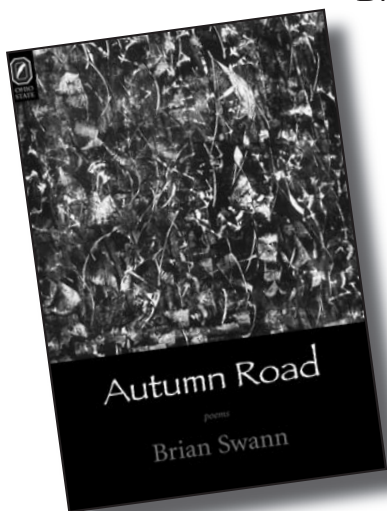


## Autumn Road

Brian Swann



“These accessible poems startle and amaze with their erudition and fierce insistence on making the new world newer still. This is high poetry of mind, heart, and soul.”  
—David Citino

“Mr. Swann’s subject is history, past and as a dimension of the present, caught in the perspective of language. His scope itself is eloquent, a testimonial to a long devotion to poetry and its sources.”—William Merwin

“This extraordinary original poetry is the work of an extraordinary mind. And by mind I mean a profoundly constitutional and symbolic organization of intellect and imagination. Brian Swann creates places, beings, and events that represent the forms of sympathy and doubt in action. They are haunting poems—unforgettable. I think they may well engender a new American poetics that all literate people must take into account.”—Hayden Carruth

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Brian Swann’s *Autumn Road* consists of three inter-related parts: “ghosts/on paper, anonymous, ambiguous, festive—,” from the viewpoint of someone “similar to/who I am, but not me.” There should be no “mistaking flashes” for “heliography.” This poem, “Heliography” and other in Part I, “The Lost Boy,” is set during and after World War II in Northumberland, England, a world of farm, coal mine, family and relatives. Later, in adolescence, the scene moves to the fen country of East Anglia and focuses on a difficult father and a violent world. Part II centers on “Ars Amatoria” in its various manifestations: marriage, the family and children. Part III, Eschatology,” looks back but also forward. It moves through middle age to “Three Score and Then Some.” What it sees is “the River Jordan spreading across night sands,” friends and family no longer here. It ends with the title poem, set in New York’s western Catskill Mountains: “I look for ecstatic image/here below where the year is dying fiercely.”

**Brian Swann** is professor of humanities at The Cooper Union for the Advancement of Science and Art in New York, New York.

## A Web of Fantasies

Gaze, Image, and Gender in Ovid's *Metamorphoses*

Patricia B. Salzman-Mitchell



“The author has a complete command of the theoretical literature. This book is an important contribution to Ovidian studies as well as to studies in feminism and gender.” —John Makowski, Classical Studies, Loyola University, Chicago

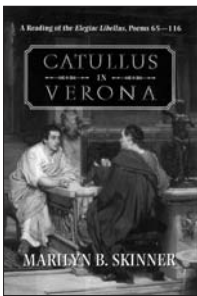
“Salzman-Mitchell is entirely familiar with her sources both ancient and modern. This book will be an important contribution to modern Ovidian scholarship, and will suggest similar interpretations of poets other than Ovid.” —Allan Kershaw, Classics and Mediterranean Studies, The University of Illinois, Chicago

Drawing on recent scholarship in art, film, literary theory, and gender studies, *A Web of Fantasies* examines the complexities, symbolism and interactions between gaze and image in Ovid's *Metamorphoses* and forms a gender-sensitive perspective. It is a feminist study of Ovid's epic, which includes many stories about change, in which discussions of viewers, viewing, and imagery strive to illuminate Ovid's constructions of male and female. Patricia Salzman-Mitchell discusses the text from the perspective of three types of gazes: of characters looking, of the poet who narrates visually charged stories, and of the reader who “sees” the woven images in the text. Arguing against certain theorists who deny the possibility of any feminine vision in a male-authored poem, the author maintains that the female point of view can be released through the traditional feminine occupation of weaving, featuring the woven images of Arachne (involved in a weaving contest in which she tried to best the goddess Athena, who turned her into a spider) and Philomela (who had her tongue cut out, so had to weave a tapestry depicting her rape and mutilation).

The book observes that while feminist models of the gaze can create productive readings of the poem, these models are too limited and reductive for such a protean and complex text as *Metamorphoses*. This work brings forth the pervasive importance of the act of looking in the poem which will affect future readings of Ovid's epic.

**Patricia B. Salzman-Mitchell** is assistant professor of classics, department of classics and general humanities at Montclair State University, Montclair, New Jersey.

November  
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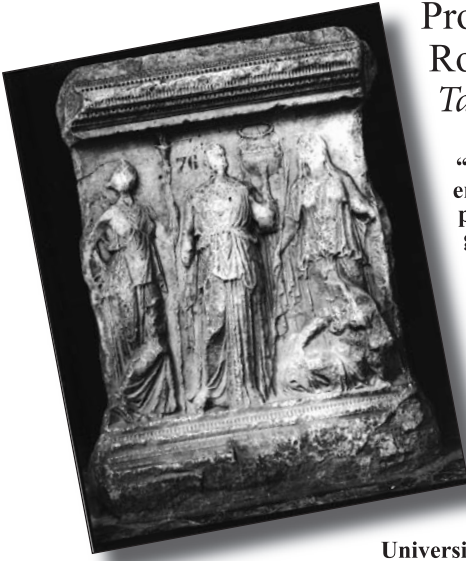


CATULLUS IN VERONA  
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Marilyn B. Skinner  
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## The Elegiac Cityscape

### Propertius and the Meaning of Roman Monuments

Tara S. Welch



“Welch expands and informs our reading of Propertius through reinserting it into a richly textured political and ideological geography that interrogates the poems as much as it ‘explains’ them. It is a book that all scholars of Propertius will need to consult.”—Paul Allen Miller, University of South Carolina

“Welch’s book is a tour de force. The connections she makes between gender, ideology, history, and religion in Propertius are done in a masterly and seamless fashion. Her knowledge of these areas, her command of gender theory and criticism, and her sensitivity to the nuances of poetic language are extremely impressive.” —Ellen Greene,

University of Oklahoma

December  
Literary Criticism/Ancient & Classical  
264 pp. 6x9  
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Throughout its history, the city of Rome has inspired writers to describe its majesty, to situate themselves within its sweeping landscape, and to comment upon its contribution to their own identity. The Roman elegiac poet Propertius was one such author. This final published collection, issued in 16 BCE, has been traditionally read as an abandonment by Propertius of his earlier flippant love poems for a more mature engagement with Roman public life or else a comical send-up of imperial policies as embodied in Rome’s public buildings. The relationship between poet and city is complicated at every turn with the presence in the background of the emperor Augustus, whose sustained artistic patronage of Roman monuments brought about the most pervasive transformation that the cityscape seen.

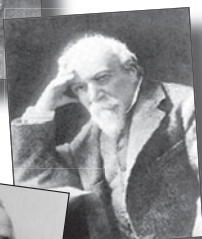
*The Elegiac Cityscape* explores Propertius’ Rome and the various ways his poetry about the city illuminates the dynamic relationship between one individual and his environment. Combining the approaches of archaeology and literary criticism, Tara S. Welch examines how Propertius’ poems on Roman places scrutinize the monumentalization of various ideological positions in Rome, as they poke and prod Rome’s monuments to see what further meanings they might admit. The result is a poetic book rife with different perspectives on the eternal city, perspectives that often call into question any sleepy or complacent adherence to Rome’s traditional values.

**Tara S. Welch** is assistant professor of classics at the University of Kansas in Lawrence.

# Allegories of One's Own Mind

## Melancholy in Victorian Poetry

David G. Riede



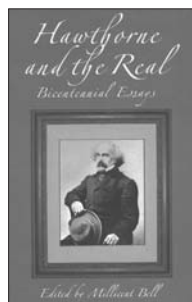
"A highly informative and consistently interesting book."—Matthew Campbell, University of Sheffield

Perhaps because major Victorians like Thomas Carlyle and Matthew Arnold proscribed Romantic melancholy as morbidly diseased and unsuitable for poetic expression, critics have neglected or understated the central importance of melancholy in Victorian poetry. *Allegories of One's Own Mind* re-directs our attention to a mode that Arnold was rejecting as morbid but also acknowledging when he disparaged the widely current idea that the highest ambition of poetry should be to present an allegory of the poet's own mind. This book shows how early Victorian poets suffered from and railed against what they perceived to be a "disabling post-Wordsworthian melancholy"—we might refer to it as depression—and yet benefited from this self-absorbed or love-obsessed state, which ironically made them more productive.

David G. Riede argues that the dominant thematic and formal concerns of the age, in fact, are embodied in the ambivalence of Carlyle, Arnold, and others, who pitted a Victorian ideology of duty, rationality, and high moral character against a still compelling Romantic cultivation of the deep self intuited as melancholy. Such ambivalence, in fact, is in itself constitutive of melancholy, long understood as the product of conscience raging against inchoate desire, and it constitutes the mood of the age's most important poetry, represented here in the major works of Alfred Tennyson, Elizabeth Barrett Browning, and even in the notoriously "optimistic" Robert Browning.

**David G. Riede** is professor of English at The Ohio State University.

December  
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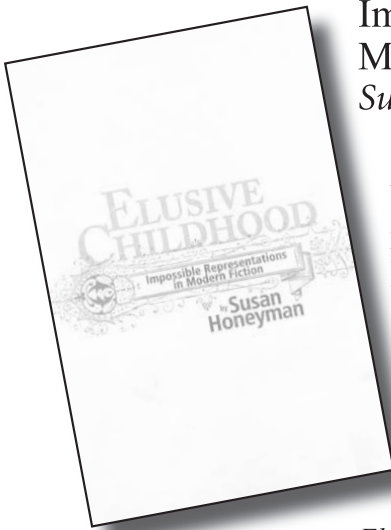


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## Elusive Childhood

### Impossible Representations in Modern Fiction

Susan Honeyman



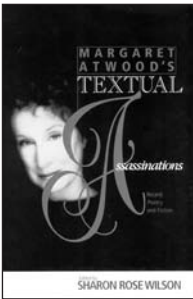
“Honeyman opens up the study of children’s literature in ways that it needs to be opened, and in doing so she makes a superb contribution to the field. I especially appreciate how the focus on children studies cuts across traditional boundaries, no longer fencing children’s literature off from that for adults.”  
—Beverly Lyon Clark, Wheaton College

“Honeyman’s work is the first study to take full advantage of scholarly work in children’s literature and childhood studies. Honeyman writes beautifully, and her arguments are sophisticated yet clear. I highly recommend this book.” —Richard Flynn, Georgia Southern University

September

Literary criticism/American; Literary criticism/Children’s literature; Social science/Popular culture 208 pp. 6x9  
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*Elusive Childhood* examines how discourse touched by the identity politics of youth might be revised for fairness. Susan Honeyman demonstrates this potential by reading representations of children from throughout the Modern episteme in works of such writers as Henry James, Edith Wharton, and James Baldwin. Identity politics have changed the way we classify literature by opening up the canon, but they have also changed the way we approach literature. We’ve learned to recognize that biology is not destiny—sex doesn’t necessarily determine gender or orientation, nor do fictitious absolutes like blood ratios measure ethnocultural identity, and so in an effort to avoid false generalizing about “others” we endorse individual self-representation, all the while recognizing how society constructs us.



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But when it comes to representing the position we call childhood, there is little opportunity in legitimated discourse for children’s self-representation and inadequate attention to social constructedness. Recognizing political inequity in literary representations of children, Honeyman proposes a method of reading child figuration in relief to impose as little adult prejudice as possible. This might be impossible for adults, yet it is necessary to attempt.

**Susan Honeyman** is assistant professor of English in the Department of English at the University of Nebraska, Kearney.



## Spirits of Defiance

National Prohibition and Jazz Age  
Literature, 1920–1933

Kathleen Drowne



“An inspired curiosity has moved Kathleen Drowne to pry open the stoppered cork of ‘Prohibition’ and taste afresh that era’s rich, forgotten ferment of literature and social transformation. Her writerly gifts invite us to share in this full-bodied savoring, with aftertastes of who we are now.”—Ron Powers author of *Flag of our Fathers* and *Mark Twain: A Life*

National Prohibition (1920–1933) ranks as one of the most divisive political controversies of the twentieth century, and its reverberations echoed through nearly every facet of American popular culture.

Not surprisingly, many novelists and short story writers added their voices to this contentious public debate by incorporating into their works their interpretations of the wildly controversial federal liquor laws.

In *Spirits of Defiance*, the first book to examine how American writers responded to the far-reaching effects of the Eighteenth Amendment, Kathleen Drowne analyzes the literary portrayals of bootleggers, moonshiners, revenueurs, speakeasies, cabarets, and other specifically Prohibition-era characters and settings in a wide range of novels and short stories produced during the 1920s and early 1930s. She argues that these fictional representations carry enormous political and moral significance exposing how and why Americans defied or supported their government’s attempt to legislate the morality of its citizens. Drowne examines a wide range of American literature including works by William Faulkner, Langston Hughes, Dorothy Parker, F. Scott Fitzgerald, Claude McKay, Sinclair Lewis, Zora Neale Hurston, and Upton Sinclair. Grounding her study in social, cultural, and literary history, she investigates how these and other authors’ politically charged accounts of life during the “Dry Decade” reflected the many ways Americans responded to the legal, social, and cultural changes wrought by National Prohibition.

January

Literary criticism/American; Social  
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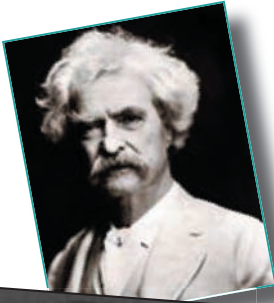
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**Kathleen Drowne** is assistant professor,  
department of English, at the University of  
Missouri, Rolla.

# White Liberal Identity, Literary Pedagogy, and Classic American Realism

Phillip Barrish



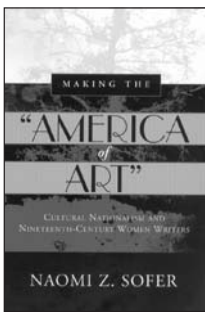
“Timely in the issues he takes up and path-breaking in his methodology, Barrish confronts the core dilemmas underwriting what Lionel Trilling called the ‘liberal imagination’ and addresses multiple constituencies in doing so: literary theorists, political scientists, and students and scholars of American Studies. Juxtaposing classical realist texts with contemporary occasions in which their paradoxical aspects are most urgently felt, this book produces a useful pedagogical discourse that ‘does justice’ to the complex relationship between race and (white) liberalism in the academy. I consider this the most searching interrogation of the liberal imagination since Lionel Trilling’s work of that title.”—Donald Pease, Dartmouth College

*White Liberal Identity, Literary Pedagogy, and Classic American Realism* brings literary works from the turn of the last century face to face with some of the dilemmas and paradoxes that currently define white liberal identity in the United States. Phillip Barrish develops fresh analytic and pedagogical tools for probing contemporary white liberalism, while also offering new critical insights and classroom approaches to American literary realism. New ground is broken by using bold close analysis of works by canonical American realist writers such as Henry James, Edith Wharton, Mark Twain, and Kate Chopin. These contexts include an affirmative-action court case, the liberal arts classroom, and the “war on drugs,” as well as current debates about the United States’ role on the international scene. Invoking a methodology that he calls “critical presentism,” Barrish’s book offers a fresh response to that perennial classroom question, often posed most forcefully by students committed to progressive political agendas: why devote so much time and effort to detailed analyses of canonical American literature?

This book makes specific contributions not only to American literary and cultural studies, but also to critical race theory, masculinity studies, and critical pedagogy.

**Phillip Barrish** is associate professor of English, The University of Texas at Austin.

January  
American literature/American studies;  
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## Deciphering Race

White Anxiety, Racial Conflict, and the Turn to Fiction in Mid-Victorian English Prose

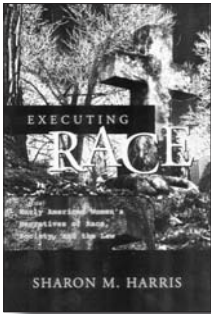
Laura Callanan

*Deciphering Race* engages with the complex and contested world of Victorian racial discourse. In the five central texts under consideration in this study—Harriet Martineau’s *The Hour and the Man*, Robert Knox’s *The Races of Men*, Charles Dickens and Wilkie Collins’s “The Perils of Certain English Prisoners,” the transcript of the inquiry into the Governor Eyre Controversy, and James Grant’s *First Love and Last Love*—a white English author or character turns to the aesthetic in order to assuage a sense of anxiety produced by a confrontation with racial otherness. White characters or narrators confront the limitations of preconceived ideologies or the interlacing of oppressions, and subsequently falter.

In this manner these narratives confront the complexity, indeterminacy, and irrationality of both racial difference and the systems put in place to understand that difference. *Deciphering Race* unpacks this narrative turn to the aesthetic in writings by white English individuals and thus reveals the instability at the heart of cultural understanding of race and racial tropes at mid-century. This series of readings will help to see how figurative structures, while providing a bridge between different cultures and epistemologies, also reinforce a distance that keeps groups separate. Only by disentangling these structures, by addressing and unpacking our assumptions and narratives about those different from ourselves, and by understanding our deep cultural anxiety and investment in these ways of talking about one another, can we begin to create the conditions for productive, local understanding between different cultures, races, and communities.

**Laura R. Callanan** is assistant professor of English at Duquesne University.

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# The New Woman and the Empire

Iveta Jusová



“This book considers ‘colonial’ issues in broad, un-hackneyed ways, looking afresh at everything from Sarah Grand’s use of Malta as a background for her fiction, to George Egerton’s handling of Ireland as a colonial property of England, to Amy Levy’s attitudes toward a Zionist homeland for English Jews. Jusová continually places the question of colonialism in relation to broader ideological matters involving late-nineteenth century notions drawn from biology, philosophy, and other disciplines.”—Margaret D. Stetz, University of Delaware

“A highly interesting study of four *fin-de-siècle* New Woman writers containing excellent close readings of mostly prominent but also lesser-known texts by the authors. Jusová’s explorations beyond the usual colonial subjects to those less often examined adds an important new angle to New Woman studies.”—Ann Heilmann, University of Wales, Swansea

October

Literary criticism/Feminist; Social science/Feminism & Feminist theory; Literary criticism/European/English  
264 pp. 6x9  
4 illus.

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*The New Woman and the Empire* examines the intersections of gender, race, and colonial issues in the work of four culturally, socially, and nationally disparate New Women: Sarah Grand, George Egerton, Elizabeth Robins, and Amy Levy. Iveta Jusová underscores essential differences in these women’s negotiations of the Victorian colonial narrative and ascertains how these authors located the *fin-de-siècle* New Woman project in relation to the late-Victorian colonial contest and the racially biased narratives of evolution.

Seeking to contribute to our understanding of the discursive strategies available to late-Victorian women’s efforts to create space for their feminist agenda in public discourse, the book urges the reader to confront the fact that the success of these strategies was often predicated on marginalizing others. It underscores the various ways in which the work of all of the examined authors supported British imperialist efforts. Viewing much of Grand’s and Robins’s works’ embracement of the official colonial narrative as a strategically motivated move, *The New Woman and the Empire* focuses on the limitations such a narrative choice placed on these authors’ feminisms. But the book also highlights various discursive strategies that Egerton and Levy, and to a lesser extent Robins and Grand, forged to express a more resistant position towards both colonial narrative and evolutionary discourse.

**Iveta Jusová** is director of the Women’s Studies in Europe Program and assistant professor of women’s studies at Antioch College in Yellow Springs, Ohio.



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## Re-Forming the Past

### History, the Fantastic, and The Postmodern Slave Narrative

A. Timothy Spaulding



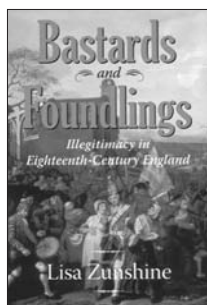
“Spaulding’s book provides a postmodern approach to reading and understanding the slave narrative. The subject matter is timely, ripe for analysis and Spaulding’s discussions about time, history, and the destabilization of racial identity are provocative. Spaulding enriches our understanding of conventional literary categories. *Re-Forming the Past* is a timely contribution to African American literature and an overdue contribution to postmodern studies.”

—Valerie Lee, The Ohio State University

“*Re-Forming the Past* presents a crucial contribution to continuing debates about the legacy of the slave narrative in American fiction. Spaulding’s book will be of considerable value to scholars and general readers with interest in African American history and literature, postmodernism, metafiction, and cultural studies.”—Aldon Nielsen, Pennsylvania State University

November  
Literary criticism/American/African American; Social science/Ethnic studies/African-American studies  
210 pp. 6x9  
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\$9.95s CD 0-8142-9084-1

The slave experience was a defining one in American history, and not surprisingly, has been a significant and powerful trope in African American literature. In *Re-Forming the Past*, A. Timothy Spaulding examines contemporary revisions of slave narratives that use elements of the fantastic to redefine the historical and literary constructions of American slavery. In their rejection of mimetic representation and traditional historiography, postmodern slave narratives such as Ishmael Reed’s *Flight to Canada*, Octavia Butler’s *Kindred*, Toni Morrison’s *Beloved*, Charles Johnson’s *Ox Herding Tale* and *Middle Passage*, Jewelle Gomez’s *The Gilda Stories*, and Samuel Delaney’s *Stars in My Pocket Like Grains of Sand* set out to counter the usual slave narrative’s reliance on realism and objectivity by creating alternative histories based on subjective, fantastic, and non-realistic representations of slavery. As these texts critique traditional conceptions of history, identity, and aesthetic form, they simultaneously re-invest these concepts with a political agency that harkens back to the original project of the 19th-century slave narratives.



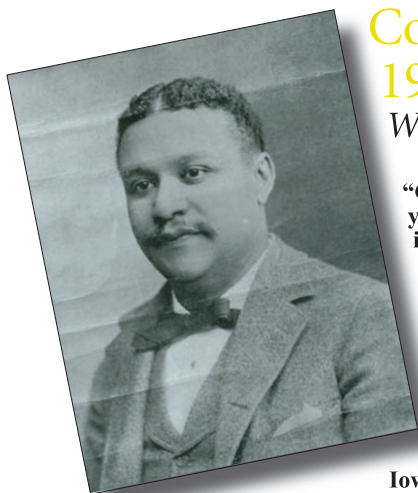
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Lisa Zunshine  
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In their rejection of mimetic representation and traditional historiography, Spaulding contextualizes postmodern slave narrative. By addressing both literary and popular African American texts, *Re-Forming the Past* expands discussions of both the African American literary tradition and postmodern culture.

**A. Timothy Spaulding** is associate professor of English at the University of Delaware in Newark, Delaware.

## African Americans and the Color Line in Ohio, 1915–1930

William W. Giffin

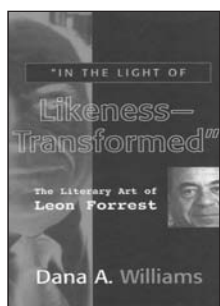


“Giffin fills an essential gap and takes on a crucial, yet little-studied time period in history. Perhaps more important is the depth and quality of his research combined with his important and nuanced arguments about the hardening of the color line in Ohio urban areas between 1915 and 1930. This book will find sizeable and significant audiences for a long time to come.” —James H. Madison, Indiana University

“An exhaustive and fascinating study of race and community.” —Kevin J. Mumford, University of

Iowa

December  
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African American Studies; Social  
Science/sociology/urban  
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Dana A. Williams  
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Writing in true social history tradition, William W. Giffin presents a magisterial study of African Americans focusing on times that saw the culmination of trends that were fundamentally important in shaping the twentieth century. While many scholars have examined African Americans in the South and such large cities as New York and Chicago during this time, other important urban areas have been ignored. Ohio, with its large but very different urban centers—notably, Cleveland, Columbus, and Cincinnati—provides Giffin with the wealth of statistical data and qualitative material that he uses to argue that the “color line” in Ohio hardened during this time period as the Great Migration gained force. His data show, too, that the color line varied according to urban area—it hardened progressively as one traveled South in the state. In addition, whereas previous studies have concentrated on activism at the national level through such groups as the NAACP, Giffin shows how African American men and women in Ohio constantly negotiated the color line on a local level, through both resistance and accommodation on a daily and very interpersonal level with whites, other blacks, and people of different ethnic, class, and racial backgrounds. This early grassroots resistance provided the groundwork for the Civil Rights movement that would gain momentum some twenty years later.

This analysis of the Ohio color line speaks to those historians who still are inclined to discuss Jim Crow as a wholly southern phenomenon. It indicates that the color line in the North was not uniform and provides further evidence of the importance of locale and local people in African American history. At the same time, it offers stories of inherent interest revealing human conduct at its best and worst.

**William W. Giffin** is professor of history at Indiana State University, Terre Haute.

# The United States and the European Right, 1945–1955

Deborah Kisatsky



“This book is an excellent example of the new international history. Kisatsky’s superb examination of the American response to the political right adds to and challenges our understanding of U.S.-German relations after World War II.”—David Schmitz, Whitman College

“Kisatsky argues that the United States employed a variety of diplomatic responses—containment, cooptation, and cooperation—to Right-wing challenges in postwar Europe with the objective of protecting and increasing American ‘power and hegemony.’ History will not be able to dispute her evidence about America’s extreme reaction to a security threat at the height of the Cold War, a reaction that most Americans have come to regret.” —Thomas Schwartz, Vanderbilt University

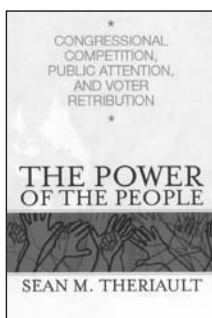
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Nazi Germany’s defeat in May 1945 commenced a decade-long Allied effort to democratize the former Reich. The United States simultaneously began sheltering scientists, industrialists, and military officers complicit in Nazi crimes. What explained this conflict between the spirit and practice of denazification? Did U.S. Cold War anticommunism simply replace antifascism in the postwar period? Did Americans favor rightists over leftists in a quest to restore “order” in Europe?

In this groundbreaking study, Deborah Kisatsky shows that opportunity, not order, galvanized U.S. foreign policy, and that American dealings with the European Right were more complex than has been presumed. U.S. leaders cooperated with West German Chancellor Konrad Adenauer to achieve shared Atlanticist goals. And the United States co-opted nationalistic fighters into a secret stay-behind net of the *Bund Deutscher Jugend-Technischer Dienst*. But Allied leaders jointly worked to contain such vocal neutralist-nationalists as the ex-Nazi Otto Strasser. Cooperation, co-optation, and containment of French and Italian, as of German, rightists advanced American hegemony in Europe. These strategies extended techniques of social control perfected within the United States and synthesized domestic and international systems of power in the twentieth century.

Based on extensive multinational research, this book raises bold questions about the deep sources of U.S. foreign policy, past and present.

**Deborah Kisatsky** is assistant professor of history at Assumption College, in Worcester, Massachusetts.

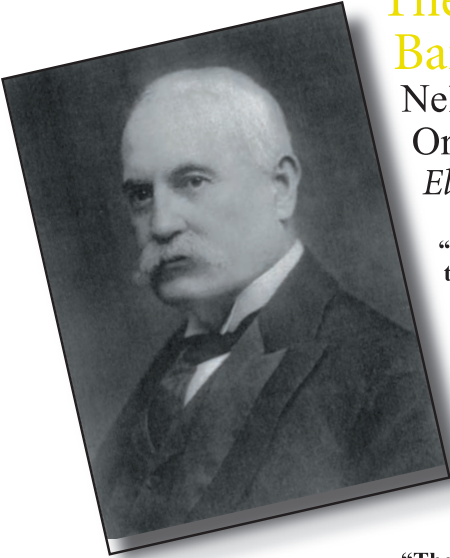


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# The Great Debate on Banking Reform

Nelson Aldrich and the  
Origins of the Fed  
*Elmus Wicker*



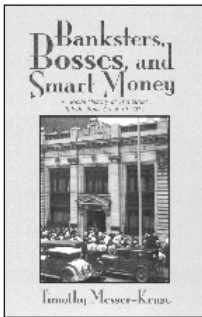
**“Wicker is a highly regarded authority on the history of banking and monetary policy in the U.S. and, as this book shows, he continues to publish influential work in this vein. This book examines how politicians, bankers, and, most of all, the American public shifted from opposing central banking to embracing it, with the passage of the Fed Act of 1913. It is a well-researched corrective to some commonly held myths about the origins of one of our most powerful policymaking institutions.”**

—J. Lawrence Broz, University of California, San Diego

**“The strength of Wicker’s book is presenting a well-organized history of the central bank reform movement in the United States that heralds the role of Aldrich, whose importance is in danger of being forgotten. Indeed, Wicker skillfully and convincingly restores Nelson Aldrich to his rightful place alongside Carter Glass as a cofounder of the Fed. Both authoritative and entertaining, *The Great Debate on Banking Reform* could easily be adopted in classes focusing on American economic and business history.”**—Mark Toma, University of Kentucky

September  
Business & Economics/Business & Banking; Business & Economics/Government & Business; Business & Economics/Money & Monetary Policy  
144 pp. 6x9  
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Eminent historian of economics Elmus Wicker examines the events which spurred a series of banking panics beginning in 1893–94, that led to the creation of the U.S. Federal Reserve Bank twenty years later. A serious lacuna exists in the literature on the origins of the Federal Reserve System. What is absent is a fair appraisal of the role Senator Nelson Aldrich, prominent Rhode Island senator, played. Carter Glass captured the acclaim while asserting that Aldrich be granted equal billing with Glass as “fathers” of the Federal Reserve System.



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That claim is based on the fact that Aldrich removed three formidable obstacles that lay in the path to the establishment of a U.S. central bank. He can be credited with overcoming the shibboleth against a central bank which has its own origins in the nineteenth-century Jackson-Biddle feud over the renewal of the Charter of the Second Bank of the United States. In a single stroke he removed asset-based currency proposals from the banking reform agenda and substituted a central bank. Aldrich provided the necessary congressional leadership that was notoriously absent before 1908. He drafted the Aldrich bill which called for a central bank many of whose provisions appear in the Federal Reserve Act. Wicker paints a detailed picture of the history of this now-essential structure in the U.S. economy.

**Elmus Wicker** is Professor Emeritus at Indiana University.



## Prison Work

A Tale of Thirty Years in the  
California Department of Corrections

*William Richard Wilkinson*

*Edited by John C. Burnham and  
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**“Wilkinson’s account is provocative and a valuable primary source.”—Eric C. Schneider, author of *Vampires, Dragons, and Egyptian Kings***

**“This story introduces us to a glimpse of important American prisons in the 1950s and 1960s, institutions seldom described except in the context of riots.”**

**—Ellen Dwyer, author of *Homes for the Mad: Life inside Two Nineteenth-Century Lunatic Asylums***

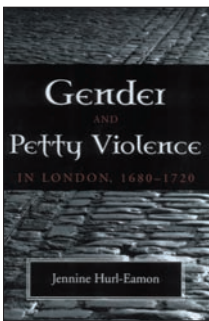
What do we know first-hand about prisons? We have accounts from many top administrators. There is a large literature of convict reports and memoirs. But we have almost no personal accounts written by the people who were engaged in the day-to-day work of guarding and keeping prison inmates.

In *Prison Work*, former California prisons corrections officer William Richard Wilkinson candidly tells what it was like to try to handle problems that can arise in prison, from furnishing three meals a day to quelling a riot. Constructed around a series of interviews with Wilkinson, this book recounts his extensive experience with discipline problems, wrong-headed administrators, contraband, and escapes. Wilkinson’s story presents a blunt, unabashed view of daily life in prison, including fascinating discussions of racial and religious conflict, gangs, and prison violence as well as the institutional culture and more human side of life as experienced by a prison employee.

The duration of Wilkinson’s career (1951–1981) saw the greatest change in the American prison system. He was responsible for implementing change on the level of the prison block. At the California Institution for Men in Chino, he started out under the inspiring leadership of one of the most famous reform figures in penology. At the California Medical Facility in Vacaville, he participated in one of the great prison experiments when medical officials ran a maximum security prison. And at Soledad, he experienced the reaction to earlier liberal policies. Over the years, he accumulated much wisdom concerning how to handle convicts—wisdom that still has importance for corrections workers.

**William Richard Wilkinson** is retired, and active in civic affairs, in Vacaville, California. **John C. Burnham** is research professor of history at The Ohio State University. **Joseph F. Spillane** is associate professor of criminology and history at the University of Florida.

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## Cops and Kids

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David B. Wolcott



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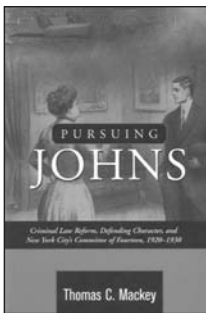
“*Cops and Kids* complements other scholarship in the field, pushing the boundaries of the history of crime and criminal justice. It would be a great addition in a class on legal history.”—Anne Meis Knupfer, Purdue University

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Juvenile courts were established in the early twentieth century with the ideal of saving young offenders from “delinquency.” Many kids, however, never made it to juvenile court. Their cases were decided by a different agency—the police.

*Cops and Kids* analyzes how police regulated juvenile behavior in turn-of-the-century America. Focusing on Los Angeles, Chicago, and Detroit, it examines how police saw their mission, how they dealt with public demands, and how they coped daily with kids. Whereas most scholarship in the field of delinquency has focused on progressive-era reformers who created a separate juvenile justice system, David B. Wolcott’s study looks instead at the complicated, sometimes coercive, relationship between police officers and young offenders. Indeed, Wolcott argues, police officers used their authority in a variety of ways to influence boys’ and girls’ behavior. Prior to the creation of juvenile courts, police officers often disciplined kids by warning and releasing them, keeping them out of courts. Establishing separate juvenile courts, however, encouraged the police to cast a wider net, pulling more young offenders into the new system. While some departments embraced “child-friendly” approaches to policing, others clung to rough-and-tumble methods. By the 1920s and 1930s, many police departments developed new strategies that combined progressive initiatives with tougher law enforcement targeted specifically at growing minority populations.

*Cops and Kids* illuminates conflicts between reformers and police over the practice of juvenile justice and sheds new light on the origins of lasting tensions between America’s police and urban communities.

**David B. Wolcott** is visiting assistant professor in the department of history at Miami University, Oxford, Ohio.

# Parties, Rules, and the Evolution of Congressional Budgeting

Lance T. LeLoup

**“The topic of LeLoup’s book is important, the study is well designed, the interpretations of events are smart, and the writing is crisp.”**—C. Lawrence Evans, College of William and Mary

**“Lance LeLoup’s study will appeal to scholars in budget policy, political parties, and executive-congressional relations.”**—Dennis Ippolito, Southern Methodist University

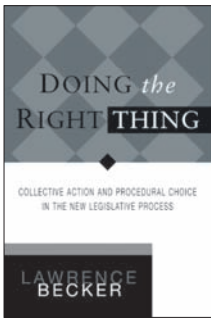
*Parties, Rules, and the Evolution of Congressional Budgeting* traces how Congressional macro-budgeting has fundamentally changed the way in which Congress frames and enacts budget choices. Included in the analysis are the 1974 Budget Act, the Reagan tax cuts in 1981, Gramm-Rudman-Hollings mandatory deficit reduction plan of 1985, the Bush and Clinton deficit reduction packages in 1990 and 1993, the balanced budget agreement in 1997, and the Bush tax cuts in 2001 and 2003.

Analyzing the transition from a fragmented to a more centralized process reveals that macrobudgeting has restructured congressional rules and institutions, changed the way congress legislates, enhanced congressional capacity, and altered how Congress negotiates with the president. Lance T. LeLoup finds that rule changes and new institutions have contributed to growing partisanship in Congress by empowering party leaders and emphasizing the importance of budget votes for party reputation. With steadily increasing partisanship, this study presents evidence that divided government has significant consequences for both the budget process and budget outcomes.

Combining qualitative and quantitative approaches, this book provides a historical institutional perspective on the evolution of congressional budgeting over three decades. It addresses important questions about national politics and developments in Congress, particularly concerning rules, the role of parties, and the consequences of divided government. The book concludes by considering what the findings might imply for national budgeting and deficits in the coming decade.

**Lance T. LeLoup** is Edward R. Meyer Distinguished Professor of Political Science at Washington State University in Pullman, Washington.

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## The Indirect Effect of Direct Legislation

How Institutions Shape Interest Group Systems

*Frederick J. Boehmke*



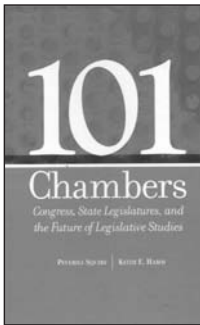
**“Boehmke’s findings are important enough that the book will be a must-read for those interested in state politics, direct democracy, and interest-group politics. The cumulative effect of all these findings is very impressive.”** —Frank Baumgartner, Pennsylvania State University

Frederick J. Boehmke’s book makes explicit the many consequences—intended and unintended—of having direct legislation possible in a state. Many studies of the initiative process argue that it is a flawed process that rewards wealthy interests. While evidence to support this conclusion is often drawn from a number of high-profile, high-expenditure initiative campaigns, ballot campaigns are merely one consequence of the initiative process. The ability to propose legislation directly to the people fundamentally changes the process through which citizens are represented by organized interest groups, benefiting typically underrepresented interests.

To demonstrate this, the author models the incentives that the initiative process creates for interests to organize and for how they communicate their preferences to policy makers. Interests that represent a broader range of the public are found to gain the most from the option to propose initiatives, implying that the set of organized interests in initiative states should reflect this advantage. Ironically, an effect of direct legislation is to potentially increase the effectiveness of special interest lobbying in state legislatures—in a sense, the opposite of the direct control that gives direct legislation its theoretical appeal. Yet, the clear effect is one of empowering voices that traditionally had very little effect in the legislative process. If greater representation is the goal of direct legislation, it is a clear success, even though that success does not really come in the act of ballot initiatives itself.

**Frederick J. Boehmke** is assistant professor of political science at the University of Iowa, Iowa City. In August 2005 he will be Robert Wood Johnson Scholar in the School of Public Health at the University of Michigan, Ann Arbor.

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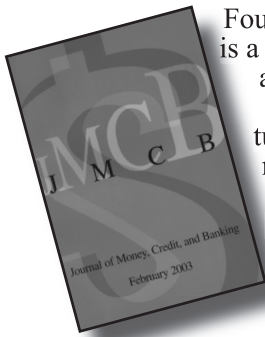
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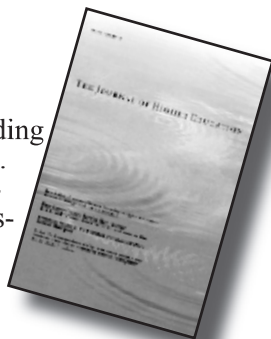
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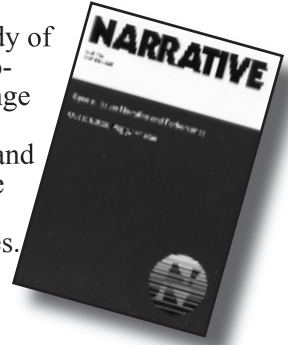
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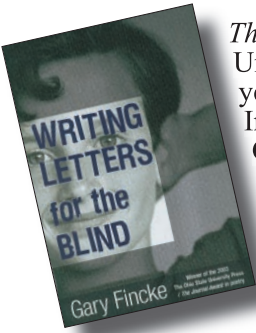


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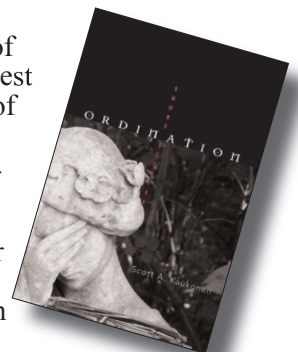


*The Journal*, the literary magazine of The Ohio State University, selects one full-length manuscript of poetry each year for publication by The Ohio State University Press. In addition to publication, the winning author receives the Charles B. Wheeler prize of \$3,000. Entries must be post-marked during the month of September. The winner will be announced in January.

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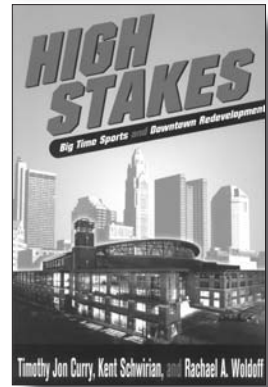
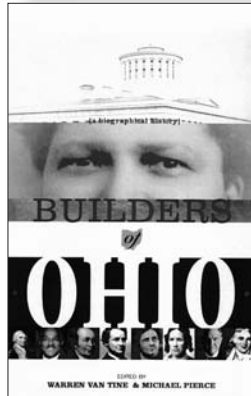
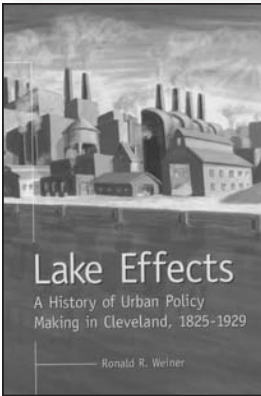
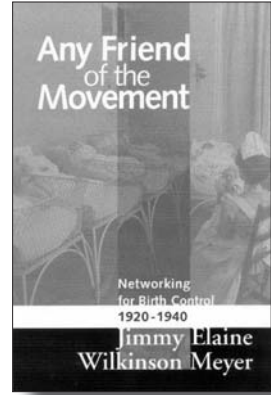
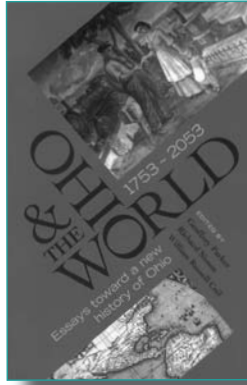
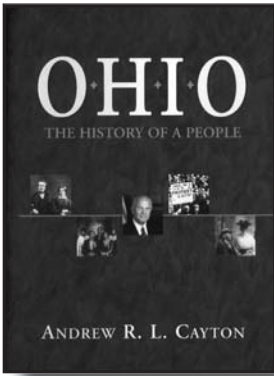
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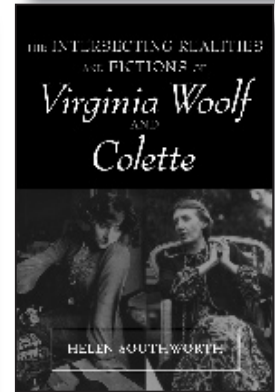
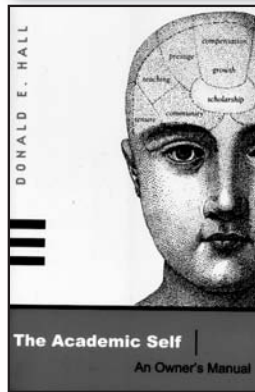
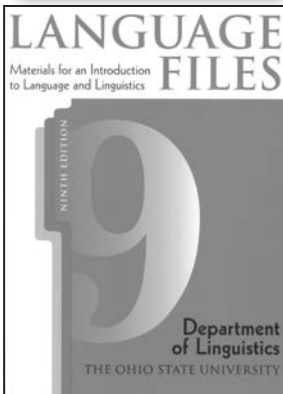
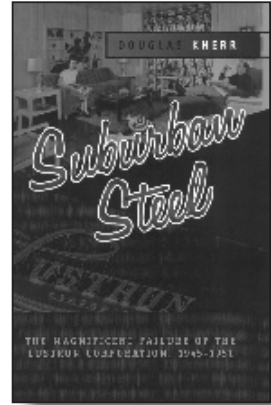
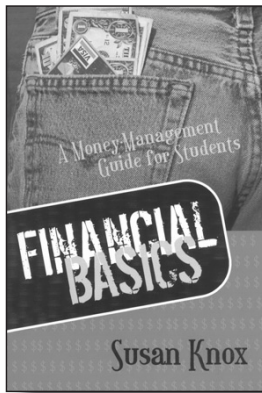
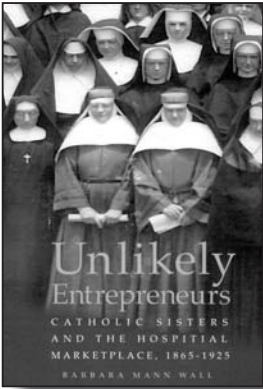
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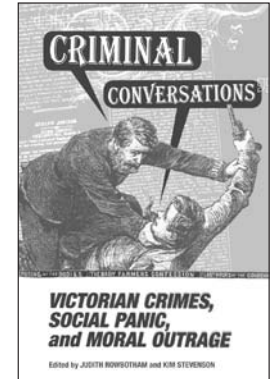
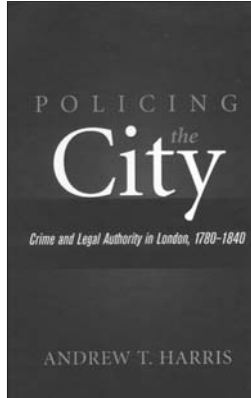
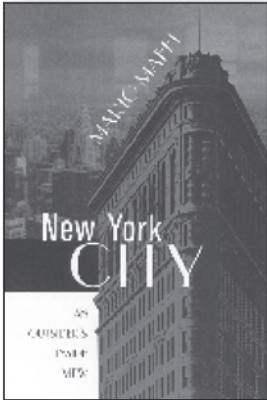
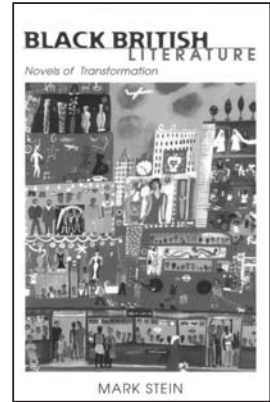
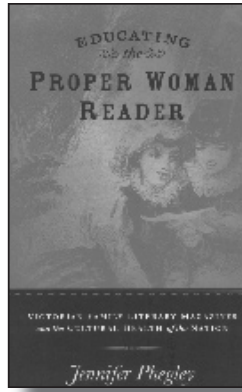
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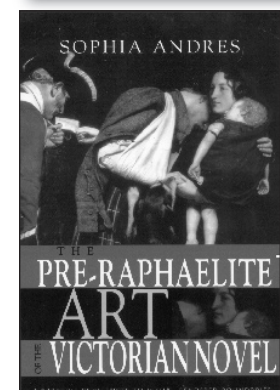
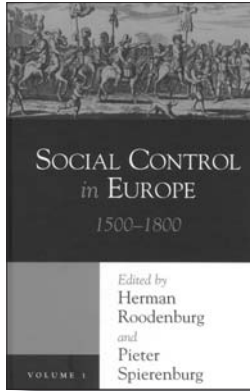
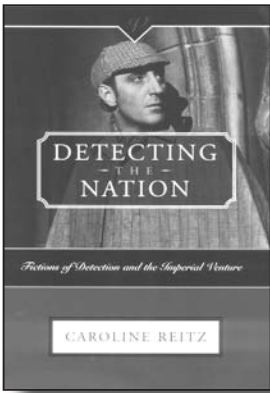
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## Index

- 101 Chambers 17  
*Academic Self, The* 21  
Adler, Jeffrey S. 15, 23  
*African Americans and the Color Line in Ohio 1915–1930* 11  
*Allegories of One's Mind* 4  
American Periodicals 18  
Andres, Sophia 23  
*Any Friend of the Movement* 20  
*Authorizing Policy* 23  
*Autumn Road* 1  
Baird, Leonard L. 18  
*Banksters, Bosses, and Smart Money* 13  
Barrish, Phillip 7  
*Bastards and Foundlings* 10  
Batchelor, Bob 22  
Becker, Lawrence 16  
Bell, Millicent 4  
*Black British Literature* 22  
Blackford, Mansel G. 22  
Boatright, Robert G. 23  
Boemke, Frederick J. 17  
Box-Steffensmeier, Janet M. 16, 23  
*Builders of Ohio* 20  
Burnam, John C. 14  
Callanan, Laura 8  
Canon, David T. 16, 23  
*Catullus in Verona* 2  
Cayton, Andrew R. L. 20  
Coil, William Russell 20  
Conroy, Mark 6  
*Cops and Kids* 15  
*Criminal Conversations* 22  
*Cultural Secrets as Narrative Form* 23  
Curry, Timothy Jon 20  
*Death of Contract, The* 23  
*Deciphering Race* 8  
Department of Linguistics, The Ohio State University 21  
*Detecting the Nation* 23  
*Doing the Right Thing* 16  
Drowne, Kathleen 6  
*Dying to Be Beautiful* 9  
*Educating the Proper Woman Reader* 22  
*Elegiac Cityscape, The* 3  
Emlsey, Clive 23  
*Elusive Childhood* 5  
*Executing Race* 8  
*Expression vs. Equality* 17  
*Expressive Politics* 17  
*Financial Basics* 21  
Fink, Steven 18  
Finke, Gary 19  
Flannery, Mark 18  
Fortin, Roger 19  
Gardner, Jared 18  
*Gender and Petty Violence in London, 1680–1720* 14  
Giffin, William 11  
Gilmore, Grant 23  
Grandt, Jürgen E. 6  
Grant, J. Tobin 17  
*Great Debate on Banking Reform, The* 13  
Gyls, Beth 1  
Hall, Donald E. 21, 23  
Hall, Thad 23  
Hamm, Keith E. 17  
Harris, Andrew T. 22  
Harris, Sharon M. 8  
*Hawthorne and the Real* 4  
Heinrich, Thomas 22  
*High Stakes* 20  
Honeyman, Susan 5  
Hurl-Eamon, Jennine 14  
*Indirect Effects of Direct Legislation, The* 17  
“*In the Light of Likeness Transformed*” 11  
*Intersecting Realities and Fictions of Virginia Woolf and Colette, The* 21  
Johnson, David R. 15, 23  
Johnson, Eric 23  
Journal of Higher Education, The 18  
Journal of Money, Credit, and Banking 18  
Jusová, Iveta 9  
Kaukonen, Scott 19  
Kay, Gwen 9  
Kerr, K. Austin 22  
*Kinds of Blue* 6  
Knerr, Douglas 21  
Knox, Susan 21  
*Kotex, Kleenex, Huggies* 22  
*Lake Effects* 20  
*Language Files, 9th Edition* 21  
LeLoup, Lance T. 16  
Levine-Clark, Marjorie 23  
Mackey, Thomas C. 15  
Maffi, Mario 22  
*Making the “America of Art”* 7  
*Margaret Atwood's Textual Assassinations* 5  
Messer-Kruse, Timothy 13  
Meyer, Jimmy Elaine W. 20  
Meyerson, Joel 11  
Miller, Zane L. 9, 21, 22  
Narrative 19  
Newcomb, John Timberman 23  
*New Woman and the Empire, The* 9  
*New York City* 22  
Ogaki, Masao 18  
*Ohio* 20  
*Ohio and the World, 1783–2053* 20  
Olson, Tom 5  
*Ordination* 19  
Parker, Geoffrey 20  
*Parties, Rules, and the Evolution of Congressional Budgeting* 16  
Phegley, Jennifer 2  
Phelan, James 18  
Pierce, Michael 20  
*Policing the City* 22  
*Power of the People, The* 12  
*Pre-Raphaelite Art of the Victorian Novel, The* 23  
*Prison Work* 14  
*Pursuing Johns* 15  
*Reforming the Past* 10  
Reid, Margaret 23  
Reitz, Caroline 23  
Riede, David G. 4  
Roodenburg, Herman 23  
Rowbotham, Judith 22  
Rudolph, Thomas J. 17  
Salzman-Mitchell, Patricia B. 2  
Schwirian, Kent 20  
Shapiro, Gerald 1  
Sisson, Richard 20  
Skinner, Marilyn B. 2  
Smith, Susan L. 21  
*Social Control in Europe, Vols. 1, 2 and set* 13  
Sofer, Naomi Z. 7  
Spaulding, Timothy A. 10  
Spierenburg, Pieter 23  
Spillane, Joseph F. 14  
*Spirits of Defiance* 6  
*Spot in the Dark* 1  
Southworth, Helen 21  
Squire, Peverill 17  
Stein, Mark 22  
Stevenson, Kim 22  
*Suburban Steel* 21  
Swann, Brian 1  
Theriault, Sean M. 12  
Tomes, Nancy 21  
*United States and the European Right, 1945–1955, The* 12  
*Unlikely Entrepreneurs* 21  
Van Tine, Warren 20  
Wall, Barbra Mann 21  
*Web of Fantasies, A* 2  
Weiner, Ronald R. 20  
Welch, Tara, S. 3  
West, Ken 18  
Wicker, Elmus 13  
Wilkinson, William Richard 14  
Williams, Dana A. 11  
Williams, Susan 18  
Wilson, Sharon Rose 5  
*White Liberal Identity, Liberal Pedagogy, and Classic American Realism* 7  
Wolcott, David B. 15  
Woldoff, Rachael A. 20  
Zunshine, Lisa 10