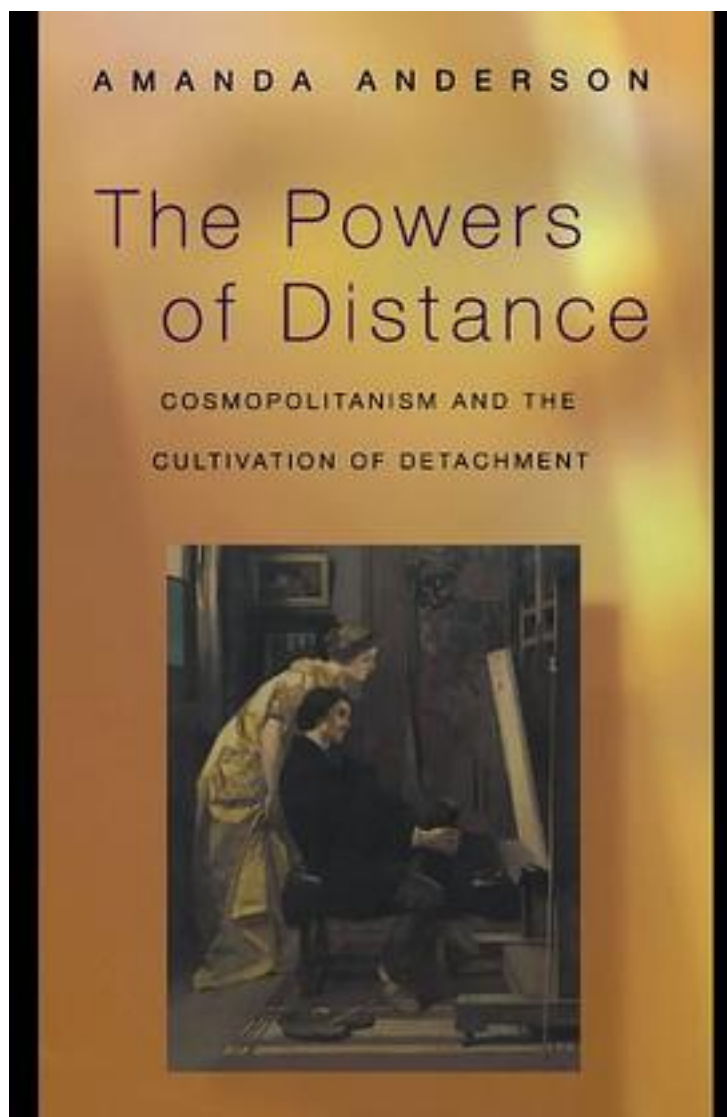


The Powers of Distance



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Combining analysis of Victorian literature and culture with forceful theoretical argument, *The Powers of Distance* examines the progressive potential of those forms of cultivated detachment associated with Enlightenment and modern thought. Amanda Anderson explores a range of practices in nineteenth-century British culture, including methods of objectivity in social science, practices of omniscience in artistic realism, and the complex forms of affiliation in Victorian cosmopolitanism. Anderson demonstrates that many writers—including George Eliot, John Stuart Mill, Charlotte Brontë, Matthew Arnold, and Oscar Wilde—thoughtfully address the challenging moral questions that attend stances of detachment. In so doing, she offers a revisionist account of Victorian culture and a tempered defense of detachment as an ongoing practice and aspiration. *The Powers of Distance* illuminates its historical object of study and provides a powerful example for its theoretical argument, showing that an ideal of critical detachment underlies the ironic modes of modernism and postmodernism as well as the tradition of Enlightenment thought and critical theory. Its broad understanding of detachment and cultivated distance, together with its focused historical analysis, will appeal to theorists and critics across the humanities, particularly those working in literary and cultural studies, feminism, and postcolonialism. Original in scope and thesis, this book constitutes a major contribution to literary history and contemporary theory.

作者介绍:

Amanda Anderson is the Caroline Donovan Professor of English Literature, and the head of the English department at Johns Hopkins University

She received her Ph.D. from Cornell University and taught at the University of Illinois before coming to Hopkins in 1999. She specializes in Victorian literature and contemporary literary, cultural, and political theory. Her work on the Victorian period has focused on the relation between forms of modern thought and knowledge (across both literature and the human sciences) and understandings of selfhood, social life, and ethics.

Her most recent book, *The Way We Argue Now*, analyzes a number of influential theoretical debates over the past decade or so, with special attention to the forms of argument that shape work in pragmatism, feminism, cosmopolitanism, and proceduralism.

At Hopkins, her recent graduate teaching has included courses on forms of argument in contemporary theory; Victorian internationalism; Victorian realism; and ethics and aesthetics in Victorian literature. She has taught undergraduate courses on Jane Austen and Charlotte Brontë, nineteenth-century British fiction, and Victorian poetry and nonfiction prose.

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