

THE OHIO STATE university press

fall 2011 titles announcement



visit www.ohiostatepress.org

about the cover

Helma Groot is a Dutch artist living in Columbus, Ohio, where she is represented by Art Access Gallery. Her work is also represented in other galleries in Ohio, Michigan, and West Virginia. Recent solo show venues include Port Columbus Airport, West Liberty State College in West Virginia, Ohio Dominican University in Columbus, and the Argyle Gallery in Newark, Ohio. She has created public art pieces for the American Cancer Society, the Dublin (Ohio) Arts Council, American Art Resources, Toledo Children's Hospital, Bexley High School, and SKOR (The Netherlands). She was featured on HGTV's *That's Clever* in 2007.



self portrait, detail

After attending high school in Jakarta, Stuttgart, and Holland (Michigan), Groot studied at and graduated from the Columbus College of Art and Design in 1989 and went on to study furniture making in Amsterdam (The Netherlands).

Much of her work deals with the impact of humans on the world around them. The featured *self portrait* is part of a series titled "Not My Baggage," inspired by a book called *Material World: A Global Family Portrait*, in which average families in different countries take their possessions and display them outside to be photographed. Groot says that the thought of taking all belongings out of the house and depositing them in the front yard seems "an overwhelming and embarrassing project. The number of things people own is often so much more than what is necessary. The paintings in this series deal loosely with the idea of what we own, what we take with us, and what is most important to us."

order form

Name _____

Address _____

City _____ State _____ Zip _____

Check/money order enclosed _____

Card # _____ MasterCard Visa

Expiration date _____ American Express Discover

Daytime phone (in case of questions) _____

Qty	Author/Title	ISBN	Price
-----	--------------	------	-------

The Ohio State University Press
c/o Chicago Distribution Center
11030 S. Langley Avenue
Chicago, IL 60628

Toll Free order lines
(U.S. and Canada only)
Phone: (800) 621-2736
Fax: (800) 621-8476

Outside U.S. and Canada
Phone: (773) 702-7000
Fax: (773) 702-7212

Email: info@ohiostatepress.org
<http://www.ohiostatepress.org>

Subtotal _____

Shipping & Handling _____

*Illinois and Canadian sales tax _____

Total _____

For shipping and handling in the U.S., add \$5.00 for the first book and \$1.00 for each additional book. Canada, Mexico and all other areas add \$8.50 per book, as they will be shipped via air mail.

*Sales Tax: IL, add 9%
Canada, add 5% GST

Prices are subject to change without notice.

Victorian Poetry, Europe, and the Challenge of Cosmopolitanism

Christopher M. Keirstead

The scope and complexity of the encounter with Europe in Victorian poetry remains largely underappreciated despite recent critical attention to the genre's global and transnational contexts. Providing much more than colorful settings or a convenient place of self-exile from England, Europe—as destination and idea—formed the basis of a dynamic, evolving form of critical cosmopolitanism much in tune with attempts to theorize the concept today. Christopher M. Keirstead's *Victorian Poetry, Europe, and the Challenge of Cosmopolitanism* synthesizes the complex relationship between several notable Victorian poets, including Elizabeth Barrett Browning, Robert Browning, Matthew Arnold, and A. C. Swinburne, and their respective attitudes toward Europe as a cosmopolitan whole. Examining their international relationships and experiences, the monograph explores the ways in which these poets worked to reconcile their emotional and intellectual affinity for world citizenship with their British identity.

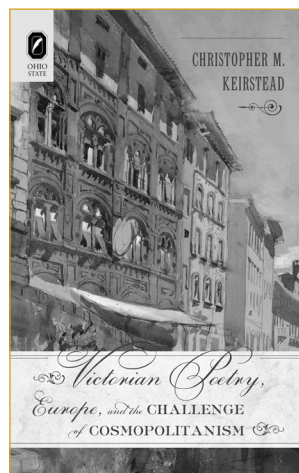
This book reveals how a diverse range of poets sought to resituate the form within a broad European political and cultural frame of reference. At the same time, a strong awareness of the difficulties of sustaining genuine, transformative contact between cultures permeates the work of these poets. The challenge of cosmopolitanism thus consisted not only in the threat it posed to entrenched assumptions about what was normative, natural, or universal but also in the challenge cosmopolitanism posed to itself.

Christopher M. Keirstead is associate professor of English at Auburn University.

July 2011 296 pp.
\$52.95 cloth 978-0-8142-1160-1
\$9.95 CD 978-0-8142-9259-4

“Here is an example of first-rate scholarship and criticism that makes important contributions to academic discussions of cosmopolitanism, a topic in the forefront of literary and cultural studies today. Christopher M. Keirstead’s analyses of the writers and their works under study are discerning, cogent, and imaginative. Together they mount a perceptive, highly persuasive argument on several important topics related to cosmopolitanism and the role of literature in a global world.” —Beverly Taylor, professor of English and department chair at the University of North Carolina at Chapel Hill

“Christopher M. Keirstead’s new account of Anglo-European poetics adds to our understanding of Victorian literature and culture, specifically in terms of a significant cosmopolitan idea of Europe that points to the future of Britain, and it helps us to better understand the importance of the genre of the long poem in the Victorian era.” —Clinton Machann, professor of English at Texas A&M University



How to Make a Human

Animals and Violence in the Middle Ages

Karl Steel

How to Make a Human: Animals and Violence in the Middle Ages tracks human attempts to cordon humans off from other life through a wide range of medieval texts and practices, including encyclopedias, dietary guides, resurrection doctrine, cannibal narrative, butchery law, boar-hunting, and teratology. Karl Steel argues that the human subjugation of animals played an essential role in the medieval concept of the human. In their works and habits, humans tried to distinguish themselves from other animals by claiming that humans alone among worldly creatures possess language, reason, culture, and, above all, an immortal soul and resurrectable body. Humans convinced themselves of this difference by observing that animals routinely suffer degradation at the hands of humans. Since the categories of human and animal were both a retroactive and relative effect of domination, no human could forgo his human privileges without abandoning himself.

Medieval arguments for both human particularity and the unique sanctity of human life have persisted into the modern age despite the insights of Darwin. *How to Make a Human* joins with other works in critical animal theory to unsettle human pretensions in the hopes of training humans to cease to project, and to defend, their human selves against other animals.

Karl Steel is assistant professor at Brooklyn College, City University of New York.

July 2011 328 pp.
\$49.95 cloth 978-0-8142-1157-1
\$9.95 CD 978-0-8142-9256-3
Interventions: New Studies in Medieval Culture
Ethan Knapp, Series Editor

"In *How to Make a Human*, Karl Steel uses a series of beautifully articulated readings to argue that a foundational violence against animals that defines the human is pervasively at play in medieval texts. The research is inventive and extensive, the examples are varied and rich and often surprising, and the analysis is based on often brilliantly insightful close readings. This book is a pleasure to read."—Peggy McCracken, University of Michigan

"Compared to work that has already appeared on animals, *How to Make a Human* is more astute when it comes to theory, more careful when it comes to close reading of evidence, more eloquent in its argument, more forceful, more audacious, and more beautiful. Karl Steel is a creative thinker whose approach is fresh, unorthodox, and groundbreaking. This is an astonishing work of scholarship."
—Jeffrey J. Cohen, George Washington University



Mandelstam, Blok, and the Boundaries of Mythopoetic Symbolism

Stuart Goldberg

“Mandelstam had no teacher,” marveled Anna Akhmatova, reflecting on his early maturity and singularity. But Mandelstam himself spoke of the need and even duty to study a poet’s literary roots. So how did this consummately complex, compelling, multi-resonant poet navigate and exploit the burden of the Russian Symbolist movement from which he emerged? How did this process change and augment his poetry?

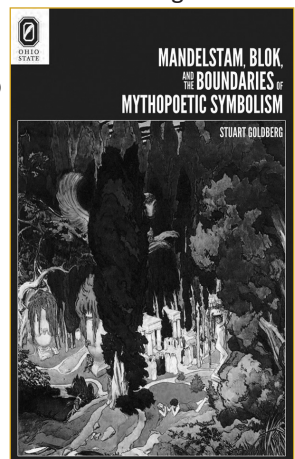
Through a series of illuminating readings, Stuart Goldberg explores the ongoing role that the poetry of Russian Symbolism played in Osip Mandelstam’s creative life, laying bare the poet’s productive play with distance and immediacy in his assimilation of the Symbolist heritage. At the same time, *Mandelstam, Blok, and the Boundaries of Mythopoetic Symbolism* presents the first coherent narrative of the poet’s fraught relationship with Alexander Blok, the most powerful poetic voice among the Symbolists. This dialogue, which was largely one-sided, extended beyond poetic intertext into the realms of poetics, charisma, and personality.

Goldberg’s study pushes theoretical boundaries, exploring the juncture between pragmatics and intertext, adapting and challenging Bloom’s anxiety of influence theory, and, ultimately, tracing a shift in the nature of sincerity and authenticity that divided poetic generations.

Stuart Goldberg is associate professor of Russian at the Georgia Institute of Technology.

August 2011 336 pp.
\$51.95 cloth 978-0-8142-1159-5
\$9.95 CD 978-0-8142-9260-0

“Throughout his book, Stuart Goldberg presents thoughtful and convincing interpretations, engaging the complex dynamics of Mandelstam’s verse. His readings include new findings and explore issues that heretofore have not been explicated in such detail. Mandelstam, Blok, and the Boundaries of Mythopoetic Symbolism will be invaluable to Slavists and to readers concerned with psychoanalytic and literary theory, and with modernism in general.” —Irene Masing-Delic, professor of Slavic and East European Languages and Literatures, The Ohio State University



NEW !! Transoceanic Studies, Ileana Rodriguez, Series Editor

Oriental Shadows

The Presence of the East in Early American Literature

Jim Egan

Through the use of several iconic early American authors (Anne Bradstreet, James Kirkpatrick, Benjamin Franklin, and Edgar Allan Poe), Jim Egan's *Oriental Shadows: The Presence of the East in Early American Literature* explores the presence of "the East" in American writing.

The specter of the East haunted the literature of colonial British America and the new United States, from the earliest promotional pamphlets to the most aesthetically sophisticated works of art of the American Renaissance. Figures of Persia, China, Arabia, and other Oriental people, places, and things played crucial roles in many British American literary works, serving as key images in early American writers' efforts to demonstrate that early American culture could match—and perhaps even surpass—European standards of refinement. These writers offered the East as a solution to America's perceived inferior civilized status by suggesting that America become more civilized not by becoming more European but instead by adopting aesthetic styles and standards long associated with an East cast as superior aesthetically to both America and Europe.

In bringing to light this largely overlooked archive of images within the American literary canon, *Oriental Shadows* suggests that the East played a key role in the emergence of a distinctively American literary tradition and, further, that early American identity was born as much from figures of the East as it was from the colonists' encounters with the frontier.

Jim Egan is professor of English at Brown University.

August 2011 192 pp.
\$44.95 cloth 978-0-8142-1161-8
\$9.95 CD 978-0-8142-9262-4
Transoceanic Studies
Ileana Rodriguez, Series Editor

"The documents scrutinized in Jim Egan's study belong to the long history of English fascination with the Orient investigated by previous scholars. But *Oriental Shadows* does more than associate his colonial finds to this heritage. More importantly—and this is his transoceanic contribution—Egan considers how the colonial fascination with 'the East' provided a means for various negotiations of a colonial cultural identity and reveals new elements in the evolution of British-American literature." —William Scheick, J. R. Millikan Centennial Professor of English Literature, The University of Texas at Austin

"In a thoroughly readable, adroitly argued manner, combining the density of archival research with the rigors of close textual analysis, Jim Egan brilliantly demonstrates continuity from colonial British America to the early nineteenth century as major literary figures contend that American culture can rival or outstrip that of Europe by becoming more Oriental. His is an original and compelling analysis."

—Malini Schueller, professor of English, University of Florida



Oriental Shadows

The Presence of the East in Early American Literature



Cato the Censor and the Beginnings of Latin Prose

From Poetic Translation to Elite Transcription

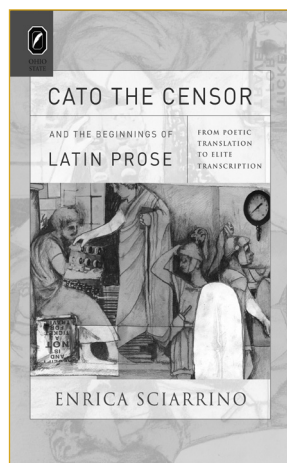
Enrica Sciarrino

In the past decade, classical scholarship has been polarized by questions concerning the establishment of a literary tradition in Latin in the late third century BCE. On one side of the divide, there are those scholars who insist on the primacy of literature as a hermeneutical category and who, consequently, maintain a focus on poetic texts and their relationship with Hellenistic precedents. On the other side are those who prefer to rely on a pool of Latin terms as pointers to larger sociohistorical dynamics, and who see the emergence of Latin literature as one expression of these dynamics. Through a methodologically innovative exploration of the interlacing of genre and form with practice, Enrica Sciarrino bridges the gap between these two scholarly camps and develops new areas of inquiry by rescuing from the margins of scholarship the earliest remnants of Latin prose associated with Cato the Censor—a “new man” and one of the most influential politicians of his day. By systematically analyzing poetic and prose texts in relation to one another and to diverse authorial subjectivities, *Cato the Censor and the Beginnings of Latin Prose: From Poetic Translation to Elite Transcription* offers an entirely new perspective on the formation of Latin literature, challenges current assumptions about Roman cultural hierarchies, and sheds light on the social value attributed to different types of writing practices in mid-Republican Rome.

Enrica Sciarrino is senior lecturer in Classics at the University of Canterbury, Christchurch, New Zealand.

August 2011 248 pp.
\$44.95 cloth 978-0-8142-1165-6
\$9.95 CD 978-0-8142-9266-2

“This book has a broader vision than most studies of early Roman literature. The very fact of combining prose and poetry in the same book—and that means not only between two covers, but in the frame of a coherent methodology and critical argument—is a breakthrough.” —Alessandro Barchiesi, professor of Latin, University of Siena at Arezzo, and Gesue and Helen Spogli Professor of Italian Studies, Stanford University



Form and Reform

Reading across the Fifteenth Century

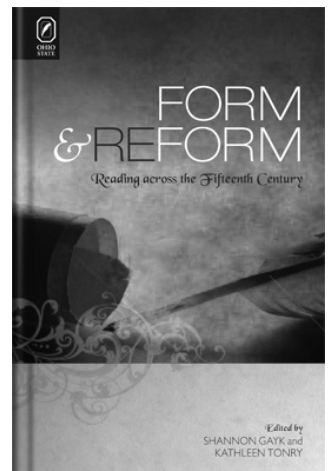
Edited by Shannon Gayk and Kathleen Tonry

Form and Reform: Reading across the Fifteenth Century challenges the idea of any definitive late medieval moment and explores instead the provocatively diverse, notably untidy, and very rich literary culture of the age. These essays from leading medievalists, edited by Shannon Gayk and Kathleen Tonry, both celebrate and complicate the reemergence of the fifteenth century in literary studies. Moreover, this is the first collection to concentrate on the period between 1450 and 1500—the crucial five decades, this volume argues, that must be understood to comprehend the entire century's engagement with literary form in shifting historical contexts.

The three parts of the collection read the categories of form and reform in light of both aesthetic and historical contexts, taking up themes of prose and prosody, generic experimentation, and shifts in literary production. The first section considers how attention to material texts might revise our understanding of form; the second revisits devotional writing within and beyond the context of reform; and the final section plays out different perspectives on the work of John Skelton that each challenge and test notions of the fifteenth century in literary history.

Shannon Gayk is associate professor of English at Indiana University. **Kathleen Tonry** is assistant professor of English at the University of Connecticut.

August 2011 | 280 pp.
\$54.95 cloth 978-0-8142-1163-2
\$9.95 CD 978-0-8142-9264-8
Interventions: New Studies in Medieval Culture
Ethan Knapp, Series Editor



Understanding Tolstoy

Andrew D. Kaufman

Understanding Tolstoy recreates Tolstoy's lifelong artistic and spiritual journey, taking readers to the core of the writer's world through nuanced close readings of his major novels and novellas. Andrew D. Kaufman's broad and accessible analysis of Tolstoy's work speaks to the ways in which Tolstoy, despite living in a manner far removed from the experiences of most modern-day Americans, is still applicable and contemporary.

From a reconstruction of Olenin's search for truth in *The Cossacks* to an illuminating analysis of Hadji-Murat's tragic last stand, *Understanding Tolstoy* brings to life the fascinating parallels between Tolstoy's personal quest and his characters' journeys. Whether writing about the ballrooms and battlefields of *War and Peace* or the spectrum of sexual and spiritual attachments in *Anna Karenina*, Tolstoy emerges as a vital, searching artist who continually grows and surprises us, yet is driven by a single, unchanging belief in universal human truths.

Understanding Tolstoy is a treasure trove of critical and philosophical insights that will appeal to Tolstoy aficionados of all kinds, from advanced scholars to undergraduate students. The book offers an eminently readable guide to those entering Tolstoy's world for the first time or the tenth, and it invites them to grapple alongside the writer and his characters with the most urgent existential questions of our time, and all times.

Andrew D. Kaufman is lecturer and Academic Community Engagement Faculty Fellow in the Department of Slavic Languages and Literatures, and Research Affiliate, Youth-NEX, the UVa Center to Promote Effective Youth Development, Curry School of Education, University of Virginia.

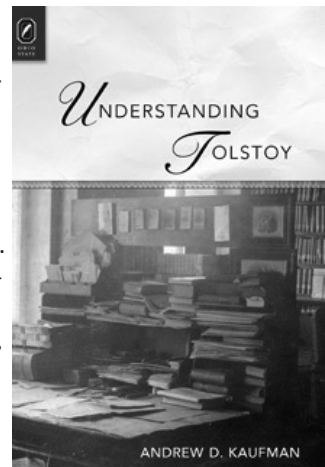
September 2011 352 pp.
\$44.95 cloth 978-0-8142-1164-9
9.95 CD 978-0-8142-9263-1

"What pulled me to *Understanding Tolstoy* with enormous force were two things. First, Andrew D. Kaufman's mastery of the whole Tolstoyan world, in both its artistic and critical texts, is quite impressive. I was particularly moved by the description of his experience at Tolstoy's estate. Second, Kaufman is very personable as a writer, the kind you would like to get to know and talk Tolstoy with." —Irwin Weil, professor emeritus, Slavic languages and literatures, Northwestern University

"Is there room for yet another book on Tolstoy? The answer is a resounding yes! Andrew D. Kaufman has something of his own to say about Tolstoy, and it's worth listening to. The key word for describing Kaufman's approach is *relevance*. He believes that reading Tolstoy can help us now, in the twenty-first century, to understand ourselves and the world.



Kaufman's conviction and convincing argument are admirable." — Hugh McLean, professor emeritus, Russian literature, University of California, Berkeley



Dislocalism

The Crisis of Globalization and the Remobilizing of Americanism

Sarika Chandra

Notwithstanding its now extensive, trans-disciplinary bibliography, the full reality of globalization remains less well understood than commonly thought. As an objective, secular phenomenon, globalization has continued to be obscured by ideological and rhetorical strategies that travel under the same name but posit it as simply the abstract-universal other of the local. *Dislocalism: The Crisis of Globalization and the Remobilizing of Americanism* makes such strategies and the global/local binary they reinforce into objects of critical analysis.

Taking her title from a new theoretical concept at the heart of this critique, Sarika Chandra argues that the historically dominant position of the United States in the global order takes on a uniquely urgent and problematic form: globalization is experienced not only as external to the American “nation of nations” but also as something internal to it. Through close study of four discrete intellectual/cultural arenas from the 1980s to the present—management theory, the literature of immigration, travel writing, and narratives of the culinary exotic—Chandra further argues that an Americanized imperative to globalize results in a repositioning of the local to maintain national and institutional boundaries. To “dislocalize” becomes, simultaneously, to “dislocalize.”

By mapping out the deeper, often hidden discursive ambiguities and historical specificities of an Americanized globalization, *Dislocalism* effectively redefines and re-orientates the fields of American literary and cultural studies.

Sarika Chandra is associate professor and director of American studies at Wayne State University.

September 2011 312 pp.
\$44.95 cloth 978-0-8142-1166-3
\$9.95 CD 978-0-8142-9269-3

“Sarika Chandra’s keystone concept of ‘dislocalism’ is a breathtakingly bold encapsulation of an extraordinarily complex process. *Dislocalism* will be a topic of great conversation and debate, and it will establish Chandra’s reputation as an imaginative, ambitious thinker.” —Matthew Pratt Guterl, Rudy Professor of American Studies, Indiana University

“*Dislocalism* is an essential addition to scholarship on the current state of multi-cultural education, the university–private sector nexus, and the resurgence of U.S. economic and cultural nationalism in the age of neoliberalism. This broad-thinking and highly original book will be of great value to scholars in globalization studies, American studies, and cultural studies.” —Bill V. Mullen, professor of English and American Studies, Purdue University

Fact, Fiction, and Form

Selected Essays

Ralph W. Rader. Edited by James Phelan and David H. Richter

Ralph W. Rader, along with Sheldon Sacks and Wayne Booth, was one of the three leading figures of the second generation of neo-Aristotelian critics. During his long career in the English Department at the University of California, Berkeley, Rader published scores of essays.

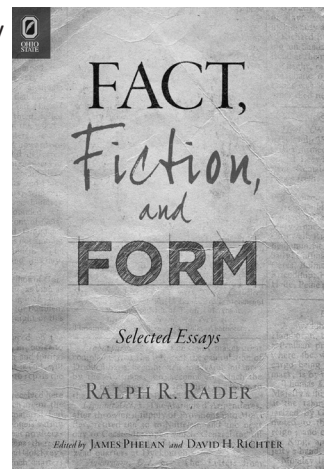
Fact, Fiction, and Form: Selected Essays, edited by James Phelan and David H. Richter, collects the most important of these essays, all of them written between the early 1970s and the late 1990s. These critical inquiries, which engage with a remarkable range of literary texts—*Moll Flanders*, *Pamela*, *Tristram Shandy*, “Tintern Abbey,” “My Last Duchess,” *Barchester Towers*, *Lord Jim*, *Ulysses*, and more—are a rich resource for anyone interested in criticism’s ongoing conversations about the following major issues: the concept of form, the genres of the lyric and the novel, the literary dimensions of literary history, the distinction between fiction and nonfiction, the evaluation of literary quality, and the testing of theories and of interpretations. Moreover, the essays collectively develop a distinctive, coherent, and compelling vision of literary form, purpose, and value. Rader’s vision is distinctive and coherent because it is based not on an underlying theory of language, power, history, or culture but rather on the idea that form is the means by which humans respond to fundamental aspects and conditions of their existence in the world. His vision is compelling because it includes a rigorous set of standards for adequate interpretation against which he invites his audience to measure his own readings.

James Phelan is Distinguished University Professor of English at The Ohio State University and **David H. Richter** is professor of English at Queens College and the Graduate Center of the City University of New York.

October 2011 | 432 pp.
\$39.95 paper 978-0-8142-5180-5
\$84.95 cloth 978-0-8142-1168-7
\$9.95 CD 978-0-8142-9267-9

Theory and Interpretation of Narrative
James Phelan, Peter J. Rabinowitz, and Robyn Warhol, Series Editors

“Ralph W. Rader’s essays are a powerful and coherent expression of an important theory of literature, one still widely accepted. Gathering his work within the covers of a single book, with an authoritative and explanatory introduction by Phelan and Richter, will be of great value in calling renewed attention to Rader’s work. The essays chosen by the editors bring to the fore first-rate and original commentary on many well-known works in British and Irish literature. I recommend this book enthusiastically to students as a powerfully argued presentation of a major theory of literature. It is important for serious students and teachers of literature to know how plausible and persuasive this theory is when it is presented in Rader’s brilliant and extended expression of it.” —J. Hillis Miller, UCI Distinguished Research Professor, University of California, Irvine



Yerusholayim d'lite
di yidishe kultur in der lite
Jerold C. Frakes

Yerusholayim d'lite: di yidishe kultur in der lite (Jerusalem in Lithuania: A Reader in Yiddish Cultural History) by Jerold C. Frakes contains cultural, literary, and historical readings in Yiddish that vividly chronicle the central role Vilnius (Lithuania) played in Jewish culture throughout the past five centuries. It includes many examples of Yiddish literature, historiography, sociology, and linguistics written by and about Litvaks and includes work by prominent Yiddish poets, novelists, raconteurs, journalists, and scholars. In addition, Frakes has supplemented the primary texts with many short essays that contextualize Yiddish cultural figures, movements, and historical events.

Designed especially for intermediate and advanced readers of Yiddish (from the second-year of instruction), each text is individually glossed, including not only English definitions, but also basic grammatical information that will enable intermediate readers to progress to to an advanced reading ability.

Because of its unique content, *Yerusholayim d'lite* will be of interest not only to university students of Yiddish language, literature, and culture, but it will be an invaluable resource for scholars and Yiddish reading groups and clubs worldwide, as well as for all general readers interested in Yiddish-language culture.

Jerold C. Frakes is professor of English at the University at Buffalo, SUNY.

October 2011 360 pp.
\$59.95 cloth 978-0-8142-1167-0



For Love or for Money

Balzac's Rhetorical Realism

Armine Kotin Mortimer

Everyone agrees that Balzac is a realistic writer, but what do we actually mean when we say that? This book examines the richness and variety of Balzac's approaches to realism, employing several different interpretive methods. Taking love and money as the "Prime Movers" of the world of *La Comédie humaine*, twenty-one chapters provide detailed analyses of the many strategies by which the writing forges the powerful impression of reality, the construction we famously think of as Balzacian realism. Each chapter sets the methods and aims of its analysis, with particular attention to the language that conveys the sense of reality. Plots, devices, or interpretive systems (including genealogies) function as images or reflections of how the novels make their meanings. The analyses converge on the central point: how did Balzac invent realism? No less than this fundamental question lies behind the interpretations this book provides, a question to which the conclusion provides a full answer.

A major book in English devoted entirely to Balzac was overdue. Here is the American voice of Balzac studies, an engaging, insightful, and revealing excursion among the masterworks of one of the most important authors of all time.

Armine Kotin Mortimer is professor emeritus in the Department of French at the University of Illinois at Urbana-Champaign.

October 2011 368 pp.
\$52.95 cloth 978-0-8142-1169-4
\$9.95 CD 978-0-8142-9268-6

"Armine Kotin Mortimer is widely regarded as an expert on Balzac. In her masterful book she presents interesting readings that were developed over her career as a well-known research scholar. *For Love or for Money* is a rich study, well-written, intelligent, and sophisticated, which may well serve as the reference text for a number of Balzac's lesser-known works." —Dorothy Kelly, professor of modern foreign languages and literatures, Boston University

"It is not an overstatement to say that Armine Kotin Mortimer is one of the truly outstanding Balzicians in the world. *For Love or for Money* is the best book on Balzac that has appeared in years." —Allan H. Pasco, Hall Professor of Nineteenth-Century Literature, University of Kansas



Victorian Lessons in Empathy and Difference

Rebecca N. Mitchell

Looking closely at the work of Charles Dickens, George Eliot, Thomas Hardy, and James McNeill Whistler, Rebecca N. Mitchell reframes conventional considerations of Victorian empathy and argues that the recognition of alterity, and not identification, is the basis of the intersubjectivity depicted in realist texts and paintings. In the nineteenth century, encounters with the other are represented through the disconnection between subjects within the novel or painting's space; representation of that intersubjective inscrutability is elemental to the realist project.

Victorian Lessons in Empathy and Difference amplifies the fundamental distinction between the characters within a text or image—who are intimately unknowable to each other—and the material texts and images—which are eminently knowable to the reader or viewer. To this end, Mitchell's exploration of alterity is grounded in the tradition of Emmanuel Levinas, whose work establishes a vocabulary for considering otherness outside of dialectical oppositions, binaries which so often define recent constructions of Victorian subjectivity.

The study turns explicitly from the usual paradigms for encountering Victorian otherness—race, gender, colonized status, or class—to focus instead on the representations of difference where proximity typically precludes the recognition of alterity.

Rebecca N. Mitchell is assistant professor of English at the University of Texas–Pan American.

November 2011 142 pp.
\$42.95 cloth 978-0-8142-1162-5
\$9.95 CD 978-0-8142-9261-7
Victorian Critical Interventions
Donald E. Hall, Series Editor

"In this ambitious, interdisciplinary monograph, Rebecca N. Mitchell draws on theories of alterity by Emmanuel Levinas to intervene in current discussions of realism and sympathy. Her argument, supported by close analysis of novels by Dickens, Eliot, and Hardy, and extended to paintings by Whistler, is clear, fresh, and provocative. *Victorian Lessons in Empathy and Difference* will be an essential book for Victorian scholars interested in visual and literary forms." —Linda M. Shires, professor of English, Yeshiva University

"Rebecca N. Mitchell's scrupulous analysis of sympathy and the Victorian novel will be influential in Victorian studies. I predict it will provoke many interesting discussions." —Stephen Arata, Mayo Distinguished Teaching Professor at the University of Virginia



The Ears of Hermes

Communication, Images, and Identity in the Classical World
Maurizio Bettini. Translated by William Michael Short.

Though in many respects similar to us moderns, the Greeks and Romans often conceived things differently than we do. The cultural inheritance we have received from them can therefore open our eyes to many “manners of life” we might otherwise overlook. The ancients told fascinating—but different—stories; they elaborated profound—but different—symbols. Above all, they confronted many of the problems we still face today—memory and forgetfulness; identity and its strategies; absolutist moralism and behavioral relativity—only in profoundly different ways, since their own cultural forms and resources were different. In *The Ears of Hermes: Communication, Images, and Identity in the Classical World*, renowned scholar and author Maurizio Bettini explores these different cultural experiences, choosing paths through this territory that are diverse and sometimes unexpected: a little-known variant of a myth or legend, such as that of Brutus pretending, like Hamlet, to be a Fool; a proverb, like *lupus in fabula* (the wolf in the tale), that expresses the sense of foreboding aroused by the sudden arrival of someone who was just the subject of conversation; or great works, like Plautus’ *Amphitruo* and Vergil’s *Aeneid*, where we encounter the mysteries of the Doppelgänger and of “doubles” fabricated to ease the pain of nostalgia. Or the etymology of a word—its own “story”—leads us down some unforeseen avenue of discovery. While scholarly in presentation, this book, in an elegant English translation by William Michael Short, will appeal not only to classicists but also students, as well as to anthropologists and historians of art and literature beyond classics.

Maurizio Bettini is professor of classical philology at the Università degli Studi di Siena, Facoltà di Lettere, Dipartimento di Studi Classici, as well as director of the center “Antropologia del Mondo Antico.” **William Michael Short** is assistant professor of classics at the University of Texas at San Antonio.

November 2011 344 pp.
\$59.95 cloth 978-0-8142-1170-0
\$9.95 CD 978-0-8142-9271-6

“Maurizio Bettini’s *The Ears of Hermes* is brilliant. This is a penetrating examination of a set of problems by the scholar who is arguably Italy’s all-around top classicist—certainly one of the most capable, engaging, and insightful classical scholars of our day.” —Roger Woodard, Andrew V. V. Raymond Professor of Classics, The University of Buffalo (The State University of New York)

“The essays included in this volume have a lapidary brilliance that is characteristic of Bettini in general. Each one is grounded in exquisitely detailed knowledge of the Greek and (more often) the Latin sources. The themes he engages are huge: the nature of intelligence, the complexities of communication, the distinction between surface appearance and deep reality, and the way this produces both problems and opportunities, change of appearance and change in essential being, the relation between narrative and argument, audience and author. He engages such issues, however, by way of concrete materials that are chosen with consummate shrewdness and care.” —Bruce Lincoln, Caroline E. Haskell Professor of the History of Religions in the Divinity School of the University of Chicago

Collections in Context

The Organization of Knowledge and Community in Europe

Edited by Karen Fresco and Anne D. Hedeman

The fourteen essays that comprise *Collections in Context: The Organization of Knowledge and Community in Europe* interrogate questions posed by French, Flemish, English, and Italian collections of all sorts—libraries as a whole, anthologies and miscellanies assembled within a single manuscript or printed book, and even illustrated ivory boxes. Collecting became an increasingly important activity during the fourteenth through seventeenth centuries, when the decreased cost of producing books made ownership available to more people. But the act of collecting is never neutral: it gathers information, orders material (especially linear texts), and prioritizes everything—in short, collecting both organizes and comments on knowledge. Moreover, the context of a collection must reveal something about identity, but whose? That of the compiler? The reader or viewer? The donor? The patron?

With essays by a wide array of international scholars, *Collections in Context* demonstrates that the very act of collecting inevitably imposes some kind of relationship among what might otherwise be naively thought of as disparate elements and simultaneously exposes something about the community that created and used the collection. Thus, *Collections in Context* offers unusual insights into how collecting both produced knowledge and built community in early modern Europe.

Karen Fresco is associate professor of French and Medieval studies at the University of Illinois. **Anne D. Hedeman** is professor of art history and Medieval studies at the University of Illinois.

November 2011 400 pp.
\$54.95 cloth 978-0-8142-1171-7
\$9.95 CD 978-0-8142-9265-5

Text and Context, Frank Coulson, Series Editor

"Collections in Context makes us reevaluate the history of collecting and the extraordinary importance of the invention of the codex—not the normative view that considers the invention of print to be the first major development—that revolutionized the production of the book, and not just the dissemination of knowledge, but the very production of knowledge itself. The volume's importance for the history of the book, as well as for political, social, and artistic history, is clear." —Marina Brownlee, Robert Schirmer Professor of Spanish and Comparative Literature, Princeton University

Obscenity and the Limits of Liberalism

Edited by Loren Glass and Charles Francis Williams

Over the course of the nineteenth century in both Europe and the United States, the state usurped the traditional authority of the church in regulating sexual expression and behavior. In the same century philosophers of classical liberalism identified that state function as a threat to individual liberty. Since then, liberalism has provided the framework for debates over obscenity around the globe.

But liberalism has recently been under siege, on the one side from postmodern thinkers skeptical about its andro- and ethnocentric assumptions, and on the other side from religious thinkers doubtful of the moral integrity of the Enlightenment project writ large. The principal challenge for those who conduct academic work in this realm is to formulate new models of research and analysis appropriate to understanding and evaluating speech in the present-day public sphere.

Toward those ends, *Obscenity and the Limits of Liberalism* contains a selection of essays and interventions by prominent authors and artists in a variety of disciplines and media. These writings, taken as a whole, put recent developments into historical and global contexts and chart possible futures for a debate that promises to persist well into the new millennium.

Loren Glass is associate professor of English at the University of Iowa. **Charles Francis Williams** is a doctoral candidate in the American Studies Department at the University of Iowa.

December 2011 224 pp.
\$47.95 cloth 978-0-8142-1172-4
\$9.95 CD 978-0-8142-9270-9

“Obscenity and the Limits of Liberalism is diverse and internationally wide-ranging, an important and innovative collection that addresses obscenity, pornography, freedom of speech, and the aesthetic/legal/philosophical conjunction of these areas in a global and digital context.” —Linda Ruth Williams, professor of film studies, University of South Hampton

Narrative Middles

Navigating the Nineteenth-Century Novel

Edited by Caroline Levine and Mario Ortiz-Robles

Narrative theorists have lavished attention on beginnings and endings, but they have too often neglected the middle of narratives. In this groundbreaking collection of essays, *Narrative Middles: Navigating the Nineteenth-Century British Novel*, nine literary scholars offer innovative approaches to the study of the underrepresented middle of the vast, bulky nineteenth-century multiplot novel. Combining rigorous formal analysis with established sociohistorical methods, these essays seek to account for the various ways in which the novel gave shape to British culture's powerful obsession with middles. The capacious middle of the nineteenth-century novel provides ample room for intricately woven plots and the development of complex character systems, but it also becomes a medium for capturing, consecrating, and cultivating the middle class and its middling, middlebrow tastes as well as its mediating global role in empire. *Narrative Middles* explores these fascinating conjunctions in new readings of novels by Jane Austen, William Makepeace Thackeray, Anne Brontë, George Eliot, Charles Dickens, Wilkie Collins, Henry James, and William Morris. Contributors: Amanda Claybaugh, Suzanne Daly, Amanpal Garcha, Amy King, Caroline Levine, Mario Ortiz-Robles, Kent Puckett, Hilary Schor, and Alex Woloch.

Caroline Levine is professor of English at the University of Wisconsin–Madison.

Mario Ortiz-Robles is associate professor of English at the University of Wisconsin–Madison.

December 2011 296 pp.
\$54.95 cloth 978-0-8142-1173-1
\$9.95 CD 978-0-8142-9272-3

Theory and Interpretation of Narrative
James Phelan, Peter J. Rabinowitz, and Robyn Warhol, Series Editors

"This work will be invaluable to scholars of the nineteenth-century novel, for several reasons. It contains essays from many leading voices in the field, all of whose contributions meet or exceed the high expectations readers have for their work. It addresses a relatively understudied, yet crucial, topic—the novel's long, messy middle, which narrative theorists often neglect by focusing on the more privileged positions of beginning and end. The collection's focus on the nineteenth century is apt, both because the middle became even more crucial (and lengthier) in this period, and because narrative theory has often privileged nineteenth-century realism as a source for its generalizations. In addition, the collection offers compelling new readings of many canonical Victorian novels, and I anticipate that instructors of graduate and advanced undergraduate courses will likely assign excerpts from this volume. (I know I will.) Although the essays in the collection tend to focus their arguments on specific novels rather than offering general theories, their claims do have broader implications and applicability, and the collection should attract the interest of narratologists." —Monique R. Morgan, associate professor of English, McGill University

Blood Prism

Edward Haworth Hoepfner

The poems in *Blood Prism* span a lifetime. Its three sections, “Memory,” “Politics,” and “Age,” frame meditations on a violence-blotched world with reflections on the author’s childhood and conclusions about a decades-long life of writing. “I’m 60 and still . . . alive in this world, with love and with its palindrome,” one poem says. And the argument of the book turns on that precise puzzle: on *evol*, invoking as it does both *evil* and *evolve*, both human wrong and life as something more than mere survival. In a variety of styles—prose poems, standard and dislocated forms—Hoepfner uses “blood” to represent family and history, his surprising and richly imagistic language rendering the emptiness he calls imagination “into remains. Into what persists.”

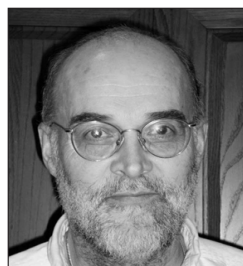
Edward Haworth Hoepfner is professor of English at Oakland University. His previous books of poetry are *Rain through High Windows* and *Ancestral Radio*. He’s also published a critical study: *Echoes and Moving Fields: Structure and Subjectivity in the Poetry of John Ashbery and W. S. Merwin*.

December 2011 88 pp.
\$14.95 paper 978-0-8142-5181-2
\$9.95 CD 978-0-8142-9273-0

The Ohio State University Press/*The Journal Award* in Poetry

“Driven by ‘the powerful need to comprehend’ and the wisdom that there’s ‘Nothing unless something burns,’ Edward Haworth Hoepfner in *Blood Prism* sets his imagination against a staggering array of subjects—all linked by ‘damage [,] the song that binds us.’ It’s blood’s song in the end. Blood of family, of war and weapons, politics, of abundance, of fear and joy, the ordinary day. In angular and artfully constructed poems, Hoepfner expertly guides us through this very human world with lines that ‘gnarl and slick’ before ‘breaking into fire.’” —Dennis Hinrichsen

“The scrutiny of the past and happenstance rarely yield such rich returns as they do in Hoepfner’s poetry. These are richly wrought and deeply satisfying works in words.”
—Thomas Lynch



The Ohio State University
1070 Carmack Rd.
180 Pressey Hall
Columbus, Ohio 43210

NON-PROFIT
U S POSTAGE PAID
PERMIT NO 711
COLUMBUS, OH

