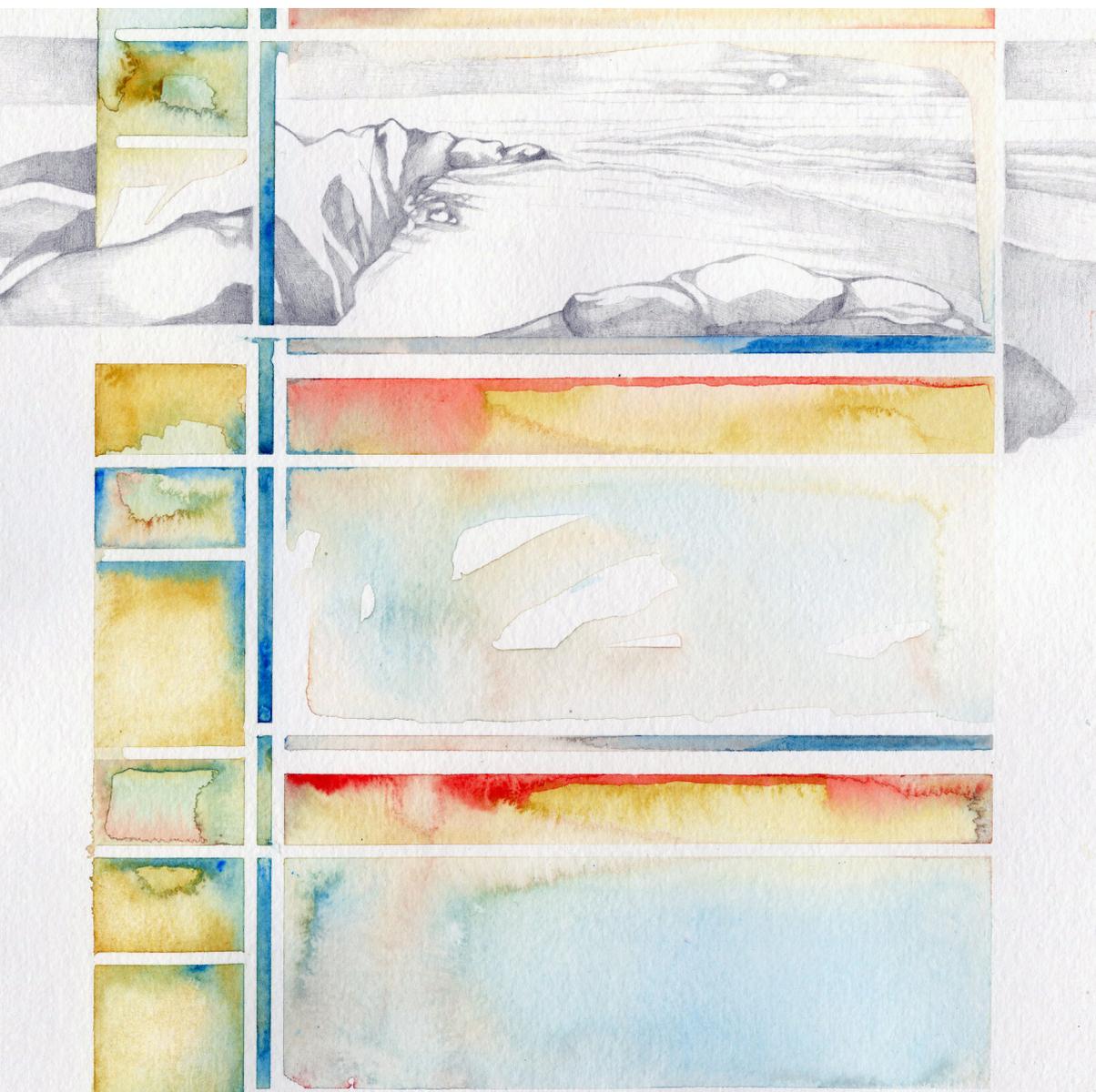


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ABOUT THE COVER ARTIST

Boryana Rusenova-Ina was born in Bulgaria and holds an MA from the Glasgow School of Art in Scotland and an MFA from The Ohio State University. Her work reflects on the meaning of place and how notions of foreign and native influence our perception of different cultural landscapes. She works in painting and drawing and has exhibited nationally as well as in Scotland and Bulgaria. While living abroad, Boryana became a visiting artist through the GOALS project in Scotland. She is also one of the founding members of the Couchfire Collective and has served as the vice president of Roy G Biv Gallery for Emerging Artists. Boryana's work is included in the Greater Columbus Arts Council Collection, the Chemical Abstracts Collection, and the Plovdiv Cultural Center Permanent Collection in Bulgaria. Currently Boryana is a lecturer at The Ohio State University in the foundation and painting/drawing areas.

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A Mother's Tale

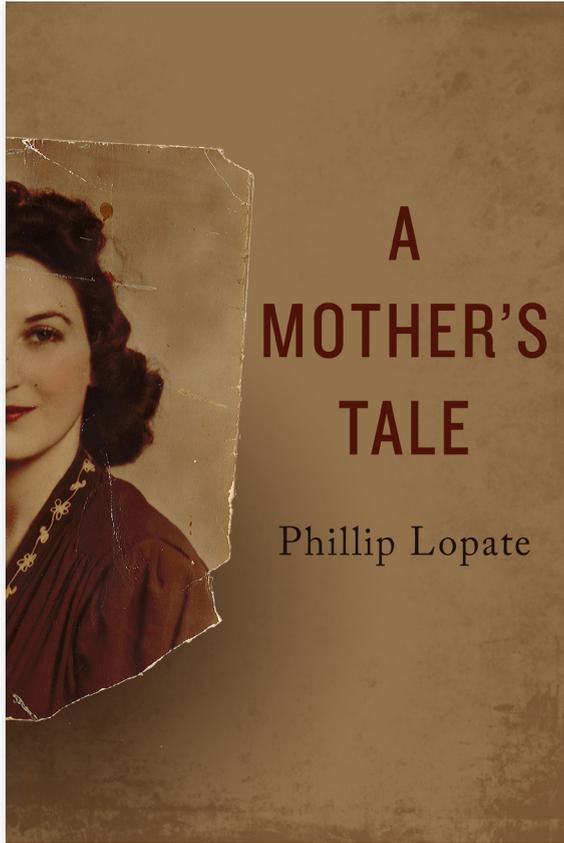
PHILLIP LOPATE

"According to John Hawkes, 'There is only one subject: failure.' Phillip Lopate's brilliant new triangle of a book explores and embodies this truth with shattering directness. 'I was put on earth to understand my mother's pain and have not gotten very far in the process,' Lopate writes. Ah, but he has."

—David Shields

"*A Mother's Tale* shines with pain and laughter—and with filial piety, the truer kind that leaves nothing out. Lopate's book is an antisentimental tour de force."

—Benjamin Taylor, author of *Proust: The Search*



Phillip Lopate is a central figure in the resurgence of the American essay, both through his best-selling anthology *The Art of the Personal Essay* and his collections *Bachelorhood*, *Against Joie de Vivre*, *Portrait of My Body*, *Portrait Inside My Head*, and *To Show and to Tell: The Craft of Literary Nonfiction*. He directs the nonfiction MFA program at Columbia University, where he is Professor of Writing.

January 2017 196 pp.
\$24.95 trade jacketed cloth 978-0-8142-1331-5
21st Century Essays
David Lazar and Patrick Madden,
Series Editors
Mad River

In 1984, Phillip Lopate sat down with his mother, Frances, to listen to her life story. A strong, resilient, indomitable woman who lived through the major events of the twentieth century, she was orphaned in childhood, ran away and married young, and then reinvented herself as a mother, war factory worker, candy store owner, community organizer, clerk, actress, and singer. But paired with exciting anecdotes are the criticisms of the husband who couldn't satisfy her, the details of numerous affairs and sexual encounters, and, though she succeeded at many of her roles, accounts of how she always felt mistreated, taken advantage of. After the interviews, at a loss for what to do with the tapes, Lopate put them away. But thirty years later, after his mother had passed away, Lopate found himself drawn back to the recordings of this conversation. Thus begins a three-way conversation between a mother, his younger self, and the person he is today.

Trying to break open the family myths, rationalizations, and self-deceptions, *A Mother's Tale* is about family members who love each other but who can't seem to overcome their mutual mistrust. Though Phillip is sympathizing to a point, he cannot join his mother in her operatic displays of self-pity and how she blames his father for everything that went wrong. His detached, ironic character has been formed partly in response to her melodramatic one. The climax is an argument in which he tries to persuade her—using logic, of all things—that he really does love her, but is only partially successful, of course.

A Mother's Tale is about something primal and universal: the relationship between a mother and her child, the parent disappointed with the payback, the child, now fully grown, judgmental. The humor is in the details.

Nonfiction/Memoir

Don't Come BackLINA MARÍA FERREIRA
CABEZA-VANEGASWinner of the 2016
Rona Jaffe Foundation
Writers' Award

"An extraordinary, shockingly good collection from a brilliant young writer, it perfectly fuses the carnal and the spectral, tenderness and unflinching grit, wry humor and recovered sorrow. This book exemplifies the role of imagination in nonfiction. Lina Ferreira's sophisticated prose will surprise, delight, disconcert, entertain, dazzle, and move you."

—Phillip Lopate



Lina María Ferreira Cabeza-Vanegas is the winner of the 2016 Rona Jaffe Foundation Writers' Award, author of *Drown/Sever/Sing*, and Visiting Assistant Professor at The Ohio State University.

January 2017 253 pp.
\$22.95 trade paper 978-0-8142-5395-3
11 b&w illustrations
21st Century Essays
David Lazar and Patrick Madden,
Series Editors
Mad River



In this collection of linked lyrical and narrative essays, experimental translations, and reinterpreted myths, Lina María Ferreira Cabeza-Vanegas explores identity, family history and belonging, continually examining what it means to feel familiarity but never really feel at home.

Don't Come Back intermixes translations of Spanish adages and adaptations of major Colombian myths with personal essays about growing up amidst violence, magic, and an unyielding Andean sun. Home is place and time and people and language and history, and none of these are ever set in stone. Attempting to reconcile the irreconcilable and translate the untranslatable—to move smoothly and cohesively between culture, language, and place—Ferreira Cabeza-Vanegas is torn between spaces, between the aunt who begs her to return to Colombia and the mother who tells her, "There's nothing here for you, Lina. Don't come back." *Don't Come Back* is an exploration of home and identity that constantly asks, "If you really could go back, would you?"

June in Eden

ROSALIE MOFFETT

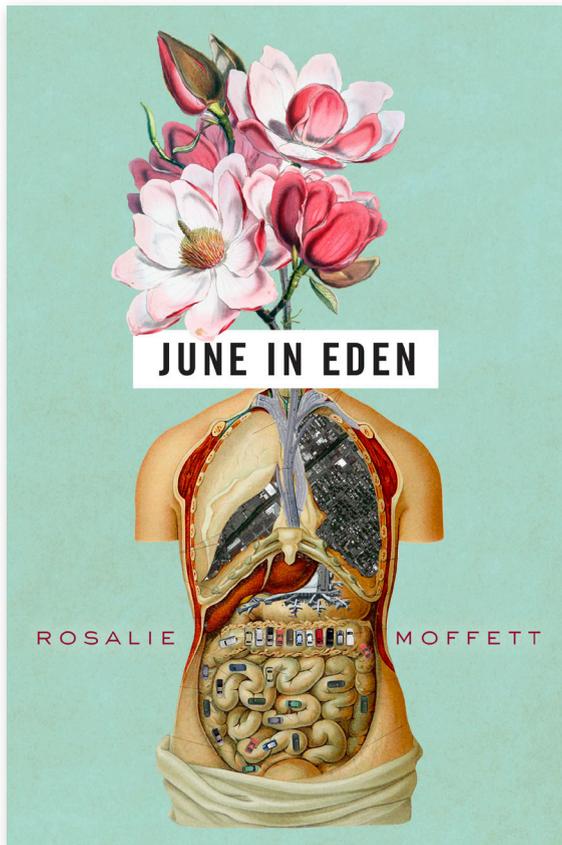
“Rosalie Moffett’s tender and brilliant poems constitute a ‘fractal / of receptacles’ where we can more deeply perceive the strangeness of language, its many mirrors and doors, hazards and possibilities. Her wide-ranging knowledge—of anatomy, animals, botany, and much, much more—shapes her highly original imagination as she struggles to understand the ways we are ‘at the mercy of the interior.’ *June in Eden* offers a vision of how such struggle can transform our shared condition into something infinitely more lustrous and merciful.” —**Mary Szybist**, author of *Incarnadine* (winner of the 2013 National Book Award for Poetry)

“Such a disturbing and solacing book! These poems startle, charm, deepen. . . . These are poems we need in our age of terrible troubles.” —**Marianne Boruch**, author of *Cadaver*, *Speak and Eventually One Dreams the Real Thing*



Rosalie Moffett has been published in *Ploughshares*, *The Kenyon Review*, and *Tin House*. She is the director of a high school writing center in Athens, Georgia.

January 2017 64 pp.
\$14.95 trade paper 978-0-8142-5384-7
The Journal Charles B. Wheeler Poetry Prize
Mad River



Sometimes *June in Eden* occupies a garden in a wild landscape. Other times, we’re given a terrain where the coveted tree is one that hides a cell tower, where lungs are likened to ATMs and prayers are sent via text message. Rosalie Ruth Moffett’s debut collection of poetry, *June in Eden*, questions the human task of naming in a time where there are “new kinds of war that keep / changing the maps,” where little mistakes—*preying* or *praying*, for instance—are easily made. The heart of this book is an obsession with language, its slippages and power, what to do when faced with the loss of it. “Ruth,” says our speaker, is “a kind of compassion / nobody wants anymore—the surviving half / of the pair of words is *ruthless*.” There is, throughout this collection, a dark humor, but one that belies a tenderness or wonder, our human need to “love the world / we made and all its shadows.”

Rosalie Moffett’s *June in Eden* gives us a speaker bewildered by and in awe of the world: both the miracles *and* failures of technology, medicine, and imagination. These darkly humorous poems are works of grief and wonder and give us a landscape that looks, from some angles, like paradise.

Nonfiction/Ohio/Memoir

My Father's Closet

KAREN A. McCLINTOCK

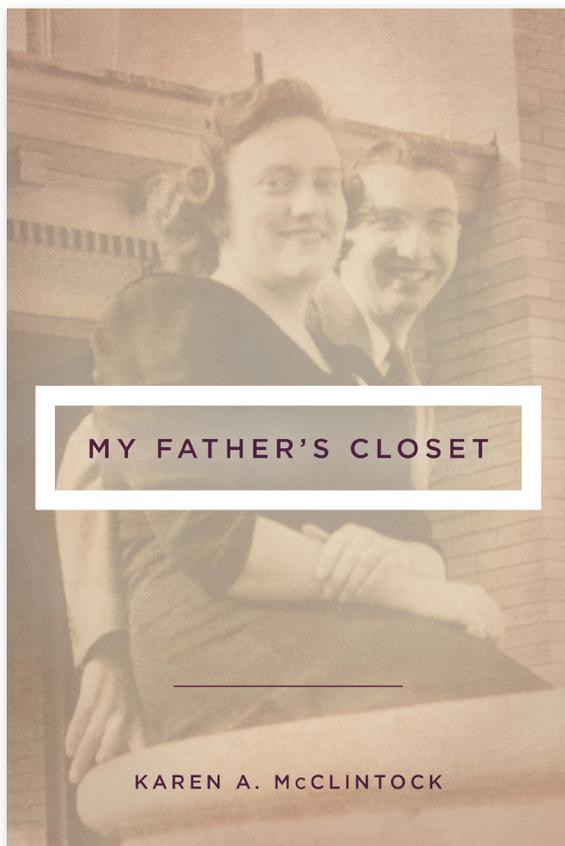


Karen A. McClintock, PhD, is a psychologist specializing in family secrets and shame recovery. She is a national workshop leader and teaches human sexuality at Southern Oregon University. She is the author of four previous books, including *Sexual Shame: An Urgent Call to Healing* and *Shame-Less Lives, Grace-Full Congregations*.

April 2017 225 pp.
\$29.95 trade jacketed cloth 978-0-8142-1332-2
15 b&w illustrations
Trillium



TRILLIUM



Thirty years after her father's death, Karen McClintock sets out to find the gay father she never really knew. As we follow the unraveling family secret, we find ourselves drawn into her story as they stumble into infidelity, grieve heartbreaking losses, and remain loyal in love.

Set in Columbus, Ohio, *My Father's Closet* tells the story of how just before the war, McClintock's parents fell in love and married, while overseas in Germany the man whom she believes became her father's lover was concealing his Jewish and gay identities in order to escape to America. A set of her father's journals, letters her parents sent to each other during the Second World War, and a mysterious painting all lead her toward the truth about her gay father. McClintock weaves a complex secret into the fabric of lives we truly care about. And in the process, she leads us out of her father's closet.

This gripping memoir captures the longing children feel for a distant or hidden parent and taps into the complexity of human connection and abandonment. The characters are resilient and vibrant. The hidden lives, the nosy neighbors, and surprise lovers all show up. In the end, this extraordinary family finds ways to connect and freedom to love. Anyone who grew up with a family secret will appreciate the dynamics afoot in this fast-paced and compelling story.

The Haygoods of Columbus

A Love Story

WIL HAYGOOD

“Wil Haygood has achieved a profoundly attractive blend of emotional and moral complexity in a prose of crisp lucidity and irresistible drive. I’ve admired his work for years; in this new family memoir he’s surpassed himself. Like all prime work, it’s a grave and beautiful surprise.”
—Reynolds Price

“Gracefully written and often moving, *The Haygoods of Columbus* takes the black experience out of the realm of sociology and puts it squarely in the kingdom of literature.”
—David Nicholson, *The Washington Post*

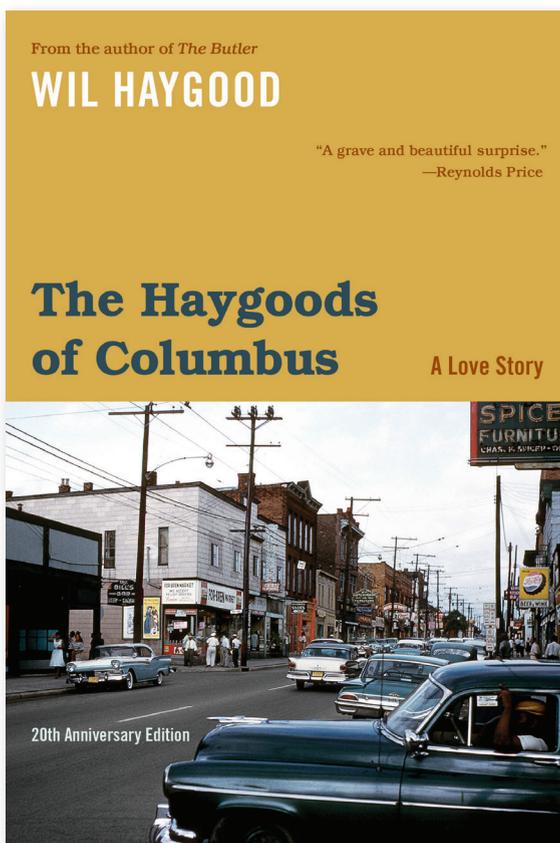
“*The Haygoods of Columbus* is indeed a love story: the love of a boy for his family, the love of a man for the truth. . . . It is a story that continues to have different endings as each generation adds its patch to the quilt.” —Nikki Giovanni

An acclaimed author, **Wil Haygood** has addressed important American social issues in his quartet of prizewinning biographies about Adam Clayton Powell Jr., Sammy Davis Jr., Sugar Ray Robinson, and Thurgood Marshall. His Marshall biography, *Showdown*, was awarded the Scribes Book Award, the Ohioana Library Award, and the BCALA Honor Book Award, and was a finalist for the NAACP Image Award and the international Dayton Literary Peace Prize. Haygood, who teaches at Miami University in Ohio, is a Fellow of the Guggenheim, Alicia Patterson, and National Endowment for the Humanities foundations.

November 2016 360 pp.
\$24.95 trade paper 978-0-8142-5391-5
23 b&w illustrations
Trillium



TRILLIUM



Wil Haygood’s memoir of his hometown of Columbus, Ohio, is an uplifting and unsparing celebration of the ties that bind all loving American families. The lives of the Haygood clan—grandmother a hotel cook, mother a nightlife-loving waitress, father mostly absent, one brother a legendary pimp, the other a star-crossed dreamer, sisters whose fates included very little disposable income—were intertwined with that of Mount Vernon Avenue, a seductive street of shops, juke joints, and speakeasies at the epicenter of Columbus’s black community. Wil loved that avenue. Gifted and ambitious, he eventually found his first reporting terrain there, writing for the local paper, the *Call and Post*, while the first waves of urban renewal began to shake and shift the city of his childhood. Haygood tells here of his early passions: his fierce love for his restless mother, his enthusiasm for fishing in the Olentangy River, and his adolescent love of basketball, which drove him to ride buses surreptitiously.

After his time as a journalist in Columbus, Wil Haygood went on to become a national and foreign correspondent at the *Boston Globe* and the *Washington Post*. At the *Post*, he wrote the story about Eugene Allen, adapted into the award-winning film *Lee Daniels’ The Butler*.

History/Nonfiction/Ohio

Polonium in the Playhouse

The Manhattan Project's Secret Chemistry Work in Dayton, Ohio

LINDA CARRICK THOMAS



Linda Carrick Thomas is a freelance writer and editor. A former newspaper journalist and assistant director in higher education communications, she was raised in Boston and San Diego and lives in Indiana. She is the granddaughter of Manhattan Project administrator and industrial chemist Charles Allen Thomas.

May 2017 240 pp.
\$29.95 trade jacketed cloth 978-0-8142-1338-4
50 b&w illustrations
6 maps
Trillium

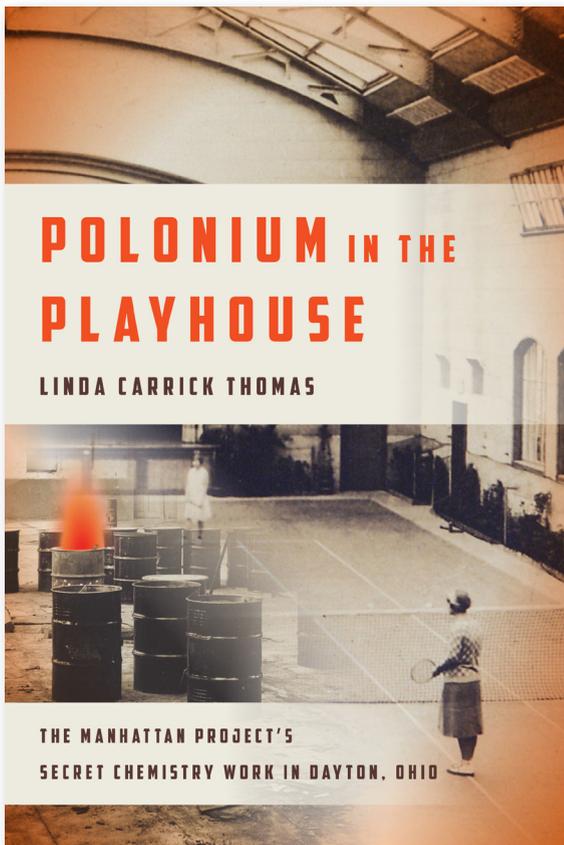


Also of Interest

Lustron Stories
Charles Mintz



2016 152 pp.
\$49.95 trade jacketed cloth 978-0-8142-1305-6
66 color illustrations
Trillium



At the height of the race to build an atomic bomb, an indoor tennis court in one of the Midwest's most affluent residential neighborhoods became a secret Manhattan Project laboratory. *Polonium in the Playhouse: The Manhattan Project's Secret Chemistry Work in Dayton, Ohio* presents the intriguing story of how this most unlikely site in Ohio became one of the most classified portions of the Manhattan Project.

Seized by the War Department in 1944 for the bomb project, the elegant glass-roofed building of the Runnymede Playhouse was transformed into a polonium-processing facility, providing a critical radioactive ingredient for the bomb initiator: the mechanism that triggered a chain reaction. With the help of a Soviet spy working undercover at the site, it was also key to the Soviet Union's atomic bomb program.

The work was directed by industrial chemist Charles Allen Thomas who had been chosen by J. Robert Oppenheimer and General Leslie Groves to coordinate Manhattan Project chemistry and metallurgy. As one of the nation's first science administrators, Thomas was responsible for choreographing the plutonium work at Los Alamos and the project's key laboratories. The playhouse belonged to his wife's family.

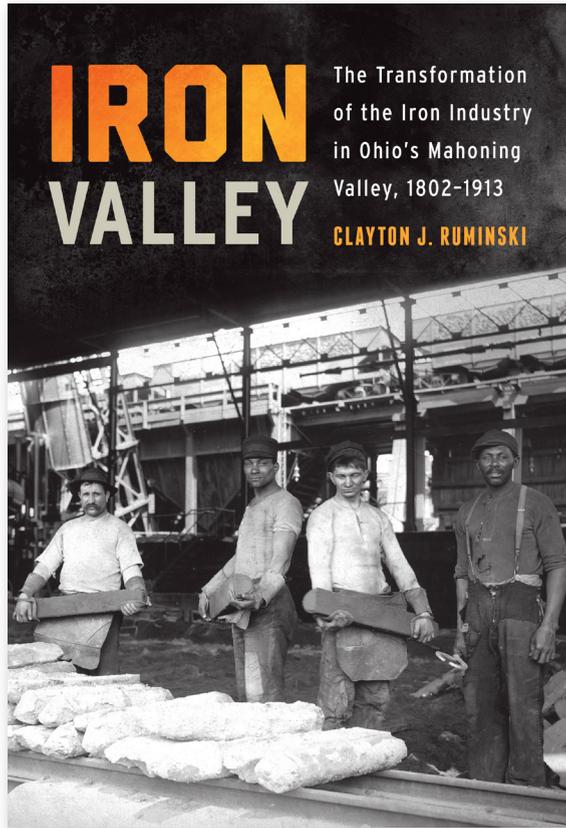
Weaving Manhattan Project history with the life and work of Thomas as scientist, industrial leader, and singing showman, *Polonium in the Playhouse* offers a fascinating look at the vast and complicated program that changed world history and introduces the men and women who raced against time to build the initiator for the bomb.

Iron Valley

The Transformation of the Iron Industry in Ohio's Mahoning Valley, 1802–1913

CLAYTON J. RUMINSKI

“The Mahoning story is a component of the nineteenth- and early twentieth-century history of American iron- and steelmaking that needs to be told. Since there is no comprehensive account of the Mahoning region’s iron industry, *Iron Valley* is a welcome addition to the history of this business. The story told here contributes valuable source material for economic historians and historians of technology. It provides the background needed to understand the subsequent demise of the Youngstown steel industry.” —**Robert Gordon, Yale University**



Youngstown, Ohio, and the surrounding Mahoning Valley supplied the iron that helped transform the United States into an industrial powerhouse in the nineteenth century. The story of the Mahoning Valley’s unorthodox rise from mid-scale iron producer to twentieth-century “Steel Valley” is a tale of innovation, stagnation, and, above all, extreme change. Located halfway between Pittsburgh and Cleveland, the Mahoning Valley became a major supplier of pig iron to America’s biggest industrial regions. For much of the nineteenth century, outside consumers relied on the Valley’s pig iron, but this reliance nurtured a reluctance on the part of Youngstown iron companies to diversify or expand their production.

In *Iron Valley: The Transformation of the Iron Industry in Ohio’s Mahoning Valley, 1802–1913*, Clayton J. Ruminski argues that Youngstown-area iron manufacturers were content to let others in the industry innovate, and only modernized when market conditions forced them to do so. Desperate to find new markets, some Youngstown iron manufacturers eventually looked toward steel and endured a rapid, but successful, industrial transformation that temporarily kept their old enterprises afloat in a rapidly evolving industry. Richly illustrated with rare photographs of Mahoning Valley ironmasters, mills, furnaces, and workers, *Iron Valley* sheds light on a previously underrepresented and vital region that built industrial America.

Clayton J. Ruminski is the Archival Specialist at Hagley Museum and Library in Wilmington, Delaware.

April 2017 318 pp.
\$119.95 trade cloth 978-0-8142-1321-6
92 b&w illustrations
13 maps
Trillium



Thurberville

BOB HUNTER
 PREFACE BY JOE BLUNDO



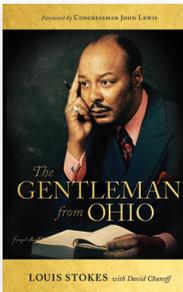
Bob Hunter is a sports columnist at *The Columbus Dispatch* and author of *Saint Woody: The History and Fanaticism of Ohio State Football* and *A Historical Guidebook to Old Columbus*.

April 2017 344 pp.
 \$29.95 trade jacketed cloth 978-0-8142-1337-7
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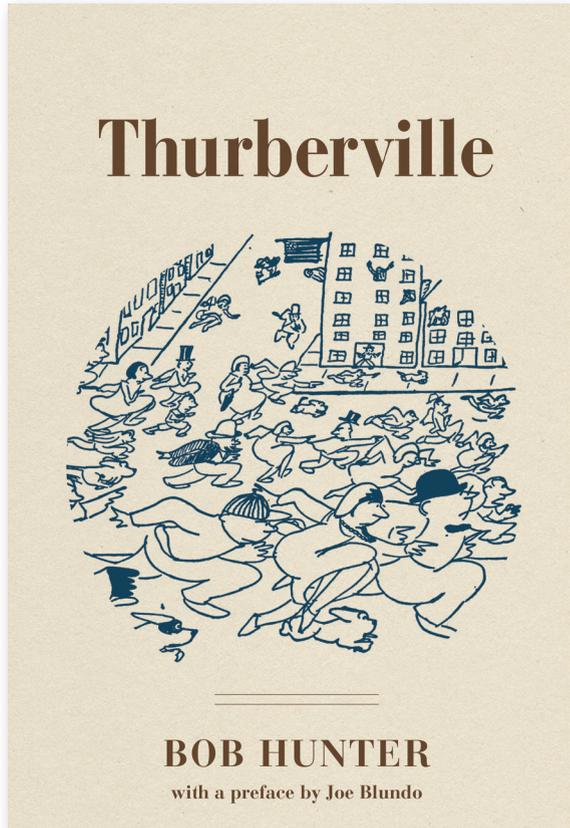


Also of Interest

The Gentleman from Ohio
 Louis Stokes



2016 280 pp.
 \$32.95 trade jacketed cloth 978-0-8142-1312-4
 40 b&w illustrations
 Trillium



James Thurber's Columbus was not today's Columbus—or even yesterday's. It was a Columbus he both knew and created, a place perched on the fringe of reality and the fringe of his imagination. It is the place Bob Hunter revisits in *Thurberville*, a book where the author separates truth from fiction and identifies what parts of the famous humorist's hometown of 180,000 exist in the burgeoning metro area of more than two million today.

Thurber's Columbus was a wild and crazy place, a city full of fascinating and sometimes peculiar characters, many in his own family. Because of the widespread popularity of his stories, that was also the Columbus that many of his readers around the world came to know.

Thurberville chronicles those characters and explores that world. But it also examines the real city where Thurber struggled and then blossomed as a college student, worked as a newspaper reporter and a press agent, and achieved international fame as a humorist and cartoonist after he left town, in part by writing about the subjects he left behind.

Much of Thurber's best work was cultivated by experiences Thurber had in Columbus and in his dealings with family, friends, teachers, and acquaintances there. They are worth a revisit and, in some cases, an introduction.

Drawing the Line

Comics Studies and *INKS*,
1994–1997

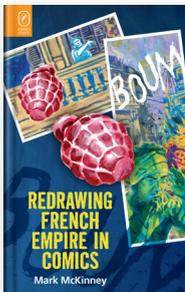
EDITED BY LUCY SHELTON
CASWELL AND JARED GARDNER

Lucy Shelton Caswell is Professor Emerita and founding curator of The Ohio State University Billy Ireland Cartoon Library and Museum. **Jared Gardner** is Professor in the Department of English and the film studies program, specializing in American literature, film, and popular culture.

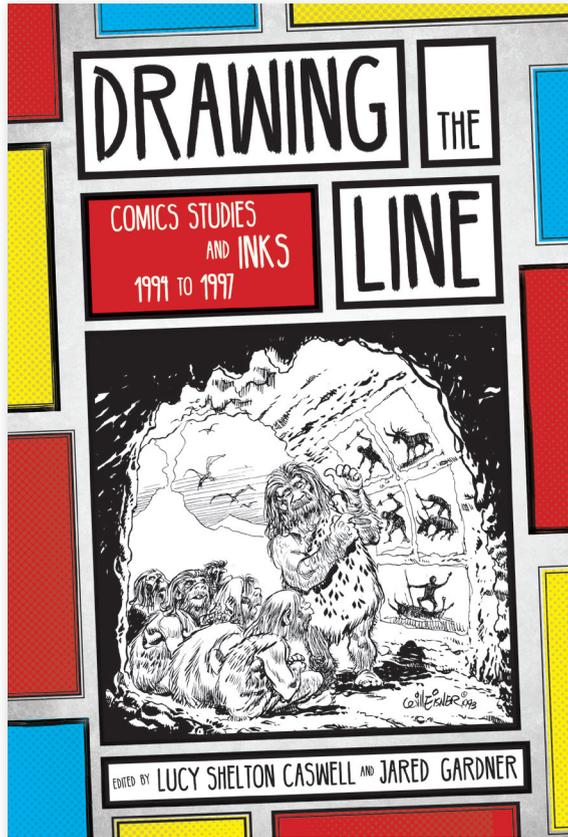
March 2017 334 pp.
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81 b&w illustrations
Studies in Comics and Cartoons
Lucy Shelton Caswell and Jared Gardner,
Series Editors

Also of Interest

Redrawing French Empire in Comics
Mark McKinney



2013 288 pp.
\$27.95 paper 978-0-8142-5381-6
\$79.95 cloth 978-0-8142-1220-2
Studies in Comics and Cartoons



Drawing the Line: Comics Studies and INKS, 1994–1997 collects some of the most important essays from *INKS: Cartoon and Comic Art Studies*, the first peer-reviewed scholarly journal devoted exclusively to comics studies. The volume, edited by Lucy Shelton Caswell, the journal's founding editor, and Jared Gardner, editor of the new *Inks: The Journal of the Comics Studies Society*, celebrates this foundational moment in the fast-growing field of comics studies and also serves as a call to contemporary scholars to revisit the roads-not-taken mapped out by these scholars and cartoonist critics.

Included in the volume are essays by pioneering comics scholars on newspaper comic strips, Japanese manga, Chinese lianhuanhua, comic books, graphic novels, and editorial cartoons, alongside writings and artwork by celebrated cartoonists such as Will Eisner, Oliver Harrington, Charles Schulz, and Frank Stack. This volume serves as an invaluable resource for anyone interested in the history and study of the comics form, visual culture, or the history of journalism.

Literary Studies

Everything Lost

The Latin American Notebook of William S. Burroughs

WILLIAM S. BURROUGHS
 EDITED BY GEOFFREY D. SMITH,
 JOHN M. BENNETT, AND OLIVER
 HARRIS

“A disturbing impressionist travelogue, a flawed but brilliant prose poem, and one writer’s beginnings all at once, the notebook gives us a taste of the real Burroughs, pure and uncut.”

—*The Georgia Review*

“*Everything Lost* was written during the same period as *Junky*, *Queer*, and *The Yage Letters*, and it sheds light on all of them, as well as on Burroughs’s methods of composition, the way he worked his material out in letters or journal entries before incorporating it into his books. Here we have a portrait of the artist in the act of becoming, a glimpse beneath the icon and its aftermath.” —David L. Ulin,

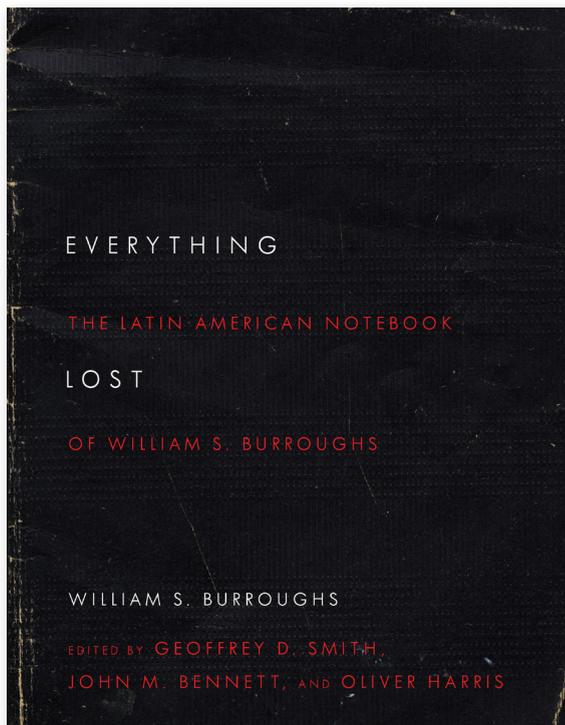
The Los Angeles Times

Oliver Harris is Professor of American Literature at Keele University and the world’s foremost scholar on the work of William Burroughs. In addition to *Everything Lost*, his ten books include new editions of two trilogies of novels: *Junky: The Definitive Text of “Junk”* (2003), *The Yage Letters Redux* (2006), and *Queer: Twenty-Fifth Anniversary Edition* (2010).

Geoffrey D. Smith is Professor Emeritus, former head of the Rare Books and Manuscripts Library of The Ohio State University Libraries, and adjunct professor in the Department of English. He was also longtime steward of the William S. Burroughs Collection at Ohio State.

John M. Bennett is the founding curator of the Avant Writing Collection at The Ohio State University Libraries. He was editor of the international literary journal *Lost and Found Times* from 1975 to 2005 and is the publisher of Luna Bisonte Prods, promoting avant literatures since 1974.

May 2017 180 pp.
 \$19.95 trade paper 978-0-8142-5383-0
 102 b&w illustrations



In late summer 1953, as he returned to Mexico City after a seven-month expedition through the jungles of Ecuador, Colombia, and Peru, William Burroughs began a notebook of final reflections on his four years in Latin America. His first novel, *Junky*, had just been published, and he would soon be back in New York to meet Allen Ginsberg and, together, complete the manuscripts of what became *The Yage Letters* and *Queer*. And yet this notebook, the sole survivor from that period, reveals Burroughs not as a writer on the verge of success but as a man staring down personal catastrophe and visions of looming cultural disaster.

Losses that will not let go of him haunt Burroughs throughout the notebook: “Bits of it keep floating back to me like memories of a day time nightmare.” However, out of these dark reflections we see emerge vivid fragments of Burroughs’s fiction and, even more tellingly, unique, primary evidence for the remarkable ways in which his early manuscripts evolved. Assembled in facsimile and transcribed by Geoffrey D. Smith, John M. Bennett, and Burroughs scholar Oliver Harris, the notebook forces us to change the way we see both Burroughs and his writing at a turning point in his literary biography.

On Board the USS *Mason*

The World War II Diary of
James A. Dunn

JAMES A. DUNN
EDITED AND WITH AN
INTRODUCTION BY
MANSEL G. BLACKFORD
HISTORICAL INTRODUCTION BY
JOHN SIBLEY BUTLER

James A. Dunn was the first black high school quarterback in Columbus, Ohio, and the only black player on the all-city team in 1931. In 1995, Dunn and his shipmates on the *Mason* were recognized for their service and heroism on one particular convoy by the secretary of the navy, who presented them with letters of commendation at a special ceremony in Washington, DC. James A. Dunn died in 1996.

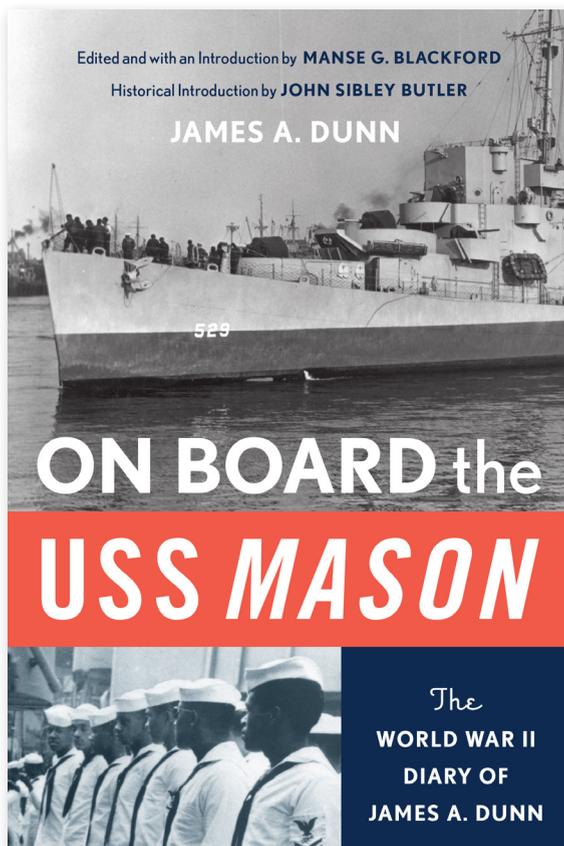
Mansel G. Blackford is emeritus professor of history at The Ohio State University and most recently the author of *Columbus, Ohio: Two Centuries of Business and Environmental Change*. His father, William M. Blackford, was captain of the USS *Mason*.

John Sibley Butler holds the Gale Chair in Entrepreneurship and Small Business in the Graduate School of Business at the University of Texas at Austin. He is the author of *Inequality in the Military and Entrepreneurship and Self-Help among Black Americans*.

November 2016 171 pp.
\$24.95 trade paper 978-0-8142-0699-7
20 b&w illustrations
1 map
Trillium



TRILLIUM



James A. Dunn was a signalman on the USS *Mason*, a destroyer escort during World War II, the only oceangoing warship in the navy to employ African Americans in positions other than cook or messmate. Manned by African American seamen (and commanded by white officers), the ship made ten crossings of the Atlantic from 1944 to 1945, escorting convoys of merchant ships to and from the United Kingdom and North Africa and operating in hunter-killer groups searching for German submarines.

Dunn kept a day-to-day diary during his spare time on board the *Mason*. Such diaries are a rarity, for the navy (and other armed services) forbade the keeping of diaries, fearful lest secret information fall into enemy hands. The diary chronicles the *Mason's* wartime activities, from the first convoy to the final return to the United States. It captures the feeling and meaning of life on board with an immediacy not fully found in retrospective accounts. The diary accurately records the mortal danger Dunn and his shipmates were in while attacking enemy submarines or dealing with extreme weather conditions in the North Atlantic. It conveys the boredom the men encountered while confined on long, tedious convoys and the joy of shore leaves. Here is the daily life aboard ship—the duties and the pastimes that made shipboard life endurable.

Equally interesting, the diary reveals what it meant to be an African American in a white navy within a segregated American society, the shipboard tensions, and the shipboard cooperation and sense of unity. It also portrays the life of an African American onshore in the United States, Great Britain, and North Africa and the love story that unfolded between James and his wife, Jane.

Samuel Steward and the Pursuit of the Erotic

Sexuality, Literature, Archives

EDITED BY DEBRA A. MODELMOG AND MARTIN JOSEPH PONCE

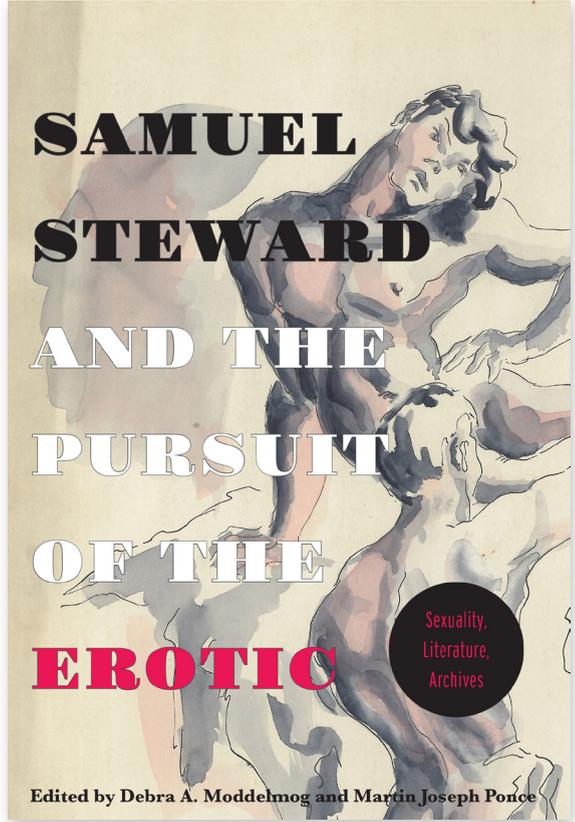
“*Samuel Steward and the Pursuit of the Erotic* offers a truly innovative and impressively far-reaching assemblage of criticism and commentary that engages some of the most pressing theoretical problems of our time, including the increasingly apparent inadequacy of the concept of ‘sexual identity’ itself. This is an unusually generative example of interdisciplinary collaboration.”

—Colin Johnson, author of *Just Queer Folks: Gender and Sexuality in Rural America*

“In addressing issues such as the erotics of racial difference, pornography, BDSM, and sexual fantasy, the essays collected here promise to refocus attention on erotic practice. But the volume also recovers an unjustly neglected figure whose life and work have much to offer queer studies scholars.” —Robert Corber, author of *Cold War Femme: Lesbianism, National Identity, and Hollywood Cinema*

Debra A. Modellmog is Dean of the College of Liberal Arts and Professor of English at the University of Nevada, Reno. **Martin Joseph Ponce** is Associate Professor in the Department of English at The Ohio State University.

March 2017 252 pp.
\$87.95 cloth 978-0-8142-1333-9
20 b&w illustrations



Samuel Steward and the Pursuit of the Erotic: Sexuality, Literature, Archives examines one of the most fascinating sexual renegades of the twentieth century and the social, cultural, pedagogical, and erotic projects with which he was engaged. This innovative collection, edited by Debra A. Modellmog and Martin Joseph Ponce, examines the life and work of Samuel Steward at their most daring and controversial. Samuel Steward—writer, literature professor, visual artist, tattoo artist, sexual archivist, unofficial sexologist, and vernacular pornographer—gave voice and vision to some of the central concerns of twentieth-century U.S. gay culture and politics. These essays frame Steward not merely as an associate or a lover of more well-known luminaries but as a significant cultural figure in his own right, one whose work anticipated some of the current aims and methods of queer studies.

With work by prominent scholars in queer, transgender, and sexuality studies, and with topics such as the queer archive, hoarding, masochism, the queer mystery, race and desire, sexology, and gay pornography, *Samuel Steward and the Pursuit of the Erotic* will appeal to a wide range of readers across a variety of disciplines invested in queer experience. Closing on a personal recollection from one of Steward’s last close friends, the volume will also appeal to readers interested in the personal aspects of this fascinating, idiosyncratic figure’s multifaceted life.

Living Chronic

Agency and Expertise in the Rhetoric of Diabetes

LORA ARDUSER

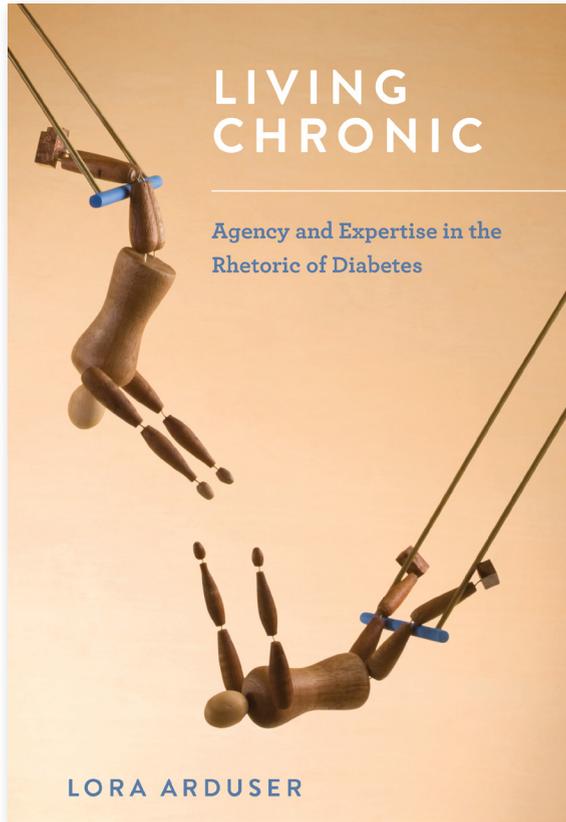
“What is especially delightful to me is that in advocating for the agency of the patient, Arduser gives patients agency within her text by using their words so effectively and highlighting their contributions to the book itself.” —**Barbara Heifferon**, author of *The Rhetoric of Healthcare: Essays toward a New Disciplinary Inquiry and Writing in the Health Professions*

“*Living Chronic* contributes to a growing body of scholarship in medical rhetoric. . . . It has several potential audiences, including those in the fields of medical rhetoric, social studies of science, social medicine, and the medical humanities. Scholars, physicians, and healthcare professionals will find here a valuable case study and a useful theoretical approach to the ongoing rhetorical work individuals do to manage their chronic illnesses. *Living Chronic* is thought-provoking and engaging reading for anyone interested in understanding the complexities of living with diabetes.” —**Kimberly Emmons**, author of *Black Dogs and Blue Words: Depression and Gender in the Age of Self-Care*



Lora Arduser is Assistant Professor of Professional Writing in the Department of English and Comparative Literature at the University of Cincinnati.

February 2017 220 pp.
\$74.95 cloth 978-0-8142-1325-4
5 b&w illustrations



Diabetes, referred to as an epidemic for more than a decade, remains one of our most significant health issues in the twenty-first century. Because self-management is an important component of living with the disease, the biomedical concept of patient agency has long stressed notions of individual responsibility and autonomy. However, dramatic shifts in both health care and cultural practices call for a reassessment of traditional definitions of patient agency.

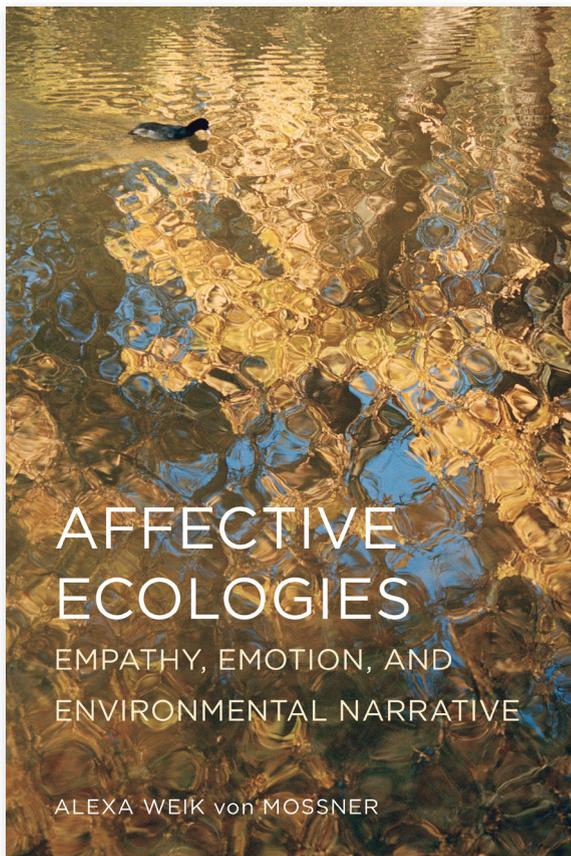
Lora Arduser's *Living Chronic: Agency and Expertise in the Rhetoric of Diabetes* answers this call with a unique rhetorical examination of one of the most critical issues in contemporary health: how we live and work with being chronic. Through her perceptive analysis of the discourse of both people with diabetes and health care providers, Arduser presents a new model for patient agency—one that advocates for a relational, fluid concept of agency that blurs the boundaries between medical experts and patients. Her thought-provoking use of bodily and rhetorical plasticity crafts a multidimensional picture of patient agency that profoundly affects how rhetorical scholars, people living with chronic illness, and health care providers can forge patient-centered discourse and practices.

Affective Ecologies

Empathy, Emotion, and Environmental Narrative

ALEXA WEIK VON MOSSNER

“The field of cognitive cultural studies has exploded in the past decade or so, and this study fits precisely into this field. As someone who has been working in the field of ‘psychological ecocriticism’ for the past quarter-century, I can say that I’ve been waiting a long time for exactly this kind of book to appear!” —**Scott Slovic**, coeditor of *Numbers and Nerves: Information, Emotion, and Meaning in a World of Data and Ecoambiguity, Community, and Development: Toward a Politicized Ecocriticism*



Alexa Weik von Mossner is Assistant Professor of American Studies at the University of Klagenfurt in Austria.

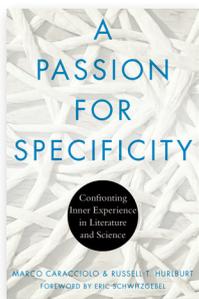
May 2017 271 pp.
\$34.95 paper 978-0-8142-5401-1
\$149.95 cloth 978-0-8142-1336-0
Cognitive Approaches to Culture
Frederick Luis Aldama, Patrick Colm Hogan,
Sue Kim, and Lalita Pandit Hogan,
Series Editors

Also of Interest

A Passion for Specificity

Confronting Inner Experience in Literature and Science

Marco Caracciolo and Russell T. Hurlburt



2016 305 pp.
\$93.95 cloth 978-0-8142-1320-9
Cognitive Approaches to Culture

Affective Ecologies: Empathy, Emotion, and Environmental Narrative explores our emotional engagement with environmental narrative. Focusing on the American cultural context, Alexa Weik von Mossner develops an ecocritical approach that draws on the insights of affective science and cognitive narratology. This approach helps to clarify how we interact with environmental narratives in ways that are both biologically universal and culturally specific. In doing so, it pays particular attention to the thesis that our minds are both embodied (in a physical body) and embedded (in a physical environment), not only when we interact with the real world but also in our engagement with imaginary worlds.

How do we experience the virtual environments we encounter in literature and film on the sensory and emotional level? How do environmental narratives invite us to care for human and nonhuman others who are put at risk? And how do we feel about the speculative futures presented to us in ecotopian and ecodystopian texts? Weik von Mossner explores these central questions that are important to anyone with an interest in the emotional appeal and persuasive power of environmental narratives.

The Drunken Duchess of Vassar

Grace Harriet Macurdy,
Pioneering Feminist Classical
Scholar

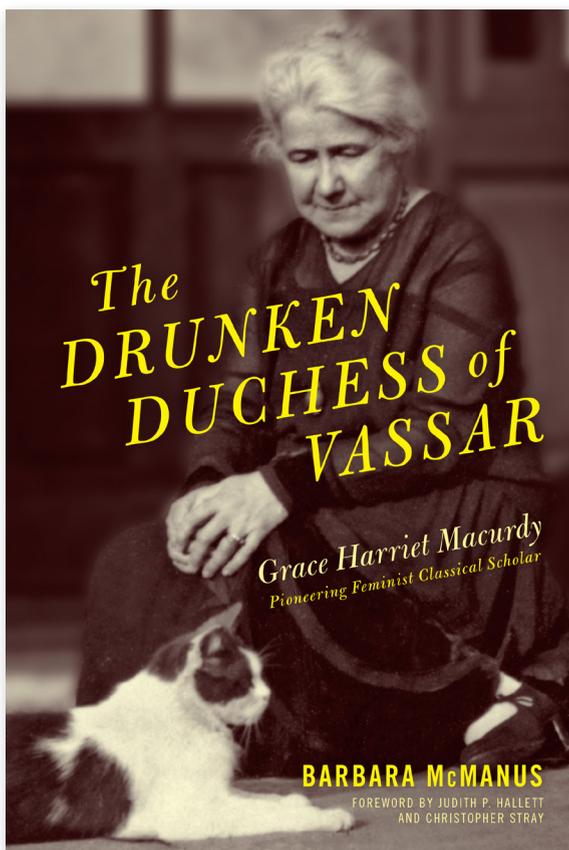
BARBARA MCMANUS
FOREWORD BY JUDITH P.
HALLETT AND CHRISTOPHER
STRAY

“McManus has delivered a pioneering study of an American Classicist and feminist academic.” —**Donald Lateiner, Ohio Wesleyan University**

“Macurdy’s life is fascinating, and McManus has uncovered an amazing collection of primary sources about it.” —**Elizabeth Carney, Clemson College**

Barbara McManus was Professor Emerita at The College of New Rochelle. **Judith P. Hallett** is Professor of Classics and Distinguished Scholar-Teacher at the University of Maryland, College Park. **Christopher Stray** is Honorary Research Fellow in the Department of Classics at Swansea University.

February 2017 322 pp.
\$99.95 cloth 978-0-8142-1327-8
24 b&w illustrations



In this biography, Barbara McManus recovers the intriguing life story of Grace Harriet Macurdy (1866–1946), Professor of Greek at Vassar College and the first woman classicist to focus her scholarship on the lives of ancient Greco-Roman women. Fondly known as “the Drunken Duchess,” although she never drank alcohol, Macurdy came from a poor family with no social, economic, or educational advantages. Moreover, she struggled with disability for decades after becoming almost totally deaf in her early fifties. Yet she became an internationally known Greek scholar with a long list of publications and close friends as renowned as Gilbert Murray and John Masfield.

Through Macurdy’s eyes and experiences, McManus examines significant issues and developments from the late nineteenth to the mid-twentieth century, such as the opening of higher education to women, the erosion of gender and class barriers in the professions, the delicate balancing act between personal and professional life required of women, the marginalized role of women’s colleges in academic politics, and changes in the discipline and profession of Classics in response to the emerging role of women and new social conditions.

Conjuring Freedom

Music and Masculinity in the Civil War's "Gospel Army"

JOHARI JABIR

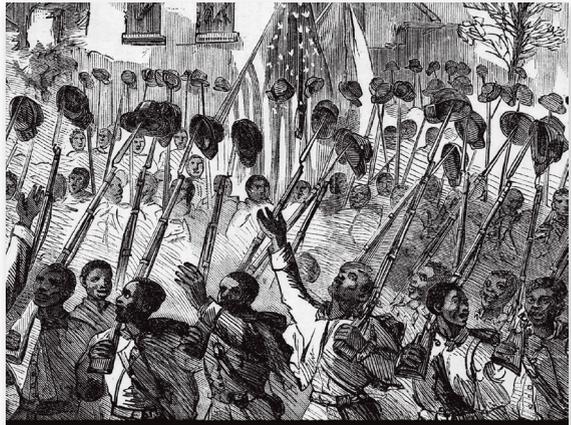
"The argument of *Conjuring Freedom* is engaging and valuable as critical cultural theorizing. The audience for such a book will undoubtedly be diverse, ranging from fields such as African American history, military history, and civil rights to critical race theory, gender and sexuality studies, and cultural studies."

—John Roberts, author of *From Trickster to Badman: The Black Folk Hero in Slavery and Freedom*

"Examining the complex interplay of sacred and secular elements brought together through the aspirations and agency of African American soldiers, *Conjuring Freedom* vividly illustrates how the fight for Black emancipation during the U.S. Civil War served as a catalyst for American civil religion's emergence and evolution." —Juan Floyd-Thomas, author of *Liberating Black Church History: Making It Plain*

Johari Jabir is Assistant Professor at the University of Illinois at Chicago.

March 2017 198 pp.
\$71.95 cloth 978-0-8142-1330-8
Black Performance and Cultural Criticism
Valerie Lee and E. Patrick Johnson,
Series Editors



Conjuring Freedom

MUSIC AND MASCULINITY IN THE
CIVIL WAR'S "GOSPEL ARMY"

Johari Jabir

Conjuring Freedom: Music and Masculinity in the Civil War's "Gospel Army" analyzes the songs of the 1st South Carolina Volunteers, a regiment of Black soldiers who met nightly in the performance of the ring shout. In this study, acknowledging the importance of conjure as a religious, political, and epistemological practice, Johari Jabir demonstrates how the musical performance allowed troop members to embody new identities in relation to national citizenship, militarism, and masculinity in more inclusive ways. Jabir also establishes how these musical practices of the regiment persisted long after the Civil War in Black culture, resisting, for instance, the paternalism and co-optive state antiracism of the film *Glory*, and the assumption that Blacks need to be deracinated to be full citizens.

Reflecting the structure of the ring shout—the counterclockwise song, dance, drum, and story in African American history and culture—*Conjuring Freedom* offers three new concepts to cultural studies in order to describe the practices, techniques, and implications of the troop's performance: (1) Black Communal Conservatories, borrowing from Robert Farris Thompson's "invisible academies" to describe the structural but spontaneous quality of black music-making, (2) Listening Hermeneutics, which accounts for the generative and material affects of sound on meaning-making, and (3) Sonic Politics, which points to the political implications of music's use in contemporary representations of race and history.

James Baldwin, Toni Morrison, and the Rhetorics of Black Male Subjectivity

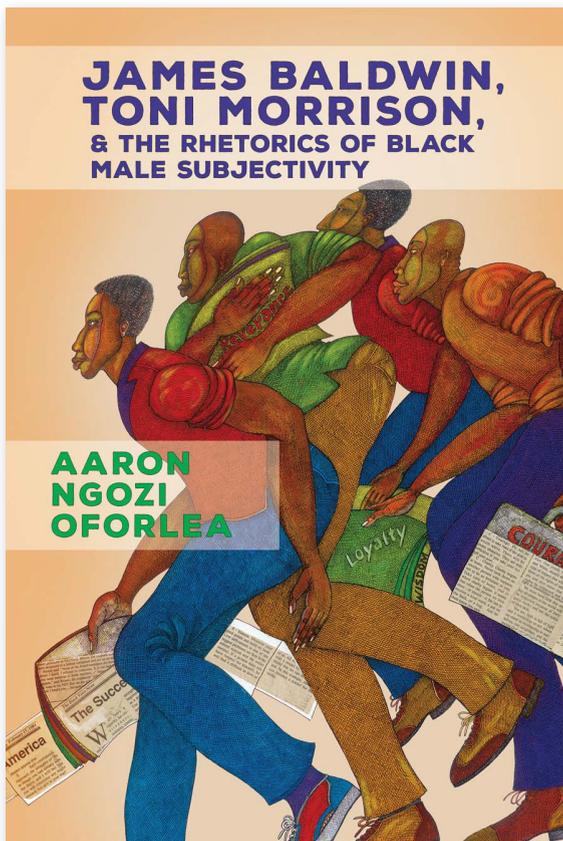
AARON NGOZI OFORLEA

“This books offers an insightful study of works of fiction by two giants of American letters. With compelling readings of six characters—Paul D Garner, Gabriel Grimes, Macon Milkman Dead, Leo Proudhammer, William ‘Son’ Green, and Alonzo ‘Fonny’ Hunt—Oforlea identifies important overlaps between Baldwin’s and Morrison’s enterprise, and moreover provides a perceptive view of their corpus through the lens of black male subjectivity.”

—Dagmawi Woubshet, Cornell University

Aaron Ngozi Oforlea is Associate Professor of English at Washington State University, Pullman.

March 2017 278 pp.
\$84.95 cloth 978-0-8142-1328-5



In *James Baldwin, Toni Morrison, and the Rhetorics of Black Male Subjectivity*, Aaron Ngozi Oforlea explores the rhetorical strategies that Baldwin’s and Morrison’s black male characters employ as they negotiate discourses of race, class, gender, and sexuality. According to Oforlea, these characters navigate a discursive divide that separates limiting representations of black males in dominant discourses from a decolonized and empowered subjectivity. Specifically, the discursive divide creates an invisible boundary between how black subjects are seen, imagined, and experienced in dominant culture on the one hand, and how they understand themselves on the other.

Oforlea’s book offers new analyses of the character dynamics in Baldwin’s *Go Tell It on the Mountain*, *Tell Me How Long the Train’s Been Gone*, and *If Beale Street Could Talk* and Morrison’s *Beloved*, *Song of Solomon*, and *Tar Baby*. The black male characters in these novels encounter the discursive divide, or a cultural dissonance, when they encounter dominant representations of black male identities. They use these opportunities to construct a counter-discourse about black male subjectivity. Ultimately, Oforlea argues, these characters are strategic about when and how they want to appropriate and subvert dominant ideologies. Their awareness that post-racial discourses perpetuate racial inequality serves as a gateway toward participation in collective struggles for racial justice.

Dickens's Forensic Realism

Truth, Bodies, Evidence

ANDREW MANGHAM

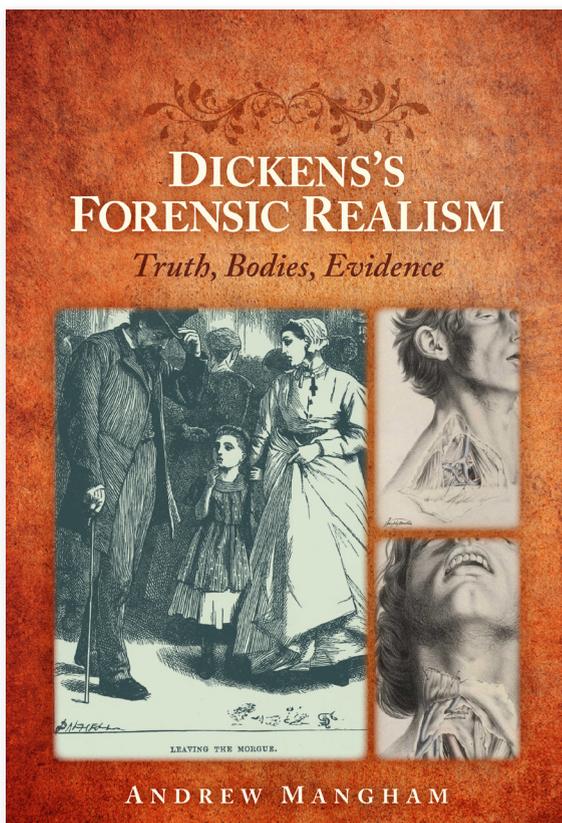
"This is a beautifully written, pioneering book—one of the first in this new area of forensic criminal studies that focus on literature. For Victorianists across the fields of English literature, history, history of science, history of law, and medical humanities, and for Dickens scholars in particular, *Dickens's Forensic Realism* will be indispensable."

—**Marlene Tromp**, editor of *Victorian Freaks: The Social Context of Freakery in Britain* (OSU Press)

"*Dickens's Forensic Realism* is a fascinating and innovative book that will make an important and unexpected contribution to both Dickens studies and history of science." —**Holly Furneaux**, author of *Queer Dickens: Erotics, Families, Masculinities*

Andrew Mangham is Associate Professor of Victorian literature and culture at the University of Reading, United Kingdom.

January 2017 275 pp.
\$84.95 cloth 978-0-8142-1324-7
6 b&w illustrations



Dickens's Forensic Realism: Truth, Bodies, Evidence by Andrew Mangham is one of the first studies to bring the medical humanities to bear on the work of Dickens. Turning to the field of forensic medicine (or medical jurisprudence), Mangham uncovers legal and medical contexts for Dickens's ideas that result in new readings of novels, short stories, and journalism by this major Victorian author. *Dickens's Forensic Realism* argues that the rich and unstable nature of truth and representation in Dickens owes much to the ideas and strategies of a forensic Victorian age, obsessed with questioning the relationship between clues and truths, evidences and answers.

As Mangham shows, forensic medicine grew out of a perceived need to understand things with accuracy, leaning in part on the range of objectivities that inspired the inorganic sciences. At the same time, it had the burden of assisting the law in convicting the guilty and in exonerating the innocent. Practitioners of forensic medicine were uniquely mindful of unwanted variables such as human error and the vagaries of interpretation. In readings of *Oliver Twist*, *Our Mutual Friend*, *Bleak House*, *The Pickwick Papers*, *Great Expectations*, and Dickens's early journalism, Mangham demonstrates that these questions about signification, perception, and reality are central to the stylistic complexities and playful tone often associated with Dickens. Moreover, the medico-legal context of Dickens's fiction illuminates the richness and profundity, style and impact of Dickens's narratives.

Victorian Dogs, Victorian Men

Affect and Animals in
Nineteenth-Century Literature
and Culture

KERIDIANA W. CHEZ

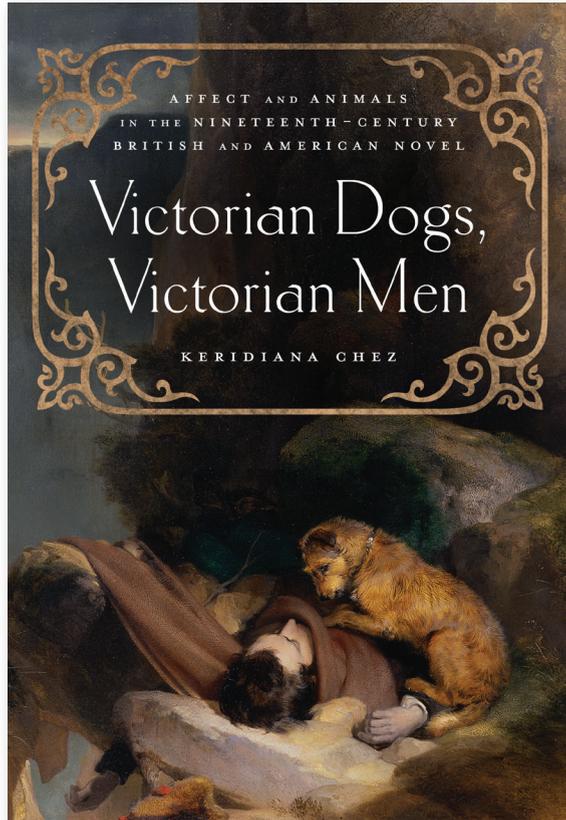
“This book is beautifully written and a joy to read. I am utterly swayed by the author’s concept of ‘togethering’—bringing together, attaching, and assimilating humans and animals through intimacy and intercorporeality—as a powerful alternative to conventional arguments about otherness through which nonhuman species are generally understood.” —**Teresa Mangum, University of Iowa**

“This is a deeply researched and lucidly written book. What is especially remarkable and admirable is the ethical stance that Chez takes. Animal ethicists from Peter Singer through Cary Wolfe and Barbara King have argued that animal lives matter to animals, and that is enough. Chez’s history of dog representations in English and American fictions is an important addition to that literature.”

—**Deborah Denenholz Morse, editor of *Victorian Animal Dreams: Representations of Animals in Victorian Literature and Culture***

Keridiana W. Chez is Assistant Professor of English at the Borough of Manhattan Community College/CUNY.

April 2017 212 pp.
\$69.95 cloth 978-0-8142-1334-6
4 b&w illustrations



Victorian Dogs, Victorian Men: Affect and Animals in Nineteenth-Century Literature and Culture by Keridiana W. Chez is the first monograph located at the intersection of animal and affect studies to examine how gender is produced via the regulation of interspecies relationships. Looking specifically at the development of the human-dog relationship, Chez argues that the bourgeoisie fostered connections with canine companions in order to mediate and regulate gender dynamics in the family. As Chez shows, the aim of these new practices was not to use animals as surrogates to fill emotional vacancies but rather to incorporate them as “emotional prostheses.”

Chez traces the evolution of the human-dog relationship as it developed parallel to an increasingly imperialist national discourse. The dog began as the affective mediator of the family, then addressed the emotional needs of its individual members, and finally evolved into both “man’s best friend” and worst enemy. By the last decades of the nineteenth century, the porous human-animal boundary served to produce the “humane” man: a liberal subject enabled to engage in aggressive imperial projects. Reading the work of Charles Dickens, George Eliot, Margaret Marshall Saunders, Bram Stoker, and Jack London, *Victorian Dogs, Victorian Men* charts the mobilization of affect through transatlantic narratives, demonstrating the deep interconnections between animals, affect, and gender.



Frank Kelleter is Chair and Einstein Professor of American Cultural History at the John F. Kennedy Institute for North American Studies at Freie Universität Berlin.

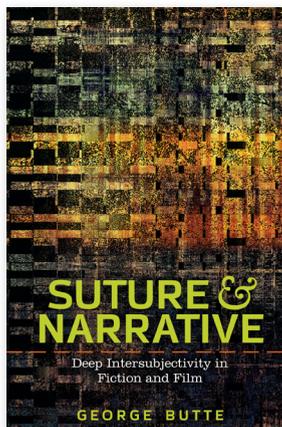
May 2017 306 pp.
\$94.95 cloth 978-0-8142-1335-3
14 b&w illustrations
Theory and Interpretation of Narrative
James Phelan, Peter J. Rabinowitz, and
Robyn Warhol, Series Editors

Media of Serial Narrative

EDITED BY FRANK KELLETER

Media of Serial Narrative, edited by Frank Kelleter, is the first book-length study to address the increasingly popular topic of serial narratives—specifically, how practices and forms of seriality shape media throughout the landscape of popular culture. In modern entertainment formats, seriality and popularity can seem so obviously connected that scholarship has long neglected to address their specific interrelations. This volume looks closely at the relationship between seriality, popularity, media, and narrative form and asks: What are the structural conditions of serial stories? Which historical circumstances are presupposed or supported by series and serials? How do commercial types of seriality differ from serial structures in other cultural fields?

Media of Serial Narrative focuses on key sites and technologies of popular seriality since the mid-nineteenth century and up to today: newspapers, comics, cinema, television, and digital communication. Paying close attention to the affordances of individual media, as well as to their historical interactions, the fourteen chapters survey the forms, processes, and functions of popular serial storytelling. With individual chapters by Frank Kelleter, Jared Gardner, Daniel Stein, Christina Meyer, Scott Higgins, Shane Denson, Ruth Mayer, Kathleen Look, Constantine Verevis, Jason Mittell, Sudeep Dasgupta, Sean O'Sullivan, Henry Jenkins, Christine Hämmerling, Mirjam Nast, and Andreas Sudmann, *Media of Serial Narrative* is an exciting and broad-ranging intervention in the fields of seriality, media, and narrative studies.



George Butte is Professor of English and Film Studies at Colorado College and is the author of *I Know That You Know That I Know: Narrating Subjects from Moll Flanders to Marnie* (OSU Press 2004).

March 2017 288 pp.
\$87.95 cloth 978-0-8142-1329-2
37 b&w illustrations
Theory and Interpretation of Narrative
James Phelan, Peter J. Rabinowitz, and
Robyn Warhol, Series Editors

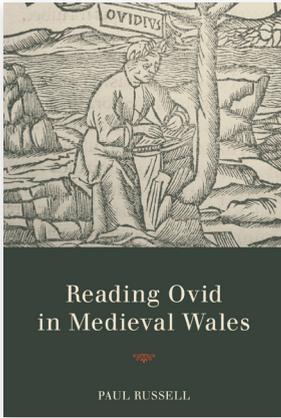
Suture and Narrative

Deep Intersubjectivity in Fiction and Film

GEORGE BUTTE

Suture and Narrative: Deep Intersubjectivity in Fiction and Film by George Butte offers a new phenomenological understanding of how fiction and film narratives use particular techniques to create and represent the experience of community. Butte turns to the concept of suture from Lacanian film theory and to the work of Merleau-Ponty to contribute a deeper and broader approach to intersubjectivity for the field of narrative theory.

Butte's approach allows for narratives that represent insight as well as blindness, love, and loss, locating these connections and disconnections in narratological techniques that capture the crisscrossing of perspectives, such as those in fiction's free indirect discourse and in the oblique angle of film's shot/reverse shot convention. Butte studies the implications of this chiasmus in the novels and film adaptations of later Henry James works, Barrie's Peter Pan tales and film adaptations, and the films *Silence of the Lambs* and *Nothing But a Man*. Suture's story in the twentieth century, according to Butte, is a story of the loss of immediacy and community. Yet in concluding this, Butte finds optimism in the Coen brothers' *Raising Arizona* as well as in *Why Be Happy When You Could Be Normal?* by Jeanette Winterson and Marc Webb's film *(500) Days of Summer*.



Paul Russell is Professor of Celtic in the Department of Anglo-Saxon, Norse, and Celtic at the University of Cambridge.

April 2017 314 pp.
\$159.95 cloth 978-0-8142-1322-3
28 b&w illustrations
Text and Context
Frank Coulson, Series Editor

Reading Ovid in Medieval Wales

PAUL RUSSELL

Reading Ovid in Medieval Wales provides the first complete edition and discussion of the earliest surviving fragment of Ovid's *Ars amatoria*, or *The Art of Love*, which derives from ninth-century Wales; the manuscript, which is preserved in Oxford, is heavily glossed mainly in Latin but also in Old Welsh. This study, by Classical and Celtic scholar Paul Russell, discusses the significance of the manuscript for classical studies and how it was absorbed into the classical Ovidian tradition. This volume's main focus, however, is on the glossing and commentary and what these can teach us about the pedagogical approaches to Ovid's text in medieval Europe and Britain and, more specifically, in Wales.

Russell argues that this annotated version of the *Ars amatoria* arose out of the teaching traditions of the Carolingian world and that the annotation, as we have it, was the product of a cumulative process of glossing and commenting on the text. He then surveys other glossed Ovid manuscripts to demonstrate how that accumulation was built up. Russell also explores the fascinating issue of why Ovid's love poetry should be used to teach Latin verse in monastic contexts. Finally, he discusses the connection between this manuscript and the numerous references to Ovid in later Welsh poetry, suggesting that the Ovidian references should perhaps be taken to refer to love poetry more generically.



Jennifer Garrison is Associate Professor at St. Mary's University in Calgary, Canada.

February 2017 244 pp.
\$119.95 cloth 978-0-8142-1323-0
Interventions: New Studies in Medieval Culture, Ethan Knapp, Series Editor

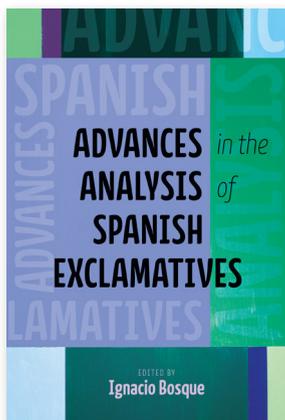
Challenging Communion

The Eucharist and Middle English Literature

JENNIFER GARRISON

In this book, Jennifer Garrison examines literary representations of the central symbol of later medieval religious culture: the Eucharist. In contrast to scholarship that depicts mainstream believers as enthusiastically and simplistically embracing the Eucharist, *Challenging Communion: The Eucharist and Middle English Literature* identifies a pervasive Middle English literary tradition that rejects simplistic notions of eucharistic promise.

Through new readings of texts such as *Piers Plowman*, *A Revelation of Love*, *The Book of Margery Kempe*, and John Lydgate's religious poetry, Garrison shows how writers of Middle English often take advantage of the ways in which eucharistic theology itself contests the boundaries between the material and the spiritual, and how these writers challenge the eucharistic ideal of union between Christ and the community of believers. By troubling the definitions of literal and figurative, Middle English writers respond to and reformulate eucharistic theology in politically challenging and poetically complex ways. Garrison argues that Middle English texts often reject simple eucharistic promises in order to offer what they regard as a better version of the Eucharist, one that is intellectually and spiritually demanding and that invites readers to transform themselves and their communities.



Ignacio Bosque is Honorary Professor of Spanish Linguistics at Complutense University of Madrid and a full member of the Spanish Royal Academy.

February 2017 223 pp.
\$119.95 cloth 978-0-8142-1326-1
3 b&w illustrations
Theoretical Developments in Hispanic Linguistics, Javier Gutiérrez-Rexach, Series Editor

Advances in the Analysis of Spanish Exclamatives

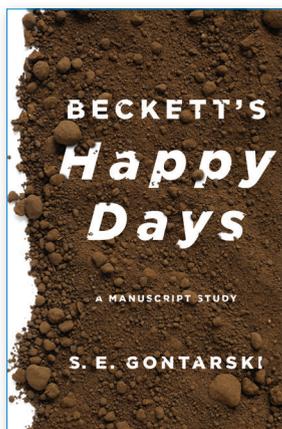
EDITED BY IGNACIO BOSQUE

Advances in the Analysis of Spanish Exclamatives is the first book entirely devoted to Spanish exclamatives, a special sentence type often overlooked by contemporary linguists and neglected in standard grammatical descriptions. The seven essays in this volume, each by a leading specialist on the topic, scrutinize the syntax—as well as the semantic and pragmatic aspects—of exclamations on theoretical grounds.

The book begins by summarizing, commenting on, and evaluating previous descriptive and theoretical contributions on Spanish exclamatives. This introductory overview also contains a detailed classification of Spanish exclamative grammatical types, along with an analysis of their main properties. Special attention is devoted in the book throughout to the syntactic structures displayed by exclamative patterns; the differences between exclamations and other speech acts (specifically questions and imperatives); the peculiar semantic denotation of exclamative words and their relationship to quantifiers denoting high degree; the semantics of adjectives and adverbs expressing extreme evaluation; the form and interpretation of negated and embedded exclamatives; the properties of optative utterances; and the different ways in which expressive contents are related to unexpected reactions of the speaker, as well as possible knowledge shared by interlocutors.

This groundbreaking volume provides a complete and accurate picture of Spanish exclamation by integrating its numerous component parts.

Literary Studies



S. E. Gontarski is Robert O. Lawton Distinguished Professor of English at Florida State University.

February 2017 104 pp.
\$29.95 paper 978-0-8142-5402-8

Beckett's *Happy Days*

A Manuscript Study

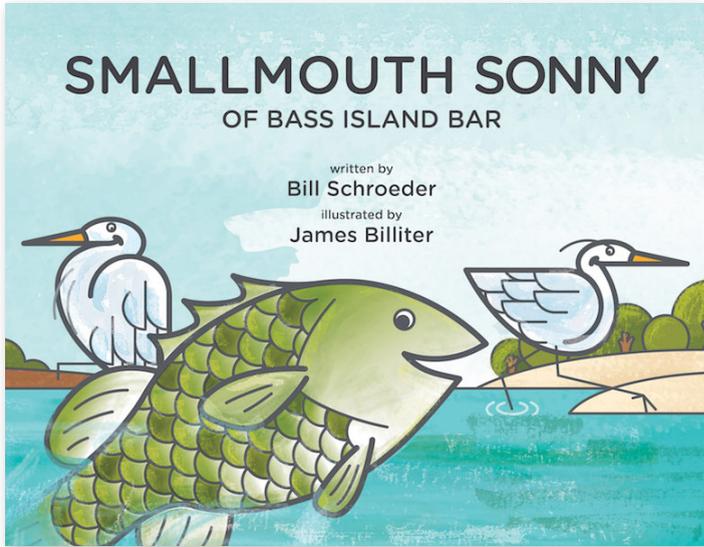
S. E. GONTARSKI

Beckett's Happy Days: A Manuscript Study by S. E. Gontarski traces the development of Samuel Beckett's final two-act play, composed in English between October 1960 and May 1961, through annotated and bedodded manuscript notebooks, holographs, and typescript drafts to the final published and performed text. The analysis details Beckett's most salient alterations and revisions, including his development of the work's tapestry of fragmented, half-remembered literary allusions.

The current reissue of *Beckett's Happy Days* comes at a timely moment not only in Beckett studies but also in the general growth in programs of book history and digital humanities. Gontarski's study is not just a look back to origins. It traces an arc of research that developed over forty years as the Samuel Beckett archive at the University of Reading matured, as the fields of genetic and textual research grew, and as book history reemerged on a grand, international scale. In this timeframe, the Beckett Digital Manuscript and Library Projects responded to interest in Beckett studies and archival studies, taking textual production, genetic study, and book history into the twenty-first century with their emphasis on electronic access and digital collation. At The Ohio State University, the Rare Books and Manuscripts archive held papers central to Gontarski's study. *Beckett's Happy Days* is thus a fundamental, even seminal, part of that forty-year scholarly trajectory, and in its current edition, is readily accessible to individual students and scholars alike.

Smallmouth Sonny of Bass Island Bar

BILL SCHROEDER
ILLUSTRATED BY
JAMES BILLITER

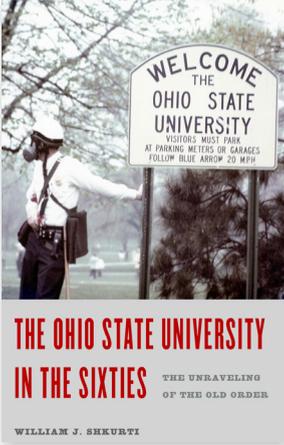


Bill Schroeder is an attorney and a devoted fly fisherman, conservationist, and student of scenic river ecology. **James Billiter** is a graphic designer and illustrator who has lived much of his life near the Little Miami River.

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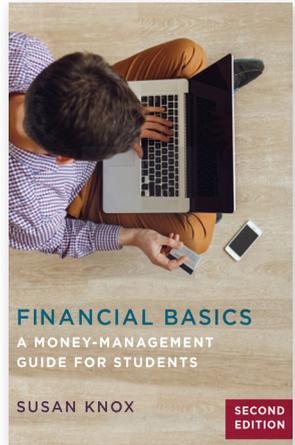
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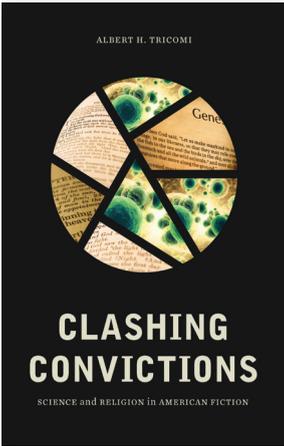
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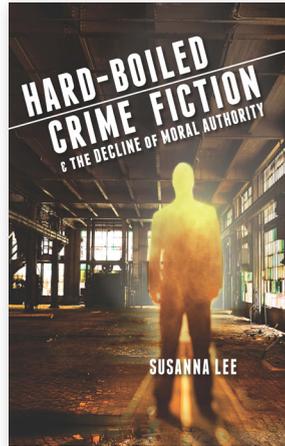
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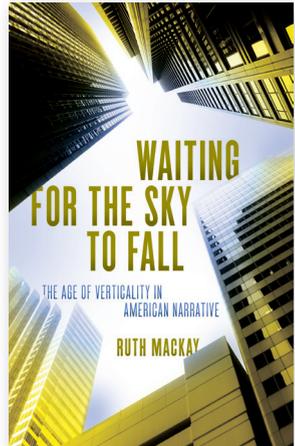
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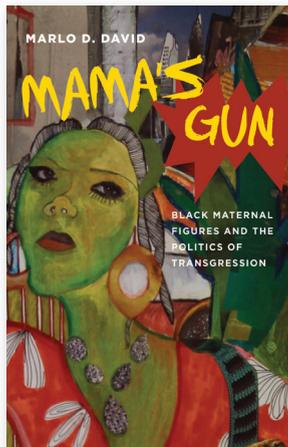
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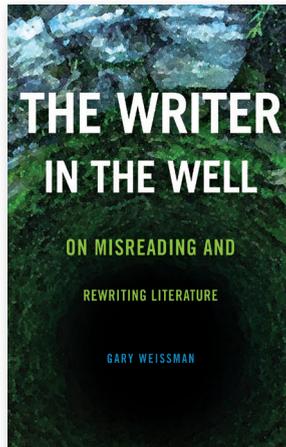
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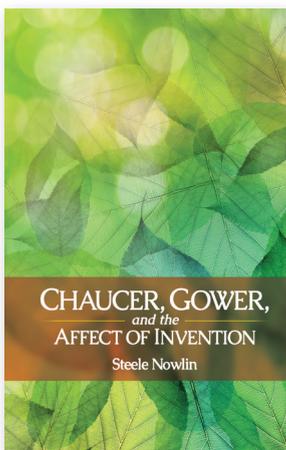
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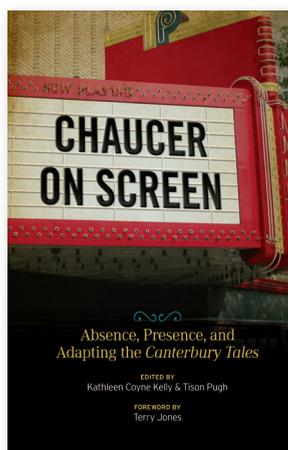
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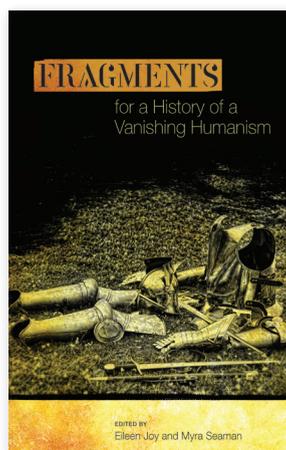
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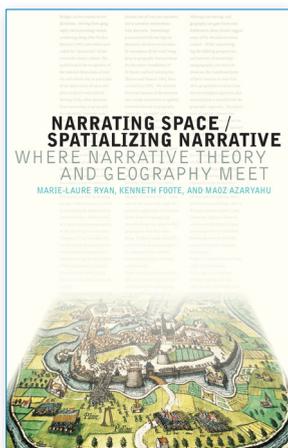
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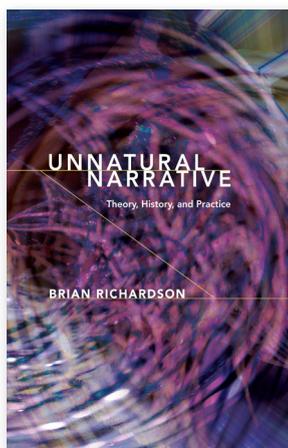
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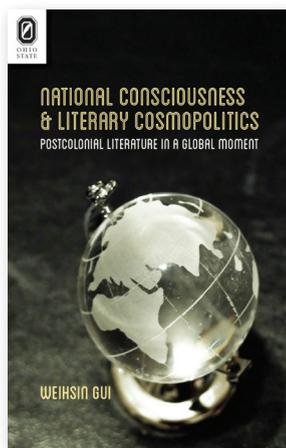
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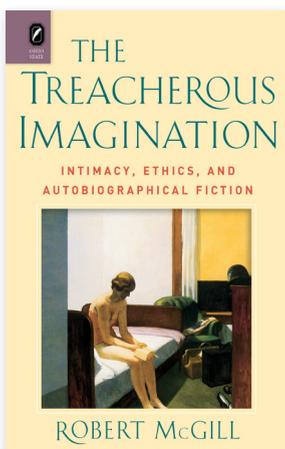
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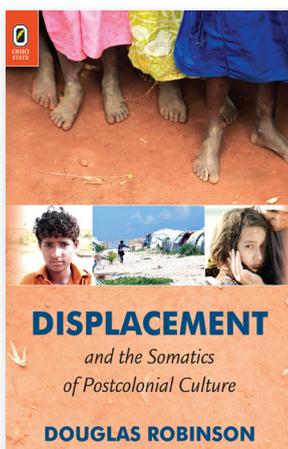
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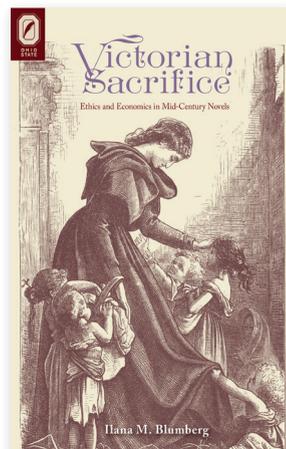
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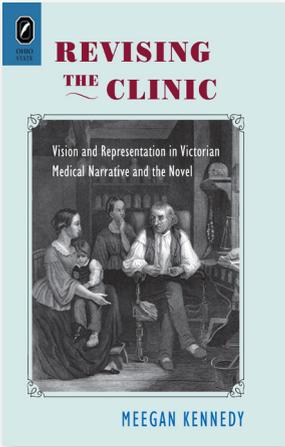
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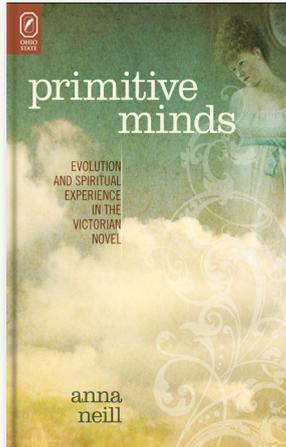
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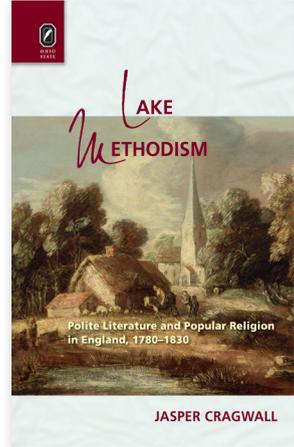
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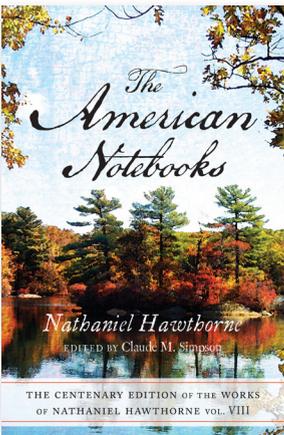
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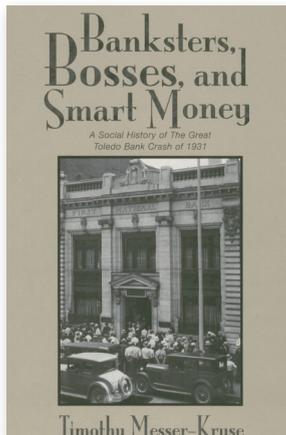
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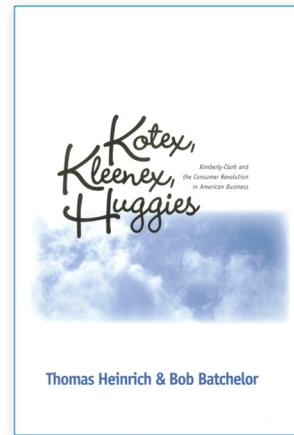
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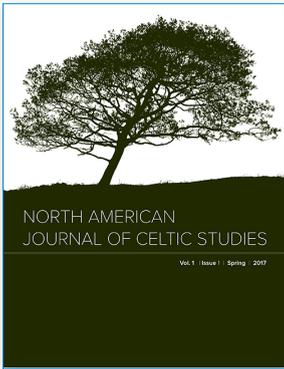
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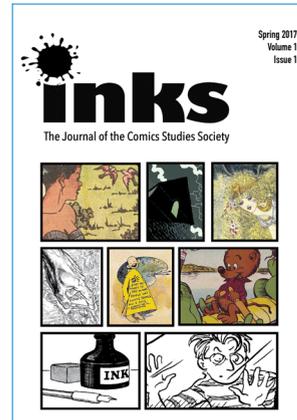
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