

THE OHIO STATE UNIVERSITY PRESS

fall 2016





*The Flats and Cuyahoga River/
Cleveland, OH*

ABOUT THE COVER ARTIST

David Bryan Lile is a graduate of Kentucky Christian University and the University of Akron. He is owner of David B. Design, which specializes in urban, architectural, elemental, and artistic photography. He is now in the process of creating a bicycle jersey/clothing line, HR Max Design, based on his artistic imagery. David has done commissioned photography for IGS Energy headquarters in Dublin, Ohio, Summa Health Systems in Akron, Ohio, and Harley Davidson Motorcycle, among others. Included in a long list of solo exhibitions, David's work has been shown at Port Columbus International Airport and Moos Gallery on the Western Reserve Academy Campus in Hudson, Ohio.

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The Gentleman from Ohio

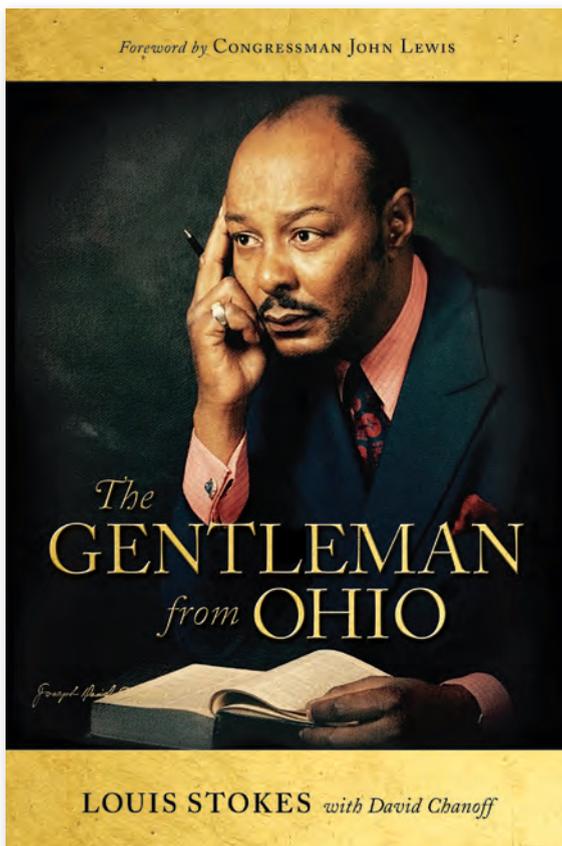
LOUIS STOKES WITH
DAVID CHANOFF
FOREWORD BY CONGRESSMAN
JOHN LEWIS

“Shortly before his death in 2015, Louis Stokes finished his autobiography, *The Gentleman from Ohio*. With this book, he bestows his last gift to the American public with this remarkable chronicle of his rise from poverty in Cleveland to the halls of power in Washington, DC, as the first black congressman from Ohio.”

—Henry Louis Gates Jr.

“Full of humor, graciousness, anger, and glowing optimism, *The Gentleman from Ohio* is an essential read.”

—Vernon Jordan



Louis Stokes was raised in Cleveland’s projects, the son of a single mother who lost her husband when Louis was three. He was also the brother of former Cleveland mayor, Carl Stokes, who, before being elected as Cleveland’s first African American mayor, was elected as the first African American Democrat in the state legislature. Louis Stokes died at the age of ninety very shortly after finishing this autobiography.

David Chanoff has written on current affairs, foreign policy, education, refugee issues, literary history, and other subjects for such publications as *The New York Times Magazine*, *The Wall Street Journal*, *The New Republic*, *The New York Review of Books*, *The Washington Post*, and *The American Scholar*. He is the author or coauthor of fifteen books.

September 2016 277 pp.
\$32.95 trade cloth
978-0-8142-1312-4
40 b&w Illustrations
Trillium



Louis Stokes was a giant in Ohio politics and one of the most significant figures in the U.S. Congress in recent times. When he arrived in the House of Representatives as a freshman in 1969, there were only six African Americans serving. By the time he retired thirty years later, he had chaired the House Special Committee on the Kennedy and King assassinations, the House Ethics Committee during Abscam, and the House Intelligence Committee during Iran-Contra; he was also a senior member of the powerful House Appropriations Committee. The health care legislation he sponsored changed the way the health establishment treated women, minorities, and those who most needed help.

Prior to Louis Stokes’s tenure in Congress he served for many years as a criminal defense lawyer and chairman of the Cleveland NAACP Legal Redress Committee. Among the Supreme Court Cases he argued, the Terry “Stop and Frisk” case is regarded as one of the twenty-five most significant cases in the court’s history. *The Gentleman from Ohio* chronicles this and other momentous events in the life and legacy of Ohio’s first black representative—a man who, whether in law or politics, continually fought for the principles he believed in and helped lead the way for African Americans in the world of mainstream American politics.

“Charles Mintz’s *Lustron Stories* is a compelling work on many levels. The images capture the context and the particulars of both our ideas about home and the realities of home. Students of house and home in the U.S. have often missed the importance of personal intimacy in studying housing issues outside the realm of reform. Mintz’s work reminds us of the complexities of these spaces. The Lustron prefabricated house also provides a consistency of field and common reference to space that draws our eye naturally to the people and the relationships depicted in the photographs. The subjects are, indeed, home.” —**Douglas Knerr, author of *Suburban Steel: The Magnificent Failure of the Lustron Corporation, 1945–1951* (OSU Press)**



Lustron Stories

CHARLES MINTZ



“Chuck connects the viewer through these intimate portraits of the individuals who live in these treasures from our recent past. Each picture captures a unique story and time.”

—**Bill Mahon, Ohio History Connection**

Charles Mintz studied photography at the Maine Photographic Workshop, Parsons School of Design, the International Center for Photography, Lakeland Community College, and Cuyahoga Community College. He has a BSEE from Purdue University and an MSEE from Cleveland State University.

September 2016 208 pp.
\$64.95 trade cloth
978-0-8142-1305-6
68 color illustrations
Trillium



The Lustron Corporation manufactured porcelain-baked, enamel-coated all-steel houses between 1948 and 1950 in Columbus, OH. Virtually everything—exterior siding, roof, interior walls, cabinets, and ceilings—was made out of this material. The components were shipped to site on specially designed trailers and assembled by local contractors using only wrenches. About 2,500 Lustrons were sold, mostly in the eastern United States, but as far afield as Miami and Los Alamos. Roughly two-thirds are still being used today.

A remarkable cross section of individuals and families live in these modest (~1100 sq. ft.) homes. While certainly diverse in age and place in life, the homeowners are still firmly working class. Everyone who lives in a Lustron home has an opinion about it. The material is miserable to cut or drill into. Repairs are more about metalworking and enamel finishing than carpentry or house painting. And magnets tend to be a popular solution for hanging objects inside and outside the steel walls.

Four years ago, Charles Mintz set out to photograph the people living in these homes. The residents, owners, or both were photographed outside and occasionally inside. Mintz used a large-format wooden camera and available light. This book features 65 of the resulting photographs and essays from Shannon Thomas Perich, Curator of the Photographic History Collection at Smithsonian’s National Museum of American History, and Jeffrey Head, author and architecture critic.

ohio history

The Ohio State University in the Sixties

The Unraveling of the Old Order

WILLIAM J. SHKURTI

“This is the best account of OSU in the 1960s that I’ve seen. Bill Shkurti has presented a thorough account of the issues and events of the period. These were controversial times, and this book respects different points of view. Particularly noteworthy is the use of the student newspaper, the *Lantern*, to shed light on the student perspective. His experiences as a former student and later as a vice president has enabled him to present a very balanced and accurate work. . . . Check the pictures. You may see someone you know!” —**Raimund E. Goerler**, author of *The Ohio State University: An Illustrated History (OSUP)*



William J. Shkurti is retired from The Ohio State University. His most recent positions have been Senior Vice President for Business and Finance from 2000 to 2010 and Vice President for Finance from 1990 to 2000. He was also an undergraduate at OSU from 1964 to 1968.

August 2016 390 pp.
\$39.95 trade cloth
978-0-8142-1307-0
51 b&w illustrations
Trillium



THE OHIO STATE UNIVERSITY IN THE SIXTIES

THE UNRAVELING
OF THE OLD ORDER

WILLIAM J. SHKURTI

At 5:30 p.m. on May 6, 1970, an embattled Ohio State University President Novice G. Fawcett took the unprecedented step of closing down the university. Despite the presence of more than 1,500 armed highway patrol officers, Ohio National Guardsmen, deputy sheriffs, and Columbus city police, university and state officials feared they could not maintain order in the face of growing student protests. Students, faculty, and staff were ordered to leave; administrative offices, classrooms, and laboratories were closed. The campus was sealed off. Never in the first one hundred years of the university’s existence had such a drastic step been necessary.

Just a year earlier the campus seemed immune to such disruptions. President Nixon considered it safe enough to plan an address at commencement. Yet a year later the campus erupted into a spasm of violent protest exceeding even that of traditional hot spots like Berkeley and Wisconsin. How could conditions have changed so dramatically in just a few short months?

Using contemporary news stories, long overlooked archival materials, and first-person interviews, *The Ohio State University in the Sixties* explores how these tensions built up over years, why they converged when they did, and how they forever changed the university.

Columbus, Ohio

Two Centuries of Business and Environmental Change

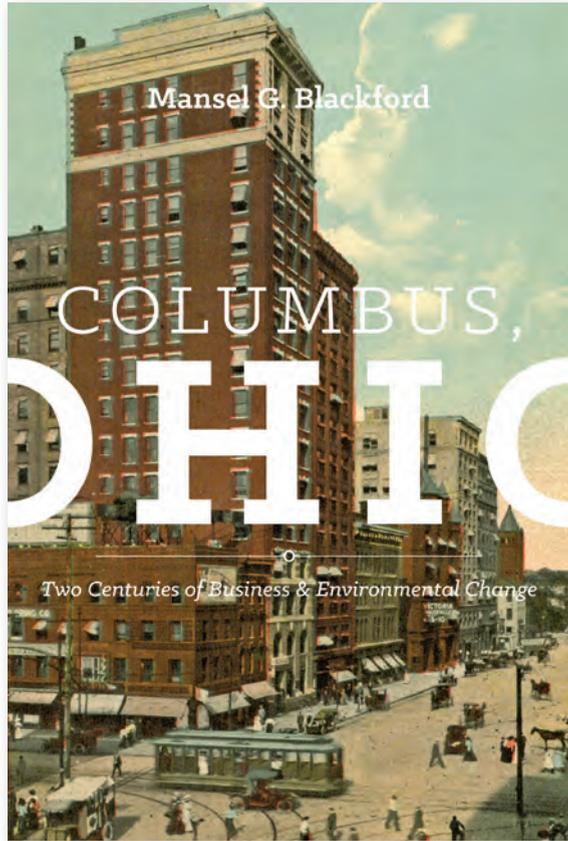
MANSEL G. BLACKFORD

“In this beautifully written and carefully researched book, distinguished historian Mansel Blackford focuses on the politics of water and land use in Columbus during the twentieth century. ‘Politics,’ Blackford reminds us, ‘always mattered.’ Here is an eminently readable volume that merits the attention of urban and political historians, policy makers, and every Buckeye.” —**Mark H. Rose, Florida Atlantic University**

“In this study of aspects of the history of Columbus, Ohio, Mansel Blackford introduces us in an engaging way to that place. With an occasional sly wit, he also makes the dull topics of water and land use policy rather interesting. In all it is a good story well-told.” —**Ed Lentz, author of *Columbus: The Story of a City***

Mansel G. Blackford is Professor Emeritus at The Ohio State University.

August 2016 256 pp.
\$69.95 trade cloth
978-0-8142-1314-8
16 b&w illustrations
Trillium



Columbus, Ohio: Two Centuries of Business and Environmental Change examines how a major midwestern city developed economically, spatially, and socially, and what the environmental consequences have been, from its founding in 1812 to near the present day. The book analyzes Columbus’s evolution from an isolated frontier village to a modern metropolis, one of the few thriving cities in the Midwest. No single factor explains the history of Columbus, but the implementation of certain water-use and land-use policies, and interactions among those policies, reveal much about the success of the city.

Precisely because they lived in a midsize, midwestern city, Columbus residents could learn from the earlier experiences of their counterparts in older, larger coastal metropolises, and then go beyond them. Not having large sunk costs in pre-existing water systems, Columbus residents could, for instance, develop new, world-class, state-of-the-art methods for treating water and sewage, steps essential for urban expansion. *Columbus, Ohio* explores how city residents approached urban challenges—especially economic and environmental ones—and how they solved them.

Columbus, Ohio: Two Centuries of Business and Environmental Change concludes that scholars and policy makers need to pay much more attention to environmental issues in the shaping of cities, and that they need to look more closely at what midwestern metropolises accomplished, as opposed to simply examining coastal cities.

regional interest/poetry

Wild, Wild EriePoems Inspired by Paintings
and Sculpture in the Toledo
Museum of Art, Ohio

PAUL DURCAN



Jaume Plensa (Spanish, born 1955), *Spiegel*, painted stainless steel, 2010. Toledo Museum of Art, 2012.84a–b. © Jaume Plensa

Born in Dublin in 1944, Paul Durcan is a leading poet in Ireland, winner of the Whitbread Poetry Award (1990), and celebrated as one of the most original voices in modern Irish literature. Unsparingly satirical, Durcan's poetry tackles social and political hypocrisies, but also can be intensely personal, mining his own relationships and everyday experiences to paint vivid but unorthodox—even surreal—scenes. As passionate about art as he is about writing, his poetry is strikingly visual and often directly responds to artists and their work. He has previously written poetry inspired by the collections of the National Gallery of Ireland and the National Gallery, London.

Paul Durcan is a Whitbread Prize-winning poet of the collection *Daddy, Daddy* (1990), recipient of the Lifetime Achievement Irish Book Award in 2014, and author, most recently, of *Praise in Which I Live and Move and Have My Being* (2012) and *The Days of Surprise* (2015).

October 2016 192 pp.
\$34.95 trade cloth 978-0-935172-57-7
50 color illustrations
Distributed by The Ohio State University
Press for the Toledo Museum of Art

In his first project with an American museum, Durcan has written 50 original poems based on works selected from the Toledo Museum of Art's world-class collection. Durcan's wry observations, speculations, and fabrications about the artworks' subjects open new avenues for readers to respond both to the poems and to the art, creating new contexts and ways of seeing for a unique and illuminating literary and artistic experience.

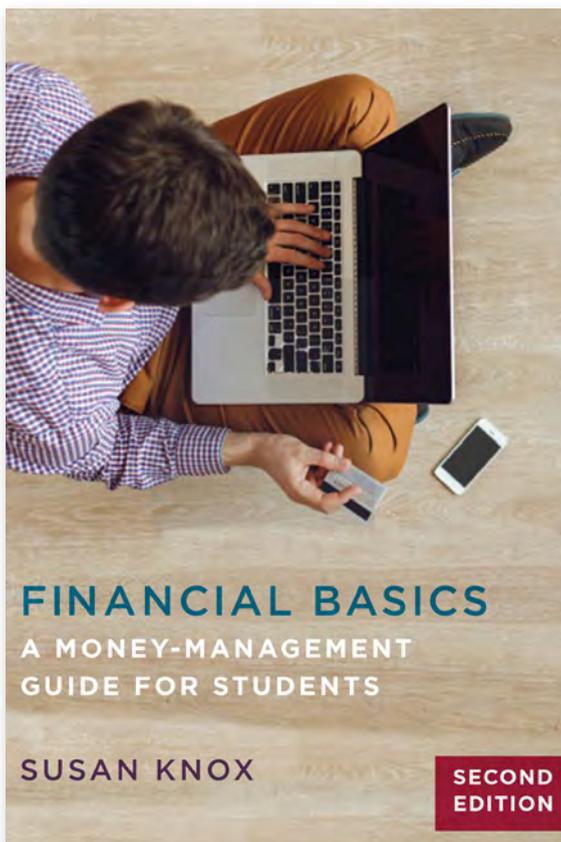
Financial Basics

A Money-Management Guide for Students

2nd Edition

SUSAN KNOX

“Financial Basics has the potential to make an enormous difference in the lives of college students. Research shows that financial problems present some of the biggest obstacles students face in achieving academic success, or even being able to stay in school. Knox has written a very helpful and accessible guide; it should be required reading for everyone heading off to college—or for that matter, for anyone who’s finding that money problems are tripping them up in their efforts to live effective lives.”—**Martha Garland, former Dean of Academic Affairs, The Ohio State University**



Students are confronted with major financial decisions as they enter college, and yet they have little experience with personal finance. Their decisions, if not well made, could adversely affect them throughout their lives. This book is meant to empower students at the *beginning* of their financial lives with basic, straightforward information on managing bank accounts, creating spending plans, determining how much they can afford to pay for college, making student-loan decisions, establishing a credit history, and other money-management options.

This 2nd edition updates changes in online banking, smartphone apps, credit cards, and student loans but retains basic financial information that ensures students won’t learn about money the hard way. A chapter for parents has been added so they can help their students become financially knowledgeable, and it includes advice for parents about making decisions related to college costs. In addition, a chapter for grandparents contains suggestions on how to help college-bound grandchildren—financially and in other ways—without endangering their own financial security. A basic investments chapter is included for first-time investors.

The intent of *Financial Basics* is to enhance student readers’ financial knowledge and provide money-management options for finding their own best way to become masters of their money.

Prior to devoting herself to writing, **Susan Knox** was a CPA, financial planner, and university administrator and accounting faculty member.

July 2016 184 pp.
\$24.95 paper 978-0-8142-5306-9

La Verdad

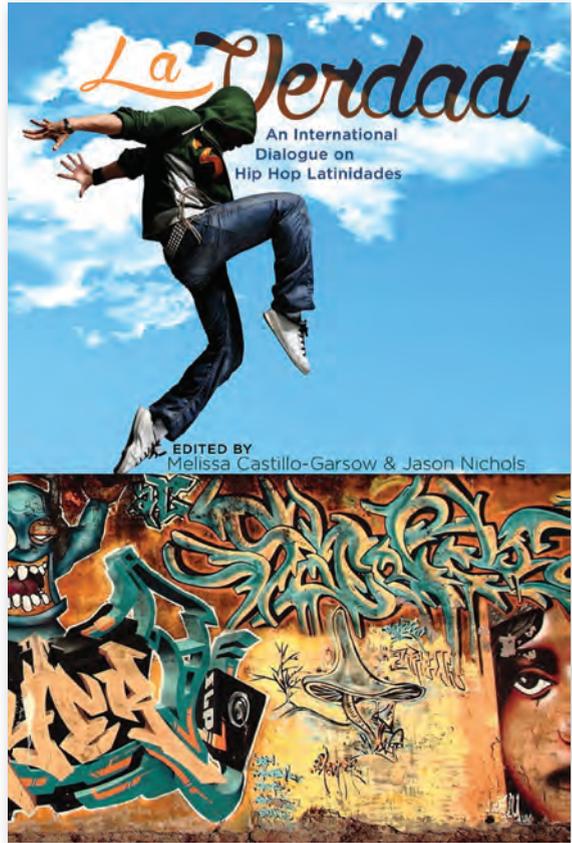
An International Dialogue on
Hip Hop Latinidades

EDITED BY MELISSA
CASTILLO-GARROW AND
JASON NICHOLS

“This volume forges a new path in the critical debates on hip hop by studying the global engagement of Latinos with hip hop, one in which a transnational lens becomes absolutely necessary. *La Verdad* contributes to a reflection on the interrelationship among hip hop, culture, and identity, but more specifically it presents a collective argument on the globalization of hip hop. It examines the globalization of the genre as well, including the many ways it has been appropriated, transformed, reinvented, and used as a critical tool for a diversity of social causes among Latinos and Latin Americans.” —**Ignacio Corona**, coeditor of *Postnational Musical Identities: Cultural Production, Distribution, and Consumption in a Globalized Scenario*

Melissa Castillo-Garrow is a PhD candidate in American Studies and African American Studies at Yale University. **Jason Nichols** is a full-time lecturer in the African American Studies Department at the University of Maryland and Editor in Chief of *Words Beats & Life: The Global Journal of Hip-Hop Culture*.

October 2016 313 pp.
\$89.95 cloth 978-0-8142-1315-5
Global Latin/o Americas
Frederick Luis Aldama and Lourdes Torres,
Series Editors



From its earliest days, hip hop was more than just music, encapsulating the ideas of community and exchange. Artists like Mellow Man Ace and Kid Frost opened doors by infusing Spanish into their lyrics, calling for racial and social equality; others employed hip hop to comment on the effects of neo-liberalization and global capital. In recent decades, the cultural exchange has expanded—the music traveling from the United States to Latin America and back as visual artists, music producers, MCs, vocalists, and dancers combine their Latin cultures with influences from north of the U.S. border to create new artistic experiences. And while there is an extensive body of work on U.S. hip hop, it continues to evolve in an increasingly multilingual, multiethnic, intergenerational, and global collection of cultural expressions.

A truly international effort, *La Verdad: An International Dialogue on Hip Hop Latinidades* brings together exciting new work about Latino/a hip hop across more than a dozen countries, from scholars and practitioners in the United States and in Latin America, highlighting in new ways the participation of women, indigenous peoples, and Afro-descendants in a reimagined global, hip hop nation. From graffitera crews in Costa Rica and Nicaragua to Mexican hip hop in New York, from Aymara rap in Bolivia to Chicano rap in Taiwan, this volume explodes stereotypes of who consumes hip hop and how hip hop is consumed, lived, and performed. Examining hip hop movements in Spanish, English, Portuguese, Aymara, and Creole, *La Verdad* demonstrates that Latino hip hop is a multilingual expression of gender, indigeneity, activism, and social justice.

Mama's Gun

Black Maternal Figures and the Politics of Transgression

MARLO D. DAVID

“David moves easily between and among geopolitical framings and microanalyses of works of art. The book shows how representations of black motherhood on and off the page, shift and change over time and in different kinds of work and genres. A great strength of this book is its deep engagement with the rhetoric of neoliberalism as it pertains to certain forms of black maternity.” —**Jennifer DeVere Brody, Stanford University**



Marlo D. David is Associate Professor in the Department of English and the Women's, Gender, and Sexuality Studies Program at Purdue University.

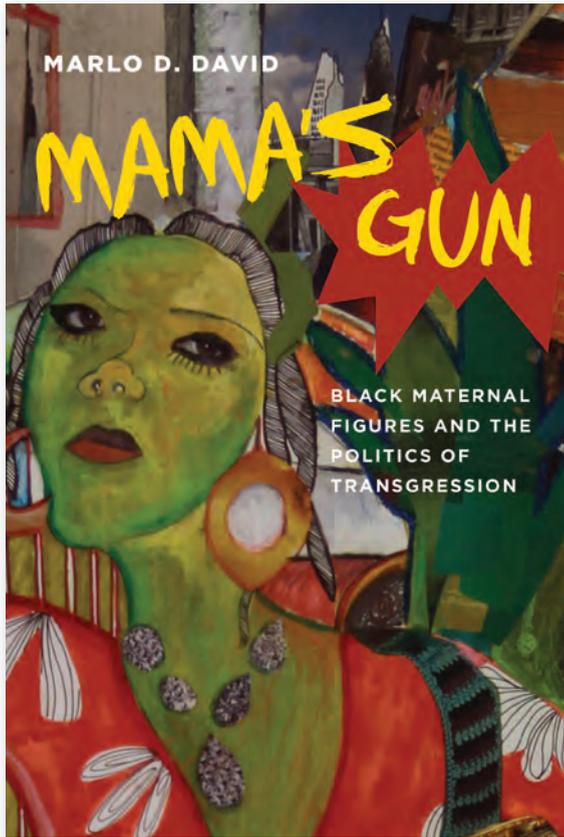
October 2016 256 pp.
\$79.95 cloth 978-0-8142-1313-1
Black Performance and Cultural Criticism
Valerie Lee and E. Patrick Johnson, Series Editors

Also of Interest

Theatrical Jazz
Performance, *Àse*, and the
Power of the Present Moment
Omi Osun Joni L. Jones



2015 392 pp.
\$99.95 cloth 978-0-8142-1282-0
Black Performance and Cultural Criticism
Valerie Lee and E. Patrick Johnson, Series Editors



In *Mama's Gun: Black Maternal Figures and the Politics of Transgression*, Marlo D. David identifies five bold, new archetypes of black motherhood for the post-civil rights generation in order to imagine new ways of thinking about pervasive maternal stereotypes of black women. Rather than avoiding “negative” images of black motherhood, such as welfare queens, teen mothers, and “baby mamas,” *Mama's Gun* centralizes these dispossessed figures and renames them as the Young Mother, the Blues Mama, the Surrogate, Big Mama, and the Mothership.

Taking inspiration from African American fiction, historical accounts of black life, Afrofuturism, and black popular culture in music and on screen, David turns her attention to Sapphire's *Push*, Octavia Butler's *Dawn*, and Suzan-Lori Parks's *Getting Mother's Body* as well as the performance art of Erykah Badu and the films of Tyler Perry. She draws out the implications of black maternal figures in these texts who balk at tradition and are far from “ideal.” David's study shows how representations of blackness are deeply embedded in the neoliberal language of contemporary American politics and how black writers and performers resist such mainstream ideologies with their own transgressive black maternal figures.

literary theory

A Passion for Specificity

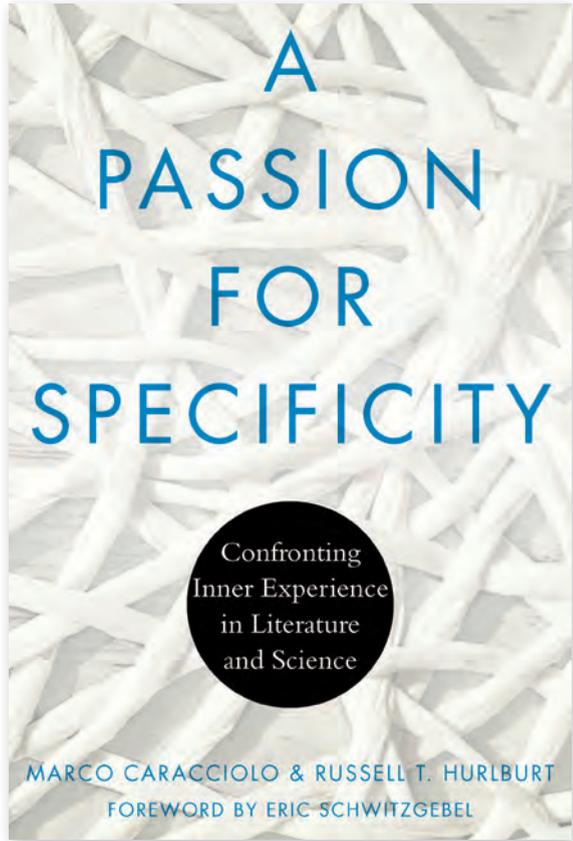
Confronting Inner Experience in Literature and Science

MARCO CARACCIOLO AND
RUSSELL T. HURLBURT
FOREWORD BY
ERIC SCHWITZGEBEL

“The argument between Caracciolo and Hurlburt is not simply an argument between a science- and a humanities-oriented person but more fundamentally a serious discussion about the nature of mental experience, about the misleading ways that long-term memory works, about the usually unacknowledged presuppositions that we all bring to our descriptions of our own experiences. And the conversational method is central to making the book’s insights emerge, for the two conversants are constantly correcting one another, modifying one another’s statements, using their discussion to reach conclusions that neither would likely have achieved on his own.”—**Herbert Lindenberger, Stanford University**

Marco Caracciolo is Postdoctoral Researcher in the English Department at the University of Freiburg, Germany and author of *Experientiality of Narrative: An Enactivist Approach*. **Russell T. Hurlburt** is Professor of Psychology at the University of Nevada, Las Vegas and author of *Describing Inner Experience? Proponent Meets Skeptic*.

December 2016 305 pp.
\$93.95 cloth 978-0-8142-1320-9
Cognitive Approaches to Culture
Frederick Luis Aldama, Patrick Colm Hogan, Lalita Pandit Hogan, and Sue Kim, Series Editors



In an analytical yet increasingly intimate conversation, *A Passion for Specificity: Confronting Inner Experience in Literature and Science* investigates the differences between experience as conveyed in literature and experience as apprehended through scientific method. Can experiences be shared? How much do language and metaphor shape experiential reports? Where is the dividing line between a humanistic and a scientific approach to experience? In a series of exchanges, Marco Caracciolo and Russell T. Hurlburt demonstrate that those are necessarily personal issues, and they don’t flinch—they relentlessly examine whether Caracciolo’s presuppositions distort his understanding of reading experiences and whether Hurlburt’s attachment to the method he invented causes him to take an overly narrow view of experience. Delving ever more personally, they aim Hurlburt’s experience sampling methods—beeping people to discover what was in their stream of inner experience at the moment immediately before the beep—at Caracciolo’s own experiences, an exercise that puts Caracciolo’s presuppositions to the test and leads him to discover things about experience (his own and literature’s) that he had thought impossible.

A Passion for Specificity, with its personal revelations, unexpected twists, and confrontational style, reads like an epistolary novel, but it is a serious exploration of ideas at the heart of literature and science. It is a thoughtful attempt at advancing the emerging “cognitive humanities,” clarifying a number of core issues in the cross-pollination of literature, psychology, philosophy, and consciousness science.

The Writer in the Well

On Misreading and Rewriting Literature

GARY WEISSMAN

“Gary Weissman’s *The Writer in the Well* makes a highly useful pedagogical tool for anyone teaching students how to read a piece of literature. This will be an important book for those teaching both first-year composition and beginning-level college literature courses as well as for upper-level English and humanities high school teachers.” —John V. Knapp, editor of *Style*



Gary Weissman is Associate Professor of English and Comparative Literature at the University of Cincinnati.

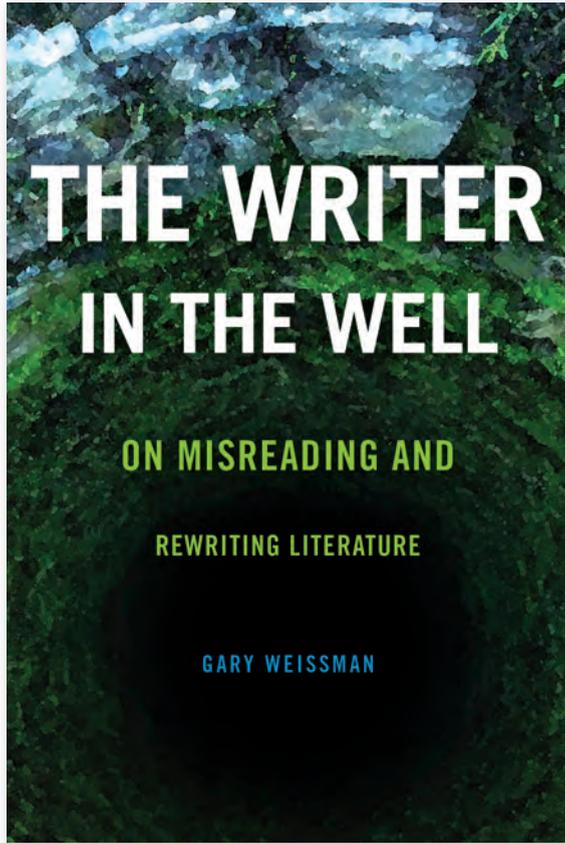
December 2016 256 pp.
\$84.95 cloth 978-0-8142-1319-3
Theory and Interpretation of Narrative
James Phelan, Peter J. Rabinowitz, and Robyn Warhol, Series Editors

Also of Interest

The Submerged Plot and the Mother's Pleasure from Jane Austen to Arundhati Roy
Kelly A. Marsh



2016 296 pp.
\$84.95 cloth 978-0-8142-1297-4
Theory and Interpretation of Narrative
James Phelan, Peter J. Rabinowitz, and Robyn Warhol, Series Editors



In *The Writer in the Well: On Misreading and Rewriting Literature*, Gary Weissman argues that the analysis of literature is fundamentally a writing-based practice, a practice in which the process of writing functions as a way of discovering one’s interpretation (or “rewriting”) of a text. Weissman takes readers inside Ira Sher’s short story, “The Man in the Well,” and uses his students’ wide variety of interpretive responses to ask foundational questions about composition and interpretation: How is writing, rather than reading alone, central to literary interpretation? How does a diversity of interpretive responses give us deeper insight into a work of fiction? This book directly involves readers in the pleurably absorbing process of reading and interpreting Sher’s tale, a haunting story about a group of children who discover a man trapped in a well and choose not to save him. Weissman draws on dozens of his students’ responses to the short story, as well as his dialogue with its author, to show that the deepest literary analysis occurs when we approach it as a collaborative, writing-based enterprise.

This book also finds particular value in misreadings, suggesting that the richest understanding of a work of fiction lies in probing the various ways it has been misinterpreted and reconceived. Weissman’s study redefines the nature of authorial intention and rethinks the methods and goals of literary analysis. Integrating writing pedagogy with older and newer schools of thought—from psychoanalysis, reader-response theory, and poststructuralism to rhetorical narrative theory and cognitive literary studies—and bridging the fields of literary studies, composition and rhetoric, and creative writing, *The Writer in the Well* offers a new “writer-response” theory. This highly accessible and rigorous book is designed to engage a wide range of scholars, teachers, and students.

Hard-Boiled Crime Fiction and the Decline of Moral Authority

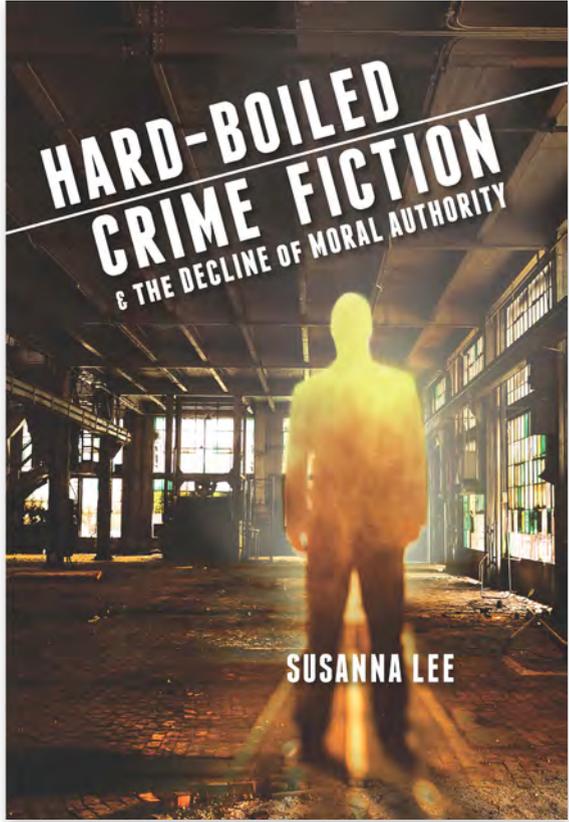
SUSANNA LEE

“*Hard-Boiled Crime Fiction and the Decline of Moral Authority* promises to become the go-to text for readers, writers, and critics looking for an account of what makes the hard-boiled tradition an ongoing moral touchstone. Like the best arguments, Lee’s book has forced me to question some of my own cherished readings of specific texts.” —**Christopher Breu, author of *Hard-Boiled Masculinities***

“The book’s highly original thesis about shifting models of (anti-) heroism in the American and French hard-boiled is presented through masterful prose. It will be of interest not only to scholars in transnational literary and cultural studies, religious studies, and philosophy but also to general readers intrigued by the ethical questions raised by the ever-popular crime fiction genre.” —**Andrea Goulet, University of Pennsylvania**

Susanna Lee is Associate Professor in the Department of French and Francophone Studies at Georgetown University.

November 2016 256 pp.
\$84.95 cloth 978-0-8142-1318-6



The cynical but kind-hearted detective is the soul of the classic hard-boiled story, that chronicle of world-weary urban pessimism. In *Hard-Boiled Crime Fiction and the Decline of Moral Authority*, Susanna Lee argues that this fiction functions as a measure for individual responsibility in the modern world and that it demonstrates the enduring status of individual conscience across a variety of cultural crises. In this major rethinking of the hard-boiled genre, Lee suggests that, whether in Los Angeles, New York, or Paris, the hard-boiled detective is the guardian of individual moral authority and the embodiment of ideals in a corrupt environment.

Lee traces the history of the hard-boiled detective through the twentieth century and on both sides of the Atlantic (France and the United States), tying the idea of morality to the character model in nuanced, multifaceted ways. When the heroic model devolves, the very conceptual validity of individual moral authority can seem to devolve as well. *Hard-Boiled Crime Fiction and the Decline of Moral Authority* charts the evolution of that character model of the hard-boiled hero, the mid-century deterioration of his exemplarity, and twenty-first-century endeavors to resuscitate the accountable hero. The history of hard-boiled crime fiction tells nothing less than the story of individual autonomy and accountability in modern Western culture.

Waiting for the Sky to Fall

The Age of Verticality in American Narrative

RUTH MACKAY

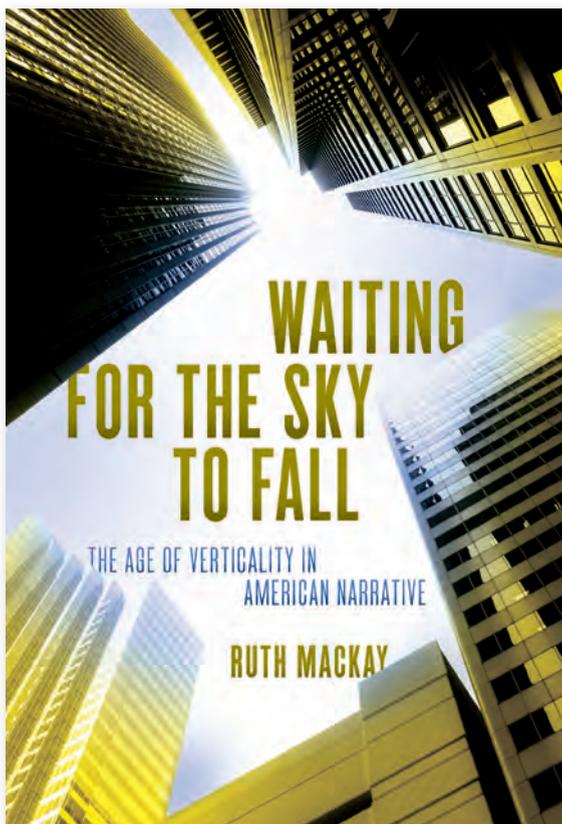
“*Waiting for the Sky to Fall* tracks a genealogy of verticality as a visual, imaginative, historical, and literary figure, and interprets it through the traumatic fall of the twin towers on September 11, 2001. In doing so, it retroactively reads images of falling and towers as uncannily anticipating the events of 9/11.” —**Aimee Pozorski, Central Connecticut State University**

“*Waiting for the Sky to Fall* will appeal to the increasing audience for discussions of 9/11 fiction. Unlike other scholarly works in this genre, Mackay’s study locates a *longue duree* for the cultural disposition surrounding this event. I would assign this book as a cultural history in a course on 9/11 fiction.” —**Donald Pease, Dartmouth College**



Ruth Mackay is an independent scholar.

September 2016 270 pp.
\$89.95 cloth 978-0-8142-1308-7



Waiting for the Sky to Fall: The Age of Verticality in American Narrative by Ruth Mackay traces the figures of flight, grievous falls, and collapsing towers, all of which haunt American narratives before and after 9/11. Mackay examines how these events prefigure 9/11, exploring the narrative residue left by the “end” of horizontal space—when settlers reached America’s Pacific Coast, leaving nowhere westward on the continent to go. She then continues into the aftermath of the fall of the Twin Towers. This period of time marks an era of verticality: an age that offers a transformed concept of the limits of space, entwined with a sense of anxiety and trepidation.

With this study, Mackay asks: In what oblique ways has verticality leaked into American narrative? Why do metaphors of up and down recur across the twentieth century? With close readings of Jonathan Safran Foer’s *Extremely Loud and Incredibly Close*, Winsor McCay’s comic strip *Little Nemo in Slumberland*, Upton Sinclair’s *Oil!* and its film rendering *There Will Be Blood*, Allen Ginsberg’s poetic dissections of the nuclear bomb, and Leslie Marmon Silko’s imagining of flight in *Almanac of the Dead*, this interdisciplinary study culminates with a discussion of Philippe Petit’s tightrope walk between the Twin Towers. *Waiting for the Sky to Fall* examines how vertical representation cleaves to, and often transforms the associations of, specific events that are physically and visually disorienting, disquieting, or even traumatic.

american literary studies

Clashing Convictions

Science and Religion in
American Fiction

ALBERT H. TRICOMI

“*Clashing Convictions* will be of particular interest to the subfields of Literature and Science, Literature and Religion, and Literature and Medicine, but it should also be of interest to scholars and students in the general fields of American Literature, American Studies, American Cultural History, the History of Science, and the History of Religion. This is one of those books which surprises you that it has not been done before, and it is done very well.”
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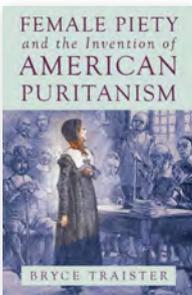


Albert H. Tricomi is Distinguished Teaching Professor Emeritus in the Department of English at Binghamton University (SUNY).

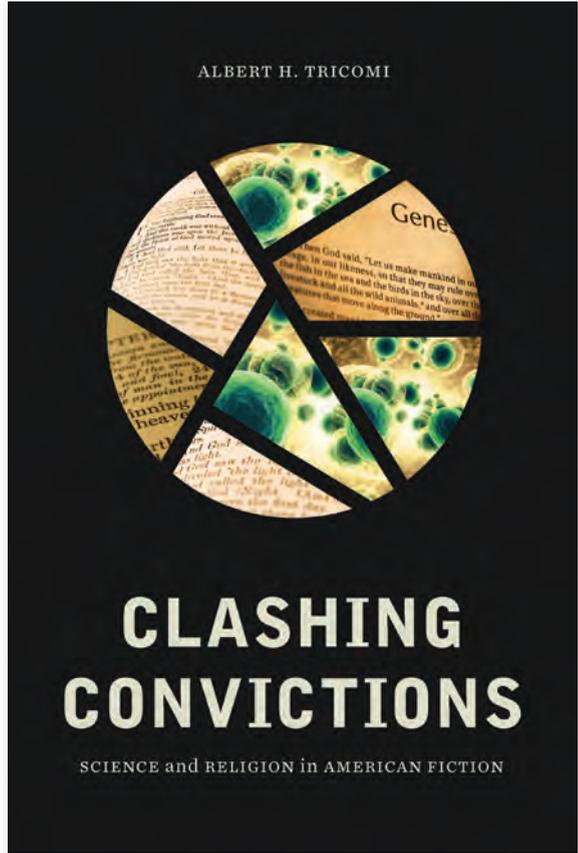
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**Female Piety and the Invention
of American Puritanism**
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2016 248 pp.
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Clashing Convictions: Science and Religion in American Fiction is the first study to identify a body of twentieth-century American fiction that represents the increasing tensions experienced by people of Christian faith in response to Darwinism, the higher biblical criticism, and modern medicine. Delineating how these works dramatize clashes between scientific and conservative Protestant understandings of the world, Albert H. Tricomi examines a canon of ten novels and one iconic play that present a cultural history of inner turmoil as well as social conflict. The three parts of the study chart this increasing inner turmoil, a rising secularist ideology, and finally a fundamentalist revival among alienated biblical literalists.

With chapters on James Lane Allen’s *The Reign of Law*, Harold Frederic’s *The Damnation of Theron Ware*, William Dean Howells’s *The Leatherstocking*, Sinclair Lewis’s *Arrowsmith* and *Elmer Gantry*, Jerome Lawrence and Robert E. Lee’s *Inherit the Wind*, and James Scott Bell’s *The Darwin Conspiracy*, Tricomi offers new readings emphasizing how this canon represents science and religion as in deep, if not irreconcilable, conflict. Tricomi’s sweeping study, with its emphasis on the twentieth century, thus reveals from several directions the processes of secularism even as it identifies the emergence of what some have come to describe as the current “postsecular” moment in America.

Victorians Reading the Romantics

Essays by U. C. Knoepfelmacher

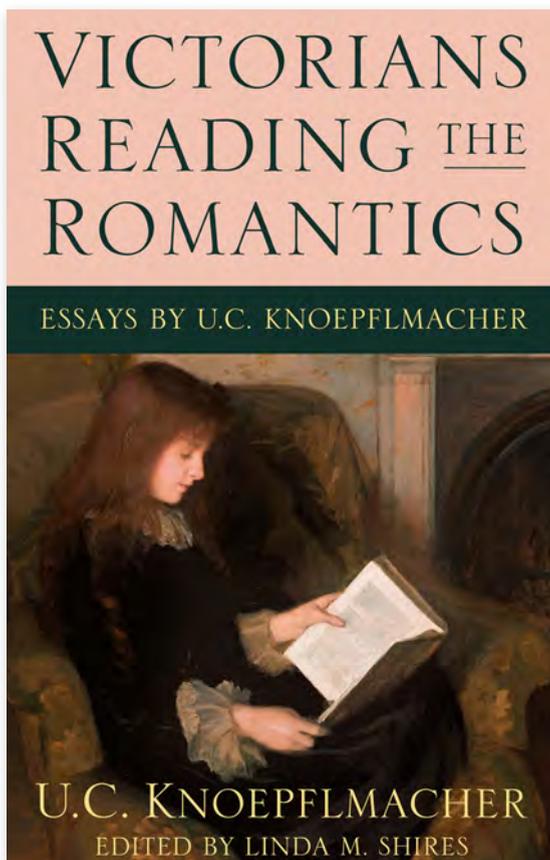
U. C. KNOEPFLMACHER
EDITED BY LINDA M. SHIRES

“As a capacious and unified work of a major nineteenth-century scholar, *Victorians Reading the Romantics* will be of interest to all advanced workers in the field of nineteenth- and early twentieth-century British literature. It is a work that every nineteenth-century scholar should own, every university library should buy, and many serious undergraduates should read. Knoepfelmacher is a beautiful writer—lucid, graceful, funny where funny is appropriate, moving where moving is right.” —**Judith Plotz, George Washington University**

“Bringing these essays together transforms them into a cohesive book of readings on a theme, allowing them to do the work of showing how a very fine reader can bring to present, active meaningfulness a historical issue. They collectively cover a great number of important Romantic and Victorian writers.” —**John Maynard, co-editor of *Victorian Literature and Culture***

U. C. Knoepfelmacher is Paton Foundation Professor of Ancient and Modern Literature Emeritus in the Department of English at Princeton University. **Linda M. Shires** is David and Ruth Gottesman Professor of English and Chair of the Department of English at Stern College for Women at Yeshiva University, New York.

September 2016 262 pp.
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Victorians Reading the Romantics: Essays by U. C. Knoepfelmacher, edited by Linda M. Shires, offers a compelling new perspective on the long and influential publishing career and thought of Knoepfelmacher, a leading critic of the novel and Victorian poetry. This volume draws together essays on nineteenth-century literature written between 1963 and 2012. An introductory essay and new scaffolding emphasize the interrelations among the essays, which together form a consistent approach to literary criticism.

Knoepfelmacher’s vision of texts and readers stresses the emotional knowledge afforded by reading, writing about, and teaching literary texts. Each chapter links Romantic texts to those of later writers. Shelley and Keats try to revise Wordsworth, but they are themselves recast by Browning and Hardy. Similarly, George Eliot and Virginia Woolf’s reliance on Romantic tropes are fruitfully examined. Above all, however, these chapters stress the impact of Wordsworth on his many contemporaries and successors. Knoepfelmacher probes into their texts to find, as Wordsworth did, a momentary fusion of opposites. He posits a reader who is flexible—able to move in multiple directions by paying attention to spatial, verbal, and imagistic coordinates, across and down a page. Given the attention paid to the translation of affect into thought, this collection will contribute to Victorian studies as well as enhance our understanding of the affective dynamics of nineteenth-century literature.

literary studies

The Religion of EmpirePolitical Theology in Blake's
Prophetic Symbolism

G. A. Rosso

"*The Religion of Empire* offers an unparalleled understanding of the complexity of Blake's epic vision and an unparalleled ability to communicate complex readings and meanings lucidly. I do not believe that there is anyone who understands Blake better."

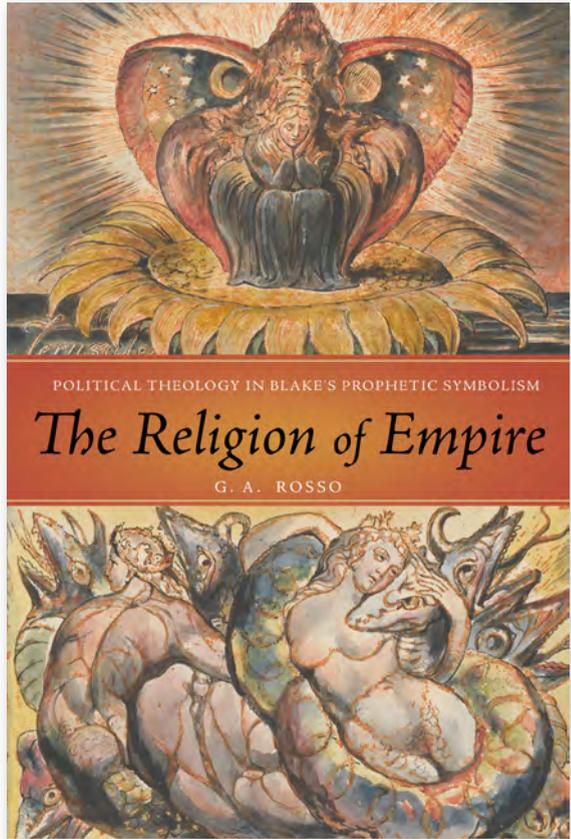
—Susan Matthews, author of
*Blake, Sexuality, and Bourgeois
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"Rosso's *The Religion of Empire*, with its tight entanglements and telling juxtapositions of empire and religion, religion and politics, politics and aesthetics, brings astonishing clarity to poems that have too often seemed an interpretive quagmire. Rosso is agile of mind and audacious in enquiry, attentive to detail, adroit in judgment, and able in controversy. Brilliance and erudition rule each page and together inform every interpretation."—Joseph Wittreich,

CUNY Graduate Center

G. A. Rosso is Professor of English at Southern Connecticut State University.

November 2016 291 pp.
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Literature, Religion, and Postsecular Studies
Lori Branch, Series Editor



The Religion of Empire: Political Theology in Blake's Prophetic Symbolism is the first full-length study devoted to interpreting Blake's three long poems, showing the ways in which the Bible, myth, and politics merge in his prophetic symbolism. In this book, G. A. Rosso examines the themes of empire and religion through the lens of one of Blake's most distinctive and puzzling images, Rahab, a figure that anchors an account of the development of Blake's political theology in the latter half of his career. Through the Rahab figure, Rosso argues, Blake interweaves the histories of religion and empire in a wide-ranging attack on the conceptual bases of British globalism in the long eighteenth century. This approach reveals the vast potential that the question of religion offers to a reconsideration of Blake's attitude to empire.

The Religion of Empire also reevaluates Blake's relationship with Milton, whose influence Blake both affirms and contests in a unique appropriation of Milton's prophetic legacy. In this context, Rosso challenges recent views of Blake as complicit with the nationalism and sexism of his time, expanding the religion-empire nexus to include Blake's esoteric understanding of gender. Foregrounding the role of female characters in the longer prophecies, Rosso discloses the variegated and progressive nature of Blake's apocalyptic humanism.

Chaucer on Screen

Absence, Presence, and Adapting the *Canterbury Tales*

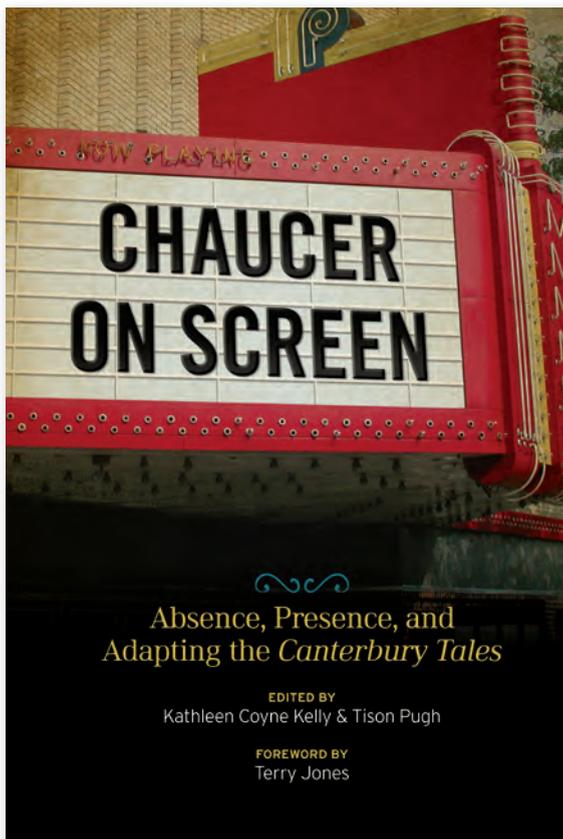
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FOREWORD BY TERRY JONES

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“This volume will be highly significant for scholars interested in adaptations of canonical texts, including but not limited to the medieval and Chaucer.”

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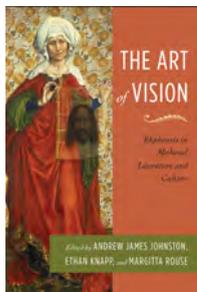


Kathleen Coyne Kelly is Professor of English at Northeastern University. **Tison Pugh** is Professor of English at the University of Central Florida.

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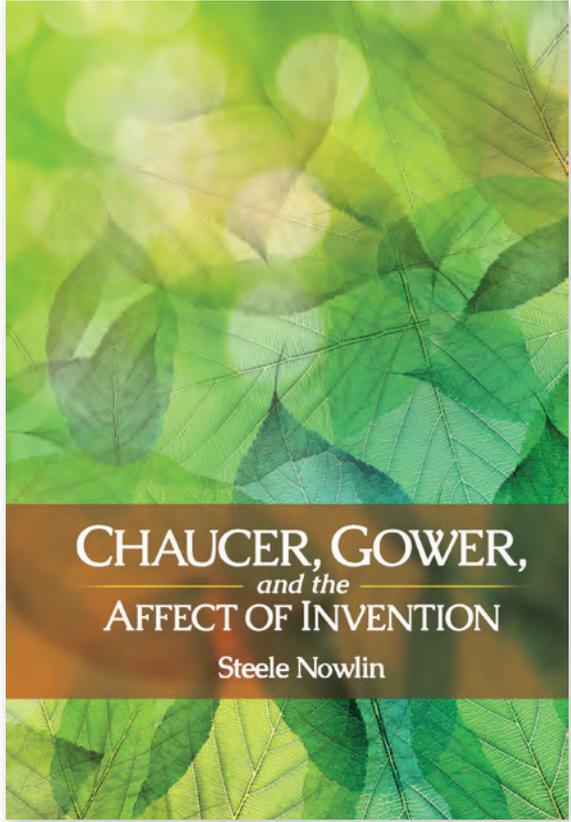
Unlike William Shakespeare, Jane Austen, Charles Dickens, and other great authors who have enjoyed continued success in Hollywood, Geoffrey Chaucer has largely been shunted to the margins of the cinematic world. *Chaucer on Screen: Absence, Presence, and Adapting the Canterbury Tales*, edited by Kathleen Coyne Kelly and Tison Pugh, investigates the various translations of Chaucer and the *Canterbury Tales* to film and television, tracing out how the legacies of the great fourteenth-century English poet have been revisited and reinterpreted through visual media. Contributors to this volume address the question of why Chaucer is so rarely adapted to the screen, and then turn to the occasional, often awkward, attempts to adapt his narratives, including such works as Michael Powell and Emeric Pressburger’s lyrical *A Canterbury Tale* (1944), Pier Paolo Pasolini’s still-controversial *I racconti di Canterbury* (1972), Bud Lee’s soft-core *The Ribald Tales of Canterbury* (1985), Brian Helgeland’s *A Knight’s Tale* (2001), and BBC television productions, among others. *Chaucer on Screen* aims to rethink some of the premises of adaptation studies and to erase the ideological lines between textual sources and visual reimaginings in the certainty that many pleasures, scholarly and otherwise, can be found in multiple media across disparate eras.

Chaucer, Gower, and the Affect of Invention

STEELE NOWLIN

“The book challenges traditional arguments that rhetorical invention played a limited role in late medieval vernacular literature. Drawing on contemporary affect theory and medieval theories of the imagination, Nowlin significantly reorients our understanding of what a secular poetics can accomplish in the poetry of Chaucer and Gower and generates fresh and persuasive readings of both poets’ works.”

—Glenn Burger, Queen’s College, CUNY



Steele Nowlin is Elliott Associate Professor of English at Hampden-Sydney College.

November 2016 274 pp.
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In this book, Steele Nowlin examines the process of poetic invention as it is conceptualized and expressed in the poetry of Geoffrey Chaucer (1343–1400) and John Gower (ca. 1330–1408). Specifically, it examines how these two poets present invention as an affective force, a process characterized by emergence and potentiality, and one that has a corollary in affect—that is, a kind of force or sensation distinct from emotion, characterized as an “intensity” that precedes what is only later cognitively understood and expressed as feeling or emotion, and that is typically described in a critical vocabulary of movement, emergence, and becoming.

Chaucer, Gower, and the Affect of Invention thus formulates a definition of affect that differs from most work in the recent “turn to affect” in medieval studies, focusing not on the representation of emotion or desire, or efforts to engage medieval alterity, but on the movement and emergence that precede emotional experience. It likewise argues for a broader understanding of invention in late medieval literature beyond analyses of rhetorical poetics and authorial politics by recuperating the dynamism and sense of potential that characterize inventional activity. Finally, its close readings of Chaucer’s and Gower’s poetry provide new insights into how these poets represent invention in order to engage the pervasive social and cultural discourses their poetry addresses.

Fragments for a History of a Vanishing Humanism

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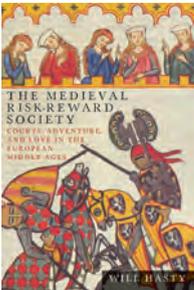
“This collection is full of readerly joys, both literary and theoretical. *Fragments for a History of a Vanishing Humanism* will appeal to students and scholars and can be introduced easily into the classroom at the senior undergraduate and graduate levels.” —**Vin Nardizzi, University of British Columbia**

Myra Seaman is Professor of English at the College of Charleston. **Eileen A. Joy** is the Founding Director of Punctum Books and the Lead Ingenitor of the BABEL Working Group, and is based at the University of California, Santa Barbara.

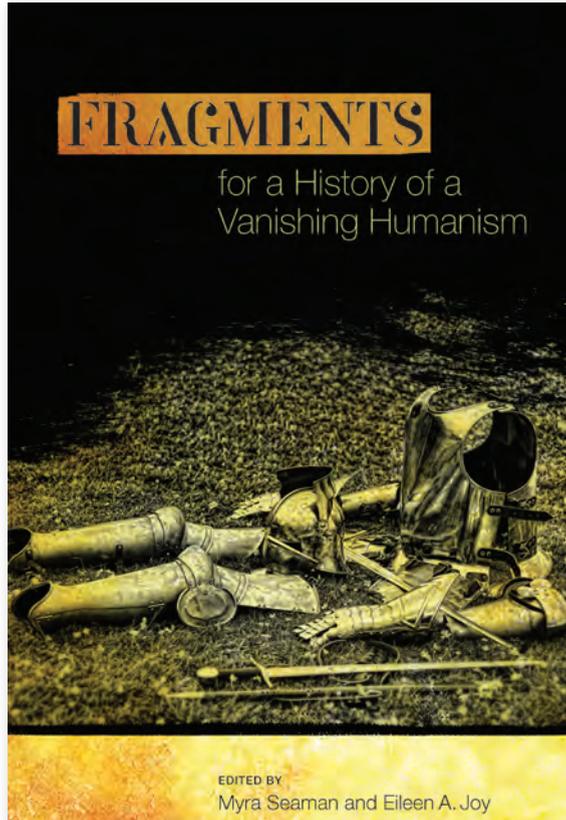
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Fragments for a History of a Vanishing Humanism brings together scholars working in prehistoric, classical, medieval, and early modern studies who are developing, from longer and slower historical perspectives, critical post/humanisms that explore: 1) the significance (historical, sociocultural, psychic, etc.) of human expression and affectivity; 2) the impact of technology and new sciences on what it means to be a human self; 3) the importance of art and literature in defining and enacting human selves; 4) the importance of history in defining the human; 5) the artistic plasticity of the human; 6) the question of a human collectivity—what is the value, *and* peril, of “being human” or “being post/human” together?; and finally, 7) the constructive, *and* destructive, relations (aesthetic, historical, and philosophical) of the human to the nonhuman.

This volume, edited by Myra Seaman and Eileen A. Joy, insists on the always provisional and contingent formations of the human, and of various humanisms, over time, while also aiming to demonstrate the different ways these formations emerge (and also disappear) in different times and places, from the most ancient past to the most contemporary present. The essays are offered as “fragments” because the authors do not believe there can ever be a “total history” of either the human or the post/human as they play themselves out in differing historical contexts. At the same time, the volume as a whole argues that defining what “the human” (or “post/human”) is has always been an ongoing, never finished cultural project.

medieval studies

Alliterative Proverbs in Medieval England

Language Choice and Literary Meaning

SUSAN E. DESKIS

“Deskis’s book offers a thought-provoking expansion of our understanding of alliteration, moving beyond the well-worn confines of works composed in (or in something approximating) alliterative prosody and entering into a study that sees alliteration as a vibrant cultural material that played a productive role in various prose works and in rhyme-based poetic productions.”

—Randy P. Schiff, author of *Revivalist Fantasy: Alliterative Verse and Nationalist Literary History* (OSU Press)

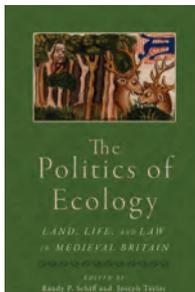
“No similar book on proverbs, especially those on the Old English and Middle English continuum, exists. This makes Deskis’s study rare and, consequently, even more important.” —Johanna Kramer, *University of Missouri*

Susan E. Deskis is Associate Professor of English at Northern Illinois University.

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**Alliterative Proverbs in Medieval England**

Language Choice and Literary Meaning

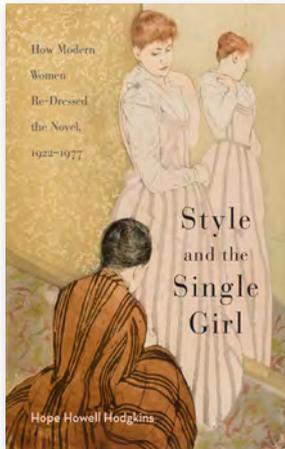
SUSAN E. DESKIS

Medieval England’s specific political and linguistic history encompasses a great number of significant changes, some of the most disruptive of which were occasioned by the Norman Conquest. The alliterative proverb, with roots in Old English and continued vitality in Middle English, serves as a unique verbal icon allowing exploration of cultural conditions both before and after the Conquest. As a durable yet flexible form, the proverb remained just as important in the fifteenth century as it was in the sixth.

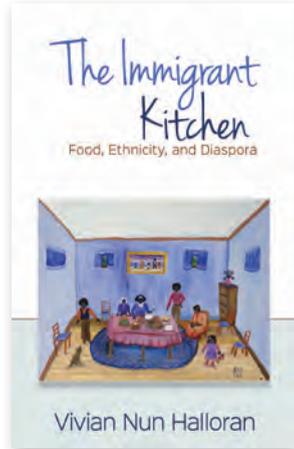
The proverb has been an underutilized resource in tracing the linguistic and intellectual cultures of the past. Making the fullest use of this material, this study, by Susan E. Deskis, is complex in its combination of philology, paroemiology, literary history, and sociolinguistics, ultimately reaching conclusions that are enlightening for both the literary and linguistic histories of medieval England. In the language ecology of England from about 1100 to about 1500, where English, French, and Latin compete for use, alliterative proverbs are marked not only by the choice of English as the language of expression but also because alliteration in Middle English connotes a conscious connection to the past. *Alliterative Proverbs in Medieval England: Language Choice and Literary Meaning* explores how that connection is exploited in various literary genres from school texts and sermons to romances and cycle plays.



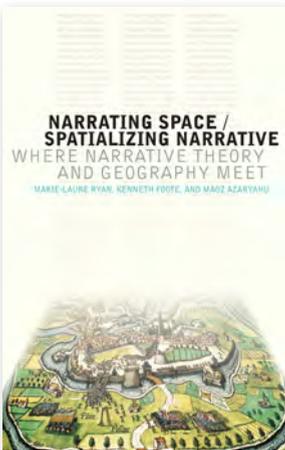
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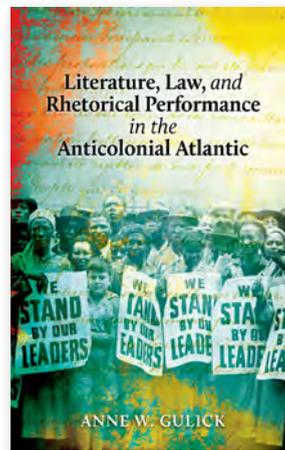
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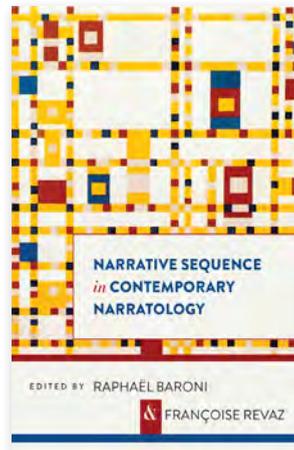
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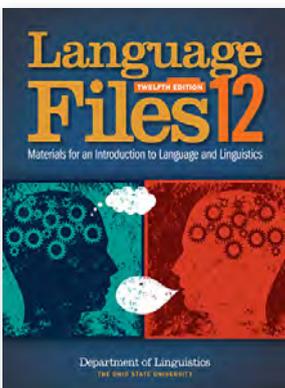
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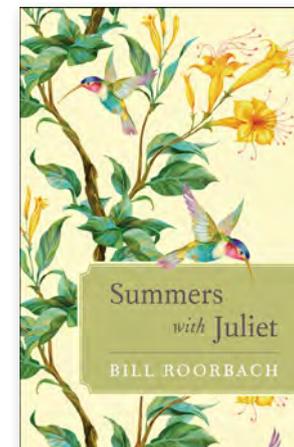


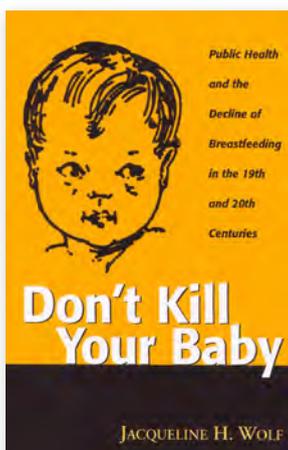
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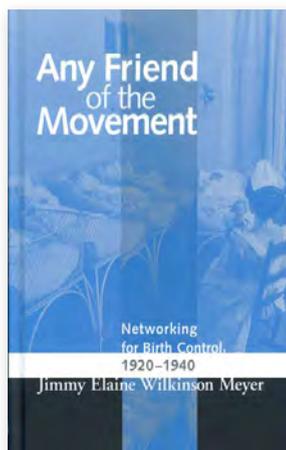




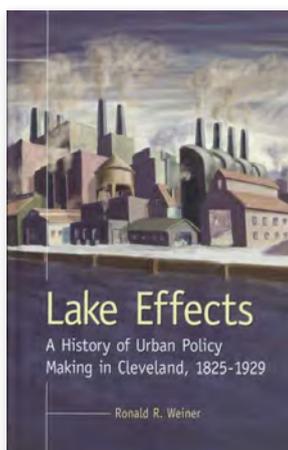
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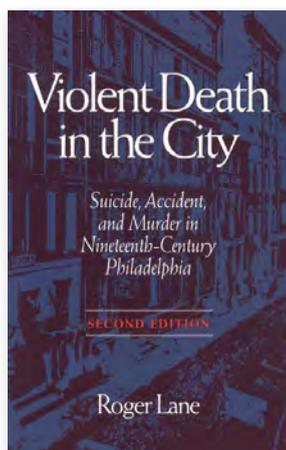
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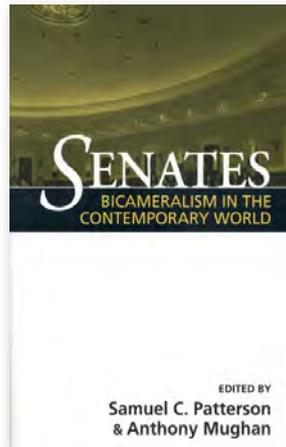
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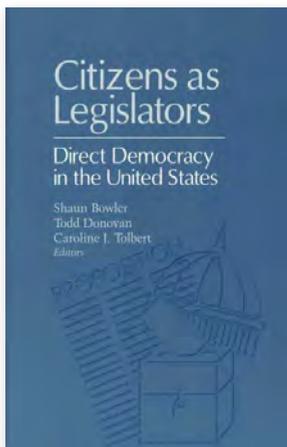
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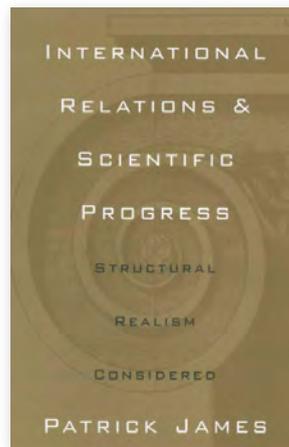
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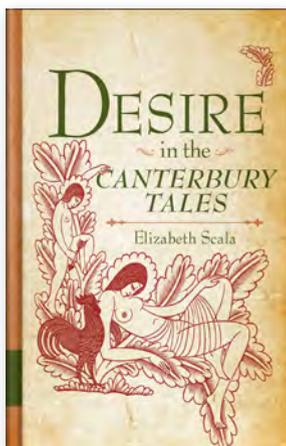
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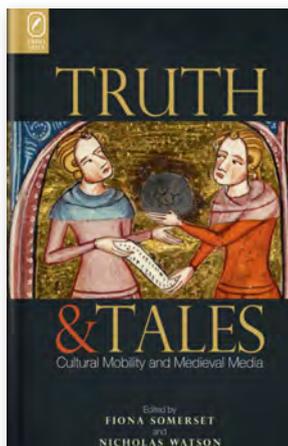
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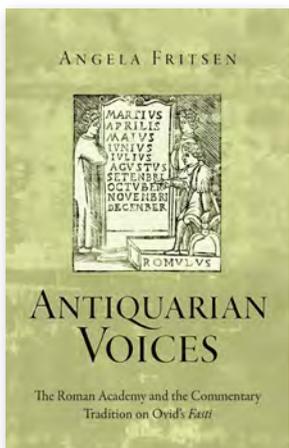
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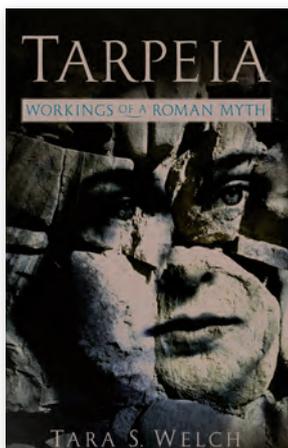
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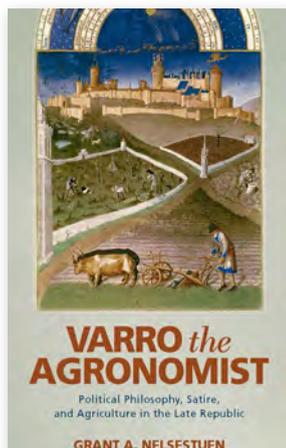
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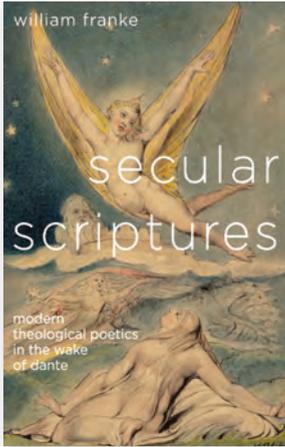
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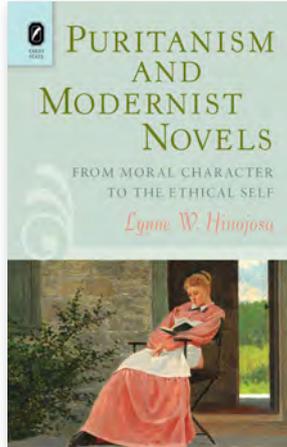
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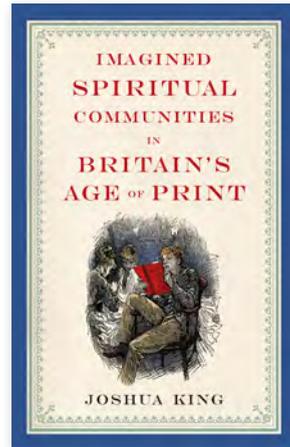
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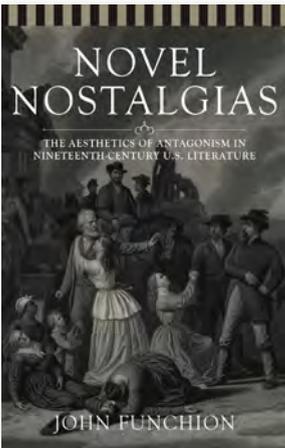
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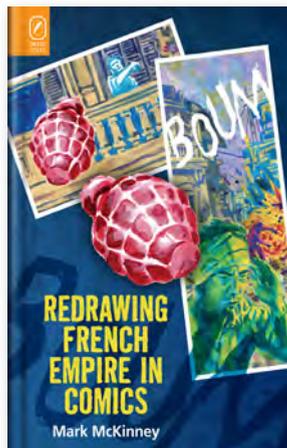
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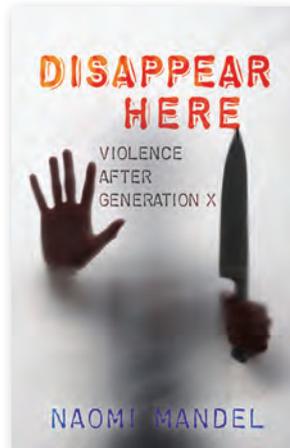
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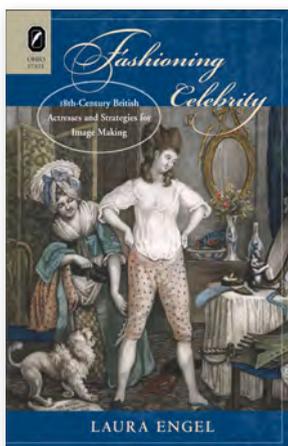
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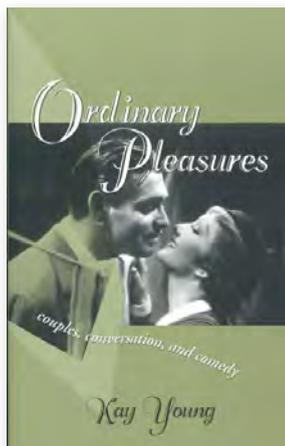
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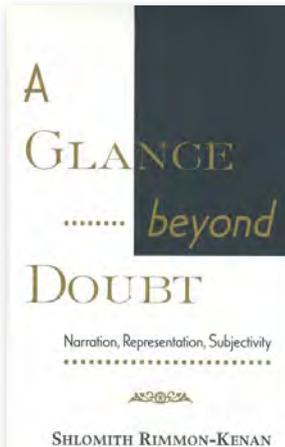
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