

Lettres Dune Peruvienne Texts Translations

The Oxford University Studies in the Enlightenment series, previously known as SVEC (Studies on Voltaire and the Eighteenth Century), has published over 500 peer-reviewed scholarly volumes since 1955 as part of the Voltaire Foundation at the University of Oxford. International in focus, Oxford University Studies in the Enlightenment volumes cover wide-ranging aspects of the eighteenth century and the Enlightenment, from gender studies to political theory, and from economics to visual arts and music, and are published in English or French.

Graffigny's bold and original novel tells the story of Zilia, an Inca Virgin, rescued from the Spanish and brought to France. Separated from her lover and her culture, she recounts her experiences and personal growth. To this fine new translation are appended extracts from Graffigny's chief source and other writers' fictional responses.

Often linked to the works of early Romanticism, Sophie Cottin's *Malvina* (1803) was a bestselling sentimental novel. First published in France, the English translation by Elizabeth Gunning – a prolific novelist in her own right – allowed Cottin's book to achieve success internationally. This is the first modern scholarly edition of *Malvina*.

This edition connects four female writers from two different countries, presenting the English translations of two of the most popular eighteenth-century French novels and a sequel to one of them.

Building on the critical foundations established by Edward Said in *Orientalism*, *Foreign Bodies* examines the relationship between the Orientalist tradition in French art and literature and France's colonial history. It focuses on a central dimension of this exchange: the prevalent figure of the "oriental woman," and the interplay of race and gender in both domestic and colonial history. It also offers a genealogy of contemporary French attitudes to Islamic culture, in which beliefs about sexuality and gender relations continue to occupy a privileged place. The author examines the extent to which the rhetorical status and political implications of Orientalism register the changing circumstances of French colonial activity, tracing the convergence, or divergence, of colonial practice and the literary record. She also argues against the tendency, in both historical and theoretical writing on colonialism, to divide center from margins, metropolitan from colonial. Instead, she shows how colonial products and ideas permeated the domestic culture and shaped its evolution. Finally, the book proposes that the feminine figures of Orientalist texts are often interwoven with representations of language, and more specifically with representations of language as an alien and resistant code—something other than the transparent medium of ideas. It suggests that in promoting awareness that language is not simply the neutral medium of thought and experience, these veiled figures of language function as "foreign bodies," creating disruptive effects within an economy orchestrated toward the production of knowledge of the other. However, the book also argues against the view, espoused by certain critics, that the self-reflexivity of Orientalist writing fully counteracts its polarizing political effects, arguing instead for a process of "double reading" that acknowledges both the geopolitical power encoded within Orientalist representation and the ways in which specific texts resist this power.

Marie de France, Mme. De Sävignä, and Mme. De Lafayette achieved international reputations during periods when women in other European countries were able to write only letters, translations, religious tracts, and miscellaneous fragments. There were obstacles, but French women writers were more or less sustained and empowered by the French culture. Often unconventional in their personal lives and occupied with careers besides writing—as educators, painters, actresses, preachers, salon hostesses, labor organizers—these women did not wait for Simone de Beauvoir to tell them to make existential choices and have "projects in the world." *French Women Writers* describes the lives and careers of fifty-two literary figures from

the twelfth century to the late twentieth. All the contributors are recognized authorities. Some of their subjects, like Colette and George Sand, are celebrated, and others are just now gaining critical notice. From Christine de Pizan and Marguerite de Navarre to Rachilde and Hélène Cixous, from Louise Labé to Marguerite Duras--these women speak through the centuries to issues of gender, sexuality, and language. French Women Writers now becomes widely available in this Bison Book edition.

Essays on eighteenth-century literature from MLQ.

One of the most popular works of the eighteenth century, *Lettres d'une Péruvienne* appeared in more than 130 editions, reprints, and translations during the hundred years following its publication in 1747. In the novel the Inca princess Zilia is kidnapped by Spanish conquerors, captured by the French after a battle at sea, and taken to Europe. Graffigny's brilliant novel offered a bold critique of French society, delivered one of the most vehement feminist protests in eighteenth-century literature, and announced--fourteen years before Rousseau's *Julie, or the New Eloise*--the Romantic tradition in French literature.

Eve's portrayal in the Bible as a sinner and a temptress seemed to represent -- and justify -- women's inferior position in society for much of history. During the Enlightenment, women challenged these traditional gender roles by joining the public sphere as writers, intellectuals, philanthropists, artists, and patrons of the arts. Some sought to reclaim Eve by recasting her as a positive symbol of women's abilities and intellectual curiosity. In *Eve's Enlightenment*, leading scholars in the fields of history, art history, literature, and psychology discuss how Enlightenment philosophies compared to women's actual experiences in Spain and Spanish America during the period. Relying on newspaper accounts, poetry, polemic, paintings, and saints' lives, this diverse group of contributors discuss how evolving legal, social, and medical norms affected Hispanic women and how art and literature portrayed them. Contributors such as historians Mónica Bolufer Peruga and María Victoria López-Cordón Cortezo, art historian Janis A. Tomlinson, and literary critic Rebecca Haidt also examine the contributions these women's experiences make to a transatlantic understanding of the Enlightenment. A common theme unites many of the essays: while Enlightenment reformers demanded rational equality for men and women, society increasingly emphasized sentiment and passion as defining characteristics of the female sex, leading to deepening contradictions. Despite clear gaps between Enlightenment ideals and women's experiences, however, the contributors agree that the women of Spain and Spanish America not only took part in the social and cultural transformations of the time but also exerted their own power and influence to help guide the Spanish-speaking world toward modernity. The first interdisciplinary collection published in English, *Eve's Enlightenment* offers a wealth of information for scholars of eighteenth-century Spanish history, literature, art history, and women's studies. An introduction by editors Catherine M. Jaffe and Elizabeth Franklin Lewis provides helpful historical and contextual information.

With a focus on the economic, social, and political impetus for producing monuments to knowledge, this volume recognizes the encyclopedic compilation as the quintessential tool of enlightenment knowledge transfer.

Kidnapped by the Spaniards during their conquest of Peru, the Inca princess Zilia is torn from her homeland and her future husband, Aza. In these letters to Aza, she describes the torments she endures during her trip across the Atlantic, her capture by the French after a battle at sea, and her arrival on the European continent.

German women writers of the eighteenth and nineteenth centuries have been the subject of feminist literary critical and historical studies for around thirty years. This volume, with contributions from an international group of scholars, takes stock of what feminist literary criticism has achieved in that time and reflects on future trends in the field. Offering both theoretical perspectives and individual case studies, the contributors grapple with the difficulties of appraising 'non-feminist' women writers and genres from a feminist perspective and present innovative approaches to research in early women's writing. This inclusive and cross-disciplinary collection of essays will enrich the study of German women's writing of the eighteenth and nineteenth centuries and contribute to contemporary debates in feminist literary criticism. Anna Richards is Lecturer in German at Birkbeck College, University of London. Helen Fronius is College Lecturer in German at Keble College, University of Oxford.

Privileging both a transnational and a sociological approach, this volume explores the position of women in the early modern literary field, emphasising the international scope of their literature and examining their historical position, influence, network and dialogues.

Drawing on narratological and feminist theory, Susan Sniader Lanser explores patterns of narration in a wide range of novels by women of England, France, and the United States from the 1740s to the present. She sheds light on the history of "voice" as a narrative strategy and as a means of attaining social power. She considers the dynamics in personal voice in authors such as Mary Shelley, Charlotte Brontë, Zora Neale Hurston, and Jamaica Kincaid. In writers who attempt a "communal voice"—including Mary Wollstonecraft, Elizabeth Gaskell, Joan Chase, and Monique Wittig—she finds innovative strategies that challenge the conventions of Western narrative.

Although the emergence of the English novel is generally regarded as an eighteenth-century phenomenon, this is the first book to be published professing to cover the 'eighteenth-century English novel' in its entirety. This Handbook surveys the development of the English novel during the 'long' eighteenth century—in other words, from the later seventeenth century right through to the first three decades of the nineteenth century when, with the publication of the novels of Jane Austen and Walter Scott, 'the novel' finally gained critical acceptance and assumed the position of cultural hegemony it enjoyed for over a century. By situating the novels of the period which are still read today against the background of the hundreds published between 1660 and 1830, this Handbook not only covers those 'masters and mistresses' of early prose fiction—such as Defoe, Richardson, Fielding, Sterne, Burney, Scott and Austen—who are still acknowledged to be seminal figures in the emergence and development of the English novel, but also the significant number of recently-rediscovered novelists who were popular in their own day. At the same time, its comprehensive coverage of cultural contexts not considered by any existing study, but which are central to the emergence of the novel, such as the book trade and the mechanics of book production, copyright and censorship, the growth of the reading public, the economics of culture both in London and in the provinces, and the re-printing of popular fiction after 1774, offers unique insight into the making of the English novel.

Winner of the 2013 American Educational Studies Association's 2013 Critics Choice Award! Teachers the world over are seeking creative ways to respond to the problems

and possibilities generated by globalization. Many of them work with children and youth from increasingly varied backgrounds, with diverse needs and capabilities. Others work with homogeneous populations and yet are aware that their students will encounter many cultural changes in their lifetimes. All struggle with the contemporary conditions of teaching: endless top-down measures to manipulate what they do, rapid economic turns and inequality in supportive resources that affect their lives and those of their students, a torrent of media stimuli that distract educational focus, and growth as well as shifts in population. In *The Teacher and the World*, David T. Hansen provides teachers with a way to reconstruct their philosophies of education in light of these conditions. He describes an orientation toward education that can help them to address both the challenges and opportunities thrown their way by a globalized world. Hansen builds his approach around cosmopolitanism, an ancient idea with an ever-present and ever-beautiful meaning for educators. The idea pivots around educating for what the author calls reflective openness to new people and new ideas, and reflective loyalty toward local values, interests, and commitments. The book shows how this orientation applies to teachers at all levels of the system, from primary through university. Hansen deploys many examples to illustrate how its core value, a balance of reflective openness to the new and reflective loyalty to the known, can be cultivated while teaching different subjects in different kinds of settings. The author draws widely on the work of educators, scholars in the humanities and social sciences, novelists, artists, travellers and others from both the present and past, as well as from around the world. These diverse figures illuminate the promise in a cosmopolitan outlook on education in our time. In this pioneering book, Hansen has provided teachers, heads of school, teacher educators, researchers, and policy-makers a generative way to respond creatively to the pressure and the promise of a globalizing world.

This volume focuses on the flourishing of irony as a primary characteristic of the great era of European narrative sophistication from the Goethezeit to Modernism. Its eighteenth essays explore varieties of ironic consciousness associated with texts especially of northern Europe, and the ways they established a dialogue with and on literature and culture at large. As the volume shows, this interrogation of Europe's self-awareness of cultural identity bound up in reading and writing habits gained a new post-Cervantine complexity in Romanticism and has been of lasting significance for literary theory down to postmodernism. By its comparativistic framing of the issues raised by ironic consciousness, *Narrative Ironies* duly serves as a *Festschrift* honoring Lilian R. Furst. Among major writers treated are Sterne, Goethe, Godwin, Schlegel, Hoffmann, Poe, Stendhal, Kierkegaard, Disraeli, Keller, Maupassant, Zola, Huysmans, Wilde, Tolstoi, Hofmannsthal, Strindberg, Proust, Mann, Musil, Kafka, Joyce, Faulkner, and Szczypiorski.

Provides a pioneering interdisciplinary overview of the literature and music of nine centuries
Offers research essays by literary specialists and musicologists that provides access to the best current interdisciplinary scholarship on connections between literature and music
Includes five historical sections from the Middle Ages to the present, with editorial introductions to enhance understanding of relationships between literature and music in each period
Charts

and extends work in this expanding interdisciplinary field to provide an essential resource for researchers with an interest in literature and other media. Bringing together seventy-one newly commissioned original chapters by literary specialists and musicologists, this book presents the most recent interdisciplinary research into literature and music. In five parts, the chapters cover the Middle Ages to the present. The volume introduction and methodology chapters define key concepts for investigating the interdependence of these two art forms and a concluding chapter looks to the future of this interdisciplinary field. An editorial introduction to each historical part explains the main features of the relationships between literature and music in the period and outlines recent developments in scholarship. Contributions represent a multiplicity of approaches: theoretical, contextual and close reading. Case studies reach beyond literature and music to engage with related fields including philosophy, history of science, theatre, broadcast media and popular culture. This trailblazing companion charts and extends the work in this expanding interdisciplinary field and is an essential resource for researchers with an interest in literature and other media.

Julia V. Douthwaite describes the interrelated representations of cultural and sexual difference in key French works of the late seventeenth and eighteenth centuries. The heroines of this book are foreign women, brought to France through no will of their own, and forced into the margins of a new society. The author contends that their experience resonates with larger cultural beliefs about exotic and primitive peoples in ancien régime France and illuminates some of the blind spots in Enlightenment thought.

-- Elaine Marks, University of Wisconsin-Madison

By focusing on Luise Gottsched's extraordinary volume and range of translations, Hilary Brown sheds an entirely new light on Gottsched and her oeuvre.

An important study of women and their roles in society during the 18th-century Spanish Enlightenment.

Helen Maria Williams's epic poem *Peru*, first published in 1784, movingly recounts the story of Francisco Pizarro's brutal conquest and exploitation of the Incas and their subsequent revolt against Spain. Like William Wordsworth, who revised *The Prelude* over the course of his life, Williams revisited her epic several times within almost four decades, transforming it with each revision. It began as an ambitious poetic blueprint for revolution—in terms of politics, gender, religion, and genre. By the time it appeared in 1823, under the title “*Peruvian Tales*” in her last poetry collection, Williams's voice had become more moderate, more restrained; in her words, her muse had become “timid,” reflecting the cultural shift that had taken place in England since the poem's earliest publication. This edition includes both versions of the poem, along with extensive examples of Williams's literary sources, other poetic works, and the many and varied critical responses from contemporary reviewers.

Gregory Maertz has written extensively on Romantic and Modern literature, art, and ideas. In these nine related essays, he investigates the expression of

Romanticism in literature, philosophy, and cultural politics from the Renaissance to Modernism. The comparative essays in Part One examine the affinity between the religious logic of Sir Thomas Browne and Søren Kierkegaard; Tolstoy's enduring attraction to Schopenhauer's thought; Rilke's debts to the sculptor Rodin; the identification of an early novel by William Godwin as the chief precursor text to Mary Shelley's *Frankenstein*; and the corresponding literary projects of Osip Mandelstam, Rilke, and David Jones. In Part Two the essays are clustered around the literary activity of writers and philosophers associated with radicalism in Britain and transcendentalism in America: a reconsideration of the life of William Godwin; the central role played by English radicals in the transmission of German literature; Godwin's innovations in travel fiction; and the crystallization of authorial identity around the influence of Goethe in the work of women writers such as Mary Wollstonecraft, Margaret Fuller, and George Eliot. Over the course of the long eighteenth century, a network of some fifty women writers, working in French, English, Dutch, and German, staked out a lasting position in the European literary field. These writers were multilingual and lived for many years outside of their countries of origin, translated and borrowed from each others' works, attended literary circles and salons, and fashioned a transnational women's literature characterized by highly recognizable codes. Drawing on a literary geography of national types, women writers across Western Europe read, translated, wrote, and rewrote stories about exceptional young women, literary heroines who transcend the gendered destiny of their distinctive cultural and national contexts. These transcultural heroines struggle against the cultural constraints determining the sexualized fates of local girls. In *Heroines and Local Girls*, Pamela L. Cheek explores the rise of women's writing as a distinct, transnational category in Britain and Europe between 1650 and 1810. Starting with an account of a remarkable tea party that brought together Frances Burney, Sophie von La Roche, and Marie Elisabeth de La Fite in conversation about Stéphanie de Genlis, she excavates a complex community of European and British women authors. In chapters that incorporate history, network theory, and feminist literary history, she examines the century-and-a-half literary lineage connecting Madame de Maintenon to Mary Wollstonecraft, including Charlotte Lennox and Françoise de Graffigny and their radical responses to sexual violence. Neither simply a reaction to, nor collusion with, patriarchal and national literary forms but, rather, both, women's writing offered an invitation to group membership through a literary project of self-transformation. In so doing, argues Cheek, women's writing was the first modern literary category to capitalize transnationally on the virtue of identity, anticipating the global literary marketplace's segmentation of affinity-based reading publics, and continuing to define women's writing to this day.

This History is the first in a century to trace the development and impact of the novel in French from its beginnings to the present. Leading specialists explore how novelists writing in French have responded to the diverse personal, economic, socio-political, cultural-artistic and environmental factors that shaped their worlds. From the novel's medieval precursors to the impact of the internet, the History provides fresh accounts of canonical and lesser-known authors, offering a global perspective beyond the national borders of 'the Hexagon' to explore France's colonial past and its legacies. Accessible

chapters range widely, including the French novel in Sub-Saharan Africa, data analysis of the novel system in the seventeenth century, social critique in women's writing, Sade's banned works and more. Highlighting continuities and divergence between and within different periods, this lively volume offers routes through a diverse literary landscape while encouraging comparison and connection-making between writers, works and historical periods.

Hitherto relegated to the closets of art history and literary studies, book illustration has entered mainstream scholarship. The chapters of this collection offer only a glimpse of where a complete reconfiguration of the visual periphery of eighteenth-century texts might ultimately take us. The use of the gerund of the verb "to reconfigure" in the subtitle of this collection, instead of the corresponding noun, underlines the work-in-progress character of this interdisciplinary endeavour, which aims above all to discern new vistas while charting or revisiting landmarks in the rich field of eighteenth-century book illustration. The specific interpretive lenses through which contributors to this collection re-evaluate the visual periphery of the text cover an array of disciplines and areas of interest; among these, the most prominent are book history and print culture, art history and image theory, material and visual culture, word and image interaction, feminist theory and gender studies, history of medicine and technology. This spectrum could have been even less restrictive and more colourful if it were not for pragmatic and editorial considerations. Nonetheless, its plurality of vision provides a framework for an inclusive and multifaceted approach to eighteenth-century book illustration. Perhaps these essays are most valuable in the practical models they provide on how to tackle the interdisciplinary challenge that is the study of the eighteenth-century illustrated book. The collection as such is the first formal step in an effort to rethink or reconfigure the visual periphery of eighteenth-century texts. It has become clear that the study of the illustrated book of the Age of Enlightenment has the potential of yielding multiple findings, perspectives and discourses about a society immersed in visual culture, skilled in visual communication and reflected in the visual legacy it left behind.

Sensationism, a philosophy that gained momentum in the French Enlightenment as a response to Lockean empiricism, was acclaimed by Hippolyte Taine as "the doctrine of the most lucid, methodical, and French minds to have honored France." The first major general study in English of eighteenth-century French sensationism, *The Authority of Experience* presents the history of a complex set of ideas and explores their important ramifications for literature, education, and moral theory. The study begins by presenting the main ideas of sensationist philosophers Condillac, Bonnet, and Helvétius, who held that all of our ideas come to us through the senses. The experience of the body in seeing, hearing, smelling, tasting, and touching enabled individuals, as John C. O'Neal points out, to challenge the sometimes arbitrary authority of institutions and people in positions of power. After a general introduction to sensationism, the author develops a theory of sensationist aesthetics that not only reveals the interconnections of the period's philosophy and literature but also enhances our awareness of the forces at work in the French novel. He goes on to examine the relations between sensationism and eighteenth-century French educational theory, materialism, and *idéologie*. Ultimately, O'Neal opens a discussion of the implications of sensationist thought for issues of particular concern to society today.

"*Women Write Back* explores late eighteenth- and early nineteenth-century women's

responses to texts written by well-known Enlightenment figures. Stephanie Hilger investigates the authorial strategies employed by Karoline von Gunderode, Ellis Cornelia Knight, Julie de Krudener, and Helen Maria Williams, whose works engage Voltaire's Mahomet, Johnson's Rasselas, Goethe's Werther, and Rousseau's Julie. The analysis of these women's texts sheds light on the literary culture of a period that deemed itself not only enlightened but also egalitarian."--BOOK JACKET.

A broad-based, innovative survey of rewriting in several modalities: translation, adaptation, recycling, appropriation, and re-mediation, along with the effect of each on form and meaning, kind and canon, historical and discursive continuity, as well as the conceptualizing of gender. Essays on Du Bellay, Montaigne, La Ceppède, Tbéophile de Viau, Corneille, d'Aubignac, La Fontaine, Diderot, and recent Anglo-American translations of La Princesse de Cleves.

John Fowles presents a remarkable translation of a nineteenth-century work that provided the seed for his acclaimed novel *The French Lieutenant's Woman* and that will astonish and haunt modern readers. Based on a true story, Claire de Duras's *Ourika* relates the experiences of a Senegalese girl who is rescued from slavery and raised by an aristocratic French family during the time of the French Revolution. Brought up in a household of learning and privilege, she is unaware of her difference until she overhears a conversation that suddenly makes her conscious of her race--and of the prejudice it arouses. From this point on, Ourika lives her life not as a French woman but as a black woman who feels "cut off from the entire human race." As the Reign of Terror threatens her and her adoptive family, Ourika struggles with her unusual position as an educated African woman in eighteenth-century Europe. A best-seller in the 1820s, *Ourika* captured the attention of Duras's peers, including Stendhal, and became the subject of four contemporary plays. The work represents a number of firsts: the first novel set in Europe to have a black heroine; the first French literary work narrated by a black female protagonist; and, as Fowles points out in the foreword to his translation, "the first serious attempt by a white novelist to enter a black mind."

'It has taken me a long time, my dearest Aza, to fathom the cause of that contempt in which women are held in this country ...' Zilia, an Inca Virgin of the Sun, is captured by the Spanish conquistadores and brutally separated from her lover, Aza. She is rescued and taken to France by Déterville, a nobleman, who is soon captivated by her. One of the most popular novels of the eighteenth century, the *Letters of a Peruvian Woman* recounts Zilia's feelings on her separation from both her lover and her culture, and her experience of a new and alien society. Françoise de Graffigny's bold and innovative novel clearly appealed to the contemporary taste for the exotic and the timeless appetite for love stories. But by fusing sentimental fiction and social commentary, she also created a new kind of heroine, defined by her intellect as much as her feelings. The novel's controversial ending calls into question traditional assumptions about the role of women both in fiction and society, and about what constitutes 'civilization'.

ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more. *Encounters with the Other* brings together a range of eighteenth-century texts in which the

exploration of *lingua incognita* figures as a prominent topos. Drawing mostly on a corpus of French texts, but also including a number of works in English, Martin Calder attempts to realign well-known texts with more canonically marginalized works. The originality of the perspectives offered by this book lies in the comparative reading of works not previously conjoined. Encounters with otherness are marked by a transgression of the limits of language, occurring when language becomes alien or unfamiliar. Alterity may take various forms: a foreign language, a familiar language marked by the traits of foreignness, something unrecognizable as language, or even one's own language breaking down, as in madness. Unfamiliar language may be produced by a foreigner, by a child who cannot yet speak, in extreme cases by something unrecognizably human, in all cases by an agency somehow marked by difference. Narratives of encounters with otherness have written into them narratives of the discovery of the self. Implicitly informed by the reading techniques associated with literary theory, *Encounters with the Other* offers an insightful commentary on issues surrounding colonialism, cultural difference, gender and the importance of language to identity. Martin Calder's work challenges certain Eurocentric notions and exposes the problematic links between Enlightenment rationality and colonial expansion. This book is of interest both to undergraduate students and to academic researchers, and to a more general readership concerned with understanding the relationship between Europe, the 'West' and a wider world. The categories of father, mother, child, sibling, and friend occupy successive chapters in this study and reveal the changing nature and value of those roles as played in texts written by a broad spectrum of eighteenth-century authors."--Jacket.

The literature and art of the French Enlightenment is everywhere marked by an intense awareness of the moment. The parallel projects of living in, representing, and learning from the moment run through the Enlightenment's endeavors as tokens of an ambition and a heritage imposing its only and ultimately impossible cohesion. In this illuminating study, Thomas M. Kavanagh argues that Enlightenment culture and its tensions, contradictions, and achievements flow from a subversive attention to the present as present, freed from the weight of past and future. Examining a wide sweep of literary and artistic culture, Kavanagh argues against the traditional view of the Age of Reason as one of coherent, recognizable ideology expressed in a structured narrative form. In literature, he analyzes the moment at work in the inebriating lightness of Marivaux's repartee; the new-found freedom of Lahontan's and Rousseau's ideals of a consciousness limited to the present; Diderot's championing of Epicurean epistemology; Graffigny's portrayal of abrupt cultural displacement; and Casanova's penchant for chance's redefining moment. The moment in art theory and practice is explored in such forms as de Piles's defense of color; Du Bos's foregrounding of perception; Watteau's indulgence in a corporeal present; Chardin's dismantling of mimesis; and Boucher's and Fragonard's thematics of desire.

Fiction has always been in a state of transformation and circulation: how does this history of mobility inform the emergence of the novel? *The Spread of Novels* explores the active movements of English and French fiction in the eighteenth century and argues that the new literary form of the novel was the result of a shift in translation. Demonstrating that translation was both the cause and means by which the novel attained success, Mary Helen McMurrin shows how this period was a watershed in translation history, signaling the end of a premodern system of translation and the advent of modern literary exchange. McMurrin illuminates aspects of prose fiction translation history, including the radical revision of fiction's origins from that of cross-cultural transfer to one rooted by nation; the contradictory pressures of the book trade, which relied on translators to energize the market, despite the increasing devaluation of their labor; and the dynamic role played by prose fiction translation in Anglo-French relations across the Channel and in the New World. McMurrin examines French and British novels, as well as fiction that circulated in colonial North America, and she considers primary source

materials by writers as varied as Frances Brooke, Daniel Defoe, Samuel Richardson, and Françoise Graffigny. *The Spread of Novels* reassesses the novel's embodiment of modernity and individualism, discloses the novel's surprisingly unmodern characteristics, and recasts the genre's rise as part of a burgeoning vernacular cosmopolitanism.

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