

THE OHIO STATE UNIVERSITY PRESS

fall 2015





## ***PLOT***

### **ABOUT THE COVER ARTIST**

Shelley Brenner Baird is an artist living in Columbus, Ohio. Her work has appeared in many publications and invitational and juried exhibitions throughout the United States.

After completing a BFA in printmaking from Indiana University and an MA in photography from The Ohio State University, Shelley worked as a teacher and graphic designer. She continues to create a body of work that integrates a variety of media, including drawing, painting, printmaking, and surface design.

An archivist by nature, she collects and creates images used to construct a visual vocabulary, finding connections that suggest a story. The stories are told in time and place—layered with words, marks, and images.

Images are superimposed on cloth by screen-printing, painting, and drawing with dyes, paint, and bleaching agents. The processes are both directed and serendipitous, as the reaction with the surface is instantaneous and immutable. The exact result is revealed only when the dye residue is washed from the fabric, much like developing a photograph in the darkroom.

[www.shelleybrennerbaird.com](http://www.shelleybrennerbaird.com)

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## Somewhere in Space

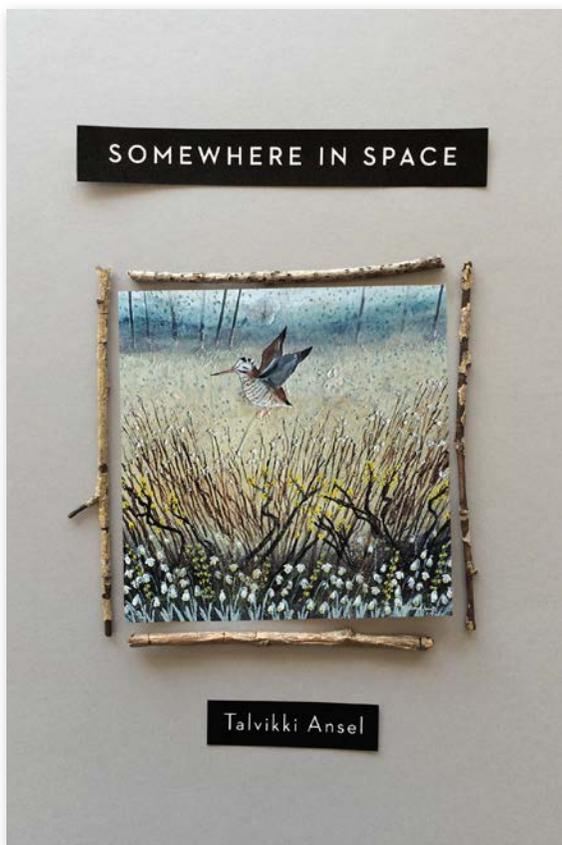
TALVIKKI ANSEL

“Talvikki Ansel’s poems in *Somewhere in Space* create a portal of hope where humans can recover a sense of what it means to be animal on a planet imperiled. Ansel is a twenty-first-century ‘New Englandly’ Dorothy Wordsworth, paying keen, peripatetic, nineteenth-century attention to the salvific slippage among the human, animal, feral, cultured, and terrestrial realms of our moment. The poems in this collection build a cosmology that is atmospheric, pan-geographic, and emotional.” —**Lisa R. Spaar**



Talvikki Ansel is the author of the poetry collections *My Shining Archipelago* and *Jetty and Other Poems*, and she is a recipient of the Yale Series of Younger Poets award.

2015 76 pp.  
\$16.95t paper 978-0-8142-5224-6  
The Ohio State University Press/*The Journal Award in Poetry*



The poems in Talvikki Ansel’s *Somewhere in Space* work to locate us in this world and its mix of the made and natural, the cultivated and untamable. Faced with such mysteries and intricacies as the water-conducting tissue of trees, the sensory abilities of vultures, the lives of past writers (Edith Södergran, Bruno Schulz), and fragments of history and our tenuous connections to them, the poems acknowledge the difficulty of authority, yet continue with their forays. Invented characters coexist with observations of mergansers and moths, orioles and cats; “Particulars rock / just inside the breakwater / like conjured-up skiffs.”



RECENT WINNER  
*The River Won't Hold You*  
Karin Gottshall  
2014 74 pp.  
\$16.95t paper 978-0-8142-5189-8  
\$14.95 CD 978-0-8142-9374-4  
The Ohio State University Press/*The Journal Award in Poetry*

## In Search of an Alternative Biopolitics

Anti-Bullfighting, Animality, and the Environment in Contemporary Spain

KATARZYNA OLGA BEILIN

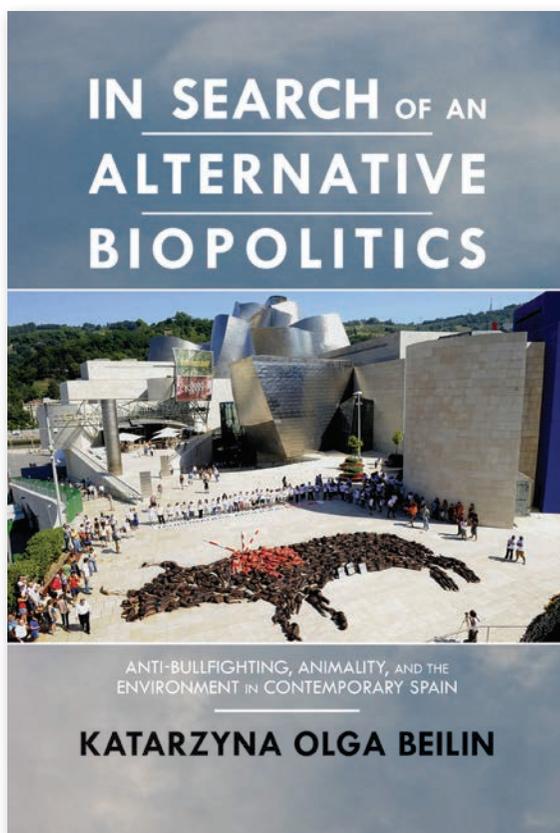
*"In Search of An Alternative Biopolitics offers a compelling look into a highly controversial issue in contemporary Spain: that of the cultural management and mediation of human versus nonhuman relationships. Combining animal studies and an environmental approach to scrutinize the symbolic dimension of Spain's so-called 'national fiesta,' this book will be of interest to scholars of Hispanic studies, cultural studies, ecocriticism, and animal studies."* —Luis Martín-Estudillo, University of Iowa

"Beilin argues that Spain provides an important model for understanding not just cruelty to animals, but, by extension, other injustices related to bioethics, the politics of life, and ecology. This book is the first to take an animal studies perspective as its point of departure in the examination of contemporary Spanish literature and culture." —John Beusterien, Texas Tech University



Katarzyna Olga Beilin is a Professor in the Department of Spanish and Portuguese and a Faculty Affiliate at the Nelson Institute for Environmental Studies at the University of Wisconsin, Madison.

2015 344 pp.  
\$83.95 cloth 978-0-8142-1290-5  
\$14.95 CD 978-0-8142-9395-9  
Transoceanic Studies  
Ileana Rodríguez, Series Editor



*In Search of an Alternative Biopolitics: Anti-Bullfighting, Animality, and the Environment in Contemporary Spain* by Katarzyna Olga Beilin takes readers on a journey through the history of alternative thought that challenges mainstream understandings of the relations between the human and nonhuman realms. Weaving through the works of Mariano José de Larra, Eugenio Noel, Luis Buñuel, Luis Martín-Santos, Pedro Almodóvar, Pablo Bérguer, Juan Mayorga, and Rosa Montero, Beilin convincingly demonstrates that “the question of the animal” has long been of particular significance for Spanish culture.

Analyses of the synergy of press debates on bullfighting and the War on Terror, as well as media debates on King Juan Carlos's hunt in Botswana and his resignation, reveal how the concepts structuring human/animal relations condition national biopolitics. Beilin traces a main principle, where sacrifice of some lives is deemed necessary for the sake of others, from bullfighting, through environmental destruction and immigration policies, to bioeconomy. Ultimately, *In Search of an Alternative Biopolitics* argues that to address ever-increasing threats of global warming and future catastrophes, we urgently need to redefine concepts structuring the human and the nonhuman realms.

## Disappear Here

Violence after Generation X

NAOMI MANDEL

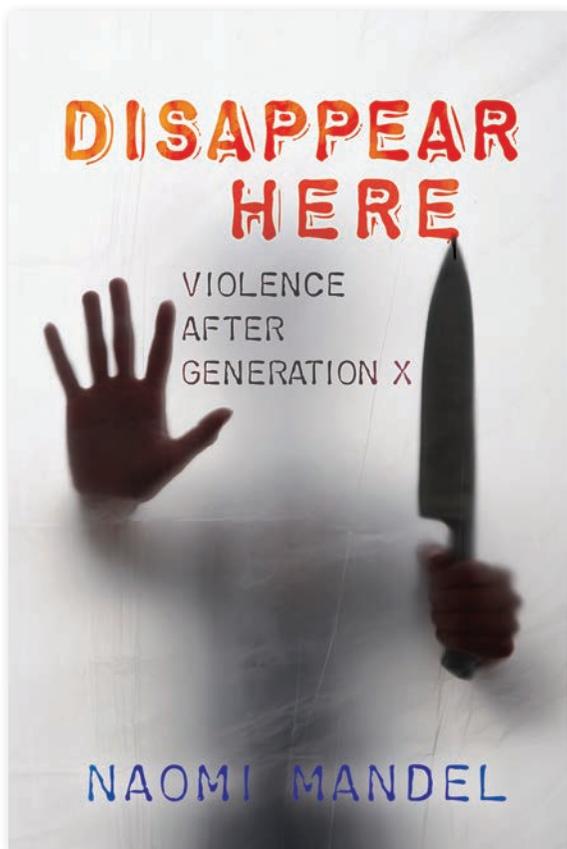
“*Disappear Here* provides a Gen-X aesthetic of violence that is insightful and provocative. This study should be of interest to several audiences—to Gen Xers themselves who are curious about their own generational identity, to students of contemporary American fiction and film, and to historians of recent American culture interested in the impact of globalization and digitization. The study’s greatest appeal will be to theorists concerned with violence, mimesis, and the increasingly complex interrelations between fiction and ‘reality.’” —**Joel Black, University of Georgia**

“*Disappear Here* is bound to establish Mandel as the expert on the subject of violence in contemporary (American) fiction. Mandel’s oeuvre, from *Against the Unspeakable* and her co-edited collection *Novels of the Contemporary Extreme* to this new book, now consists of the most sustained and far-reaching scholarship on the matter. *Disappear Here* has the real potential to make us rethink how we engage the question of violence not only in our writing but also, crucially, in our classes with our students.” —**Marco Abel, University of Nebraska–Lincoln**



Naomi Mandel is Professor of English and Film Media at the University of Rhode Island.

2015 280 pp.  
\$54.95 cloth 978-0-8142-1286-8  
\$14.95 CD 978-0-8142-9391-1



Generation X, composed of people born between 1960 and 1980, is a generation with no Great War or Depression to define it. Dismissed as apathetic slackers and detached losers, Xers have a striking disregard for the causes and isms that defined their Boomer parents. In *Disappear Here: Violence after Generation X*, Naomi Mandel argues that this characterization of Generation X can be traced back to changing experiences and representations of violence in the late twentieth century.

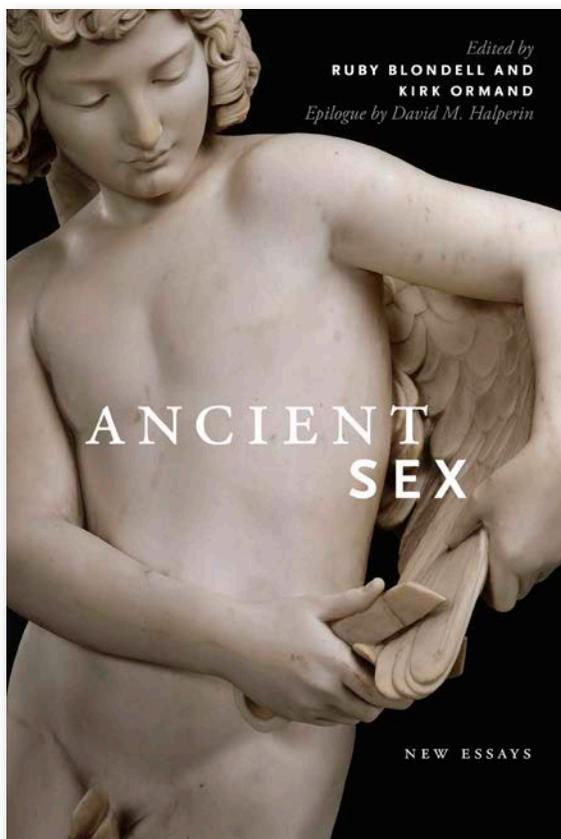
Examining developments in media, philosophy, literature, and politics in the years Xers were coming of age, Mandel demonstrates that Generation X’s unique attitude toward violence was formed by developments in home media, personal computing, and reality TV. This attitude, Mandel contends, is key to understanding our current world of media ubiquity, online activism, simulated sensation, and jihad. With chapters addressing both fictional and filmic representations of violence, Mandel studies the work of Bret Easton Ellis, Chuck Palahniuk, Claire Messud, Jess Walter, and Jonathan Safran Foer. A critical and conceptual tour de force, *Disappear Here* sets forth a new, and necessary, approach to violence, the real, and real violence for the twenty-first century.

## Ancient Sex

New Essays

EDITED BY RUBY BLONDELL  
AND KIRK ORMAND

EPILOGUE BY DAVID M. HALPERIN

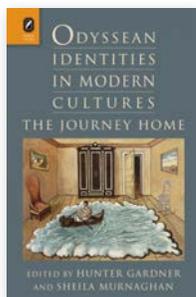


Ruby Blondell is Professor of Classics at the University of Washington, and Kirk Ormand is Professor of Classics at Oberlin College.

2015 384 pp.  
\$82.95 cloth 978-0-8142-1283-7  
\$14.95 CD 978-0-8142-9388-1  
Classical Memories/Modern Identities  
Paul Allen Miller and Richard H. Armstrong,  
Series Editors

*Ancient Sex: New Essays* presents groundbreaking work in a post-Foucauldian mode on sexuality, sexual identities, and gender identities in ancient Greece and Rome. Since the production of Foucault's *History of Sexuality*, the field of classics has been caught in a recursive loop of argument regarding the existence—or lack thereof—of “sexuality” (particularly “homosexuality”) as a meaningful cultural concept for ancient Greece and Rome. Much of the argument concerning these issues, however, has failed to engage with the central argument of Foucault's work, namely, the assertion that sexuality as we understand it is the correlative of a historically specific form of medical and legal discourse that emerged only in the late nineteenth century.

Rather than reopening old debates, *Ancient Sex* takes up Foucault's call for discursive analysis and elucidates some of the ways that ancient Greek and Roman texts and visual arts articulate a culturally specific discourse about sexual matters. Each contributor presupposes that sexual and gendered identities are discursively produced, and teases out some of the ways that the Greeks and Romans spoke and thought about these issues. Comprising essays by emerging and established scholars, this volume emphasizes in particular: sexual discourses about women; the interaction between sexual identities and class status; gender as an unstable discursive category (even in antiquity); and the relationships between ancient and modern sexual categories.



ALSO OF INTEREST  
*Odyssean Identities in Modern Cultures: The Journey Home*  
Edited by Hunter Gardner and Sheila Murnaghan  
2014 360 pp.  
\$79.95 cloth 978-0-8142-1248-6  
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Classical Memories/Modern Identities,  
Paul Allen Miller and Richard H. Armstrong,  
Series Editors

## History and Poetics in the Early Writings of William Morris, 1855–1870

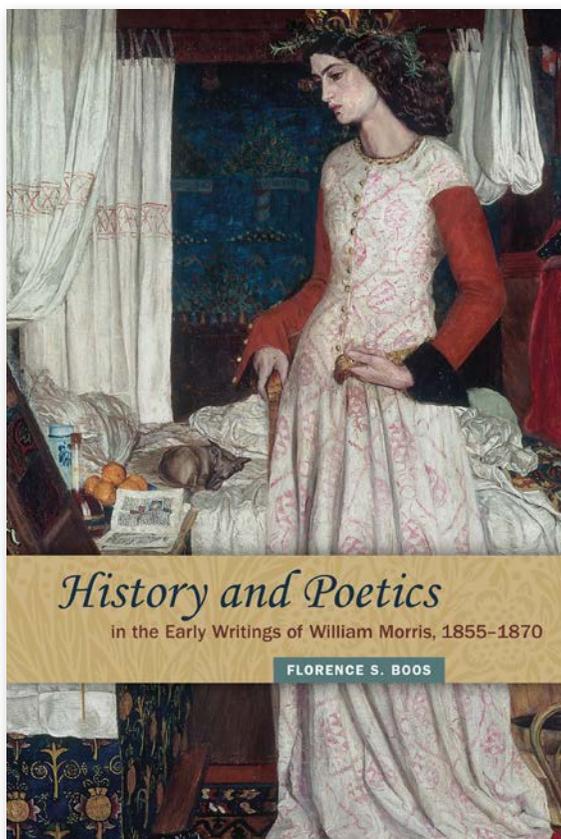
FLORENCE S. BOOS

“Florence Boos’s name is virtually synonymous with important discoveries, recoveries, and interpretations of the work of William Morris. Truly, she is without peer when it comes to guiding readers into and through the world of Morris’s poetic and prose romances, socialist lectures, and other writings.” —**Margaret D. Stetz, University of Delaware**

“Boos makes use of countless archival sources and manuscripts scattered across various libraries in Britain and brings to these sources her deep knowledge of Morris’s oeuvre and of Victorian poetry more broadly. This is an intensely rewarding work of scholarship.” —**Elizabeth Carolyn Miller, University of California, Davis**

Florence S. Boos is Professor of English at the University of Iowa.

2015 384 pp.  
\$91.95 cloth 978-0-8142-1289-9  
\$14.95 CD 978-0-8142-9394-2



Florence S. Boos’s *History and Poetics in the Early Writings of William Morris, 1855–1870* examines Morris’s literary development in the context of his Victorian contemporaries, probing the cross-influences of temperament, cultural ambiance, early reader reactions, and his restless search for an authentic poetic voice. Boos argues that to understand this development, we must understand how Morris reinterpreted and transformed medieval history and legend into modern guise. In doing so, Morris preserved a duality of privacy and detachment—the intimacy of personal lyrics and the detachment (and silences) of historical judgment.

Boos’s study is the first to utilize surviving original manuscripts, periodical publications, and poems unpublished during Morris’s lifetime. *History and Poetics in the Early Writings of William Morris, 1855–1870* traces Morris’s literary evolution through his juvenile poems; the essays, poems, and prose romances of the *Oxford and Cambridge Magazine*; the startlingly original verses of *The Defence of Guenevere*; and the ten years of experimentation that preceded his two best-known epics, *The Life and Death of Jason* and *The Earthly Paradise*. This book explores the young poet’s successive efforts to find a balancing ethical framework through poetry—a framework that was at once a motivation for action and a template for authentic, shared popular art, one that reemerges forcefully in his later work.

## Novel Nostalgias

The Aesthetics of Antagonism  
in Nineteenth-Century U.S.  
Literature

JOHN FUNCHION

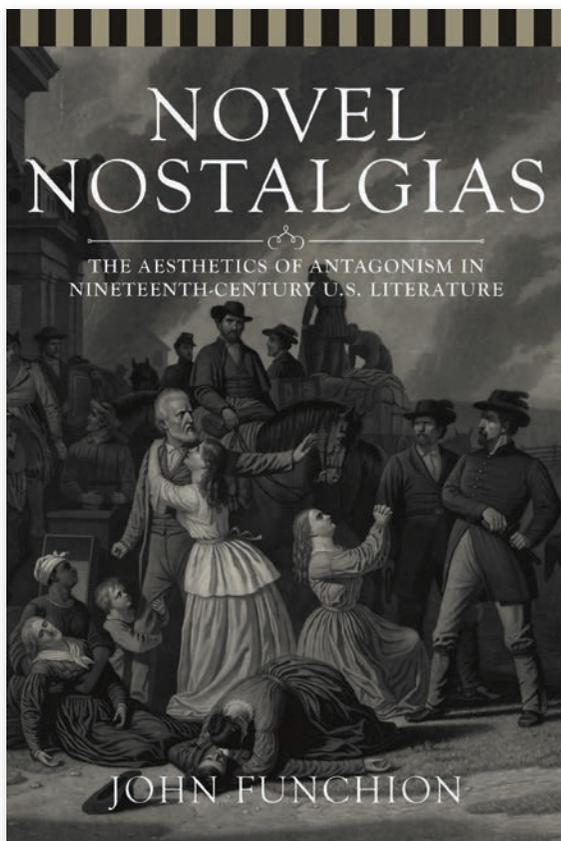
“What John Funchion has provided with *Novel Nostalgias* is a total re-imagining of the nineteenth century and a very welcome and persuasive attempt to historicize the affects that have shaped nostalgia and to thus get at the extraordinary way that affects themselves have worked to make other histories and futures possible in a given period. The scholarship is—in a word—incredible.”

—Stephanie Foote, University of Illinois at Urbana–Champaign



John Funchion is Associate Professor of English and American Studies at the University of Miami.

2015 304 pp.  
\$62.95 cloth 978-0-8142-1287-5  
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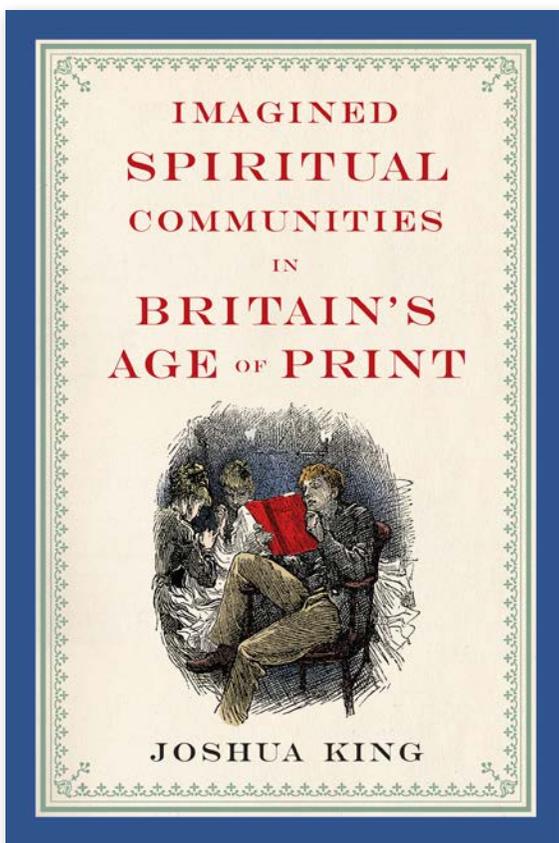
*Novel Nostalgias: The Aesthetics of Antagonism in Nineteenth-Century U.S. Literature* establishes how the longing to recover a lost home or past drove some of the central conflicts of the nineteenth-century United States. Providing one of the few U.S. literary histories that examines cultural material from both before and after the Civil War, John Funchion argues that a diverse array of novels, from William Wells Brown’s *Clotel* to L. Frank Baum’s *The Wonderful Wizard of Oz*, imagined new politically—and antagonistically—charged communities through forms of nostalgic longing.

In contrast with studies that characterized the nineteenth-century U.S. novel as a consensus-generating form complicit with disciplinary culture, Funchion shows how novels shaped a series of culture wars by advancing antagonistic nostalgias. Southern slave owners and their slaves or industrial magnates and their union opponents alike enlisted the power of nostalgia to validate their rival visions of the nation as lost moments awaiting recovery. Antagonistic nostalgias legitimated the political claims of movements as diverse as abolitionism, sectionalism, populism, socialism, anarchism, and cosmopolitanism. *Novel Nostalgias* provides a deep cultural historical understanding of the nineteenth-century United States, but ultimately, it also allows for a better understanding of how twenty-first-century movements function.

## Imagined Spiritual Communities in Britain's Age of Print

JOSHUA KING

"A much-needed contribution to nineteenth-century cultural studies, religious studies, and literary studies, *Imagined Spiritual Communities in Britain's Age of Print* is sure to draw national attention. Ranging across the nineteenth century, across genres, across cultural sites, King offers a lucid, learned history of the questions focusing interdisciplinary discussions in scholarship and public debate today." —Susan Wolfson, Princeton University



Joshua King is Associate Professor and Margaret Root Brown Chair in Robert Browning and Victorian Studies at Baylor University.

2015 368 pp.  
\$86.95 cloth 978-0-8142-1293-6  
\$14.95 CD 978-0-8142-9398-0  
Literature, Religion, and Postsecular Studies, Lori Branch, Series Editor

In *Imagined Spiritual Communities in Britain's Age of Print*, Joshua King demonstrates how nineteenth-century Britons turned to the printed page to imagine themselves in Christian communities spanning their nation. In contrast with traditional views of the nineteenth century, which regard the period as a turning point for religion from a public life to a privatized decline, *Imagined Spiritual Communities in Britain's Age of Print* argues that the rapid growth of print culture and a voluntary religious market inspired vigorous efforts to form virtual national congregations of readers.

Focusing primarily on the work of Anglicans between the 1820s and 1890s, this study begins by freshly interpreting reading and educational programs promoted by Samuel Taylor Coleridge, Frederick Denison Maurice, and Matthew Arnold. King then traces the emergence of John Keble's *Christian Year* as a catalyst for competing visions of a Christian nation united by private reading. He argues that this phenomenon illuminates the structure and reception of best-selling poetic cycles as diverse as Alfred Tennyson's *In Memoriam* and Christina Rossetti's late *Verses*. Ultimately, *Imagined Spiritual Communities in Britain's Age of Print*, reveals how dreams of print-mediated spiritual communion generated new poetic genres and rhetorical strategies, theories and theologies of media and reading, and ambitious schemes of education and church reform.



ALSO OF INTEREST  
*Victorian Sacrifice: Ethics and Economics in Mid-Century Novels*  
Ilana M. Blumberg  
2013 280 pp.  
\$69.95 cloth 978-0-8142-1226-4  
\$14.95 CD 978-0-8142-9328-7  
Literature, Religion, and Postsecular Studies  
Lori Branch, Series Editor

## Secular Scriptures

Modern Theological Poetics in the Wake of Dante

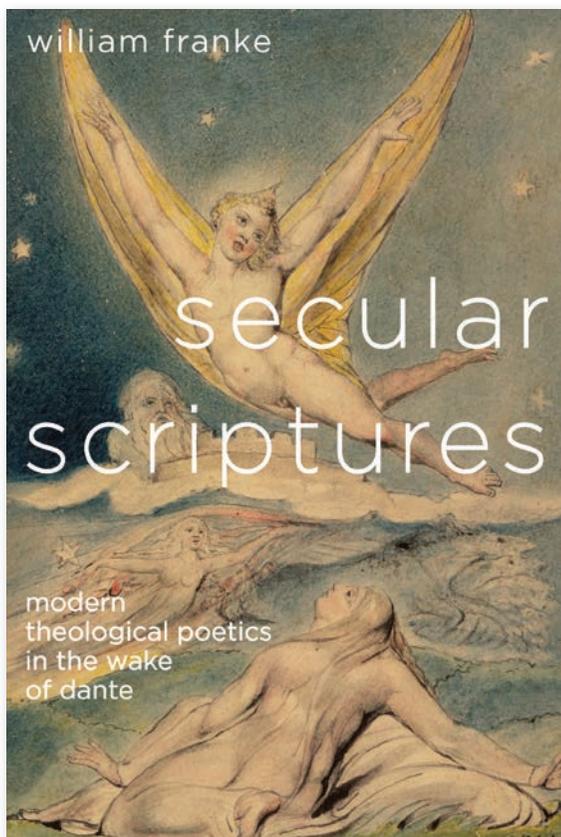
WILLIAM FRANKE

“I read *Secular Scriptures* almost without putting the work down. Readers in fields from *fin-de-siècle* decadence to post-postmodernism’ in poetry, especially those with interest in religion and literature studies, will be delighted by the way Dante is recast here to preface twentieth- and twenty-first-century developments. Franke’s way of thinking backwards from recent postsecular theory is beguiling and transformative; the movement forward in the final chapter, via Dante’s emerging again at the end as at the beginning, is really rather beautiful.” —**Romana Huk, University of Notre Dame**



William Franke is Professor of Comparative Literature at Vanderbilt University and Professor of Philosophy and Religions at the University of Macao.

2015 272 pp.  
\$71.95 cloth 978-0-8142-1292-9  
\$14.95 CD 978-0-8142-9397-3  
Literature, Religion, and Postsecular Studies, Lori Branch, Series Editor



With *Secular Scriptures: Modern Theological Poetics in the Wake of Dante*, William Franke reexamines the role that literature plays in theological revelation. In the modern world, secularism typically means the exclusion of God from the world. Yet Franke, recognizing that secularity itself is built into religion and revelation, argues that theologically sensitive poetry has driven secularization throughout the modern period. The essays in this volume construct a trajectory through modern poetic literature as it struggled with the sense of a loss of the very possibility of theological revelation. Can literature replace religion? Can it do so triumphantly or only mournfully? Is this literary transmogrification of revelation the death of religion or its rebirth in a vital new form?

*Secular Scriptures* examines, through its own original speculative outlook, some of the most compelling exemplars of religious-poetic revelation in modern Western literature. The essays taken as an ensemble revolve around and are bookended by Dante, but they also explore the work of Chaucer, Shakespeare, Milton, Blake, Leopardi, Baudelaire, Dickinson, and Yeats. Looking both backward and forward from the vantage of Dante, Franke explores the roots of secularized religious vision in antiquity and the Middle Ages, even as he also looks forward toward its fruits in modern poetry and poetics. Ultimately, Franke’s analyses demonstrate the possibilities opened by understanding literature as secularized religious revelation.

## Neoliberal Bonds

Undoing Memory in Chilean Art and Literature

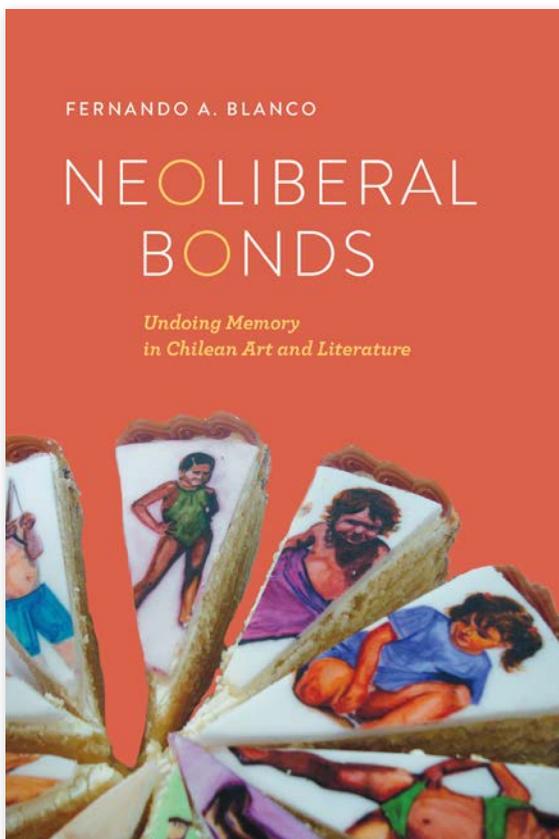
FERNANDO A. BLANCO

“*Neoliberal Bonds* is a unique and vital contribution to the scholarship on post-dictatorial memory in Chile. With a diverse theoretical bibliography and analyses that are sensitive and complex, this is one of the few studies to cross gender, sexuality, and memory studies in a convincing, integrated, and enlightening way. *Neoliberal Bonds* demands to be known by U.S. Latin Americanists for the nuanced way in which it explores neoliberalism’s regulatory mechanisms as they interface with demands for citizenship, equality, recognition, and rights.”  
—Michael J. Lazzara, University of California, Davis



Fernando A. Blanco is Assistant Professor of Spanish at Bucknell University.

2015 192 pp.  
\$74.95 cloth 978-0-8142-1285-1  
\$14.95 CD 978-0-8142-9390-4  
Transoceanic Studies  
Ileana Rodríguez, Series Editor



Fernando A. Blanco’s *Neoliberal Bonds: Undoing Memory in Chilean Art and Literature* analyzes the sociocultural processes that have reshaped subjectivities in post-Pinochet Chile. By creatively exploring the intersections among memory, gender, post-trauma, sociology, psychoanalysis, and neoliberalism, *Neoliberal Bonds* draws on Lacan’s notion of perversion to critique the subjective fantasies that people create to compensate for the loss of the social bond in the wake of a dictatorship founded on individualism, competition, and privatization.

*Neoliberal Bonds* vehemently criticizes how Chile’s transition governments, through a series of political and legal maneuvers, created the state’s official memory narratives. Blanco argues that the state, the media, academia, and the neoliberal market colluded to colonize and mediatize the “memory scene.” In contrast to these official narratives, *Neoliberal Bonds* analyzes alternative memory accounts within the visual arts and literature that push back against the state, its institutions, and its economic allies. These alternative memory narratives highlight the ontological fracture of the new neoliberal subjects; they also bring into sharp relief the urgent need for democratization that still poses a challenge to Chile a quarter century after its “transition to democracy” began.

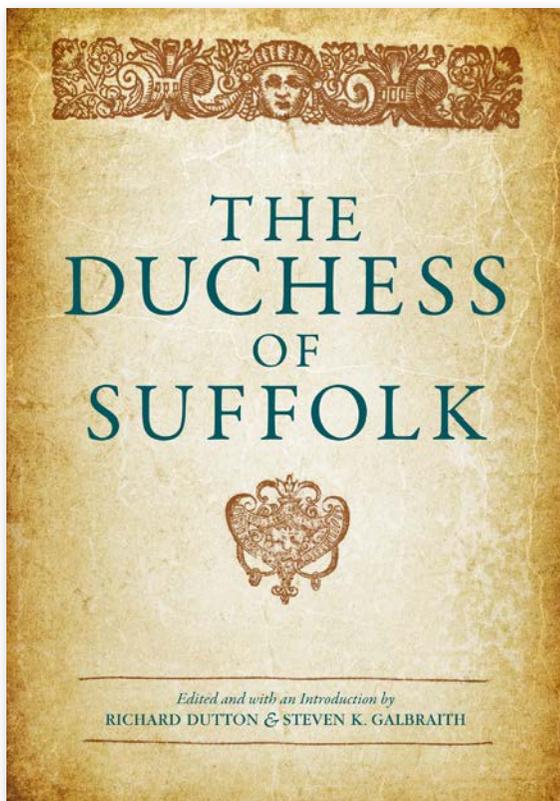
## The Duchess of Suffolk

THOMAS DRUE / EDITED AND  
WITH AN INTRODUCTION BY  
RICHARD DUTTON AND STEVEN  
K. GALBRAITH

The Early Modern Drama Texts series aims to offer scholarly editions of less familiar drama texts of Elizabethan, Jacobean, and Caroline England that contribute to modern critical conversations and thus deserve to be better known. Editions are based on copies in The Ohio State University Rare Books and Manuscripts Room, usually from *The Stanley J. Kahl Renaissance and Restoration Drama Collection*. Plays published in the series have digitized reproductions of the original on one side of the page and a modernized, annotated version of the text on the facing page. This format should be equally of value to those who approach texts in the spirit of book history and those who simply want an accessible modern version with some contextual guidance.

Richard Dutton is Humanities Distinguished Professor of English at The Ohio State University. Steven K. Galbraith is Curator of the Cary Graphic Arts Collection at Rochester Institute of Technology.

2015 224 pp.  
\$77.95 cloth 978-0-8142-1288-2  
\$14.95 CD 978-0-8142-9393-5  
Early Modern Drama Texts, A. Richard Dutton  
and Steven K. Galbraith, Series Editors



With the inaugural edition of the Early Modern Drama Texts series, Richard Dutton and Steven K. Galbraith illuminate the only surviving work of playwright and actor Thomas Drue. First performed by the Palsgrave's Men at the Fortune Theater in 1624, *The Duchess of Suffolk* dramatizes the exile of Protestant noblewoman Katherine Willoughby (1519–80) during the reign of Catholic Queen Mary I (1516–58). Drawing from popular accounts in works by John Foxe and Thomas Deloney, Drue created a narrative of exaggerated peril, as the Duchess and her companions are chased across the continent. The embellished history evokes many iconic figures of the Reformation, from the celebrated Oxford Martyrs Hugh Latimer, Thomas Cranmer, and Nicholas Ridley to Bishop Edmund Bonner, whose infamous reputation had earned him the soubriquet “bloody Bonner.” A tragicomic history, *The Duchess of Suffolk* still resonated when it was written and performed in early seventeenth-century England some seventy years later.

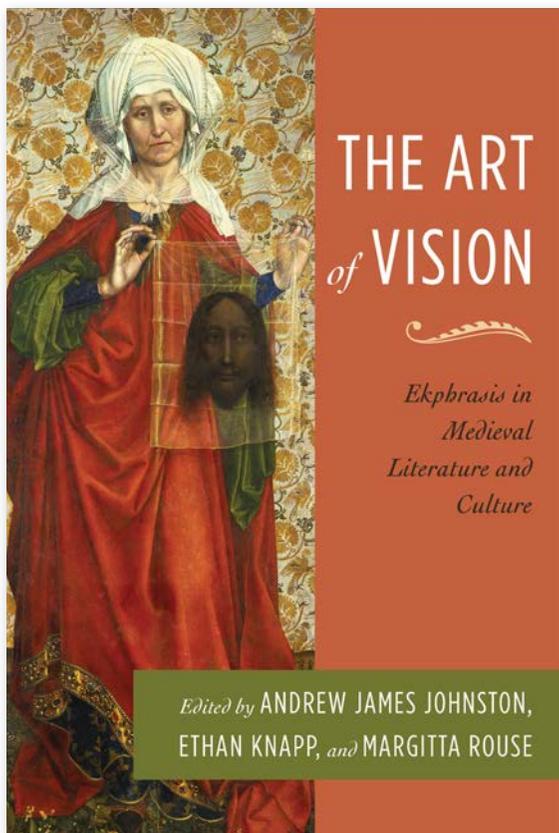
With this volume, Dutton and Galbraith provide a critical apparatus that situates *The Duchess of Suffolk* in historical context and suggests an explanation for its continued resonance. They account for the play's censorship in 1624 by detailing how it evoked contemporary parallels to the controversial foreign policy of King James I. More specifically, the editors offer an introduction that includes a historical overview of the author, staging, printing, and reception. Facing facsimiles of the original are pages with the updated text, complete with annotations to clarify language and staging details. This edition of *The Duchess of Suffolk* will have something to offer to early modern drama scholars as well as scholars of book history.

## The Art of Vision

Ekphrasis in Medieval Literature and Culture

EDITED BY ANDREW JAMES JOHNSTON, ETHAN KNAPP, AND MARGITTA ROUSE

“This wide-ranging collection of essays offers a significant contribution to our understanding of the relationships between images and texts in the literatures of medieval Europe. The volume’s insightful investigations of early ekphrastic texts and theories are certain to enrich ongoing scholarly conversations about rhetoric, literary form, imagination, and visual cultures in the Middle Ages and beyond.” — Shannon Gayk, **Indiana University, Bloomington**

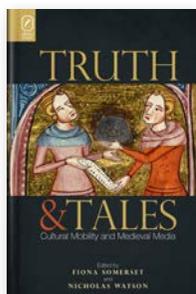


Andrew James Johnston is Chair of Medieval and Renaissance English Literature at Freie Universität Berlin, Ethan Knapp is Associate Professor of English at The Ohio State University, and Margitta Rouse is Associate Fellow of the Collaborative Research Centre Episteme at Freie Universität Berlin.

2015 336 pp.  
\$72.95 cloth 978-0-8142-1294-3  
\$14.95 CD 978-0-8142-9399-7  
Interventions: New Studies in Medieval Culture, Ethan Knapp, Series Editor

One of the most common ways of setting the arts in parallel, at least from the literary side, is through the popular rhetorical device of *ekphrasis*. The original meaning of this term is simply an extended and detailed, lively description, but it has been used most commonly in reference to painting or sculpture. In this lively collection of essays, Andrew James Johnston, Ethan Knapp, and Margitta Rouse offer a major contribution to the study of text–image relationships in medieval Europe. Resisting any rigid definition of ekphrasis, *The Art of Vision* is committed to reclaiming *medieval* ekphrasis, which has not only been criticized for its supposed aesthetic narcissism but has also frequently been depicted as belonging to an epoch when the distinctions between word and image were far less rigidly drawn. Examples studied range from the eleventh through the seventeenth centuries and include texts written in Medieval Latin, Medieval French, Middle English, Middle Scots, Middle High German, and Early Modern English.

The essays in this volume highlight precisely the entanglements that ekphrasis suggests and/or rejects: not merely of word and image but also of sign and thing, stasis and mobility, medieval and (early) modern, absence and presence, the rhetorical and the visual, thinking and feeling, knowledge and desire, and many more. *The Art of Vision* furthers our understanding of the complexities of medieval ekphrasis while also complicating later understandings of this device. As such, it offers a more diverse account of medieval ekphrasis than previous studies of medieval text–image relationships, which have normally focused on a single country, language, or even manuscript.



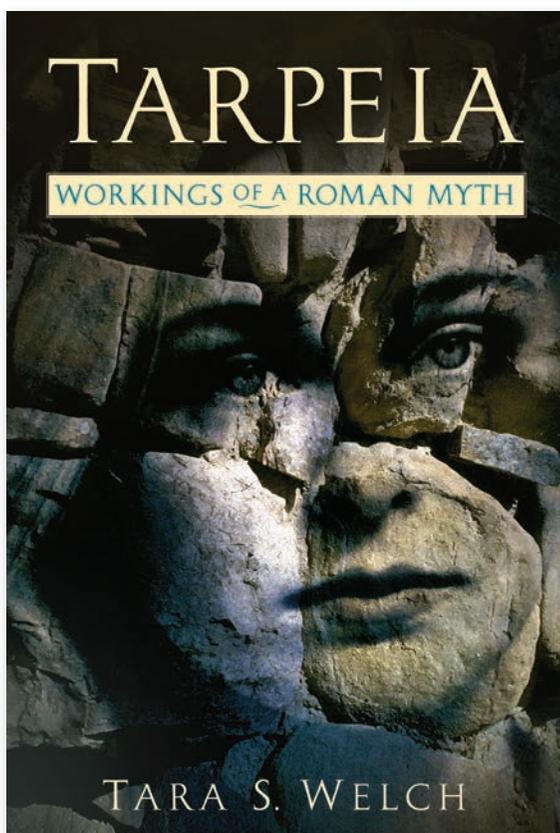
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## Tarpeia

Workings of a Roman Myth

TARA S. WELCH

“This is a terrifically impressive book. Welch draws together a wide array of material relevant to Tarpeia—poetry and prose, coins and monuments, from the third century BCE to the second century CE.” —Ellen Oliensis, *University of California, Berkeley*

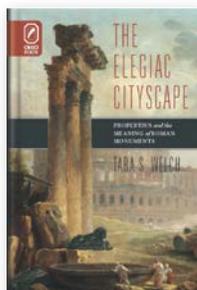


Tara S. Welch is Professor and Chair of Classics at the University of Kansas and is the author of *The Elegiac Cityscape: Propertius and the Meaning of Roman Monuments* (OSU Press).

2015 344 pp.  
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According to legends of Rome’s foundation, Tarpeia was a maiden who betrayed Romulus’ city to the invading Sabines. She was then crushed to death by the Sabines’ shields and her body hurled from the Tarpeian Rock, which became the place from which subsequent traitors of the city were thrown. In this volume, Tara S. Welch explores the uses and contours of Tarpeia’s myth through several centuries of Roman history and across several types of ancient sources, including Latin and Greek texts in various genres.

Welch demonstrates how ancient thinkers used Tarpeia’s myth to highlight matters of ethics, gender, ethnicity, political authority, language, conquest, and tradition. This cluster of themes reveals that Tarpeia’s myth is not primarily about what it means to be human, but rather what it means to be Roman. Thus Tarpeia’s story spans centuries, distances, genres, and modes of communication—Rome itself did. No Greek city-state could admit such continuity, and Greece was never so constant. In this way, though Tarpeia has a dozen Greek cousins whose stories are similar to hers, hers is a powerfully Roman myth, even for the Greeks who told her tale. She is token, totem, and symbol of Rome.



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## Varro the Agronomist

Political Philosophy, Satire,  
and Agriculture in the Late  
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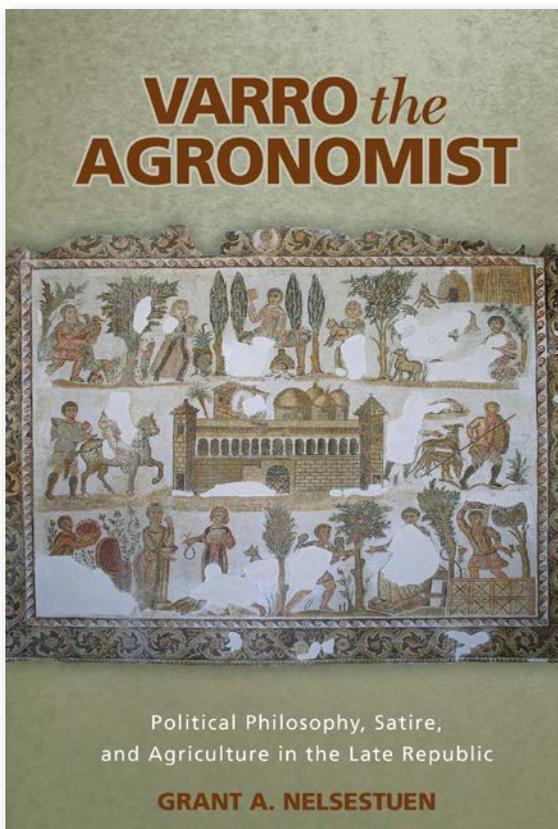
GRANT A. NELSESTUEN

“This book provides an original and compelling reading of an important and neglected work of classical Latin literature. The author is attentive to literary, philological, historical, cultural, and economic issues and produces a dazzling interpretation of *Res Rusticae* in its many contexts. It far surpasses previous work and establishes a model for approaching ‘technical’ writings as works of literature.” —

**Thomas Habinek, University of Southern California**

Grant A. Nelsestuen is Assistant Professor of Classics at the University of Wisconsin, Madison.

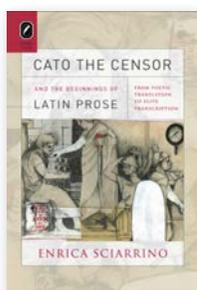
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Some six years after his narrow escape from proscription in 43 BCE, Marcus Terentius Varro, the “most learned” of the Romans, wrote a technical treatise on farming in the form of a satirico-philosophical dialogue. Grant A. Nelsestuen argues that far from simply being just another encyclopedic entry of a seemingly aloof antiquarian or offering an escapist’s retreat into rustication, Varro’s *De Re Rustica* uses the model of the farm to craft an implicitly political treatise that grapples with multifarious challenges facing the contemporary Roman world.

On one level, Varro’s treatise presents an innovative account of the Roman farm, which rationalizes new agricultural and pastoral opportunities for contemporary elite owners of large-scale estates. But on another level, this bold agronomical vision associates the farm’s different spheres with distinct areas under Roman control, thereby allegorizing Rome’s empire on the model of a farm. Nelsestuen argues that Varro’s treatise thus provides his contemporaries with a model for governing the Roman state, anticipates Augustus’ subsequent transformation of Roman dominion into a coherent territorial state, and offers an ancient theory of imperialism.

Shedding new light on the only completely extant work of a much-celebrated but ill-understood figure, *Varro the Agronomist* has much to offer to those interested in Latin literature—especially, Cicero and Vergil—as well as on the political dimensions of intellectual life in first-century BCE Rome, ancient imperialism, and Roman political philosophy.



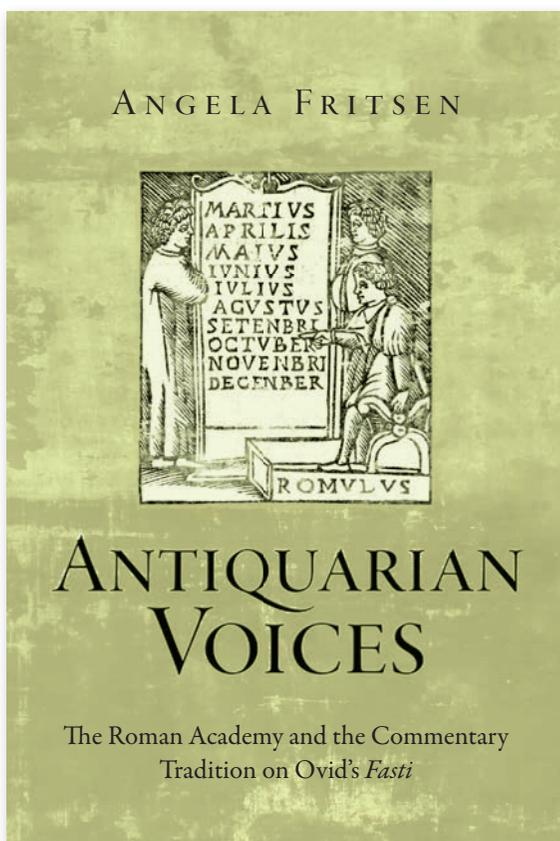
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## Antiquarian Voices

The Roman Academy and the  
Commentary Tradition on  
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ANGELA FRITSEN

“This is a work of serious scholarship. For classicists and specialists in Renaissance studies, it will be an important book.” —**Craig Kallendorf, Texas A&M University**



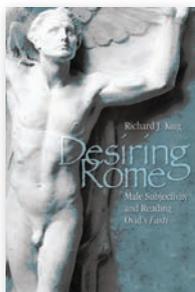
Angela Fritsen teaches Latin at The Episcopal School of Dallas.

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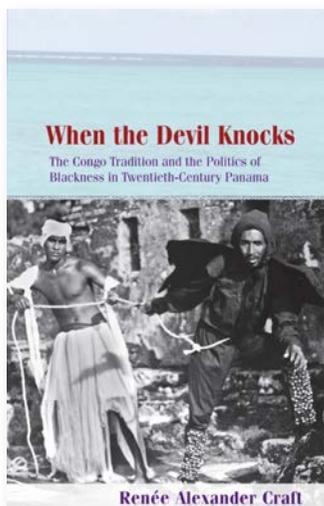
Ovid's *Fasti*, his poem on the Roman calendar, became especially influential during the fifteenth century as a guide to classical Roman culture. Ovid's treatment of mythological and astronomical lore, his investigation of anniversaries and customs, and his charting of monuments and history offered humanist poets and intellectuals an abundance of material to unravel. They could identify with Ovid as *vates operosus*, or hard-working seer-poet, suggesting both researcher and inspired authority.

Angela Fritsen's *Antiquarian Voices: The Roman Academy and the Commentary Tradition on Ovid's Fasti* offers the first study of the Renaissance exegesis and imitation of Ovid as antiquarian. Fritsen analyzes the *Fasti* commentaries by Paolo Marsi (1440–1484) and Antonio Costanzi (1436–1490) as well as the connections between the two works. She situates Ovidian *Fasti* studies in the Roman Academy under the mentorship of Pomponio Leto. Nowhere could the investigation of the *Fasti* be carried out better than in Rome. The humanists had a guide to the City in Ovid. They also regarded the *Fasti* as well suited to the ideology of the ancient Roman imperium's renewal in modern papal Rome.

*Antiquarian Voices* illustrates how in reviving the *Fasti*, the humanists returned Rome to its original splendor. The book demonstrates that the humanists were eager to relate the *Fasti* to their antiquarian pursuits—as well as to their rising personal fame.



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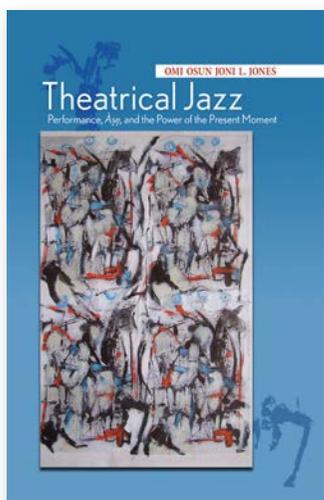
## When the Devil Knocks

The Congo Tradition and the Politics of Blackness in Twentieth-Century Panama

RENÉE ALEXANDER CRAFT

In *When the Devil Knocks*, Alexander Craft, analyzes the Afro-Latin Carnival performance tradition as a dynamic cultural, ritual, and identity performance that tells an important story about a Black cultural past while continuing to create itself in a Black cultural present. This book examines “Congo” within the history of twentieth-century Panamanian *etnia negra* culture, politics, and representation, including its circulation within the political economy of contemporary tourism.

Renée Alexander Craft is Assistant Professor in the Department of Communication Studies and Curriculum in Global Studies at the University of North Carolina at Chapel Hill.



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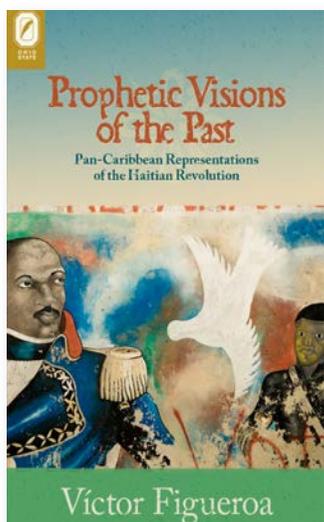
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OMI OSUN JONI L. JONES

*Theatrical Jazz: Performance, Àṣẹ, and the Power of the Present Moment* by Omi Osun Joni L. Jones is a study of the use of jazz aesthetics in theatre as created by major practitioners of the form, giving particular attention to three innovative artists: Laurie Carlos, Daniel Alexander Jones, and Sharon Bridgforth. Using autocrigraphy as a primary methodology, the author draws on her role as performer, collaborator, audience/witness, and dramaturg in theatrical jazz, and her experiences with Yoruba spiritual traditions, to excavate the layers and nuances of this performance form.

Omi Osun Joni L. Jones is Associate Professor of African and African diaspora studies at the University of Texas at Austin.



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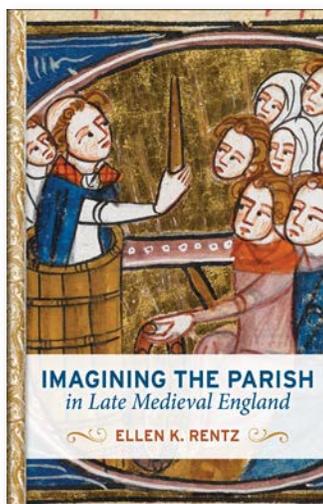
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Pan-Caribbean Representations of the Haitian Revolution

VÍCTOR FIGUEROA

In *Prophetic Visions of the Past: Pan-Caribbean Representations of the Haitian Revolution*, Víctor Figueroa examines how the Haitian Revolution has been represented in twentieth-century literary works from across the Caribbean. Building on the scholarship of key thinkers of the Latin American “decolonial turn” such as Enrique Dussel, Aníbal Quijano, Walter Dignolo, and Nelson Maldonado-Torres, Figueroa argues that examining how Haiti’s neighbors tell the story of the Revolution illuminates its role as a fundamental turning point in both the development and radical questioning of the modern/colonial world system.

Víctor Figueroa is Associate Professor in the Department of Classical and Modern Languages at Wayne State University.



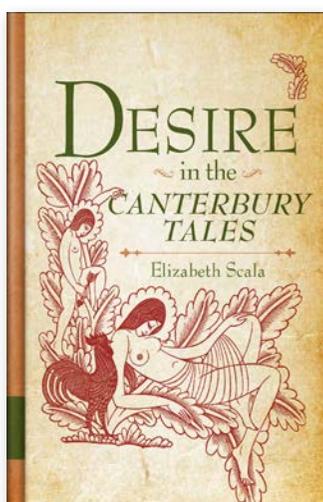
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Ellen K. Rentz is Assistant Professor of Literature at Claremont McKenna College.



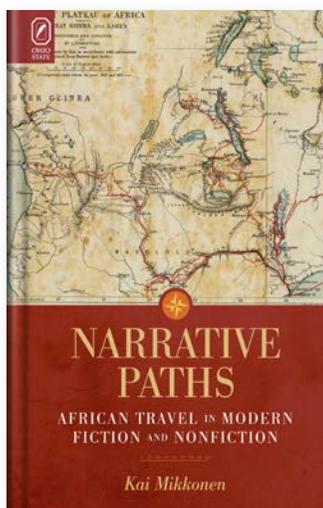
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Elizabeth Scala is Associate Professor of English at the University of Texas at Austin.



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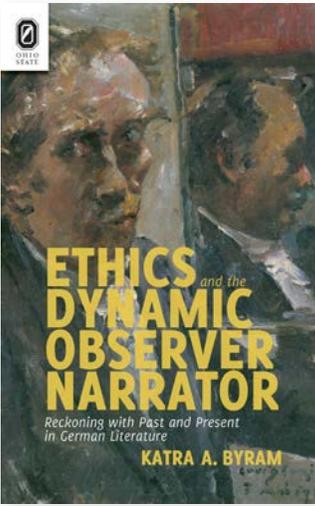
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In *Narrative Paths: African Travel in Modern Fiction and Nonfiction*, Kai Mikkonen argues that early twentieth-century European travel writing, journal keeping, and fiction converged and mutually influenced each other in ways that inform current debates about the fiction–nonfiction distinction. Turning to narratives set in sub-Saharan Africa, Mikkonen identifies five main dimensions of interplay between fiction and nonfiction: the experiential frame of the journey, the redefinition of the language and objective of description, the shared cultural givens and colonial notions concerning sub-Saharan Africa, the theme of narrativisation, and the issue of virtual genres. *Narrative Paths* reveals the important role that travel played as a frame in these modernist fictions as well as the crucial ways that nonfiction travel narratives appropriated fictional strategies.

Kai Mikkonen is Associate Professor of Comparative Literature at the University of Helsinki in Finland.



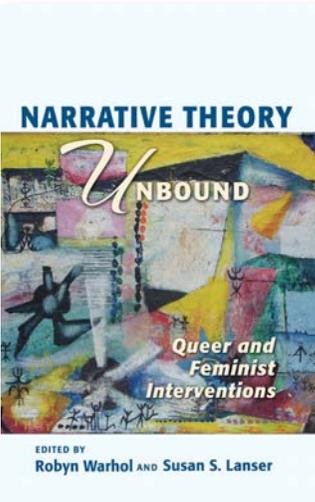
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Katra A. Byram is Assistant Professor in the Department of Germanic Languages and Literatures at The Ohio State University.



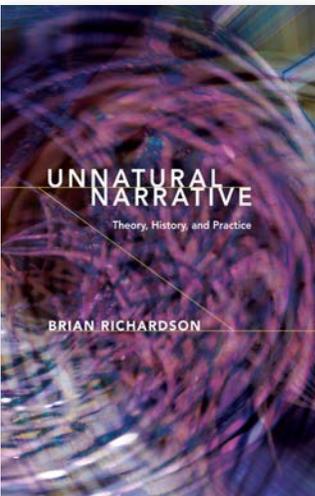
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Robyn Warhol is Arts and Humanities Distinguished Professor of English at The Ohio State University. Susan S. Lanser is Professor of Comparative Literature, English, and Women’s, Gender, and Sexuality Studies at Brandeis University.



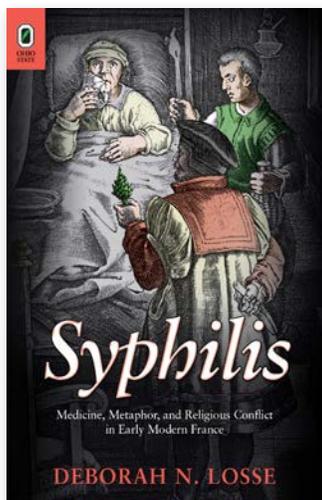
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Brian Richardson is Professor of English at the University of Maryland.



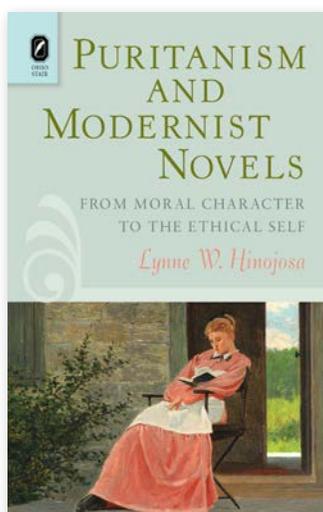
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In *Syphilis: Medicine, Metaphor, and Religious Conflict in Early Modern France*, Deborah N. Losse examines how images of syphilis became central to Renaissance writing and reflected more than just the rapid spread of this new and poorly understood disease. Losse argues that early modern writers also connected syphilis with the Wars of Religion in sixteenth-century France. These writers, from reform-minded humanists to Protestant poets and Catholic polemicists, entered the debate from all sides by appropriating the disease as a metaphor for weakening French social institutions. Catholics and Protestants alike leveled the charge of *paillardise* (lechery) at one another. Losse demonstrates how they adopted the language of disease to attack each other's politics, connecting diseased bodies with diseased doctrine.

Deborah N. Losse is Professor Emerita of French in the School of International Letters and Cultures at Arizona State University in Tempe, Arizona.



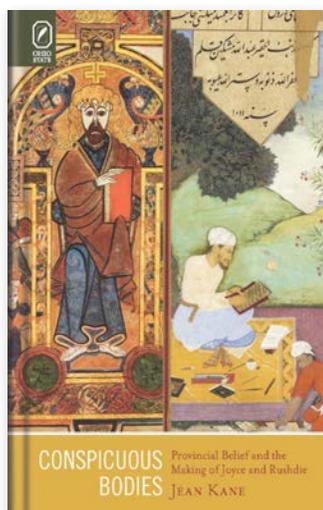
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Lynne W. Hinojosa is Associate Professor of Literature in the Honors Program at Baylor University.



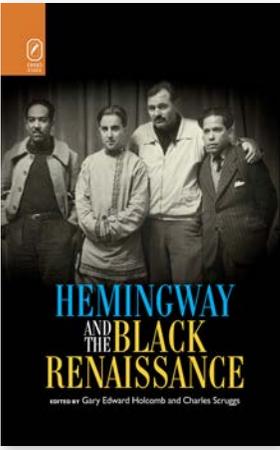
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In *Conspicuous Bodies: Provincial Belief and the Making of Joyce and Rushdie*, Jean Kane reexamines the literature of James Joyce and Salman Rushdie from a postsecularist perspective, arguing that their respective religions hold critical importance in their works. Though Joyce and Rushdie were initially received as cosmopolitans, both authors subsequently reframed their public images and aligned themselves instead with a provincial religious identity, which emphasized the interconnections between religious devotion and embodiment. At the same time, both Joyce and Rushdie managed to resist the doctrinal content of their religions.

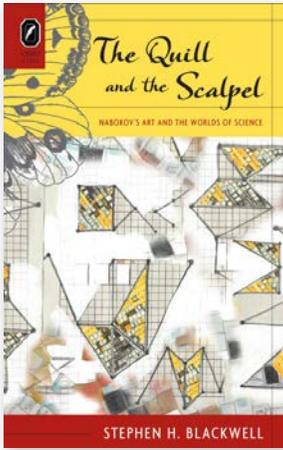
Jean Kane is Associate Professor of English at Vassar College.



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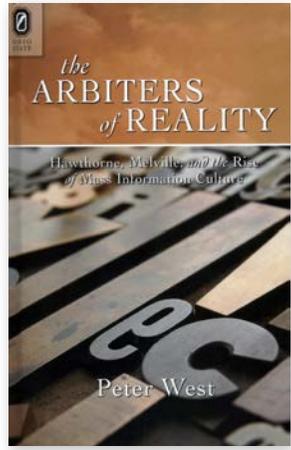


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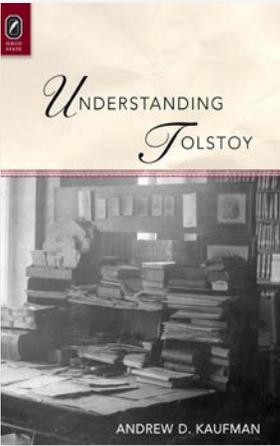


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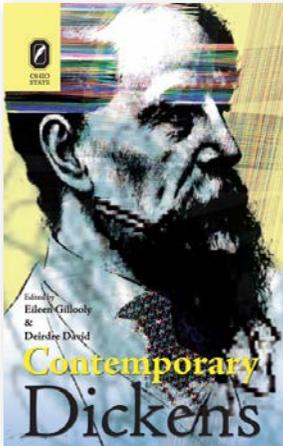
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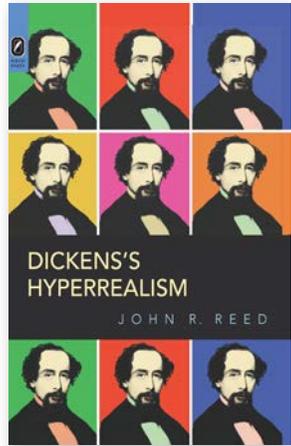
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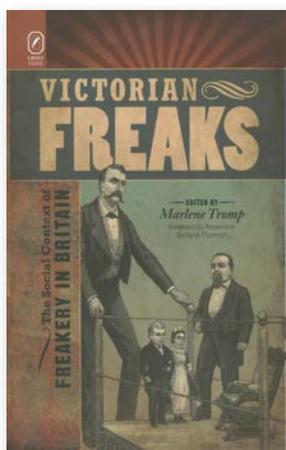
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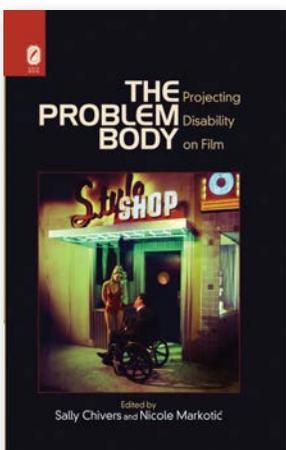
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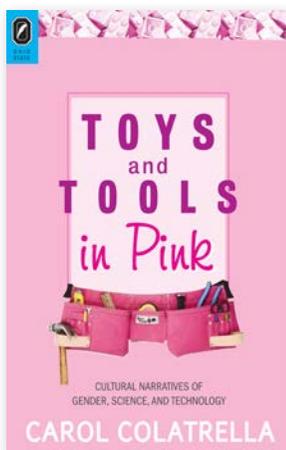
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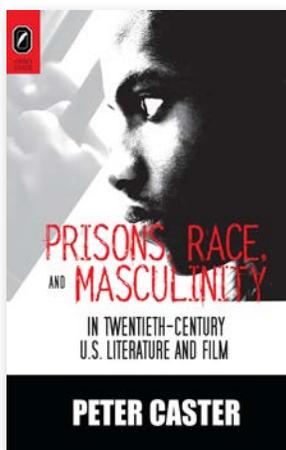
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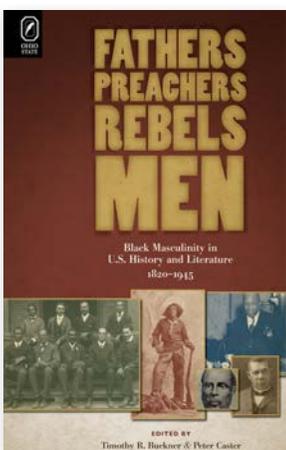
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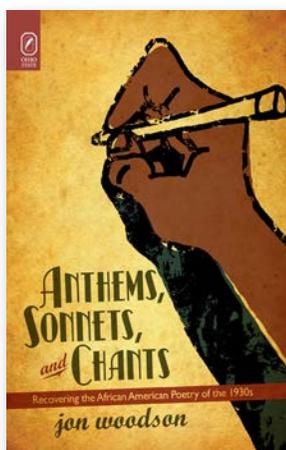
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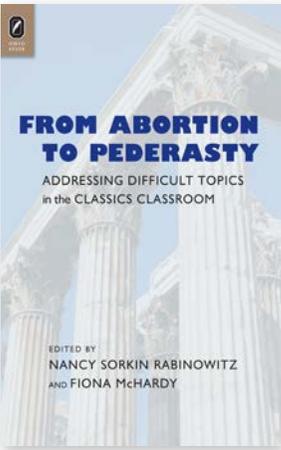


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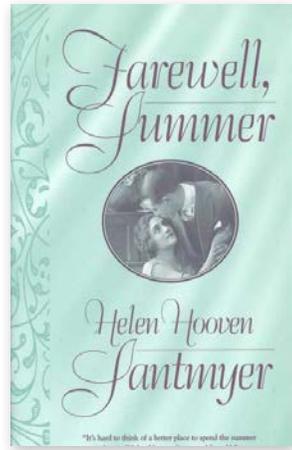
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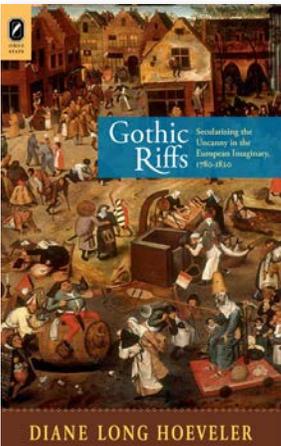
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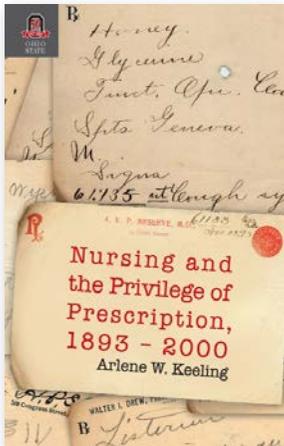
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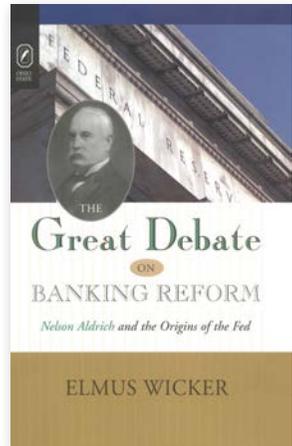
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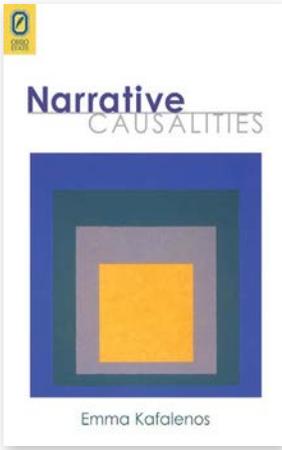
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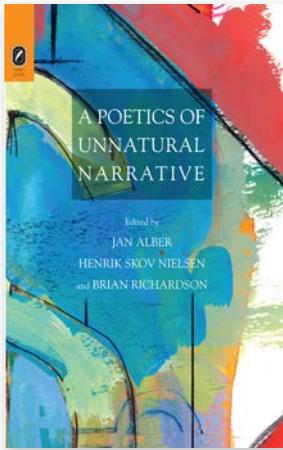
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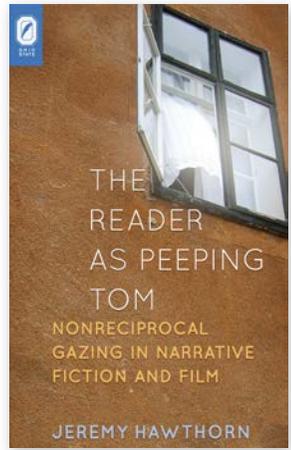
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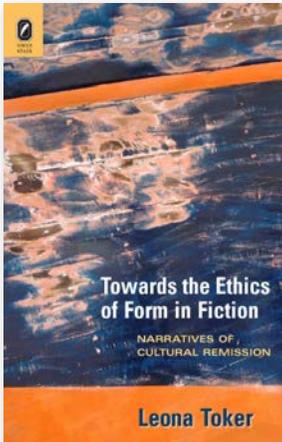


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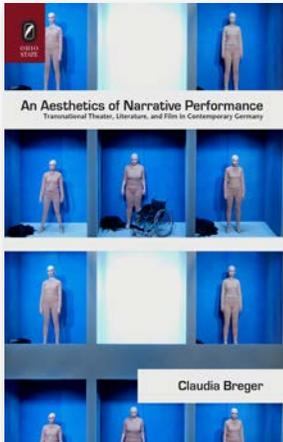


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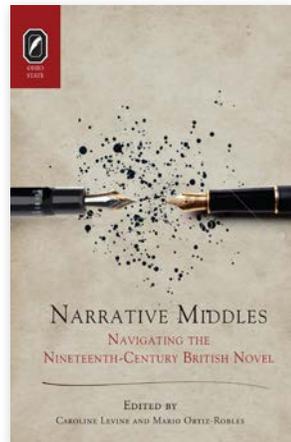


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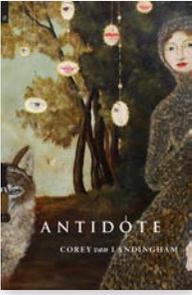
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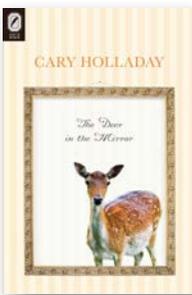
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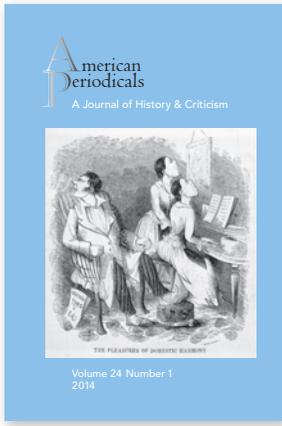
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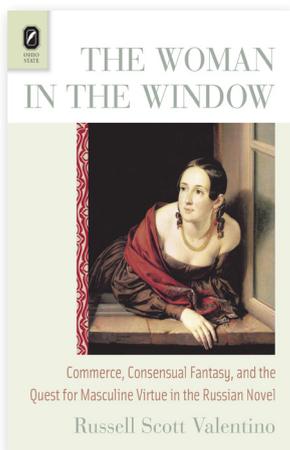
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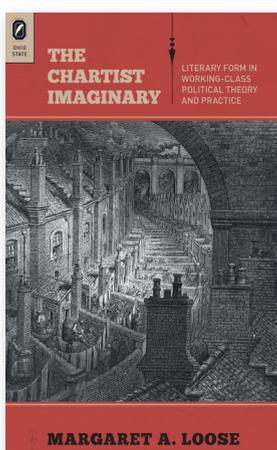
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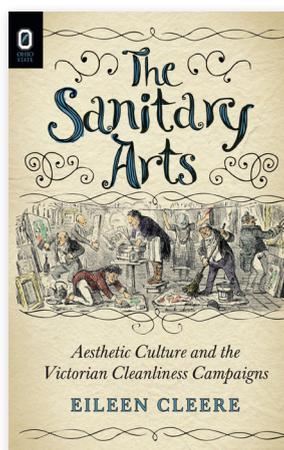
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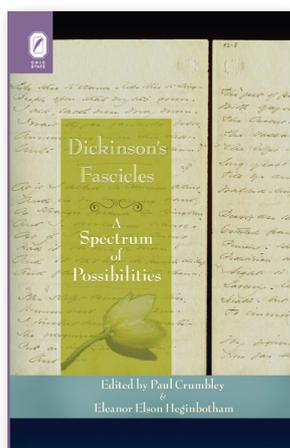
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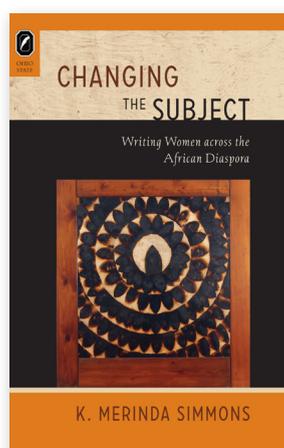
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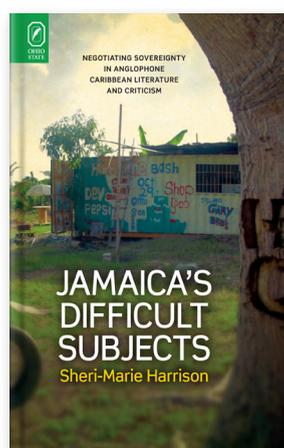
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