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### SUPPORTING THE OHIO STATE UNIVERSITY PRESS

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**Catalog Cover**

Image by Mignonette Dooley Johnson, seen on the cover of *a more perfect Union* p. 4.
Art for the Ladylike
An Autobiography through Other Lives

Whitney Otto

"Whitney Otto has woven a work of breathtaking texture. Art for the Ladylike is a love letter to the resilience and beauty of women who deign to make art. This book brought me back to myself."
—Lidia Yuknavitch

“A fascinating and peripatetic memoir, Whitney Otto’s fearless, free-range narrative investigates parenting, class, sexuality, and worlds beyond. Startling, funny, and compassionate—reminiscent of Rilke’s Letters to a Young Poet—this is an invaluable guide to the life of the mind and the soul of an artist.”
—Diana Abu-Jaber

Whitney Otto is the author of five novels, including the New York Times bestseller How to Make an American Quilt, which was later made into a movie of the same name, and Eight Girls Taking Pictures. Her work has appeared in the New York Times, the Los Angeles Times, the San Francisco Chronicle, and in several anthologies. She lives in Portland, Oregon, with her family.

In Art for the Ladylike, Whitney Otto limns the lives of eight pioneering women photographers—Sally Mann, Imogen Cunningham, Judy Dater, Ruth Orkin, Tina Modotti, Lee Miller, Madame Yvonne, and Grete Stern—to in turn excavate her own writer’s life. The result is an affecting exploration of what it means to be a woman, what it means to be an artist, and the perils and rewards of being both at once. In considering how feminism, career, and motherhood were entangled throughout her subjects’ lives as they tirelessly sought to render their visions and paved the way for others creating within the bounds of domesticity, Otto assesses her own struggles with balancing writing and the pulls of home life. Ultimately, she ponders the persistent question that artistic women face in a world that devalues women’s ambition: If what we love is what we are, how do those of us with multiple loves forge lives with room for everything?

Also of Interest

My Private Lennon
Explorations from a Fan Who Never Screamed
Sibbie O’Sullivan

2020 184 pp.
$17.95 T paperback
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Mad Creek Books - 21st Century Essays Series
Creative Nonfiction / Memoir / Essays

The Terrible Unlikelihood of Our Being Here

Susanne Paola Antonetta

“Susanne Antonetta’s latest masterpiece is a divinely composed ode to the ‘ungovernable emanations’ that are our selves. Gorgeously poetic, deadpan and inquisitive, terrifying and engrossing, The Terrible Unlikelihood of Our Being Here bridges the distance between physics and the occult, psychology and spiritualism. Antonetta’s road trip to a Summerland of the soul is inspiring, unforgettable, and indispensable.” —Mary Cappello, author of Life Breaks In: A Mood Almanack

“In mesmerizing and gorgeous prose, Antonetta tackles nothing less than consciousness and existence, employing an amalgam of science writing and mysticism. It’s hard to imagine another writer who could not only make such a project work but also make it seem natural and necessary.” —Robin Hemley, author of Borderline Citizen: Dispatches from the Outskirts of Nationhood

At their family’s New Jersey seaside cottages, Susanne Paola Antonetta’s grandmother led seances, swam nude, and imaginatively created a spiritualist paradise on earth. In The Terrible Unlikelihood of Our Being Here, Antonetta chronicles how in that unique but tightly controlled space, she began to explore the questions posed by her family’s Christian Science beliefs, turning those questions secular: What is consciousness? Does time exist? And does the world we see reflect reality? In this book, scientific research, family story, and memoir intertwine to mimic the indefinable movements of quantum particles.

Antonetta reflects on a life spent wrestling with bipolar disorder, drug dependency, and the trauma of electroshock treatment—exploring these experiences alongside conversations with some of the world’s leading neuroscientists and physicists, and with psychics. The result is a meditation on the legacy of family, on thought and being, and what we humans can actually ever really know about our world.


February 2021 248 pp. $22.95 T paperback 978-0-8142-5780-7 $22.95 T ebook 978-0-8142-8096-6

Mad Creek Books - 21st Century Essays
David Lazar and Patrick Madden, Series Editors
The Guild of the Infant Saviour
An Adopted Child’s Memory Book

Megan Culhane Galbraith

“An inventive, genre-defying look at what it means to belong. Galbraith artfully collects moments of her life and photographs from the past to create a touching portrait of motherhood, beauty, and home.”
—Chelsea Hodson, author of Tonight I’m Someone Else

“A extraordinary collage of motherhood and a moving journey of one woman’s search for wholeness. Megan Culhane Galbraith’s personal story, braided with insightful research about adoption and foster care practices, and illustrated exquisitely with the author’s photos, is a beautiful and memorable exploration of life.”
—Jill McCorkle, best-selling author of Hieroglyphics

Shortly before Roe v. Wade legalized abortion, adoptee Megan Culhane Galbraith was born in a Catholic charity hospital in New York City to a teenaged resident of the Guild of the Infant Saviour, a home for unwed mothers. Decades later, on the eve of becoming a mother herself, she would travel to the former guild site; to her birth mother’s home in Scotland; and to Cornell University, where she discovered the startling history of its Domestic Economics program. There, from 1919 to 1969, coeds applied scientific principles to domesticity as they collectively mothered a rotating cast of babies awaiting adoption. The babies shared the last name Domecon and provided the inspiration for Galbraith’s art project, The Dollhouse.

The Guild of the Infant Saviour is a dizzyingly inventive hybrid memoir of one adoptee’s quest for her past. Galbraith pairs narrative with images from The Dollhouse as she weaves a personal and cultural history of adoption as it relates to guilt, shame, grief, identity, and memory itself. Ultimately, she connects her experiences to those of generations of adoptees, to the larger stories America tells about sex and motherhood, and to the shadows those stories cast on us all.

Megan Culhane Galbraith is a writer and visual artist. Her work was a Notable Mention in Best American Essays 2017, has been nominated for two Pushcart Prizes, and has been published in Tupelo Quarterly, Redivider, Catapult, Hobart, Longreads, and Hotel Amerika, among others. She is Associate Director of the Bennington Writing Seminars and the founding director of the Governor’s Institutes of Vermont Young Writers Institute.
a more perfect Union

Teri Ellen Cross Davis

“These poems are hopeful, yes, and also smart and honest. They are as purple as a funky lyric or a keloidal scar. You’ll find resilience and resistance and rough sweet magic in these poems by Teri Ellen Cross Davis. You’ll find the truth.”

—Camille T. Dungy

“I have become an ordering of the unpredictable,’ Teri Ellen Cross Davis writes in the poem ‘The Goddess of Blood,’ and she could be describing her own work: unpredictable in the best sense, ordering chaos as the best poetry must do. This is an important collection, full of anger and tenderness and a sure command of language.”

—Linda Pastan

“Teri Ellen Cross Davis has written us a blood-oath ode to Black motherhood, to Love’s primal ecstasy, to the R&B royalty of Prince, all prismsed through a seasoned awareness that is international in scope and homegirl-homegrown in its vernacular and dizzying heat. a more perfect Union is an urgent outcry, a galactic guitar riff of blues that echoes in the turmoiled space between America’s promise and the place where fear is always / a whip, or White lady / calling 911.”

—Tyehimba Jess

In the tender, sensual, and bracing poems of a more perfect Union, Teri Ellen Cross Davis reclaims the experience of living and mothering while Black in contemporary America, centering Black women’s pleasure by wresting it away from the relentless commodification of the White gaze. Cross Davis deploys stunning emotional range to uplift the mundane, interrogate the status quo, and ultimately create her own goddesses. Parenting, lust, household chores—all are fair game for Cross Davis’s gimlet eye. Whether honoring her grief for Prince’s passing while examining his role in midwifing her sexual awakening or contemplating travel and the gamble of being Black across this wide world, these poems tirelessly seek a path out of the labyrinth to hope.

Teri Ellen Cross Davis is the author of Haint: poems, winner of the 2017 Ohioana Book Award for Poetry. She is a Cave Canem Fellow and works as the Poetry Coordinator for the Folger Shakespeare Library in Washington, DC.

February 2021 74 pp.
$14.95 T paperback 978-0-8142-5778-4
$9.95 T ebook 978-0-8142-8088-1
Mad Creek Books - The Journal Charles B. Wheeler Poetry Prize
Boomtown Columbus
Ohio’s Sunbelt City and How Developers Got Their Way

Kevin R. Cox

“No one knows cities and how they grow better than Kevin Cox, who brings a lifetime of study to bear on the workings of profit, power and politics in Columbus, Ohio, and the shadowy world that builds the places Americans have to live with.” —Richard Walker, author of Pictures of a Gone City: Tech and the Dark Side of Prosperity in the San Francisco Bay Area

“For anyone interested in the development of modern-day Columbus, Cox’s account will be seen as essential.” —Mansel G. Blackford, author of Columbus, Ohio: Two Centuries of Business and Environmental Change

Kevin R. Cox was professor of Geography at the Ohio State University for fifty years before his retirement. He is the author of several books, including Making Human Geography and The Politics of Urban and Regional Development and the American Exception.

Columbus, Ohio, and its ample cloud cover are on the eastern edge of the Midwest, but geographically speaking, the city’s unfettered suburbanization and rapid postwar expansion recall its Sunbelt peers. To understand why—and the social and economic stakes of this all-too-common model of urban growth—pioneering geographer Kevin R. Cox takes us through the postwar history of development in Columbus, a city that has often welcomed corporate influence at the expense of its residents’ needs for livability and equal opportunity.

How have development interests become entwined with government? How has a policy of annexation reformed the city’s map? Why have airline service and major league prestige lagged behind its status as a regional center? And what, if anything, makes this city with a reputation for being average stand apart? In Boomtown Columbus, Cox applies both scholarly expertise and his perspective as a long-time resident to look at the real-life costs of policy. The resulting narrative will fascinate not only locals, but anyone with a stake in understanding American cities and a path toward urban livability for all.

Also of Interest

Dayton
The Rise, Decline, and Transition of an Industrial City
Adam A. Millsap

Also of Interest

Dayton
The Rise, Decline, and Transition of an Industrial City
Adam A. Millsap

June 2021 264 pp.
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$24.95 T ebook 978-0-8142-8120-8
8 b&w illustrations
10 maps
21 tables
Trillium Books

Also of Interest

Dayton
The Rise, Decline, and Transition of an Industrial City
Adam A. Millsap

$24.95 T paperback 978-0-8142-5555-1
$24.95 T ebook 978-0-8142-7736-2
Trillium Books
“To say *United States of Banana* is iconoclastic is to state the obvious. Then again, what is our civilization if not a graveyard for broken gods? Braschi works the night shift at that graveyard.” —Ilan Stavans, author of *Angelitos*

Giannina Braschi is a Puerto Rican writer based in New York City. Her works encompass poetry, fiction, manifesto, and drama and include the poetry trilogy *Empire of Dreams* and the experimental *Spanglish* novel *Yo-Yo Boing!*

Joakim Lindengren is a Swedish cartoonist, illustrator, and artist whose celebrated titles include the *Captain Stofil* series and *Ugly.*

Amanda M. Smith is Assistant Professor of Latin American Literature at the University of California, Santa Cruz, where she researches twentieth- and twenty-first-century Latin American cultural production.

Amy Sheeran is Assistant Professor of Spanish at Otterbein University. She specializes in early modern Peninsular literature.

“I was a monument to immigration—now I’m a border control cop.” So admits the Statue of Liberty in Giannina Braschi’s *United States of Banana,* a rollicking and nakedly political allegory of US imperialism and Puerto Rican independence. Illustrated by Swedish comic book artist Joakim Lindengren and based on Braschi’s epic manifesto by the same title, the story takes us along on the madcap adventures of Zarathustra, Hamlet, and Giannina herself as they rescue the Puerto Rican prisoner Segismundo from under the skirt of the Statue of Liberty. Throughout their quest, the characters debate far-ranging political and philosophical subjects, spanning terrorism, global warming, mass incarceration, revolution, and love. The Marx Brothers, Pablo Neruda, Barack Obama, Disney characters and more make appearances in this stirring call to overthrow empire, liberate the imprisoned masses, and build a new country rooted in friendship, art, poetry, and laughter.
YOU HAVE NO IDEA HOW MUCH I'VE GROWN!

EVERY TWO WEEKS—I'M A SALARIED—THE STUDENTS DISAPPEAR, AND I'M LEFT HOME ALL I CONSIDER—THE STUDENT—THE STINKY—CONFINE—

I'M BUYING THE GARDENS—THE SAME BODY I CARRY ON MY BACK.
A LITTLE PIS—A LITTLE COCKTAIL FOR THE LITTLE STICKY THING—HE CAME FROM SO FAR.

LION, IT'S MOVING. IT'S STILL ALIVE.
IT'S SO SALTY AND VIOLENT IT BITES AND BITES.

WELL, YOU KNOW WHAT Socrates SAYS AFTER A DECREASE IN THE SYMPOSIUM.
WHO CARES? I AM HUNGRY. GET HER OUT!

YOU ARE LIKE WINE AS THE SEA, AND THE FABRIC WHEN BOTH CONTENTS WHICH IS THE MIGHTIER.

HOW CAN I GET RID OF YOUR WEAKNESS—ONLY IF I MAKE YOU STRONGER—HOW WILL MAKE YOU STRONGER—YOU CANNOT.

THE DAMAGE IS OUT OF CONTROL.
YOUR WEAKNESS WILL CARRY ME AND MY KINGDOM AWAY IN YOUR CATASTROPHE OF A BROWN.
Sweeping away all my villages and destroying my populace.

AND THEY WANT TO GIVE ME THE EXPERIENCE AS WELL.
How to Make a Slave and Other Essays

Jerald Walker

**Finalist for 2020 National Book Award**

“A stylish and thought-provoking collection…Walker’s rich compilation adds up to a rewardingly insightful self-portrait.” — Publishers Weekly (starred review)

“No one—absolutely no one—I’ve read is writing better than Jerald Walker about race, being black, and the depths and complexities of our humanity.” — Charles Johnson, author of *Middle Passage*, winner of the National Book Award

“These extraordinarily candid essays crackle with humor and dramatic tension. Jerald Walker is one of the most gifted essayists of our time.” — Robert Atwan, series editor, *The Best American Essays*

Creative Nonfiction / Memoir

Like Love

Michele Morano

“This daring book expands our notion of what love is.” — Kyoko Mori

“From her explanations of the brain’s activity as we fall head over heels for someone, to a breakdown of Shakespeare’s *A Midsummer Night’s Dream*, Morano makes clear that even though we are all complicit in love and its ensuing chaos, our only obligation is to experience it.” — Destiny O. Birdsong, Bookpage

“Haunting….Every piece reads like a conversation between close friends, sharing their greatest moments of vulnerability and their brightest memories of softness…. Reading this book is a reprieve from any strife, and transports audiences back to the first time they felt the dopamine rush of admiration. Morano’s work is proof that a life spent in love is monumental, worth entire books, worth everything.” — Courtney Eathorne, Booklist
Don’t Look Now

**EDITED BY KRISTEN IVERSEN AND DAVID LAZAR**

“How does the heart bear unbidden shock? What are the rules of engagement with ferocious memories? These gorgeous essays perform acts of homage, bravery, and forgiveness; show what can be made of the searing left by life-altering experiences; and point us toward a deeper understanding of both vulnerability and the capacity to rebuild at the blast site.” — **Lia Purpura**

“Don’t Look Now: Things We Wish We Hadn’t Seen merits its title—a series of scarifying essays on sights, scenes, and memories we might have rather missed. But this not-to-be-missed collection becomes its own bright antidote and, for the reader, a gift.” — **Nicholas Delbanco**

**Sign Here If You Exist and Other Essays**

**JILL SISSON QUINN**

“Quinn’s parallel explorations are uniformly thought-provoking, effectively connecting often unrelated themes.… Her lyrical sense of discovery and wonder may draw comparison to writers like Annie Dillard.… Engaging, insightful musings at the intersection of natural science and spiritual exploration.” — **Kirkus Reviews**

“Quinn’s gentle, profound observations, which often arise from time spent hiking on trails or watching wildlife, draw organic, convincing links between the natural world and her own life.… Putting self and nature under the microscope, Sign Here If You Exist illuminates both.” — **Rebecca Foster, Foreword Reviews**

**Warhol’s Mother’s Pantry**

Art, America, and the Mom in Pop

**M. I. DEVINE**

“In critico-lyrical prose that pops off the page and skips over boundaries with the agility native to its most daring subjects, Devine issues a challenge to his readers: Let us go. Take him up. You won’t regret it.” — **Boris Dralyuk, Executive Editor, Los Angeles Review of Books**

“Part prose poem, part mixtape, part mash-up, and part commonplace book, Warhol’s Mother’s Pantry channel surfs the cultural waves of the long twentieth century as they break on the shores of pop.” — **Mike Chasar**
Violent Exceptions turns to the humanitarian figure of the child-in-peril in twenty-first-century political discourse to better understand how this figure is appropriated by political constituencies for purposes rarely to do with the needs of children at risk. Wendy S. Hesford shows how the figure of the child-in-peril is predicated on racial division, which, she argues, is central to both conservative and liberal logics, especially at times of crisis when politicians leverage humanitarian storytelling as a political weapon. Through iconic images and stories of child migrants, child refugees, undocumented children, child soldiers, and children who are victims of war, terrorism, and state violence, Violent Exceptions illustrates how humanitarian rhetoric turns public attention away from systemic violations against children's human rights and reframes this violence as exceptional—erasing more gradual forms of violence and minimizing human rights potential to counteract these violations and the precarious conditions from which they arise.
“Dana M. Olwan’s book is distinct and necessary for the geographic and political scope it offers as well as its precise focus on honor killings. Looking transnationally at this ‘one’ crime, she offers a comprehensive study of this complicated issue and allows readers to appreciate the similarities and differences that unite responses to and discussions of honor-based crimes throughout several nations.” —Ariana Vigil, author of Public Negotiations: Gender and Journalism in Contemporary US Latina/o Literature

In Gender Violence and the Transnational Politics of the Honor Crime, Dana M. Olwan examines how certain forms of violence become known, recognized, and contested across multiple geopolitical contexts—looking specifically at a particular form of gender-based violence known as the “honor crime” and tracing how a range of legal, political, and literary texts inform normative and critical understandings of this term. Although a number of studies now acknowledge the complicated mobilizations of honor crime discourses, the ways in which these discourses move across and in between different geographies and contexts remain relatively unexplored. This book fills that void by providing a transnational feminist examination of the disparate—yet interconnected—sites of the US, Canada, Jordan, and Palestine, showing how the concept travels across nations and is deployed to promote hegemonic agendas—becoming intertwined in notions of modernity, citizenship, and belonging.

More specifically, Olwan traces the term’s appearance in public and popular works that allow for its continued mass acceptance and circulation—from media depictions in Canada and beyond, to how it is taken up in national registers about migration and belonging in the US, to activism in Palestine that reveal the fault lines between activist and academic critiques of the honor crime, and finally to feminist efforts in Jordan and the wider Middle East to confront legal codes used to sanction gender-related violence. Through these cases, Olwan demonstrates how the honor crime functions as a signifier that governs and manages populations and how its meanings travel and circulate across and between separate and interconnected circuits of power and knowledge.
Some Other Blues
New Perspectives on Amiri Baraka
Edited by Jean-Philippe Marcoux

“This is a most timely and long-overdue collection that not only enriches our understanding of Baraka’s work but also points to new avenues of scholarly inquiry.”
—Jürgen E. Grandt, author of Gettin’ Around: Jazz, Script, Transnationalism

“This Some Other Blues will situate Baraka rightly as a model of intellectual and artistic innovation, adventure, and integrity, and it will locate him at the intersection of the some of the most important ideas of black cultural radicalism, the avant-garde, and artistic activism. It is a collection worthy of the man himself.” —Keith D. Leonard, author of Fettered Genius: The African American Bardic Poet from Slavery to Civil Rights

Jean-Philippe Marcoux is Professor of American Literature at Laval University. He is also Vice President of the Amiri Baraka Society.

February 2021 286 pp.
$34.95 paperback 978-0-8142-5784-5
$99.95 printed case 978-0-8142-1458-9
$29.95 ebook 978-0-8142-8104-8

This collection of original essays brings together some of the most important critics and scholars of Amiri Baraka’s oeuvre. Some Other Blues consists of career-spanning conversations on the many trajectories, bifurcations, and intersections in and of Baraka’s black art. Every chapter is grounded in the desire to illuminate Baraka’s multilayered creative output—whether through critical analyses, literary historiographies, or musicological and biographical reassessments of his work. Every contributor attempts, in their own unique ways, to delineate how the contours of poems, short stories, essays, and editorials reveal the poetics and politics of Amiri Baraka. At the same time, every chapter looks outward at what Baraka saw as the fractures and fissures of our society—moments in the history of African America that have needed repair and relief. For the first time in one book, two generations of scholars and friends of the Baraka family converge to assess the legacy and the imprint of the writer, activist, and cultural worker who has reshaped and redefined what is means to be a black public intellectual and poet.

Impossible Stories
On the Space and Time of Black Destructive Creation

JOHN MURILLO III

“Impossible Stories is clever and provocative. Murillo effectively stages a set of conversations between and among physics, literary production, and African American studies and in doing so does the impossible work of telling the impossible story of artistic creation in the context of trenchant anti-Black racism.”—GerShun Avilez, author of Radical Aesthetics and Modern Black Nationalism

“This is a powerful scholarly and creative work. It should find an interested and enthusiastic audience among academics, artists, and activists concerned with issues of aesthetic, ethical, and political import to the matter of black living and dying. This is a first-rate study of stories that both will and will not be heard but that must be told, over and over again.”—Jared Sexton, author of Black Masculinity and the Cinema of Policing

In Impossible Stories, John Murillo III offers bold new readings of recent and canonical Black creative works within an Afro-pessimistic framework to excavate how time, space, and Blackness intersect—or, rather, crash. Building on Michelle Wright’s ideas about dislocation from time and space as constitutive to being Black in America, as well as on W. E. B. DuBois’s theories of temporalization, he reconsiders the connections between physical phenomena and principles, literature, history, and the fragmented nature of Black time and space.

Taking as his lens the fragment—fragmented bodies, fragments of memories, fragments of texts—Murillo theorizes new directions for Black identity and cultural production. Combining a critical engagement of physics and metaphysics with innovative readings of Gayl Jones’s Corregidora, Octavia Butler’s Kindred, Toni Morrison’s Beloved, Kiese Laymon’s Long Division, Dionne Brand’s A Map to the Door of No Return, and Paul Beatty’s The Sellout, he offers new ways to think about anti-Black racism and practice Black creativity. Ultimately, in his equally creative and analytical responses to depictions of Black people left out of history and barred from spaces, Murillo argues that through Afro-pessimism, Black people can fight the anti-Black cosmos.
Fictions of Migration
Narratives of Displacement in Peru and Bolivia

Lorena Cuya Gavilano

“Fictions of Migration is a much-needed meditation on the meanings and manifestations of migration within Andean narrative practices, specifically film and novel. It is a more than auspicious moment to be considering migration and what it means, and this study does this admirably.” — Jorge Coronado, author of Portraits in the Andes: Photography and Agency, 1900–1950

Lorena Cuya Gavilano is Assistant Professor of Latin American Cultures at Arizona State University, Phoenix.

Lorena Cuya Gavilano’s Fictions of Migration: Narratives of Displacement in Peru and Bolivia is an aesthetic and cultural analysis of how political and economic trends have impacted narratives about migration in Peru and Bolivia in the late twentieth and early twenty-first centuries. Going beyond representations of migrants as subjects of crisis, Fictions of Migration approaches the migrant as a subject of knowledge, examining how narratives of migrancy in the Andes have become affective epistemological tools to learn about migrants’ experiences, cultural roots, and the mishaps of modernity that caused their displacement in the first place. Through the examination of films and novels—by such writers and filmmakers as José María Arguedas, Blanca Wiethüchter, Daniel Alarcón, Claudia Llosa, Jorge Sanjinés, Juan Carlos Valdivia, Jesús Urzagliast, and Paolo Agazzi, among others—Cuya Gavilano looks at the intersection of crisis, knowledge, and affect in order to piece together seemingly incompatible images of migrancy. She explores how dissimilar images of migration in two countries with a common ethnic and cultural history are the result of differentiated emotional and social responses to the adoption and adaptation of neoliberal economic agendas. Fictions of Migration thereby shows Andean stories of displacement can serve as distinctive models to understand multiethnic national spaces globally.
In the years following 1975, a group of female-created comic strips came to national attention in a traditionally male-dominated medium. *Typical Girls: The Rhetoric of Womanhood in Comic Strips* uncovers the understudied and developing history of these strips, defining and exploring the ramifications of this expression of women’s roles at a time of great change in history and in comic art. This impressive, engaging, and timely study illustrates how these comics express the complexities of women’s experiences, especially as such experiences were shaped by shifting and often competing notions of womanhood and feminism. Including the comics of Lynn Johnston (*For Better or For Worse*), Cathy Guisewite (*Cathy*), Nicole Hollander (*Sylvia*), Lynda Barry (*Ernie Pook’s Comeek*), Barbara Brandon-Croft (*Where I’m Coming From*), Alison Bechdel (*Dykes to Watch Out For*), and Jan Eliot (*Stone Soup*), *Typical Girls* is an important history of the representation of womanhood and women’s rights in popular comic strips.
“Writing Maternity offers a detailed and nuanced discussion of the cultural formation of anxious parenting in the nineteenth century. Employing rhetorical genre theory as a critical lens, Regaignon makes an exciting contribution to studies of emotion and of parenting.” —Tamara S. Wagner, author of The Victorian Baby in Print

“Regaignon’s valuable and convincing book historicizes the anxious affects of middle-class motherhood. Attentive to material conditions and historical readerships, Regaignon illuminates the links among embodiment, affect, and genre in this elegant and engagingly written study.” —Risa Applegarth, author of Rhetoric in American Anthropology: Gender, Genre, and Science

Dara Rossman Regaignon is Associate Professor of English at New York University.

April 2021 248 pp.
$69.95 printed case 978-0-8142-1469-5
$29.95 ebook 978-0-8142-8115-4

Also of Interest
Replotting Marriage in Nineteenth-Century British Literature
Edited by Jill Galvan and Elsie Michie
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When did mothers start worrying so much? Why do they keep worrying so? Writing Maternity: Medicine, Anxiety, Rhetoric, and Genre answers these questions by identifying the nineteenth-century rhetorical origins of maternal anxiety, inviting readers to think about worrying not as something individual mothers do but as an affect that since Victorian times has defined middle-class motherhood itself. In this book, Dara Rossman Regaignon offers the first comprehensive study of child-rearing advice literature from early-nineteenth-century Britain and argues that the historical emergence of that genre catalyzed a durable shift in which maternal care was identified as maternal anxiety. Tracing the rhetorical circulation of this affect from advice literature through the memoirs of Mary Martha Sherwood (1775–1851) and Catharine Tait (1819–1878), as well as fiction by Charles Dickens, Elizabeth Gaskell, the Brontës, and Charlotte Mary Yonge, Regaignon gives maternal anxiety a literary-rhetorical history. She does this by bringing concepts such as uptake and genre ecology into literary studies from rhetorical genre theory, making a case for a mobile and culturally influential notion of genre. Examining specific case studies on child death, paid childcare, and infant doping, among others, Regaignon argues that the ideology of nurturing motherhood was predicated upon the rhetorical cultivation of maternal anxiety—which has had significant consequences for the experience of motherhood and maternal feeling.
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Multiple Narrators in the Victorian Novel

ALEXANDRA VALINT

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Alexandra Valint is Associate Professor in the English Program at the University of Southern Mississippi at the University of Southern Mississippi.

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“Scripting the Nation is impressively rigorous in its analysis and based on an intimate knowledge of the texts discussed and the contexts in which they were written. It has strong interdisciplinary credentials and contributes substantially to ongoing research in the fields of Scottish and English literature as well as engaging with issues of cultural and national identity.” —Roger A. Mason, editor of Scots and Britons: Scottish Political Thought and the Union of 1603

Scripting the Nation is the first book to set the poets of Scottish King James IV’s court—William Dunbar, Walter Kennedy, and Gavin Douglas—in an extended dialogue with Latin and vernacular traditions of historiography. In the fourteenth and fifteenth centuries, Latin chroniclers such as John of Fordun and Walter Bower argued for their nation’s status, using genealogically based myths of origin that linked Scotland to ancient centers of power. As vernacular histories grew more Anglophobic and quarrels rooted in the past continued to influence Anglo-Scottish diplomacy, Dunbar, Kennedy, and Douglas took up a national discourse that responded to English myths and an English poetic tradition exemplified by Geoffrey Chaucer. Terrell’s elegant study examines how these Scottish writers marked out a distinct realm of Scottish cultural and poetic achievement, appropriating and subverting English literary models in ways that reveal the interplay between literary and historical authority in the scripting of nationhood.
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