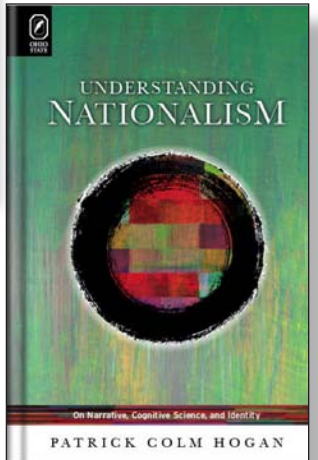
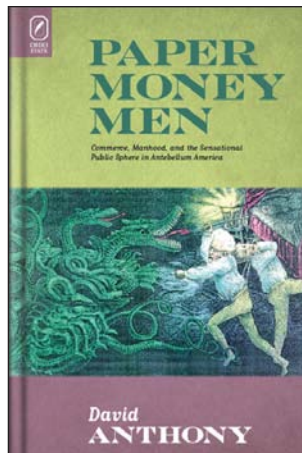
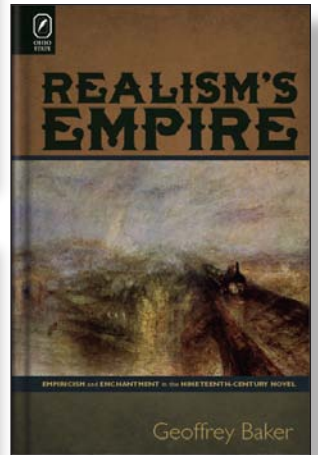
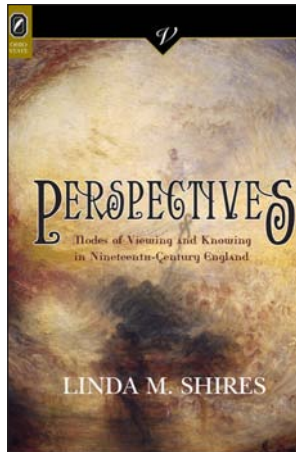
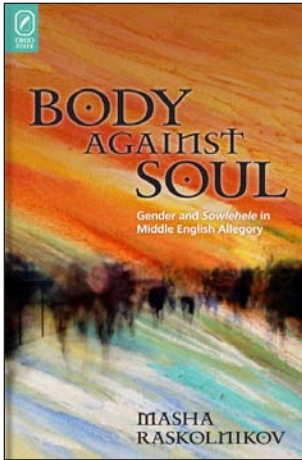
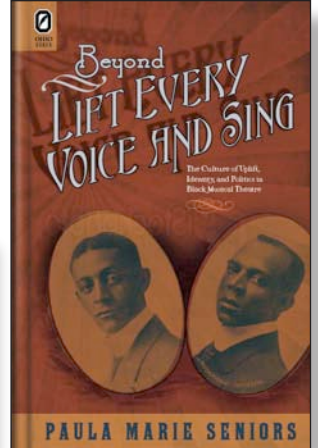
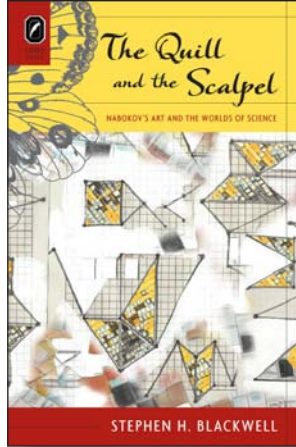
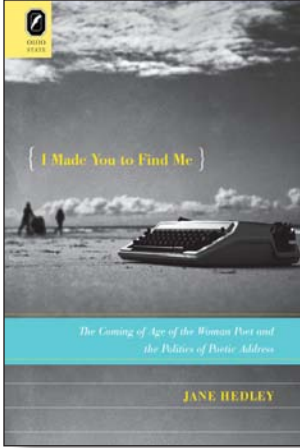




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# I Made You to Find Me

The Coming of Age of the Woman Poet and the Politics of Poetic Address

Jane Hedley

When Anne Sexton, Adrienne Rich, Sylvia Plath, and Gwendolyn Brooks began to write poetry during the 1940s and '50s, each had to wonder whether she could be taken seriously as a poet while speaking in a woman's voice. *I Made You to Find Me*, the last line of one of Sexton's early poems, calls attention to how resourcefully the "I-you" relation had to be staged in order for this question to have an affirmative answer. Whereas Rich tried at first to speak to her own historical moment in the register of universality, Plath openly aspired to be "the Poetess of America." For Brooks, womanhood and "blackness" were inextricable markers of poetic identity.

Jane Hedley's approach engages biographical, formal, and rhetorical analysis as means to explore each poet's stated intentions, political stakes, and rhetorical strategies within their own historical context. Sexton's aggressively social persona called attention to the power dynamics of intimate relationships; Plath's poems lifted these relationships onto a different plane of reality, where their tragic potential could be more readily engaged. Rich's poems bear witness to the enormous difficulty, notwithstanding the crucial importance, of reciprocity—of making "you" to find "we." For Brooks, the crucial question has been whether she could presuppose an "American" audience without compromising her allegiance to "blackness."

**Jane Hedley** is Stapleton Professor of English at Bryn Mawr College.

June 2009 199 pp.  
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# Beyond Lift Every Voice and Sing

The Culture of Uplift, Identity, and Politics in Black Musical Theater

Paula Marie Seniors

Paula Marie Seniors's *Beyond Lift Every Voice and Sing* is an engaging and well-researched book that explores the realities of African American life and history as refracted through the musical theater productions of one of the most prolific black song-writing teams of the early twentieth century. James Weldon Johnson, J. Rosamond Johnson, and Bob Cole combined conservative and progressive ideas in a complex and historically specific strategy for overcoming racism and its effects. In *Shoo Fly Regiment* (1906–1908) and *The Red Moon* (1908–1910), theater, uplift, and politics collided as the team tried to communicate a politics of uplift, racial pride, gender equality, and interethnic coalitions. The overarching question of this study is how roles and representations in black musical theater both reflected and challenged the dominant social order. While some scholars dismiss the team as conformists, Seniors's contention is that they used the very tools of hegemony to make progressive political statements and to create a distinctly black theater informed by black politics, history, and culture. These men were writers, musicians, actors, and vaudevillians who strove to change the perception of African Americans on stage from one of minstrelsy buffoonery to one of dignity and professionalism.

**Paula Marie Seniors** is assistant professor of Africana Studies and Sociology, Virginia Tech.

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Black Performance and Cultural Criticism, Valerie Lee and E. Patrick Johnson, Series Editors

# Body Against Soul

Gender and Sowlehele in Middle English Allegory

Masha Raskolnikov

In medieval allegory, Body and Soul were often pitted against one another in debate. In *Body Against Soul: Gender and Sowlehele in Middle English Allegory*, Masha Raskolnikov argues that such debates function as a mode of thinking about psychology, gender, and power in the Middle Ages. Neither theological nor medical in nature, works of *sowlehele* (“soul-heal”) described the self to itself in everyday language—moderns might call this kind of writing “self-help.” Bringing together contemporary feminist and queer theory along with medieval psychological thought, *Body Against Soul* examines *Piers Plowman*, the “Katherine Group,” and the history of psychological allegory and debate. In so doing, it rewrites the history of the Body to include its recently neglected fellow, the Soul.

The topic of this book is one that runs through all of Western history and remains of primary interest to modern theorists—how “my” body relates to “me.” In the allegorical tradition traced by this study, a male person could imagine himself as a being populated by female personifications, because Latin and Romance languages tended to gender abstract nouns as female. However, since Middle English had ceased to inflect abstract nouns as male or female, writers were free to gender abstractions like “Will” or “Reason” any way they liked. This permitted some psychological allegories to avoid the representational tension caused by placing a female soul inside a male body, instead creating surprisingly queer same-sex inner worlds. The didactic intent driving *sowlehele* is, it turns out, complicated by the erotics of the struggle to establish a hierarchy of the self’s inner powers.

**Masha Raskolnikov** is associate professor in the Department of English at Cornell University.

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Interventions: New Studies in Medieval Culture, Ethan Knapp, Series Editor

## Perspectives

Modes of Viewing and Knowing in Nineteenth-Century England

Linda M. Shires

*Perspectives: Modes of Viewing and Knowing in Nineteenth-Century England* reopens the question of classical perspective and its vicissitudes in aesthetic practice with a focus on texts of the 1830s to the end of the 1870s. Linda M. Shires demonstrates why and how artists and writers across media experimented with techniques of dissolution, combination, and multiple viewpoints much earlier in the century than intellectual historians generally assume.

Arguing for a relationship between what she calls the disappearing “I” in poetry, a compromised omniscience, and the testing of a mastering eye in painting and photography, Shires argues that art forms themselves, rather than new technologies alone, reshaped the period by educating readers and viewers into new ways of knowing. In chapters on visual and verbal art and a waning theocentrism; D.G. Rossetti; Henry Peach Robinson and Lady Clementina Hawarden; and Robert Browning, Wilkie Collins, and George Eliot, Shires revitalizes the currently available scholarship on connections among nineteenth-century art forms.

This interdisciplinary study offers nuanced, close readings in order to rebut assertions of delayed artistic responses to the decreasing influence of traditional perspective. It shows how vision is bound up with all the senses of a viewer and it supports current concepts of modernism as transitional, rather than radical.

**Linda M. Shires** is professor of English at Stern College, Yeshiva University, New York.

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Victorian Critical Interventions, Donald E. Hall, Series Editor

# Understanding Nationalism

## On Narrative, Cognitive Science, and Identity

Patrick Colm Hogan

From the rise of Nazism to the conflict in Kashmir in 2008, nationalism has been one of the most potent forces in modern history. Yet the motivational power of nationalism is still not well understood. In *Understanding Nationalism: On Narrative, Cognitive Science, and Identity*, Patrick Colm Hogan begins with empirical research on the cognitive psychology of group relations to isolate varieties of identification, arguing that other treatments of nationalism confuse distinct types of identity formation. Synthesizing different strands of this research, Hogan articulates a motivational groundwork for nationalist thought and action.

*Understanding Nationalism* goes on to elaborate a cognitive poetics of national imagination, most importantly, narrative structure. Hogan focuses particularly on three complex narrative prototypes that are prominent in human thought and action cross-culturally and trans-historically. He argues that our ideas and feelings about what nations are and what they should be are fundamentally organized and oriented by these prototypes. He develops this hypothesis through detailed analyses of national writings from Whitman to George W. Bush, from Hitler to Gandhi.

Hogan's book alters and expands our comprehension of nationalism generally—its cognitive structures, its emotional operations. It deepens our understanding of the particular, important works he analyzes. Finally, it extends our conception of the cognitive scope and political consequence of narrative.

**Patrick Colm Hogan** is a professor in the English Department, the Program in Comparative Literature and Cultural Studies, and the Program in Cognitive Science at the University of Connecticut, Storrs.

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Theory and Interpretation of Narrative, James Phelan and Peter J. Rabinowitz, Series Editors

# Realism's Empire

## Empiricism and Enchantment in the Nineteenth-Century Novel

Geoffrey Baker

If realist novels are the literary avatars of secular science and rational progress, then why are so many canonical realist works organized around a fear of that progress? Realism is openly indebted, at the level of form and content, to imperialist and scientific advances. However, critical emphasis on this has obscured the extent to which major novelists of the period openly worried about the fate of mystery and the dissolution of tradition that accompanied science's shrinking of the world. Realism's modernization is inseparable from nostalgia.

In *Realism's Empire: Empiricism and Enchantment in the Nineteenth-Century Novel*, Geoffrey Baker demonstrates that realist fiction's stance toward both progress and the foreign or supernatural is much more complex than established scholarship has assumed. The work of Honoré de Balzac, Anthony Trollope, and Theodor Fontane explicitly laments the loss of mystery in the world due to increased knowledge and exploration. To counter this loss and to generate the complications required for narrative, these three authors import peripheral, usually colonial figures into the metropolitan centers they otherwise depict as disenchanting and rationalized: Paris, London, and Berlin. Baker's book examines the consequences of this duel for realist narrative and readers' understandings of its historical moment. In so doing, Baker shows Balzac, Trollope, and Fontane grappling with new realities that frustrate their inherited means of representation and oversee a significant shift in the development of the novel.

**Geoffrey Baker** is assistant professor of comparative and British literature at California State University, Chico.

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# The Quill and the Scalpel

## Nabokov's Art and the Worlds of Science

Stephen H. Blackwell

Most famous as a literary artist, Vladimir Nabokov was also a professional biologist and a lifelong student of science. By exploring the refractions of physics, psychology, and biology within his art and thought, *The Quill and the Scalpel: Nabokov's Art and the Worlds of Science*, by Stephen H. Blackwell, demonstrates how aesthetic sensibilities contributed to Nabokov's scientific work, and how his scientific passions shape, inform, and permeate his fictions.

Nabokov's attention to holistic study and inductive empirical work gradually reinforced his underlying suspicion of mechanistic explanations of nature. He perceived chilling parallels between the overconfidence of scientific progress and the dogmatic certainty of the Soviet regime. His scientific work and his artistic transfigurations of science underscore the limitations of human knowledge as a defining element of life. In provocative novels like *Lolita*, *Pale Fire*, *The Gift*, *Ada*, and others, Nabokov advances a surprisingly modest epistemology, urging skepticism toward all portrayals of nature, artistic and scientific. Simultaneously, he challenges his readers to recognize in the arts a vital branch of human discovery, one that both complements and informs traditional scientific research.

**Stephen H. Blackwell** is associate professor of Russian at the University of Tennessee, Knoxville.

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# Modern American Grotesque

## Literature and Photography

James Goodwin

*Modern American Grotesque* by James Goodwin explores meanings of the grotesque in American culture and explains their importance within our literature and photography. What Flannery O'Connor said in the 1950s of American mass media—that the problem for a serious writer of the grotesque is “one of finding something that is not grotesque”—is incalculably truer today. Ask people what they find grotesque in the national scene and many will readily offer examples from tabloid journalism, extreme movie genres, reality shows, celebrity news, YouTube, and the like. As contemporary life is increasingly given over to such surface phenomena, it is an appropriate time to examine the more deeply rooted places of the grotesque as a literary and visual tradition over the last full century.

A lineage of the modern grotesque evolved in the fiction of Sherwood Anderson, Nathanael West, and Flannery O'Connor, and the photography of Weegee and Diane Arbus. Each of these artists adopts the grotesque in order to recontextualize American culture and society and thereby to advance an attitude toward our collective history. To understand the deep structure of the grotesque Goodwin's book calls upon contexts that involve visual aesthetics, theories of comedy, prose stylistics, the technology of photography, ideas of reflexivity, and concepts of racial difference.

**James Goodwin** is professor of English at UCLA.

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# The Age of Eclecticism

## Literature and Culture in Britain, 1815–1885

Christine Bolus-Reichert

“The burden of the past” invoked by any discussion of eclecticism is a familiar aspect of modernity, particularly in the history of literature. *The Age of Eclecticism: Literature and Culture in Britain, 1815–1885* by Christine Bolus-Reichert aims to reframe that dynamic and to place it in a much broader context by examining the rise of a manifold eclecticism in the nineteenth century. Bolus-Reichert focuses on two broad understandings of eclecticism in the period—one understood as an unreflective embrace of either conflicting beliefs or divergent historical styles, the other a mode of critical engagement that ultimately could lead to a rethinking of the contrast between creation and criticism and of the very idea of the original. She also contributes to the emerging field of transnational Victorian studies and, in doing so, finds a way to talk about a broader, post-Romantic nineteenth-century culture.

By reviving *eclecticism* as a critical term, Bolus-Reichert historicizes the theoretical language available to us for describing how Victorian culture functioned—in order to make the terrain of Victorian scholarship international and comparative and create a place for the Victorians in the genealogy of postmodernism. *The Age of Eclecticism* gives Victorianists—and other students of nineteenth-century literature and culture—a new perspective on familiar debates that intersect in crucial ways with issues still relevant to literature in an age of multiculturalism and postmodernism.

**Christine Bolus-Reichert** is associate professor of English at the University of Toronto.

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## Classroom Commentaries

Teaching the *Poetria nova* across Medieval and Renaissance Europe  
Marjorie Curry Woods

With an unusually broad scope encompassing how Europeans taught and learned reading and writing at all levels, *Classroom Commentaries: Teaching the Poetria nova across Medieval and Renaissance Europe* provides a synoptic picture of medieval and early modern instruction in rhetoric, poetics, and composition theory and practice. As Marjorie Curry Woods convincingly argues, the decision of Geoffrey of Vinsauf (fl. 1200) to write his rhetorical treatise in verse resulted in a unique combination of rhetorical doctrine, poetic examples, and creative exercises that proved malleable enough to inspire teachers for three centuries.

Based on decades of research, this book excerpts, translates, and analyzes teachers' notes and commentaries in the more than two hundred extant manuscripts of the text. We learn the reasons for the popularity of the *Poetria nova* among medieval and early Renaissance teachers, how prose as well as verse genres were taught, why the *Poetria nova* was a required text in central European universities, its attractions for early modern scholars and historians, and how we might still learn from it today. Woods' monumental achievement will allow modern scholars to see the *Poetria nova* as earlier Europeans did: a witty and perennially popular text central to the experience of almost every student.

**Marjorie Curry Woods** is professor of English and comparative literature at The University of Texas at Austin.

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Text and Context, Frank Coulson, Series Editor

# The Freshwater Mussels of Ohio

G. Thomas Watters, Michael A. Hoggarth, and David H. Stansbery

Nearly 200 years ago, a naturalist named Rafinesque stood on the banks of the Ohio River and began to describe the freshwater mussels he found there. Since that time these animals have become the most imperiled animals in North America. Dozens of species have become extinct, and it is estimated that two-thirds of the remaining freshwater mussels face a similar fate. Yet, despite their importance, the mussels of Ohio remain a poorly documented and largely mysterious fauna.

*The Freshwater Mussels of Ohio* by G. Thomas Watters, Michael A. Hoggarth, and David H. Stansbery brings together, for the first time, the most up-to-date research on Ohio's mussels. Designed for the weekend naturalist and scientist alike, it synthesizes recent work on genetics, biology, and systematics into one book. Each species is illustrated to a degree not found in any other work. Full-page color plates depict shell variation, hinge detail, and beak sculpture. Full-page maps show the distribution of each species based upon the collections of numerous museums (with historical distributions dating from the 1800s). In addition to species accounts, the book has a substantive introduction that includes information on basic biology, human use, and conservation issues. Extensive synonymies, a key to all species, and an illustrated glossary are included as well.

**G. Thomas Watters** is senior research associate and Curator of Molluscs of the Museum of Biological Diversity in the Department of Evolution, Ecology, and Organismal Biology at The Ohio State University, and science director of the Columbus Zoo & Aquarium Freshwater Mussel Conservation and Research Facility. **Michael A. Hoggarth** is professor and chair of the Department of Life and Earth Sciences at Otterbein College, Westerville, Ohio, and Associate Curator of the Museum of Biological Diversity at The Ohio State University. **David H. Stansbery** is faculty emeritus in the Department of Evolution, Ecology, and Organismal Biology in the College of Biological Sciences at The Ohio State University and emeritus Curator of Molluscs of the Museum of Biological Diversity.

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# Visions of Global America and the Future of Critical Reading

Daniel T. O'Hara

The forces of globalization have transformed literary studies in America, and not for the better. The detailed critical reading of artistic texts has been replaced by newly minted catchphrases describing widely divergent snippets and anecdotes—deemed mere documents—regardless of the critic's expertise in the appropriate languages and cultures. *Visions of Global America and the Future of Critical Reading* by Daniel T. O'Hara traces the origin of this global approach to Emerson. But it also demonstrates another, tragic tradition of vision from Henry James that counters the Emersonian global imagination with the hard realities of being human. Building on this tradition, on Lacan's insights into the real, and on Badiou's original theory of truth, O'Hara points to how we can, and should, reground literary study in critical reading.

In Emerson's classic essay "Experience" (1844), America appears in and as a symptom of the critic's self-making that sacrifices the power of love to this visionary project—a literary version of the American self-made man. O'Hara rescues critical reading using James's late work, especially *The Golden Bowl* (1904), and builds on this vision with examinations of texts by St. Paul, Emerson, Wallace Stevens, James Purdy, John Cheever, James Baldwin, John Ashbery, and others.

**Daniel T. O'Hara** is professor of English and the first Andrew W. Mellon Term Professor of Humanities in the College of Liberal Arts, Temple University.

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# Paper Money Men

Commerce, Manhood, and the Sensational Public Sphere in Antebellum America

David Anthony

*Paper Money Men: Commerce, Manhood, and the Sensational Public Sphere in Antebellum America* by David Anthony outlines the emergence of a “sensational public sphere” in antebellum America. It argues that this new representational space reflected and helped shape the intricate relationship between commerce and masculine sensibility in a period of dramatic economic upheaval. Looking at a variety of sensational media—from penny press newspapers and pulpy dime novels to the work of well-known writers such as Irving, Hawthorne, and Melville—this book counters the common critical notion that the period’s sensationalism addressed a primarily working-class audience. Instead, *Paper Money Men* shows how a wide variety of sensational media was in fact aimed principally at an emergent class of young professional men. “Paper money men” were caught in the transition from an older and more stable mercantilist economy to a panic-prone economic system centered on credit and speculation. And, Anthony argues, they found themselves reflected in the sensational public sphere, a fantasy space in which new models of professional manhood were repeatedly staged and negotiated. Compensatory in nature, these alternative models of manhood rejected fiscal security and property as markers of a stable selfhood, looking instead toward intangible factors such as emotion and race in an effort to forge a secure sense of manhood in an age of intense uncertainty.

**David Anthony** is associate professor of English at Southern Illinois University, Carbondale.

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# American Risorgimento

Herman Melville and the Cultural Politics of Italy

Dennis Berthold

Although Herman Melville is typically considered one of America’s earliest cosmopolitan writers, scholarship has focused primarily on his involvement with the South Seas, England, and the Holy Land. In *American Risorgimento: Herman Melville and the Cultural Politics of Italy*, Dennis Berthold extends Melville’s transnational vision both geographically and historically by examining his many references to Italy and Rome in the context of the Risorgimento, Italy’s long quest for independence and political unity.

Melville’s contemporaries, notably Margaret Fuller and Henry T. Tuckerman, recognized the similarities between the Risorgimento and America’s struggle for national identity, and the influx of exiles from the failed Italian revolutions of 1820 and 1831 made Melville’s New York a hotbed of Risorgimento sympathies. Literary and political expostulations on Italy’s plight combined to create a distinctively American view of the Risorgimento that Melville elaborated in his fiction through allusions, characterizations, and direct commentary on Roman history, Dante, Machiavelli, Pope Pius IX, and Giuseppe Mazzini.

Melville followed the unfolding drama of Italian nationalism more closely than any other major American writer and found in it tropes and themes that fueled his turn to poetry, particularly after his visit to Italy in 1857. The Civil War, a crisis for American nationalism as urgent and profound as the Risorgimento, reinforced the symbolic parallels between the United States and Italy and led Melville to meditate on Giuseppe Garibaldi and other Italian patriots in one of his longest poems.

Melville’s literary appropriations of Italian history, art, and politics demonstrate that transnational cultural exchanges are not confined to later American writing but originate with the country’s earliest authors and their recognition that any national literature worthy of the name must incorporate a broad international frame of reference.

**Dennis Berthold** is professor of English at Texas A&M University, College Station.

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# Narrative Means, Lyric Ends

## Temporality in the Nineteenth-Century British Long Poem

Monique R. Morgan

How did nineteenth-century poets negotiate the complex interplay between two seemingly antithetical modes—lyric and narrative? *Narrative Means, Lyric Ends* examines the solutions offered by four canonical long poems: William Wordsworth's *The Prelude*, Lord Byron's *Don Juan*, Elizabeth Barrett Browning's *Aurora Leigh*, and Robert Browning's *The Ring and the Book*. Monique Morgan argues that each of these texts uses narrative techniques to create lyrical effects, effects that manipulate readers' experience of time and shape their intellectual, emotional, and ethical responses. To highlight the productive tension between the modes, Morgan defines narrative as essentially temporal and sequential, and lyric as creating an illusion of simultaneity. The poems reinforce their larger narrative strategies, she suggests, with their figurative language.

Through her readings of these texts, Morgan questions lyric's brevity and associability, interrogates retrospection's importance for narrative, examines the gendered implications of several genres, and determines the dramatic monologue's temporal structure. *Narrative Means, Lyric Ends* offers four case studies of the interactions between broad modes and among specific genres, changes our aesthetic and ideological assumptions about lyric and narrative, expands the domain of narratology, and advocates a renewed formalism.

**Monique R. Morgan** is associate professor of English at McGill University in Montreal.

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Theory and Interpretation of Narrative, James Phelan and Peter J. Rabinowitz, Series Editors

# Shaping Words to Fit the Soul

## The Southern Ritual Grounds of Afro-Modernism

Jürgen E. Grandt

Taking up where he left off with *Kinds of Blue* (The Ohio State University Press, 2004), Jürgen E. Grandt seeks to explore in depth some of the implications of the modernist jazz aesthetic resonating in the African American literary tradition. Grandt's new book, *Shaping Words to Fit the Soul: The Southern Ritual Grounds of Afro-Modernism*, probes the ways in which modernism's key themes of fragmentation, alienation, and epistemology complicate the mapping of the American South as an "authenticating" locus of African American narrative. Rather than being a site of authentication, the South constitutes a symbolic territory that actually resists the very narrative strategies deployed to capture it.

The figurative ritual grounds traversed in texts by Frederick Douglass, Jean Toomer, Richard Wright, and Tayari Jones reveal Afro-modernism as modernism with a historical conscience. Since literary Afro-modernism recurrently points to music as a symbolic territory of liberatory potential, this study also visits a variety of soundscapes, from the sorrow songs of the slaves to the hip-hop of the Dirty South, and from the blues of W. C. Handy to the southern rock of the Allman Brothers Band.

Afro-modernism as modernism with a historical conscience thus suggests a reconfiguration of southern ritual grounds as situated in time and mind rather than time and place, and the ramifications of this process extend far above and beyond the Mason-Dixon Line.

**Jürgen E. Grandt** is Marion L. Brittain Fellow in the School of Literature, Communication, and Culture at the Georgia Institute of Technology.

December 2009 232 pp.  
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# American Husband

Kary Wayson

Life is a mystery, a puzzle, "a house of inscrutable signals," leaving us "often stranded in the middle of a feeling." With exquisite manipulation of language, the poems in this collection seek to unravel the mystery and solve the puzzle by parsing everyday experiences—observing life while lying about on the couch, on the floor, in bed and out—and everyday relationships—between the self and the mother, the self and the father, the self and the lover, the self and the self, and the self and god. English, "the telephone and the telephone book and the table with one vase and the cut rose," is the means through which Wayson, drawing not only on her own wisdom but also on that of Sylvia Plath, Emily Dickinson, Shajahana, Mother Goose, Federico Garcia Lorca, Edward Gorey, and others, enacts intersections between self and meaning. At each intersection, love's loneliness forms and dissolves, expands and contracts, and then passes much like weather, or the mysterious changeable relationship between silence and words. Wayson may feel that she lives "with a desk where nothing gets done," but with every poem she finds "some nook or cranny to plumb, some crook or nanny dumb enough to tell them what," and another puzzle piece falls in place.

**Kary Wayson**, winner of the Pushcart Prize for "I Turn My Silence Over," lives and writes in Seattle, Washington.

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