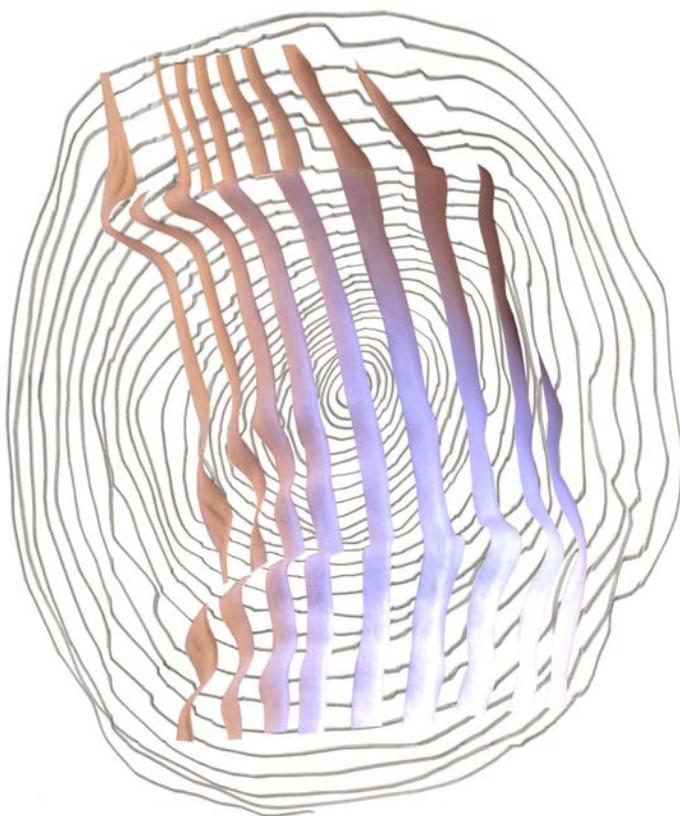


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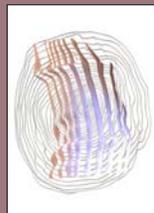


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about the cover

The Arts Initiative is a university-wide effort to poise The Ohio State University as a leader in the arts by expanding the university's artistic engagement as we connect with our communities. The Arts Initiative cultivates public and private partnerships between the arts and cultural and educational organizations to further the interests and resources of the university, shaping a lifetime of creativity for individuals on campus and far beyond.

Sarah Weinstock's artwork is an investigation of invisible motivations and the instinctive moves that occur absent of conscious thought. She wants viewers to be aware of how we understand that which is implied; through evidence we see the unseen.



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She enjoys exploring the language and limits of a new medium and focuses on the confrontation between a substance and its environment. She thinks of the person she would have become under different circumstances.

Sarah Weinstock received her BFA in Painting from Virginia Commonwealth University in 2002. In 2004 she came to Columbus, Ohio and received an MFA in Painting from OSU in 2006. She currently teaches at Columbus College of Art and Design.

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Anthems, Sonnets, and Chants

Recovering the African American Poetry of the 1930s

Jon Woodson

In the 1930s African Americans faced three distinct historical crises that impacted the lives of African Americans directly—the Great Depression, the existential-identity crisis, and the Italo-Ethiopian War, with its threat of a race war. A sizeable body of black poetry was produced in this decade, which captured the new modes of autonomy through which black Americans resisted these social calamities. Much of it, however, including the most influential protest poems, was dismissed as “romantic” by major, leftist critics and anthologists.

Anthems, Sonnets, and Chants: Recovering the African American Poetry of the 1930s, by Jon Woodson, uses social philology to unveil social discourse, self fashioning, and debates in poems gathered from anthologies, magazines, newspapers, and individual collections. The first chapter examines three long poems, finding overarching jeremiadic discourse that inaugurated a militant, politically aware agent. Chapter two examines self-fashioning in the numerous sonnets that responded to the new media of radio, newsreels, movies, and photo-magazines. The third chapter shows how new subjectivities were generated by poetry addressed to the threat of race war in which the white race was exterminated.

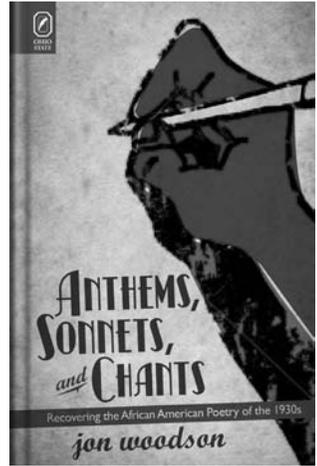
The black intellectuals who dominated the interpretative discourses of the 1930s fostered exteriority, while black culture as a whole plunged into interiority. *Anthems, Sonnets, and Chants* delineates the struggle between these inner and outer worlds, a study made difficult by a contemporary intellectual culture which recoils from a belief in a consistent, integrated self.

Jon Woodson is professor of English at Howard University.

January 2011 312 pp.
\$55.95 cloth 978-0-8142-1146-5
\$9.95 CD 978-0-8142-9245-7

“Jon Woodson’s *Anthems, Sonnets, and Chants* is a thoroughly engaging work. He makes a convincing case for not only reading a wide range of neglected poetry from the period, but for reading it through the rich interpretive lens he provides. This is a major work of scholarship which genuinely breaks new ground in the field.”

—James A. Miller, professor of English and American studies, The George Washington University

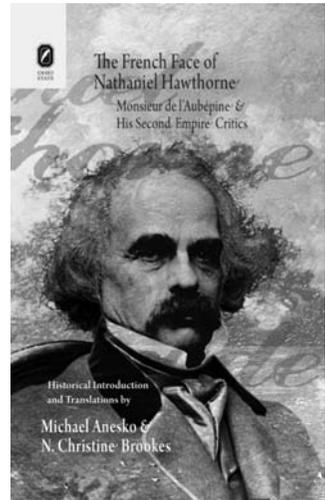


The French Face of Nathaniel Hawthorne

Monsieur de l'Aubépine and His Second Empire Critics

Historical Introduction and Translations by Michael Anesko and N. Christine Brookes

Most students of American literature probably can recall the playful French *nom de plume*—Monsieur de l'Aubépine—that Nathaniel Hawthorne occasionally employed to disguise some of his early attempts at authorship. But very few will know that Monsieur de l'Aubépine enjoyed a surprisingly intelligent critical reception in France during his lifetime. No fewer than six—often startling—essays about the American author appeared in leading French periodicals from 1852 to 1864. *The French Face of Nathaniel Hawthorne*, edited by Michael Anesko and N. Christine Brookes, recuperates these lost (or forgotten) critical assessments, making available to English readers for the first time the full texts of these extraordinary contemporaneous French critical essays. Besides offering elegantly rendered (and helpfully annotated) translations of the essays, Anesko and Brookes analyze them in relation to their immediate historical context and examine their unexpected relevance to later critical trends and arguments.



Literary scholarship in our own time calls more and more for the enlargement of perspective and the adaptation of our reading practices to dismantle the narrower limits of nationalist traditions. *The French Face of Nathaniel Hawthorne* is a remarkable body of work that can help scholars better understand the complexity of transatlantic cultural exchange in the nineteenth century.

Michael Anesko is associate professor of English at Pennsylvania State University.
N. Christine Brookes is assistant professor of French at Central Michigan University.

January 2011 352 pp.
\$52.95 cloth 978-0-8142-1143-4
\$9.95 CD 978-0-8142-9246-4

“These essays, in conjunction with the Introduction, constitute a major addition to our understanding of a significant moment in literary history, not only with respect to Hawthorne’s critical reception in France, but also to that reception’s influence on Henry James’s Hawthorne, and to later critical positions and affinities. The scholarship itself is comprehensive and informed—and the attention to detail, especially with respect to translation and the complex context in which it operates, is, in my opinion, extraordinary.” —John Dolis, professor of English and American studies, Penn State University, Scranton

Charlotte Perkins Gilman

New Texts, New Contexts

Edited by Jennifer S. Tuttle and Carol Farley Kessler

During her lifetime, Charlotte Perkins Gilman (1860–1935) was a popular writer, public speaker, and social reformer whose literary interests ranged from short stories, novels, and nonfiction philosophical studies to poetry, newspaper columns, plays, and many other genres. Though she fell into obscurity after her death, there has been a resurgence of interest in Gilman's works among literary scholars.

Charlotte Perkins Gilman: New Texts, New Contexts represents a new phase of feminist scholarship in recovery, drawing readers' attention to Gilman's lesser-known works from fresh perspectives that revise what we thought we knew about the author and her work. Volume contributors consider an array of texts that have not yet enjoyed adequate critical scrutiny, including Gilman's short fiction, drama, and writing for periodicals, as well as her long fiction. Similarly, incorporating careful archival, biographical, and historical research, contributors explore Gilman's life and writings—including her most famous story, "The Yellow Wall-Paper"—through strikingly new critical lenses. Other essays included here assess Gilman's place in a longer historical trajectory and within multiple rhetorical traditions, from the genre of feminist humor to the canon of African American women's literary production.

Jennifer S. Tuttle is associate professor of English and Dorothy M. Healy Chair in Literature & Health at the University of New England, where she serves as Faculty Director, Maine Women Writers Collection; she also coedits *Legacy: A Journal of American Women Writers*. Carol Farley Kessler is professor emerita of English, American Studies, and Women's Studies at Penn State-Brandywine, and has also published on Elizabeth Stuart Phelps and U.S. women's utopian writing.

February 2011 288 pp.
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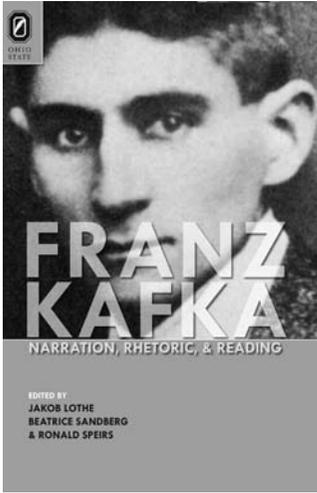
"With this collection, the editors aim to provide additional context for Gilman's life and work and to engage with texts often overshadowed by her canonical ones. The editors as well as the contributors have succeeded in these two goals. They situate Gilman more fully in her times and widen the scholarly lens so that more of Gilman's numerous works come into focus." —Cynthia J. Davis, professor of English, University of South Carolina



Franz Kafka

Narration, Rhetoric, and Reading

Edited by Jakob Lothe, Beatrice Sandberg, and Ronald Speirs



Franz Kafka: Narration, Rhetoric, and Reading presents essays by noted Kafka critics and by leading narratologists who explore Kafka's original and innovative uses of narrative throughout his career. Collectively, these essays by Stanley Corngold, Anniken Greve, Gerhard Kurz, Jakob Lothe, J. Hillis Miller, Gerhard Neumann, James Phelan, Beatrice Sandberg, Ronald Speirs, and Benno Wagner examine a number of provocative questions arising from Kafka's narratives and method of narration. The arguments of the essays relate both to the peculiarities of Kafka's story-telling and to general issues in narrative theory. They reflect, for example, the complexity of the issues surrounding the "somebody" doing the telling, the attitude of the narrator to what is told, the perceived purpose(s) of the telling, the implied or actual reader, the progression of events, and the progression of the telling. As the essays also demonstrate, Kafka's narratives still present a considerable challenge to, as well as a great resource for, narra-

tive theory and analysis.

Jakob Lothe is professor of English literature at the University of Oslo. Beatrice Sandberg is professor of German literature at the University of Bergen, Norway. Ronald Speirs is professor emeritus of German at the University of Birmingham, UK.

February 2011 272 pp.
\$21.95 paper 978-0-8142-5177-5
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Theory and Interpretation of Narrative
James Phelan, Peter J. Rabinowitz, and Robyn Warhol, Series Editors

"The editors of this volume have brought together a group of internationally acclaimed specialists in cutting-edge narrative theory and eminent Kafka scholars from a number of countries. Franz Kafka offers a ground-breaking textual exegesis of often enigmatic texts and reveals the light that can be cast on interpretive problems by rigorous, state-of-the-art narrative theory. The book is a model of high calibre collaborative work undertaken by leading Kafka experts." —John J. White, emeritus professor of German and comparative literature, King's College London

Toys and Tools in Pink

Cultural Narratives of Gender, Science, and Technology

Carol Colatrella

Science, Technology, Engineering, and Mathematics (STEM) programs work collaboratively to connect education and research at the institutional, national, and global levels. But what role do women play in STEM? In this very timely book, Carol Colatrella responds to the under-representation of women in STEM by considering how gender inflects literary and media representations. In her analysis of fictional and cinematic texts that reference STEM, she investigates cultural tensions concerning sex roles—tensions that continue to be influential in today's world.

Toys and Tools in Pink analyzes female character types that recur in fictional narratives in print, on television, and in the cinema: female criminals and detectives, mothers who practice medicine, and “babe scientists,” among others. It also investigates how narrative settings and plots both subsume and influence cultural stereotypes of gender in prescribing salient professional and personal codes of conduct in the STEM fields.

Literary and historical case studies in *Toys and Tools in Pink* examine issues of women's abilities in, access to, and management of science and technology. These issues appear in debates among university faculty, politicians, and public policy analysts concerned about women's participation in STEM fields. Current analyses of diverse fictions and films demonstrate a continuing interest in women's place in science and technology and also create new, evolving understandings of femininity and masculinity that revise earlier stereotypes. Carol Colatrella is a professor of literature and cultural studies in the School of Literature, Communication, and Culture, and Co-Director of the Center for the Study of Women, Science, and Technology, at the Georgia Institute of Technology.

February 2011 272 pp.
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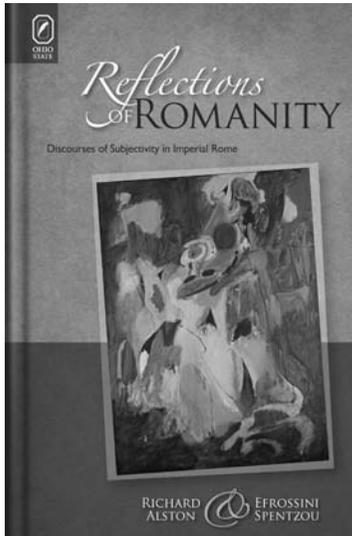


“Carol Colatrella’s analyses of how gender is imprinted through cultural texts provide a substantive contribution to scholarship that addresses the problem of the under-representation of women in the fields of science, technology, engineering, and mathematics. Moreover, Colatrella addresses this problem with a sustained evenness of scholarly critique and clarity of expression, which makes the book both engaging and enjoyable to read. I highly recommend *Toys and Tools in Pink* for scholars in all fields of study who are interested in this important problem.” —Priscilla Wald, professor of English, Duke University

Reflections of Romanity

Discourses of Subjectivity in Imperial Rome

Richard Alston and Efrossini Spentzou



Reflections of Romanity: Discourses of Subjectivity in Imperial Rome, by Richard Alston and Efrossini Spentzou, challenges and provokes debate about how we understand the Roman world, and ourselves, by engagement with the early imperial literature of the mid-first to early second-century CE. Alston and Spentzou explore Roman subjectivity to illuminate a society whose fragmentation presented considerable challenges to contemporary thinkers. These members of the elite and intellectual classes faced complex ideological choices in how they could define themselves in relation to imperial society.

Reflections of Romanity draws on present-day reflections on selfhood while at the same time uncovering processes of self-analysis, notably by tracing individuals' reactions to moments of crisis or uncertainty. Thus it sets up a dialogue between the ancient texts it discusses, including the epics of Lucan and Statius, the letters of the Younger Pliny, Silius Italicus' *Punica*, and Tacitus' historical

writings, and works of the modern period. Given the importance of classical thinking about the self in modern thought, this book addresses both a classical and a philosophical/literary critical audience.

Richard Alston is professor of Roman history and Efrossini Spentzou is senior lecturer in Latin, both at Royal Holloway, University of London.

March 2011 312 pp.

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Classical Memories/Modern Identities

Paul Allen Miller and Richard H. Armstrong, Series Editors

"This is a thought-provoking and absorbing book. Its methodology and its studied orientation as much toward the concerns of the present as the past mark it out as a distinctive contribution." —Duncan Kennedy, professor of Latin literature, Bristol University

Inventing Womanhood

Gender and Language in Later Middle English Writing

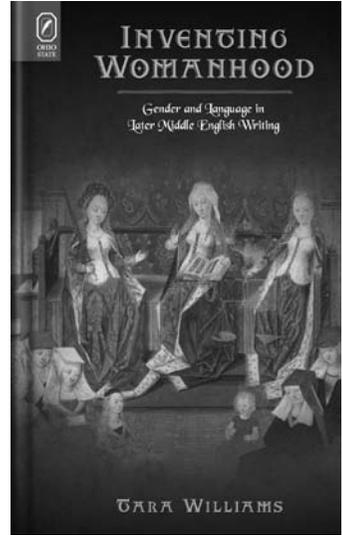
Tara Williams

In *Inventing Womanhood*, Tara Williams investigates new ideas about womanhood that arose in fourteenth-century Britain and evolved throughout the fifteenth century. In the aftermath of the plague and the substantial cultural shifts of the late 1300s, female roles expanded temporarily. As a result, the dominant models of maiden, wife, and widow could no longer adequately describe women's roles and lives.

Middle English writers responded by experimenting with new ways of representing women across a variety of genres, from courtly poetry to devotional texts and from royal correspondence to cycle plays. In particular, writers coined new terms, including "womanhood" and "femininity," and refashioned others, such as "motherhood." These experiments allowed writers to develop and define a larger idea of womanhood underlying more specific identities like wife or mother and to re-imagine women's relationships to different kinds of authority—generally masculine and frequently religious.

By exploring the medieval origins of some of our most important gender vocabulary, *Inventing Womanhood* defamiliarizes our modern usage, which often treats those terms as etymologically transparent and almost limitlessly capacious. It also restores a necessary historical and linguistic dimension to gender studies, providing the groundwork for reconsidering how that language and the categories it creates have determined the ways in which gender has been imagined since the Middle Ages.

Tara Williams is associate professor of English and affiliated faculty in Women Studies at Oregon State University.



March 2011 288 pp.

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Interventions: New Studies in Medieval Culture

Ethan Knapp, Series Editor

Portraits of the Artist as a Young Woman

Painting and the Novel in France and Britain, 1800–1860

Alexandra K. Wettlaufer

As women entered the field of cultural production in unprecedented numbers in nineteenth-century France and Britain, they gradually forged a place for themselves, however tenuous, in artistic movements and exhibitions, in academies and salons, and finally in the public imagination. *Portraits of the Artist as a Young Woman: Painting and the Novel in France and Britain, 1800–1860* focuses on a decisive period in that process of professional self-invention and maps out the concrete and symbolic roles played by women painters, real and fictional, in the construction of female artistic identity in the aesthetic and the public spheres. Alexandra K. Wettlaufer examines the diverse and complex ways canonical and non-canonical women painters and novelists—including Anne Brontë, Sydney Owenson, Margaret Gillies, Marceline Desbordes-Valmore, George Sand, and Hortense Haudebourt-Lescot—figured and brought forth the radical image of a female subject representing the world.

Wettlaufer brings to light a rich and nearly forgotten culture of women’s artistic production, allowing us to understand the nineteenth-century in more complex and nuanced ways across the borders of gender, genre, and nation. In her close readings of paintings by women and novels about women painting, she charts the political and cultural resonances of this artistic self-representation, tracing its evolution through themes of “The Studio” (Part I), “Cosmopolitan Visions” (Part II), and “The Portrait” (Part III). By pairing painting and literature in a single study that also considers works from two distinct but closely related cultures, *Portraits of the Artist as a Young Woman* locates the interpretation of these works in the dialogic context in which they were created and consumed, highlighting aesthetic and political intersections between nineteenth-century British and French art, literature, and feminism that are too often elided by the disciplinary boundaries of scholarship.



Alexandra K. Wettlaufer is associate professor of French and comparative literature at the University of Texas at Austin.

March 2011 368 pp.
\$59.95 cloth 978-0-8142-1145-8
\$9.95 CD 978-0-8142-9244-0

“Alexandra K. Wettlaufer’s Franco-British context is enlightening as it expounds the numerous connections and mutual influences across the Channel between the writers and artists she discusses. Her analyses are carried out with sensitivity and skill and with a solid grounding in the relevant research.

I predict *Portraits of the Artist as a Young Woman* will take its rightful place in the bibliography of feminist studies of painting and literature.” —Michèle Hannoosh, professor of French, University of Michigan

The Real, the True, and the Told

Postmodern Historical Narrative and the Ethics of Representation

Eric L. Berlatsky

The Real, The True, and The Told: Postmodern Historical Narrative and the Ethics of Representation, by Eric L. Berlatsky, intervenes in contemporary debates over the problems of historical reference in a postmodern age. It does so through an examination of postmodern literary practices and their engagement with the theorization of history. The book looks at the major figures of constructivist historiography and at postmodern fiction (and memoir) that explicitly presents and/or theorizes “history.” It does so in order to suggest that reading such fiction can intervene substantially in debates over historical reference and the parallel discussion of redefining contemporary ethics.

Much theorization in the wake of Hayden White suggests that history is little better than fiction in its professed goal of representing the “truth” of the past, particularly because of its reliance on the narrative form. While postmodern fiction is often read as reflecting and/or repeating such theories, this book argues that, in fact, such fiction proposes alternative models of accurate historical reference, based on models of nonnarrativity. Through a combination of high theory and narrative theory, the book illustrates how the texts examined insist upon the possibility of accessing the real by rejecting narrative as their primary mode of articulation. Among the authors examined closely in *The Real, The True, and The Told* are Virginia Woolf, Graham Swift, Salman Rushdie, Art Spiegelman, and Milan Kundera.

Eric L. Berlatsky is associate professor of English at Florida Atlantic University.



April 2011 304 pp.
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Theory and Interpretation of Narrative
James Phelan, Peter J. Rabinowitz, and Robyn Warhol, Series Editors

Revivalist Fantasy

Alliterative Verse and Nationalist Literary History

Randy P. Schiff

Revivalist Fantasy: Alliterative Verse and Nationalist Literary History by Randy P. Schiff contributes to recent conversations about disciplinary history by analyzing the nationalist context for scholars and editors involved in disseminating the literary historical theory of an Alliterative Revival. Redirecting Alliterative Revivalism's backward gaze, *Revivalist Fantasy* re-engages with the local contexts of select alliterative works.

Schiff revises readings of alliterative poetry as Francophobic, exploring the transnational imperialist elitism in the translation *William of Palerne*. He contributes to the discussion of gender in *Sir Gawain and the Green Knight* by linking the poem's powerful female players with anxieties about women's control of wealth and property in militarized regions of England. The book also explores the emphatically pre-national, borderlands sensibilities informing the *Awntyrs off Arthure* and *Golagros and Gawane*, and it examines the exploitation of collaborative composition in the material legacy of the *Piers Plowman* tradition.

Revivalist Fantasy concludes that Revivalist nationalism obscures crucial continuities between late-medieval and post-national worlds and that critics' interests should be channeled into the forging of connections between past and present rather than suspended in the scholarly pursuit of origins. The book will be of interest to scholars of editorial history and translation studies and to those interested in manuscript studies.



Randy P. Schiff is assistant professor of English at SUNY Buffalo.

April 2011 304 pp.

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Interventions: New Studies in Medieval Culture

Ethan Knapp, Series Editor

“Revivalist Fantasy offers a striking reassessment of the historical production and critical history of the texts and contexts of the so-called Alliterative Revival. Learned and positioned within its critical field, Schiff’s book is notable for its compendious analysis of the long critical tradition surrounding Middle English Alliterative texts. Schiff is at his smartest, his most incisive, when construing and analyzing trends in literary history. His mapping of this extensive field of criticism is impressively careful while packing a stunning conceptual punch.” —Patricia Ingham, Indiana University

Fashioning Celebrity

Eighteenth-Century British Actresses and Strategies for Image Making

Laura Engel

This volume takes a new approach to the study of late eighteenth-century British actresses by examining the significance of leading actresses' autobiographical memoirs, portraits, and theatrical roles together as significant strategies for shaping their careers. In an era when acting was considered a suspicious profession for women, eighteenth-century actresses were "celebrities" in a society obsessed with fashion, gossip, and intrigue. *Fashioning Celebrity: Eighteenth-Century British Actresses and Strategies for Image Making*, by Laura Engel, considers the lives and careers of four actresses: Sarah Siddons, Mary Robinson, Mary Wells, and Fanny Kemble. Using conventions of the era's portraiture, fashion, literature, and the theater in order to create their personas on and off stage, these actresses provided a series of techniques for fashioning celebrity that still survive today.

By emphasizing the importance of reading narratives through visual and theatrical frameworks and visual and theatrical representations through narrative models, Engel demonstrates the ways in which actresses' identities were imagined through a variety of discourses that worked dialectically to construct their complex self-representations. *Fashioning Celebrity* suggests that eighteenth-century practices of self-promotion mirror contemporary ideas about marketing, framing, and selling the elusive self, providing a way to begin to chart a history of our contemporary obsession with fame and our preoccupation with the rise and fall of famous women.

Laura Engel is associate professor of English at Duquesne University.

April 2011 216 pp.
\$44.95 cloth 978-0-8142-1148-9
\$9.95 CD 978-0-8142-9247-1



"Where other scholarly projects in the fields of theatre history and cultural studies have explored either the pictorial images or the writings associated with each figure, the great virtue and the original contribution of Laura Engel's study rests in its interest in demonstrating how these actresses coordinated their use of various media—theatre, portraiture, and print—to construct, enhance, or modify the contours of their celebrity."
—Lisa A. Freeman, associate professor of English, University of Illinois at Chicago

Language Files

Materials for an Introduction to Language and Linguistics, 11th Edition

Department of Linguistics, The Ohio State University

Since its inception, *Language Files* has become one of the most widely adopted, consulted, and authoritative introductory textbooks to linguistics ever written. The scope of the text makes it suitable for use in a wide range of courses, while its unique organization into student-friendly, self-contained sections allows for tremendous flexibility in course design.

The eleventh edition has been revised, clarified, and updated in many places. Additional readings have been added to all sections, and the number of cross-references between chapters has been increased. In many areas throughout the text and exercises, there are references to websites and online resources. In addition, the accompanying Language Files webpage has links to all these sites as well as to many other websites related to language and linguistics that instructors and students may find interesting.

The Department of Linguistics at The Ohio State University, founded in 1963, is world renowned for its programs in computational, descriptive, theoretical, and experimental linguistics.

May 2011
\$46.95 paper 978-0-8142-5179-9

Little America

Diane Simmons

Little America is for anyone who has ever considered just getting in the car and driving away. Here the ribbon of Western road is a metaphor for the heart's strange longings, providing hard, sometimes hilarious, lessons on the improbability of escape, the possibility of salvation, and the elusiveness of self-knowledge.

In "Yukon River," young lovers with a seedy past risk everything to be purified in the Alaska outback; they encounter instead the ruthless opportunism and alluring corruption of oil boom Fairbanks. In "Suitcase," a modern *Heart of Darkness*, the road meanders from California down through impoverished Mexico and then sinks into a deadly Guatemalan jungle where the idealism of an earlier era gently rots. "Roll" starts in a truck on a cliff top in Idaho, one wheel off the edge. "Little America" travels with grifters on the lam who choke up at the sight of an Oregon wheat field at sunrise; later, in Wyoming, they are made solemn by the grandeur of the world's biggest truck stop and pause to ponder: Why would anyone willingly stay in one place?

With deadpan humor, perfect pitch voice, and keen love of place, Simmons's stories illuminate the abiding American desire to "light out"—if not necessarily for something better, at least for something new.

Diane Simmons's novel *Dreams like Thunder* won the Oregon Book Award. Her short fiction has been published in *Missouri Review*, *Beloit Fiction Journal*, *Blood Orange Review*, and *Northwest Review*. She is professor of English at The City University of New York.



May 2011 136 pp.
\$24.95 paper 978-0-8142-5178-2
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The Ohio State University Prize in Short Fiction

"Each of the stories in *Little America* offers a view through a remarkably clean and sharp lens deep into the lives of the people around us or a few states away: their wandering ways, their hopes, the walls they come up against. Simmons tells her stories with a rich, earthy humor that miraculously manages to honor the people for their self-awareness and struggle even as they are repeatedly caught and trapped by the failures and limitations of their lives." —Meredith Sue Willis, author of the short story collections *In the Mountains of America* and *Out of the Mountains*

The Governance of Friendship

Law and Gender in the *Decameron*

Michael Sherberg

The Governance of Friendship: Law and Gender in the Decameron by Michael Sherberg addresses two related and heretofore unexamined problems in the pages of the *Decameron*: its theory of friendship and the legal theory embedded in it. Sherberg shows how Aristotle's *Ethics* as well as Thomas Aquinas's *Summa Theologica* inform these two discourses, at the intersection of which Boccaccio locates the question of gender relations which is one of the book's central concerns.

Through a series of close readings at all three levels of the text—the author's statements, the frame narrative, and the stories themselves—Sherberg shows how Boccaccio exposes and explores gender tensions rooted in a notion of the patriarchal household, which finds its own rationale in the natural-law postulate of the inferiority of women. Relying on the writings of the great twentieth-century legal theorist Hans Kelsen, Sherberg demonstrates how through the complex architecture of the *Decameron* Boccaccio dismantles the logic of natural law, exposing it instead as a rhetoric used by men to justify their control of women.

The Governance of Friendship aims well to advance our understanding of Boccaccio as an intellectual: not only steeped in the key texts of his time, but also at the forefront of critical thinking about such issues as law and gender which will play out over the coming centuries and beyond.

Michael Sherberg is associate professor of Italian, Washington University in St. Louis.

June 2011 296 pp.
\$49.95 cloth 978-0-8142-1155-7
\$9.95 CD 978-0-8142-9253-2

"This important, original study of Boccaccio's greatest work is the mature product of a sensitively reflective scholar who has lived long and fruitfully with this text and its author. Sherberg brings together three topics—friendship, law, gender—that provide a surprisingly flexible and apposite framework for what turns out to be one of the most complete and compelling interpretations of the *Decameron* in recent memory."
—Albert Russell Ascoli, Terrill Distinguished Professor of Italian Studies, University of California, Berkeley

The Ohio State University

An Illustrated History

Raimund E. Goerler

Raimund E. Goerler, acclaimed archivist and historian, has written the definitive guide-book to the history of The Ohio State University, one of the world's largest universities and a prominent land-grant institution. Using a topical strategy—ranging widely through critical events in OSU's history, vignettes of prominent alumni, and stories of well known campus buildings, historic sites, presidents, student life, traditions, and athletics—*The Ohio State University: An Illustrated History* is the first one-volume history of the University to appear in more than fifty years.

Always entertaining and consistently informative, the book is lavishly illustrated with more than 300 rare photographs from the OSU Archives. *The Ohio State University: An Illustrated History* is a must-have for all who call themselves Buckeyes.

Professor Raimund E. Goerler has been University Archivist, The Ohio State University (1978–2010) and assistant director for Special Collections and Archives of the OSU Libraries (2000–2010).

June 2011 392 pp.
\$34.95 cloth 978-0-8142-1154-0



"The history of Ohio State is in so many ways the history of modern higher education in this country. Rai Goerler's wonderful book provides insight into one of the most remarkable universities in America—its history, its traditions, its possibilities. It is a must-read for anyone who loves Ohio State."

—E. Gordon Gee, President, The Ohio State University

"All Buckeyes who take to heart the words 'Time and change' will surely appreciate this book. Rai Goerler used the OSU Archives to trace the changes that over time have shaped our campus and university life. More than a chronological narrative, this history is a useful manual for understanding OSU as the continuing work of generations, including faculty, staff, students, and alumni. Particularly enjoyable are the hundreds of photographs and illustrations that accompany the text. —Jim Tressel, Football Head Coach, The Ohio State University

"Rai Goerler does a wonderful job of capturing our university's history both through compelling storytelling and fascinating imagery. If you are an Ohio State alumnus or a friend of the university, this is a book that you must have in your personal collection. It does a tremendous job of telling Ohio State's story."—Archie Griffin, president and CEO of The Ohio State University Alumni Association

Reading and Disorder in Antebellum America

David M. Stewart

Historians of workingmen in the antebellum United States have long been preoccupied with labor politics and with the racism, nativism, and misogyny of their public culture. *Reading and Disorder in Antebellum America* expands our account of such men by asking questions about their social and bodily lives that are more discrete, yet still engaged with the economic forces that radically altered working life as the market revolution transformed a rural, agricultural nation into one that was commercial, industrial, and urban.

To advance a more capacious view of workingmen, David M. Stewart turns to reading, which is where many first encountered antebellum change as a material fact. Tapping sources from serial fiction, reform tracts, and children's books, to diet, land use policy, and personal correspondence, Stewart contends that in helping retool a workforce of farmers and artisans to meet the disciplinary needs of capital, the period's burgeoning new print culture industry developed rhetoric that used emotional coercion to affect conduct. This rhetoric also became the basis for recreational idioms that compensated for the pain of both coercive reading itself and the world such reading produced. In the space between the disciplinary and recreational lives of workingmen, *Reading and Disorder* revises how we understand them as performative subjects, which is to say, as cause and effect of changing antebellum times.

David M. Stewart is associate professor of English at National Central University in Taiwan.

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“Reading and Disorder in Antebellum America is an ambitious and sophisticated work. David M. Stewart provides a detailed, insightful rendering of texts that often occupied a border between sensational fiction and middle-class reform literature (e.g. tracts about the evils of drinking, sexual indulgence, or class exploitation). Given its range of topics, and the skill with which they are unpacked, this book has wide ramifications for our understanding of the antebellum period.” —Christopher P. Wilson, professor of English, Boston College

Fathers, Preachers, Rebels, Men

Black Masculinity in U.S. History and Literature, 1820–1945

Edited by Timothy R. Buckner and Peter Caster

Fathers, Preachers, Rebels, Men: Black Masculinity in U.S. History and Literature, 1820–1945, edited by Timothy R. Buckner and Peter Caster, brings together scholars of history and literature focused on the lives and writing of black men during the nineteenth and twentieth centuries in the United States. The interdisciplinary study demonstrates the masculine character of cultural practices developed from slavery through segregation. Black masculinity embodies a set of contradictions, including an often mistaken threat of violence, the belief in its legitimacy, and the rhetorical union of truth and fiction surrounding slavery, segregation, resistance, and self-determination. The attention to history and literature is necessary because so many historical depictions of black men are rooted in fiction. The essays of this collection balance historical and literary accounts, and they join new descriptions of familiar figures such as Charles W. Chesnutt and W. E. B. Du Bois with the less familiar but critically important William Johnson and Nat Love.

The 2008 election of Barack Obama is a tremendously significant event in the vexed matter of race in the United States. However, the racial subtext of recent radical political movements and the 2009 arrest of scholar Henry Louis Gates, Jr., demonstrate that the perceived threat posed by black masculinity to the nation's unity and vitality remains an alarming one in the cultural imagination.

Timothy R. Buckner is assistant professor of history at Troy University. Peter Caster is associate professor of English at the University of South Carolina Upstate.

June 2011 304 pp.

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Black Performance and Cultural Criticism

Valerie Lee and E. Patrick Johnson, Series Editors

“This collection successfully complicates the standard paradigm of the Nat Turner versus Uncle Tom images of nineteenth-century and early-twentieth-century black masculinity. As the essays move forward into the twentieth century, the editors present a very fresh perspective on the crisis of ‘New Negro masculinity’ and the crisis of the black family. I particularly value the skillful framing of the work as an overview of visual images, literary texts, legal cases, memoirs, and historical accounts.” —Margo Natalie Crawford, associate professor of English, Cornell University

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