caroline Norton, Henry Mayhew, Frances Trollope, and Charles Dickens, Monica Flegel provides an interpretive framework for understanding the formation of child cruelty popularized by the National Society for the Prevention of Cruelty to Children. The emergence of the NSPCC, Flegel argues, had material effects on the lives of children, and profound implications for the role of class in representations of suffering and abused children.

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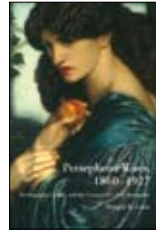
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Margot K. Louis, University of Victoria, Canada

In the first comprehensive survey of the Persephone myth in English and American literature of the nineteenth and early twentieth centuries, Margot Louis explores the rapid evolution of the goddess from decorative metaphor to the embodiment of a new spirituality. Louis traces Persephone's progress from her origin in ancient myth through poetry and prose of the Romantic, Victorian, and Modernist periods, uncovering how deeply the study of ancient spirituality is entwined with controversies about gender, values, and religion.

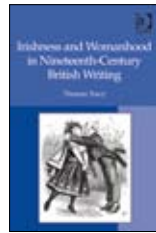
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Irishness and Womanhood in Nineteenth-Century British Writing

Thomas Tracy, Grambling State University, USA

Using Lady Morgan's *The Wild Irish Girl* as his point of departure, Thomas J. Tracy argues that nineteenth-century

debates over what constitutes British national identity often revolved around representations of Irishness, especially Irish womanhood. He maps the genealogy of this development in fiction, political discourse, and the popular press, from Edgeworth's *Castle Rackrent* through Trollope's Irish novels, focusing on the pivotal period from 1806 through the 1870s.

Contents: A long conversation; The mild Irish girl: domesticating the national tale; Ormond: from 'the disease of power and wealth' to 'the condition of Irishness'; Transcending ascendancy: Florence McCarthy; Policing 'the chief nests of disease and broils'; Kay, Engels, and the condition of the Irish; British national identity and Irish anti-domesticity in pre-Famine British literature and criticism; A comic plot with a tragic ending: *The MacDermots of Ballycloran*; The sacred, the profane, and the middle-class: Thackeray's post-Famine criticism and Penderennis; Allegory for the end of union: Trollope's *An Eye for An Eye*; Bibliography; Index.

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Jane Austen's Narrative Techniques

A Stylistic and Pragmatic Analysis

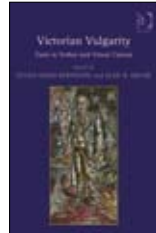
Massimiliano Morini, University of Udine, Italy

Examining a wide range of Austen texts, from her unpublished works through masterpieces like *Mansfield Park* and *Emma*, Morini combines

linguistic theory, especially pragmatics, with literary interpretation and appreciation to trace the creation and development of Austen's narrative techniques. He discusses familiar Austen themes, shedding fresh light on the question of point of view in Austen and on Austen's much-admired brilliance in creating lively and plausible dialogue.

Contents: Introduction; Part 1 Narrative: Jane Austen's narrators; The development of Jane Austen's narrative techniques; Narrative opacity in *Mansfield Park*. Part 2 Dialogue: Jane Austen's dialogue; Jane Austen's novels as conversational machines; Winning the war of conversation in *Emma*; Conclusion; Bibliography; Index.

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Victorian Vulgarity

Taste in Verbal and Visual Culture

Edited by Susan David Bernstein, University of Wisconsin - Madison, USA and Elsie B. Michie, Louisiana State University, USA

'Viva Vulgarity! And especially Victorian Vulgarity, which the editors and contributors clearly show is vulgarity of a most superior kind! This book, with its wide-ranging and eminently readable essays, does an excellent job of showing the centrality – and elusiveness – of definitions of the vulgar to Victorians' understandings of themselves and their culture. This book will be of significant use in the classroom and the scholar's library alike.'

–Pamela K. Gilbert, University of Florida, USA

In Victorian England, vulgarity, first used to define language use and class position, became implicated in behavior, material possessions, sexuality, and race. *Victorian Vulgarity* explores vulgarity's troubled history through dictionaries and grammars; essays, journalism and visual art; and fiction by Dickens, Eliot, Gissing, and Trollope. Neither dismissing nor reveling in vulgarity's myriad temptations, the contributors invite readers to consider the concept's implications for today's writers and artists.

Contents: *Elsie B. Michie; Susan David Bernstein; Beth Newman; James Buzard; Ellen Bayuk Rosenman; Elsie B. Michie; Rosemary Jann; Meri-Jane Rochelson; Carolyn Dever; Deborah Denenholz Morse; Joseph Litvak; Ronald R. Thomas; Nancy Rose Marshall; Julie F. Codell; John Kucich.*

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Revolutions in Taste, 1773–1818

Women Writers and the Aesthetics of Romanticism

Fiona Price, University College Chichester, UK

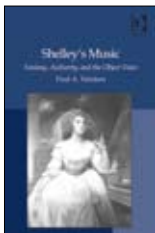
'This is an original and fascinating study of important texts by women which will change how they are read.'

–Lisa Vargo, University of Saskatchewan, Canada

In her wide-ranging study of women's prose writing during the Romantic period, Fiona Price shows that Joanna Baillie, Anna Letitia Barbauld, Frances Burney, and many others not only shaped and informed the aesthetics of Romanticism but did so by using undervalued genres such as the romance and gothic novel. Price's reassessment of their significance, both aesthetic and political, advances our understanding of nationhood and aesthetics during the Romantic period.

Contents: Introduction; 'Real solemn history': rethinking tradition; 'Fashion's brightest arts decoy': fashion and originality; Disinterest, economics and the tasteful spectator; Self-control: romantic psychologies of taste; Rustic tastes: the romantic tale; Conclusion; Works cited; Index.

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Shelley's Music

Fantasy, Authority, and the Object Voice

Paul A. Vatalaro, Merrimack College, USA

Shelley's Music demonstrates that Shelley's desire to merge word, conventionally identified as masculine, with music and voice, conventionally

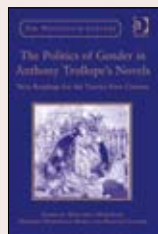
identified as feminine, represents a fantasy designed to ensure the preservation of his authority by making his voice eternally present in his poetry. Recycling throughout his writing and characterized by deadlock and instability, Shelley's fantasy paradoxically supports an even more compelling desire to preserve his subjectivity and maintain his authority as poet.

Contents: Introduction; Subjectivity and the self-present voice; Poetic authority and 'interpassivity'; Sounding the 'real'; Power, desire and poetics; Conclusion: fantasy and renunciation; Bibliography; Index.

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The Politics of Gender in Anthony Trollope's Novels

New Readings for the Twenty-First Century

Edited by **Margaret Markwick**, University of Exeter, UK, **Deborah Denenholz Morse**, College of William and Mary, USA and **Regenia Gagnier**, University of Exeter, UK

Bringing together established critics and exciting new voices, this collection offers readings of Trollope that recognize and repay his importance as source material for scholars working in diverse fields of literary and cultural studies. Drawing on work from economics, colonialism and ethnicity, gender studies, new historicism, liberalism, legal studies, and politics, the contributors make a convincing case for Trollope's writings as a vehicle for the theoretical explorations of Victorian culture that currently predominate.

Contributors: *Margaret Markwick, Deborah Denenholz Morse, Robert M. Polhemus, Kathy Alexis Psomiades, Jenny Bourne Taylor, Lauren M.E. Goodlad, Mary Jean Corbett, Helen Lucy Blythe, Nathan K. Hensley, Elsie B. Michie, Christopher S. Noble, Steven Amarnick, David Skilton, Anca Vlasopolos, Regenia Gagnier.*

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Fellow Romantics

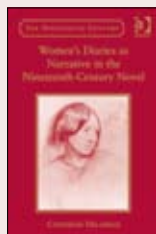
Male and Female British Writers, 1790–1835

Edited by **Beth Lau**, California State University, Long Beach, USA

Beginning with the premise that men and women of the Romantic period were lively interlocutors who participated in many of the same literary traditions and experiments, *Fellow Romantics* offers an inspired counterpoint to studies that emphasize differences between male and female Romantic-era writers. Linking, among others, Charlotte Smith and William Wordsworth, Felicia Hemans and Percy Bysshe Shelley, the contributors defamiliarize the work of both male and female writers by drawing our attention to frequently neglected aspects of each writer's art.

Contributors: *Beth Lau, Jacqueline M. Labbe, Ashley Cross, Susan J. Wolfson, Alan Richardson, Julie Melnyk, Barbara K. Seiber, Michael O'Neill, Jane Stabler.*

August 2009 278 pages
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Women's Diaries as Narrative in the Nineteenth-Century Novel

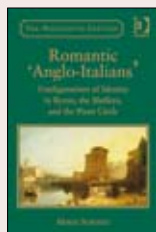
Catherine Delafield, University of Leicester, UK

Using private diary writing as her model, Catherine Delafield investigates the cultural significance of nineteenth-century women's writing and reading

practices. Examining historical and fictional diaries by authors such as Frances Burney, Elizabeth Gaskell, Anne Brontë, Wilkie Collins and Bram Stoker, Delafield reveals the ideological discrepancy between the private diary and its performance in the role of narrator, offering fresh insights into domesticity, authorship, and the diary as a feminine form and model for narrative.

Contents: Introduction: performing to strangers; Part 1 The Diary Model: The diary in the 19th century; The female diarist in the 19th century; The diary in print. Part 2 The Diary and Literary Production: The diary and women's writing; The diary and the epistolary form; The diary and serial narrative; The diary and the documentary; The diary and sensation fiction. Part 3 The Diary as Narrative: The diary narrating the novel; Bibliography; Index.

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Romantic 'Anglo-Italians'

Configurations of Identity in Byron, the Shelleys, and the Pisan Circle

Maria Schoina, Aristotle University of Thessalonika, Greece

Focusing on key members of the Pisan Circle, Byron, the Shelleys, and Leigh Hunt, Maria Schoina

explores configurations of identity and the acculturating practices of British expatriates in post-Napoleonic Italy. British Romanticism's relations to its European 'others' are inextricably linked to the period's social and political contexts, a recognition that results in fresh readings of the Pisan Circle's Italianate writings. Mary Shelley is given a prominent role as retrospective constructor of the Anglo-Italian group.

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Romantic Autobiography in England

Edited by **Eugene Stelzig**, State University of New York - Geneseo, USA

Taking into account the popularity and variety of the genre, this collaborative volume considers a wide range of English Romantic autobiographical writers and modes, including working-class autobiography, the familiar essay, and the staged presence. Major writers such as William Wordsworth, De Quincey, and Mary Shelley, and recent additions to the canon such as Mary Robinson, Dorothy Wordsworth, and Mary Hays are treated in this exploratory mapping of the field.

Contents: *Eugene Stelzig; Kari Lokke; Sharon M. Setzer; Susan Levin; Miriam Wallace; Diane Long Hoeveler; Joshua Wilner; Frederick Burwick; Sue Brown; Stephen C. Behrendt; Kevin Binfield; Jasper Cragwall; Christine Chaney.*

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Elizabeth Gaskell's *Cranford*

A Publishing History

Thomas Recchio, University of Connecticut, USA

Ashgate Studies in Publishing History

'Thoroughly researched in every respect, this is an illuminating response to a long familiar text. It considers questions of illustration, the multiplicity of editions on both sides of the Atlantic, together with its dramatic and televisual adaptation, and conducts a detailed and revealing analysis of the implications of Cranford's iconic significance.'

—Alan Shelston, University of Manchester, UK and President, The Gaskell Society

Tracing the publishing history of Elizabeth Gaskell's *Cranford* from its initial 1851–53 serialization in Dickens's *Household Words* through its numerous editions and adaptations, Recchio focuses especially the text's deployment in support of ideas related to nation and national identity on both sides of the Atlantic. Making extensive use of primary materials, Recchio offers a convincing micro-history of the way English literature was positioned in England and the United States to support an Anglocentric cultural project.

Contents: Introduction: materiality as interpretation in *Cranford*; *Cranford* in *Household Words*, an accidental novel; Illustrating *Cranford*, illustrating the nation; 'Charming and sane': school editions of *Cranford*, 1905–1966; Dramatizing *Cranford*, 1899–2007; Epilogue: *Cranford* in the digital age; Appendices; Bibliography; Index.

Includes 50 b&w illustrations

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Representations of Hair in Victorian Literature and Culture

Galia Ofek, Hebrew University of Jerusalem, Israel

'Lucidly written and erudite, Galia Ofek's beautifully illustrated book is destined to be the definitive study of the Victorian obsession with hair.'

—Deborah Denenholz Morse, College of William & Mary, USA

Examining a wide range of historical, artistic, literary, and theoretical works, Galia Ofek shows how changing patterns of power relations between women and patriarchy are rendered anew when viewed through the lens of Victorian hair codes and imagery during the second half of the nineteenth century. Her innovative study reveals the Victorians' well-developed awareness of fetishism and their cognizance of hair's symbolic resonance and commercial value.

Contents: Preface; Hair theorized; Hair fetishized in Victorian culture; Hair domesticated by male novelists; Hair fashioned by women authors; Sensational hair; Funny hair; Conclusion; Bibliography; Index.

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November 2009	284 pages	
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Dress Culture in Late Victorian Women's Fiction

Literacy, Textiles, and Activism

Christine Bayles Kortsch, Eastern University, USA

Christine Bayles Kortsch asks us to shift our understanding of late Victorian literary culture by examining its inextricable relationship with the material culture of dress and sewing, what Kortsch terms "dress culture." Focusing on novels by writers such as Olive Schreiner, Margaret Oliphant, and Gertrude Dix and periodicals like *The Englishwomen's Domestic Magazine*, Kortsch's book broadens our view of New Woman fiction and its relationship both to dress culture and to contemporary women's fiction.

Contents: Writing in fabric, working in print; The needle dipped in blood; Fashioning women: the Victorian corset; Art's labor lost: haunting the dress shop; Beautiful revolution: new women sew a new world; Afterword; Bibliography; Index.

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Improper Modernism

Djuna Barnes's
Bewildering Corpus

Daniela Caselli, University of Manchester, UK

Daniela Caselli raises timely questions about Djuna Barnes's biography and feminist criticism, identity and authority, and modernist

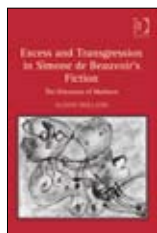
canon formation and tackles a central issue in Barnes: intertextuality. Caselli shows that throughout Barnes's corpus, the repetition of texts, by other authors (from Blake to Middleton) and by Barnes herself, forces us to rethink the relationship between authority and gender in modernism.

Contents: Introduction; black capes and red herrings; The unreadable pleasures of *Ladies Almanack*; Obscure, ungrammatical, sincere poetry: Barnes's posthumous modernism; Dangerous children: the short stories; *Nightwood*: darkness visible; Anatomies of revenge: *Ryder* and *The Antiphon*; Conclusion; Bibliography; Index.

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Excess and Transgression in Simone de Beauvoir's Fiction

The Discourse of Madness

Alison Holland, Northumbria University, UK

Alison Holland's study focuses on the writer's frequently neglected novels and short stories, including *L'Invitée*,

Les Mandarins, *Les Belles Images*, and *La Femme rompue*. Illuminating the density and rich complexity of Beauvoir's style, Holland demonstrates the extent to which Beauvoir's fiction undermines an ideologically patriarchal position on language. Her re-evaluation of Beauvoir as a fiction writer makes an important contribution to the wider debate on madness and literature.

Contents: Introduction; *L'Invitée*; *Les Mandarins*; *Les Belles Images*; *La Femme rompue*; Postscript; Bibliography; Index.

June 2009 230 pages

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Margaret Atwood and the Female Bildungsroman

Ellen McWilliams, Bath Spa University, UK

'This is an excellent study that will be important for students of Atwood, Canadian literature and the Bildungsroman. I especially like the discussions of the interconnections between works, and the helpful use of

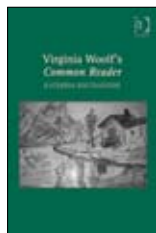
Atwood's unpublished manuscripts and letters to shed light on her novels.'

–Professor Karen Stein, University of Rhode Island, USA, and author of *Margaret Atwood Revisited and Reading, Learning, Teaching Toni Morrison*

In her study of Margaret Atwood, Ellen McWilliams explores how the Bildungsroman has been appropriated by women writers in the second half of the twentieth century. Early works by Atwood are placed in dialogue with more recent novels, thus furthering our understanding of subjectivity in Atwood's fiction and contributing to conversations about the roles gender and cultural contexts play in redefining genre.

July 2009 184 pages

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Virginia Woolf's Common Reader

Katerina Koutsantoni

In the first comprehensive study of Virginia Woolf's *Common Reader*, Katerina Koutsantoni draws on theorists from the fields of sociology, sociolinguistics, philosophy, and literary criticism to investigate the thematic pattern underpinning

these books with respect to the persona of the 'common reader'. As she explores and challenges the meaning of impersonality in Woolf's *Common Reader*, Koutsantoni shows how related issues, including authority, reader-response, intersubjectivity, and dialogism, offer useful perspectives from which to examine Woolf's work.

Contents: Introduction – conversing with the reader; Why go on with these essays?; We must remain readers; I do not love to be led by the nose ... by authority; To forget one's own sharp, absurd little personality ... and practise anonymity; In all writing, it's the person's own edge that counts; Society is a nest of glass boxes one separate from another; Conclusion – with this odd mix up of public and private I left off; Bibliography; Index.

July 2009 228 pages

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Thomas Burke's Dark Chinoiserie

Limehouse Nights and the Queer
Spell of Chinatown

Anne Veronica Witchard, University
of Westminster, UK

Focusing on Thomas Burke's bestselling
collection of short stories, *Limehouse
Nights* (1916), Anne Witchard's

interdisciplinary book contextualises the burgeoning cult of
Chinatown in turn-of-the-century London. Witchard shows
that Burke's immensely popular Chinatown stories destabilize
social orthodoxies in highly complex ways, forcing us to
rethink his influence on both sides of the Atlantic. She shows
that China and chinoiserie served as mirrors that reveal the
disquietudes of western art and culture.

Contents: Introduction: Thomas Burke's *Limehouse Nights*:
Tales of Chinatown; Part 1 Chinoiserie: Enchantment. Part 2 'The Lamp of Young Aladdin': English Chineseness
1780–1900: 'Ritchenesse and plentifulness'; The
Chineseness of Ala-'u-'d-din: Magical palaces: Chineseries
in London; The pains of opium, 1839–1858; The fall of Far
Cathay: 1859; Finale: from limelight to Limehouse. Part
3 Inventing Chinatown: A threepenny omnibus ticket to
'Limey-housey-Causey-way'; Cockney John Chinaman;
Thomas Burke: *Nights in Town: a London autobiography*
(1915). Part 4 The Laureate of Limehouse: Un monde
artificiel des paysages d'opéra comique; Locating Burke's
Bohemia. Part 5 Nymphomolepsy: 'A fool and his folly'; Erotic
fairylands of the fin-de siècle; 'Which is the reality and
which the pantomime?'; Juvenile delinquents in Chinatown;
Conclusion: Go, lovely rose: reading Burke after *Lolita*;
Bibliography; Index.

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English Modernism, National Identity and the Germans, 1890–1950

Petra Rau, University of Portsmouth, UK

This is the first systematic analysis of the relationship
between representations of 'Germanness' in modernist
British literature, the construction of English identity and
the negotiation of modernity. Major figures such as Conrad,
Woolf and Ford are examined alongside popular or less-
familiar writers such as Saki and Stevie Smith. Rau's book
will be invaluable to scholars and will serve undergraduates
working in modernism, literary history, and European
cultural relations.

Contents: Introduction; 'A sickening suggestion of common
guilt': German renegades and English heroes in Conrad's
fiction; Forster's accessible foreignness: Prussian junkers
versus 'German cosmopolitans'; Flirting with the beastly
Hun: imperial anxiety and modern militarism in the popular
fiction of Buchan, Le Oueux and Saki; Ford's 'tricky German
fashion': medical modernity and Anglo-Saxon pathology;
'Monster men and women': Woolf's grotesque German
body and Lawrence's bad modernity; The 'soldiers of
modernism': the lure of Fascist corporeality in travel writing
and fiction; 'The thinning of the membrane between the This
and the That' Englishness and espionage in blitz writing;
Select bibliography; Index.

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October 2009 240 pages
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Food and Femininity in Twentieth- Century British Women's Fiction

Andrea Adolph, Kent State University-Stark
Campus, USA

Examining female characters in Barbara Pym, Angela
Carter, Helen Dunmore, Helen Fielding, and Rachel Cusk,
Andrea Adolph focuses on how women's relationships to
food are used to locate women's embodiment within the
everyday and reveal the writers resistance to the traditional
mind-body duality. Periodicals, housekeeping and cooking
manuals, and other cultural artifacts inform Adolph's study
of how women's social and cultural roles are intricately
connected to issues of food and food consumption.

Contents: Preface; Introduction: long division: surpassing
mind/body duality; Regimentation of the private: hunting
down 'matter out of place'; And the war taketh away:
female embodiment and sexual excess in the era of
austerity; Body as text, body in text: reader response and
the consuming body; Whole numbers, strange remainders;
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