



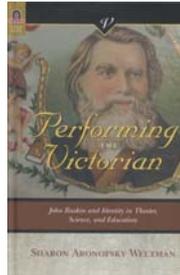
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Spring 2007



[Nursing and the Privilege of Prescription, 1893-2000](#)
Arlene Keeling

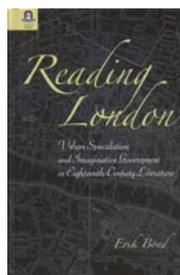
[Certain Other Countries: Homicide, Gender, and National Identity in Late Nineteenth-Century England, Ireland, Scotland, and Wales](#)
Carolyn A. Conley



[Performing the Victorian: John Ruskin and Identity in Theater, Science, and Education](#)
Sharon Aronofsky Weltman

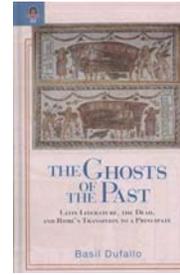


[Little Songs: Women, Silence, and the Nineteenth-Century Sonnet](#)
Amy Christine Billone

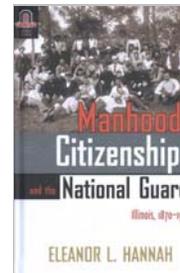


[Reading London: Urban Speculation and Imaginative Government in Eighteenth-Century Literature](#)
Erik Bond

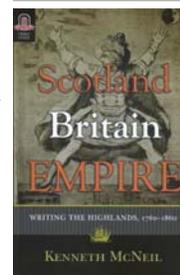
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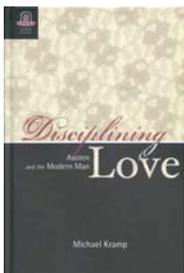
[The Ghosts of the Past: Latin Literature, the Dead, and Rome's Transition to a Principate](#)
Basil Dufallo



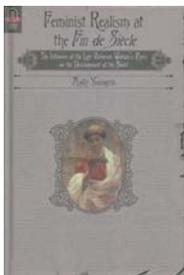
[Manhood, Citizenship, and the National Guard: Illinois, 1870-1917](#)
Eleanor L. Hannah



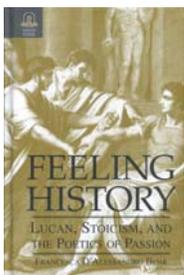
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Nursing and the Privilege of Prescription, 1893–2000

Arlene W. Keeling

“The book’s most important contribution will be that it describes what nurses did for clients, their actual activities that required advanced knowledge and skill, as there was more than just ‘caring’ as noted in popular advertisements today.” —Barbra Mann Wall, author of [Unlikely Entrepreneurs: Catholic Sisters and the Hospital Marketplace, 1865–1925](#)

“The whole notion of prescriptive authority is currently one of the significant and at times contentious issues in American health care. In *Nursing and the Privilege of Prescription*, Arlene W. Keeling provides a significant history of a very important, relevant and timely topic in twentieth-century American nursing.” —Patricia D’Antonio, Editor, *The Nursing History Review*

Considerable controversy exists at the state and national level both within and among the professions of medicine, nursing, and pharmacy concerning the issue of granting and/or expanding the privilege of prescription to nurses. Arlene Keeling identifies and describes the informal and formal roles nurses played over the course of the twentieth century in dispensing, furnishing, and prescribing medications.

The book is built around a series of case studies representing diverse geographic areas of the United States during different decades. The major thesis of *Nursing and the Privilege of Prescription, 1893–2000* is that the amount of freedom nurses have had with regard to medications has been dependent on the particular setting in which they practiced, on individual practice negotiations between physicians and nurses at the grassroots level, and on the level of trust that developed between them. Even before they had legal prescriptive authority, nurses safely and effectively administered drugs at various times and places throughout the century. Providing care in underserved areas of the country—in urban slums, in the remote hollows of Appalachia, and on Indian reservations, nurses offered access to care for many who would otherwise have been denied it.

The struggle between organized medicine and nursing over where, to whom, and in what circumstances a practitioner is licensed to dispense, furnish, or prescribe drugs is the central tension of the book. What is clear throughout this history is that the “elusive and fine line” between medicine and nursing is fluid, especially in times and places where nurses are particularly needed. *Nursing and the Privilege of Prescription, 1893–2000* provides historical data that could inform health policy today.

Arlene W. Keeling is the Centennial Distinguished Professor of Nursing, Director, the Center for Nursing Historical Inquiry, and Director, the Acute Care Nurse Practitioner Program at the University of Virginia, School of Nursing.

Mar 2007

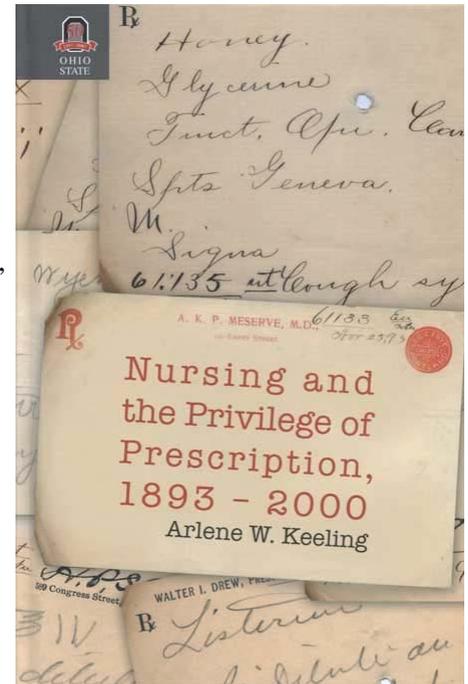
Medical History; Medical/Nursing/General; History/U.S./20th century

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Performing the Victorian

John Ruskin and Identity in Theater, Science, and Education

Sharon Aronofsky Weltman

“*Performing the Victorian* makes important contributions to contemporary debates about human identity, sexuality and gender, and Ruskin studies, which have increasingly become a growth industry as this central Victorian’s importance in a large number of fields is increasingly recognized.” —George P. Landow, professor of English and History of Art, Brown University

“Sharon Weltman is one of the best writers on Ruskin at present and her argument here significantly forwards her project of revivifying Ruskin’s thought for a contemporary audience. This is a very exciting work, a modifier I don’t believe I’ve ever before applied either to a manuscript or to a published book I was reviewing.” —Christine L. Krueger, associate professor of English, Marquette University

Performing the Victorian: John Ruskin and Identity in Theater, Science, and Education by Sharon Aronofsky Weltman is the first book to examine Ruskin’s writing on theater.

In works as celebrated as *Modern Painters* and obscure as *Love’s Meinie*, Ruskin uses his voracious attendance at the theater to illustrate points about social justice, aesthetic practice, and epistemology. Opera, Shakespeare, pantomime, French comedies, juggling acts, and dance prompt his fascination with performed identities that cross boundaries of gender, race, nation, and species. These theatrical examples also reveal the primacy of performance to his understanding of science and education.

In addition to Ruskin on theater, *Performing the Victorian* interprets recent theater portraying Ruskin (*The Invention of Love*, *The Countess*, the opera *Modern Painters*) as merely a Victorian prude or pedophile against which contemporary culture defines itself. These theatrical depictions may be compared to concurrent plays about Ruskin’s friend and student Oscar Wilde (*Gross Indecency: The Three Trials of Oscar Wilde*, *The Judas Kiss*). Like Ruskin, Wilde is misrepresented on the fin-de-millennial stage, in his case anachronistically as an icon of homosexual identity. These recent characterizations offer a set of static identity labels that constrain contemporary audiences more rigidly than the mercurial selves conjured in the prose of either Ruskin or Wilde.

Sharon Aronofsky Weltman is an associate professor of English at Louisiana State University.

Mar 2007

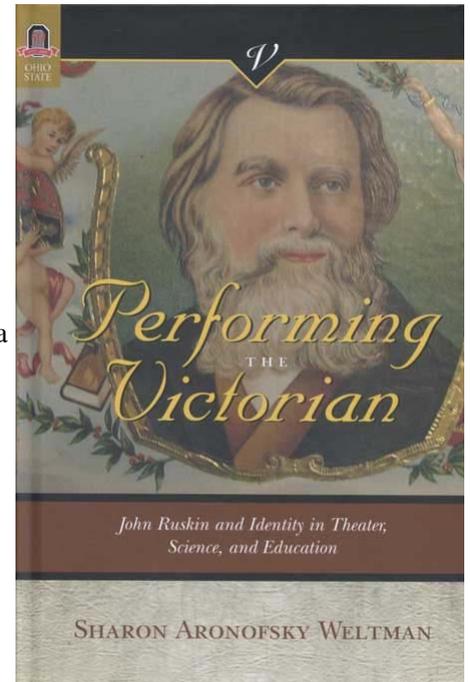
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The Ghosts of the Past

Latin Literature, the Dead, and Rome's Transition to a Principate

Basil Dufallo

“Dufallo shows how the Roman dead are used as guarantors of authority when all the longstanding cultural institutions of Rome were in violent upheaval. A republic of several hundred years' standing was becoming a de facto monarchy, and negotiating the transition meant claim and counterclaim to authority on the basis of ‘the way our ancestors did things’ (*mos maiorum*). This book will appeal widely to humanists interested in how cultures negotiate profound historical change while preserving a sense of identity and continuity.” — Micaela Janan, Duke University

The ancient Romans quite literally surrounded themselves with the dead: masks of the dead were in the atria of their houses, funerals paraded through their main marketplace, and tombs lined the roads leading into and out of the city. In Roman literature as well, the dead occupy a prominent place, indicating a close and complex relationship between literature and society. The evocation of the dead in the Latin authors of the first century BCE both responds and contributes to changing socio-political conditions during the transition from the Republic to the Empire.

To understand the literary life of the Roman dead, *The Ghosts of the Past* develops a new perspective on Latin literature's interaction with Roman culture. Drawing on the insights of sociology, anthropology, and performance theory, Basil Dufallo argues that authors of the late Republic and early Principate engage strategically with Roman behaviors centered on the dead and their world in order to address urgent political and social concerns. Republican literature exploits this context for the ends of political competition among the clan-based Roman elite, while early imperial literature seeks to restage the republican practices for a reformed Augustan society.

Calling into question boundaries of genre and literary form, Dufallo's study will revise current understandings of Latin literature as a cultural and performance practice. Works as diverse as Cicero's speeches, Propertian elegy, Horace's epodes and satires, and Vergil's *Aeneid* appear in a new light as performed texts interacting with other kinds of cultural performance from which they might otherwise seem isolated.

Basil Dufallo is assistant professor of classics and comparative literature at the University of Michigan.

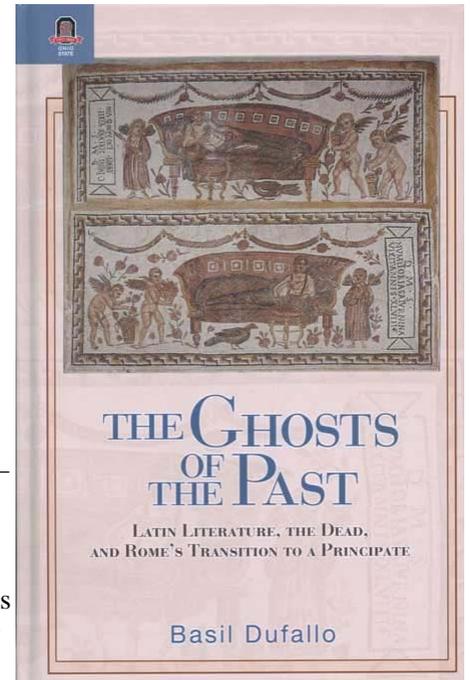
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Certain Other Countries

Homicide, Gender, and National Identity in Late Nineteenth-Century England, Ireland, Scotland, and Wales

Carolyn A. Conley

“*Certain Other Countries* has been thoroughly researched primarily in the English, Irish, Scots, and Welsh press. The scholarship is sound and the arguments persuasive. It adds new and important dimensions to our knowledge of homicide and identity within the nineteenth-century British Isles. It adds equally to our understanding of the different attitudes expressed in different courts.” —Clive Emsley, The Open University

Even though England, Ireland, Scotland, and Wales were under a common Parliament in the nineteenth century, cultural, economic, and historical differences led to very different values and assumptions about crime and punishment. For example, though the Scots were the most likely to convict accused killers, English, Welsh and Irish killers were two and a half times more likely to be executed for their crimes. In *Certain Other Countries*, Carolyn Conley explores how the concepts of national identity and criminal violence influenced each other in the Victorian-era United Kingdom. It also addresses the differences among the nations as well as the ways that homicide trials illuminate the issues of gender, ethnicity, family, privacy, property, and class. Homicides reflect assumptions about the proper balance of power in various relationships. For example, Englishmen were ten times more likely to kill women they were courting than were men in the Celtic nations.

By combining quantitative techniques in the analysis of over seven thousand cases as well as careful and detailed readings of individual cases, the book exposes trends and patterns that might not have been evident in works using only one method. For instance, by examining all homicide trials rather than concentrating exclusively on a few highly celebrated ones, it becomes clear that most female killers were not viewed with particular horror, but were treated much like their male counterparts.

The conclusions offer challenges and correctives to existing scholarship on gender, ethnicity, class, and violence. The book also demonstrates that the Welsh, Scots, and English remained quite distinct long after their melding as Britons was announced and celebrated. By blending a study of trends in violent behavior with ideas about national identity, Conley brings together rich and hotly debated fields of modern history. This book will be valuable both for scholars of crime and violence as well those studying British history.

Carolyn Conley is professor of history at the University of Alabama at Birmingham.

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Little Songs

Women, Silence, and the Nineteenth-Century Sonnet
Amy Christine Billone

“Billone’s book redefines the sonnet as a vital part of women’s literary history.” —Scott Lewis, editor of *The Brownings’ Correspondence*

In *Little Songs: Women, Silence, and the Nineteenth-Century Sonnet*, Amy Christine Billone analyzes the bond between lyric poetry and silence in women’s sonnets ranging from the late eighteenth-century works of Charlotte Smith, Helen Maria Williams, and Anna Maria Smallpiece to Victorian texts by Elizabeth Barrett, Christina Rossetti, Isabella Southern, and other, lesser-known female poets. Although scholars acknowledge that women initiated the sonnet revival in England, *Little Songs* is the only major study of nineteenth-century female sonneteers.

Billone argues not that women’s sonnets overcame silence in favor of lyrical speech during the nineteenth-century sonnet revival, but rather that women simultaneously posited both muteness and volubility through style and theme. In opposition to criticism that stresses a modern shift from compensatory to non-consolatory poems of mourning, Billone demonstrates how women invented contemporary elegiac poetics a century in advance.

Adding to critical interest in the alliance between silence and literature, this book offers a complex study of the overwhelming impact that silence makes, not only on British women’s poetry, but also on the development of modern poetry and intellectual inquiry. Ultimately, *Little Songs* illustrates how the turn away from the kind of silence that preoccupied nineteenth-century women poets introduced the start of twentieth-century thought.

Amy Christine Billone is an assistant professor of English at the University of Tennessee.

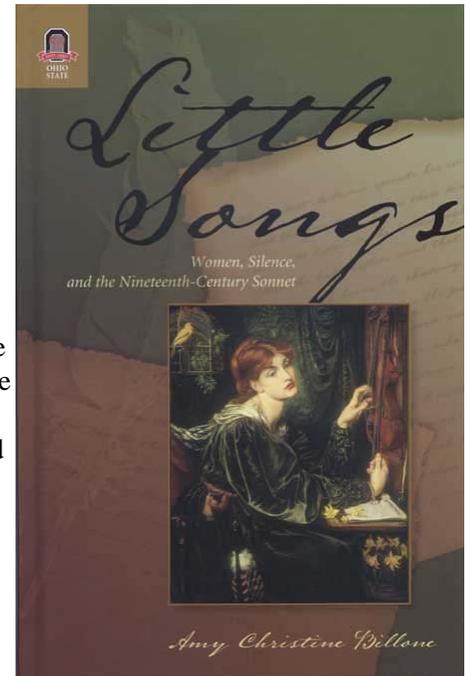
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Literature and Criticism, British; Poetry/General

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Manhood, Citizenship, and the National Guard

Illinois, 1870–1917

Eleanor L. Hannah



“Eleanor Hannah wisely places the Illinois Guard firmly in the life of the state’s cities and towns. An effective history of a state militia force must go to its roots, that is, to home stations of its individual companies, battalions, and regiments. Hannah’s research is superb and wide-ranging, ensuring that the entire ING is examined, from Chicago to downstate.” —Jerry Cooper, professor emeritus of history, University of Missouri-St. Louis.

During the Gilded Age and the Progressive Era, thousands upon thousands of American men devoted their time and money to the creation of an unsought—and in some quarters unwelcome—revived state militia. In this book, Eleanor L. Hannah studies the social history of the National Guard, focusing on issues of manhood and citizenship as they relate to the rise of the state militias.

In brief, the National Guard of the late nineteenth and early twentieth centuries is best interpreted as one of a host of associations and organizations that American men of those eras devised to help them negotiate their location and purpose in the strange new world of industrial capitalism. The National Guards brought men from a wide array of regions, ethnicities, races, and economic backgrounds together in a single organization. These men were united by a shared understanding of ideal manhood and civic responsibility that could be expressed through membership in a state militia.

Once committed to the power of the word and the image evoked by the term “soldier” to bring diverse men together in one common bond, the men who volunteered their time and money had to give soldiering their serious attention. By 1900 a commitment to soldiering that was founded on shared social needs took on a life of its own and refocused National Guard members on an individualized, technical, professional military training—on a new kind of manhood for a new age.

The implications of this book are far-reaching, for it offers historians a fresh look at a long-ignored group of men and unites social and cultural history to explore changing notions of manhood and citizenship during years of frenetic change in the American landscape.

Eleanor Hannah is assistant professor of history at University of Minnesota Duluth.

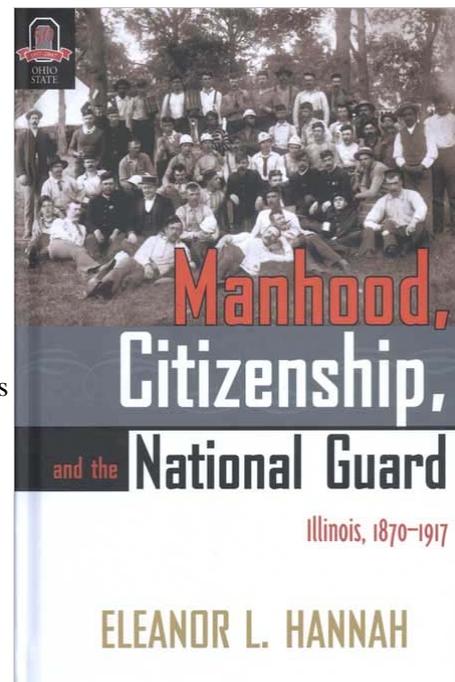
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Disciplining Love

Austen and the Modern Man

Michael Kramp

“*Disciplining Love* is a fascinating, provocative, and highly readable book. It provides fine close readings of Austen’s men as men. Copious references to the male characters featured in the fiction of Austen’s contemporaries also make the book indispensable. Michael Kramp’s analysis of early modern masculinity allows us to see the ways in which Austen follows—not just how she radically departs from—those who came before her. *Disciplining Love* is beautifully written and deserves a wide audience.” —Devoney Looser, associate professor of English, University of Missouri-Columbia

The years following the French Revolution fostered a period of cultural instability in England. This cultural instability led to the dynamic developments in sexual identity and gender relationships that we can observe in the novels of Jane Austen. While numerous scholars have intelligently taken up the topic of Austen’s women and the social construction of femininity in her narratives, the issues both of Austen’s men and of the social function of masculinity remain relatively under-discussed. In *Disciplining Love*, Michael Kramp offers a fresh perspective on the dynamic function of gender, love, and desire in the novels of Austen, initiating a new direction in the study of the early-nineteenth-century novelist by employing the theoretical writings of Gilles Deleuze and Michel Foucault to read Austen’s corpus.

As the power and legitimacy of the aristocratic man waned, England had to turn to the bodies and the potential of new men from emerging classes and families. These men, however, had to be taught how to be proper male subjects in the modernizing world; most importantly, they had to be instructed to discipline their susceptibility to sexual desire and amorous emotions in order to maintain the hegemonic role of masculinity. In the modern nation of the nineteenth century, men who remained liable to love and desire ran the risk of becoming vulnerable to irrational passions and experiences. Such passions and experiences were simply not compatible with the post-Revolutionary English society that encouraged individuals to maximize utility and become industrious, and that required them to retain rational individuality.

Michael Kramp is associate professor of English and director of Cultural Studies at the University of Northern Colorado.

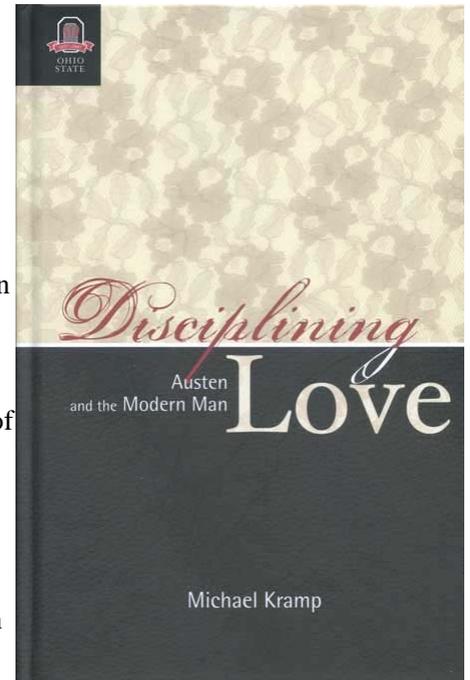
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Reading London

Urban Speculation and Imaginative Government in Eighteenth-Century Literature

Erik Bond

“*Reading London* is a smart book, interesting to read and suggestive to ponder. Bond writes clearly and has chosen a solid group of writers and texts with a promising set of questions and issues. Connecting various urban-centered literary texts and their particular rhetorical strategies to emerging governmental institutions is an intriguing central idea that Bond fully explores. —Cynthia Wall, professor of English, University of Virginia

“Erik Bond’s *Reading London* makes an important contribution to eighteenth-century studies and, in particular, to studies of eighteenth-century London.” —Scott Gordon, associate professor of English, Lehigh University, and co-director of the Lawrence Henry Gipson Institute for Eighteenth-Century Studies

While seventeenth-century London may immediately evoke images of Shakespeare and thatched roof-tops and nineteenth-century London may call forth images of Dickens and cobblestones, a popular conception of eighteenth-century London has been more difficult to imagine. In fact, the immense variety of textual traditions, metaphors, classical allusions, and contemporary contexts that eighteenth-century writers use to illustrate eighteenth-century London may make eighteenth-century London seem more strange and foreign to twenty-first-century readers than any of its other historical incarnations. Indeed, “imagining” a familiar, unified London was precisely the task that occupied so many writers in London after the 1666 Fire decimated the City and the 1688 Glorious Revolution destabilized the English monarchy’s absolute power. In the authoritative void created by these two events, writers in London faced not only the problem of how to guide readers’ imaginations to a unified conception of London, but also the problem of how to govern readers whom they would never meet.

Erik Bond argues that Restoration London’s rapidly changing administrative geography as well as mid-eighteenth-century London’s proliferation of print helped writers generate several strategies to imagine that they could control not only other Londoners but also their interior selves. As a result, *Reading London* encourages readers to respect the historical alterity or “otherness” of eighteenth-century literature while recognizing that these historical alternatives prove that our present problems with urban societies do not have to be this way. In fact, the chapters illustrate how eighteenth-century writers gesture towards solutions to problems that urban citizens now face in terms of urban terror, crime, policing, and communal conduct.

Erik Bond is assistant professor of English at the University of Michigan-Dearborn.

Apr 2007

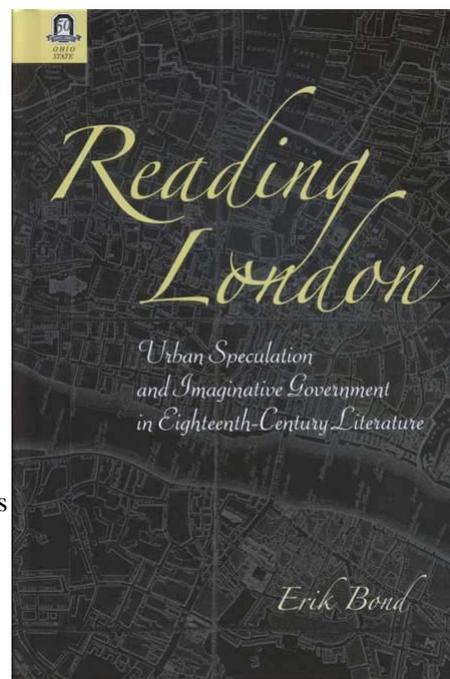
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Scotland, Britain, Empire

Writing the Highlands, 1760–1860

Kenneth McNeil

“Scotland, Britain, Empire is extremely well researched, leaving few stones unturned in its search for relevant texts. Kenneth McNeil’s study brings to recent Scottish studies a broad range of conceptual frames, many of which have been under-explored in previous studies of Scotland and the Highlands.” —Janet Sorensen, author of *The Grammar of Empire in Eighteenth-Century British Writing*

Scotland, Britain, Empire takes on a cliché that permeates writing from and about the literature of the Scottish Highlands. Popular and influential in its time, this literature fell into disrepute for circulating a distorted and deforming myth that aided in Scotland’s marginalization by consigning Scottish culture into the past while drawing a mist over harsher realities.

Kenneth McNeil invokes recent work in postcolonial studies to show how British writers of the Romantic period were actually shaping a more complex national and imperial consciousness. He discusses canonical works—the works of James Macpherson and Sir Walter Scott—and noncanonical and nonliterary works—particularly in the fields of historiography, anthropology, and sociology. This book calls for a rethinking of the “romanticization” of the Highlands and shows that Scottish writing on the Highlands reflects the unique circumstances of a culture simultaneously feeling the weight of imperial “anglobalization” while playing a vital role in its inception.

While writers from both sides of the Highland line looked to the traditions, language, and landscape of the Highlands to define their national character, the Highlands were deemed the space of the primitive—like other spaces around the globe brought under imperial sway. But this concern with the value and fate of indigenusness was in fact a turn to the modern.

Kenneth McNeil is associate professor of English at Eastern Connecticut State University.

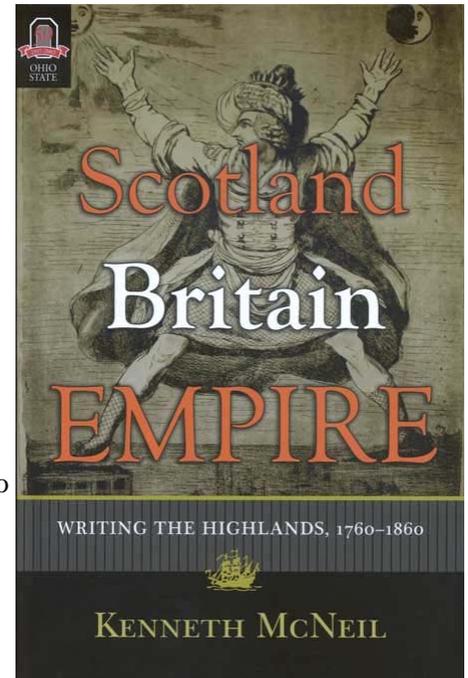
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Literary criticism/Scottish, British

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Feminist Realism at the *Fin de Siècle*

The Influence of the Late-Victorian Woman's Press on the Development of the Novel

Molly Youngkin

“The method, the premise, the virtually untapped contemporary sources and the approach to explicitly feminist criticism of New Woman novels are all original and will be valuable to students and scholars of nineteenth- and twentieth-century literature.” —Sally Mitchell, Temple University

“Youngkin offers new and important contexts for understanding the rise of New Woman fiction but also, very importantly, for understanding the nuanced differences among these novels of critical importance to critics, feminists, and avid fans of realist fiction in the nineteenth century.” —Teresa Mangum, University of Iowa

Molly Youngkin takes on a major literary problem of the turn-of-the-century: Was the transition from the Victorian novel to the modern novel enabled by antirealist or realist narrative strategies? To answer this question, Youngkin analyzes book reviews that appeared in two prominent feminist periodicals circulated during the late-Victorian era—*Shafts* and *The Woman's Herald*.

Through reviews of the works of important male and female authors of the decade—Thomas Hardy, Sarah Grand, George Gissing, Mona Caird, George Meredith, Ménie Dowie, George Moore, and Henrietta Stannard—these periodicals developed a feminist realist aesthetic that drew on three aspects of woman's agency (consciousness, spoken word, and action) and emphasized corresponding narrative strategies (internal perspective, dialogue, and description of characters' actions). Still, these periodicals privileged consciousness over spoken word and action and, by doing so, encouraged authors to push the boundaries of traditional realism and anticipate the modernist aesthetic.

By acknowledging the role of the woman's press in the development of the novel, this book revises our understanding of the transition from Victorianism to modernism, which often is characterized as antirealist. Late-Victorian authors working within the realist tradition also contributed to this transition, particularly through their engagement with feminist realism. Youngkin deftly illustrates this transition and in so doing proves that it cannot be attributed to antirealist narrative strategies alone.

Molly Youngkin is assistant professor of English at California State University, Dominguez Hills.

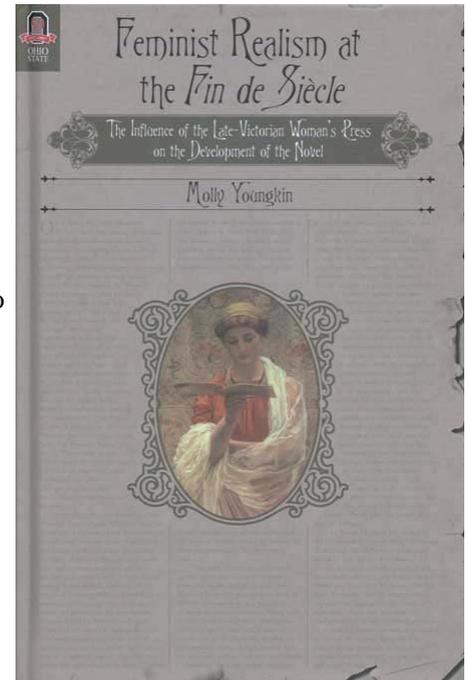
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Literary criticism/European/English

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Problem Novels

Victorian Fiction Theorizes the Sensational Self

Anna Maria Jones

“Anna Maria Jones writes with wit, confidence, and clarity, with an air of authority that is as impressive as the fact that the authority is wholly earned. *Problem Novels* is an exceptionally fine addition to the ranks of Victorian criticism. Jones offers an intelligent argument and expresses it beautifully throughout the book.” —Talia Schaffer, author of *The Forgotten Female Aesthetes: Literary Culture in Late-Victorian England*

“Anna Maria Jones is very self-aware that this work is both a study and an example of the critical crossroads at which contemporary Victorian Studies stands. *Problem Novels* is convincing, compelling, and an important attempt to take stock of a moment in Victorian Studies in which critics are better at identifying the blind spots of past works than at accounting for their own.” —Caroline Reitz, author of [Detecting the Nation: Fictions of Detection and the Imperial Venture](#)

In *Problem Novels*, Anna Maria Jones argues that, far from participating “invisibly” in disciplinary regimes, many Victorian novels articulate sophisticated theories about the role of the novel in the formation of the self. In fact, it is rare to find a Victorian novel in which questions about the danger or utility of novel reading are not embedded within the narrative. In other words, one of the stories that the Victorian novel tells, over and over again, is the story of what novels do to readers. This story occurs in moments that call attention to the reader’s engagement with the text.

In chapters on Wilkie Collins, Anthony Trollope, and George Meredith, Jones examines “problem novels”—that is, novels that both narrate and invite problematic reading as part of their theorizing of cultural production. *Problem Novels* demonstrates that these works posit a culturally imbedded, sensationably susceptible reader and, at the same time, present a methodology for critical engagement with cultural texts. Thus, the novels theorize, paradoxically, a reader who is both unconsciously interpellated and critically empowered. And, Jones argues, it is this paradoxical construction of the unconscious/critical subject that re-emerges in the theoretical paradigms of Victorian cultural studies scholarship. Indeed, as *Problem Novels* shows, Victorianists’ attachments to critical “detective work” closely resemble the sensational attachments that we assume shaped Victorian novel readers.

Anna Maria Jones is assistant professor of English at the University of Central Florida.

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The Novel and the Menagerie

Totality, Englishness, and Empire

Kurt Koenigsberger

“While there have been many recent studies of the emergence of the exhibitionary complex in nineteenth-century Britain, and while the studies relate this complex to empire, none more closely tracks the parallels between novels, menageries and zoos, and limnings of the imperial totality than does Koenigsberger’s study.” —Patrick Brantlinger, James Rudy Professor of English at Indiana University

“*The Novel and the Menagerie* is an interesting and imaginatively conceived book. Koenigsberger’s combination of literary, journalistic, and ephemeral sources and his discussion of representations of Englishness in menagerie displays make for an engaging and informative read.” —Harriet Ritvo, Arthur J. Conner Professor of History at the Massachusetts Institute of Technology

The first comprehensive account of the relation of collections of imperial beasts to narrative practices in England, *The Novel and the Menagerie* explores an array of imaginative responses to the empire as a dominant, shaping factor in English daily life. Kurt Koenigsberger argues that domestic English novels and collections of zoological exotica (especially zoos, circuses, traveling menageries, and colonial and imperial exhibitions) share important aesthetic strategies and cultural logics: novels about English daily life and displays featuring collections of exotic animals both strive to relate Englishness to a larger empire conceived as an integrated whole.

Koenigsberger’s investigations range from readings of novels by authors such as Charles Dickens, Virginia Woolf, Salman Rushdie, and Angela Carter to analyses of ballads, handbills, broadsides, and memoirs of showmen. Attending closely to the collective English practices of imagining and delineating the empire as a whole, *The Novel and the Menagerie* works at the juncture of literary criticism, colonial discourse studies, and cultural analysis to historicize the notion of totality in the theory and practice of the English novel. In exploring the shapes of the novel in England and of the English institutions that collected exotic animals, it offers fresh readings of familiar literary texts and opens up new ways of understanding the character of imperial Englishness across the nineteenth and twentieth centuries.

Kurt Koenigsberger is associate professor of English and Director of Composition at Case Western Reserve University, and Associate Director of the Society for Critical Exchange.

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Feeling History

Lucan, Stoicism, and the Poetics of Passion

Francesca D'Alessandro Behr

“This book is a well-researched discussion of Lucan’s extremely challenging poem on the Civil War between Caesar and Pompey. Working from a fine-grained analysis of one formal aspect of the poem, Lucan’s use of the literary trope of apostrophe, the author goes on to investigate what the use of apostrophe might indicate about the philosophical outlook of Lucan’s dark picture of the Civil War and the Empire that grew out of it.” —Catherine Connors, University of Washington

Feeling History is a study of apostrophe (i.e., the rhetorical device in which the narrator talks directly to his characters) in Lucan’s *Bellum Civile*. Through the narrator’s direct addresses, irony, and grotesque imagery, Lucan appears not as a nihilist, but as a character deeply concerned about ethics. The purpose of this book is to demonstrate how Lucan’s style represents a criticism of the Roman approach to history, epic, ethics, and aesthetics. The book’s chief interest lies in the ethical and moral stance that the poet-narrator takes toward his characters and his audience. To this end, Francesca D’Alessandro Behr studies the ways in which the narrator communicates ethical and moral judgments. Lucan’s retelling of this central historical epic triggers in the mind of the reader questions about the validity of the Roman imperial project as a whole.

An analysis of selected apostrophes from the *Bellum Civile* allows us to confront issues that are behind Lucan’s disquieting imagery: how can we square the poet’s Stoic perspectives with his poetically conveyed emotional urgency? Lucan’s approach seems inspired by Aristotle, especially his *Poetics*, as much as by Stoic philosophy. In Lucan’s aesthetic project, participation and alienation work as phases through which the narrator leads the reader to a desired understanding of his work of art. At the same time, the reader is confronted with the ends and limits of the aesthetic enterprise in general.

Lucan’s long-acknowledged political engagement must therefore be connected to his philosophical and aesthetic stance. In the same way that Lucan is unable to break free from the Virgilian model, neither can he develop a defense of morality outside of the Stoic mold. His philosophy is not a crystal ball to read the future or a numbing drug imposing acceptance. The philosophical vision that Lucan finds intellectually and aesthetically compelling does not insulate his characters (and readers) from suffering, nor does it excuse them from wrongdoing. Rather, it obligates them to confront the responsibilities and limits of acting morally in a chaotic world.

Francesca D’Alessandro Behr is associate professor of classics and Italian studies at the University of Houston.

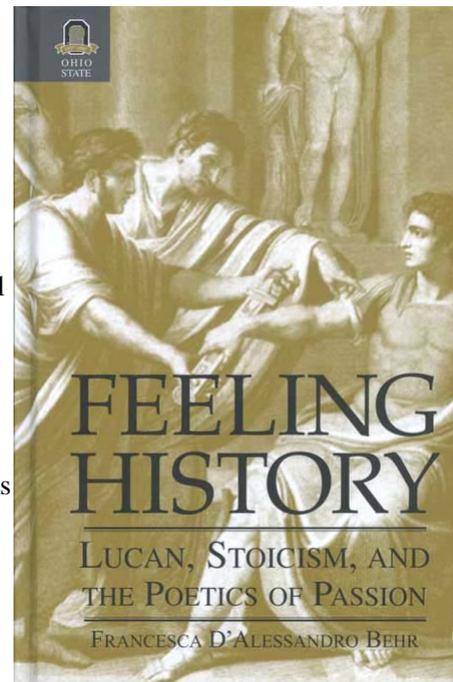
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