

## 8. List of books and other appendices

The following is a list of out-of-print books from the Cornell University Press backlist that we will include in our e-book conversion program in a second year of NEH Open Book funding. This selection is provisional—rights research has not been finalized.

### Anthropology

*The Reversible World: Symbolic Inversion in Art and Society* edited by Barbara A. Babcock (1978) (Symbol, Myth, and Ritual series)

*Chinatown No More: Taiwan Immigrants in Contemporary New York* by Hsiang-shui Chen (1992) (Anthropology of Contemporary Issues series)

*Chinese Working-Class Lives: Getting By in Taiwan* by Hill Gates (1987) (Anthropology of Contemporary Issues series)

*The Taming of Evolution: The Persistence of Nonevolutionary Views in the Study of Humans* by Davydd J. Greenwood (1984)

*Distant Companions: Servants and Employers in Zambia, 1900–1985* by Karen Tranberg Hansen (1988) (Anthropology of Contemporary Issues series)

*Nuclear Summer: The Clash of Communities at the Seneca Women's Peace Encampment* by Louise Krasniewicz (1992) (Anthropology of Contemporary Issues series)

*Creativity/Anthropology* edited by Smadar Lavie, Kirin Narayan, and Renato Rosaldo (1993) (Anthropology of Contemporary Issues series)

*Lesbian Mothers: Accounts of Gender in American Culture* by Ellen Lewin (1993) (Anthropology of Contemporary Issues series)

*Bang Chan: Social History of a Rural Community in Thailand* by Lauriston Sharp and Lucien M. Hanks (1978)

*History and Power in the Study of Law: New Directions in Legal Anthropology* edited by June Starr and Jane F. Collier (1989) (Anthropology of Contemporary Issues series)

*Women's Work and Chicano Families: Cannery Workers of the Santa Clara Valley* by Patricia Zavella (1987) (Anthropology of Contemporary Issues series)

### Classics

*Poetry in Speech: Orality and Homeric Discourse* by Egbert J. Bakker (1996) (Myth and Poetics series)

*Gender and Genre in the Folklore of Middle India* by Joyce Burkhalter Flueckiger (1996) (Myth and Poetics series)

*Heroic Poets, Poetic Heroes: The Ethnography of Performance in an Arabic Oral Epic Tradition* by Dwight F. Reynolds (1995) (Myth and Poetics series)

### Literary Theory

*Tainted Souls and Painted Faces: The Rhetoric of Fallenness in Victorian Culture* by Amanda Anderson (1993) (Reading Women Writing series)

*Feminizing the Fetish: Psychoanalysis and Narrative Obsession in Turn-of-the-Century France* by Emily Apter (1991)

*The Challenge of Bewilderment: Understanding and Representation in James, Conrad, and Ford* by Paul B. Armstrong (1987)

*Novels, Readers, and Reviewers: Responses to Fiction in Antebellum America* by Nina Baym (1984)

*Greatness Engendered: George Eliot and Virginia Woolf* by Alison Booth (1992) (Reading Women Writing series)

*Franz Kafka: The Necessity of Form* by Stanley Corngold (1988)

*Flaubert: The Uses of Uncertainty* (Revised Edition) by Jonathan Culler (1985)

*Homicide in American Fiction, 1798–1860: A Study in Social Values* by David Brion Davis (1957)

*Echoes of Desire: English Petrarchism and Its Counterdiscourses* by Heather Dubrow (1995)

*Feminist Theory, Women's Writing* by Laurie A. Finke (1992)

*Telling the Truth: The Theory and Practice of Documentary Fiction* by Barbara Foley (1986)

*Joyce: The Return of the Repressed* edited by Susan Stanford Friedman (1993)

*Writing in Limbo: Modernism and Caribbean Literature* by Simon Gikandi (1992)

*Chaos Bound: Orderly Disorder in Contemporary Literature and Science* by N. Katherine Hayles (1990)

*The Cosmic Web: Scientific Field Models and Literary Strategies in the Twentieth Century* by N. Katherine Hayles (1984)

*Borderwork: Feminist Engagements with Comparative Literature* edited by Margaret R. Higonnet (1994) (Reading Women Writing series)

*The Other Side of the Story: Structures and Strategies of Contemporary Feminist Narratives* by Molly Hite (1989)

*Scenes of Sympathy: Identity and Representation in Victorian Fiction* by Audrey Jaffe (2000)

*Signature Pieces: On the Institution of Authorship* by Peggy Kamuf (1988)

*Madame Bovary on Trial* by Dominick LaCapra (1982)

*Women and Romance: The Consolations of Gender in the English Novel* by Laurie Langbauer (1990) (Reading Women Writing series)

*Fictions of Authority: Women Writers and Narrative Voice* by Susan Sniader Lanser (1992)

*Autobiographical Voices: Race, Gender, Self-Portraiture* by Françoise Lionnet (1989) (Reading Women Writing series)

*Critical Terrains: French and British Orientalisms* by Lisa Lowe (1994)

*Interpretive Conventions: The Reader in the Study of American Fiction* by Steven Mailloux (1982)

*Democracy's Children: Intellectuals and the Rise of Cultural Politics* by John McGowan (2002)

*The Supplement of Reading: Figures of Understanding in Romantic Theory and Practice* by Tilottama Rajan (1990)

*Phantom Formations: Aesthetic Ideology and the "Bildungsroman"* by Marc Redfield (1996)

*The Discourse of Modernism* by Timothy J. Reiss (1982)

*The Expense of Spirit: Love and Sexuality in English Renaissance Drama* by Mary Beth Rose (1988)

*The Forms of Historical Fiction: Sir Walter Scott and His Successors* by Harry E. Shaw (1983)

*The Ethics of Criticism* by Tobin Siebers (1988)

*Decadent Genealogies: The Rhetoric of Sickness from Baudelaire to D'Annunzio* by Barbara Spackman (1989)

*Exotic Nations: Literature and Cultural Identity in the United States and Brazil, 1830–1930* by Renata Wasserman (1994)

*Collected Letters of Mary Wollstonecraft* by Mary Wollstonecraft (edited by Ralph M. Wardle) (1979)

### Political Science

*Equality under the Constitution: Reclaiming the Fourteenth Amendment* by Judith Baer (1983)

*Toward a Liberalism* by Richard Flathman (1989)

*Without Foundations: Justification in Political Theory* by Don Herzog (1985)

*Reasons of State: Oil Politics and the Capacities of American Government* by G. John Ikenberry (1988) (CSPE series)

*Power, Protection, and Free Trade: International Sources of U.S. Commercial Strategy, 1887-1939* by David Lake (1988) (CSPE series)

*The Anxiety of Freedom: Imagination and Individuality in Locke's Political Thought* by Uday Singh Mehta (1992) (Contestations series)

*Moral Aspects of Economic Growth, and Other Essays* by Barrington Moore Jr. (1998) (The Wilder House Series in Politics, History and Culture)

*The Sources of Antislavery Constitutionalism in America, 1760–1848* by William M. Wiecek (1977)

**Title:** *The Reversible World: Symbolic Inversion in Art and Society*

**Editor:** Barbara A. Babcock

**Discipline:** Anthropology

**Series:** Symbol, Myth, and Ritual

**Edited collection?** Yes

**Year of Publication:** 1978

**Publisher:** Cornell University Press

**Page count:** 288 pages

**Current digital status:** Available in paper form only

**Abstract:** This collection of ten provocative essays explores the nature and function of symbolic inversion in art, ritual, and society. Ranging across many disciplines, the essays offer perspectives on types of cultural negation such as rituals of rebellion, role reversal, and institutionalized clowning. Barbara A. Babcock provides a long theoretical introduction, and Victor Turner supplies helpful comments and conclusions. Contributors are Roger D. Abrahams and Richard Bauman, Barbara A. Babcock, Diane Christian, Natalie Zemon Davis, Bruce Jackson, David Kunzle, Barbara G. Myerhoff, James L. Peacock, Renato I. Rosaldo Jr., and Diana Sherzer.

**Intellectual significance of the book:** The late Barbara A. Babcock (1943–2016) was UA Regents' Professor Emerita of English and Comparative Cultural and Literary Studies at the University of Arizona. She was coauthor of *The Pueblo Storyteller: Development of a Figurative Ceramic Tradition* and of *Daughters of the Desert: Women Anthropologists and the Native American Southwest, 1880–1980*. Maureen Morris, Reference and Digital Services Librarian and Selector for Anthropology and Native American studies at Cornell University, selected *The Reversible World: Symbolic Inversion in Art and Society* for inclusion as a candidate for the Open Book Program on the basis of citation and circulation statistics.

“This is a very interesting book, on a subject that has not been explored much in anthropology. It owes something to modern developments of the theory of structural opposition and of symbolism, but its coverage is far wider than that of any ordinary anthropological study, and its treatment is not routine. The editor is herself a recruit to anthropology from literature, and this is very evident both in her analysis of the inversions of picaresque narrative and in her perceptive and stimulating introduction to all the essays.”—Raymond Firth, *Man*

“The essays in this volume are valuable additions to the study of symbolic action (in literature, in ritual, and in everyday life). While the book focuses on ‘symbolic inversion,’ the complex analyses themselves belie implications that ‘negation’ (or opposition) is any one thing or that such negative forms and contradictory aspects of reality can be fully comprehended outside the specific contexts within which they are created and used.”—Janet Dolgin, *American Anthropologist*

**Cost challenges:** Eighteen halftones, three line drawings.

**Title:** *Chinatown No More: Taiwan Immigrants in Contemporary New York*

**Author:** Hsiang-shui Chen

**Discipline:** Anthropology

**Series:** Anthropology of Contemporary Issues

**Edited collection?** No

**Year of Publication:** 1992

**Publisher:** Cornell University Press

**Page count:** 296 pages

**Current digital status:** Available in paper form only

**Abstract:** By focusing on the social and cultural life of post-1965 Taiwan immigrants in Queens, New York, this book shifts Chinese American studies from ethnic enclaves to the diverse multiethnic neighborhoods of Flushing and Elmhurst. As Hsiang-shui Chen documents, the political dynamics of these settlements are entirely different from the traditional closed Chinese communities; the immigrants in Queens think of themselves as living in “worldtown,” not in a second Chinatown. Drawing on interviews with members of a hundred households, Chen brings out telling aspects of demography, immigration experience, family life, and gender roles, and then turns to vivid, humanistic portraits of three families. Chen also describes the organizational life of the Chinese in Queens with a lively account of the power struggles and social interactions that occur within religious, sports, social service, and business groups and with the outside world.

**Intellectual significance of the book:** Hsiang-shui Chen is Professor and Director of the Institute of Anthropology at National Tsing Hua University in Taiwan. Maureen Morris, Reference and Digital Services Librarian and Selector for Anthropology and Native American studies at Cornell University, selected *Chinatown No More: Taiwan Immigrants in Contemporary New York* for inclusion as a candidate for the Open Book Program on the basis of citation and circulation statistics.

“*Chinatown No More* is an informative addition to the urban, immigrant, and ethnic community literature.”—Sharon M. Lee, *Contemporary Sociology*

“Chen’s readable ethnography brings together his insights as both participant in and observer of an extraordinarily significant segment of America’s changing ethnic landscape. Teachers from advanced high school onward should welcome this excellent introduction to Taiwan immigrants in Flushing, Queens. Academic specialists focusing on ethnic relations, on the complexities of class in the United States, or on the ‘overseas Chinese’ will also find Chen’s study informative and thought provoking.”—Hill Gates, *American Ethnologist*

**Cost challenges:** Two halftones, one map, seven charts.

**Title:** *Chinese Working-Class Lives: Getting By in Taiwan*

**Author:** Hill Gates

**Discipline:** Anthropology

**Series:** Anthropology of Contemporary Issues

**Edited collection?** No

**Year of Publication:** 1987

**Publisher:** Cornell University Press

**Page count:** 264 pages

**Current digital status:** Available in paper form only

**Abstract:** Taiwan's working class has been shaped by Chinese tradition, by colonialism, and by rapid industrialization. This book defines that class, explores that history, and presents with sensitive honesty the life experiences of some of its women and men. Hill Gates first provides a solid and informative introduction to Taiwan's history, showing how mainland China, Japan, the convulsions of twentieth-century wars, and the East Asian economic expansion interacted in forming Taiwanese urban life. She introduces nine individuals from Taiwan's three major ethnic groups to tell the stories of their lives in their own words. The narrators include a fortuneteller, a woman laborer, and a retired air force mechanic. A former spirit medium and a janitor are among the others who speak.

**Intellectual significance of the book:** Hill Gates has retired as a lecturer in anthropology at Stanford University. She is the author of *China's Motor: A Thousand Years of Petty Capitalism* and *Looking for Chengdu: A Woman's Adventures in China*, both from Cornell University Press. Maureen Morris, Reference and Digital Services Librarian and Selector for Anthropology and Native American studies at Cornell University, selected *Chinese Working-Class Lives: Getting By in Taiwan* for inclusion as a candidate for the Open Book Program on the basis of citation and circulation statistics.

“Words and phrases that best describe this book are ‘absorbing,’ ‘insightful,’ ‘straightforward,’ and ‘it makes you wish you had done it yourself.’ Through effectively telling nine life histories of mostly middle-aged people, Hill Gates gives the reader a comprehensive picture of working-class life on Taiwan in the 1980s. Gates has sought to present a range of types in some depth—thus portraying very clearly the life and cultures of this class on this island.”—Mark C. Thelin, *Contemporary Sociology*

“Gates's life-history method gains strength as it places the individual in concentric circles, overlapping groups, networks, and fragments of relationship to society. The reader learns about the structure of society from the bottom up, as it is seen and experienced by its participants. This is rich material drawn from the experiences of ordinary people, and its strength is to be found in both its rarity and its reality.”—Janet W. Salaff, *Journal of Asian Studies*

**Cost challenges:** One halftone, one map.

**Title:** *The Taming of Evolution: The Persistence of Nonevolutionary Views in the Study of Humans*

**Author:** Davydd J. Greenwood

**Discipline:** Anthropology

**Edited collection?** No

**Year of Publication:** 1984

**Publisher:** Cornell University Press

**Page count:** 264 pages

**Current digital status:** Available in paper form only

**Abstract:** The theory of evolution has clearly altered our views of the biological world, but in the study of human beings, evolutionary and preevolutionary views continue to coexist in a state of perpetual tension. *The Taming of Evolution* addresses the questions of how and why this is so. Davydd Greenwood offers a sustained critique of the nature/nurture debate, revealing the complexity of the relationship between science and ideology. He maintains that popular contemporary theories, most notably E. O. Wilson's human sociobiology and Marvin Harris's cultural materialism, represent pre-Darwinian notions overlaid by elaborate evolutionary terminology. Greenwood first details the humoral-environmental and Great Chain of Being theories that dominated Western thinking before Darwin. He systematically compares these ideas with those later influenced by Darwin's theories, illuminating the surprising continuities between them. Greenwood suggests that it would be neither difficult nor socially dangerous to develop a genuinely evolutionary understanding of human beings, so long as we realized that we could not derive political and moral standards from the study of biological processes.

**Intellectual significance of the book:** Davydd J. Greenwood is Goldwin Smith Professor Emeritus of Anthropology at Cornell University. He is the author of *Introduction to Action Research: Social Research for Social Change*. Maureen Morris, Reference and Digital Services Librarian and Selector for Anthropology and Native American studies at Cornell University, selected *The Taming of Evolution: The Persistence of Nonevolutionary Views in the Study of Humans* for inclusion as a candidate for the Open Book Program on the basis of citation and circulation statistics.

**Cost challenges:** Seven halftones.

**Title:** *Distant Companions: Servants and Employers in Zambia, 1900–1985*

**Author:** Karen Tranberg Hansen

**Discipline:** Anthropology

**Series:** Anthropology of Contemporary Issues

**Edited collection?** No

**Year of Publication:** 1988

**Publisher:** Cornell University Press

**Page count:** 368 pages

**Current digital status:** Available in paper form only

**Abstract:** *Distant Companions* tells the fascinating story of the lives and times of domestic servants and their employers in Zambia from the beginning of white settlement during the colonial period until after independence. Emphasizing the interactive nature of relationships of domination, the book is useful for readers who seek to understand the dynamics of domestic service in a variety of settings. In order to examine the servant-employer relationship within the context of larger political and economic processes, Karen Tranberg Hansen employs an unusual combination of methods, including analysis of historical documents, travelogues, memoirs, literature, and life histories, as well as anthropological fieldwork, survey research, and participant observation.

**Intellectual significance of the book:** Karen Tranberg Hansen is Professor Emerita of Anthropology at Northwestern University. She is the author of *Keeping House in Lusaka* and *Salaula: The World of Secondhand Clothing and Zambia* and the editor of *African Encounters with Domesticity*. Maureen Morris, Reference and Digital Services Librarian and Selector for Anthropology and Native American studies at Cornell University, selected *Distant Companions: Servants and Employers in Zambia, 1900–1985* for inclusion as a candidate for the Open Book Program on the basis of citation and circulation statistics.

“Utilizing an impressive array of research methods—from historical archives to social surveys—Hansen provides both historical depth and current insights into this most contentious of employer-employee relationships. She discovers that the intimacy of the home as a workplace, with its daily contact between servant and employer, requires elaborate rituals to maintain and preserve social distance between employer and employee. Class conflict and tension, often intertwined with race and gender, have a special drama in the household, making this form of labor peculiarly revealing for the study of these issues. *Distant Companions* is a superb book—carefully crafted, broadly researched, and deeply committed to improving the conditions of domestic labor. It has important implications for the comparative study of domestic work and should be required reading for Africanists and feminists alike.”—Janet L. Parpart, *African Economic History*

**Cost challenges:** Ten halftones, four maps.

**Title:** *Nuclear Summer: The Clash of Communities at the Seneca Women's Peace Encampment*

**Author:** Louise Krasniewicz

**Discipline:** Anthropology

**Series:** Anthropology of Contemporary Issues

**Edited collection?** No

**Year of Publication:** 1992

**Publisher:** Cornell University Press

**Page count:** 248 pages

**Current digital status:** Available in paper form only

**Abstract:** When thousands of women gathered in 1983 to protest the stockpiling of nuclear weapons at a rural upstate New York military depot, the area was shaken by their actions. What so disturbed residents that they organized counterdemonstrations, wrote hundreds of letters to local newspapers, verbally and physically harassed the protestors, and nearly rioted to stop one of the protest marches? Louise Krasniewicz reconstructs the drama surrounding the Women's Encampment for a Future of Peace and Justice in Seneca County, New York, analyzing it as a clash both between and within communities. She shows how debates about gender and authority—including questions of morality, patriotism, women's roles, and sexuality—came to overshadow arguments about the risks of living in a nuclear world. Vivid ethnography and vibrant social history, this work will engage readers interested in American culture, women's studies, peace studies, and cultural anthropology.

**Intellectual significance of the book:** Louise Krasniewicz is an artist and Adjunct Assistant Professor of Anthropology at the University of Pennsylvania. Maureen Morris, Reference and Digital Services Librarian and Selector for Anthropology and Native American studies at Cornell University, selected *Nuclear Summer: The Clash of Communities at the Seneca Women's Peace Encampment* for inclusion as a candidate for the Open Book Program on the basis of citation and circulation statistics and because of local interest in the topic (the Women's Encampment was less than an hour away from Cornell University).

"*Nuclear Summer* cuts through conceptual chain-link fences and applies the rich intersection of feminist and poststructural analyses to unravel complicated tensions that exploded during the summer of 1983 at the Seneca Women's Peace Encampment. Krasniewicz leads the reader through historical contexts of the county, the formation of the encampment, initial perceptions of the peace camp by the local community, and the development of the relationship between camp women and members of the local community. Analysis of conversations, videotapes, brochures, clothing, songs and ritual, protest events, posters, and editorial letters make it clear that the emergent clashes did not necessarily arise from differing opinions over whether the United States should produce, store, and deploy nuclear weapons but instead were linked intimately to Foucauldian-type wars concerning notions of 'real women' and 'good Americans.'"—Lynn Wilson, *Man*

**Cost challenges:** Thirty-three halftones, one map.

**Title:** *Creativity/Anthropology*

**Editors:** Smadar Lavie, Kirin Narayan, and Renato Rosaldo

**Discipline:** Anthropology

**Edited collection?** Yes

**Year of Publication:** 1993

**Publisher:** Cornell University Press

**Page count:** 368 pages

**Current digital status:** Available in paper form only

**Abstract:** Creativity and play erupt in the most solemn of everyday worlds as individuals reshape traditional forms in the light of changing historical circumstances. In this lively volume, fourteen distinguished anthropologists explore the life of creativity in social life across the globe and within the study of ethnography itself. Contributors include Barbara A. Babcock, Edward M. Bruner, James W. Fernandez, Don Handelman, Smadar Lavie, José E. Limon, Barbara Myerhoff, Kirin Narayan, Renato Rosaldo, Richard Schechner, Edward L. Schieffelin, Marjorie Shostak, Anna Lowenhaupt Tsing, and Edith Turner.

**Intellectual significance of the book:** Smadar Lavie is a Scholar in Residence at the Beatrice Bain Research Group of the University of California, Berkeley's Department of Gender and Women's Studies and a visiting professor at the Institute for Social Science in the 21st Century, University College Cork. She is the author of *The Poetics of Military Occupation* and *Wrapped in the Flag of Israel: Mizrahi Single Mothers and Bureaucratic Torture*. Kirin Narayan is Professor in the School of Culture, History and Language at the Australian National University College of Asia and the Pacific. She is the author of *Storytellers, Saints and Scoundrels: Folk Narrative in Hindu Religious Teaching* and the novel *Love, Stars and All That*. Renato Rosaldo is Professor Emeritus of Anthropology, Social and Cultural Analysis at New York University. He is the author of *Culture and Truth: The Remaking of Social Analysis* and editor most recently of *Cultural Citizenship in Island Southeast Asia: Nation and Belonging in the Hinterlands*. Maureen Morris, Reference and Digital Services Librarian and Selector for Anthropology and Native American studies at Cornell University, selected *Creativity/Anthropology* for inclusion as a candidate for the Open Book Program on the basis of citation and circulation statistics.

"*Creativity/Anthropology* makes a wonderful contribution to our understanding of this complex activity—its processes and products—we call 'creativity.' To read it is to embark on a journey that explores these domains in contemporary and provocative ways."—Liza Bakewell, *American Anthropologist*

**Cost challenges:** Twelve halftones, three charts.

**Title:** *Lesbian Mothers: Accounts of Gender in American Culture*

**Author:** Ellen Lewin

**Discipline:** Anthropology

**Series:** Anthropology of Contemporary Issues

**Edited collection?** No

**Year of Publication:** 1993

**Publisher:** Cornell University Press

**Page count:** 256 pages

**Current digital status:** Available in paper form only

**Abstract:** Within a society that long considered “lesbian motherhood” a contradiction in terms, what were the experiences of lesbian mothers at the end of the twentieth century? In this illuminating book, lesbian mothers tell their stories of how they became mothers; how they see their relationships with their children, relatives, lovers, and friends and with their children’s fathers and sperm donors; how they manage child-care arrangements and financial difficulties; and how they deal with threats to custody. Ellen Lewin’s unprecedented research on lesbian mothers in the San Francisco area captured a vivid portrait of the moment before gay and lesbian parenting moved into the mainstream of U.S. culture. Drawing on interviews with 135 women, Lewin provided her readers with a new understanding of the attitudes of individual women, the choices they made, and the texture of their daily lives.

**Intellectual significance of the book:** Ellen Lewin is a cultural anthropologist who holds a joint appointment in the departments of Gender, Women’s & Sexuality Studies and Anthropology at The University of Iowa. She is the author of *Recognizing Ourselves: Ceremonies of Lesbian and Gay Commitment* and *Gay Fatherhood: Narratives of Family and Citizenship in America*. Maureen Morris, Reference and Digital Services Librarian and Selector for Anthropology and Native American studies at Cornell University, selected *Lesbian Mothers: Accounts of Gender in American Culture* for inclusion as a candidate for the Open Book Program on the basis of citation and circulation statistics.

“Lewin’s study of lesbian motherhood, which consisted of interviews of seventy-three lesbian mothers and sixty-two single heterosexual mothers for comparison, confirmed her assumption that the two groups have a great deal in common. It seems that single mothers, whatever their sexuality, tend to relate to their children as partners and count other mothers as better friends than childless people, and that the experience of divorce for heterosexual women often mirrors the experience of coming out for lesbians—both are steps toward autonomy.”—*Publishers Weekly*

**Cost challenges:** None.

**Title:** *Bang Chan: Social History of a Rural Community in Thailand*

**Authors:** Lauriston Sharp and Lucien M. Hanks

**Discipline:** Anthropology

**Series:** Cornell Studies in Anthropology

**Edited collection?** No

**Year of Publication:** 1978

**Publisher:** Cornell University Press

**Page count:** 320 pages

**Current digital status:** Available in paper form only

**Abstract:** *Bang Chan* traces the changing cultural characteristics of a small Siamese village during the century and a quarter from its founding as a wilderness settlement outside Bangkok to its absorption into the urban spread of the Thai capital. Rich in ethnographic detail, the book sums up the major findings of a pioneering interdisciplinary research project that began in 1948. Changes in Bang Chan's social organization, technology, economy, governance, education, and religion are portrayed in the context of local and national developments.

**Intellectual significance of the book:** The late Lauriston Sharp (1907–1993) was Goldwin Smith Professor of Anthropology and Asian Studies at Cornell University. He was the author of *Steel Axes for Stone-Age Australians*, *People Without Politics*, and *Cultural Continuities and Discontinuities in Southeast Asia* and coauthor of *Siamese Rice Village*. The late Lucien M. Hanks (1910–1988) was Professor of Psychology and Anthropology at Bennington College. He was coauthor of *Rice and Man: Agricultural Ecology in Southeast Asia* and *Tribes of the North Thailand Frontier*. Maureen Morris, Reference and Digital Services Librarian and Selector for Anthropology and Native American studies at Cornell University, selected *Bang Chan: Social History of a Rural Community in Thailand* for inclusion as a candidate for the Open Book Program on the basis of citation and circulation statistics.

“*Bang Chan* is a delight to read. The authors have a good narrative style and an eye for detail—not just detail to exemplify but detail to humanize their characters, to relate Bang Chan to the wider world. What a pleasure it is to follow these two guides along the route from Bangkok to Bang Chan, along that rural community's busy canals, and back again to the big city. Our authors know how to make the trip an absorbing, entertaining, and easy one, no small feat when the journey is scholarly as well.”—John A. Larkin, *Journal of Asian History*

**Cost challenges:** Fifteen halftones, five maps.

**Title:** *History and Power in the Study of Law: New Directions in Legal Anthropology*

**Editors:** June Starr and Jane F. Collier

**Discipline:** Anthropology

**Series:** Anthropology of Contemporary Issues

**Edited collection?** Yes

**Year of Publication:** 1989

**Publisher:** Cornell University Press

**Page count:** 352 pages

**Current digital status:** Available in paper form only

**Abstract:** Building on earlier work in the anthropology of law and taking a critical stance toward it, June Starr and Jane F. Collier ask, “Should social anthropologists continue to isolate the ‘legal’ as a separate field of study?” To answer this question, they confront critics of legal anthropology who suggest that the subfield is dying and advocate a reintegration of legal anthropology into a renewed general anthropology. Chapters by anthropologists, sociologists, and law professors, using anthropological rather than legal methodologies, provide original analyses of particular legal developments. Some contributors adopt an interpretative approach, focusing on law as a system of meaning; others adopt a materialistic approach, analyzing the economic and political forces that historically shaped relations between social groups. Contributors include Said Amir Arjomand, Anton Blok, Bernard Cohn, George Collier, Carol Greenhouse, Sally Falk Moore, Laura Nader, June Nash, Lawrence Rosen, June Starr, and Joan Vincent.

**Intellectual significance of the book:** The late June Starr was Professor of Law at Indiana University. She was the author of *Dispute and Settlement in Rural Turkey: An Ethnography of Law* and *Law as Metaphor: From Islamic Courts to the Palace of Justice*. Jane F. Collier is Professor of Cultural and Social Anthropology, Emerita, at Stanford University. Maureen Morris, Reference and Digital Services Librarian and Selector for Anthropology and Native American studies at Cornell University, selected *History and Power in the Study of Law: New Directions in Legal Anthropology* for inclusion as a candidate for the Open Book Program on the basis of citation and circulation statistics.

“*History and Power in the Study of Law* will serve as a valuable touchstone for anthropologists and other scholars interested in the light that anthropological perspectives shed on our understanding of law.”—Elizabeth Mertz, *American Ethnologist*

**Cost challenges:** One map, six tables, two charts.

**Title:** *Women's Work and Chicano Families: Cannery Workers of the Santa Clara Valley*

**Author:** Patricia Zavella

**Discipline:** Anthropology

**Series:** Anthropology of Contemporary Issues

**Edited collection?** No

**Year of Publication:** 1987

**Publisher:** Cornell University Press

**Page count:** 216 pages

**Current digital status:** Available in paper form only

**Abstract:** At the time *Women's Work and Chicano Families: Cannery Workers of the Santa Clara Valley* was published, little research had been done on the relationship between the wage labor and household labor of Mexican American women. Drawing on revisionist social theories relating to Chicano family structure as well as on feminist theory, Patricia Zavella paints a compelling picture of the Chicano women who worked in northern California's fruit and vegetable canneries. Her book combines social history, shop floor ethnography, and in-depth interviews to explore the links between Chicano family life and gender inequality in the labor market.

**Intellectual significance of the book:** Patricia Zavella is Professor and Chair of Latin American & Latino Studies at the University of California, Santa Cruz. She is the author of *I'm Neither Here nor There: Mexicans' Quotidian Struggles with Migration and Poverty* and coeditor of *Women and Migration in the U.S.-Mexico Borderlands: A Reader*. Maureen Morris, Reference and Digital Services Librarian and Selector for Anthropology and Native American studies at Cornell University, selected *Women's Work and Chicano Families: Cannery Workers of the Santa Clara Valley* for inclusion as a candidate for the Open Book Program on the basis of citation and circulation statistics.

"Zavella documents the labor history and current work situation of these Mexican American women with care and thoroughness."—*Choice*

"This book, based upon informal interviews and participant observation, provides in-depth knowledge of one segment of the contemporary Chicana community. Zavella challenges a number of prevailing stereotypes about Mexican American women that continue to be perpetuated by certain scholars. For example, the women are not passive, as some sociologists would have us believe. *Women's Work and Chicano Families* needs to be read by scholars interested in gender roles, the family, race and ethnic relations, and the labor force. If it reaches this broader audience, social scientists may come to rethink some of their current generalizations about minority women."—Norma Williams, *Contemporary Sociology*

**Cost challenges:** None.

**Title:** *Poetry in Speech: Orality and Homeric Discourse*

**Author:** Egbert J. Bakker

**Discipline:** Classics

**Series:** Myth and Poetics

**Edited collection?** No

**Year of Publication:** 1996

**Publisher:** Cornell University Press

**Page count:** 256 pages

**Current digital status:** Available in paper form only

**Abstract:** Applying linguistic theory to the study of Homeric style, Egbert J. Bakker offers a highly innovative approach to oral poetry, particularly the poetry of Homer. By situating formulas and other features of oral style within the wider contexts of spoken language and communication, he moves the study of oral poetry beyond the landmark work of Milman Parry and Albert Lord. Bakker's perspective reaches beyond syntax and stylistics into the very heart of Homeric—and, ultimately, oral—poetics, altering the status of key features such as meter and formula, rethinking their relevance to the performance of Homeric poetry, and leading to surprising insights into the relation between “speech” and “text” in the encounter of the Homeric tradition with writing.

**Intellectual significance of the book:** Egbert J. Bakker is Professor of Classics at Yale University. He is the author of many books, including *Pointing at the Past: From Formula to Performance in Homeric Poetics* and *The Meaning of Meat and the Structure of the Odyssey*. Gregory Nagy, Francis Jones Professor of Classical Greek Literature and Professor of Comparative Literature and Director of the Center for Hellenic Studies at Harvard University and editor of the Myth and Poetics series, selected *Poetry in Speech: Orality and Homeric Discourse* for inclusion as a candidate for the Open Book Program.

“Bakker insists that oral poetry be understood not in contrast to written poetry, but as one manifestation of oral speech-activity among many; the *Illiad* and *Odyssey* were composed by a poet trained in oral performance. Bakker calls attention to an impressive array of parallels between Homeric and ordinary spoken language. Parts 2 and 3 of this book have taught me a great deal, even after half a century of familiarity with Homeric verse, and are certain to sharpen appreciation of Homer's style for most other readers, whether oralist or scripsist, adept or tyro.”—Merritt Sale, *Classical Philology*

**Cost challenges:** None.

**Title:** *Gender and Genre in the Folklore of Middle India*

**Author:** Joyce Burkhalter Flueckiger

**Discipline:** Classics

**Series:** Myth and Poetics

**Edited collection?** No

**Year of Publication:** 1996

**Publisher:** Cornell University Press

**Page count:** 424 pages

**Current digital status:** Available in paper form only

**Abstract:** In *Gender and Genre in the Folklore of Middle India*, Joyce Burkhalter Flueckiger analyzes six representative Indian folklore genres from a single regional repertoire to show the influence of their intertextual relations on the composition and interpretation of artistic performance. Placing special emphasis on women's rituals, she looks at the relationship between the framework and organization of indigenous genres and the reception of folklore performance. The regional repertoire under examination presents a strikingly female-centered world. Female performers and characters are active, articulate, and frequently challenge or defy expectations of gender. Men also confound traditional gender roles. Flueckiger includes the translations of two full performance texts of narratives sung by female and male storytellers respectively.

**Intellectual significance of the book:** *Gender and Genre in the Folklore of Middle India* was selected as a *Choice* Magazine "Outstanding Academic Book" in 1997. Joyce Burkhalter Flueckiger is Professor of Religion and Director of the Graduate Division of Religion at Emory University. She is the author of books including *When the World Becomes Female: Possibilities of a South Indian Goddess* and *Everyday Hinduism*. Gregory Nagy, Francis Jones Professor of Classical Greek Literature and Professor of Comparative Literature and Director of the Center for Hellenic Studies at Harvard University and editor of the Myth and Poetics series, selected *Gender and Genre in the Folklore of Middle India* for inclusion as a candidate for the Open Book Program.

"In this superbly crafted, absorbing book, Flueckiger explores the relationships among folklore genres in the Chattisgarh region of north India, achieving a pioneering model of the study of a 'folklore system' in its entirety. This is ethnographic scholarship at its best. The multigenre approach is a major contribution, and this rich book should be read by all students of folklore, literature, performance, and South Asia."—*Choice*

"Based on fifteen months of original research at the boundary between the states of Madhya Pradesh and Orissa, as well as on many return visits over the course of fifteen years, this book is one of the most wide-ranging, meticulous, and insightful monographs on Indian folklore ever published."—Gloria Goodwin Raheja, *American Ethnologist*

"Accessibly and cogently written, this book is useful to specialist and nonspecialist audiences alike who are interested in South Asian folklore, performance, and gender studies."—Sarah Diamond, *Journal of Asian Studies*

**Cost challenges:** None.

**Title:** *Heroic Poets, Poetic Heroes: The Ethnography of Performance in an Arabic Oral Epic Tradition*

**Author:** Dwight F. Reynolds

**Discipline:** Classics

**Series:** Myth and Poetics

**Edited collection?** No

**Year of Publication:** 1995

**Publisher:** Cornell University Press

**Page count:** 304 pages

**Current digital status:** Available in paper form only

**Abstract:** An astonishingly rich oral epic that chronicles the early history of a Bedouin tribe, the *Sirat Bani Hilal* has been performed for almost a thousand years. In this ethnography of a contemporary community of professional poet-singers, Dwight F. Reynolds reveals how the epic tradition continues to provide a context for social interaction and commentary. Reynolds's account is based on performances in the northern Egyptian village in which he studied as an apprentice to a master epic-singer. Reynolds explains in detail the narrative structure of the *Sirat Bani Hilal* as well as the tradition of epic singing. He sees both living epic poets and fictional epic heroes as figures engaged in an ongoing dialogue with audiences concerning such vital issues as ethnicity, religious orientation, codes of behavior, gender roles, and social hierarchies.

**Intellectual significance of the book:** Dwight F. Reynolds is Professor of Religious Studies at the University of California, Santa Barbara. He is the author of *Arab Folklore: A Handbook* and editor and coauthor of *Interpreting the Self: Autobiography in the Arabic Literary Tradition* and *The Cambridge Companion to Modern Arab Culture*. Gregory Nagy, Francis Jones Professor of Classical Greek Literature and Professor of Comparative Literature and Director of the Center for Hellenic Studies at Harvard University and editor of the Myth and Poetics series, selected *Heroic Poets, Poetic Heroes* for inclusion as a candidate for the Open Book Program.

“The richness of Reynolds's text and his scholarly accomplishment serve as poignant reminders of how little we know about Arab folk performances and how difficult it is to teach these great traditions to our students.”—Virginia Danielson, *Middle East Studies Association Bulletin*

“Reynolds's book both complements the works of his predecessors and surpasses them in the area on which he focuses. With it, we have a full and methodologically sophisticated treatment of the social poetics of *Sirat Bani Hilal* performance that is a model of how such research should be conducted.”—Peter Heath, *International Journal of Middle East Studies*

**Cost challenges:** None.

**Title:** *Tainted Souls and Painted Faces: The Rhetoric of Fallenness in Victorian Culture*

**Author:** Amanda Anderson

**Discipline:** Literary Theory

**Series:** Reading Women Writing

**Edited collection?** No

**Year of Publication:** 1993

**Publisher:** Cornell University Press

**Page count:** 256 pages

**Current digital status:** Available in paper form only

**Abstract:** Prostitute, adulteress, unmarried woman who engages in sexual relations, victim of seduction—the Victorian “fallen woman” represents a complex array of stigmatized conditions. Amanda Anderson here reconsiders the familiar figure of the fallen woman within the context of mid-Victorian debates over the nature of selfhood, gender, and agency. In richly textured readings of works by Charles Dickens, Elizabeth Gaskell, Dante Gabriel Rossetti, and Elizabeth Barrett Browning, among others, she argues that depictions of fallen women express profound cultural anxieties about the very possibility of self-control and traditional moral responsibility.

**Intellectual significance of the book:** Amanda Anderson is Andrew W. Mellon Professor of Humanities and English at Brown University and Director of the School of Criticism and Theory at Cornell University. She is the author of *The Way We Argue Now: A Study in the Cultures of Theory* and *Powers of Distance: Cosmopolitanism and the Cultivation of Detachment* and coeditor of *Disciplinarity at the Fin de Siècle*. *Tainted Souls and Painted Faces: The Rhetoric of Fallenness in Victorian Culture* was identified by Caroline Levine, Professor of English at Cornell University, as a classic work in women’s/feminist criticism, and its selection for inclusion as a candidate for the Open Book Program was endorsed by Laura Brown, John Wendell Anderson Professor of English and Senior Vice Provost for Undergraduate Education at Cornell University. It was also selected by Fred Muratori, Bibliographer for English-language Literature, Theater, and Film at Cornell University Library, on the basis of circulation and citation statistics.

“As the subtitle suggests, Anderson’s subject is not so much the prostitute in Victorian literature as it is the rhetoric the Victorians used to construct ‘fallenness.’”—*Choice*

“Some ideas in *Tainted Souls and Painted Faces* will be useful in classroom discussions about the pressures exerted on authors by specific literary forms and generalized cultural anxieties.”—Sally Mitchell, *Victorian Studies*

**Cost challenges:** None.

**Title:** *Feminizing the Fetish: Psychoanalysis and Narrative Obsession in Turn-of-the-Century France*

**Author:** Emily Apter

**Discipline:** Literary Theory

**Edited collection?** No

**Year of Publication:** 1991

**Publisher:** Cornell University Press

**Page count:** 296 pages

**Current digital status:** Available in paper form only

**Abstract:** Shoes, gloves, umbrellas, cigars that are not just objects—the topic of fetishism seems both bizarre and inevitable. In this venturesome and provocative book, Emily Apter offers a fresh account of the complex relationship between representation and sexual obsession in turn-of-the-century French culture. Analyzing works by authors in the naturalist and realist traditions as well as making use of documents from a contemporary medical archive, she considers fetishism as a cultural artifact and as a subgenre of realist fiction. Apter traces the web of connections among fin-de-siècle representations of perversion, the fiction of pathology, and the literary case history. She explores in particular the theme of “female fetishism” in the context of the feminine culture of mourning, collecting, and dressing.

**Intellectual significance of the book:** Emily Apter is Professor of French and Comparative Literature and Chair of Comparative Literature at New York University. She is coeditor of *Fetishism as Cultural Discourse: Psychoanalysis and Narrative Obsession in Turn-Of-The-Century France*, also from Cornell University Press, and the author of *Against World Literature: On The Politics of Untranslatability*, *The Translation Zone: A New Comparative Literature*, and *Continental Drift: From National Characters to Virtual Subjects*. *Feminizing the Fetish: Psychoanalysis and Narrative Obsession in Turn-of-the Century France* was identified by Caroline Levine, Professor of English at Cornell University, as a classic work in women’s/feminist criticism, and its selection for inclusion as a candidate for the Open Book Program was endorsed by Laura Brown (John Wendell Anderson Professor of English and Senior Vice Provost for Undergraduate Education at Cornell University), Timothy Murray (Professor of Comparative Literature and English, Director of the Society for the Humanities, and Curator of the Rose Goldsen Archive of New Media Art at Cornell University), and Fred Muratori (Bibliographer for English-language Literature, Theater, and Film at Cornell University Library).

“In light of recent critical debate, one might say that of the perversions fetishism is the most widely shared. Its subjects and objects are ubiquitous, and include male and female writers, patients, and literary characters and critics. The publication of such an in-depth analysis of fetishism in turn-of-the-century French literature seemed necessary in such a climate, and Apter’s insightful book fulfills the perverse reader’s expectations.”—Marie Lathers, *French Review*

**Cost challenges:** None.

**Title:** *The Challenge of Bewilderment: Understanding and Representation in James, Conrad, and Ford*

**Author:** Paul B. Armstrong

**Discipline:** Literary Theory

**Edited collection?** No

**Year of Publication:** 1987

**Publisher:** Cornell University Press

**Page count:** 320 pages

**Current digital status:** Available in paper form only

**Abstract:** *The Challenge of Bewilderment* treats the epistemology of representation in major works by Henry James, Joseph Conrad, and Ford Madox Ford, attempting to explain how the novel turned away from its traditional concern with realistic representation and toward self-consciousness about the relation between knowing and narration. Paul B. Armstrong here addresses the pivotal thematic experience of “bewilderment,” an experience that challenges the reader’s very sense of reality and that shows it to have no more certainty or stability than an interpretative construct. Through readings of *The Sacred Fount* and *The Ambassadors* by James, *Lord Jim* and *Nostramo* by Conrad, and *The Good Soldier* and *Parade’s End* by Ford, Armstrong examines how each writer dramatizes his understanding of the act of knowing. Armstrong demonstrates how the novelists’ attitudes toward the process of knowing inform experiments with representation, through which they thematize the relation between the understanding of a fictional world and everyday habits of perception. Finally, he considers how these experiments with the strategies of narration produce a heightened awareness of the process of interpretation.

**Intellectual significance of the book:** Paul B. Armstrong is Professor of English at Brown University. He is the author of *Play and the Politics of Reading: The Social Uses of Modernist Form*, also from Cornell University Press, and of *How Literature Plays with the Brain: The Neuroscience of Reading and Art*, *The Phenomenology of Henry James*, and *Conflicting Readings: Variety and Validity in Interpretation*. Timothy Murray, Professor of Comparative Literature and English, Director of the Society for the Humanities, and Curator of the Rose Goldsen Archive of New Media Art at Cornell University, identified *The Challenge of Bewilderment: Understanding and Representation in James, Conrad, and Ford* for inclusion as a candidate for the Open Book Program.

**Cost challenges:** None.

**Title:** *Novels, Readers, and Reviewers: Responses to Fiction in Antebellum America*

**Author:** Nina Baym

**Discipline:** Literary Theory

**Edited collection?** No

**Year of Publication:** 1984

**Publisher:** Cornell University Press

**Page count:** 288 pages

**Current digital status:** Available in paper form only

**Abstract:** This book describes and characterizes responses of American readers to fiction in the generation before the Civil War. It is based on close examination of the reviews of all novels—both American and European—that appeared in major American periodicals during the years 1840–1860, a period in which magazines, novels, and novel reviews all proliferated. Nina Baym makes uses of the reviews to gain information about the formal, aesthetic, and moral expectations of reviewers. Her major conclusion is that the accepted view about the American novel before the Civil War—the view that the atmosphere in America was hostile to fiction—is a myth. There is compelling evidence, she shows, for the existence of a veritable novel industry and, concomitantly, a vast audience for fiction in the 1840s and 1850s.

**Intellectual significance of the book:** Nina Baym is Emeritus Professor of English at the University of Illinois at Urbana-Champaign. She is the author of *Feminism and American Literary History: Essays, Women Writers of the American West, 1833–1927*, and *American Women Writers and the Work of History, 1790–1860*. *Novels, Readers, and Reviewers: Responses to Fiction in Antebellum America* was identified by Caroline Levine, Professor of English at Cornell University, as a classic work in women’s/feminist criticism, and its selection for inclusion as a candidate for the Open Book Program was endorsed by Laura Brown (John Wendell Anderson Professor of English and Senior Vice Provost for Undergraduate Education at Cornell University). It was also selected by Fred Muratori (Bibliographer for English-language Literature, Theater, and Film at Cornell University Library) on the basis of circulation and citation statistics.

“Baym’s chapters on plot and on character validate the importance of the kind of work she has done—and her acuity as a critic. *Novels, Readers, and Reviewers* is a fresh and exciting contribution to our understanding of the criticism and the sociology of narrative in the nineteenth century. It is a book of sovereign insights, richly earned.”—Terence Martin, *American Literature*

**Cost challenges:** None.

**Title:** *Greatness Engendered: George Eliot and Virginia Woolf*

**Author:** Alison Booth

**Discipline:** Literary Theory

**Series:** Reading Women Writing

**Edited collection?** No

**Year of Publication:** 1992

**Publisher:** Cornell University Press

**Page count:** 336 pages

**Current digital status:** Available in paper form only

**Abstract:** The egotism that fuels the desire for greatness has been associated exclusively with men, according to one feminist view; yet many women cannot suppress the need to strive for greatness. In this forceful and compelling book, Alison Booth traces through the novels, essays, and other writings of George Eliot and Virginia Woolf radically conflicting attitudes on the part of each toward the possibility of feminine greatness. Examining the achievements of Eliot and Woolf in their social contexts, she provides a challenging model of feminist historical criticism.

**Intellectual significance of the book:** Alison Booth is Professor of English at the University of Virginia and Director of the Scholars' Lab at the University of Virginia Library. She is the author of *How to Make It as a Woman: Collective Biographical History from Victoria to the Present*, winner of the Barbara Penny Kanner Award. *Greatness Engendered: George Eliot and Virginia Woolf* was identified by Caroline Levine, Professor of English at Cornell University, as a classic work in women's/feminist criticism, and its selection for inclusion as a candidate for the Open Book Program was endorsed by Laura Brown (John Wendell Anderson Professor of English and Senior Vice Provost for Undergraduate Education at Cornell University) and Fred Muratori (Bibliographer for English-language Literature, Theater, and Film at Cornell University Library).

"Booth successfully demonstrates how Eliot and Woolf challenged gender prescriptions by the very act of writing history as well as by the kind of history they wrote. She is careful to point out that Eliot and Woolf were not the first to shift the focus of history to common life, but she persuasively argues that they pushed it further by explicitly addressing what patriarchal discourses had silenced or obscured: the issue of gender and historical interpretation."—Suzanne Graver, *Modern Philology*

"*Greatness Engendered* takes its place appropriately in Cornell's Reading Women Writing series. It provides a useful examination of how two major authors both read and wrote the problem of greatness."—Caroline Webb, *South Atlantic Review*

**Cost challenges:** None.

**Title:** *Franz Kafka: The Necessity of Form*  
**Author:** Stanley Corngold  
**Discipline:** Literary Theory  
**Edited collection?** No  
**Year of Publication:** 1988  
**Publisher:** Cornell University Press  
**Page count:** 368 pages  
**Current digital status:** Available in paper form only

**Abstract:** In Stanley Corngold's view, the themes and strategies of Kafka's fiction are generated by a tension between his concern for writing and his growing sense of its arbitrary character. Analyzing Kafka's work in light of "the necessity of form," which is also a merely formal necessity, Corngold uncovers the fundamental paradox of Kafka's art and life. The first section of the book shows how Kafka's rhetoric may be understood as the daring project of a man compelled to live his life as literature. In the central part of the book, Corngold reflects on the place of Kafka within the modern tradition, discussing such influential precursors of Cervantes, Flaubert, and Nietzsche, whose works display a comparable narrative disruption. Kafka's distinctive narrative strategies, Corngold points out, demand interpretation at the same time they resist it. Critics of Kafka, he says, must be aware that their approaches are guided by the principles that Kafka's fiction identifies, dramatizes, and rejects.

**Intellectual significance of the book:** Stanley Corngold is Professor of German and Comparative Literature, Emeritus, at Princeton University. He is the author of *Complex Pleasure: Forms of Feeling in German Literature* and *Lambent Traces: Franz Kafka* and coauthor of *Franz Kafka: The Ghosts in the Machine*. *Franz Kafka: The Necessity of Form* was identified by Caroline Levine, Professor of English at Cornell University, as a great work of literary criticism, and its selection for inclusion as a candidate for the Open Book Program was endorsed by Laura Brown (John Wendell Anderson Professor of English and Senior Vice Provost for Undergraduate Education at Cornell University) and Fred Muratori (Bibliographer for English-language Literature, Theater, and Film at Cornell University Library).

"The remarkable convergence of form and content in this book brings it close to a work of art."—Steven Taubeneck, *German Quarterly*

"For those readers who have admired Stanley Corngold's essays on Kafka this volume will be particularly welcome. It collects his work on Kafka written over the past two decades. Corngold is at all times concerned with the issue of writing and often with figures (metaphor, chiasmus) at work in Kafka's prose. This single-mindedness of purpose produces a coherence in the volume and enables Corngold to do what he does best: rhetorical and philosophical analysis of specific words and passages and their implications for Kafka's fictional logic."—Robert C. Holub, *Comparative Literature*

**Cost challenges:** None.

**Title:** *Flaubert: The Uses of Uncertainty* (Revised Edition)

**Author:** Jonathan Culler

**Discipline:** Literary Theory

**Edited collection?** No

**Year of Publication:** 1985

**Publisher:** Cornell University Press

**Page count:** 272 pages

**Current digital status:** Available in paper form only

**Abstract:** Jonathan Culler's introduction to Flaubert, experimental in its structure, identifies elements in Flaubert's oeuvre that are common to his early novels and to his later work and approaches them individually as themes as well as in the context of the books from which they emerged. Culler's immersive approach to Flaubert's work illuminates the novels, their components, and the experience of reading itself.

**Intellectual significance of the book:** Jonathan Culler is Class of 1916 Professor of English at Cornell University. He is the author of many books, including *On Deconstruction: Theory and Criticism after Structuralism* and *The Pursuit of Signs: Semiotics, Literature, Deconstruction*, both from Cornell University Press, and *Literary Theory: A Very Short Introduction*. Timothy Murray, Professor of Comparative Literature and English, Director of the Society for the Humanities, and Curator of the Rose Goldsen Archive of New Media Art at Cornell University, identified *Flaubert: The Uses of Uncertainty* for inclusion as a candidate for the Open Book Program.

"Culler is one of the most brilliant minds to enter the scholarly scene in recent years. I should like to cite whole paragraphs here for their penetration and their profoundly moving quality. This is a book to read, to ponder, to rage at, and to learn from."—B. F. Bart, *Modern Language Journal*

"Jonathan Culler's goal in this stimulating and challenging book is to teach us how to outsmart the 'criminal' Flaubertian novelist bent on ensnaring us into a demoralizing search for meaning and unity in works of literature. Culler is not interested in providing complete interpretations of Flaubert's novels nor does he think such completion possible or even desirable. Instead he concentrates on the interaction of text and reader, elucidating the devices by which the Flaubertian text resists and undermines traditional interpretative procedures. This concentration enables Culler to explain better than any other critic just what it is that makes Flaubert's writing such a fascinating innovation in the history of the novel."—Charles Bernheimer, *NOVEL: A Forum on Fiction*

**Cost challenges:** None.

**Title:** *Homicide in American Fiction, 1798–1860: A Study in Social Values*

**Author:** David Brion Davis

**Discipline:** Literary Theory

**Edited collection?** No

**Year of Publication:** 1957

**Publisher:** Cornell University Press

**Page count:** 356 pages

**Current digital status:** Available in paper form only

**Abstract:** Homicide has many social and psychological implications that vary from culture to culture and which change as people accept new ideas concerning guilt, responsibility, and the causes of crime. A study of attitudes toward homicide is therefore a method of examining social values in a specific setting. *Homicide in American Fiction, 1798–1860* is the first book to contrast psychological assumptions of imaginative writers with certain social and intellectual currents in an attempt to integrate social attitudes toward such diverse subjects as human evil, moral responsibility, criminal insanity, social causes of crime, dueling, lynching, the “unwritten law” of a husband’s revenge, and capital punishment. In addition to works of literary distinction by Cooper, Hawthorne, Irving, and Poe, among others, Davis considers a large body of cheap popular fiction generally ignored in previous studies of the literature of this period. This is an engrossing study of fiction as a reflection of and a commentary on social problems and as an influence shaping general beliefs and opinions.

**Intellectual significance of the book:** David Brion Davis is Sterling Professor of History Emeritus at Yale University, where he is founder and director emeritus of the Gilder Lehrman Center for the Study of Slavery, Resistance, and Abolition. This was the first book of Davis’s long and distinguished career. He received the 1967 Pulitzer Prize for General Nonfiction for his second book, *The Problem of Slavery in Western Culture*, which was also originally published by Cornell University Press. His 2014 book *The Problem of Slavery in the Age of Emancipation* won the National Book Critics Circle Award in Nonfiction. *Homicide in American Fiction, 1798–1860: A Study in Social Values* was selected for inclusion as a candidate for the Open Book Program by Fred Muratori, Bibliographer for English-language Literature, Theater, and Film at Cornell University Library, on the basis of circulation and citation statistics.

“*Homicide in American Fiction, 1798–1860* is an excellent reference work, one that I will use often in determining the full implication of such acts as murder and seduction, not only in pre–Civil War fiction, but also in social and psychological attitudes of the same period.”—Philip Durham, *American Quarterly*

“Because the approach to an old problem is new, the book is stimulating. Because its treatment is not definitive it is provocative. It is the sort of writing that might well be used to initiate interdisciplinary discussions on both content and method.”—Albert Morris, *American Sociological Review*

**Cost challenges:** None.

**Title:** *Echoes of Desire: English Petrarchism and Its Counterdiscourses*

**Author:** Heather Dubrow

**Discipline:** Literary Theory

**Edited collection?** No

**Year of Publication:** 1995

**Publisher:** Cornell University Press

**Page count:** 356 pages

**Current digital status:** Available in paper form only

**Abstract:** *Echoes of Desire* variously invokes and interrogates a number of historicist and feminist premises about Tudor and Stuart literature by examining the connections between the anti-Petrarchan tradition and mainstream Petrarchan poetry. It also addresses some of the broader implications of contemporary critical methodologies. Heather Dubrow offers an alternative to the two predominant models used in previous treatments of Petrarchism: the all-powerful poet and silenced mistress on the one hand and the poet as subservient patron on the other.

**Intellectual significance of the book:** Heather Dubrow is Professor and Rev. John Boyd, SJ Chair of English at Fordham University. She is the author of *The Challenges of Orpheus: Lyric Poetry and Early Modern England, Genre*, and the book of poetry *Forms and Hollows*. *Echoes of Desire: English Petrarchism and Its Counterdiscourses* was identified by Caroline Levine, Professor of English at Cornell University, as a classic work in women's/feminist criticism, and its selection for inclusion as a candidate for the Open Book Program was endorsed by Laura Brown (John Wendell Anderson Professor of English and Senior Vice Provost for Undergraduate Education at Cornell University) and Fred Muratori (Bibliographer for English-language Literature, Theater, and Film at Cornell University Library).

“Dubrow’s attempt to renegotiate a definition of Petrarchism and its counterdiscourses ultimately succeeds because she insists on the value of traditional literary formalism, including attention to epigram and the treatment of literary genres as ‘metaphors for perspectives and attitudes. Her sensitive and nuanced close readings of verse reveal quite specifically how diacritical desire functions within these poems and how these poems, in turn, participate in a critical dialogue. This thoughtful and thought-provoking book deserves our attention.”—Jeffrey N. Nelson, *Sixteenth Century Journal*

“This book is packed with research and revelations about the Renaissance lyric tradition, set forth in a consummate critical style.”—*Clio*

**Cost challenges:** None.

**Title:** *Feminist Theory, Women's Writing*  
**Author:** Laurie A. Finke  
**Discipline:** Literary Theory  
**Series:** Reading Women Writing  
**Edited collection?** No  
**Year of Publication:** 1992  
**Publisher:** Cornell University Press  
**Page count:** 240 pages  
**Current digital status:** Available in paper form only

**Abstract:** In this rewarding book, Laurie A. Finke challenges assumptions about gender, the self, and the text that underlie fundamental constructs of contemporary feminist theory. She maintains that some of the key concepts structuring feminist literary criticism need to be reexamined within both their historical context and the larger framework of theory concerning language, representation, subjectivity, and value.

**Intellectual significance of the book:** Laurie A. Finke is Professor of Women's and Gender Studies at Kenyon College. She is the coeditor of *Medieval Texts and Contemporary Readers*, also from Cornell University Press, author of *Women's Writing in English: The Middle Ages*, and coauthor of *King Arthur and the Myth of History*. Timothy Murray, Professor of Comparative Literature and English, Director of the Society for the Humanities, and Curator of the Rose Goldsen Archive of New Media Art at Cornell University, identified *Feminist Theory, Women's Writing* for inclusion as a candidate for the Open Book Program.

“This remarkable book argues for what the author calls a ‘feminist theory of complexity,’ which offers a dialogical materialism capable of explaining how traditionally marginalized women writers challenge established notions of literature and criticism; a way out of the impasse between Anglo-American feminists’ emphasis on ‘female oppression,’ ‘women’s experience,’ ‘women’s languages,’ on one hand, and the political paralysis often attributed to Continental poststructuralist theory, on the other; and a dismantling of established literary periodization by treating medieval literary texts alongside modern ones.”—E. Jane Burns, *Speculum*

**Cost challenges:** None.

**Title:** *Telling the Truth: The Theory and Practice of Documentary Fiction*

**Author:** Barbara Foley

**Discipline:** Literary Theory

**Edited collection?** No

**Year of Publication:** 1986

**Publisher:** Cornell University Press

**Page count:** 280 pages

**Current digital status:** Available in paper form only

**Abstract:** Barbara Foley here focuses on the relatively neglected genre of documentary fiction: novels that are continually near the borderline between factual and fictive discourse. She links the development of the genre over three centuries to the evolution of capitalism, but her analyses of literary texts depart significantly from those of most current Marxist critics. Foley maintains that Marxist theory has yet to produce a satisfactory theory of mimesis or of the development of genres, and she addresses such key issues as the problem of reference and the nature of generic distinctions. Among the authors whom Foley treats are Defoe, Scott, George Eliot, Joyce, Isherwood, Dos Passos, William Wells Brown, Ishmael Reed, and Ernest Gaines.

**Intellectual significance of the book:** Barbara Foley is a Distinguished Professor of English and American Studies at Rutgers University–Newark. She is the author of *Radical Representations: Politics and Form in U.S. Proletarian Fiction, 1929–1941*, *Spectres of 1919: Class and Nation in the Making of the New Negro*, *Wrestling with the Left: the Making of Ralph Ellison’s Invisible Man*, and *Jean Toomer: Race, Repression, and Revolution*. *Telling the Truth: The Theory and Practice of Documentary Fiction* was identified by Caroline Levine, Professor of English at Cornell University, as a classic work in women’s/feminist criticism, and its selection for inclusion as a candidate for the Open Book Program was endorsed by Laura Brown (John Wendell Anderson Professor of English and Senior Vice Provost for Undergraduate Education at Cornell University) and Fred Muratori (Bibliographer for English-language Literature, Theater, and Film at Cornell University Library).

“This ambitious book’s great merit is its stubborn insistence that literary criticism must be explicit in both its theoretical and political assumptions, a belief that makes *Telling the Truth* stimulating reading for anyone willing to grant Foley’s tightly argued response to contemporary theories of genre, mimesis, and ideology the close attention it deserves. *Telling the Truth* is a challenging, thought-provoking book, one that should be read by specialists in the novel and by anyone interested in how contemporary critical and social theory can help us recognize literature and literary criticism as the political practices they have always been.”—Craig Howes, *NOVEL: A Forum on Fiction*

**Cost challenges:** None.

**Title:** *Joyce: The Return of the Repressed*  
**Editor:** Susan Stanford Friedman  
**Discipline:** Literary Theory  
**Edited collection?** Yes  
**Year of Publication:** 1993  
**Publisher:** Cornell University Press  
**Page count:** 328 pages  
**Current digital status:** Available in paper form only

**Abstract:** Did James Joyce, that icon of modernity, spearhead the dismantling of the Cartesian subject? Or was he a supreme example of a modern man forever divided and never fully known to himself? This volume reads the dialogue of contradictory cultural voices in Joyce's works—revolutionary and reactionary, critical and subject to critique, marginal and central. It includes ten essays that identify repressed elements in Joyce's writings and examine how psychic and cultural repressions persistently surface in his texts. Contributors include Joseph A. Boone, Marilyn L. Brownstein, Jay Clayton, Laura Doyle, Susan Stanford Friedman, Christine Froula, Ellen Carol Jones, Alberto Moreiras, Richard Pearce, and Robert Spoo.

**Intellectual significance of the book:** Susan Stanford Friedman is Hilldale Professor and Virginia Woolf Professor of English and Women's Studies at the University of Wisconsin–Madison. She is the author of *Planetary Modernism: Provocations on Modernity Across Time*, *Mappings: Feminism and the Cultural Geographies of Encounter* (winner of the Perkins Prize for Best Book in Narrative Studies), *Penelope's Web: Gender, Modernity, H.D.'s Fiction*, and *Psyche Reborn: The Emergence of H.D.* *Joyce: The Return of the Repressed* was identified by Caroline Levine, Professor of English at Cornell University, as a classic work in women's/feminist criticism, and its selection for inclusion as a candidate for the Open Book Program was endorsed by Laura Brown (John Wendell Anderson Professor of English and Senior Vice Provost for Undergraduate Education at Cornell University) and Fred Muratori (Bibliographer for English-language Literature, Theater, and Film at Cornell University Library).

"The collected essays in *Joyce: The Return of the Repressed*, Susan Stanford Friedman tells us in her introduction, explore the various ways that Joyce's work can be read as textual scenes of 'repression, disguised expression, and fragmentary return.' In the course of tracing the forms of these ongoing processes throughout the Joycean canon, the contributors cover a range of diverse topics, including the representations of the artist, Joyce's Irishness as it relates to discourses of race and racialism, subjectivity and desire, and the figurations of the maternal. The essays are united by a shared interest in psychoanalytic and/or poststructuralist arguments about the intriguing dynamics and variable relationships between interacting texts."—Kimberly J. Devlin, *James Joyce Quarterly*

**Cost challenges:** One halftone.

**Title:** *Writing in Limbo: Modernism and Caribbean Literature*

**Author:** Simon Gikandi

**Discipline:** Literary Theory

**Edited collection?** No.

**Year of Publication:** 1992

**Publisher:** Cornell University Press

**Page count:** 272 pages

**Current digital status:** Available in paper form only

**Abstract:** In Simon Gikandi's view, Caribbean literature and postcolonial literature more generally negotiate an uneasy relationship with the concepts of modernism and modernity—a relationship in which the Caribbean writer, unable to escape a history encoded by Europe, accepts the challenge of rewriting it. Drawing on contemporary deconstructionist theory, Gikandi looks at how such Caribbean writers as George Lamming, Samuel Selvon, Alejo Carpentier, C. L. R. James, Paule Marshall, Merle Hodge, Zee Edgell, and Michelle Cliff have attempted to confront European modernism.

**Intellectual significance of the book:** Simon Gikandi is Robert Schirmer Professor of English at Princeton University and editor of *PMLA*. He is the author of *Slavery and the Culture of Taste* (winner of the Susanne M. Glasscock Humanities Book Prize and cowinner of the Melville J. Herskovits Award and the James Russell Lowell Prize) and *Maps of Englishness: Writing Identity in the Culture of Colonialism*. *Writing in Limbo: Modernism and Caribbean Literature* was identified by Caroline Levine, Professor of English at Cornell University, as a great work of literary criticism, and its selection for inclusion as a candidate for the Open Book Program was endorsed by Laura Brown (John Wendell Anderson Professor of English and Senior Vice Provost for Undergraduate Education at Cornell University) and Fred Muratori (Bibliographer for English-language Literature, Theater, and Film at Cornell University Library).

“Gikandi's pursuit of his broader conception of ‘Caribbean modernism’ pays ample dividends in the space it gives him to read the novels with something like the detailed attention they all deserve but rarely enjoy. *Writing in Limbo* takes the fiction of the Caribbean seriously and helps integrate its study into a wider American problematic. This is a powerfully argued book written in a limpid style. It marks its terrain with great assurance and conducts its textual analyses with a fine attention to detail. *Writing in Limbo* is the best book on its topic and a significant advance in the criticism of Caribbean literature.”—Peter Hulme, *NWIG: New West Indian Guide*

**Cost challenges:** None.

**Title:** *Chaos Bound: Orderly Disorder in Contemporary Literature and Science*

**Author:** N. Katherine Hayles

**Discipline:** Literary Theory

**Edited collection?** No.

**Year of Publication:** 1990

**Publisher:** Cornell University Press

**Page count:** 328 pages

**Current digital status:** Available in paper form only

**Abstract:** N. Katherine Hayles here investigates parallels between contemporary literature and critical theory and the science of chaos. She finds in both scientific and literary discourse new interpretations of chaos, which is seen no longer as disorder but as a locus of maximum information and complexity. She examines structures and themes of disorder in *The Education of Henry Adams*, Doris Lessing's *Golden Notebook*, and works by Stanislaw Lem. Hayles shows how the writings of poststructuralist theorists including Barthes, Lyotard, Derrida, Serres, and de Man incorporate central features of chaos theory.

**Intellectual significance of the book:** N. Katherine Hayles is James B. Duke Professor of Literature at Duke University. She is the author of many books, including *How We Think: Digital Media and Contemporary Technogenesis*, *Electronic Literature: New Horizons for the Literary*, and *My Mother Was a Computer: Digital Subjects and Literary Texts*. *Chaos Bound: Orderly Disorder in Contemporary Literature and Science* was identified by Caroline Levine, Professor of English at Cornell University, as great for discussion forums across disciplines, and its selection for inclusion as a candidate for the Open Book Program was endorsed by Laura Brown (John Wendell Anderson Professor of English and Senior Vice Provost for Undergraduate Education at Cornell University), Timothy Murray (Professor of Comparative Literature and English, Director of the Society for the Humanities, and Curator of the Rose Goldsen Archive of New Media Art at Cornell University), and Fred Muratori (Bibliographer for English-language Literature, Theater, and Film at Cornell University Library).

“Hayles’s point is that the almost simultaneous appearance of interest in complex systems across many disciplines—physics, mathematics, biology, information theory, literature, literary theory—signals a profound paradigm and epistemological shift. She calls the new paradigm ‘orderly disorder.’ This is a timely, informative, and enormously thought-provoking book.”—Nancy Craig Simmons, *American Literature*

**Cost challenges:** Nine halftones.

**Title:** *The Cosmic Web: Scientific Field Models and Literary Strategies in the Twentieth Century*

**Author:** N. Katherine Hayles

**Discipline:** Literary Theory

**Edited collection?** No.

**Year of Publication:** 1984

**Publisher:** Cornell University Press

**Page count:** 232 pages

**Current digital status:** Available in paper form only

**Abstract:** From the central concept of the field—which depicts the world as a mutually interactive whole, with each part connected to every other part by an underlying field—have come models as diverse as quantum mathematics and Saussure’s theory of language. In *The Cosmic Web*, N. Katherine Hayles seeks to establish the scope of the field concept and to assess its importance for contemporary thought. She then explores the literary strategies that are attributable directly or indirectly to the new paradigm; among the texts at which she looks closely are Robert Pirsig’s *Zen and the Art of Motorcycle Maintenance*, Nabokov’s *Invitation to a Beheading*, D. H. Lawrence’s early novels and essays, Borges’s fiction, and Thomas Pynchon’s *Gravity’s Rainbow*.

**Intellectual significance of the book:** N. Katherine Hayles is James B. Duke Professor of Literature at Duke University. She is the author of many books, including *How We Think: Digital Media and Contemporary Technogenesis*, *Electronic Literature: New Horizons for the Literary*, and *My Mother Was a Computer: Digital Subjects and Literary Texts*. *The Cosmic Web: Scientific Field Models and Literary Strategies in the Twentieth Century* was identified by Caroline Levine, Professor of English at Cornell University, as great for discussion forums across disciplines, and its selection for inclusion as a candidate for the Open Book Program was endorsed by Laura Brown (John Wendell Anderson Professor of English and Senior Vice Provost for Undergraduate Education at Cornell University) and Fred Muratori (Bibliographer for English-language Literature, Theater, and Film at Cornell University Library).

“Scientists have been invoking the ‘field model’ concept for decades. But literary critics, who are usually resistant to the application of scientific concepts in literary criticism, have rarely related imaginative literature to the field model. N. Katherine Hayles, a trained chemist and literary critic, has now done so in a fine book that will pave the way for many others interested in this nexus. Hayles’s procedure is exemplary.”—G. S. Rousseau, *Isis*

**Cost challenges:** None.

**Title:** *Borderwork: Feminist Engagements with Comparative Literature*

**Editor:** Margaret R. Higonnet

**Discipline:** Literary Theory

**Series:** Reading Women Writing

**Edited collection?** Yes

**Year of Publication:** 1994

**Publisher:** Cornell University Press

**Page count:** 232 pages

**Current digital status:** Available in paper form only

**Abstract:** The first book to assess the impact of feminist criticism on comparative literature, *Borderwork* recharts the intellectual and institutional boundaries on that discipline. The seventeen essays collected here, most published for the first time, together call for the contextualization of the study of comparative literature within the areas of discourse, culture, ideology, race, and gender. Contributors: Bella Brodzki, VèVè A. Clark, Chris Cullens, Greta Gaard, Sabine Gölz, Sarah Webster Goodwin, Margaret R. Higonnet, Marianne Hirsch, Susan Sniader Lanser, Françoise Lionnet, Fedwa Malti-Douglas, Lore Metzger, Nancy K. Miller, Obioma Nnaemakea, Rajeswari Sunder Rajan, Anca Vlasopolos.

**Intellectual significance of the book:** Margaret R. Higonnet is Professor of English Emerita at the University of Connecticut. She is the editor of *Nurses at the Front: Writing the Wounds of the Great War* and *Lines of Fire: Women Writers on World War I*, among many other books. *Borderwork: Feminist Engagements with Comparative Literature* was identified by Caroline Levine, Professor of English at Cornell University, as a classic work in women's/feminist criticism, and its selection for inclusion as a candidate for the Open Book Program was endorsed by Laura Brown (John Wendell Anderson Professor of English and Senior Vice Provost for Undergraduate Education at Cornell University) and Fred Muratori (Bibliographer for English-language Literature, Theater, and Film at Cornell University Library).

“Disciplinary borders and the recontextualization of fields are central to *Borderwork*'s project to bring feminist critical perspectives to bear on the field of comparative literature. The new feminist comparative literature articulated here has moved closer to its disciplinary younger cousin, cultural studies.”—Judith Kegan Gardiner, *Signs*

**Cost challenges:** None.

**Title:** *The Other Side of the Story: Structures and Strategies of Contemporary Feminist Narratives*

**Author:** Molly Hite

**Discipline:** Literary Theory

**Edited collection?** No

**Year of Publication:** 1989

**Publisher:** Cornell University Press

**Page count:** 184 pages

**Current digital status:** Available in paper form only

**Abstract:** According to Molly Hite, a number of influential contemporary women novelists—notably Jean Rhys, Doris Lessing, Alice Walker, and Margaret Atwood—attempt innovations in narrative form that are more radical in their implications than the dominant modes of fictional experimentation characterized as postmodernist. In *The Other Side of the Story*, Hite makes the point that these innovations, which distinguish the genre she calls contemporary feminist narrative, are more radical precisely because their context is the critique of a culture and a literary tradition apprehended as profoundly masculinist.

**Intellectual significance of the book:** Molly Hite is Professor of English at Cornell University. She is the author of *Ideas of Order in the Novels of Thomas Pynchon* and the novels *Breach of Immunity* and *Class Porn*. *The Other Side of the Story: Structures and Strategies of Contemporary Feminist Narratives* was identified for inclusion as a candidate for the Open Book Program by Fred Muratori (Bibliographer for English-language Literature, Theater, and Film at Cornell University Library) on the basis of circulation and citation statistics.

“Hite’s inclusion of a chapter on Alice Walker (which addresses Walker’s intertextual relation to Zora Neale Hurston) multiplies and complicates the category of other insofar as it assumes female characters of color as the subject of postmodern fictions. Hite does an excellent job of making readers aware of the fact that postmodern feminist critics are not always white, or even always women.”—Frances Bartkowski, *SubStance*

**Cost challenges:** None.

**Title:** *Scenes of Sympathy: Identity and Representation in Victorian Fiction*

**Author:** Audrey Jaffe

**Discipline:** Literary Theory

**Edited collection?** No

**Year of Publication:** 2000

**Publisher:** Cornell University Press

**Page count:** 224 pages

**Current digital status:** Available in paper form only

**Abstract:** In *Scenes of Sympathy*, Audrey Jaffe argues that representations of sympathy in Victorian fiction both reveal and unsettle Victorian ideologies of identity. Situating these representations within the context of Victorian visual culture, and offering new readings of key works by Charles Dickens, Elizabeth Gaskell, Ellen Wood, George Eliot, Oscar Wilde, and Arthur Conan Doyle, Jaffe shows how mid-Victorian spectacles of social difference construct the middle-class self, and how late-Victorian narratives of feeling pave the way for the sympathetic affinities of contemporary identity politics. Perceptive and elegantly written, *Scenes of Sympathy* is the first detailed examination of the place of sympathy in Victorian fiction and ideology.

**Intellectual significance of the book:** Audrey Jaffe is Professor of English at the University of Toronto. She is the author of *The Affective Life of the Average Man: The Victorian Novel and the Stock-Market Graph* and *Vanishing Points: Dickens, Narrative, and the Subject of Omniscience*. *Scenes of Sympathy: Identity and Representation in Victorian Fiction* was identified by Caroline Levine, Professor of English at Cornell University, as a classic work in women's/feminist criticism, and its selection for inclusion as a candidate for the Open Book Program was endorsed by Laura Brown (John Wendell Anderson Professor of English and Senior Vice Provost for Undergraduate Education at Cornell University) and Fred Muratori (Bibliographer for English-language Literature, Theater, and Film at Cornell University Library).

"Jaffe's second book provides thorough and sophisticated readings. She draws her methodological apparatus from psychoanalytic and cinematic theory, which she handles with originality and flair. *Scenes of Sympathy* is a welcome addition to discussions of contemporary identity politics."—*Choice*

"*Scenes of Sympathy* is especially rich in its demonstration of the remarkable range of preoccupations, Victorian and current, which find their underpinning in sympathy."—Andrew H. Miller, *Victorian Studies*

**Cost challenges:** One halftone.

**Title:** *Signature Pieces: On the Institution of Authorship*

**Author:** Peggy Kamuf

**Discipline:** Literary Theory

**Edited collection?** No

**Year of Publication:** 1988

**Publisher:** Cornell University Press

**Page count:** 256 pages

**Current digital status:** Available in paper form only

**Abstract:** Some contemporary approaches to literature still accept the separation of historical, biographical, external concerns from formal, internal ones. On the borderline that lends this division between inside and outside its apparent coherence is signature. In Peggy Kamuf's view, studying signature will help us to rediscover some of the stakes of literary writing beyond the historicist/formalist opposition. Drawing on Derrida's extensive work on signatures and proper names, Kamuf investigates authorial signature in key writers from Rousseau to Woolf, as well as the implications of signature for the institutions of authorship and criticism.

**Intellectual significance of the book:** Peggy Kamuf is Marion Frances Chevalier Professor of French and Professor of French and Italian and Comparative Literature at the University of Southern California. She is the author of *The Division of Literature, or the University in Deconstruction* and *To Follow: The Wake of Jacques Derrida*. *Signature Pieces: On the Institution of Authorship* was identified by Caroline Levine, Professor of English at Cornell University, as a classic work in women's/feminist criticism, and its selection for inclusion as a candidate for the Open Book Program was endorsed by Laura Brown (John Wendell Anderson Professor of English and Senior Vice Provost for Undergraduate Education at Cornell University) and Fred Muratori (Bibliographer for English-language Literature, Theater, and Film at Cornell University Library).

"The strange embrace of dominance and opposition, of denial and return is what we witness in contemporary criticism; but Kamuf's demanding and rewarding book teaches that that 'scene' is part of what has been a longer playing drama."—Ross Chambers, *French Forum*

"The strength of *Signature Pieces* does not lie in its illumination of any particular corpus of texts, historical period, author, or genre, but in its rigorous use of deconstructive logic to walk the tightrope between the opposed reductions of historicism and formalism."—William Ray, *Comparative Literature*

**Cost challenges:** None.

**Title:** *Madame Bovary on Trial*  
**Author:** Dominick LaCapra  
**Discipline:** Literary Theory  
**Edited collection?** No  
**Year of Publication:** 1982  
**Publisher:** Cornell University Press  
**Page count:** 224 pages  
**Current digital status:** Available in paper form only

**Abstract:** In 1857, following the publication of *Madame Bovary*, Flaubert was charged with having committed an “outrage to public morality and religion.” Dominick LaCapra, an intellectual historian with wide-ranging literary interests, here examines this remarkable trial. LaCapra draws on material from Flaubert’s correspondence, the work of literary critics, and Jean-Paul Sartre’s analysis of Flaubert. LaCapra maintains that *Madame Bovary* is at the intersection of the traditional and the modern novel, simultaneously invoking conventional expectations and subverting them.

**Intellectual significance of the book:** Dominick LaCapra is Professor of History and Comparative Literature Emeritus at Cornell University. He is the author or editor of many books, including *History and Its Limits: Human, Animal, Violence*; *History in Transit*; and *History and Memory after Auschwitz*, all from Cornell. *Madame Bovary on Trial* was identified by Caroline Levine, Professor of English at Cornell University, as a great work of literary criticism, and its selection for inclusion as a candidate for the Open Book Program was endorsed by Laura Brown (John Wendell Anderson Professor of English and Senior Vice Provost for Undergraduate Education at Cornell University), Timothy Murray (Professor of Comparative Literature and English, Director of the Society for the Humanities, and Curator of the Rose Goldsen Archive of New Media Art at Cornell University), and Fred Muratori (Bibliographer for English-language Literature, Theater, and Film at Cornell University Library).

“It is frivolously tempting (especially so in the light of Dominick LaCapra’s absorbing and provocative book) to read the trial of *Madame Bovary* as an ironic Flaubertian text. But of course the trial was real enough, for in 1857 Flaubert was charged with outrage to public morality. In his elucidation of how the novel confronted its own trial, LaCapra addresses issues which are of central concern to modern literary theory.”—Brian Nelson, *Nineteenth-Century French Studies*

**Cost challenges:** None.

**Title:** *Women and Romance: The Consolations of Gender in the English Novel*

**Author:** Laurie Langbauer

**Discipline:** Literary Theory

**Series:** Reading Women Writing

**Edited collection?** No

**Year of Publication:** 1990

**Publisher:** Cornell University Press

**Page count:** 288 pages

**Current digital status:** Available in paper form only

**Abstract:** According to Laurie Langbauer, the notion of romance is vague precisely because it represents the chaotic negative space outside the novel that determines its form. Addressing questions of form, Langbauer reads novels that explore the interplay between the novel and romance: works by Charlotte Lennox, Mary Wollstonecraft, Charles Dickens, George Eliot, and George Meredith. She considers key issues in feminist debate, in particular the relations of feminist to the poststructuralist theories of Lacan, Derrida, and Foucault. In highlighting questions of gender in this way, *Women and Romance* contributes to a major debate between skeptical and materialist points of view among poststructuralist critics.

**Intellectual significance of the book:** Laurie Langbauer is Professor of English at the University of North Carolina at Chapel Hill. She is the author of *Novels of Everyday Life: The Series in English Fiction, 1850–1930*, also published by Cornell University Press. *Women and Romance: The Consolations of Gender in the English Novel* was identified by Caroline Levine, Professor of English at Cornell University, as a classic work in women's/feminist criticism, and its selection for inclusion as a candidate for the Open Book Program was endorsed by Laura Brown (John Wendell Anderson Professor of English and Senior Vice Provost for Undergraduate Education at Cornell University) and Fred Muratori (Bibliographer for English-language Literature, Theater, and Film at Cornell University Library).

“Laurie Langbauer’s *Women and Romance* will interest not only readers of the English novel but readers concerned with the poststructuralist emphasis on systems of power as well. Langbauer’s book makes a significant contribution to feminist theory and provides a useful perspective on the intersection of feminism and poststructuralism.”—Natasha Saje, *Signs*

**Cost challenges:** None.

**Title:** *Fictions of Authority: Women Writers and Narrative Voice*

**Author:** Susan Sniader Lanser

**Discipline:** Literary Theory

**Edited collection?** No

**Year of Publication:** 1992

**Publisher:** Cornell University Press

**Page count:** 304 pages

**Current digital status:** Available in paper form only

**Abstract:** Drawing on narratological and feminist theory, Susan Sniader Lanser explores patterns of narration in a wide range of novels by women of England, France, and the United States from the 1740s to the present. She sheds light on the history of “voice” as a narrative strategy and as a means of attaining social power. She considers the dynamics in personal voice in authors such as Mary Shelley, Charlotte Brontë, Zora Neale Hurston, and Jamaica Kincaid. In writers who attempt a “communal voice”—including Mary Wollstonecraft, Elizabeth Gaskell, Joan Chase, and Monique Wittig—she finds innovative strategies that challenge the conventions of Western narrative.

**Intellectual significance of the book:** Susan Sniader Lanser is Professor Emerita of English, Women’s, Gender and Sexuality Studies, and Comparative Literature at Brandeis University. She is the author of *The Narrative Act: Point of View in Prose Fiction* and *The Sexuality of History: Modernity and the Sapphic 1565–1830*. *Fictions of Authority: Women Writers and Narrative Voice* was identified by Caroline Levine, Professor of English at Cornell University, as a classic work in women’s/feminist criticism, and its selection for inclusion as a candidate for the Open Book Program was endorsed by Laura Brown (John Wendell Anderson Professor of English and Senior Vice Provost for Undergraduate Education at Cornell University) and Fred Muratori (Bibliographer for English-language Literature, Theater, and Film at Cornell University Library).

“*Fictions of Authority* is an important book, marking the coming of age of feminist studies of women and the novel. Its critical attention is fixed on the narrative form, as opposed to the representational content, of women’s novels. It takes an ambitious scope of three centuries to construct a history of the modern novel that problematizes the correspondences between women’s literary and social authority.”—  
Syvia Bowerbank, *Studies in the Novel*

**Cost challenges:** None.

**Title:** *Autobiographical Voices: Race, Gender, Self-Portraiture*

**Author:** Françoise Lionnet

**Discipline:** Literary Theory

**Series:** Reading Women Writing

**Edited collection?** No

**Year of Publication:** 1989

**Publisher:** Cornell University Press

**Page count:** 280 pages

**Current digital status:** Available in paper form only

**Abstract:** Adopting a boldly innovative approach to women's autobiographical writing, Françoise Lionnet here examines the rhetoric of self-portraiture in works by authors who are bilingual or multilingual or of mixed races or cultures. *Autobiographical Voices* offers incisive readings of texts by Zora Neale Hurston, Maya Angelou, Marie Cardinal, Maryse Condé, Marie-Thérèse Humbert, Augustine, and Nietzsche.

**Intellectual significance of the book:** Françoise Lionnet is Professor of Romance Languages and Literatures and African and African American Studies at Harvard University. She is the author of *Postcolonial Representations: Women, Literature, Identity*, also from Cornell University Press. *Autobiographical Voices: Race, Gender, Self-Portraiture* was identified by Caroline Levine, Professor of English at Cornell University, as a classic work in women's/feminist criticism, and its selection for inclusion as a candidate for the Open Book Program was endorsed by Laura Brown (John Wendell Anderson Professor of English and Senior Vice Provost for Undergraduate Education at Cornell University), Timothy Murray (Professor of Comparative Literature and English, Director of the Society for the Humanities, and Curator of the Rose Goldsen Archive of New Media Art at Cornell University), and Fred Muratori (Bibliographer for English-language Literature, Theater, and Film at Cornell University Library).

“*Autobiographical Voices* is an innovative, highly suggestive study of autobiographical writing that cuts across traditional boundaries of canon and culture, gender, genre, and academic discipline. Lionnet's purpose is to break down accepted polarities, opening up the field of literary studies to a cultural diversity that she herself has incorporated in both her subject matter and methodology. Although a scholarly work, this book also expresses a forthright message about freedom of expression, especially that of groups silenced by political and cultural oppression.”—Mary Rice-Defosse, *Modern Language Studies*

**Cost challenges:** None.

**Title:** *Critical Terrains: French and British Orientalisms*

**Author:** Lisa Lowe

**Discipline:** Literary Theory

**Edited collection?** No

**Year of Publication:** 1991

**Publisher:** Cornell University Press

**Page count:** 232 pages

**Current digital status:** Available in paper form only

**Abstract:** Examining and historicizing the concept of “otherness” in both literature and criticism, Lisa Lowe explores representations of non-European cultures in British and French writings from the eighteenth through the twentieth century. Lowe traces the intersections of culture, class, and sexuality in Lady Mary Wortley Montagu’s *Turkish Embassy Letters* and Montesquieu’s *Lettres persanes* and discusses tropes of orientalism, racialism, and romanticism in Flaubert. She then turns to debates in Anglo-American and Indian criticism on Forster’s *Passage to India* and on the utopian projection of China in the poststructuralist theories of Julia Kristeva and Roland Barthes and in the journal *Tel Quel*.

**Intellectual significance of the book:** Lisa Lowe is Distinguished Professor of English and Director of the Center for the Humanities at Tufts University. She is the author of *The Intimacies of Four Continents* and *Immigrant Acts: On Asian American Cultural Politics* and coauthor of *The Politics of Culture in the Shadow of Capital*. *Critical Terrains: French and British Orientalisms* was identified by Caroline Levine, Professor of English at Cornell University, as a classic work in women’s/feminist criticism, and its selection for inclusion as a candidate for the Open Book Program was endorsed by Laura Brown (John Wendell Anderson Professor of English and Senior Vice Provost for Undergraduate Education at Cornell University), Timothy Murray (Professor of Comparative Literature and English, Director of the Society for the Humanities, and Curator of the Rose Goldsen Archive of New Media Art at Cornell University), and Fred Muratori (Bibliographer for English-language Literature, Theater, and Film at Cornell University Library).

“A lucid and important feminist contribution to the study of orientalism. Lowe’s study is particularly valuable on the issues of gender and sexuality.”—*Times Higher Education Supplement*

“Lowe offers a helpful analysis of the ways in which West European texts represent the subordinate Other, those non-European societies and cultures defeated by European empire and figured in a vocabulary of gender and race.”—*Choice*

**Cost challenges:** None.

**Title:** *Interpretive Conventions: The Reader in the Study of American Fiction*

**Author:** Steven Mailloux

**Discipline:** Literary Theory

**Edited collection?** No

**Year of Publication:** 1982

**Publisher:** Cornell University Press

**Page count:** 232 pages

**Current digital status:** Available in paper form only

**Abstract:** In *Interpretive Conventions*, Steven Mailloux provides a general introduction to reader-response criticism while developing his own specific reader-oriented approach to literature. He examines five influential theories of the reading process—those of Stanley Fish, Jonathan Culler, Wolfgang Iser, Norman Holland, and David Bleich. He goes on to argue the need for a more comprehensive reader-response criticism based on a consistent social model of reading. He develops such a reading model and also discusses American textual editing and literary history.

**Intellectual significance of the book:** Steven Mailloux is Professor Emeritus of English at the University of California, Irvine. He is the author of *Rhetorical Power and Reception Histories: Rhetoric, Pragmatism, and American Cultural Politics*, both published by Cornell University Press. *Interpretive Conventions: The Reader in the Study of American Fiction* was identified for inclusion as a candidate for the Open Book Program by Fred Muratori (Bibliographer for English-language Literature, Theater, and Film at Cornell University Library) on the basis of circulation and citation statistics.

“Its central theme—that all assertions about literature are conditioned by interpretative rules and preceded by interpretative work—enables *Interpretive Conventions* to help us inspect the grounds of our practical criticism, to propose several valuable standards for critical argument, competent interpretation, and scholarly objectives, and to provide a widely informed introduction to reader-response methodologies. I have sought to address Mailloux’s contentions in detail to show that his serious book not only deserves but demands careful reading, an activity I can trust he approves.”—John T. Matthews, *NOVEL: A Forum on Fiction*

**Cost challenges:** None

**Title:** *Democracy's Children: Intellectuals and the Rise of Cultural Politics*

**Author:** John McGowan

**Discipline:** Literary Theory

**Edited collection?** No

**Year of Publication:** 2002

**Publisher:** Cornell University Press

**Page count:** 272 pages

**Current digital status:** Available in paper form only

**Abstract:** How do American intellectuals try to achieve their political and social goals? By what means do they articulate their hopes for change? John McGowan seeks to identify the goals and strategies of contemporary humanistic intellectuals who strive to shape the politics and culture of their time. In a lively mix of personal reflection and shrewd analysis, McGowan visits the sites of intellectual activity (scholarly publications, professional conferences, the classroom, and the university) and considers the hazards of working within such institutional contexts to effect change outside the academy. *Democracy's Children* considers the historical trajectory that produced current intellectual practices. McGowan links the growing prestige of "culture" since 1800 to the growth of democracy and the obsession with modernity and explores how intellectuals became both custodians and creators of culture. Caught between fears of culture's irrelevance and dreams of its omnipotence, intellectuals pursue a cultural politics that aims for wide-ranging social transformations.

**Intellectual significance of the book:** John McGowan is John W. and Anna H. Hanes Professor of English and Comparative Literature at the University of North Carolina at Chapel Hill. He is the author of *Postmodernism and its Critics*, also from Cornell University Press, and *Representation and Revelation: Victorian Realism from Carlyle to Yeats*. *Democracy's Children: Intellectuals and the Rise of Cultural Politics* was identified by Caroline Levine, Professor of English at Cornell University, as great for discussion forums across disciplines, and its selection for inclusion as a candidate for the Open Book Program was endorsed by Laura Brown (John Wendell Anderson Professor of English and Senior Vice Provost for Undergraduate Education at Cornell University) and Fred Muratori (Bibliographer for English-language Literature, Theater, and Film at Cornell University Library).

"*Democracy's Children* is a meditation on how intellectuals might try to achieve their political and social goals in the early twenty-first century."—William G. Tierney, *Academe*

"*Democracy's Children* is one of the more distinguished recent examples of that curious academic genre, the book of linked essays. It is also one of the most consistently provocative and contrarian academic books I have yet come across."—Susan Read Baker, *South Atlantic Review*

**Cost challenges:** None.

**Title:** *The Supplement of Reading: Figures of Understanding in Romantic Theory and Practice*

**Author:** Tilottama Rajan

**Discipline:** Literary Theory

**Edited collection?** No

**Year of Publication:** 1990

**Publisher:** Cornell University Press

**Page count:** 376 pages

**Current digital status:** Available in paper form only

**Abstract:** Tilottama Rajan illuminates a crisis of representation within romanticism, evident in the proliferation of stylistically and structurally unsettled literary texts that resist interpretation in terms of a unified meaning. *The Supplement of Reading* investigates the role of the reader both in romantic literary texts and in the hermeneutic theory that has responded to and generated such texts. Rajan considers how selected works by Coleridge, Wordsworth, Blake, Shelley, Godwin, and Wollstonecraft explore the problem of understanding in relation to interpretive difference, including the differences produced by gender, class, and history.

**Intellectual significance of the book:** Tilottama Rajan is Canada Research Chair and Distinguished University Professor at the University of Western Ontario. She is the author of *Dark Interpreter: The Discourse of Romanticism* (also published by Cornell University Press), *Deconstruction and the Reminders of Phenomenology: Sartre, Derrida, Foucault, Baudrillard*, and *Romantic Narrative: Shelley, Hays, Godwin, Wollstonecraft*. Timothy Murray, Professor of Comparative Literature and English, Director of the Society for the Humanities, and Curator of the Rose Goldsen Archive of New Media Art at Cornell University, identified *The Supplement of Reading: Figures of Understanding in Romantic Theory and Practice* for inclusion as a candidate for the Open Book Program, and this choice was endorsed by Fred Muratori (Bibliographer for English-language Literature, Theater, and Film at Cornell University Library) on the basis of circulation and citation statistics.

“In addition to offering an always subtle, often brilliant analysis of eighteenth- and nineteenth-century modes of understanding, *The Supplement of Reading* meditates thoughtfully on the more recent transitional period during which literary studies moved with varying degrees of resoluteness from poststructuralism to cultural criticism.”—Julie Ellison, *The Wordsworth Circle*

**Cost challenges:** None.

**Title:** *Phantom Formations: Aesthetic Ideology and the “Bildungsroman”*

**Author:** Marc Redfield

**Discipline:** Literary Theory

**Edited collection?** No

**Year of Publication:** 1996

**Publisher:** Cornell University Press

**Page count:** 256 pages

**Current digital status:** Available in paper form only

**Abstract:** Marc Redfield maintains that the literary genre of the Bildungsroman brings into sharp focus the contradictions of aesthetics, and also that aesthetics exemplifies what is called ideology. He combines a wide-ranging account of the history and theory of aesthetics with close readings of novels by Goethe, George Eliot, and Gustave Flaubert. For Redfield, these fictions of character formation demonstrate the paradoxical relation between aesthetics and literature: the notion of the Bildungsroman may be expanded to apply to any text that can be figured as a subject producing itself in history, which is to say any text whatsoever. At the same time, the category may be contracted to include only a handful of novels, (or even none at all), a paradox that has led critics to denigrate the Bildungsroman as a phantom genre.

**Intellectual significance of the book:** Marc Redfield is Professor of Comparative Literature, Professor of English, and Chair of Comparative Literature at Brown University. He is the author of *The Politics of Aesthetics: Nationalism, Gender, Romanticism*, *The Rhetoric of Terror: Reflections on 9/11 and the War on Terror*, and *Theory at Yale: The Strange Case of Deconstruction in America*. *Phantom Formations: Aesthetic Ideology and the “Bildungsroman”*, which was cowinner of the 1996 Modern Language Association Prize for a First Book, was identified by Caroline Levine, Professor of English at Cornell University, as a great work of literary criticism, and its selection for inclusion as a candidate for the Open Book Program was endorsed by Laura Brown (John Wendell Anderson Professor of English and Senior Vice Provost for Undergraduate Education at Cornell University), Timothy Murray (Professor of Comparative Literature and English, Director of the Society for the Humanities, and Curator of the Rose Goldsen Archive of New Media Art at Cornell University), and Fred Muratori (Bibliographer for English-language Literature, Theater, and Film at Cornell University Library).

“A thoughtful, complex book that integrates aesthetic philosophy, close textual readings, and literary theories, all of which eventually make a leap to talk about what we mean by culture, history, and humanity, what we do when we read or teach literature, and why the twentieth-century institutionalization of literature has generated the curious phenomenon of ‘literary theory.’” — Lorely French, *European Romantic Review*

**Cost challenges:** None.

**Title:** *The Discourse of Modernism*  
**Author:** Timothy J. Reiss  
**Discipline:** Literary Theory  
**Edited collection?** No  
**Year of Publication:** 1982  
**Publisher:** Cornell University Press  
**Page count:** 416 pages  
**Current digital status:** Available in paper form only

**Abstract:** Timothy J. Reiss perceives a new mode of discourse emerging in early seventeenth-century Europe; he believes that this form of thought, still our own, may itself soon be giving way. In *The Discourse of Modernism*, Reiss sets up a theoretical model to describe the process by which one dominant class of discourse is replaced by another. He seeks to demonstrate that each new mode does not constitute a radical break from the past but in fact develops directly from its predecessor.

**Intellectual significance of the book:** Timothy J. Reiss is Professor Emeritus of Comparative Literature at New York University. He is the author of *The Meaning of Literature* (also published by Cornell University Press), *Mirages of the Self: Patterns of Personhood in Ancient and Early Modern Europe*, *Against Autonomy: Global Dialectics of Cultural Exchange*, and *Knowledge, Discovery, and Imagination in Early Modern Europe: The Rise of Aesthetic Rationalism*. Timothy Murray, Professor of Comparative Literature and English, Director of the Society for the Humanities, and Curator of the Rose Goldsen Archive of New Media Art at Cornell University, identified *The Discourse of Modernism* for inclusion as a candidate for the Open Book Program, and this choice was endorsed by Fred Muratori (Bibliographer for English-language Literature, Theater, and Film at Cornell University Library) on the basis of circulation and citation statistics.

“This is a difficult book which makes an interesting contribution to the history of ideas. It should be valued by those whose special field is seventeenth- or eighteenth-century literature and rhetoric, as well as by scholars of epistemology of aesthetic theory. Timothy J. Reiss is an erudite and provocative scholar.”—Kirsty Cochrane, *Review of English Studies*

**Cost challenges:** None.

**Title:** *The Expense of Spirit: Love and Sexuality in English Renaissance Drama*

**Author:** Mary Beth Rose

**Discipline:** Literary Theory

**Edited collection?** No

**Year of Publication:** 1988

**Publisher:** Cornell University Press

**Page count:** 272 pages

**Current digital status:** Available in paper form only

**Abstract:** A public and highly popular literary form, English Renaissance drama affords a uniquely valuable index of the process of cultural transformation. *The Expense of Spirit* integrates feminist and historicist critical approaches to explore the dynamics of cultural conflict and change during a crucial period in the formation of modern sexual values. Comparing Elizabethan and Jacobean dramatic representations of love and sexuality with those in contemporary moral tracts and religious writings on women, love, and marriage, Mary Beth Rose argues that such literature not only interpreted sexual sensibilities but also contributed to creating and transforming them.

**Intellectual significance of the book:** Mary Beth Rose is Professor of English at the University of Chicago. She is the author of *Gender and Heroism in Early Modern English Literature* and editor of *Women in the Middle Ages and the Renaissance: Literary and Historical Perspectives*. *The Expense of Spirit: Love and Sexuality in English Renaissance Drama* was identified for inclusion as a candidate for the Open Book Program by Fred Muratori (Bibliographer for English-language Literature, Theater, and Film at Cornell University Library) on the basis of circulation and citation statistics.

“What is especially interesting here is the sophistication with which Rose develops her argument in relation to dramatic genres. She is acute in registering the ways that the ideological inconsistencies evident in nondramatic texts become the stuff of dramatic conflict, and occasionally resolution, on stage. Trenchantly and persuasively, Rose argues that the shift of focus in tragedy from the Elizabethan concern with public action to the Jacobean preoccupation with domestic life and individual psychology witnesses the new dignity and significance assigned to private life.”—Raymond B. Waddington, *Sixteenth Century Journal*

**Cost challenges:** None.

**Title:** *The Forms of Historical Fiction: Sir Walter Scott and His Successors*

**Author:** Harry E. Shaw

**Discipline:** Literary Theory

**Edited collection?** No

**Year of Publication:** 1983

**Publisher:** Cornell University Press

**Page count:** 272 pages

**Current digital status:** Available in paper form only

**Abstract:** Harry Shaw's aim is to promote a fuller understanding of nineteenth-century historical fiction by revealing its formal possibilities and limitations. His wide-ranging book establishes a typology of the ways in which history was used in prose fiction during the nineteenth century, examining major works by Sir Walter Scott—the first modern historical novelist—and by Balzac, Hugo, Anatole France, Eliot, Thackeray, Dickens, and Tolstoy.

**Intellectual significance of the book:** Harry E. Shaw is Professor of English at Cornell University. He is the author of *Narrating Reality: Austen, Scott, Eliot*, also published by Cornell University Press, and coauthor of *Reading the Nineteenth-Century Novel: Austen to Eliot*. Timothy Murray, Professor of Comparative Literature and English, Director of the Society for the Humanities, and Curator of the Rose Goldsen Archive of New Media Art at Cornell University, identified *The Forms of Historical Fiction: Sir Walter Scott and His Successors* for inclusion as a candidate for the Open Book Program, and this choice was endorsed by Fred Muratori (Bibliographer for English-language Literature, Theater, and Film at Cornell University Library) on the basis of circulation and citation statistics.

“Shaw's is a distinguished book, a worthy sequel to the studies of Lukács, Fleishman, Iser, and others who have opened our eyes to the nature of historical fiction and of Scott's craft of historical fiction in particular. *The Forms of Historical Fiction* is a major contribution to fiction studies.”—Frank Jordan, *The Wordsworth Circle*

**Cost challenges:** None.

**Title:** *The Ethics of Criticism*  
**Author:** Tobin Siebers  
**Discipline:** Literary Theory  
**Edited collection?** No  
**Year of Publication:** 1988  
**Publisher:** Cornell University Press  
**Page count:** 264 pages  
**Current digital status:** Available in paper form only

**Abstract:** Tobin Siebers asserts that literary criticism is essentially a form of ethics. *The Ethics of Criticism* investigates the moral character of contemporary literary theory, assessing a wide range of theoretical approaches in terms of both the ethical presuppositions underlying the critical claims and the attitudes fostered by the approaches. Building on analyses of the moral legacies of Plato, Kant, Nietzsche, and Freud, Siebers identifies the various fronts on which the concerns of critical theory impinge on those of ethics.

**Intellectual significance of the book:** The late Tobin Siebers (1953–2015) was V. L. Parrington Collegiate Professor, Professor of English Language and Literature, and Professor of Art and Design at the University of Michigan, where he was cochair of the Initiative on Disability Studies. He was the author of *Disability Theory*, *Disability Aesthetics*, *Among Men*, and *The Mirror of Medusa*. *The Ethics of Criticism* was identified by Caroline Levine, Professor of English at Cornell University, as great for discussion forums across disciplines, and its selection for inclusion as a candidate for the Open Book Program was endorsed by Laura Brown (John Wendell Anderson Professor of English and Senior Vice Provost for Undergraduate Education at Cornell University) and Fred Muratori (Bibliographer for English-language Literature, Theater, and Film at Cornell University Library).

“*The Ethics of Criticism* should contribute to the new theoretical conversation through its conclusions about specific thinkers and by moving others to think harder and say more about the relation among ethics, criticism, and literature.”—James Phelan, *Modern Philology*

**Cost challenges:** None.

**Title:** *Decadent Genealogies: The Rhetoric of Sickness from Baudelaire to D'Annunzio*

**Author:** Barbara Spackman

**Discipline:** Literary Theory

**Edited collection?** No

**Year of Publication:** 1989

**Publisher:** Cornell University Press

**Page count:** 232 pages

**Current digital status:** Available in paper form only

**Abstract:** Barbara Spackman here examines the ways in which decadent writers adopted the language of physiological illness and alteration as a figure for psychic otherness. By means of an ideological and rhetorical analysis of scientific as well as literary texts, she shows how the rhetoric of sickness provided the male decadent writer with an alibi for the occupation and appropriation of the female body.

**Intellectual significance of the book:** Barbara Spackman is Professor of Italian Studies and Comparative Literature and holder of the Giovanni and Ruth Elizabeth Cecchetti Chair in Italian Literature at the University of California, Berkeley. She is the author of *Fascist Virilities: Rhetoric, Ideology, and Social Fantasy in Italy*, winner of the Howard R. Marraro and Aldo and Jeanne Scaglione Prizes for Italian Literary Studies given by the MLA. Timothy Murray, Professor of Comparative Literature and English, Director of the Society for the Humanities, and Curator of the Rose Goldsen Archive of New Media Art at Cornell University, identified *Decadent Genealogies: The Rhetoric of Sickness from Baudelaire to D'Annunzio* for inclusion as a candidate for the Open Book Program, and this choice was endorsed by Fred Muratori (Bibliographer for English-language Literature, Theater, and Film at Cornell University Library) on the basis of circulation and citation statistics.

“*Decadent Genealogies* is an important book because it will promote further research into the intricate ties between D'Annunzio and the Futurists.”—Angela Dalle Vacche, *SubStance*

**Cost challenges:** None.

**Title:** *Exotic Nations: Literature and Cultural Identity in the United States and Brazil, 1830–1930*

**Author:** Renata R. Mautner Wasserman

**Discipline:** Literary Theory

**Edited collection?** No

**Year of Publication:** 1994

**Publisher:** Cornell University Press

**Page count:** 288 pages

**Current digital status:** Available in paper form only

**Abstract:** In this highly original and critically informed book, Renata R. Mautner Wasserman looks at how, during the first decades following political independence, writers in the United States and Brazil assimilated and subverted European images of an “exotic” New World to create new literatures that asserted cultural independence and defined national identity. *Exotic Nations* demonstrates that the language of exoticism thus became part of the New World’s interpretation of its own history and natural environment.

**Intellectual significance of the book:** Renata R. Mautner Wasserman has retired as Professor of English at Wayne State University. *Exotic Nations: Literature and Cultural Identity in the United States and Brazil, 1830–1930* was identified for inclusion as a candidate for the Open Book Program by Fred Muratori (Bibliographer for English-language Literature, Theater, and Film at Cornell University Library) on the basis of circulation and citation statistics.

“*Exotic Nations* is a well-documented, analytical, and yet readable account. Its original arguments and historical analyses, which dispel the myth of exoticism as a superficial by-product of romanticism and shows its importance as a discourse of identity, apply to other national literatures of the Americas.”—Erik Camayd-Freixas, *Canadian Review of Comparative Literature*

“Brazilian literature is slowly beginning to gain the respect and attention it so richly deserves. Interestingly, this long-overdue discovery of Brazil has largely come about as a function of Brazil’s presence as an ‘American,’ or ‘New World,’ culture. This, in fact, provides precisely the context for Renata Wasserman’s very enlightening and critically informed study, *Exotic Nations*. Taking a major step toward drawing Brazilian literature out of the isolation that has long plagued its recognition as a major national literature, Wasserman argues convincingly that in the crucial first decades following political independence, writers in both Brazil and the United States simultaneously assimilated and challenged European notions of the ‘exotic’ New World in a conscious effort to forge new national identities.”—Earl E. Fitz, *Comparative Literature Studies*

**Cost challenges:** None

**Title:** *Collected Letters of Mary Wollstonecraft*  
**Author:** Mary Wollstonecraft  
**Editor:** Ralph M. Wardle  
**Discipline:** Literary Theory  
**Edited collection?** No  
**Year of Publication:** 1979  
**Publisher:** Cornell University Press  
**Page count:** 448 pages  
**Current digital status:** Available in paper form only

**Abstract:** A scholarly edition of the published and unpublished letters of Mary Wollstonecraft (1759–1797), an English intellectual best known for *A Vindication of the Rights of Women*. The letters are organized chronologically into five sections. Wardle’s preface provides an account of the provenance and status of the letters at the time of the book’s publication.

**Intellectual significance of the book:** The late Ralph M. Wardle (1909–1988) was Professor of English at the University of Nebraska Omaha. Timothy Murray, Professor of Comparative Literature and English, Director of the Society for the Humanities, and Curator of the Rose Goldsen Archive of New Media Art at Cornell University, identified *Collected Letters of Mary Wollstonecraft* for inclusion as a candidate for the Open Book Program, and this choice was endorsed by Fred Muratori (Bibliographer for English-language Literature, Theater, and Film at Cornell University Library) on the basis of circulation and citation statistics.

“This comprehensive collection of letters paints an absorbing, remarkable, and painful picture of a vulnerable, complex woman who attempted a life of independence in an age that demeaned such efforts, a woman, moreover, who set the highest standards for feminist prophecy.”—Moira Ferguson, *The Wordsworth Circle*

“Mary Wollstonecraft’s 346 extant letters extend from May 1773, when she had just turned fifteen, to August 1797, a few days before her death. Although she undoubtedly wrote more than these three hundred-odd letters, those that Ralph M. Wardle has collected provide a rich source of material on her life and career, her emotions and thoughts.”—Gerald P. Tyson, *Keats-Shelley Journal*

**Cost challenges:** None.

**Title:** *Equality under the Constitution: Reclaiming the Fourteenth Amendment*

**Author:** Judith Baer

**Discipline:** Political Science

**Edited collection?** No

**Year of Publication:** 1983

**Publisher:** Cornell University Press

**Page count:** 304 pages

**Current digital status:** Available in paper form only

**Abstract:** The principle of equality embedded in the Declaration of Independence and reaffirmed in the Constitution does not distinguish between individuals according to their capacities or merits. It is written into these documents to ensure that each and every person enjoys equal respect and equal rights. Judith Baer maintains, however, that in fact American judicial decisions have consistently denied individuals the form of equality to which they are legally entitled—that the courts have interpreted constitutional guarantees of equal protection in ways that undermine the original intent of Congress.

In *Equality under the Constitution*, Baer examines the background, scope, and purpose of the Constitution's Fourteenth Amendment and the history of its interpretation by the courts. She traces the development of the idea of equality, drawing on the Bill of Rights, Congressional records, the Civil War amendments, and other sections of the Constitution. Baer discusses many of the significant equal-protection cases decided by the Supreme Court from the time of the amendment's ratification, including decisions on reverse discrimination, age discrimination, the rights of the disabled, and gay rights. She concludes with a theory of equality more faithful to the history, language, and spirit of the Constitution.

**Intellectual significance of the book:** Judith Baer is Professor of Political Science at Texas A&M University. She is the author of *Our Lives Before the Law: Constructing a Feminist Jurisprudence*, which won the American Political Science Association's Victoria Schuck Award, and *Ironic Freedom: Personal Choice, Public Policy, and the Politics of Reform* and coauthor of *Constitutional and Legal Rights for Women*. Gretchen Ritter, Harold Tanner Dean of the College of Arts and Sciences at Cornell University, selected *Equality under the Constitution* for inclusion as a candidate for the Open Book Program.

**Cost challenges:** None.

**Title:** *Toward a Liberalism*  
**Author:** Richard Flathman  
**Discipline:** Political Science  
**Edited collection?** No  
**Year of Publication:** 1989  
**Publisher:** Cornell University Press  
**Page count:** 248 pages  
**Current digital status:** Available in paper form only

**Abstract:** In *Toward a Liberalism*, Richard Flathman shows why and how political theory can contribute to the quality of moral and political practice without violating, as empiricist- and idealist-based theories tend to do, liberal commitments to individuality and plurality. Exploring the tense but inevitable relationship between liberalism and authority, he advances a theory of democratic citizenship tempered by appreciation of the ways in which citizenship is implicated with and augments authority. Flathman examines the relationship of individual rights to freedom on one hand and to authority and power on the other, rejecting the quest for a single homogenous and authoritative liberal theory.

**Intellectual significance of the book:** The late Richard Flathman (1934–2015) was the George Armstrong Kelly Professor of Political Science, Emeritus, at Johns Hopkins University. Known for his influential application of the methods of analytic philosophy to questions in political science, he was the author of many books, including *Pluralism and Liberal Democracy*, *Reflections of a Would-Be Anarchist: Ideals and Institutions of Liberalism*, and *Willful Liberalism: Voluntarism and Individuality in Political Theory and Practice*. Gretchen Ritter, Harold Tanner Dean of the College of Arts and Sciences at Cornell University, selected *Toward a Liberalism* for inclusion as a candidate for the Open Book Program.

“This book is an important contribution to contemporary liberal theory. It is important (1) because Flathman’s gift of patient and probing analysis has seldom been deployed to more illuminating advantage; (2) because he does much to restore teleological considerations to what I regard as their proper place; and (3) because he mitigates, in a manner both sensible and principled, the excesses and implausibilities of a great many well-known liberal theories.”—William A. Galston, *American Political Science Review*

**Cost challenges:** None.

**Title:** *Without Foundations: Justification in Political Theory*

**Author:** Don Herzog

**Discipline:** Political Science

**Edited collection?** No

**Year of Publication:** 1985

**Publisher:** Cornell University Press

**Page count:** 264 pages

**Current digital status:** Available in paper form only

**Abstract:** Can political theorists justify their ideas? Do sound political theories need foundations? What constitutes a well-justified argument in political discourse? Don Herzog attempts to answer these questions by investigating the ways in which major theorists in the Anglo-American political tradition have justified their views. Making use of a wide range of primary texts, Herzog examines the work of such important theorists as Thomas Hobbes, John Locke, the utilitarians (Jeremy Bentham, J. S. Mill, Henry Sidgwick, J. C. Harsanyi, R. M. Hare, and R. B. Brandt), David Hume, and Adam Smith. Herzog argues that Hobbes, Locke, and the utilitarians fail to justify their theories because they try to ground the volatile world of politics in immutable aspects of human nature, language, theology, or rationality. Herzog concludes that the works of Adam Smith and David Hume offer illuminating examples of successful justifications. Basing their political conclusions on social contexts, not on abstract principles, Hume and Smith develop creative solutions to given problems.

**Intellectual significance of the book:** Don Herzog is the Edson R. Sunderland Professor of Law at the University of Michigan. He is the author of *Household Politics: Conflict in Early Modern England*, *Cunning*, *Poisoning the Minds of the Lower Orders*, and *Happy Slaves: A Critique of Consent Theory*. Gretchen Ritter, Harold Tanner Dean of the College of Arts and Sciences at Cornell University, selected *Without Foundations* for inclusion as a candidate for the Open Book Program.

**Cost challenges:** None.

**Title:** *Reasons of State: Oil Politics and the Capacities of American Government*

**Author:** G. John Ikenberry

**Discipline:** Political Science

**Series:** Cornell Studies in Political Economy

**Edited collection?** No

**Year of Publication:** 1988

**Publisher:** Cornell University Press

**Page count:** 232 pages

**Current digital status:** Available in paper form only

**Abstract:** In this lucid and theoretically sophisticated book, G. John Ikenberry focuses on the oil price shocks of 1973–74 and 1979, which placed extraordinary new burdens on governments worldwide and particularly on that of the United States. *Reasons of State* examines the response of the United States to these and other challenges and identifies both the capacities of the American state to deal with rapid international political and economic change and the limitations that constrain national policy.

**Intellectual significance of the book:** G. John Ikenberry is the Albert G. Milbank Professor of Politics and International Affairs at Princeton University in the Department of Politics and the Woodrow Wilson School of Public and International Affairs. He is coeditor or coeditor of three other books from Cornell University Press: *End of the West?: Crisis and Change in the Atlantic Order*, *The State and American Foreign Economic Policy*, and *America Unrivaled: The Future of the Balance of Power*. He is the author of *Liberal Leviathan: The Origins, Crisis, and Transformation of the American System* and *After Victory: Institutions, Strategic Restraint, and the Rebuilding of Order after Major Wars* (winner of the 2002 Schroeder-Jervis Award given by the American Political Science Association). Gretchen Ritter, Harold Tanner Dean of the College of Arts and Sciences at Cornell University, selected *Reasons of State* for inclusion as a candidate for the Open Book Program.

“*Reasons of State* is a bold and provocative book rich in ideas and insights. The analysis and scholarship are detailed and careful. Ikenberry tells a fascinating story that should provoke and stimulate readers from several disciplines.”—*American Political Science Review*

**Cost challenges:** None.

**Title:** *Power, Protection, and Free Trade: International Sources of U.S. Commercial Strategy, 1887–1939*

**Author:** David A. Lake

**Discipline:** Political Science

**Series:** Cornell Studies in Political Economy

**Edited collection?** No

**Year of Publication:** 1988

**Publisher:** Cornell University Press

**Page count:** 264 pages

**Current digital status:** Available in paper form only

**Abstract:** Why do nations so frequently abandon unrestricted international commerce in favor of trade protectionism? David A. Lake contends that the dominant explanation, interest group theory, does not adequately explain American trade strategy or address the contradictory elements of cooperation and conflict that shape the international economy. *Power, Protection, and Free Trade* offers an alternative, systemic approach to trade strategy that builds on the interaction between domestic and international factors. In this innovative book, Lake maintains that both protection and free trade are legitimate and effective instruments of national policy, the considered responses of nations to varying international structures.

**Intellectual significance of the book:** David A. Lake is Jerri-Ann and Gary E. Jacobs Professor of Social Sciences and Distinguished Professor of Political Science at the University of California, San Diego. He is the author of *The Statebuilder's Dilemma: On the Limits of Foreign Intervention*, and *Hierarchy in International Relations* and the coeditor of *Politics in the New Hard Times: The Great Recession in Comparative Perspective* and *The State and American Foreign Economic Policy*, all from Cornell University Press. Gretchen Ritter, Harold Tanner Dean of the College of Arts and Sciences at Cornell University, selected *Power, Protection, and Free Trade* for inclusion as a candidate for the Open Book Program.

“Lake has written an excellent book. He is meticulous in showing when and how his predictions are confirmed or disconfirmed by the evidence. His version of structuralism in the trade area is by far the most sophisticated and nuanced we have. By focusing sharply on structure, he alerts us to external constraints and opportunities, and suggests interesting reinterpretations of particular historical events.”—Stephan Haggard, *American Political Science Review*

**Cost challenges:** None.

**Title:** *The Anxiety of Freedom: Imagination and Individuality in Locke's Political Thought*

**Author:** Uday Singh Mehta

**Discipline:** Political Science

**Series:** Contestations

**Edited collection?** No

**Year of Publication:** 1992

**Publisher:** Cornell University Press

**Page count:** 192 pages

**Current digital status:** Available in paper form only

**Abstract:** The enduring appeal of liberalism lies in its commitment to the idea that human beings have a “natural” potential to live as free and equal individuals. The realization of this potential, however, is not a matter of nature, but requires that people be molded by a complex constellation of political and educational institutions. In this eloquent and provocative book, Uday Singh Mehta investigates in the major writings of John Locke the implications of this tension between individuals and the institutions that mold them. The process of molding, he demonstrates, involves an external conformity and an internal self-restraint that severely limit the scope of individuality.

Mehta explores the centrality of the human imagination in Locke's thought, focusing on his obsession with the potential dangers of the cognitive realm. Underlying Locke's fears regarding the excesses of the imagination is a political anxiety concerning how to limit their potential effects. In light of Locke's views on education, Mehta concludes that the promise of liberation at the heart of liberalism is vitiated by its constraints on cognitive and political freedom.

**Intellectual significance of the book:** Uday Singh Mehta is Distinguished Professor of Political Science at the Graduate Center, CUNY. He is the author of *Liberalism and Empire*, winner of the J. David Greenstone Prize given by the American Political Science Association. Lynn M. Thitchener, Reference and Instruction Librarian and Selector for Government at Cornell University, selected *The Anxiety of Freedom* for inclusion as a candidate for the Open Book Program based on citation data and circulation statistics.

**Cost challenges:** None.

**Title:** *Moral Aspects of Economic Growth, and Other Essays*  
**Author:** Barrington Moore, Jr.  
**Discipline:** Political Science  
**Series:** The Wilder House Series in Politics, History and Culture  
**Edited collection?** No  
**Year of Publication:** 1998  
**Publisher:** Cornell University Press  
**Page count:** 240 pages  
**Current digital status:** Available in paper form only

**Abstract:** Barrington Moore, Jr., one of the most distinguished thinkers in critical theory and historical sociology, was long concerned with the prospects for freedom and decency in industrial society. The product of decades of reflection on issues of authority, inequality, and injustice, this volume analyzes fluctuating moral beliefs and behavior in political and economic affairs at different points in history, from the early Middle Ages in England to the prospects for liberalism under twentieth-century Soviet socialism. The social sources of antisocial behavior; principles of social inequality; and the origins, enemies, and possibilities of rational discussion in public affairs—these are among the topics Moore considers as he seeks to uncover the historical causes of some accepted forms of morality and to assess their social consequences.

The keynote essay examines how moral codes grew out of commercial practices in England from medieval times through the industrial revolution. Moore pays special attention to conceptions of honesty and the temptation to evade that inform the volume as a whole. In the other essays, he considers particular political issues, viewing “political” in its broadest sense as an unequal distribution of power and authority that carries a strong moral charge. Free of preaching and advocacy, his work offers a rare reasonable assessment of the morality of major social institutions over time.

**Intellectual significance of the book:** The late Barrington Moore Jr. (1913–2005) was a Senior Research Fellow at the Russian Research Center of Harvard University from 1947 to 1979. His most well-known work, and one of the keystones of American sociology, is *Social Origins of Dictatorship and Democracy*. Gretchen Ritter, Harold Tanner Dean of the College of Arts and Sciences at Cornell University, selected *Moral Aspects of Economic Growth, and Other Essays* for inclusion as a candidate for the Open Book Program.

“Economic sociologists would gain from as well as enjoy reading this collection of essays by Barrington Moore. Social historians would equally appreciate these essays, written by a scholar who has spent many decades researching social aspects of the economy. This book provides important perspectives on moral problems in the everyday life of people living in different economies. The essays explore authority, inequality, and justice.”—Severyn T. Bruyn, *Contemporary Sociology*

**Cost challenges:** None.

**Title:** *The Sources of Antislavery Constitutionalism in America, 1760–1848*

**Author:** William M. Wiecek

**Discipline:** Political Science

**Edited collection?** No

**Year of Publication:** 1977

**Publisher:** Cornell University Press

**Page count:** 272 pages

**Current digital status:** Available in paper form only

**Abstract:** This ambitious book examines the constitutional and legal doctrines of the antislavery movement from the eve of the American Revolution to the Wilmot Proviso and the 1848 national elections. Relating political activity to constitutional thought, William M. Wiecek surveys the antislavery societies, the ideas of their individual members, and the actions of those opposed to slavery and its expansion into the territories. He shows that the idea of constitutionalism has popular origins and was not the exclusive creation of a caste of lawyers. In offering a sophisticated examination of both sides of the argument about slavery, he not only discusses court cases and statutes, but also considers a broad range of “extrajudicial” thought—political speeches and pamphlets, legislative debates and arguments.

**Intellectual significance of the book:** William M. Wiecek is Professor Emeritus of History and Law at the Maxwell School, Syracuse University. He is the author of *The Guarantee Clause of the U.S. Constitution* (also from Cornell University Press), *The Lost World of Classical Legal Thought*, and *Liberty Under Law* and coauthor of *American Legal History*, *Nuclear America*, and *Equal Justice Under Law*. Gretchen Ritter, Harold Tanner Dean of the College of Arts and Sciences at Cornell University, selected *The Sources of Antislavery Constitutionalism in America, 1760–1848* for inclusion as a candidate for the Open Book Program.

“*The Sources of Antislavery Constitutionalism in America, 1760–1848* joins the multitude of important studies on law and slavery that have propitiously appeared in recent years and provides an essential overview, neatly tying ideas and events of the new nation to its colonial past. Wiecek is especially good at relating thinkers to their ever-evolving milieu.”—Donald M. Roper, *William and Mary Quarterly*

“William M. Wiecek’s thoughtful book, which examines the evolution of antislavery constitutionalism from the first Massachusetts freedom suit in 1760 to the end of the Mexican War, is a welcome contribution to the literature of American constitutional history and the antislavery movement.”—Kermit L. Hall, *American Journal of Legal History*

**Cost challenges:** None.