In this ring of connected short stories, grounded in the fictional town of Conrad’s Fork, Kentucky, everyone is staging some sort of escape. A woman harboring the dark truth about her youngest daughter’s birth, a new teacher suddenly under suspicion after a student’s disappearance, a young girl witnessing her older sister’s sexual awakening: all the people in this Appalachian community suffer a paralyzed desire in response to the stagnancy and exposure they experience in their small town. Landfall: A Ring of Stories weaves together the voices of two generations of mountain families in which secrets are carefully guarded—even from closest kin. One by one, those who leave confront the pull of the land and the people they’ve left behind. Perhaps Conrad’s Fork will save them, or, perhaps, in the wake of urban encroachment and shifting family systems, they will save it.

Julie Hensley is Associate Professor of Creative Writing at Bluegrass Writers Studio at Eastern Kentucky University and the author of The Language of Horses, a poetry chapbook.

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Summers with Juliet
New Edition
BILL ROORBACH

“Imagine Henry David Thoreau not only young and in love but as a thirtysomething contemporary, and you’ll have the delights of Summers with Juliet. Presented as a novel, the book is actually a highly polished, thoughtful journal of the eight holidays the author spent traveling around the United States and Canada with his bride-to-be, the winsome and strong-willed Juliet.”
—Los Angeles Times

“Summers with Juliet . . . is an understated memoir of underfunded adventures from Martha’s Vineyard to Montana. It’s also a beguiling meditation on love, nature and the difficulty of growing up . . . . Ultimately, in the best Transcendentalist tradition, Roorbach finds nature all around him, helping him conquer fears of mortality, gain faith in the future, and on a soggy June day in New Hampshire, marry his Juliet.”
—Boston Globe

They met in a bar on Martha’s Vineyard. Bill was instantly smitten—her cool beauty, her insouciance, her sassy youth—but Juliet was unimpressed. Even so, a courtship began, and for the next eight summers, in sublime settings across North America, Bill Roorbach and Juliet Karelsen made circuitous progress toward a lasting love, and finally, marriage. In charming fashion, Summers with Juliet tells this tale, but it also chronicles a second awakening, as Juliet rekindles in Bill his childhood enchantment with nature. Now marvelous creatures abound: giant ocean sunfish and wild turkeys, bellicose hummingbirds and canny trout, all of them images and explications of the many facets of Juliet. Landscapes hold new mysteries, too, and the author vividly describes his exuberant road trips with Juliet around the country, from the River of Promise in Montana, to the Gulf Coast of Florida. And at last, they come to a wooded lake in New Hampshire and the singular June day when “loves all there, sweeter than the cake.”

Bill Roorbach was an associate professor of English at The Ohio State University. He has won the Flannery O’Connor Award in Short Fiction and is the author of Writing Life Stories: How to Make Memories into Memoirs, Ideas into Essays, and Life into Literature and the best-selling novels The Remedy for Love and Life Among Giants.

$19.95 trade paper 978-0-8142-5052-5
Style and the Single Girl
How Modern Women Re-Dressed the Novel, 1922–1977

Hope Howell Hodgkins

“Hodgkins weaves a finely grained and always interesting argument. The methodology is both sophisticated and eclectic. I view Style and the Single Girl as a worthy contribution to the fields of feminist studies, gender studies, fashion studies, and histories of twentieth-century British fiction.” —Jessica Feldman, University of Virginia

“Due to its unusual blend of authors, Style and the Single Girl will offer new insights on how to read the expanding canon of twentieth-century women writers. Hodgkins’s prose style is engaging, elegant, and fluid.” —Vike Martina Plock, University of Exeter

Hodgkins delineates how in the 1920s and 1930s, popular novels by Dorothy Sayers and high-art fiction by Jean Rhys used dress to comment wittily and bitterly on gender relations. During World War II, changes in British Vogue and compromises made by the literary journal Horizon signaled the death of modernist styles, as Elizabeth Bowen’s gender-bent wartime stories show. Then demure and reserved postwar styles—Dior’s curvy New Look, the Movement’s understated literary irony—were intertwined in the fictions of Barbara Pym and Muriel Spark, who re-dressed the novel with a vengeance. Whether fashioning detective fiction, literary impressionism, or postwar comedy, these novelists used style in every sense to redefine that famous question, “What do women want?”

Hope Howell Hodgkins is Lecturer in English at the University of North Carolina at Greensboro.

June 2016 312 pp. 584.95 cloth 978-0-8142-1301-8
The Immigrant Kitchen
Food, Ethnicity, and Diaspora

Vivian Nun Halloran

“The Immigrant Kitchen brings together texts from writers coming out of different immigrant traditions, and its movement through the topics ranging from immigration to assimilation to expatriation felt perfect to me. Both literary scholars who work in transnational and postcolonial studies and food studies scholars who work on related topics in the humanities will want to read this book. Scholars affiliated with programs in women’s studies, ethnic studies, and American studies, as well as historians of immigration, will also find The Immigrant Kitchen necessary reading.” —Doris Witt, University of Iowa

In The Immigrant Kitchen: Food, Ethnicity, and Diaspora, Vivian Nun Halloran examines food memoirs by immigrants and their descendants and reveals how their treatment of food deeply embeds concerns about immigrant identity in the United States. Halloran argues that by offering a glimpse into the authors’ domestic lives through discussions of homemade food, these memoirs demystify the processes of immigration, assimilation, acculturation, and expatriation—ultimately examining what it means to live as naturalized citizens of the United States. Having grown up hearing about their parents’ often fraught experiences of immigration, these authors examine the emotional toll these stories took and how such stories continue to affect their view of themselves as Americans. Halloran covers a wide swathe of immigrant food memoirs, moving seamlessly between works by authors such as Austin Clarke, Madhur Jaffrey, Kim Sunée, Diana Abu-Jaber, Eduardo Machado, Colette Rossant, Maya Angelou, and Jonathan Safran Foer.

The Immigrant Kitchen describes how these memoirs function as a complex and engaging mass media genre that caters to multiple reading constituencies. Specifically, they entertain readers with personal anecdotes and recollections, teach new culinary skills through recipes, share insight into different cultural mores through ethnographic and reportorial discussions of life in other countries, and attest to the impact that an individual’s legal immigration into the United States continues to have down through the generations of his or her American-born families.
“Female Piety and the Invention of American Puritanism is a thought-provoking refocalization of Puritanism in an analytical orientation early Americanists too infrequently engage fully: the religious historico-genetics not just of American civic ideals but of the field of early American studies itself. This book will shift the conversation about secularism and religion in U.S. history and literature.” —Matt Cohen, University of Texas at Austin

Female Piety and the Invention of American Puritanism reconsiders the standard critical view that women’s religious experiences were either silent consent or hostile response to mainstream Puritan institutions. In this groundbreaking new approach to American Puritanism, Bryce Traister asks how gendered understandings of authentic religious experience contributed to the development of seventeenth-century religious culture and to the “post-religious” historiography of Puritanism in secular modernity. He argues that women were neither marginal nor hostile to the theological and cultural ambitions of seventeenth-century New England religious culture and, indeed, that radicalized female piety was in certain key respects the driving force of New England Puritan culture.

Uncovering the feminine interiority of New England Protestantism, Female Piety and the Invention of American Puritanism positions itself against prevalent historical arguments about the rise of secularism in the modern West. Traister demonstrates that female spirituality became a principal vehicle through which Puritan identity became both absorbed within and foundational for pre-national secular culture. Engaging broadly with debates about religion and secularization, national origins and transnational unsettlements, and gender and cultural authority, this is a foundational reconsideration both of American Puritanism itself and of “American Puritanism” as it has been understood in relation to secular modernity.
“Literature, Law, and Rhetorical Performance in the Anticolonial Atlantic is a highly original and thoughtful contribution to Postcolonial Studies. In thinking through the significance of key juridical-rights documents, Gulick suggests a new history of ‘postcolonial’ literature as well as a new method of reading that fits with postcolonial theory’s deconstructionist past and points toward a future in which language and politics are more than interrelated. This is the kind of book that literary studies needs, one that claims that language and literature are central to understanding politics and the public, not ancillary or just reflective. It is of interest for those in Postcolonial Studies, Area Studies, Caribbean Studies, African Studies, Diaspora Studies, Political Theory, Human Rights Studies, and World Literature.” —Samantha Pinto, Georgetown University

The era of national liberation and decolonization may have come and gone, but postcolonialism remains a largely elusive ideal in the early twenty-first century. In Literature, Law, and Rhetorical Performance in the Anticolonial Atlantic, Anne W. Gulick uncovers a dynamic literary history of African and Caribbean critical engagements with First World law. This transatlantic archive attests to the continuing vitality of anticolonialism as a model for intellectual inquiry and political performance. Gulick argues that experimentation with declarative forms is a vital rhetorical strategy in the anticolonial Atlantic—one through which writers have asked: Who gets to “write” the law, and under what circumstances?

Responses to this question take shape across the black Atlantic from Haiti to South Africa, in texts ranging from Haiti’s Declaration of Independence and work by C. L. R. James to South Africa’s Freedom Charter, Aimé Césaire’s poem Notebook of a Return to the Native Land, and Ngũgĩ wa Thiong’o’s A Grain of Wheat. These texts constitute a robust transatlantic tradition of challenging colonial and imperial authority through rhetorical performance. Drawing on the cosmopolitan aspirations and emancipatory energies of the political declaration, this tradition aims to radically reinvent the possibilities for law and political belonging in the postcolonial future.
The Submerged Plot and the Mother’s Pleasure from Jane Austen to Arundhati Roy

Kelly A. Marsh

“The Submerged Plot and the Mother’s Pleasure from Jane Austen to Arundhati Roy is a very significant rereading of the Victorian courtship novel and its twentieth-century heirs. It recenters the courtship novel on the absent mother and revalues the vilified mothers in more recent stories of injured and alienated daughters. Marsh’s study makes significant contributions to feminist literary criticism, to narrative theory, and to scholarship on the novel.” —Margaret Homans, Yale University

In *The Submerged Plot and the Mother’s Pleasure from Jane Austen to Arundhati Roy*, Kelly A. Marsh examines the familiar, overt plot of the motherless daughter growing into maturity and argues that it is accompanied by a covert plot. Marsh’s insightful analyses of nineteenth- and twentieth-century Anglophone novels reveal that these novels are far richer and more complexly layered than the overt plot alone suggests. According to Marsh, as the daughter approaches adulthood and marriage, she seeks validation for her pleasure in her mother’s story. However, because the mother’s pleasure is taboo under patriarchy and is therefore unnarratable, the daughter must seek her mother’s story by repeating it. These repetitions alert us to the ways the two plots are intertwined and alter our perception of the narrative progression.

Combining feminist and rhetorical narratological approaches, Marsh’s study offers fresh readings of *Persuasion, Jane Eyre, Bleak House, The Woman in White, The House of Mirth, The Last September, The Color Purple, A Thousand Acres, Bastard Out of Carolina, Talking to the Dead, and The God of Small Things*. Through these readings, *The Submerged Plot and the Mother’s Pleasure* explores how the unnarratable can be communicated in fiction and offers a significant contribution to our understanding of narrative progression.
Narrating Space / Spatializing Narrative
Where Narrative Theory and Geography Meet

MARIE-LAURE RYAN, KENNETH FOOTE, AND MAOZ AZARYAHU

“Narrating Space / Spatializing Narrative: Where Narrative Theory and Geography Meet thoroughly succeeds in what it has set out to do: to create a genuinely interdisciplinary conversation between geography and narratology. This conversation about space and place, text and narrative, at once generates useful terms and methods of inquiry and models them through analyses of a wide spectrum of examples. Its interdisciplinary approach should bring it an appreciative audience across narratology, literature, and geography, and potentially in other fields that have involved themselves in ‘the spatial turn,’ such as art history, sociology, and philosophy.” —Karen Jacobs, University of Colorado Boulder

Narrating Space / Spatializing Narrative: Where Narrative Theory and Geography Meet by Marie-Laure Ryan, Kenneth Foote, and Maoz Azaryahu offers a groundbreaking approach to understanding how space works in narrative and narrative theory and how narratives work in real space. Thus far, space has traditionally been viewed by narratologists as a backdrop to plot. This study argues that space serves important but under-explored narrative roles: It can be a focus of attention, a bearer of symbolic meaning, an object of emotional investment, a means of strategic planning, a principle of organization, and a supporting medium.

Space intersects with narrative in two principal ways: “Narrating space” considers space as an object of representation, while “spatializing narrative” approaches space as the environment in which narrative is physically deployed. The inscription of narrative in real space is illustrated by such forms as technology-supported locative narratives, street names, and historical/heritage site and museum displays. While narratologists are best equipped to deal with the narration of space, geographers can make significant contributions to narratology by drawing attention to the spatialization of narrative. By bringing these two approaches together—and thereby building a bridge between narratology and geography—Narrating Space / Spatializing Narrative yields both a deepened understanding of human spatial experience and greater insight into narrative theory and poetic forms.
Since Aristotle, there has been an assumption that narrative is a representation of actions or sequences of events, that this representation aims to elicit emotions, and that well-formed narratives constitute a whole, with a beginning, a middle, and an end. The nature, role, and relative importance of constituent notions like “sequence of events” and “plot” have been discussed repeatedly and, as a result, have become rather slippery. While recent developments in contemporary narrative theory, such as unnatural, transmedial, cognitive, and functionalist narratology, shed new light on these notions, *Narrative Sequence in Contemporary Narratology* goes beyond specific approaches to narrative, illuminating sequence and plot in all the diversity of their manifestations, forms, and functions.

This volume, edited by Raphaël Baroni and Françoise Revaz, includes contributions from some of the most influential scholars in narrative studies: Alain Boillat, Peter Hühn, Emma Kafalenos, Franco Passalacqua, James Phelan, Federico Pianzola, John Pier, Gerald Prince, Brian Richardson, Marie-Laure Ryan, Eyal Segal, and Michael Toolan. Essays range in focus from musical narrativity and rhetorical narrative theory to comic strips and re-examinations of classical and postclassical narratology. All of the essays contribute fresh understandings of foundational concepts in the field of narratology.
“Schiff and Taylor present a diverse and stimulating group of interconnected essays attending to the operations of Foucauldian ‘biopolitics’ and competing notions of sovereignty within an ecocritical framework, with each essay situating aspects of medieval (premodern) literature and culture at the center of its analysis.” — Jonathan Hsy, author of Trading Tongues: Merchants, Multilingualism, and Medieval Literature (OSU Press)

If medieval literary studies is, like so many fields, currently conditioned by an ecological turn that dislodges the human from its central place in materialist analysis, then why now focus on the law? Is not the law the most human, if not indeed the human, institution? In proposing that all life in medieval Britain, whether animal or vegetable, was subject to the same legal machine that enabled claims on land, are we not ignoring the ecocritical demand that we counteract human exceptionalism and reframe the past with inhuman eyes?

This volume, edited by Randy P. Schiff and Joseph Taylor, responds to these questions by infusing biopolitical material and theory into ecocentric studies of medieval life. The Politics of Ecology: Land, Life, and Law in Medieval Britain pursues the political power of sovereign law as it disciplines and manages various forms of natural life, and discloses the literary biopolitics played out in texts that work out the fraught interactions of life and law, in all its forms. Contributors to this volume explore such issues as legal networks and death, Arthurian bare life, Chaucerian medical biopolitics, the biopolitics of fur, ecologies of sainthood, arboreal political theology, conservation and political ecology, and geographical melancholy.

Bringing together both established and rising critical voices, The Politics of Ecology creates a place for cutting-edge medievalist ecocriticism focused on the intersections of land, life, and law in medieval English, French, and Latin literature.
The Medieval Risk-Reward Society

Courts, Adventure, and Love in the European Middle Ages

Will Hasty

“A wonderful, creative diachronic study. This book is an engaging read which will have a wide audience among students of literature, philosophy, and culture.” —G. Ronald Murphy, S. J., Georgetown University

Will Hasty is Professor of German and Medieval and Early Modern Studies at the University of Florida, Gainesville.

April 2016 312 pp.
$99.95 cloth 978-0-8142-1303-2
Interventions: New Studies in Medieval Culture
Ethan Knapp, Series Editor

The Medieval Risk-Reward Society offers a study of adventure and love in the European Middle Ages focused on the poetry of authors such as Marie de France, Chrétien de Troyes, Wolfram von Eschenbach, and Gottfried von Strassburg—showing how a society based on sacrifice becomes a society based on wagers and investments. Will Hasty’s sociological approach to medieval courtly literature, informed by the analytic tools of game theory, reveals the blossoming of a worldview in which outcomes are uncertain, such that the very self (of a character or an authorial persona) is contingent on success or failure in possessing the things it desires—and upon which its social identity and personal happiness depend. Drawing on a diverse selection of contrasting canonical works ranging from the Iliad to the biblical book of Joshua to High Medieval German political texts to the writings of Leibniz and Mark Twain, Hasty enables an appreciation of the distinctive contributions made in antiquity and the Middle Ages to the medieval emergence of a European society based on risks and rewards.

The Medieval Risk-Reward Society: Courts, Adventure, and Love in the European Middle Ages takes a descriptive approach to the competitions in religion, politics, and poetry that are constitutive of medieval culture. Culture is considered always to be happening, and to be happening on the cultural cutting edge as competitions for rewards involving the element of chance. This study finds adventure and love—the principal concerns of medieval European romance poetry—to be cultural game changers, and thereby endeavors to make a humanist contribution to the development of a cultural game theory.
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Disappear Here
Violence after Generation X
Naomi Mandel

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

With chapters addressing both fictional and filmic representations of violence, Mandel studies the work of Bret Easton Ellis, Chuck Palahniuk, Claire Messud, Jess Walter, and Jonathan Safran Foer. A critical and conceptual tour de force, *Disappear Here* sets forth a new, and necessary, approach to violence, the real, and real violence for the twenty-first century.

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

Ancient Sex
New Essays
Edited by Ruby Blondell and Kirk Ormand
Epilogue by David M. Halperin

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

Ruby Blondell is Professor of Classics at the University of Washington, and Kirk Ormand is Professor of Classics at Oberlin College.
Novel Nostalgias
The Aesthetics of Antagonism in Nineteenth-Century U.S. Literature
John Funchion
Novel Nostalgias: The Aesthetics of Antagonism in Nineteenth-Century U.S. Literature establishes how the longing to recover a lost home or past drove some of the central conflicts of the nineteenth-century United States. Providing one of the few U.S. literary histories that examines cultural material from both before and after the Civil War, John Funchion argues that a diverse array of novels, from William Wells Brown's Clotel to L. Frank Baum's The Wonderful Wizard of Oz, imagined new politically—and antagonistically—charged communities through forms of nostalgic longing.

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

Imagined Spiritual Communities in Britain’s Age of Print
Joshua King
In Imagined Spiritual Communities in Britain’s Age of Print, Joshua King demonstrates how nineteenth-century Britons turned to the printed page to imagine themselves in Christian communities spanning their nation. In contrast with traditional views of the nineteenth century, which regard the period as a turning point for religion from a public life to a privatized decline, King argues that the rapid growth of print culture and a voluntary religious market inspired vigorous efforts to form virtual national congregations of readers. This study reveals how dreams of print-mediated spiritual communion generated new poetic genres and rhetorical strategies, theories and theologies of media and reading, and ambitious schemes of education and church reform.

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

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

Florence S. Boos is Professor of English at the University of Iowa.
Secular Scriptures
Modern Theological Poetics in the Wake of Dante
WILLIAM FRANKE

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

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

Neoliberal Bonds
Undoing Memory in Chilean Art and Literature
FERNANDO A. BLANCO

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

Neoliberal Bonds vehemently criticizes how Chile’s transition governments, through a series of political and legal maneuvers, created the state’s official memory narratives. In contrast to these official narratives, Neoliberal Bonds analyzes alternative memory accounts within the visual arts and literature that push back against the state, its institutions, and its economic allies.

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

The Duchess of Suffolk
Edited and with an Introduction by Richard Dutton and Steven K. Galbraith

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

Richard Dutton is Humanities Distinguished Professor at The Ohio State University. Steven K. Galbraith is Curator of the Cary Graphic Arts Collection at Rochester Institute of Technology.
The Art of Vision
Ekphrasis in Medieval Literature and Culture
EDITED BY ANDREW JAMES JOHNSTON, ETHAN KNAPP, AND MARGITTA ROUSE

In this lively collection of essays, Johnston, Knapp, and Rouse offer a major contribution to the study of text–image relationships in medieval Europe. Resisting any rigid definition of ekphrasis, The Art of Vision is committed to reclaiming medieval ekphrasis, which has not only been criticized for its supposed aesthetic narcissism but has also frequently been depicted as belonging to an epoch when the distinctions between word and image were far less rigidly drawn. Examples studied range from the eleventh through the seventeenth centuries and include texts written in Medieval Latin, Medieval French, Middle English, Middle Scots, Middle High German, and Early Modern English.

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

Tarpeia
Workings of a Roman Myth
TARA S. WELCH

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

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

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

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

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

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

The Roman Academy and the Commentary Tradition on Ovid's Fasti
Angela Fritsen

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

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

Angela Fritsen teaches Latin at The Episcopal School of Dallas.
COGNITIVE APPROACHES TO CULTURE
Frederick Luis Aldama, Lalita Pandit Hogan, Patrick Colm Hogan, and Sue J. Kim, Series Editors

This new series will take up cutting edge research in a broad range of cognitive sciences insofar as this research bears on and illuminates cultural phenomena such as literature, film, drama, music, dance, visual art, digital media, and comics, among others. For the purpose of the series, “cognitive science” will be construed broadly to encompass work derived from cognitive and social psychology, neuroscience, cognitive and generative linguistics, affective science, and related areas in anthropology, philosophy, computer science, and elsewhere. Though open to all forms of cognitive analysis, the series is particularly interested in works that explore the social and political consequences of cognitive cultural study.

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Edited by Jean Lee Cole, Eric Gardner, and Cynthia Patterson

American Periodicals, the official publication of the Research Society for American Periodicals, is devoted exclusively to scholarship and criticism relating to American magazines and newspapers of all periods. It includes essays, notes, reviews, bibliographies, and histories on all aspects of American periodicals, from the earliest 18th-century magazines to 21st-century ‘zines and e-journals.

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about the cover artist

A Columbus native and emerging talent of contemporary realist painting, Brian T. Port combines traditional oil painting techniques with rich symbolism to create works both indelible and beautiful. Judiciously choosing still life items such as figurative sculptures, glass, and found objects, Port creates thought-provoking compositions that compel the viewer to investigate the relationship between the objects. Port's current work explores ideas of redemption, perfection of design within the imperfect, decadence, and the consequences thereof. He builds up thin layers of paint over time (often exceeding 150 hours), first using direct then indirect methods to create depth and luminescence.

Port holds a BFA from the Columbus College of Art and Design. His work has been shown multiple times at the Fort Wayne Museum of Art, Evansville Museum of Art, and the Butler Institute of American Art. Port is also a recipient of the Museum Guild Purchase Award from the Evansville Museum of Art, adding his work to their permanent collection. Most recently Port had eight paintings on display at the Columbus Museum of Art during the summer of 2015.

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NEWS AT THE PRESS

Author Recognition

Frederick Luis Aldama, OSU press author and co-editor of the Global Latin/o Americas series and Cognitive Approaches to Culture series, was recently recognized at the White House for the LASER outreach program.

Latino and Latin American Space for Enrichment and Research (LASER), founded and directed by Aldama, was selected as a 2015 Bright Spot in Hispanic Education. Bright Spots, part of the White House Initiative on Educational Excellence for Hispanics, highlights programs, models, organizations, or initiatives that target, address, and invest in educational priorities for Hispanics and help to close the achievement gap. The announcement was made on September 15th in Washington, D.C. at the launch of Hispanic Heritage Month and in honor of the Initiative’s 25th anniversary.

Awards

The Phi Beta Kappa Society has just announced the 2015 short lists for its Annual Book Awards, and we are very proud to have Suzanne Keen’s Thomas Hardy’s Brains: Psychology, Neurology, and Hardy’s Imagination on the list for the Christian Gauss Award.

Nancy Sorkin Rabinowitz and Fiona McHardy, editors of From Abortion to Pederasty: Addressing Difficult Topics in the Classics Classroom (new in paperback) have received the 2015 Teaching Literature Book Award.

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