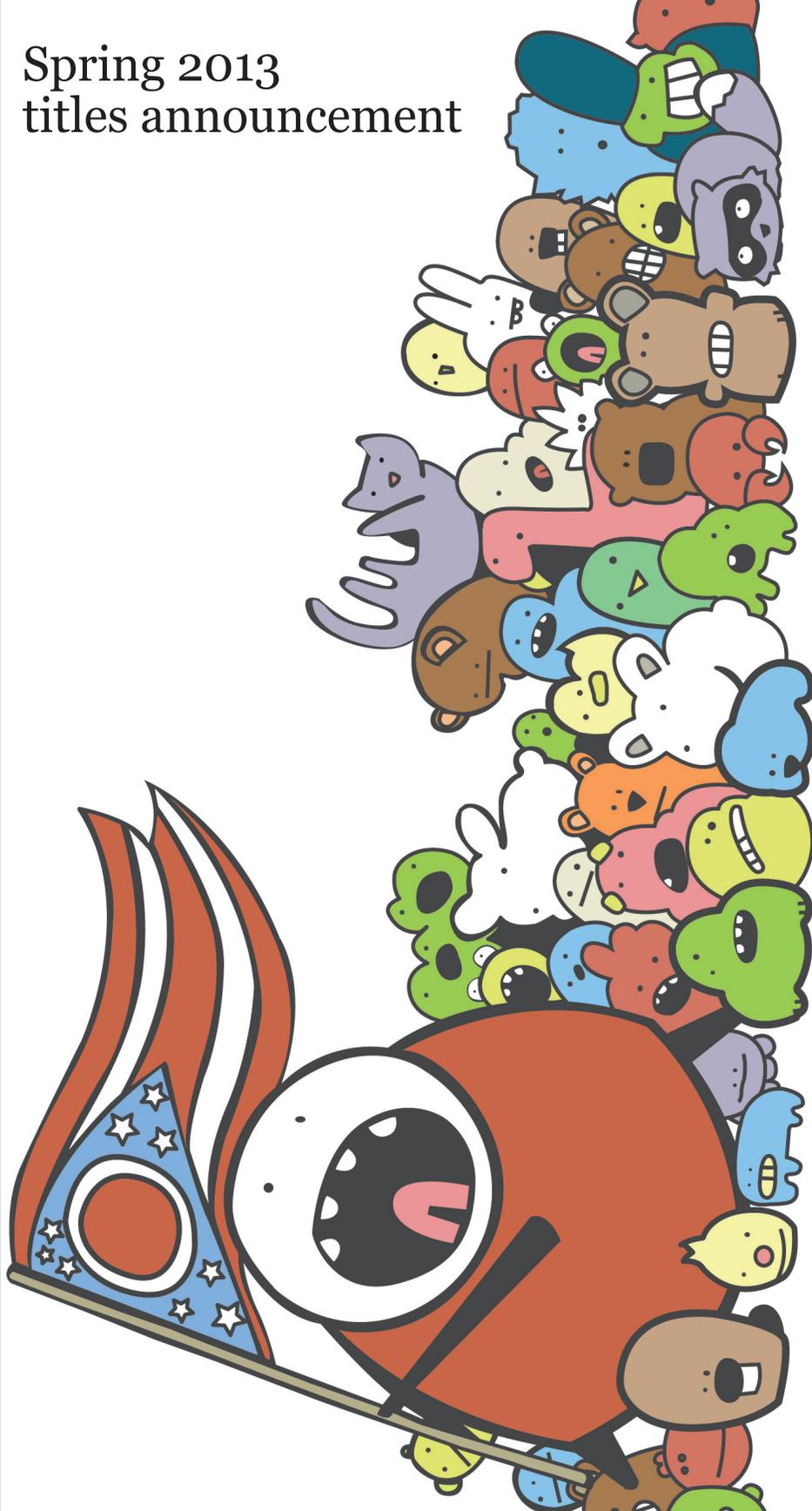


Spring 2013
titles announcement



THE OHIO STATE university press



about the cover artist

Somewhere along the line of time, artists lost their audience. Art has become increasingly more about art itself, context fed by previous context. Artists have found ways to isolate themselves by ignoring the people who view their work. Furthermore, modes of advertising and design have taken over for religious iconography. Cartoons have taken over for Caravaggio and Corbert. The use of art as communication has changed.

“I view my work not as revolutionary, but as a step back in time, knowing what we have learned from our modern forms of communication. I like to use the explosion of color and design that is inherent in advertising and cartoons to convey, in a simple fashion, the broader ideas of social and personal philosophy, ideas of scientific theory and discovery, and commentary on life as I see it. I utilize familiar information to provide the viewer with a basic construct for understanding the ideas I am trying to convey. To me, art has three parts: the idea, the carrying out of that idea, and the reaction to the creation. It is the responsibility of the artist not to make the viewer understand directly what they are thinking, but to guide them through a funnel-like construct to the possibilities that the artwork can hold.”

“Born in Chicago, raised in Cleveland, residing in Columbus, I am a Midwesterner through and through. The suburban environment I grew up in shaped my influences. I left for college with a desire to draw comic books. The more I learned about the process, the more I wanted to tell my own stories in a different way. Since then I have dedicated myself to using my passion for telling stories to create paintings and installations. I have worked as a commercial artist and as an arts organizer throughout the Columbus area, and I am the owner of a creative branding company that works with small businesses. I have been a member of Ohio Art League for fourteen years and served on the Board of Trustees for eight years.”—Adam Brouillette

Ohioana



Notes on an Untimely Death



Victorian Women Writers, Radical Grandmothers, and the Gendering of God

Gail Turley Houston

If Victorian women writers yearned for authorial forebears, or, in Elizabeth Barrett Browning's words, for "grandmothers," there were, Gail Turley Houston argues, grandmothers who in the late eighteenth and early nineteenth centuries envisioned powerful female divinities that would reconfigure society. Like many Victorian women writers, they experienced a sense of what Barrett Browning termed "mother-want" inextricably connected to "mother-god-want." These millenarian and socialist feminist grandmothers believed the time had come for women to initiate the earthly paradise that patriarchal institutions had failed to establish.

Recuperating a symbolic divine in the form of the Great Mother—a pagan Virgin Mary, a female messiah, and a titanic Eve—Joanna Southcott, Eliza Sharples, Frances Wright, and others set the stage for Victorian women writers to envision and impart emanations of puissant Christian and pagan goddesses, enabling them to acquire the authorial legitimacy patriarchal culture denied them. Though the Victorian authors studied by Houston—Barrett Browning, Charlotte Brontë, Florence Nightingale, Anna Jameson, and George Eliot—often masked progressive rhetoric, even in some cases seeming to reject these foremothers, their radical genealogy reappeared in mystic, metaphysical revisions of divinity that insisted that deity be understood, at least in part, as substantively female.

Gail Turley Houston is professor and chair of English language and literature at the University of New Mexico.

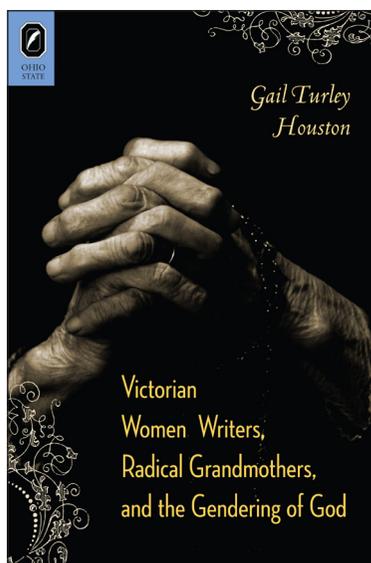
January 2013 208 pp.

\$55.95 cloth 978-0-8142-1210-3

\$14.95 CD 978-0-8142-9312-6

Literature, Religion, and Postsecular Studies

Lori Branch, Series Editor



Preaching and the Rise of the American Novel

Dawn Coleman

Preaching and the Rise of the American Novel by Dawn Coleman recovers a crucial moment in the history of the intimate yet often contentious relationship between religion and literature. Coleman's book highlights the intersection of two cultural trajectories in America around 1850, both often downplayed in literary histories: a boom in preaching, associated with the growth of evangelicalism and the country's oratorical traditions, and the long struggle of the novel, still facing considerable disdain at mid-century, to achieve moral legitimacy and aesthetic autonomy.

Before the Civil War, the preacher in the pulpit was the culture's paradigmatic voice of moral authority, and novelists who wished to establish the moral value of their own storytelling needed to incorporate sermons. This book explores how antebellum ministers sought to preach effective, authoritative sermons and how novelists sought to claim a similar authority through canny representations of preachers, often veiled critiques of actual ministers, and sermonic voice, or a creative reworking of the sound of preaching. Such intense engagement with sermons shaped some of the period's most interesting and important novels, including *The Scarlet Letter*, *The Quaker City*, *Moby-Dick*, *Uncle Tom's Cabin*, and *Clotel*.

In illuminating how novelists sought to displace traditional religious institutions, *Preaching and the Rise of the American Novel* reminds readers of the deep connections between Americans' religious practices and their literature and speaks to how the processes of secularization are often less concerned with rejecting the elements of religion than reimagining them.

Dawn Coleman is associate professor of English at the University of Tennessee, Knoxville.

January 2013 344 pp.

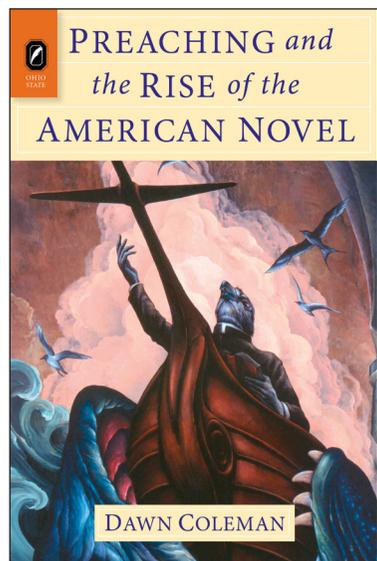
\$69.95 cloth 978-0-8142-1205-9

\$14.95 CD 978-0-8142-9307-2

Literature, Religion, and Postsecular Studies, Lori Branch, Series Editor

"Dawn Coleman addresses a historical blind spot in U.S. literary history. She points out that historians of U.S. culture have generally failed to take religion, religious literature, and the production and consumption of religious texts into serious consideration—applying the same level of theoretical and practical sophistication they bring to the study of secular literature. Coleman asserts that such study is itself serious enough to qualify as a cultural phenomenon requiring explanation. *Preaching and the Rise of the American Novel* is an ambitious, intriguing, and persuasive attempt to build a bridge spanning that longstanding divide." —Ezra Greenspan, Edmund J. and Louise W. Kahn Chair in Humanities, Southern Methodist University

"Dawn Coleman's book is thoroughly researched, well written, and clearly argued. It will contribute to recent discussions about the dynamic relationship between religious expression and fiction by providing a literary application of David Hall's valuable discussions of 'lived religion' to the nineteenth-century American novel." —Sandra M. Gustafson, associate professor of English, University of Notre Dame



George Eliot in Society

Travels Abroad and Sundays at the Priory

Kathleen McCormack

Sundays at the Priory, the salons that George Eliot and George Henry Lewes conducted throughout the winter seasons during their later years in the 1870s, have generally earned descriptions as at once scandalous and dull, with few women in attendance, and guests approaching the Sibyl one by one to express their almost pious devotion. But both the guest lists of the salons—which include significant numbers of women, a substantial gay and lesbian contingent, and a group of singers who performed repeatedly—together with the couple’s frequent travels to European spas, where they encountered many of the guests likely to visit the Priory, revise the conclusion that George Eliot lived her entire life as an ostracized recluse. Instead, newly mined sources reveal George Eliot as a member of a large and elite, if slightly Bohemian, international social circle in which she moved as a literary celebrity and through which she stimulated her creative imagination as she composed her later poetry and fiction.

George Eliot in Society: Travels Abroad and Sundays at the Priory by Kathleen McCormack draws attention to the survival of the literary/musical/artistic salon in the Victorian era, at a time in which social interactions coexisted with rising tensions that would soon obliterate the European spa/salon culture in which the Leweses participated, both as they traveled abroad and at Sundays at the Priory.

Kathleen McCormack is professor of English at Florida International University.

February 2013 208 pp.

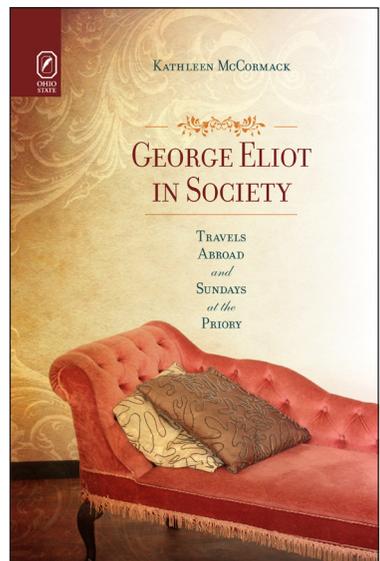
\$55.95 cloth 978-0-8142-1211-0

\$14.95 CD 978-0-8142-9313-3

“*George Eliot in Society* is compelling and important because it offers a much-needed revisionist reading of Eliot’s life to follow her cohabitation with George Lewes. Both scholars and students of Victorian studies will want to read McCormack’s account of the world Eliot and Lewes made together—who assembled, what occurred between members of their world, how their experiences may have contributed to Eliot’s novels and Lewes’s theories, and how they were together as a couple. This book will be necessary to those who study George Eliot and are interested in the biography of relational lives.”

—Kay Young, professor of English, University of California, Santa Barbara

“Kathleen McCormack makes an original, revisionist contribution to study of the biographies of the Victorian novelist George Eliot. By pulling together the different strands of investigation under the rubric of *Society*, she corrects the false image of Eliot living out her life as a socially ostracized woman. Instead, Eliot emerges as a much more social being than she has seemed in many previous biographies. *George Eliot in Society* will be essential reading for scholars and critics working on Eliot’s life and writing.” —Nancy Henry, professor of English, University of Tennessee



Art after Philosophy

Boris Pasternak's Early Prose

Elena Glazov-Corrigan

Art after Philosophy: Boris Pasternak's Early Prose, by Elena Glazov-Corrigan, redefines an area in Slavic studies which has suffered from neglect for several decades, namely, Pasternak's early prose narratives. In her bold new study, Glazov-Corrigan analyzes the conceptual networks of thought Pasternak developed when he turned to literature after abandoning the study of Neo-Kantianism in Marburg during the summer of 1912. This book shows conclusively that Pasternak's knowledge of philosophy is inseparable from his prose works, even though in his early stories and novellas (1913–1918) philosophical ideas operate neither as discrete textual units nor as micro-elements or clusters of possible signification. In the early Pasternak, philosophy becomes a narrative art, a large-scale narrative frame, a manner of seeing rather than of constructing reality.

After Roman Jakobson's famous 1935 essay, which characterized the early Pasternak as a "virtuoso of metonymy," in contrast to the metaphoric Mayakovsky, no other approach has been able to generate comparable scholarly influence. The present study takes up the implicit challenge of this critical impasse. Entering into a debate with Jakobson's findings, *Art after Philosophy* illuminates Pasternak's boldest artistic experiments and suggests to his readers entirely new ways of approaching not only his early but also his later writing.

Elena Glazov-Corrigan is associate professor of Russian and comparative literature at Emory University.

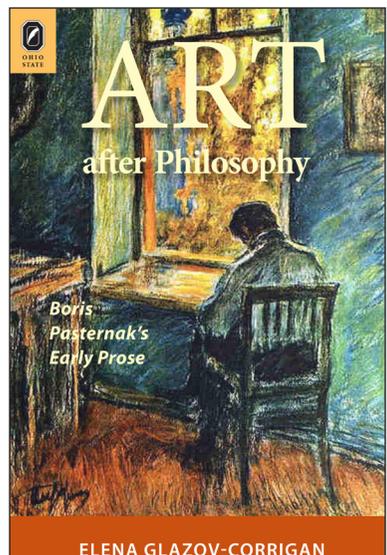
February 2013 408 pp.

\$79.95 cloth 978-0-8142-1206-6

\$14.95 CD 978-0-8142-9308-9

"By bringing the philosophical studies Pasternak had just abandoned to bear on his early prose, Elena Glazov-Corrigan transforms this seemingly inhospitable terrain into a fruitful zone that illuminates the early phases of the writer's career and, what is more, significantly enriches our reading of his subsequent literary trajectory. Thanks to Glazov-Corrigan's study, the awkward jostling of his early and late periods that has been the sine qua non of Pasternak studies gives way to a vision of his creative unfolding." —Olga Peters Hasty, professor of Slavic languages and literatures, Princeton University

"*Art after Philosophy* makes an extraordinarily important contribution to Pasternak studies in that this is the first book-length work to address a subject of interest to Pasternak scholars virtually since the beginning of Pasternak scholarship. It is vitally important for the field of Pasternak studies, and ultimately for the study of philosophical underpinnings of the Russian avant-garde." —Karen Evans-Romaine, associate professor of Slavic Languages and Literature



Narrative Discourse

Authors and Narrators in Literature, Film, and Art

Patrick Colm Hogan

In *Narrative Discourse: Authors and Narrators in Literature, Film, and Art*, Patrick Colm Hogan reconsiders fundamental issues of authorship and narration in light of recent research in cognitive and affective science. He begins with a detailed overview of the components of narrative discourse, both introducing and reworking key principles. Based on recent studies treating the complexity of human cognition, Hogan presents a new account of implied authorship that solves some notorious problems with that concept.

In subsequent chapters Hogan takes the view that implied authorship is both less unified and more unified than is widely recognized. In connection with this notion, he examines how we can make interpretive sense of the inconsistencies of implied authors within works and the continuities of implied authors across works. Turning to narrators, he considers some general principles of readers' judgments about reliability, emphasizing the emotional element of trust. Following chapters take up the operation of complex forms of narration, including parallel narration, embedded narration, and collective voicing ("we" narration). In the afterword, Hogan sketches some subtleties at the other end of narrative communication, considering implied readers and narratees. In order to give greater scope to the analyses, Hogan develops case studies from painting and film as well as literature, treating art by Rabindranath Tagore; films by David Lynch, Bimal Roy, and Kabir Khan; and literary works by Mīrābāī, Harriet Beecher Stowe, Ernest Hemingway, William Faulkner, Margaret Atwood, Ngūgī wa Thiong'o, and Joseph Diescho.

Patrick Colm Hogan is a professor in the English Department and the programs in comparative literature and cultural studies, India studies, and cognitive science at the University of Connecticut. He is the author of fifteen books, including *Understanding Nationalism: On Narrative, Identity, and Cognitive Science* (OSUP).

February 2013 336 pp.

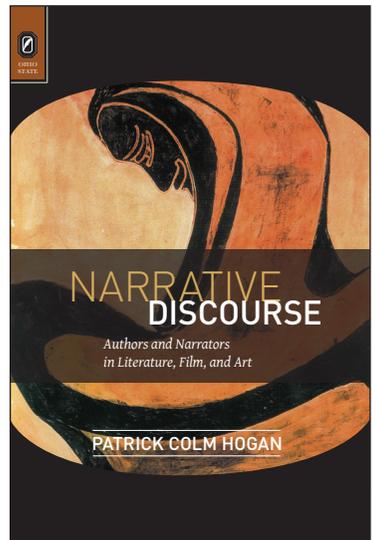
\$79.95 cloth 978-0-8142-1209-7

\$14.95 CD 978-0-8142-9311-9

Theory and Interpretation of Narrative

James Phelan, Peter J. Rabinowitz, and Robyn Warhol,
Series Editors

"*Narrative Discourse: Authors and Narrators in Literature, Film, and Art* is a remarkably transformative contribution to narrative theory and an important account of the nature and purpose of literary criticism more generally. It is full of useful distinctions and compelling readings of major texts." —Jesse Matz, associate professor of English, Kenyon College



Answerable Style

The Idea of the Literary in Medieval England

Edited by Frank Grady and Andrew Galloway

Renewed interest in aesthetics, in form, and the idea of the literary has led some scholars to announce the arrival of a “new formalism,” but the provisional histories of such a critical rebirth tend to begin well after the beginning, paying scant attention to medieval literary scholarship, much less the Middle Ages. The essays in *Answerable Style: The Idea of the Literary in Medieval England* offer a collective rebuke to the assumption that any such aesthetic turn can succeed without careful attention to the history and criticism of “the medieval literary.”

Taking as their touchstone the influential work of Anne Middleton, whose searching explorations of the dialectical intersection of form and history in Middle English writing lie at the heart of the medievalist’s literary critical enterprise, the essays in this volume address the medieval idea of the literary, with special focus on the poetry of Chaucer, Langland, and Gower. The essays, by a notable array of medievalists, range from the “contact zones” between clerical culture and vernacular writing, to manuscript study and its effects on the modalities of “persona” and voicing, to the history of emotion as a basis for new literary ideals, to the reshaping of the genre of tragedy in response to late-medieval visions of history, and finally to the relations between poets writing in different medieval vernaculars. With this unusually broad yet thematically complementary set of essays, *Answerable Style* offers a set of key critical and historical reference points for questions currently preoccupying literary study.

Frank Grady is professor in the department of English at the University of Missouri-St. Louis. Andrew Galloway is professor and currently Chair in the department of English at Cornell University.

March 2013 392 pp.

\$74.95 cloth 978-0-8142-1207-3

\$14.95 CD 978-0-8142-9309-6

Interventions: New Studies in Medieval Culture

Ethan Knapp, Series Editor

The Ethics of Swagger

Prizewinning African American Novels, 1977–1993

Michael DeRel Hill

After World War II and well beyond the Black Arts Movement, African American novelists struggled with white literary expectations imposed upon them. Aesthetics as varied as New Criticism and Deconstruction fueled these struggles, and black writers—facing such problems—experienced an ethical crisis. Analyzing prizewinning, creative fellowship, and artistic style, this book considers what factors ended that crisis.

The Ethics of Swagger explores how novelists who won major prizes between 1977 and 1993 helped move authors of black fiction through insecurity toward autonomy. Identifying these prizewinners—David Bradley, Ernest Gaines, Charles Johnson, Toni Morrison, Gloria Naylor, Alice Walker, and John Edgar Wideman—as a literary class, this book focuses on how they achieved imaginative freedom, recovered black literary traditions, and advanced the academic study of African American writing.

The post–Civil Rights era produced the most accomplished group of novelists in black literary history. As these authors worked in an integrating society, they subjected white narrative techniques to the golden mean of black cultural mores. This exposure compelled the mainstream to acknowledge fresh talent and prodded American society to honor its democratic convictions. Shaping national dialogues about merit, award-winning novelists from 1977 to 1993, the Black Archivists, used swagger to alter the options for black art and citizenship.

Michael DeRel Hill is assistant professor of English and African American Studies at the University of Iowa.

March 2013 216 pp.

\$51.95 cloth 978-0-8142-1214-1

\$14.95 CD 978-0-8142-9315-7

“Michael Hill assesses the prizewinning works of Ralph Ellison, Toni Morrison, Alice Walker, Gloria Naylor, David Bradley, John Edgar Wideman, and Ernest Gaines. While most works by these African American novelists have been looked at individually, or as certain obvious pairings, a study such as this one puts these works in dialogue with one another. This book is a provocative one that brings an underappreciated topic to light.” —Carol E. Henderson, professor of English and Chair of Black American Studies at the University of Delaware

“In *The Ethics of Swagger* Michael Hill argues that black writers in the late twentieth century pioneered a new aesthetic mode designed to negotiate mainstream accolades and expectations while unapologetically serving and representing African American culture. Hill’s unique and timely book enriches scholarly understanding of the diverse aesthetics within contemporary African American literary production.” —Cherene Sherrard-Johnson, professor of English at the University of Wisconsin-Madison

Dreaming America

Popular Front Ideals and Aesthetics in Children's Plays of the Federal Theatre Project

Leslie Elaine Frost

Dreaming America: Popular Front Ideals and Aesthetics in Children's Plays of the Federal Theatre Project by Leslie Elaine Frost traces how the tumultuous politics of the late 1930s shaped the stories and staging of federally funded plays for children. Indeed, children's theater was central to the Federal Theatre Project's vision of building a national theater. Frost argues that representations of the child and childhood in the FTP children's plays stage the hopes and anxieties of a nation destabilized by both economic collapse and technological advances. A declining economy and the first stagnant birthrate in three centuries yoked the national economy to the individual family. Profound disagreements over appropriate models of education and parenting, as well as over issues of ethnicity and class, constituted fundamental arguments over democratic values and social norms.

Frost locates these plays within the immediate context of the production materials in the FTP archives, as well as within the broader culture of the Great Depression, drawing on disparate primary materials—from parenting magazines to strike literature to political journals—and referencing a range of popular events—from the Joe Louis/Max Schmeling fights to Hollywood movies.

As the focus of Depression-era adult anxieties and hopes and as the embodiment of vigor, dynamism, and growth, children carried symbolic value both as the future of America and as the America of the future. Frost examines representative plays' connections to other media, culture, and politics to situate their singular trajectories in the social history of the Federal Theatre Project and Popular Front culture.

Leslie Elaine Frost is lecturer at the University of North Carolina, Chapel Hill.

March 2013 224 pp.

\$54.95 cloth 978-0-8142-1213-4

\$14.95 CD 978-0-8142-9314-0

"Dreaming America is first-rate scholarship. Leslie Elaine Frost has read widely in the field and has done extensive work at the FTP archives at the Library of Congress. The writing is engaging and thoughtful. It's a fascinating story, and I believe that the strategy to link the 'children's' theatre to both the 'parental' WPA as well as the larger battlefields of popular front politics is sound and illuminating." —Barry Witham, professor emeritus, school of drama, University of Washington



Fictions of Evidence

Witnessing, Literature, and Community in the Late Middle Ages

Jamie K. Taylor

Throughout the Middle Ages, witnessing was a crucial way religious and legal “truths” were understood and produced. Religious and secular officials alike harnessed the power of testimony to assert doctrinal, political, or legal responsibilities. Swearing an oath, testifying in court, and signing a deposition were common ways to shape and discipline both devotional and legal communities. In *Fictions of Evidence: Witnessing, Literature, and Community in the Late Middle Ages*, Jamie K. Taylor traces depictions of witnessing in a wide range of late medieval texts and shows how witnessing practices formed and reformed, policed and challenged medieval communities.

Through close study of texts like the *Man of Law’s Tale* and *Piers Plowman* alongside sermon exempla, common law statutes, and pastoral treatises, *Fictions of Evidence* argues that devotional and legal witnessing practices offered medieval writers a distinct vocabulary they could use to expose how the ethical and legal obligations to one’s community were constructed. And since vernacular writers often challenged the ways ecclesiastical or secular authorities asserted community bonds, they found they could use those same witnessing practices and language to imagine extra-legal or extra-ecclesiastical communities that followed different ethical codes.

Jamie K. Taylor is assistant professor of English at Bryn Mawr College.

April 2013 256 pp.

\$59.95 cloth 978-0-8142-1223-3

\$14.95 CD 978-0-8142-9324-9

Interventions: New Studies in Medieval Culture

Ethan Knapp, Series Editor

“*Fictions of Evidence* is an important book and will be influential in advancing scholarship about how law and religious practice shape literature and how vernacular writers explore the truth claims that undergird legal and religious practices.” —Ed Craun, Henry S. Fox Jr. Professor of English, Emeritus, Washington and Lee University

“*Fictions of Evidence* is widely implicated and should be of great interest to scholars in a range of late-medieval fields, from literature to history to theology. It is an important project.” —Andrew Galloway, Cornell University

Translating Troy

Provincial Politics in Alliterative Romance

Alex Mueller

For Geoffrey Chaucer and many of his contemporaries, the literary life of England began in ancient Troy. In *Translating Troy: Provincial Politics in Alliterative Romance*, Alex Mueller explores Middle English alliterative romances that challenge this genealogical fantasy and decentralize Troy as the eastern origin of western authority.

Until the sixteenth century, the Trojans were widely believed to be the ancestors of the English people: the destruction of Troy led to the birth of Rome and eventually the foundation of a New Troy in Britain. In the fourteenth and fifteenth centuries, the fall of Troy was such a popular subject that the production of Troy books became an industry in itself.

Products of a northern network of alliterative poets, the poems Mueller investigates resist the pervasive fashion to envision England as the inheritor of imperial power. Translating their Latin sources into concussive verse well suited for the rhythm, pace, and spectacular violence of battle, the poems belie enthusiasm about Trojan ancestry through critiques of the chivalric practices cherished by the metropolitan nobility. The consistency of their metrical choice, militaristic subjects, and anti-imperialistic sentiment suggest that these northern romances emerged from a Trojan word-hoard of provincial skepticism toward aristocratic claims to sovereignty.

Alex Mueller is assistant professor of English at the University of Massachusetts Boston.

April 2013 312 pp.
\$69.95 cloth 978-0-8142-1221-9
\$14.95 CD 978-0-8142-9322-5
Interventions: New Studies in Medieval Culture
Ethan Knapp, Series Editor

"*Translating Troy* makes important arguments about the politics and import of texts of the Alliterative Revival—these romances are of increasing importance to our understanding of the period, particularly with regard to the nature of regionalism and regional resistance in the fourteenth and fifteenth centuries. Mueller's claim regarding the importance and popularity of Guido delle Colonne's *Historia Destructionis Troiae* is as compelling as it is important. Answering a number of questions about particular texts, Mueller's study also re-situates our understanding of the Troy tradition in crucial ways." —Patricia Clare Ingham, Indiana University

"Alex Mueller's *Translating Troy* consists of a carefully argued, thoroughly supported study of four alliterative romances inspired by the skeptical anti-imperialism of Guido delle Colonne's narrative of Troy. Mueller's searching analysis of these four alliterative, Guidonian romances will have a profound impact on Middle English studies and will surely be a significant contribution to the literary historical study of late-medieval Britain." —Randy P. Schiff, author of *Revivalist Fantasy: Verse and Nationalist Literary History*

Hard Sayings

The Rhetoric of Christian Orthodoxy in Late Modern Fiction

Thomas F. Haddox

Hard Sayings: The Rhetoric of Christian Orthodoxy in Late Modern Fiction by Thomas F. Haddox examines the work of six avowedly Christian writers of fiction in the period from World War II to the present. This period is often characterized in western societies by such catchphrases as “postmodernism” and “secularization,” with the frequent implication that orthodox belief in the dogmas of Christianity has become untenable among educated readers. How, then, do we account for the continued existence of writers of self-consciously literary fiction who attempt to persuade readers of the truth, desirability, and utility of the dogmas of Christianity? Is it possible to take these writers’ efforts on their own terms and to understand and evaluate the rhetorical strategies that this kind of persuasion might entail?

Informed by the school of rhetorical narratology that includes such critics as Wayne Booth, James Phelan, and Richard Walsh, *Hard Sayings* offers fresh new readings of fictive works by Flannery O’Connor, Muriel Spark, John Updike, Walker Percy, Mary Gordon, and Marilynne Robinson. In its argument that orthodox Christianity, as represented in fiction, still has the power to persuade and to trouble, it contributes to ongoing debates about the nature and scope of modernity, postmodernity, and secularization.

Thomas F. Haddox is associate professor of English at the University of Tennessee, Knoxville.

April 2013 264 pp.

\$59.95 cloth 978-0-8142-1208-0

\$14.95 CD 978-0-8142-9310-2

Literature, Religion, and Postsecular Studies

Lori Branch, Series Editor

“Anyone who teaches courses in religion and literature will benefit greatly from this book. *Hard Sayings* promises to be a major work in that field.” —Paul J. Contino, Seaver Professor of Humanities, Pepperdine University, and editor of *Christianity and Literature*

“Thomas F. Haddox has refreshingly returned literary judgment to the act of criticism in this excellent study of six late-modern novelists: Mary Gordon, Flannery O’Connor, Walker Percy, Marilynne Robinson, Muriel Spark, and John Updike. Though they all purport to take Christianity seriously, Haddox shows that they often undermine their own intentions. The problem arises not at the level of theological orthodoxy so much as in the making of fundamental literary decisions: about narrative voice and tone, about direct and indirect discourse, about sympathetic and hostile characterization, as well as the openness or finality of their endings. Whenever their work becomes theologically thin, it is because their literary method stumbles on the scandalously ‘hard sayings’ of the Gospel.” —Ralph C. Wood, University Professor of Theology and Literature, Baylor University



Rhetorics of Literacy

The Cultivation of American Dialect Poetry

Nadia Nurhussein

Rhetorics of Literacy: The Cultivation of American Dialect Poetry explores the production and reception of dialect poetry in late nineteenth- and early twentieth-century America and investigates the genre's rhetorical interest in where sound meets print. Dialect poetry's popularity stems not only from its use as an entertaining distraction from "serious" poetry, but as a surprisingly complicated pedagogical tool collaborating with elite literary culture. Indeed, the intersections of the oral and textual aspects of the dialect poem, visible in both its composition and its reception, resulted in confusing and contradictory interactions with the genre.

In this innovative study, Nadia Nurhussein demonstrates how an art form that appears to be most closely linked to the vernacular is in fact preoccupied with investigating its distance from it. Although dialect poetry performance during this period has garnered more attention than the silent reading of it, the history of dialect poetry's reception proves that readers invited the challenge of printed dialect into their lives in unexpected places, such as highbrow magazines and primary school textbooks. Attentiveness to the appearances of dialect poetry in print—in books, pamphlets, magazines, newspapers, and other media—alongside its recitation are necessary to an understanding of its cultural impact.

Recontextualizing familiar and neglected poets, *Rhetorics of Literacy* proposes new literary genealogies and throws light upon the cultural and literary relevance of the laborious and strange reading practices associated with dialect poetry that made it distinct from other popular literary genres.

Nadia Nurhussein is associate professor of English at the University of Massachusetts, Boston.

May 2013 328 pp.

\$64.95 cloth 978-0-8142-1216-5

\$14.95 CD 978-0-8142-9317-1

"Nadia Nurhussein performs a remarkable feat of literary archaeology. The fossils of dialect verse, buried beneath canons of standard English poetry of the nineteenth century, for example, retain fascinating sediments of an age and a nation undergoing linguistic and literary transitions." —Gene Andrew Jarrett, professor and chair of the Department of English, Boston University

"*Rhetorics of Literacy* combines book history, media studies, and African American studies in new and compelling ways. It is deeply historical, offering a wealth of contextual material—the best kind of literary history that pays close attention to form. In general, Nadia Nurhussein combines fine close readings and compelling narrative history, while showing great range in her move from the nineteenth century to modernism." —Gavin Jones, professor of English, Stanford University

Recovering Disability in Early Modern England

Edited by Allison P. Hobgood and David Houston Wood

While early modern selfhood has been explored during the last two decades via a series of historical identity studies involving class, race and ethnicity, and gender and sexuality, until very recently there has been little engagement with disability and disabled selves in sixteenth- and seventeenth-century England. This omission is especially problematic insofar as representations of disabled bodies and minds serve as some of the signature features in English Renaissance texts. *Recovering Disability in Early Modern England* explores how recent conversations about difference in the period have either overlooked or misidentified disability representations. It also presents early modern disability studies as a new theoretical lens that can reanimate scholarly dialogue about human variation and early modern subjectivities even as it motivates more politically invested classroom pedagogies. The ten essays in this collection range across genre, scope, and time, including examinations of real-life court dwarfs and dwarf narrators in Edmund Spenser's poetry; disability in Aphra Behn's assessment of gender and femininity; disability humor, Renaissance jest books, and cultural ideas about difference; madness in revenge tragedies; Spenserian allegory and impairment; the materiality of literary blindness; feigned disability in Jonsonian drama; political appropriation of *Richard III* in the postcommunist Czech Republic; the Book of Common Prayer as textual accommodation for cognitive disability; and Thomas Hobbes's and John Locke's inherently ableist conceptions of freedom and political citizenship.

Allison P. Hobgood is assistant professor of English and a Women's and Gender Studies Program affiliate at Willamette University, Salem, Oregon. David Houston Wood is associate professor of English and Honors Program Director at Northern Michigan University, Marquette, Michigan.

May 2013 240 pp.
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"*Recovering Disability in Early Modern England* covers a wide variety of early modern texts and cultural occasions—from canonical writing by Spenser, Jonson and Shakespeare to jest books, cheap-print ballads and the Book of Common Prayer—in a series of strong readings, leading up to political theorist Nancy Hirschmann's *tour-de-force* demonstration of just why this period is so important for thinkers about disability." —Susan Schweik, professor of English, University of California, Berkeley

"This well-conceived collection promises well to have a broad audience, not just of those interested in Renaissance literature and culture, but equally among the growing readership in disability studies, especially those interested in its cultural past." —Christopher Baswell, Ann Whitney Olin Professor of English at Barnard College and Columbia University

Witches, Goddesses, and Angry Spirits

The Politics of Spiritual Liberation in African Diaspora Women's Fiction

Maha Marouan

Witches, Goddesses and Angry Spirits: The Politics of Spiritual Liberation in African Diaspora Women's Fiction explores African diaspora religious practices as vehicles for African women's spiritual transformation, using representative fictions by three contemporary writers of the African Americas who compose fresh models of female spirituality: *Breath, Eyes, Memory* (1994) by Haitian American novelist Edwidge Danticat; *Paradise* (1998) by African American Nobel laureate Toni Morrison; and *I, Tituba, Black Witch of Salem* (1992) by Guadeloupean author Maryse Condé.

Author Maha Marouan argues that while these authors' works burst with powerful female figures—witches, goddesses, healers, priestesses, angry spirits—they also remain honest in reminding readers of the silences surrounding African diaspora women's realities and experiences of violence, often as a result of gendered religious discourses. To make sense of African women's experiences of the diaspora, this book operates from a transnational perspective that moves across national and linguistic boundaries as it connects the Anglophone, the Francophone, and the Creole worlds of the African Americas. In doing so, Marouan identifies crucial shared thematic concerns regarding the authors' engagement with religious frameworks—some Judeo-Christian, some not—heretofore unexamined in such a careful, comparative fashion.

Maha Marouan is associate professor in the department of Gender and Race Studies and the director of the African American Studies program at the University of Alabama.

May 2013 208 pp.

\$53.95 cloth 978-0-8142-1219-6

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"Maha Marouan beautifully illumines the strategies of Edwidge Danticat, Toni Morrison, and Maryse Condé in reconstructing religions of the African Diaspora as models of female liberation, inscribing black female spirituality into history and effectively addressing social injustice. She gets hold of the thrust of these three novelists and demonstrates how they compose fresh models of female spirituality, invoke groundbreaking cultural associations and forms of religious creolization, and generate new spiritual assurance for African women. Thus, Marouan presents us with a powerful work appealing to scholars and students in religion, cultural studies, literature, and diaspora studies." —Jacob K. Olupona, Professor of African Religious Traditions, Harvard Divinity School



The Queer Limit of Black Memory

Black Lesbian Literature and Irresolution

Matt Richardson

The Queer Limit of Black Memory: Black Lesbian Literature and Irresolution identifies a new archive of Black women's literature that has heretofore been on the margins of literary scholarship and African diaspora cultural criticism. It argues that Black lesbian texts celebrate both the strategies of resistance used by queer Black subjects and the spaces for grieving the loss of queer Black subjects that dominant histories of the African diasporas often forget. Matt Richardson has gathered an understudied archive of texts by LaShonda Barnett, S. Diane Adamz-Bogus, Dionne Brand, Sharon Bridgforth, Laurinda D. Brown, Jewelle Gomez, Jackie Kay, and Cherry Muhanji in order to relocate the queerness of Black diasporic vernacular traditions, including drag or gender performance, blues, jazz, and West African spiritual and religious practices.

Richardson argues that the vernacular includes queer epistemologies, or methods for accessing and exploring the realities of Black queer experience that other alternative archives and spaces of commemoration do not explore. *The Queer Limit of Black Memory* brings together several theorists whose work is vital within Black studies—Fred Moten, Saidiya Hartman, Hortense Spillers, Frantz Fanon, and Orlando Patterson—in service of queer readings of Black subjectivity.

Matt Richardson is assistant professor of English and African and African Diaspora Studies and affiliate faculty with the Center for Women's and Gender Studies and the Warfield Center for African and African American Studies at the University of Texas at Austin.

May 2013 256 pp.

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Black Performance and Cultural Criticism

Valerie Lee and E. Patrick Johnson, Series Editors

"*The Queer Limit of Black Memory* is compelling interdisciplinary work which fills an existing void in many fields, and that void is scholarship on Black lesbian and transgendered subjects. Matt Richardson provides a wealth of knowledge and insights that many will be relying on for years to come." —L.H. Stallings, Associate professor of Gender studies at Indiana University Bloomington

"Bringing together Black feminist thought with queer theory, Richardson engages questions of violence, dispossession, the archive, diaspora, and the body in this thoughtful and far-reaching book. Full of theoretical insights, politically astute, and sensitive to formal and historical questions, *The Queer Limit of Black Memory* makes a valuable contribution to the field of Black queer studies." —Heather Love, University of Pennsylvania

The Body of Writing

An Erotics of Contemporary American Fiction

Flore Chevaillier

The Body of Writing: An Erotics of Contemporary American Fiction examines four postmodern texts whose authors play with the material conventions of “the book”: Joseph McElroy’s *Plus* (1977), Carole Maso’s *AVA* (1993), Theresa Hak Kyung Cha’s *DICTEE* (1982), and Steve Tomasula’s *VAS* (2003). By demonstrating how each of these works calls for an affirmative engagement with literature, Flore Chevaillier explores a centrally important issue in the criticism of contemporary fiction. Critics have claimed that experimental literature, in its disruption of conventional story-telling and language uses, resists literary and social customs. While this account is accurate, it stresses what experimental texts respond to more than what they offer. This book proposes a counter-view to this emphasis on the strictly privative character of innovative fictions by examining experimental works’ positive ideas and affects, as well as readers’ engagement in the formal pleasure of experimentations with image, print, sound, page, orthography, and syntax.

Elaborating an erotics of recent innovative literature implies that we engage in the formal pleasure of its experimentations with signifying techniques and with the materiality of their medium. Such engagement provokes a fusion of the reader’s senses and the textual material, which invites a redefinition of corporeality as a kind of textual practice.

Flore Chevaillier is assistant professor of English at Central State University in Wilberforce, Ohio.

June 2013 208 pp.

\$54.95 cloth 978-0-8142-1217-2

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“*The Body of Writing* is an important study of some of the major texts in contemporary experimental fiction, which is a badly neglected area of current literary studies—as well as a body of literature almost completely ignored by commercial publishers and mainstream literary reviews. Flore Chevaillier’s book is a model for other literary critics to emulate.”

—Gerald L. Bruns, author of *The Material of Poetry: Sketches for a Philosophical Poetics*

“Flore Chevaillier has written an interesting and valuable study. The topic of the materiality of text continues to be on the table, and these particular literary texts have received little critical attention. By invoking a wide range of theories, both modern and contemporary, and by discussing a broad spectrum of contemporary texts, *The Body of Writing* enlarges the discursive landscape in useful and provocative ways.”

—Eyal Amiran, associate professor of comparative literature and film and media studies, University of California, Irvine



The Deer in the Mirror

Cary Holladay

With a song-like voice and deep knowledge of the history and folklore of her native Virginia, Cary Holladay creates dazzling stories of hardship and ecstasy. A young widow romances a German immigrant while weighing a proposal from the colonial governor. Convicted of murdering her master, an enslaved woman is burned at the stake. A breakneck stagecoach ride gives a bricklayer's apprentice the power to save or destroy his fellow passengers. An aging bachelor despairs of his marriage to a Confederate orphan. A beautiful adventuress joins the 1898 Alaska Gold Rush, charms a violent gangster, and figures out the secret of his fabulous wealth.

This seventh book from an award-winning author spans 300 years in the Old Dominion. Holladay's people fight the wars, battle the floods, and wrest a living from a wilderness where "Time is God's, not ours"—so says a reformed prostitute whose obsessive love for an amnesiac Yankee soldier defines her life. With a sensuous, lyrical style, Holladay holds a distinctive place in contemporary fiction.

All of these stories have appeared in major literary journals and anthologies, including *Tin House* and *New Stories from the South: The Year's Best*.

Cary Holladay teaches at the University of Memphis.

June 2013 208 pp.

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The Ohio State University Prize in Short Fiction

"Holladay's main characters lead complex lives from 1791 to 1900, within historical detail so subtly interwoven with their personal stories that their emotions are rendered pitch-perfect and wholly intriguing. Not a word is wasted, none is excessive. Sly humor abounds: what other writer would imagine in the reflection of interior mirrors deer free to roam a woman's house. Holladay's fiction is a unique treasure." —Eve Shelnutt, author of *Where We Were Cherished: Poetry*



Redrawing French Empire in Comics

Mark McKinney

Redrawing French Empire in Comics by Mark McKinney investigates how comics have represented the colonization and liberation of Algeria and Indochina. It focuses on the conquest and colonization of Algeria (from 1830), the French war in Indochina (1946–1954), and the Algerian War (1954–1962). Imperialism and colonialism already featured prominently in nineteenth-century French-language comics and cartoons by Töpffer, Cham, and Petit. As society has evolved, so has the popular representation of those historical forces. French torture of Algerians during the Algerian War, once taboo, now features prominently in comics, especially since 2000, when debate on the subject was reignited in the media and the courts. The increasingly explicit and spectacular treatment in comics of the more violent and lurid aspects of colonial history and ideology is partly due to the post-1968 growth of an adult comics production and market. For example, the appearance of erotic and exotic, feminized images of Indochina in French comics in the 1980s indicated that colonial nostalgia for French Indochina had become fashionable in popular culture. *Redrawing French Empire in Comics* shows how contemporary cartoonists such as Alagbé, Baloup, Boudjellal, Ferrandez, and Sfar have staked out different, sometimes conflicting, positions on French colonial history.

Mark McKinney is professor of French, Department of French and Italian, Miami University, Ohio.

June 2013 304 pp.

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Studies in Comics and Cartoons

Lucy Shelton Caswell and Jared Gardner, Series Editors

“Mark McKinney has been at the forefront in driving forward research on comic book art and is widely recognized as the foremost authority in the English-speaking world on comic book (*bande dessinée*, or BD) representations of the French colonial experience and its aftermath. His *Redrawing French Empire in Comics* is an immensely knowledgeable, highly original and richly informative study of French *bande dessinée* representations of French colonialism and its violent demise with particular reference to Algeria and Indochina. A key dynamic structuring the book is the interplay between, on the one hand, experiences and attitudes characteristic of the colonial period and, on the other, perspectives and preoccupations shaped by post-colonial circumstances.” —Alec Hargreaves, Emeritus Winthrop-King Professor of Transcultural French Studies, Florida State University



Victorian Art Criticism and the Woman Writer

John Paul M. Kanwit

Victorian Art Criticism and the Woman Writer by John Paul M. Kanwit examines the development of specialized art commentary in a period when art education became a national concern in Britain. The explosion of Victorian visual culture—evident in the rapid expansion of galleries and museums, the technological innovations of which photography is only the most famous, the public debates over household design, and the high profile granted to such developments as the Aesthetic Movement—provided art critics unprecedented social power. Scholarship to date, however, has often been restricted to a narrow collection of male writers on art: John Ruskin, Walter Pater, William Morris, and Oscar Wilde.

By including then-influential but now lesser-known critics such as Anna Jameson, Elizabeth Eastlake, and Emilia Dilke, and by focusing on critical debates rather than celebrated figures, *Victorian Art Criticism and the Woman Writer* refines our conception of when and how art criticism became a professional discipline in Britain. Jameson and Eastlake began to professionalize art criticism well before the 1860s, that is, before the date commonly ascribed to the professionalization of the discipline. Moreover, in concentrating on historical facts rather than legends about art, these women critics represent an alternative approach that developed the modern conception of art history. In a parallel development, the novelists under consideration—George Eliot, Charlotte Brontë, Anne Brontë, and Elizabeth Gaskell—read a wide range of Victorian art critics and used their lessons in key moments of spectatorship.

This more inclusive view of Victorian art criticism provides key insights into Victorian literary and aesthetic culture. The women critics discussed in this book helped to fashion art criticism as itself a literary genre, something almost wholly ascribed to famous male critics.

John Paul M. Kanwit is associate professor in the Department of English at Ohio Northern University in Ada, Ohio.

June 2013 216 pp.

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Special Feature

The Holbrook Years

Christian Zacher

The Holbrook Years 2002–2007 chronicles the tenure of Karen A. Holbrook, thirteenth president of The Ohio State University, from the extensive search process to her departure. As the thirteenth volume of history of presidents of The Ohio State University, it includes the personal and public life of Holbrook, the first woman and research scientist to lead The Ohio State University.

The OSU Board of Trustees and its presidential search committee found in Holbrook's experience many reasons to invite her to lead Ohio's flagship institution of higher education. Foremost among them was her familiarity with academic medicine, which they thought would give her a special understanding of OSU's growing medical center. She was particularly interested in fostering multi-disciplinary programs and emphasizing outreach via pre-collegiate programs to broaden the pipeline for students who saw The Ohio State University as a goal.

Christian Zacher has held a number of administrative positions at Ohio State including the director of the center for medieval and renaissance studies, associate dean of humanities, chair of comparative studies and secretary of university senate. Zacher is now emeritus professor and lives in Columbus.

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