



April  
New York City, urban history, travel  
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## New York City

### An Outsider's Inside View

Mario Maffi

"This is a book which draws from the most up-to-date work on the city, and from a vast knowledge of the research and past of New York to present a volume that can be used both in academic environments and as a guide to the city itself, beyond the traditional tourist trails that attract so many visitors every year. New York is a city that is best seen on foot, and Maffi's account allows the interested tourist to do just that."— J. M. Foot, University College of London

"This is a fascinating book. Maffi, an Italian who has deep knowledge of and affection for New York City, takes the reader on a walking tour that asks us to rethink the meaning of the spaces and places of the city. Rather than sensationalizing the city as others have done, Maffi presents us with the city as it is and asks us to see it and appreciate its blemishes and merits alike."— Maureen Flanagan, Michigan State University

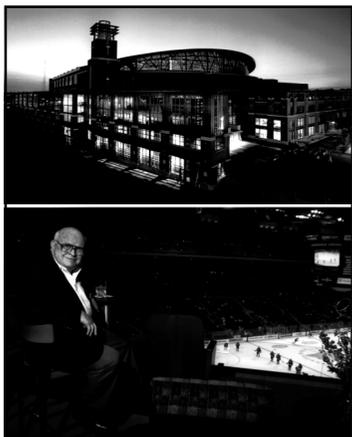
How is it possible to approach a city like New York without falling back on old stereotypes, glossy pictures, and touristy routes? Is it possible without writing yet another "guide to the city"? Against all odds, *New York City: An Outsider's Inside View* looks at the city with the informed eye of a historian and the innocent eye of an outsider ready and willing to catch the city off-guard. It is organized to lead the reader along paths that stay clear of the well-trodden ones. Mario Maffi treats his readers to new maps of an ever-present city, dotted with small museums; unknown under-worlds; sounds, images, and words; villages in the city; bridges both real and metaphorical; the hidden or overlooked history; the past in the present. New York's prismatic quality is enhanced by a narration that flows in a conversational style, is arranged around a highly personal point of view, and is sustained by a neat historical and cultural approach. *New York City: An Outsider's Inside View* is more than a guide yet different from an essay—it is nothing short of an affectionate and nuanced portrait of a city in words.

**Mario Maffi** is associate professor of American studies at the State University of Milan, Italy, and the author of *Gateway to the Promised Land: Ethnic Cultures on New York's Lower East Side*.

## High Stakes

### Big Time Sports and Downtown Redevelopment

*Timothy Jon Curry, Kent Schwirian, and Rachael Woldoff*



"This is a fascinating book on a hot topic and will be of interest not only to scholars of urban planning and development and the history of sports but also to the everyday sports fan curious about the relationship of municipal politics to big-time sports. Curry, Schwirian, and Woldoff deftly explain the success of the stadium development projects in Columbus while revealing the problems inherent in linking sports with urban revitalization."—Mark LaGory, University of Alabama, Birmingham

July

Columbus, Ohio, sports, urban studies, city planning, business, politics, economics

216 pp. 6x9

12 illus.

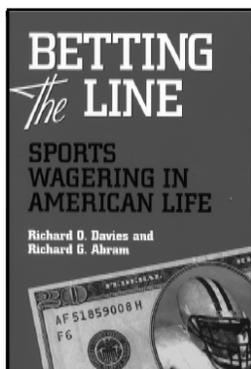
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*Also of interest*

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*Richard O. Davies and*

*Richard G. Abram*

2001 208 pp.

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Unlike so many other cities around the country, Columbus citizens gave a firm “no” to the proposal that public money be used to build an arena to attract an expansion professional hockey team and a soccer stadium to keep a professional franchise. Yet, both structures are now a permanent part of Columbus’s landscape. *High Stakes* is the inside story of how a coalition of the city’s movers and shakers successfully did an end-run around the electorate to build these sports complexes. As it turned out, everybody appears to have won: taxpayers were relieved of any funding obligation, the coalition got the new facilities, and the new arena jumpstarted downtown redevelopment. Now, the Columbus case is being touted as the model of how to use professional sports to improve a city’s downtown with minimal taxpayer expense.

Professional sports have become a primary tool for the downtown redevelopment of many large cities. *High Stakes* portrays in vivid detail the twists and turns as this unlikely group fought doggedly to make their dream—and Columbus’s prosperous future—a reality.

**Timothy Jon Curry** is associate professor of sociology at The Ohio State University, **Kent Schwirian** is professor emeritus of sociology at The Ohio State University, and **Rachael Woldoff** is assistant professor of sociology and anthropology at West Virginia University.

## Little Men

### Novellas and Stories

Gerald Shapiro



"Welcome to the skewed, hilarious, slightly frightening world of Gerald Shapiro. Here everything seems to begin well—a little bit of post-divorce sex, a seemingly amount of on-the-job flirting. But then, before the characters know it, the action tilts and shifts and they find themselves in wild, inventive, outrageous situations from which only a brilliant writer can extract them. The stories in *Little Men* are as rich as novels, as surprising as the best comedy, and as complex and satisfying as life itself."—Erin McGraw, The Ohio State University

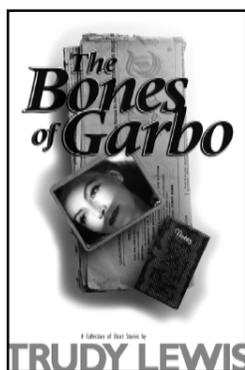
Ira Mittelman, the middle-aged hero of "A Box of Ashes," one of two novellas in *Little Men*, is wrestling with a dilemma: should he fulfill his late father's dying wish by taking the old man's ashes back to Missouri, to scatter them on the grounds of Camp HaHaTonka, the Boy Scout camp where Ira spent several summers as a boy? It's a long way to go just to dump some ashes, and if Ira makes this pilgrimage, his absence might jeopardize the fragile relationship he's managed to maintain with his ex-wife (they're still having sex every Friday night).

In "Spivak in Babylon," *Little Men's* other novella, it's 1982, and Leo Spivak, an ambitious 30-year-old copywriter at a large Chicago advertising agency, is about to get his big break: a chance to go to Hollywood to participate for the first time in the filming of a television commercial. A week in Hollywood, on the company's expense account! A room at the fabled Chateau Marmont (Garbo's old suite, in fact)! The only problem is the subject of the commercial itself: a new feminine hygiene spray to be marketed to pre-adolescent girls. Hovering over all the proceedings in "Spivak in Babylon" is the genial, befuddled presence of President Ronald Reagan, the Leader of the Free World, whose presence haunts Leo's dreams.

**Gerald Shapiro** is professor of English at the University of Nebraska, Lincoln. He is also the author of *Bad Jews and Other Stories* (University of Nebraska Press).



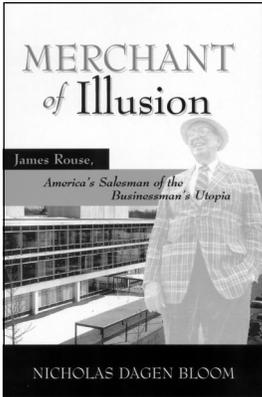
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## Merchant of Illusion

James Rouse, America's Salesman of  
the Businessman's Utopia  
*Nicholas Dagen Bloom*



"James Rouse was one of the most significant figures in American urban development during the second half of the twentieth century and deserves the attention devoted to him here. *Merchant of Illusion* fills a major gap in urban scholarship, and will attract wide attention among urbanists in history, political science, sociology, and planning."—Jon Teaford, Purdue University

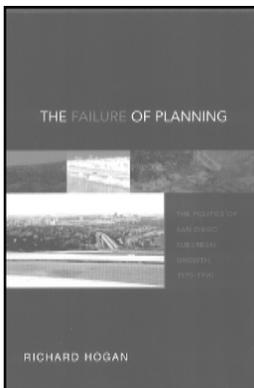
*Merchant of Illusion* revisits the intriguing projects and ideas of famed developer James Rouse. Known mainly for his "Festival Marketplaces" in Boston and Baltimore, Rouse actually played a more important role in redefining private sector urban policy as the leading force in American public life. He argued persuasively—using diverse means of communication—that the private sector, with only limited state aid, had the ability to create a nearly ideal urban order. The shopping centers, planned communities, downtown redevelopment projects, community development corporations, and festival marketplaces he helped pioneer, develop, and publicize became America's compelling answer to state-dominated urbanism in the Soviet Union and social democratic Europe.

Although Rouse occasionally acknowledged the limitations of his privatized brand of public policy, and the continuing urban crisis, his own critical insights were overshadowed by his high-profile projects. Bloom examines Rouse's major spheres of activities, both their strengths and weaknesses, in thematic chapters. *Merchant of Illusion*, by evaluating Rouse's activities in the context of cold war ideology and competition, provides a much needed critical treatment of the rise of private sector urbanism in the United States. For this reason and many others it will be of great interest to urban and cultural historians, political scientists, sociologists, planners and the general public with an interest in urban affairs.

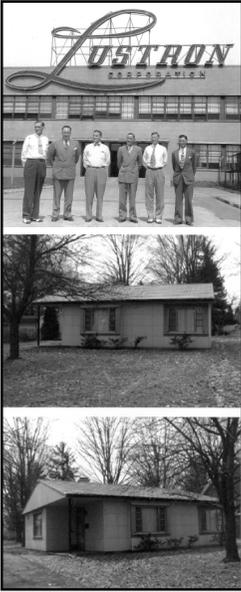
*Merchant of Illusion* follows on the heels of Bloom's first book, *Suburban Alchemy*, which looks at three suburban "new towns" of the era, one of which—Columbia, Maryland—was Rouse's brainchild.

**Nicholas Dagen Bloom** is assistant professor at the New York Institute of Technology.

February  
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May  
Urban studies, American  
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## Suburban Steel

The Magnificent Failure of the  
Lustron Corporation, 1945–1951  
*Douglas Knerr*

"This is a compelling and well-told story. Beyond the lively and astute recounting of the Lustron history, Knerr deftly explains complicated engineering and financial processes while placing them firmly in the larger context of postwar American business, social, and governmental history. The book is an important case study—one that would be appropriate for a twentieth-century American history or American Studies course." —Carolyn Loeb, Central Michigan University

*Suburban Steel* chronicles the rise and fall of the Lustron Corporation, once the largest and most completely industrialized housing company in U.S. history. Beginning in 1947, Lustron manufactured porcelain-enameled steel houses in a one-million-square-foot plant in Columbus, Ohio. With forty million dollars in federal funds and support from the highest levels of the Truman administration, the company planned to produce one hundred houses per day, each neatly arranged on specially designed tractor-trailers for delivery throughout the country. Lustron's unprecedented size and scope of operations attracted intense scrutiny. The efficiencies of uninterrupted production, integrated manufacturing, and economies of scale promised to lead the American housing industry away from its decentralized, undercapitalized, and inefficient past toward a level of rationalization and organization found in other sectors of the industrial economy.

The company's failure marked a watershed in the history of the American housing industry. Although people did not quit talking about industrialized housing, enthusiasm for its role in the transformation of the housing industry at large markedly waned. *Suburban Steel* considers Lustron's magnificent failure in the context of historical approaches to the nation's perpetual shortage of affordable housing, arguing that had Lustron's path not been interrupted, affordable and desirable housing for America's masses would be far more prevalent today.

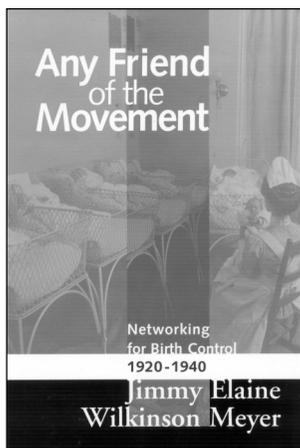
**Douglas Knerr** is assistant professor of social sciences at Roosevelt University.

## Any Friend of the Movement

Networking for Birth Control,  
1920–1940

Jimmy Elaine Wilkinson Meyer

"In this important contribution to the burgeoning literature on the history of birth control, Meyer brings to life the stories of women who established, ran, and used the Maternal Health Association of Cleveland in the interwar years."—Andrea Tone, Georgia Institute of Technology



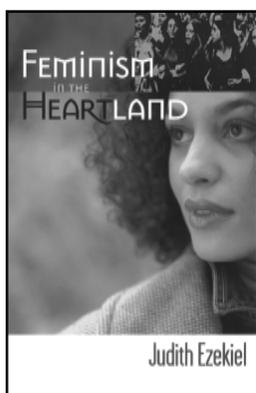
In the 1920s, a few Cleveland women perceived a need for reliable birth control. They believed that health and social service professionals denied women, especially poor and working-class women, critical health care information. *Any Friend of the Movement* tells the story of these women, their actions, and the organization they created—the direct forerunner of a modern Planned Parenthood affiliate. The disparate threads of this particular tale include the suicide of a pregnant woman, the gift of a bereaved inventor, smuggling contraceptive supplies across state lines, and sponsoring ice skating galas to fund the work.

*Any Friend of the Movement* breaks new ground in the history of birth control activism in North America. Meyer argues that private philanthropy and voluntary action on the part of clinics like the Maternal Health Association (MHA) and their clients vitalized the larger movement at its roots and pushed it forward.

Meyer adds new voices to the history of the national birth control movement and its leaders. A cache of letters from clinic clients to the MHA offers an unusually intimate look at the personal side of this reform. Meyer uses other evidence, such as speeches, reports, founders' personal papers, newspaper accounts, and magazine and journal articles, and adds photo illustrations. Genuine concern for other women, eugenic and racist considerations, gender and class, networking, and the prevailing cultural unease around sexual matters—these elements all shaped the MHA and, in doing so, shaped the larger struggle for reproductive rights.

**Jimmy Elaine Wilkinson Meyer** is assistant editor of *Wooster*, the magazine for alumni and friends of the College of Wooster.

February  
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labor studies  
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HEARTLAND**

Judith Ezekiel

2002 368 pp.

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# Beyond the Reproductive Body

## The Politics of Women's Health and Work in Early Victorian England

Marjorie Levine-Clark

"In this book, Levine-Clark convincingly shows both how ideas of women's bodies in the early nineteenth century differed by class and how women understood their own bodies and experiences of illness at the time. She draws on an extensive array of sources and elegantly integrates medical and political discourses alongside women's personal experiences. *Beyond the Reproductive Body* is innovative, original, and will have a major impact on the historiography of women's work and health." —Anna Clark, University of Minnesota

March

Women's health, women's history,

Victorian studies, British history

160 pp. 6x9

1 illus.

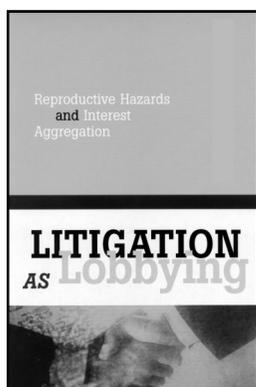
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*Interest Aggregation*

Julianna S. Gonen

2003 184 pp.

\$44.95s cloth 0-8142-0942-4

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Appealing to audiences interested in the histories of medicine, women, gender, labor, and social policy, *Beyond the Reproductive Body* examines women's health in relation to work in early Victorian England. Government officials and reformers investigating the laboring population became convinced that the female body would be ruined by gainful employment, making women incapable of reproducing a healthy labor force. Women's work was thus framed as a public health "problem." Poor women were caught between the contradictory expectations of the reproductive body, which supposedly precluded any but domestic labor, and the able body, which dictated that all poor but healthy people must work to stay independent of state assistance. Medical case narratives of female patients show that while official pronouncements emphasized the physical limitations of the female reproductive body, poor women adopted an able-bodied norm.

*Beyond the Reproductive Body* demonstrates the centrality of gender and the body in the formation of Victorian policies concerning employment, public health, and welfare. Focusing on poor women, it challenges historians' customary presentations of Victorian women's delicate health. The medical case narratives give voices to poor women, who have left very few written records of their own.

**Marjorie Levine-Clark** is assistant professor of history at the University of Colorado, Denver.

# Handling the Sick

## The Women of St. Luke's and the Nature of Nursing, 1892–1937

Tom Olson and Eileen Walsh

"This is a provocative and important book that examines the historical formulation of nursing. It comes at a time when nurses all over the country face conditions in hospitals and clinics requiring a reorganization of their work, and a growing knowledge of health and illness."—Julie Fairman, University of Pennsylvania

"In this highly readable narrative, Olson and Walsh argue that nursing is a craft, rooted in the traditions of apprenticeship that valued practice over theory."—Allison Hepler, University of Maine, Farmington

*Handling the Sick* is the story of 838 women who entered the St. Luke's Hospital Training School for Nurses, St. Paul, Minnesota, from 1892 to 1937. Their story addresses a fundamental question about nursing that has yet to be answered: is nursing a craft or a profession? It also addresses the colliding visions of nursing factions that for more than a century have disagreed on the inherent traits and formal preparation a nurse has needed.

The women of St. Luke's were engaged in the most practical of all occupations open to women, a rare one in which their strength, experience, and skill were prized above all else. They firmly believed that the key to success in nursing was apprenticeship training. Apprenticeship, not schooling, was the cornerstone on which all else rested.

This study unites the opposing visions of those who led nursing towards professional status and those who saw it as a craft. Physicality, strength of will, an abiding emphasis on practicality, and a hierarchy based on a deep pride in craft skills have been essential elements of nursing. Nursing can look to its complex history to develop an integrated model of nursing, one drawing on both academic training and the immediate realities involved in "handling the sick."

**Tom Olson** is associate professor of nursing at the University of Hawaii. **Eileen Walsh** is an independent historian.

March

Women's health, nursing and public health, history

272 pp. 6x9

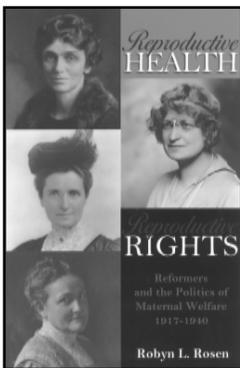
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Robyn L. Rosen

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# Roman Fever

## Domesticity and Nationalism in Nineteenth-Century American Women's Writing

Annamaria Formichella Elsden

"Using a lovely and unobtrusive blend of cultural studies, feminist, and post-structuralist theories, Annamaria Formichella Elsden argues that Italy—its literal geography as well as its mythography—has given a number of American women writers a stage on which to perform their own identities. Elsden is a marvelous writer and this critical study reads like a good nineteenth-century novel. Any scholar interested in women's writing, travel narratives, and nineteenth-century culture should read this enlightening book."—Cheryl B. Torsney, West Virginia University

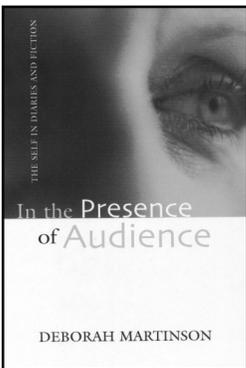
May  
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studies, women's studies, women's  
history  
200 pp. 6x9  
\$21.95s paper 0-8142-5117-X  
\$49.95s cloth 0-8142-0946-7  
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Critical studies have frequently acknowledged the nineteenth-century American fascination with Italy, but none specifically examines the impact of Italy on American women's writing. A number of nineteenth-century women were privileged and daring enough to travel abroad, using a range of genres to respond discursively to their new surroundings. Annamaria Formichella Elsden's study groups six women, whose writings were shaped by their encounters with Italy, to investigate women's attempts to leave behind the domestic, in all the senses of that term.

*Roman Fever* foregrounds how women writers counteracted dominant stereotypes. Popular nineteenth-century portrayals of women abroad often fell into two categories: the overly assertive "feminist" and the hyper-feminine lady. Texts about Italy by American women move beyond these stereotypes.

The author acknowledges that women wrote beyond the narrow boundaries ascribed to them by too much criticism. Elsden argues that the work of these women, which included Catharine Maria Sedgwick and Sophia Peabody Hawthorne's travel writings, Margaret Fuller's news dispatches, Harriet Beecher Stowe's novel *Agnes of Sorrento*, and Constance Fenimore Woolson's and Edith Wharton's short stories, challenged American individualist ideology while contributing to the patriotic rhetorical tradition.

**Annamaria Formichella Elsden** is assistant professor of English at Buena Vista University.



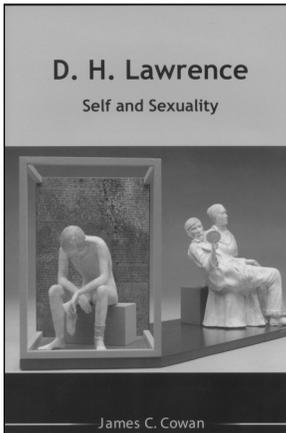
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Deborah Martinson  
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New in Paperback

## D. H. Lawrence

### Self and Sexuality

James C. Cowan



"Future discussions of Lawrence and psychology should start here. Highly recommended."—*Choice*

"Cowan's inspired rearranging of mirror glass shards to fit the patterns of freshly prescribed psychologies fuels the search for the latent truths which both silvered Lawrence's writings and cast the fault lines in shifting tectonics of his reflection."—*ForeWord*

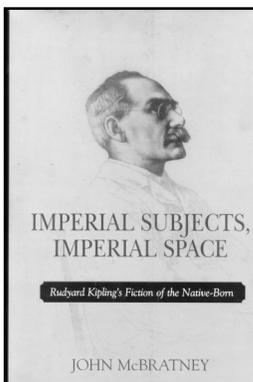
"This is a compelling and original study that shows exactly what sexuality means to D. H. Lawrence."—Barbara Shapiro, Rhode Island College

December  
Literary Studies  
275 pp. 6x9  
\$19.95s paper 0-8142-5126-9  
\$49.95s cloth 0-8142-0914-9

*D. H. Lawrence: Self and Sexuality* is a psychoanalytic study of D. H. Lawrence's life and writings. James Cowan relies most notably on the methods of Heinz Kohut, psychoanalytic "self psychology," and employs as well the object relation theories of D. W. Winnicott and others. This work also examines sexual issues in Lawrence's work from a literary and critical perspective, employing authoritative medical and psychoanalytic sources in human sexuality. Lawrence's work, which was early read in traditional Freudian terms, has only recently been considered from other psychoanalytic perspectives. In this self-psychological study, Cowan provides a new and path-breaking analysis of Lawrence.

Turning to several problematic issues of sexuality in Lawrence, the author first discusses a number of Lawrence's sexual fallacies, and personal and cultural issues. Cowan also considers contrasting idealized and negative presentations of Mellors and Sir Clifford Chatterley in *Lady Chatterley's Lover*, and the theme of the "loss of desire" sequence of poems in *Pansies*.

**James C. Cowan**, now retired, has been adjunct professor at the University of North Carolina at Chapel Hill. Founder and editor of *The D. H. Lawrence Review*, he is the recipient of The D. H. Lawrence Society of North America Award for Distinguished Scholarship.



*Also of interest*  
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IMPERIAL SPACE**  
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John McBratney  
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# Cultural Secrets as Narrative Form

## Storytelling in Nineteenth-Century America

Margaret Reid

"*Cultural Secrets as Narrative Form* is a ground-breaking account of how historical memory is constructed in works by James Fenimore Cooper; Nathaniel Hawthorne, and Owen Wister. Margaret Reid deals brilliantly with issues raised by the subject of historical memory in nineteenth-century American literature and historiography, reconfiguring prevailing ideas about how historical secrets are encoded in romantic, nationalist, frontier, and dramatic narratives. She writes with the sophistication of a thinker who has been pondering her subjects for a lifetime."—Susan Mizruchi, Boston University

"*Cultural Secrets as Narrative Form* is a fascinating study of the rise of American national literature. This is one of the most detailed and urgent readings of national romance through the lens of narrative and social theory that I have seen in over twenty years."—Dale Bauer, University of Kentucky

April

Narrative, history, literature,  
American studies

304 pp. 6x9

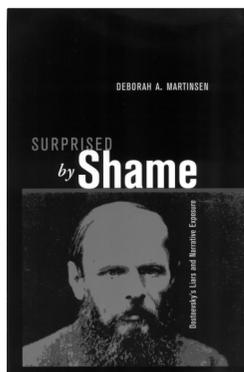
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*Cultural Secrets as Narrative Form: Storytelling in Nineteenth-Century America* examines the interplay between the familiar and the forgotten in tales of America's first century as a nation. By studying both the common concerns and the rising tensions between the known and the unknown, the told and the untold, this book offers readers new insight into the making of a nation through stories. Here, identity is built not so much through the winnowing competition of perspectives as through the cumulative layering of stories, derived from sources as diverse as rumors circulating in early patriot newspapers and the highest achievements of aesthetic culture. And yet this is not a source study: the interaction of texts is reciprocal, and the texts studied are not simply complementary but often jarring in their interrelations. The result is a new model of just how some of America's central episodes of self-definition—the Puritan legacy, the Revolutionary War, and the Western frontier—have achieved near mythic force in the national imagination. The most powerful myths of national identity, this author argues, are not those that erase historical facts but those able to transform such facts into their own deep resources.

Margaret Reid is assistant professor of English at Providence College.



Also of interest  
***SURPRISED BY SHAME***

*Dostoevsky's Liars and Narrative Exposure*  
Deborah A. Martinson

2003 320 pp.

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## Would Poetry Disappear?

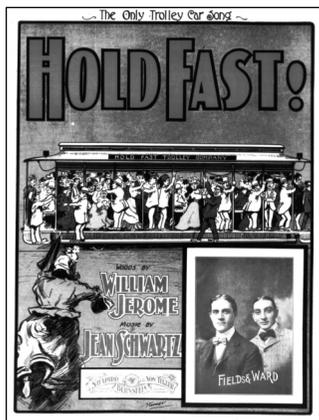
American Verse and the  
Crisis of Modernity  
John Timberman Newcomb

"This is a genuinely ground-breaking work. It is the first major rethinking of turn-of-the-century American poetry we have had in decades. In many ways it is the first serious, intellectually challenging study of the period we have ever had. Because of that, it is sure to be widely influential. Indeed, it is likely to be considered the standard work on the period for many years to come."—Cary Nelson, University of Illinois, Champaign-Urbana

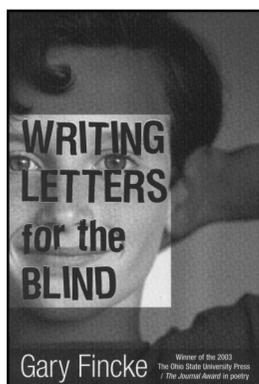
"I know of no other study that covers American poetry of the fin-de-siècle in such detail - or that makes such a cogent case for reading it in the first place. *Would Poetry Disappear?* shows that the young poets of that era were the real "lost generation," and that those who bucked Official Verse Culture deserve our attention. The book is filled with excellent close readings, lively prose, and fascinating examples; it ought to be read by both Americanists and students of modernism."— Joseph Harrington, author of *Poetry and the Public: The Social Form of Modern U.S. Poetics*

Soon after 1890, American poetry entered a severe crisis that many diagnosed as fatal. Two powerful convictions—that the dominant genteel traditions of American poetry were moribund, and that no new directions were possible—drove many aspiring poets into other fields, or even (it was said) killed them off young. Poetry had lost its traditional cultural functions, and poets and readers found they needed to reimagine its uses in a world of million-selling novels, daily newspapers, and hit songs. This study describes the crisis between 1890 and 1910 as the crucial moment when American poetry first engaged with modernity. Facing their own obsolescence, young American poets of these years found they could use their anxieties and alienation as the basis for their modern poetics. *Would Poetry Disappear?* proposes a diverse cast of young poets—including Stephen Crane, Edwin Arlington Robinson, Paul Laurence Dunbar, Ellen Glasgow, William Vaughn Moody, Alice Dunbar-Nelson, Charlotte Perkins Gilman, and Francis Brooks—as the first moderns of American poetry. Without their pioneering struggles, 20th-century poetry could not have been so vigorously modern.

**John Timberman Newcomb** is visiting associate professor of English at the University of Illinois, Urbana-Champaign.



April  
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# Muse in the Machine

## American Fiction and Mass Publicity

Mark Conroy

"The virtues of this book are outstanding: superb discussions of the novels covered and a genuinely elegant and enjoyable style. Its combination of accessibility, intelligence, and extensive and well-discussed background reading gives it broad appeal."—Bainard Cowan, Louisiana State University

"*Muse in the Machine* is thoughtful, and insightful. It argues that American fiction, more so than other national literatures, has been implicated and imbricated in the mass market and marketing techniques. The recent dispute between Jonathan Franzen and Oprah Winfrey regarding *The Corrections*, proves how thoroughly American writers are both aware and wary of the marketplace, and the tangible perils and rewards of questioning one's role in 'the machine.' However, as Conroy points out, a publicly announced withdrawal from the marketplace is itself publicity. There is no escape."—Keith Williams, Southern Methodist University

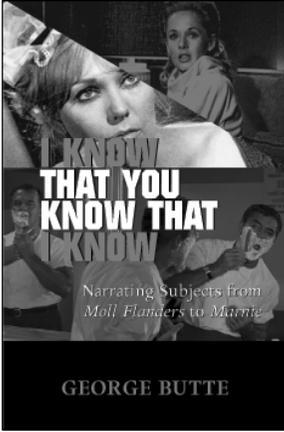
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A writer who simply panders to the public is seldom taken for an artist. An artist who cannot publish is seldom granted a career. This dilemma, the subject of *Muse in the Machine*, has been home to many authors of serious fiction since the eighteenth century. But it is especially pointed for American writers, since the United States never fostered a sustainable elite culture readership. Its writers have always been reliant on mass publicity's machinery to survive; and when they depict that machinery, they also depict that reliance and the desire to transcend its banal formulas. This book looks at artist tales from Henry James to Don DeLillo's *Mao II*, but also engages more indirect expressions of this tension between Romantic individualism and commercial requirements in Nathanael West, Vladimir Nabokov, and Thomas Pynchon. It covers the twentieth century, but its focus is not another rehearsal of "media theory" or word versus image. Rather, it aims to show how various novels "about" publicity culture also enact their authors' own dramas: how they both need and try to critique the "machine." In subject as well as approach, this study questions the current impasse between those who say that the aesthetic aspires to its own pure realm, and those who insist that it partakes of everyday practicality. Both sides are right; this book examines the consequences of that reality.

**Mark Conroy** is professor of English at The Ohio State University.

# I Know That You Know That I Know

Narrating Subjects from  
*Moll Flanders* to *Marnie*  
George Butte



"Eminently lucid and entirely new, this intriguing marriage of a resuscitated phenomenology with narrative theory has among its immediate offspring a revisionary view of characterization's place in the rise of the novel from Defoe through Austen to Bronte. A decisive accomplishment in its own right, Butte's exemplary study should generate ongoing work in these convergent theoretical veins."—Garrett Stewart, James O. Freedman Professor of Letters, University of Iowa

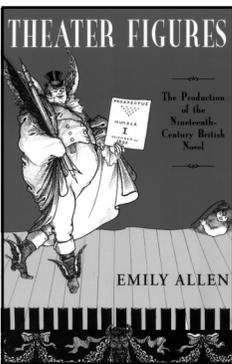
"George Butte's *I Know That You Know That I Know* is a major contribution to narrative theory and to the interpretation of novels and films. This brilliant book is the product of many years of research and teaching."  
—J. Hillis Miller, UCI Distinguished Research Professor of English and Comparative Literature, University of California, Irvine

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In *I Know That You Know That I Know*, Butte explores how stories narrate human consciousness. Butte locates a historical shift in the representation of webs of consciousnesses in narrative—what he calls “deep intersubjectivity”—and examines the effect this shift has since had on Western literature and culture. The author studies narrative practices in two ways: one pairing eighteenth- and nineteenth-century British novels (*Moll Flanders* and *Great Expectations*, for example), and the other studying genre practices—comedy, anti-comedy and masquerade—in written and film narratives (Jane Austen and *His Girl Friday*, for example, and Hitchcock's Cary Grant films).

Butte's second major claim argues for new ways to read representations of human consciousness, whether or not they take the form of deep intersubjectivity. Phenomenological criticism has lost its credibility in recent years, but this book identifies better reading strategies arising out of what the author calls poststructuralist phenomenology, grounded largely in the work of the French philosopher Merleau-Ponty. Butte criticizes the extreme of transcendental idealism (first-wave phenomenological criticism) and cultural materialism (when it rules out the study of consciousness). He also criticizes the dominant Lacanian framework of much academic film criticism.

**George Butte** is professor of English at Colorado College.



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# Plots of Opportunity

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Albert D. Pionke

"This book will engage historians and literary critics alike, and it brings a strikingly fresh perspective to bear on debates about political struggles that have for too long been treated as if they were cut and dried, rather than evolving contests for control of society's ear."—John Plotz, Brandeis University

"*Plots of Opportunity* examines how the figure of the secret society brought into focus a number of key debates in the Victorian engagement with mass democracy. Anyone interested in the cultural and political meanings of secret societies in the Victorian era—and contemporary times—should read this book."—David Vincent, Keele University

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The working classes, colonial subjects, European nationalists, and Roman Catholics—these groups generated intense anxiety for Victorian England's elite public, which often responded by accusing them of being dangerous conspirators. Bringing together a wide range of literary and historical evidence, Albert D. Pionke argues that the pejorative meanings attached to such opportunistic accusations of conspiracy were undermined by the many valorized versions of secrecy in Victorian society.

After surveying England's evolving theories of representative politics and individual and collective secretive practices, Pionke traces the intersection of democracy and secrecy through a series of case histories. Using works by Thomas Carlyle, Wilkie Collins, Charles Dickens, Benjamin Disraeli, John Henry Newman and others, along with periodicals, histories, and parliamentary documents of the period, he shows the rhetorical prominence of groups such as the Freemasons, the Thugs, the Carbonari, the Fenians, and the Jesuits in Victorian democratic discourse.

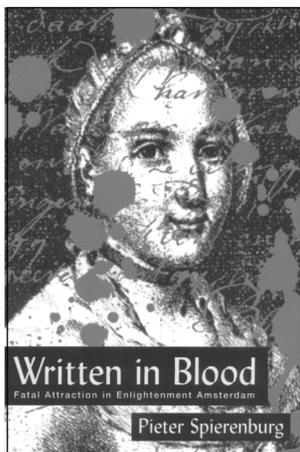
By highlighting the centrality of representations of conspiracy in every case, *Plots of Opportunity* shows for the first time the markedly similar strategies of repression, resistance, and concealment used by competing agents in the democracy debate.

**Albert D. Pionke** is adjunct assistant professor of English and comparative literature at the University of Cincinnati.

## Written in Blood

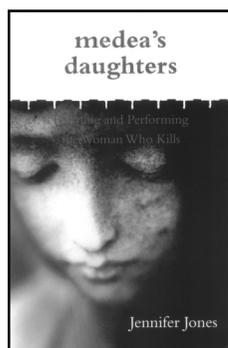
### Fatal Attraction in Enlightenment Amsterdam

Pieter Spierenburg



"In *Written in Blood*, Pieter Spierenburg demonstrates an almost unrivaled knowledge of eighteenth-century Amsterdam and an equally sure and deep understanding of crime and punishment within that polity. This is, moreover, a stunning work of historical detection. Spierenburg has followed up every possible lead, unraveled torturous complexities, laid bare hidden linkages, and—in doing so—offers a true gold mine of information about Amsterdam in the eighteenth century." —Mary Lindemann, Carnegie Mellon University.

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Pieter Spierenburg narrates two sensational murder cases among intimates in eighteenth-century Amsterdam. The cases recounted here both resulted from fatal attraction. They represented the darker side of the eighteenth-century revolution in love. This period witnessed great cultural changes affecting personal relationships and emotions. The new ideal of love demanded that couples spend much of their time together and explore each other's feelings. But this new ideal was meant for married and engaged couples only; for others it meant disaster. Love gone wrong was the theme of the sentimental novels of the age, but it also happened to real people, with fatal consequences.

*Written in Blood* first traces the lives and ultimate fates of Nathaniel Donker, who, together with the help of his mistress, brutally murders and dismembers the wife. The second tale focuses on J. B. F. van Gogh, who falls in love with a prostitute; she later rejects him and, when a letter written with his own blood fails to change her mind, he stabs her to death in a fit of passionate rage.

In *Written in Blood*, the reader gets two stories for the price of one. And, whereas earlier microhistories have been situated in a village or a small town, the scene here is Amsterdam and its canals. Spierenburg reveals in detail what concepts like honor and gender roles came down to in individual lives. He also shows that these murders produced a strange mixture of modern romantic feelings and traditional notions of honor and shame.

**Pieter Spierenburg** is professor of history at Erasmus University, the Netherlands.

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April

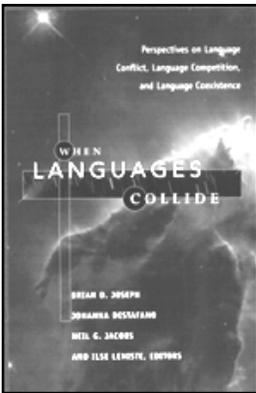
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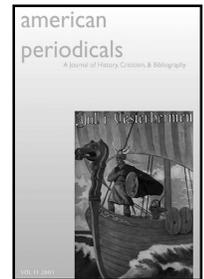
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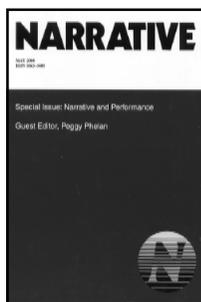
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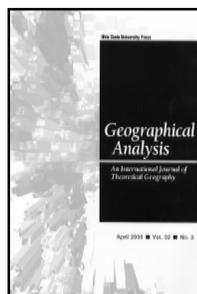
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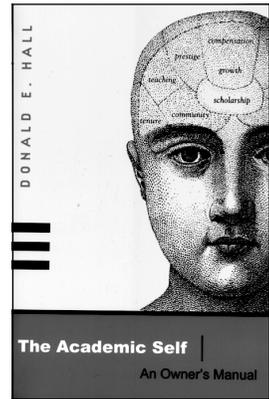
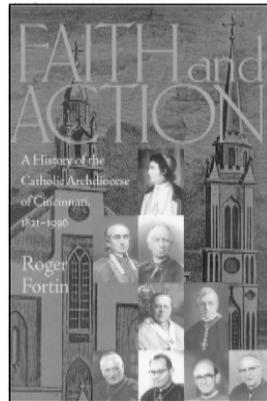
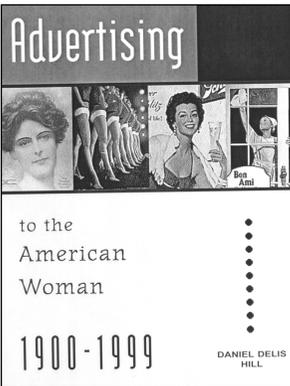
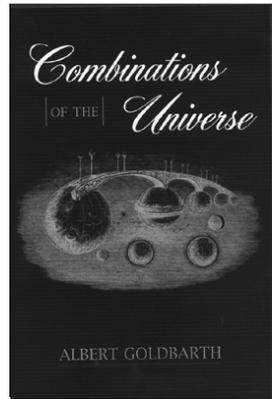
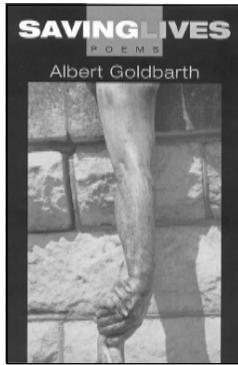
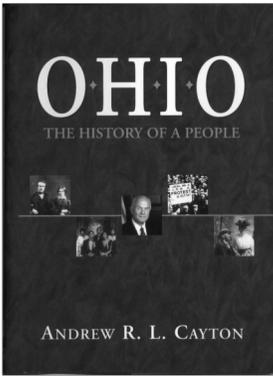
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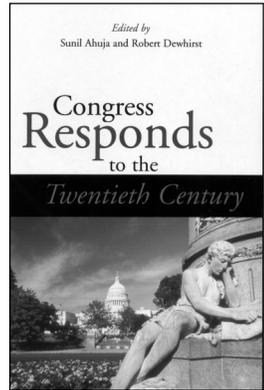
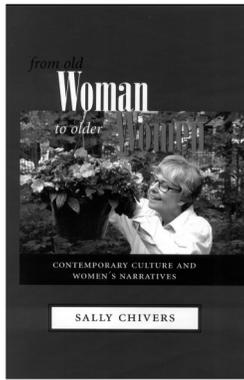
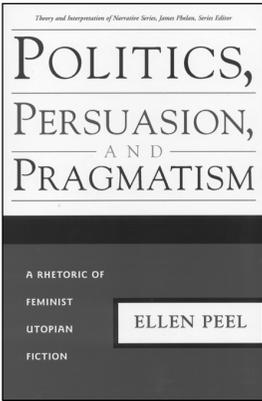
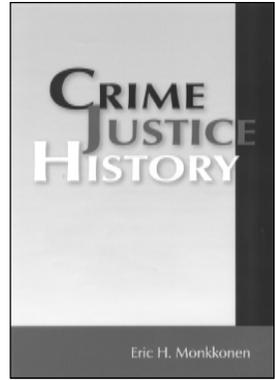
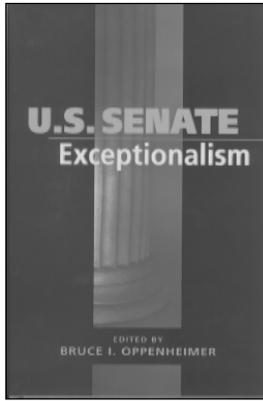
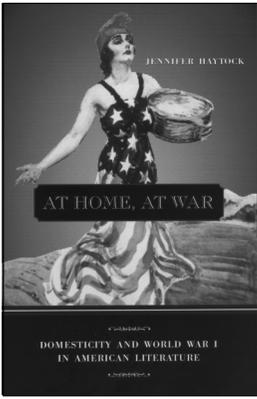
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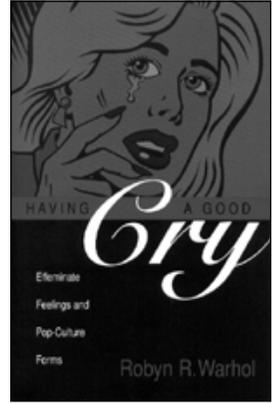
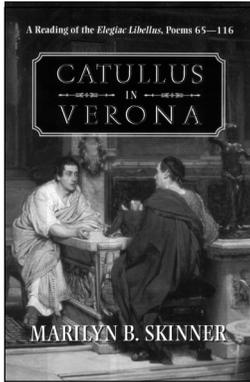
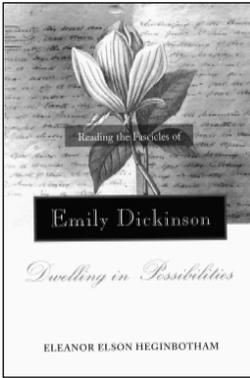
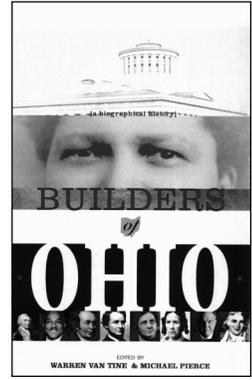
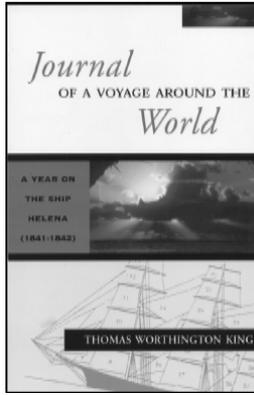
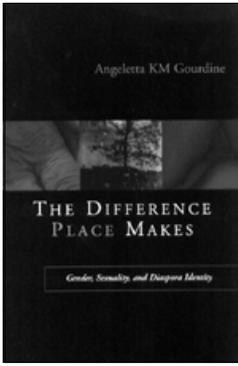
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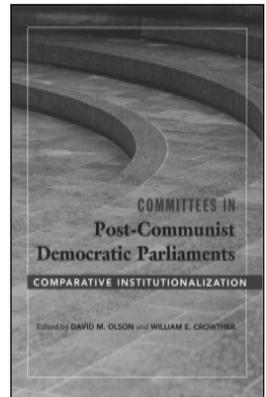
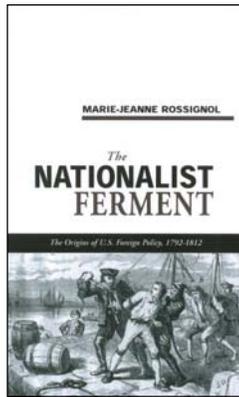
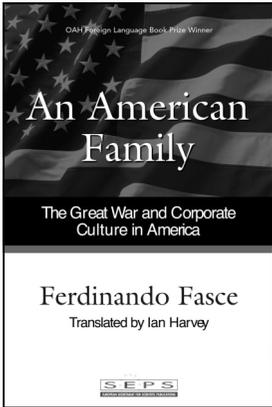
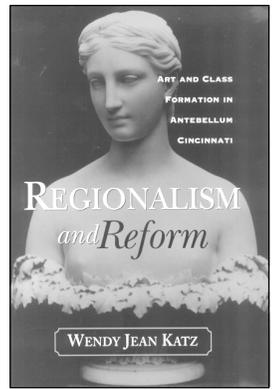
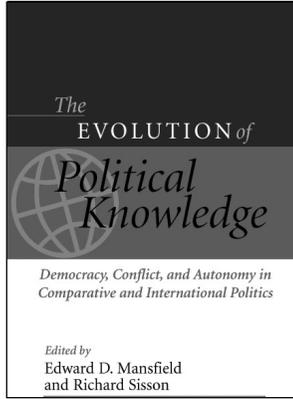
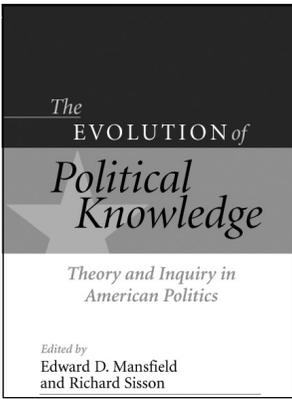
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