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**Literature, Theory and the History of Ideas A
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A set of reference works on the history of English literature throughout the major periods of its development. This book contains the seventh annual lecture of the National Book League, delivered in 1949 by economic historian and social critic R. H. Tawney. Tawney concerns himself with no less a topic than the significance of great literature for the student of social history, and connects the social, historical and literary aspects of European civilization. This book covers the heterogeneity of Chilean literary production from the times of the Spanish conquest to the present. It shifts critical focus from national identity and issues to a more multifaceted transnational, hemispheric, and global approach. Its emphasis is on the paradigm transition from the purportedly homogeneous to the heterogeneous. A survey of English poetry, fiction, and drama ranges from the 8th century *Beowulf* to the present. In *A Global History of Literature and the Environment*, an international group of scholars illustrate the immense riches of environmental writing from the earliest literary periods down to the present. It addresses ancient writings about human/animal/plant relations from India, classical Greece, Chinese and Japanese literature, the Maya *Popol Vuh*, Islamic texts, medieval European works, eighteenth-century and Romantic ecologies, colonial/postcolonial environmental interrelations, responses to industrialization, and the emerging

literatures of the world in the present Anthropocene moment. Essays range from Trinidad to New Zealand, Estonia to Brazil. Discussion of these texts indicates a variety of ways environmental criticism can fruitfully engage literary works and cultures from every continent and every historical period. This is a uniquely varied and rich international history of environmental writing from ancient Mesopotamian and Asian works to the present. It provides a compelling account of a topic that is crucial to twenty-first-century global literary studies. In *Oscar Wilde's Chatterton*, Joseph Bristow and Rebecca N. Mitchell explore Wilde's fascination with the eighteenth-century forger Thomas Chatterton, who tragically took his life at the age of seventeen. This innovative study combines a scholarly monograph with a textual edition of the extensive notes that Wilde took on the brilliant forger who inspired not only Coleridge, Wordsworth, and Keats but also Victorian artists and authors. Bristow and Mitchell argue that Wilde's substantial "Chatterton" notebook, which previous scholars have deemed a work of plagiarism, is central to his development as a gifted writer of criticism, drama, fiction, and poetry. This volume, which covers the whole span of Wilde's career, reveals that his research on Chatterton informs his deepest engagements with Romanticism, plagiarism, and forgery, especially in later works such as "The Portrait of Mr. W. H.," *The Picture of Dorian Gray*, and *The Importance of Being Earnest*. Grounded in painstaking archival research that draws on previously undiscovered sources, *Oscar Wilde's Chatterton* explains why, in Wilde's personal canon of great writers (which included such figures as Charles Baudelaire, Gustave Flaubert,

Théophile Gautier, and Dante Gabriel Rossetti), Chatterton stood as an equal in this most distinguished company. This book is a comprehensive single-volume history of literature in the two major languages of Wales from post-Roman to post-devolution Britain. This revised edition of *A History of Old English Literature* draws extensively on the latest scholarship to have evolved over the last decade. The text incorporates additional material throughout, including two new chapters on Anglo-Saxon manuscripts and incidental and marginal texts. This revised edition responds to the renewed historicism in medieval studies. Provides wide-ranging coverage, including Anglo-Latin literature as well as non-canonical writings. Includes new chapters on manuscripts and on marginal and incidental texts. Incorporates expanded coverage of legal texts and scientific and scholastic texts, now treated in separate chapters. Demonstrates that the field of Anglo-Saxon studies is uniquely placed to contribute to current literary debates. This is the first book to describe German literary history up to the unification of Germany in 1990. It takes a fresh look at the main authors and movements, and also asks what Germans in a given period were actually reading and writing, what they would have seen at the local theatre or found in the local lending library; it includes, for example, discussions of literature in Latin as well as in German, eighteenth-century letters and popular novels, Nazi literature and radio plays, and modern Swiss and Austrian literature. A new prominence is given to writing by women. Contributors, all leading scholars in their field, have re-examined standard judgements in writing a history for our own times. The book is designed for the

general reader as well as the advanced student: titles and quotations are translated, and there is a comprehensive bibliography. This volume ranges in time over a very long period and covers the Greeks' most original contributions to intellectual history. It begins and ends with philosophy, but it also includes major sections on historiography and oratory. Although each of these areas had functions which in the modern world would not be considered 'Literary', the ancients made a less sharp distinction between intellectual and artistic production, and the authors included in this volume are some of Europe's most powerful stylists: Plato, Herodotus, Thucydides and Demosthenes. This was the first full-scale history of medieval English literature for nearly a century. Thirty-three distinguished contributors offer a collaborative account of literature composed or transmitted in England, Wales, Ireland and Scotland between the Norman conquest and the death of Henry VIII in 1547. The volume has five sections: 'After the Norman Conquest'; 'Writing in the British Isles'; 'Institutional Productions'; 'After the Black Death' and 'Before the Reformation'. It provides information on a vast range of literary texts and the conditions of their production and reception, which will serve both specialists and general readers, and also contains a chronology, full bibliography and a detailed index. This book offers an extensive and vibrant account of the medieval literatures so drastically reconfigured in Tudor England. It will thus prove essential reading for scholars of the Renaissance as well as medievalists, and for historians as well as literary specialists. This volume in this exciting new series provides a detailed yet accessible study of Gothic literature in the nineteenth

century. It examines how themes and trends associated with the early Gothic novels were diffused widely in many different genres in the Victorian period, including the ghost story, the detective story and the adventure story. It looks in particular how the Gothic attempted to resolve the psychological and theological problems thrown up by the modernisation and secularisation of British society. The author argues that the fetishized figure of the child came to stand for what many believed was being lost by the headlong rush into a technological and industrial future. The relationship between the child and horror is examined, and the book demonstrates that far from a simple rejection or acceptance of secularisation, the Gothic attempts to articulate an entirely different way of being modern. 'There is no doubt that the present splendid volume ... is likely to remain unrivalled for many years to come for width of coverage, richness of detail, and elegance of presentation.' *Modern Language Reviews*

What is Literature? challenges anyone who writes as if literature could be extricated from history or society. But Sartre does more than indict. He offers a definitive statement about the phenomenology of reading, and he goes on to provide a dashing example of how to write a history of literature that takes ideology and institutions into account. *Literature as History* represents a unique way to rethink history. Mario T. García, a leader in the field of Chicano history and one of the foremost historians of his generation, explores how Chicano historians can use Chicano and Latino literature as important historical sources. The most comprehensive history of literature written in French ever produced in English. Designed for the general reader, this splendid introduction to French

literature from 842 A.D.—the date of the earliest surviving document in any Romance language—to the present decade is the most compact and imaginative single-volume guide available in English to the French literary tradition. In fact, no comparable work exists in either language. It is not the customary inventory of authors and titles but rather a collection of wide-angled views of historical and cultural phenomena. It sets before us writers, public figures, criminals, saints, and monarchs, as well as religious, cultural, and social revolutions. It gives us books, paintings, public monuments, even TV shows. Written by 164 American and European specialists, the essays are introduced by date and arranged in chronological order, but here ends the book's resemblance to the usual history of literature. Each date is followed by a headline evoking an event that indicates the chronological point of departure. Usually the event is literary—the publication of an original work, a journal, a translation, the first performance of a play, the death of an author—but some events are literary only in terms of their repercussions and resonances. Essays devoted to a genre exist alongside essays devoted to one book, institutions are presented side by side with literary movements, and large surveys appear next to detailed discussions of specific landmarks. No article is limited to the “life and works” of a single author. Proust, for example, appears through various lenses: fleetingly, in 1701, apropos of Antoine Galland's translation of *The Thousand and One Nights*; in 1898, in connection with the Dreyfus Affair; in 1905, on the occasion of the law on the separation of church and state; in 1911, in relation to Gide and their different treatments of homosexuality; and

at his death in 1922. Without attempting to cover every author, work, and cultural development since the Serments de Strasbourg in 842, this history succeeds in being both informative and critical about the more than 1,000 years it describes. The contributors offer us a chance to appreciate not only French culture but also the major critical positions in literary studies today. A New History of French Literature will be essential reading for all engaged in the study of French culture and for all who are interested in it. It is an authoritative, lively, and readable volume. First published in 2012. Routledge is an imprint of Taylor & Francis, an informa company. World Literature is a vital part of twentieth-first century critical and comparative literary studies. As a field that engages seriously with function of literary studies in our global era, the study of World literature requires new approaches. The Cambridge History of World Literature is founded on the assumption that World Literature is not all literatures of the world nor a canonical set of globally successful literary works. It highlights scholarship on literary works that focus on the logics of circulation drawn from multiple literary cultures and technologies of the textual. While not rejecting the nation as a site of analysis, these volumes will offer insights into new cartographies – the hemispheric, the oceanic, the transregional, the archipelagic, the multilingual local – that better reflect the multi-scalar and spatially dispersed nature of literary production. It will interrogate existing historical, methodological and cartographic boundaries, and showcase humanistic and literary endeavors in the face of world scale environmental and humanitarian catastrophes. This book offers a comprehensive account

of modern Spanish culture, tracing its dramatic and often unexpected development from its beginnings after the Revolution of 1868 to the present day. Specially-commissioned essays by leading experts provide analyses of the historical and political background of modern Spain, the culture of the major autonomous regions (notably Castile, Catalonia, and the Basque Country), and the country's literature: narrative, poetry, theatre and the essay. Spain's recent development is divided into three main phases: from 1868 to the outbreak of the Spanish Civil War; the period of the dictatorship of Francisco Franco; and the post-Franco arrival of democracy. The concept of 'Spanish culture' is investigated, and there are studies of Spanish painting and sculpture, architecture, cinema, dance, music, and the modern media. A chronology and guides to further reading are provided, making the volume an invaluable introduction to the politics, literature and culture of modern Spain. 'A New History of German Literature' offers some 200 essays on events in German literary history. Walter Cohen argues that the history of European literature and of each of its standard periods can be illuminated by comparative consideration of the different literary languages within Europe and of the relationship of European literature to world literature. The global history of literature from the ancient to the present can be divided into five main, overlapping stages. European literature emerges from world literature before the birth of Europe-during Antiquity, whose Classical languages are the heirs to the complex heritage of the Old World. That legacy is later transmitted by Latin to the various vernaculars. The distinctiveness of this process lies in the gradual

displacement of Latin by a system of intravernacular leadership dominated by the Romance languages. An additional unique feature is the global expansion of Western Europe's languages and characteristic literary forms, especially the novel, beginning in the Renaissance. This expansion ultimately issues in the reintegration of European literature into world literature, in the creation of today's global literary system. This book traces the history of French literature from its beginnings to the present. Within its remarkably brief compass, it offers a wide-ranging, personal, and detailed account of major writers and movements. Developments in French literature are presented in an innovative way, not as an even sequence of literary events but as a series of stories told at varying pace and with different kinds of focus. Readers can thus take in the broad sweep of historical change, grasp the main characteristics of major periods, or enjoy a close appraisal of individual works and their contexts. The book is written in an accessible and non-technical style that will make it attractive to students and to all those who enjoy French Literature. "The bourgeois ... Not so long ago, this notion seemed indispensable to social analysis; these days, one might go years without hearing it mentioned. Capitalism is more powerful than ever, but its human embodiment seems to have vanished. 'I am a member of the bourgeois class, feel myself to be such, and have been brought up on its opinions and ideals,' wrote Max Weber, in 1895. Who could repeat these words today? Bourgeois 'opinions and ideals'—what are they?" Thus begins Franco Moretti's study of the bourgeois in modern European literature—a major new analysis of the once-dominant culture and its literary

decline and fall. Moretti's gallery of individual portraits is entwined with the analysis of specific keywords—"useful" and "earnest," "efficiency," "influence," "comfort," "roba"—and of the formal mutations of the medium of prose. From the "working master" of the opening chapter, through the seriousness of nineteenth-century novels, the conservative hegemony of Victorian Britain, the "national malformations" of the Southern and Eastern periphery, and the radical self-critique of Ibsen's twelve-play cycle, the book charts the vicissitudes of bourgeois culture, exploring the causes for its historical weakness, and for its current irrelevance. Updated throughout and with much new material, *A History of American Literature, Second Edition*, is the most up-to-date and comprehensive survey available of the myriad forms of American Literature from pre-Columbian times to the present. The most comprehensive and up-to-date history of American literature available today Covers fiction, poetry, drama, and non-fiction, as well as other forms of literature including folktale, spirituals, the detective story, the thriller, and science fiction Explores the plural character of American literature, including the contributions made by African American, Native American, Hispanic and Asian American writers Considers how our understanding of American literature has changed over the past thirty years Situates American literature in the contexts of American history, politics and society Offers an invaluable introduction to American literature for students at all levels, academic and general readers This book, which presents the whole splendid history of English literature from Anglo-Saxon times to the close of the Victorian Era, has three specific aims. It is an useful and interesting

guide for the students as well as teachers of English literature, specially European and American. Nineteenth-century Britain saw the rise of secularism, the development of a modern capitalist economy, multi-party democracy, and an explosive growth in technological, scientific and medical knowledge. It also witnessed the emergence of a mass literary culture which changed permanently the relationships between writers, readers and publishers. Focusing on the work of British and Irish authors, *The Routledge Concise History of Nineteenth-Century Literature*: considers changes in literary forms, styles and genres, as well as in critical discourses examines literary movements such as Romanticism, Pre-Raphaelitism, Aestheticism and Decadence considers the work of a wide range of canonical and non-canonical writers discusses the impact of gender studies, queer theory, postcolonialism and book history contains useful, student-friendly features such as explanatory text boxes, chapter summaries, a detailed glossary and suggestions for further reading. In their lucid and accessible manner, Josephine M. Guy and Ian Small provide readers with an understanding of the complexity and variety of nineteenth-century literary culture, as well as the historical conditions which produced it. This new edition of an established text provides a succinct and up-to-date historical overview of the story of English literature. Focusing on how writing both reflects and challenges the periods in which it is produced, John Peck and Martin Coyle combine close readings of key texts with recent critical thinking on the interaction of literary works and culture. Providing a lively introductory guide to English literature from Beowulf to the present day, the authors

write in their characteristically lucid and accessible style. A true masterpiece of clarity and compression, this is essential reading for undergraduate students coming across the vast areas of English literature for the first time and looking for a way of making critical sense of the texts being studied. In addition, the concise nature and narrative structure of this book makes it excellent reading for general readers. New to this Edition: - Revised chapter on twentieth century literature - Complete new chapter on twenty-first century literature - Updated Chronology and Further Reading section

Ivan Jablonka's *History Is a Contemporary Literature* offers highly innovative perspectives on the writing of history, the relationship between literature and the social sciences, and the way that both social-scientific inquiry and literary explorations contribute to our understanding of the world. Jablonka argues that the act and art of writing, far from being an afterthought in the social sciences, should play a vital role in the production of knowledge in all stages of the researcher's work and embody or even constitute the understanding obtained. History (along with sociology and anthropology) can, he contends, achieve both greater rigor and wider audiences by creating a literary experience through a broad spectrum of narrative modes. Challenging scholars to adopt investigative, testimonial, and other experimental writing techniques as a way of creating and sharing knowledge, Jablonka envisions a social science literature that will inspire readers to become actively engaged in understanding their own pasts and to relate their histories to the present day. Lamenting the specialization that has isolated the academy from the rest of society,

History Is a Contemporary Literature aims to bring imagination and audacity into the practice of scholarship, drawing on the techniques of literature to strengthen the methods of the social sciences. From The Epic of Gilgamesh to Harry Potter, this rollicking romp through the world of literature reveals how writings from all over the world can transport us and help us to make sense of what it means to be human. This is a guide to the main developments in the history of British and Irish literature, charting some of the main features of literary language development and highlighting key language topics. The papers in this book, covering a wide range of themes such as history, globalisation, colonialism, trauma, ecology, cinema, science, post-humanism, feminisms, and alternative sexualities, explore the structures of power that bring about and contour the prevailing, stereotypical and hegemonic notions of identity, gender and culture. The focal point of these interactions is the perpetual dissemination of ideas which stimulate the knowledge system with its roots spread across diverse scholarly disciplines. This collection will be of great interest to academicians, scholars, researchers, and students, as it explores various discourses in literature, cultural studies, literary theory and film studies. History, Literature and Theology in the Book of Chronicles presents a new way of approaching this key biblical text, arguing that the Book employs both multiple viewpoints and the knowledge of the past held by its intended readership to reshape social memory and reinforce the authority of God. The Book of Chronicles communicates to its intended readership a theological worldview built around multiple, partial perspectives which inform and balance each other. This is

a worldview which emphasizes the limitations of all human knowledge, even of theologically "proper" knowledge. When Chronicles presents the past as explainable it also affirms that those who inhabited it could not predict the future. And, despite expanding an "explainable" past, the Book deliberately frames some of YHWH's actions - crucial events in Israel's social memory - as unexplainable in human terms. The Book serves to rationalise divinely ordained, prescriptive behaviour through its emphasis on the impossibility of adequate human understanding of a past, present and future governed by YHWH.

Publisher Description Andrew Lang's survey of English literature is a remarkably thorough look at the history of English writing, covering authors from Abbot Adamnan to Edward Young, and everyone of note in between. A History of Eighteenth-Century British Literature is a lively exploration of one of the most diverse and innovative periods in literary history. Capturing the richness and excitement of the era, this book provides extensive coverage of major authors, poets, dramatists, and journalists of the period, such as Dryden, Pope and Swift, while also exploring the works of important writers who have received less attention by modern scholars, such as Matthew Prior and Charles Churchill. Uniquely, the book also discusses noncanonical, working-class writers and demotic works of the era. During the eighteenth-century, Britain experienced vast social, political, economic, and existential changes, greatly influencing the literary world. The major forms of verse, poetry, fiction and non-fiction, experimental works, drama, and political prose from writers such as Montagu, Finch, Johnson, Goldsmith and

Cowper, are discussed here in relation to their historical context. *A History of Eighteenth-Century British Literature* is essential reading for advanced undergraduates and graduate students of English literature. Topics covered include: Verse in the early 18th century, from Pope, Gay, and Swift to Addison, Defoe, Montagu, and Finch Poetry from the mid- to late-century, highlighting the works of Johnson, Gray, Collins, Smart, Goldsmith, and Cowper among others, as well as women and working-class poets Prose Fiction in the early and 18th century, including Behn, Haywood, Defoe, Swift, Richardson, Fielding, and Smollett The novel past mid-century, including experimental works by Johnson, Sterne, Mackenzie, Walpole, Goldsmith, and Burney Non-fiction prose, including political and polemical prose 18th century drama Volume I of *The Cambridge History of American Literature* was originally published in 1997, and covers the colonial and early national periods and discusses the work of a diverse assemblage of authors, from Renaissance explorers and Puritan theocrats to Revolutionary pamphleteers and poets and novelists of the new republic. Addressing those characteristics that render the texts distinctively American while placing the literature in an international perspective, the contributors offer a compelling new evaluation of both the literary importance of early American history and the historical value of early American literature.

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