

Writing Letters for the Blind

Gary Fincke

"This book is deep and wide, making use of history, science, medicine, and folklore, yet it is accessible from the beginning to end, poems of significance that will have an audience." —David Citino

These poems begin in the coming-of-age moments that change us by forcing recognition of physical weakness, the power of sex, the importance of family, the presence of evil, and the prevalence of mortality. The book opens with narratives taken primarily from childhood and then, divided by long poem sequences, moves to adulthood and confrontation with the identity we acquire through close relationships and the pressures of our appetites, finally ending with what reads as a universal prayer of redemption.

Writing Letters for the Blind presents the reader with visions of this world and all its beauty and sordidness, joy and disappointment. This poet reports the breaking news just in from the heart and soul, and the body as well. "My father has taught me the beatitudes of sight," Fincke tells us, always aware of what we owe to those who brought us here. He stays up through the starry darkness in the insomnia of one who feels it his duty to pay passionate attention, a poet engaged in "the basic defense of simple things."

Gary Fincke is professor of English and director of the Writers' Institute at Susquehanna University.



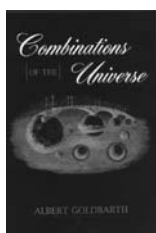
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Builders of Ohio

A Biographical History

Warren Van Tine and Michael Pierce, eds.

Van Tine and Pierce's *Builders of Ohio* is composed of twenty-four essays that use biography to explore Ohio's history. Collectively, they provide a historical overview of the state's development from George Croghan's search for fame and fortune on the seventeenth-century frontier through Dave Thomas's more recent creation of a fast-food empire.

Each chapter also addresses important events and transformations in the state's history such as: European settlement; Native American resistance; the creation of territorial and state governments; the development of the state's educational and economic institutions; the disruption created by the Civil War; the struggle of African Americans and women to participate in Ohio's public life; efforts to ameliorate the pernicious effects of industrialization; the negotiation of the state's role in a nation increasingly dominated by the federal government; or the ramifications of de-industrialization and rise of a service economy.

Warren Van Tine is professor of history at The Ohio State University. **Michael Pierce** is associate director of the Arkansas Center for Oral and Visual History, assistant editor of the *Arkansas Historical Quarterly*, and instructor of history at the University of Arkansas.

December

Ohio, regional, history, biography

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The Nationalist Ferment

The Origins of U.S. Foreign Policy, 1789–1812

Marie-Jeanne Rossignol,

Translated by Lillian Parrott

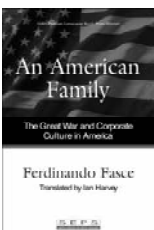
This book was published in June 1994 by a French publisher and became the winner of OAH's foreign language book prize.

The Nationalist Ferment contributes significantly to the renewal of early U.S. diplomatic history. Since the 1980s, a number of diplomatic historians have turned aside from traditional diplomatic issues and sources. They have instead focused on gender, ethnic relationships, culture, and the connections between foreign and domestic policy.

Rossignol argues that in the years 1789–1812 the new nation needed to assert its independence and autonomous character in the face of an unconvinced world. After overcoming initial divisions caused by foreign policy, Americans met this challenge by defining common foreign policy objectives and attitudes, which both legitimized the United States abroad and reinforced national unity at home. This book establishes the constant connections between domestic and international issues during the early national period.

Marie-Jeanne Rossignol is professor at Université Paris 7-Denis Diderot.

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Catullus in Verona

A Reading of the Elegiac *Libellus*,
Poems 65–116

Marilyn B. Skinner

"This book is an important contribution to the study of Catullus, and more broadly to the study of Latin poetry. As an example of erudite scholarship and sensitive, supple criticism, I believe it will be of interest as well to a wider audience, including scholars and students working in other disciplines in the humanities."

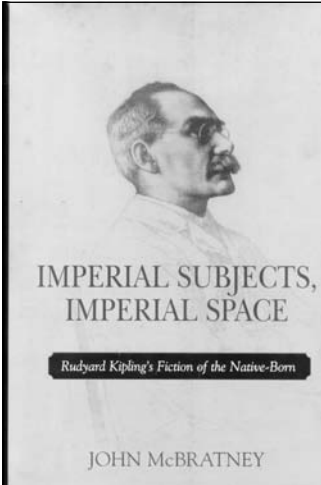
—David Wray, assistant professor of classics,
University of Chicago

Gaius Valerius Catullus is one of Rome's greatest surviving poets and also one of the most popular Latin writers. Comprehensive treatments of his work have been hindered, however, by the problems posed by the Catullan collection as it has come down to us. Although many scholars now believe that Catullus did publish his verse in one or more small volumes (*libelli*), the theory that these books were rearranged after his death means that individual pieces continue to be read and analyzed separately, without reference to their placement within the collection. Skinner challenges this theory of posthumous editorship by offering a unified reading of Catullus' elegiac poetry (poems 65–116 in our collection) and arguing that it constitutes what was once a separately circulated *libellus* whose authorial arrangement has been preserved intact. Purportedly issued from the poet's native city, Verona, to his Roman readership, the volume presents itself as a valedictory.

This reading of the elegiac collection represents a major departure in Catullus studies. The methodological contention that Catullus' elegiac poems are better approached as a single cohesive poetic statement makes this book a valuable new contribution to Catullan scholarship.

Marilyn B. Skinner is professor of classics at the University of Arizona.

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Imperial Subjects, Imperial Space

Rudyard Kipling's Fiction of the
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John McBratney

"McBratney illuminates Kipling's imperialism in a new and convincing manner" —*Choice*

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Why was Rudyard Kipling so drawn in his fiction to the figure of the foreign-born Briton—what Kipling called the “native-born”?

The answer lies in McBratney's *Imperial Subjects, Imperial Space*, the first full-length study of a figure central to Kipling's major imperial fiction: the “native-born.” In these narratives Kipling sees the native-born fulfilling two important roles: model imperial servant and ideal imperial citizen. The special abilities that allow the native-born to play these roles derive from his identity as neither exclusively British nor simply “native.” This study also provides the most thorough analysis of that figure's hybrid, “casteless” selfhood in relation to shifting attitudes toward racial identity during Britain's “New Imperialism.” In its endeavor to place the liminal subject within a particular moment in British discourses about race and nation, this book illuminates both the complexities of subject construction in the late Victorian and Edwardian periods and the struggles today over identity formation in the postcolonial world.

John McBratney is associate professor of English at John Carroll University.

Bloodscripts

Writing the Violent Subject

Elana Gomel

We live in an increasingly violent world. From suicide terrorists to serial killers, violent subjects challenge our imaginations. We seek answers to our questions on this subject in literature, cinema, and electronic media. In *Bloodscripts*, Elana Gomel examines how popular culture narratives construct violent subjectivity. Using such various narratives as mystery, horror, detective, and fantasy fiction as well as accounts of the atrocities perpetuated by serial killers and the Holocaust, *Bloodscripts* offers a new map of the genres of violence and links the twin obsessions of postmodern culture: crime and genocide.

Bloodscripts is a stimulating, original, and accessible account of the narrative construction of the violent subject. It proposes a narrative model that will be of interest to literary critics, cultural scholars, criminologists, and anyone trying to understand the role of violence in postmodern culture.

Elana Gomel is a lecturer in the Department of English at Tel-Aviv University.

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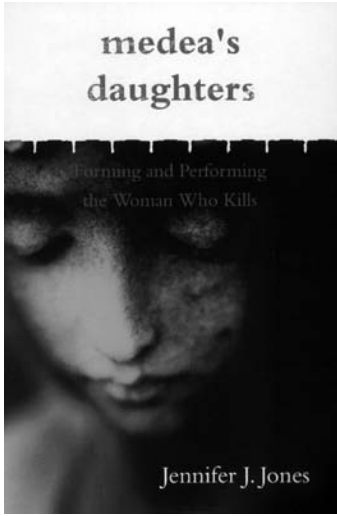
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Medea's Daughters

Forming and Performing the
Woman Who Kills

Jennifer Jones

"Jones examines various women throughout English-speaking history who were accused and convicted of murder and the ways society viewed them through their theatrical reincarnation. By examining these figures, Jones is able to chart a fascinating and provocative path of gender politics and representation." —Lesley Ferris, The Ohio State University

"Jones reinvents an old topic—the representation of evil women—with new questions about the hegemonic social and cultural workings of narratives." —Ann Haugo, Illinois State University

Jennifer Jones's intriguing book explores the legal, cultural, and dramatic representations of six accused murderesses to look at how English-speaking society responded to and controlled anxiety over female transgressions. The woman who kills, in particular, the woman who kills a member of her own family has not only broken the law, she has also violated gender expectations. Jones argues that dramatic representations of criminal women, especially women who kill, proliferate during times of heightened feminist activity and that theatrical narratives, as evidenced in plays, television, and film, serve to contain women and deflect attention away from issues of women's systematic repression.

Medea's Daughters focuses on six women (Lizzie Borden, Susan Smith, and Louise Woodward best known), whose murder trials caught the attention of their respective cultures. This broad spectrum allows an examination of how women's legal status has evolved over five centuries.

Jennifer Jones is assistant professor of theater and gender studies at Louisiana State University.



August
British literature, Victorian studies,
theater
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Theater Figures

The Production of the Nineteenth-Century British Novel

Emily Allen

“This book is beautifully written both at the level of the sentence and as an epitome of what literary criticism should do and be. Allen’s ability to balance the necessity of heeding previous critics with the task of saying something new and interesting makes the writing in this manuscript among the best in the field of literary criticism.” —Laura Mandell, Miami University

Why did nineteenth-century novels return, over and over again, to the scene of theater? Emily Allen argues that theater provided nineteenth-century novels, novelists, and critics with a generic figure that allowed them to position particular novels and novelistic genres within a complex literary field. Novel genres high and low, male and female, public and private, realistic and romantic, all came to identify themselves within a set of coordinates that included—if only for the purpose of exclusion—the spectacular figure of theater. This figure likewise provided a trope around and against which to construct images of readers and authors, images that most frequently worked to mediate between the supposedly private acts of reading and writing and the very public facts of the print market. In readings of novels by Burney, Austen, Scott, Dickens, Jewsbury, Flaubert, Braddon, and Moore, Allen shows how frequently theater appears as figure in novels of the nineteenth century, and how theater figures—actively and importantly—in what we have come to look back on as the history of *the* nineteenth-century novel.

Theater Figures thus offers a new model for thinking about how theater helped produce changes in the nineteenth-century literary market. While previous critics have considered theater as an enabling foil for the novel—either a constitutive opposite or a constructive ally—Allen demonstrates how theater figures and tropes were used to negotiate competition among the novels and novelists eagerly seeking their share of the literary limelight.

Emily Allen is assistant professor of English at Purdue University.

A/Moral Economics

Classical Political Economy and Cultural Authority in Nineteenth- Century England

Claudia C. Klaver

A/Moral Economics is an interdisciplinary historical study that examines the ways which social “science” of economics emerged through the discourse of the literary, namely the dominant moral and fictional narrative genres of early and mid-Victorian England. In particular, this book argues that the classical economic theory of early-nineteenth-century England gained its broad cultural authority not directly, through the well-known texts of such canonical economic theorists as David Ricardo, but indirectly through the narratives constructed by Ricardo’s popularizers John Ramsey McCulloch and Harriet Martineau.

By reexamining the rhetorical and institutional contexts of classical political economy in the nineteenth century, *A/Moral Economics* repositions the popular writings of both supporters and detractors of political economy as central to early political economists’ bids for a cultural voice. The now marginalized economic writings of McCulloch, Martineau, Henry Mayhew, and John Ruskin, as well as the texts of Charles Dickens and J. S. Mill, must be read as constituting in part the entities they have been read as merely criticizing. It is this repressed moral logic that resurfaces in a range of textual contradictions—not only in the writings of Ricardo’s supporters, but, ironically, in those of his critics as well.

Claudia C. Klaver is assistant professor of English at Syracuse University.

June

History, Victorian studies

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At Home, At War

Domesticity and World War I in
American Literature

Jennifer Haytock

"A thought-provoking and informative book that is bound to become an important work of literary criticism. *At Home, At War* fills a void in scholarship for this period in American literary history and deserves a wide audience." —Marilyn Elkins, California State University, Los Angeles

This study demonstrates that such literary divisions as war novel and domestic novel limit readers' understanding of the ways these categories rely on and respond to each other. Haytock argues that gender creates an ideological context through which both domesticity and war are viewed and understood; issues of home and violence are intricately related for U.S. authors who wrote about the First World War.

Haytock explores what war and domestic texts represent in light of the deconstructionist and feminist project of re-reading: seeing what is said in its cultural and historical context and seeing what is not said. Readers take food, shelter, and clothing for granted, and yet the way we treat them is part of what allows us to define ourselves as "civilized." In war novels and domestic novels by Temple Bailey, Ellen Glasgow, Edith Wharton, Willa Cather, John Dos Passos, Thomas Boyd, Ernest Hemingway, William Faulkner, and Eudora Welty, the idea of home and domestic rituals contribute to the creation of war propaganda, the soldier's experience of war, and the home front's ability to confront the war after the fact. This approach helps literary criticism reject the separation of men's and women's writing, particularly but not only their writing about war.

Jennifer Haytock is assistant professor of English at the University of Illinois, Springfield.

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From Old Woman to Older Women

Contemporary Culture and Women's Narratives

Sally Chivers

"Chivers proposes that new standards and strategies for understanding late life in North America must be acquired, arguing that narrative fiction, both in film and on paper, is particularly well suited to help in this process. Exposing the clichéd and reductionist approaches to age pervading our culture—whether it be in radio broadcasts, on TV, in medical textbooks, professional photography or even feminist theory—Chivers effectively shows the potential of the literary constructs she discusses to resist such ageism." —Sylvia Henneberg, Morehead State University

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Sally Chivers provides a fascinating look at and challenge to how North American popular culture has portrayed old age as a time of disease, decline, and death. Within contemporary Canadian literary and film production, a tradition of articulate central elderly female characters challenges what the aging body has come to signify in a broader cultural context. Rather than seek positive images of aging, which can do their own prescriptive damage, the author focuses on constructive depictions that provide a basis on which to create new stories and readings of growing old. This type of humanities approach to the study of aging promises neither to fixate on nor avoid consideration of the role of the body in the much broader process of getting older. The progression implied in the title from the solitary symbol of The Old Woman toward a community of older women, indicates not a move toward euphemism, but rather an increasing and necessary awareness of the social and cultural dimensions of aging.

Sally Chivers is assistant professor of Canadian studies and English at Trent University.

In the Presence of Audience

The Self in Diaries and Fiction

Deborah Martinson

"In the Presence of Audience is a substantial contribution to the current interest in non-fiction writing, whether that be termed life writing or autobiography or diary. Martinson goes beyond the usual—in her claims, and in her juxtapositions of diary with fiction in each author's case. Her reading of Virginia Woolf—the longest in the book—is superb." —Linda Wagner-Martin, University of North Carolina, Chapel Hill

"This solid study is likely to appeal to both an academic audience and members of the wider community with an interest in women's diaries or women's writing generally."
—Lee Edwards, University of Massachusetts, Amherst

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As a diary writer imagines shadow readers rifling diary pages, she tweaks images of the self, creating multiple readings of herself, fixed and unfixed. When the readers and potential readers are husbands and publishers, the writer maneuvers carefully in a world of men who are quick to judge and to take offense. She fills the pages with reflections, anecdotes, codes, stories, biographies, and fictions. The diary acts as a site for the writer's tension, rebellion, and remaking of herself.

In this book Martinson examines the diaries of Virginia Woolf, Katherine Mansfield, Violet Hunt, and Doris Lessing's fictional character Anna Wulf, and show, that these diaries (and others like them) are not private writings as has been previously assumed. Rather, their authors wrote them knowing they would be read. In these four cases, the audience is the author's male lover or husband, and Martinson reveals how knowledge of this audience affects the language and content in each diary. Ultimately, she argues, this audience enforces a certain "male censorship," making it impossible for the female author to be honest in writing about her true self.

Even sophisticated readers often assume that diaries are primarily private. This study interrogates the myth of authenticity and self-revelation in diaries written under the gaze of particular peekers.

Deborah Martinson is associate professor of English writing and women's studies at Occidental College, Los Angeles.

Litigation as Lobbying

Reproductive Hazards and Interest Aggregation

Julianna S. Gonen

“This study of interest group litigation, specifically the participation of groups in *UAW v. Johnson Controls*, extends our knowledge of how groups participate in the political process by exploring the degree of cohesion among the groups on each side. The author makes impressive use of personal interviews and written primary and secondary sources. Students of public policy, the judiciary, interest groups, the labor movement, and women and politics will find it a valuable resource.” —Judith Baer, Texas A&M University

“Using the landmark Supreme Court decision *UAW v. Johnson Controls* as a case study of interest group litigation, Julianna S. Gonen discusses the intersection of fetal protection policies, workers’ rights, feminism, and judicial policymaking. She argues that litigation allows groups to achieve a number of policy goals, with policies emerging from the litigation process, partially as a result of group interaction. This book does a very good job of integrating the literature of political science and women’s studies literature.” —Susan Gluck Mezey, Loyola University

April

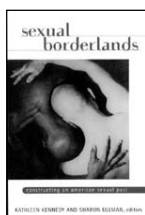
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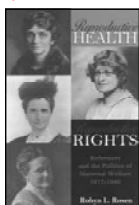
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This book is a case study that shows how interest groups use the litigation process to further their policy agendas. The case detailed here revolves around issues of reproductive health. It is a good illustration of the commonly held view among judicial scholars that the judicial process is essentially the same as the political process, that in both cases there is room for influence from a variety of sources.

Julianna S. Gonen is an associate with the law firm Epstein, Becker & Green, Washington, D.C.

The Evolution of Political Knowledge

Theory and Inquiry in American Politics

*Edward D. Mansfield and
Richard Sisson, eds.*

Over the course of the last century, political scientists have been moved by two principal purposes. First, they have sought to understand and explain political phenomena in a way that is both theoretically and empirically grounded. Second, they have analyzed matters of enduring public interest, whether in terms of public policy and political action, fidelity between principle and practice in the organization and conduct of government, or the conditions of freedom, whether of citizens or of states. Many of the central advances made in the field have been prompted by a desire to improve both the quality and our understanding of political life. Nowhere is this tendency more apparent than in research on American politics, a field in which concerns for the public interest have stimulated various important insights.

This volume systematically analyzes the major developments within the broad field of American politics over the past three decades. Each chapter is composed of a core paper that addresses the major puzzles, conversations, and debates that have attended major areas of concern and inquiry within the discipline. These papers examine and evaluate the intellectual evolution and “natural history” of major areas of political inquiry and chart particularly promising trajectories, puzzles, and concerns for future work. Each core paper is accompanied by a set of shorter commentaries that engage the issues it takes up, thus contributing to an ongoing and lively dialogue among key figures in the field.

Edward D. Mansfield is Hum Rosen Professor of political science and director of the Christopher H. Browne Center for International Politics at the University of Pennsylvania. **Richard Sisson** is professor of political science and Board of Trustees Chair of Comparative Politics, The Ohio State University.

November

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The Evolution of Political Knowledge

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*Edward D. Mansfield and
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Over the course of the last century, political scientists have been moved by two principal purposes. First, they have sought to understand and explain political phenomena in a way that is both theoretically and empirically grounded. Second, they have analyzed matters of enduring public interest, whether in terms of public policy and political action, fidelity between principle and practice in the organization and conduct of government, or the conditions of freedom, whether of citizens or of states. Many of the central advances made in the field have been prompted by a desire to improve both the quality and our understanding of political life. Nowhere is this tendency more apparent than in research on comparative politics and international relations, fields in which concerns for the public interest have stimulated various important insights.

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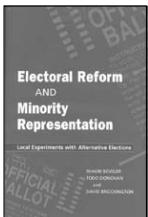
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Congress Responds to the Twentieth Century

Sunil Ahuja and Robert E. Dewhirst, eds.

"This book synthesizes what is known about the twentieth century Congress, thereby highlighting a broad array of developmental topics that students must better understand and scholars more extensively explore. Perhaps the major impression that one derives from reading the book is how resilient the institution is, and how creative its members are in crafting new and viable responses to shifting circumstances and challenges. This book will play an important role in shaping our understanding of Congress as an institution." —Lawrence C. Dodd, University of Florida

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August

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Parliaments and Legislatures Samuel
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Congress occupies a central place in the U.S. political system. Its reach into American society is vast and deep. Over time, the issues it has confronted have increased in both quantity and complexity. At the beginning, Congress dealt with a handful of matters, whereas today it has its hands in every imaginable aspect of life. It has attempted to meet these challenges and has changed throughout the course of its history, prodded by factors both external and internal to the institution. The essays in this volume argue therefore that as society changed throughout the twentieth century, Congress responded to those changes.

Sunil Ahuja is assistant professor of political science at Youngstown State University. **Robert E. Dewhirst** is professor of political science at Northwest Missouri State University.

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Malcolm Baroway researched and wrote *The Gee Years* following sixteen years in Ohio State’s central administration. From 1983 to 1999, he directed public relations for the university, serving under three presidents as executive director of communications.

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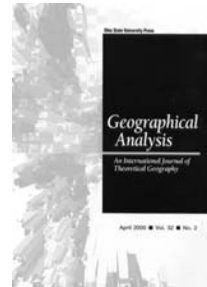
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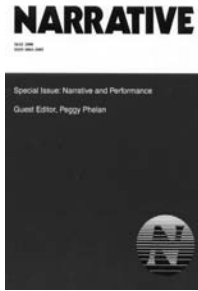
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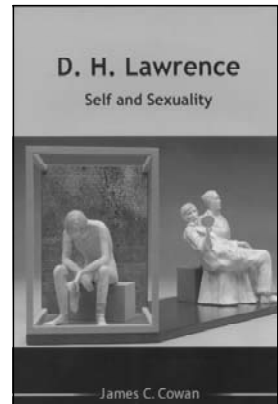
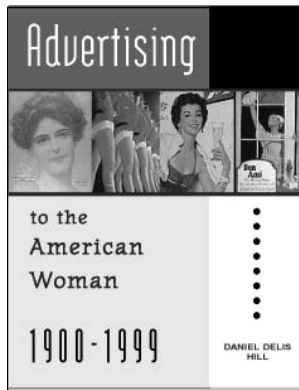
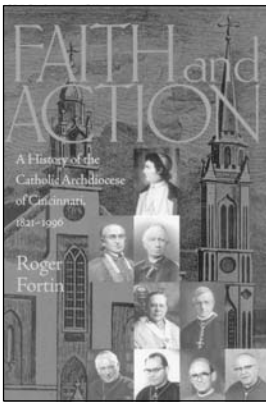
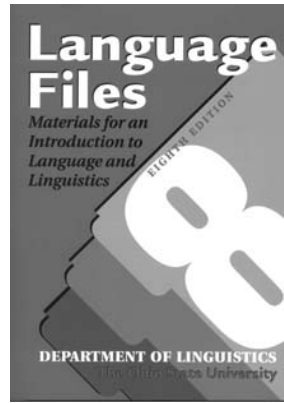
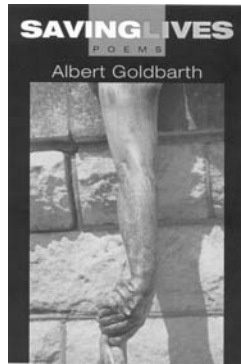
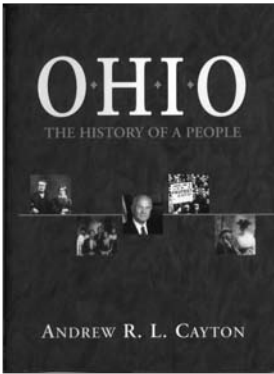
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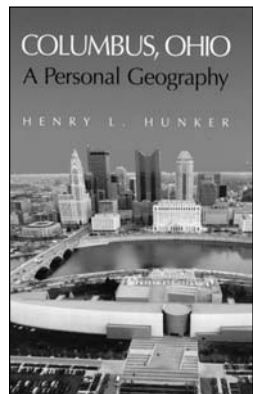
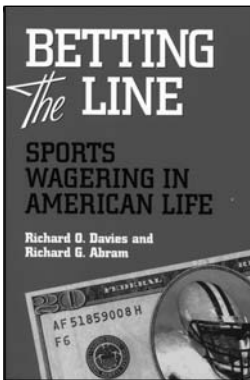
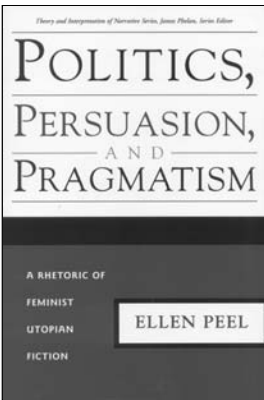
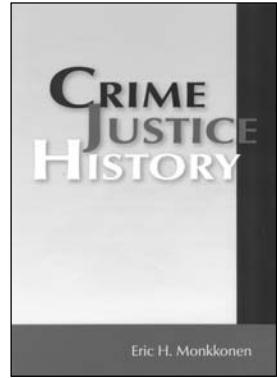
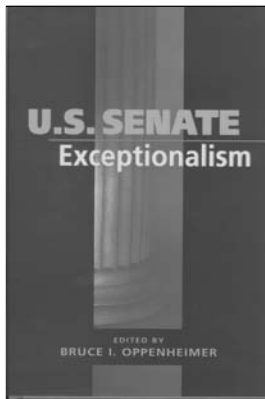
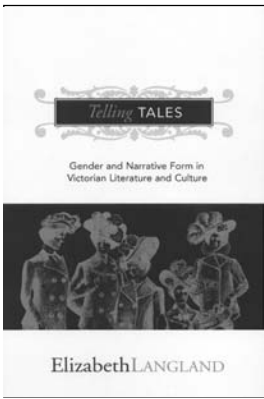
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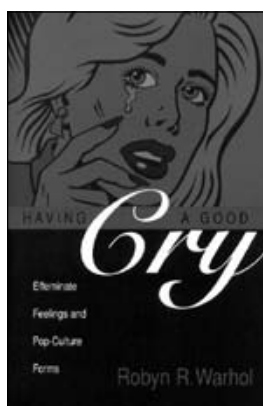
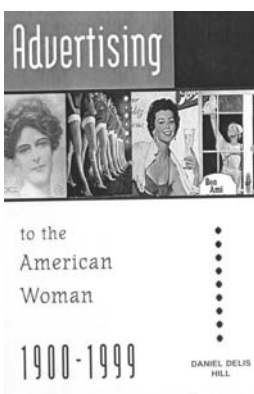
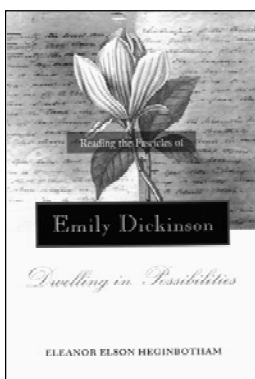
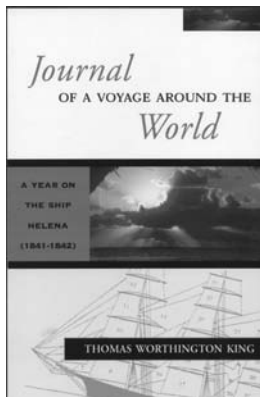
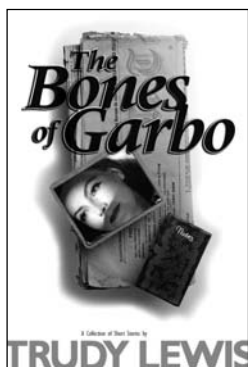
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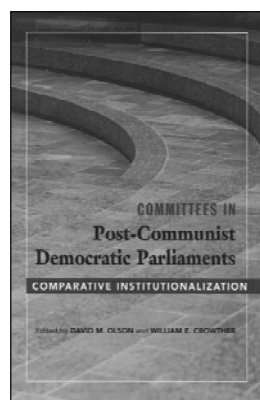
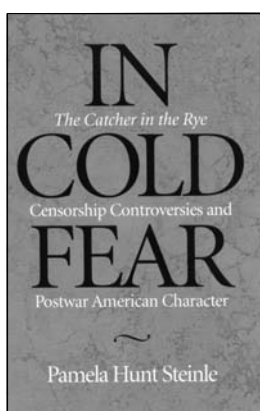
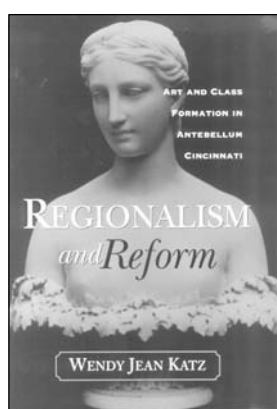
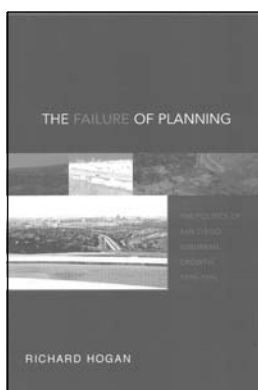
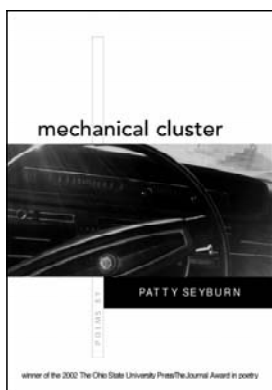
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