OF SHEEP, ORANGES, AND YEAST A MULTISPECIES IMPRESSION 1ST EDITION Pdf Free Download

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Search Menu. Article Navigation. Close mobile search navigation Article Navigation. Volume Trinity College. Oxford Academic. Google Scholar. Select Format Select format. Permissions Icon Permissions. The movements or gatherings I record may constitute dull routines or generate spectacular surprises. They remain partial, ephemeral, subject to dispersal. Dances end; posies wilt, change their hue, find themselves replaced by still other gatherings.

Time passes. And that passage registers differently according to the vagaries of our biosemiotic motors. Oranges, for example, change their color depending on their exposure to temperature. In the tropics, they are not necessarily orange at all, but green. Still my hopes are manifold. We can begin to measure its presence and charting its contours by traveling our discourses by way of the disturbed exchanges and disturbance of exchange an orange causes. But the extension of the word to include any color resembling the skin of an orange is not widely credited before the s. He synthesizes the techniques of his artisan forebears, Isaac Oliver, Nicholas Hilliard, Lavinia Teerlinc, and the color palettes of his time. It is a friendly and familiar colour and needs little Art or other ingredient more. For Hilliard, still the artisan, working hard for the gentrification of his art, the temperament of the limner proves as crucial as the temperament of the ingredients:.

The limner must curb her behaviors; she must practice temperance in all things so as to be able to temper the colors, manage the unmanageable liveliness or deadness of certain ingredients learning which colors she can rely upon, such as the friendly yellow oker, and which require careful supervision, as in the fickle ceruse. In a historical moment when color fixity was the very emblem of scarcity value and pigments could turn fugitive and fade, the limner required a specialized knowledge of the etiquette of color, learning to pamper and flatter such substances that might provoke sympathetic color effects. The labor of the limner stands in reciprocal relation to the final stability of color in the miniature. Her husbanding of the materials, her artful handling of foes and reliance on friends, records a joint exercise in making that understands poiesis as a cascade of competing agencies. Keep your chalk dry until you need it.

For Hilliard and Norgate, this saturation, effected by differing processes in every case, leads to color fixity. Such then was the essence of their skill —the art of keeping colors still by cultivating or rerouting the desires of substances. The word or ethonym orange constitutes a partial archive of this process. This is as true now as it was then. For even today we have trouble keeping our colors straight and are unable, in the absence of some guaranteeing medium, to call up an exact shade with certainty.

Learn the rhyme and you will remember the order of colors in the rainbow. But, while the mnemonic assumes a post-Aristotelian orientation to color, it retains, in shifted form, the order of labor and politeness toward matter that Hilliard and Norgate advertise via their husbanding of ingredients to their limning. This focus on the unreliability or the drift to color reorients our attention toward those kinds of practices or routines that keep phenomena still, regularize them, and with what order of politeness or hospitality they do so. Now, such embodied knowledge migrates to the tactile certainty granted by a book that translates looking into touching, a book that comes allied to the industrial practices and the adumbration of resources necessary to relaying colors on a global scale. The Munsell Code registers thereby the replacement of the moral philosophically coded labor and techniques of the limner who worked with substances by another order of techniques.

But I am getting ahead of myself. Oranges began to arrive in England from Spain and Portugal at the beginning of the fifteenth century. They generally arrived in March or April, staying good until December. They arrived in quantity tens of thousands at a time. They were not outrageously expensive, but neither were they cheap. Come the seventeenth century, they would be sold in and around theaters as snacks or, on occasion, projectiles; on the street; as well as in bulk for eating, as holiday gifts, and as table decorations for the Inns of Court and well-to-do houses. Oranges were not at first primarily an edible, finding themselves pressed to use as medicinal items, a fashion statement, a cleanser, as well as the more rarified kinds of uses I approached in my last chapter.

Nor would they be so until the arrival of China oranges in the seventeenth century, which supplemented the waves of Seville fruits that typified the earlier periods. Moreover, their status as a southern fruit of Spanish or Portuguese origin meant that there was debate over whether northern English souls could properly digest them. Attempts were made to cultivate oranges in England, but they were not entirely successful. Shipments of orange trees tended to arrive in the spring and summer months.

But, ingenuity aside, such satisfaction that these northern Herculeses obtained from oranges still came from imported fruits. There were notable exceptions. But these required an inordinate commitment of time, resources, labor, and money, leading oranges and lemons to become one of the most technologized of fruits. By and large, then, the translation importation and cultivation of oranges and orange trees to England unfolded as a series of failed, botched, or contested instances of Georgic.

Oranges arrived just at the moment in the sixteenth century when writers sought to downplay the socioeconomic particularity of the plow and the plowman as chief icons of the mode so as to make the discourse available for other kinds of ideological work in the making of persons, careers political and poetic , nations, religious life, and profit. Oranges came tainted with the same conflicting mix of signals that made the otium I explored in my last chapter so appealing.

The price of all that orange and all those oranges required a commensurate absence of gold and silver that went abroad. But, in truth, this story is older still. Criticism came also within the registers of good husbandry. The sheer amount of labor required to maintain orange trees in northern climes led Royal Society member, experimental scientist, arboriculturist, and radical cleric Ralph Austen to take the tree to task in A Dialogue or Familiar Discourse and Conference betweene the Husbandman and the Fruit-Trees Austen deinscribes the divine signatures in the trees of his orchard and provides transcripts of what the different trees say. Seeing yee are as well planted, and preserved, as other Trees which grow neere unto you. But oranges still captivated. Every orange constituted an event; interrupted the flow of stories and sense; warped them with its affecting presence—with a surplus of liveliness.

Her blush is guiltiness, not modesty. In each of these instances, as with Leonilla, a person and an orange exchange properties: both are remade in the process, taking on the properties of the other. Herbert wishes to become the orange tree, its fruit and flowers. Instead, desire itself becomes that child. Dame Calthorp is pregnant with oranges. But in each case, these exchanges set in motion a more or less readable material—semiotic transfer by which particles of orange-being impress themselves on our discourses and the forms of life they encounter turn orangey.

The temporality of its ripening, its living or dying on, as it falls from the tree, occurs independently of what fate holds for its pith, which may remain intact and beautiful. In human hands, then, the orange becomes that most anti-Platonic of fruits, for its insides bear no relation whatsoever to its appearance. The passing of oranges from hand to hand, hand to mouth, and their contiguity with a similar set of economic and sexual exchanges

produces a nexus by which oranges, human bodies, and gold exchange properties. Coincidentally, in Early Modern English, lemon and leman lover were homonyms, automatically inducting citrus into the amatory registers of the period by an accident of linguistic materiality. The lesson they offer lies in the nature of the associative process by which they come to signify. If there is a common script or pattern to these exchanges, it inheres to the way in which each of these orangey figures remarks a misfiring or misuse, an excess or surplus, that manifests in moral philosophical, economic, sexual, or political registers.

The orange, as it were, interferes in these discourses, traumatizes or captivates them by and through its promise of expenditure and threat of theft or fault. The world the worldly is just that: an obligation to share. The world the worldly is my rival. The fruit gives itself to us but by that giving embeds us in a story of theft, from the world, from each other, as we derive our liking from out of this obligation to give, an obligation that the orange seems both to give and to offer to take away. Orange-being produces this paradox for us. It convokes multiple, incompatible, competing polities of animate or animal actors.

What is the source of our taste or captivation? Bacon offers this commentary:. The Fable seems allegorically to demonstrate a notable conflict between Art and Nature; for Art signified by Atalanta in its work if it be not a little hindered is far more swift than Nature, more speedy in pace, and sooner attains the end it aims at, which is manifest in almost every effect: you see that fruit grows slowly from the kernel, swiftly from the graft; you see clay harden slowly into stones, fast into baked bricks: so also in morals, oblivion and comfort of grief comes by nature in length of time; but philosophy which may be regarded as the art of living does it without waiting so long, but forestalls and anticipates the day.

And yet this Prerogative and singular agility of Art is hindered by certain Golden Apples to the infinite prejudice of human Proceedings: For there is not any one Art or Science which constantly perseveres in a true and lawful course till it comes to the proposed End or Mark; but ever anon makes stops after good beginnings, leaves the Race and turns aside to Profit and Commodity, like Atalanta. And therefore is it no wonder that Art hath not the power to conquer Nature, and, by Pact or Law of the Contest, to kill and destroy her; but on the contrary it falls out, that Art becomes subject to Nature, and yields the obedience of a Wife to her Husband. But driven by a desire to derive an interest from the time it invests, it stops short, gets distracted. Nature moves at a different rate entirely. Its plants and creatures simply grow, just keep on growing; it figures a constant. Nature just keeps on going. It does not recognize that there is a race and therefore wins.

Bacon genders this structure. But they make an odd sort of couple. In these versions, the allure of the golden apples proves more complicated still, less or differently generalizable. Made noyse with clapping of theyr hands. Atalanta steps aside, picks the apple up, examines it. We do not know what she does with the fruit. These moments serve as minimal instances of occupatio dilation and delay during which Atalanta becomes a spectacle for us and ceases to be a spectacle for the crowd, who cheer instead for Hippomenes. Her stillness, captivated by the movement of the apple, which she arrests, subtends or runs athwart the movement of the race that ultimately drives the story forward. The narrative moves on apace, but we, and Atalanta, do not. The golden apples introduce holes into the narrative, moments of repose or lapse. She makes up for lost time.

No more details are forthcoming, however. Golding offers the second apple merely as a repetition of the first. But the narrative also preserves this distraction, allows Atalanta a narrative space aside from the plotting of the race, which she exits and to which she returns after each rolling golden apple comes to rest, its mobility, its peripheral movement, manifesting as if an event. The lowest-priced brand-new, unused, unopened, undamaged item in its original packaging where packaging is applicable.

Packaging should be the same as what is found in a retail store, unless the item is handmade or was packaged by the manufacturer in non-retail packaging, such as an unprinted box or plastic bag. See details for additional description. Skip to main content. Starnes, Dan Yates and David S. Moore , Hardcover. The listing you're looking for has ended. Like New. View original item. Sell one like this. We found something similar. The show's influence goes far beyond its nine-year tenure , the millions of dollars it generated for its creators and for CBS, and the definitive identification it provided its star, Raymond Burr. Perry Mason has become a true piece of Americana, evolving through a formulaic approach that law professors continue to use today as a teaching tool. In his examination of Perry Mason, author Thomas Leitch looks at why this series has appealed to so many for so long and what the continued appeal tells us about Americans' attitudes toward lawyers and the law, then and now.

Beginning with its roots in earlier detective fiction, stories of fictional attorneys, and the work of Erle Stanley Gardner the show's creator , Leitch lays out the circumstances under which Perry Mason was conceived and marketed as a distinct franchise. The evolution of Perry Mason is charted here in an inclusive manner, discussing the show's broadcast history ending with the series of two-hour telemovies that aired nearly twenty years after the original series ended alongside its generic nature and place within popular culture, the show's ideological dynamic, and issues of authorship in the context of television.

This concise study is an excellent tool for television and media scholars as well as fans of the Perry Mason series. The slave experience was a defining one in American history, and not surprisingly, has been a significant and powerful trope in African American literature. In Re-Forming the Past, A. Timothy Spaulding examines contemporary revisions of slave narratives that use elements of the fantastic to redefine the historical and literary constructions of American slavery. In their rejection of mimetic representation and traditional historiography, postmodern slave narratives such as Ishmael Reed's Flight to Canada, Octavia Butler's Kindred, Toni Morrison's Beloved, Charles Johnson's Ox Herding Tale and Middle Passage, Jewelle Gomez's The Gilda Stories, and Samuel Delany's Stars in My Pocket Like Grains of Sand set out to counter the usual slave narrative's reliance on realism and objectivity by creating alternative histories based on subjective, fantastic, and non-realistic representations of slavery.

As these texts critique traditional conceptions of history, identity, and aesthetic form, they simultaneously re-invest these concepts with a political agency that harkens back to the original project of the 19th-century slave narratives. In their rejection of mimetic representation and traditional historiography, Spaulding contextualizes postmodern slave narrative. By addressing both literary and popular African American texts, Re-Forming the Past expands discussions of both the African American literary tradition and postmodern culture. Shadow and Light: Literature and the Life of Faith. This anthology of literature from includes essays, fiction, poetry, and drama, primarily from the Christian tradition, but from other religious traditions as well.

Eliot, Emily Dickinson, and Czeslaw Milosz. The book offers a breadth of ethnic diversity and reclaims some brilliant work which has been out of print for many years. The third edition will be published in Contrary to popular belief, God has certainly not been kicked out of the public schools. What is banned is state-sponsored prayer, not the religious speech of the students themselves. But as news stories, political speeches, and lawsuits amply demonstrate, this approach has by no means resolved the long-standing debate over religion in public education. In this book, Joan DelFattore traces the evolution of school-prayer battles from the early s, when children were beaten or expelled for refusing to read the King James Bible, to current disputes over prayer at public-school football games.

Underlying these events, she shows, is a struggle to balance two of the most fundamental tenets of Americanism: majority rule and individual rights. Her highly readable book explores the enduring tension between people of good will who wish the schools to promote majoritarian beliefs, and equally well-meaning and often religious people who deplore any governmental influence in religious matters. As the story of the United States was recorded in pages written by white historians, early-nineteenth-century African American writers faced the task of piecing together a counterhistory: an approach to history that would present both the necessity of and the means for the liberation of the oppressed.

In Liberation Historiography, John Ernest demonstrates that African Americans created a body of writing in which the spiritual, the historical, and the political are inextricably connected. Their literature serves not only as historical recovery but also as historical intervention. Ernest studies various cultural forms including orations, books, pamphlets, autobiographical narratives, and black press articles. He shows how writers such as Martin R. Delany, David Walker, Frederick Douglass, William Wells Brown, and Harriet Jacobs crafted their texts in order to resituate their readers in a newly envisioned community of faith and moral duty. Antebellum African American historical representation, Ernest concludes, was both a reading of source material on black lives and an unreading of white nationalist history through an act of moral imagination. Wilson Penguin Classics th anniversary edition.

For the th anniversary of its first publication, a new edition of the pioneering African-American classic, reflecting groundbreaking discoveries about its author's life. First published in , Our Nig is an autobiographical narrative that stands as one of the most important accounts of the life of a black woman in the antebellum North. In the story of Frado, a spirited black girl who is abused and overworked as the indentured servant to a New England family, Harriet E. Wilson tells a heartbreaking story about the resilience of the human spirit. This edition incorporates new research showing that Wilson was not only a pioneering African-American literary figure but also an entrepreneur in the black women's hair care market fifty years before Madame C.

Walker's hair care empire made her the country's first woman millionaire. The Hall was transformed into a theater-in-the-round for the four thousand spectators, making the five-day trial a notorious event of that London season. The diarist Anna Larpent, then an unmarried girl of eighteen, was among the crowd. She wrote thirty-eight pages recording her informed observations with immediacy and in vibrant detail. Recently rediscovered at The Lewis Walpole Library, Yale University, her manuscript is reproduced here in its entirety.

The text is introduced and transcribed by Matthew J. Kinservik and illustrated with works from The Lewis Walpole Library. Common Sense by Thomas Paine. When Common Sense was published in January , it sold, by some estimates, a stunning , copies in the colonies. What exactly made this pamphlet so appealing? This is a question not only about the state of mind of Paine's audience, but also about the role of public opinion and debate, the function of the press, and the shape of political culture in the colonies.

This Broadview edition of Paine's famous pamphlet attempts to reconstruct the context in which it appeared and to recapture the energy and passion of the dispute over the political future of the British colonies in North America. Included along with the text of Common Sense are some of the contemporary arguments for and against the Revolution by John Dickinson, John Adams, and Thomas Jefferson; materials from the debate that followed the pamphlet's publication showing the difficulty of the choices facing the colonists; the Declaration of Independence; and the Pennsylvania Constitution of In writing, style matters. Our favorite writers often entertain, move, and inspire us less by what they say than by how they say it. Ben Yagoda offers practical and incisive help for writers on developing and discovering their own style and voice.

This book features interviews with more than 40 authors discussing their literary style. A Deed to the Light. For her past work Walker has received numerous fellowships, from the NEA and the Pew Foundation, and her plays have been produced in such major cities as Chicago, Boston, and London. But she never loses the familiar touch, the honest voice. Modernism and Cultural Conflict, Ann Ardis questions commonly held views of radical modernism at the turn of the twentieth century. She depicts the "men of ," as Wyndham Lewis called the coterie of writers centered around Ezra Pound, T. Eliot, and James Joyce as only one among a number of groups intent on redefining the cultural objectives of British literature at the turn of the twentieth century.

Simultaneously, Ardis reclaims key examples of non-modernist aesthetic effort associated with British socialism and feminism of the period. In the winter of , after a tiny band of Finnish mountain troops brought the invading Soviet army to its knees, an amateur skier names Charles Minot "Minnie" Dole convinced the United States Army to let him recruit an extraordinary assortment of European expatriates, wealthy ski bums, mountaineers, and thrill-seekers and form them into a unique band of Alpine soldiers.

These men endured nearly three years of grueling training in the Colorado Rockies and in the process set new standards for both soldiering and mountaineering. The newly forged 10th Mountain Division finally faced combat in the winter of , in Italy's Apennine Mountains, against the seemingly unbreakable German fortifications north of the Gothic Line. There, they planned and executed what is still regarded as the most daring series of nighttime mountain attacks in U. Women's Experience of Modernity, In Women's Experience of Modernity, , literary scholars working with a variety of interdisciplinary methodologies move feminine phenomena from the margins of the study of modernity to its center. Analyzing such cultural practices as selling and shopping, political and social activism, urban field work and rural labor, radical discourses on feminine sexuality, and literary and artistic experimentation, this volume contributes to the rich vein of current feminist scholarship on the "gender of modernism" and challenges the assumption that modernism rose naturally or inevitably to the forefront of the cultural landscape at the turn of the twentieth century.

During this period, "women's experience" was a rallying cry for feminists, a unifying cause that allowed women to work together to effect social

change and make claims for women's rights in terms of their access to the public world as voters, paid laborers, political activists, and artists commenting on life in the modern world. Women's experience, however, also proved to be a source of great divisiveness among women, for claims about its universality quickly unraveled to reveal the classism, racism, and Eurocentrism of various feminist activities and organizations. Complementing recent attempts to historicize literary modernism by providing more thorough analyses of its material production, the essays in this volume examine both literary and non-literary writings of Jane Addams, Djuna Barnes, Toru Dutt, Radclyffe Hall, H. Wells, Rebecca West, and others as discursive events that shape our conception of the historical real.

Instead of focusing exclusively or even centrally on modernism and literature, these essays address a broad array of textual materials, from political pamphlets to gynecology textbooks, as they investigate women's responses to the rise of commodity capitalism, middle-class women's entrance into the labor force, the welfare state's invasion of the working-class home, and the intensified eroticization of racial and class differences. Contributors include: Ann L. Ardis, University of Delaware; Katherine L. This innovative book shows how Asian American filmmakers and videomakers frame and are framed by history-how they define and are defined by cinematic projections of Asian American identity. Combining close readings of films and videos, sophisticated cultural analyses, and detailed production histories that reveal the complex forces at play in the making and distributing of these movies, Identities in Motion offers an illuminating interpretative framework for assessing the extraordinary range of Asian American films produced in North America.

Screening Asian Americans. This innovative essay collection explores Asian American cinematic representations historically and socially, on and off screen, as they contribute to the definition of American character. The history of Asian Americans on movie screens, as outlined in Peter X Feng's introduction, provides a context for the individual readings that follow. Asian American cinema is charted in its diversity, ranging across activist, documentary, experimental, and fictional modes, and encompassing a wide range of ethnicities Filipino, Vietnamese, Indian, Japanese, Korean, Chinese, and Taiwanese. Throughout the volume, as Feng explains, the term screening has a twofold meaning- referring to the projection of Asian Americans as cinematic bodies and the screening out of elements connected with these images. In this doubling, film representation can function to define what is American and what is foreign.

Asian American filmmaking is one of the fastest growing areas of independent and studio production. This volume is key to understanding the vitality of this new cinema. Scarring and the act of scarring are recurrent images in African American literature. Henderson analyzes the cultural and historical implications of scarring in a number of African American texts that feature the trope of the scar, including works by Sherley Anne Williams, Toni Morrison, Ann Petry, Ralph Ellison, and Richard Wright. The first part of Scarring the Black Body, "The Call," traces the process by which African bodies were Americanized through the practice of branding. Henderson incorporates various materials--from advertisements for the return of runaways to slave narratives--to examine the cultural practice of "writing" the body.

She also considers ways in which writers and social activists, including Frederick Douglass, Olaudah Equiano, Harriet Tubman, and Sojourner Truth, developed a "call" centered on the body's scars to demand that people of African descent be given equal rights and protection under the law. In the second part of the book, "The Response," Henderson goes on to show that more recent representations of the conditions of slavery by authors such as Williams and Morrison extend the efforts of their predecessors by developing creative responses to those calls centered around the African American body and its scars.

Henderson explores Williams's reinvention of the whip-scarred body in her novel Dessa Rose and provides a close analysis of Morrison's use of scar imagery in Beloved. She also devotes a chapter to Petry's The Street and concludes with an investigation of the wounded black male psyche in the works of Ralph Ellison and Richard Wright. Scarring the Black Body demonstrates that the creative acts of these authors bind together that which has been wounded both literally and figuratively. Those who hear the voices of the ancestors are urged to connect to that part of themselves wherein wounds of the past carry a self-knowledge that can alter the experiences of the present. In this way, the disfigured body as a cultural metaphor and social invention can come to terms with its own humanity and embodiment.

This book examines the effects of the Stage Licensing Act of on its main target, satiric comedy. The Licensing Act is generally considered to have been a significant and repressive censorship law it was not repealed until , but very little is known about how it actually worked and what effects it had on satiric comedy. Focusing on the playwriting careers of Henry Fieldling, Samuel Foote, and Charles Macklin, the three most controversial and heavily censored satiric dramatists of the century, Disciplining Satire pays particular attention to what type of satiric expression the law encouraged, not just what it prohibited. As the title of this book suggests, the Licensing Act was a disciplinary instrument that was seldom used to punish playwrights or prohibit plays; rather, the censorship had a more productive effect, training authors to write and audiences to consume a particular type of satiric comedy.

The Escape; A Leap for Freedom. Virginia Woolf: Turning the Centuries. At the end of the twentieth century, the questions raised and issues explored in Woolf studies prove to be sufficient themes of inquiry for a new century. Can there exist common ground between queer theorists and lesbian-feminists, or are their causes not connected and must they go their separate ways? Virginia Woolf belongs simultaneously to her time and to ours: What allusions would her contemporaries have taken for granted that must now be recovered through meticulous scholarship? What codes whose meanings are apparent to readers now would have been available to very few in her own time? What was popular film culture like and what connections might we find between Woolf's art and British film of the s?

How can Woolf help us think through the dangers of nationalism? What does Three Guineas contribute to a discussion of corporate globalism? And how does it illuminate what has happened for women in the academy and in the professions in the sixty years since it was published? The Peter Matthiessen Reader. Perhaps no writer has better articulated our relationship to the environment than Peter Matthiessen. From Wildlife in America to Men's Lives, his work has captured the wonder of the natural world--and the horrors of resource exploitation, with its violent effects on traditional peoples and the poor.

Here are essays and excerpts that highlight the spiritual, literary, and political daring so crucial to Matthiessen's vision. Wild peoples, wilderness, and wildlife--common themes throughout Matthiessen's oeuvre--are examined with grace and power in The Tree Where Man Was Born.

Comprehensive and engrossing, The Peter Matthiessen Reader celebrates an American voice unequaled in its commitment to literature's noblest aspiration: to challenge us to perceive our world--as well as ourselves--truthfully and clearly. Drawing on newspaper accounts, snow science, folklore, and interviews with the rare survivors, he traces the path avalanches have carved through the ages. In BC, Hannibal lost more than 18, troops and a number of elephants to an avalanche in the French Alps.

Austrian forces, recognizing their destructive power, deliberately triggered them to frighten and confound Italian troops during the First World War. In lucid prose, Jenkins interweaves this history with a tragic account of an avalanche that claimed the lives of five young climbers trying to push the limits of their skills and courage in Glacier National Park. Just as Sebastian Junger's The Perfect Storm recreates the sensation of drowning, The White Death places the reader in the middle of a climber's worst nightmare: being buried alive in a torrent of snow and ice. The avalanche season broke records across continents, and as long as we keep pushing into the world's wild places, we'll continue to reckon with this unpredictable killer. The White Death merges history with adventure and a love of nature's extremes; it is gripping reading for armchair travelers and seasoned mountaineers alike. The image of the puritan as a dour and repressive character has been central to ways of reading sixteenth- and seventeenth-century history and literature.

Kristen Poole's original study challenges this perception arguing that radical reformers were most often portrayed in literature of the period as deviant, licentious and transgressive. Through extensive analysis of early modern pamphlets, sermons, poetry and plays, the fictional puritan emerges as a grotesque and carnivalesque figure. By recovering this lost satirical image, Poole sheds new light on the social role played by anti-puritan rhetoric. Yagoda tells the story of the tiny journal that grew into a literary enterprise of epic proportions. Incorporating interviews with more than fifty former and current New Yorker writers, including the late Joseph Mitchell, Roger Angell, the late Pauline Kael, Calvin Trillin, and Ann Beattie, Yagoda is the first author to make extensive use of the New Yorker's archives. If the nation as a whole during the s was halfway between the Great Depression of the s and the postwar prosperity of the s, the South found itself struggling through an additional transition, one bound up in an often violent reworking of its own sense of history and regional identity.

Examining the changing nature of racial politics in the s, McKay Jenkins measures its impact on white Southern literature, history, and culture. Jenkins focuses on four white Southern writers--W. Cash, William Alexander Percy, Lillian Smith, and Carson McCullers--to show how they constructed images of race and race relations within works that professed to have little, if anything, to do with race. Sexual isolation further complicated these authors' struggles with issues of identity and repression, he argues, allowing them to occupy a space between the privilege of whiteness and the alienation of blackness. Although their views on race varied tremendously, these Southern writers' uneasy relationship with their own dominant racial group belies the idea that "whiteness" was an unchallenged, monolithic racial identity in the region.?

Winner of the NCTE Award for Outstanding Collection of Essays on Scientific and Technical Communication, Expanding Literacies presents eighteen fresh essays that explore how English teaching at both secondary and post-secondary levels can be made more work-relevant. The book shows teachers, administrators, and workplace trainers how to put aside disabling dichotomies of school versus work in favor of preparing students with new skills for new workplaces. Within a theoretical context that encourages development of situated uses of language, the volume identifies ways to reshape traditional English classes so that students are prepared to be successful in work environments that demand teamwork, problem solving, and complex communication skills.

Some chapters examine the escalating literacy demands of specific workplaces: manufacturing, health care, chemical and nuclear industries, and high-tech settings. Other chapters examine what we currently do in schools and describe new models and theoretical approaches to better equip students for a changing workplace. The book has a wealth of practical ideas for structuring classrooms, making assignments, and choosing materials that will help students make the transition from school to work.

Writing at Work is for people who do or will write while on the job whether the writing be an interoffice memo, e-mail, a status report, a lab report, marketing materials, or a letter to a customer. The philosophy behind Writing at Work is that such writing needn't be stale and unoriginal but can instead be a sophisticated piece of work that positively reflects the competence of its composer to all who read it. Rather than dwell on picky, little "rules" that you must adhere to when writing, Writing at Work focuses on the real rules of grammar and aspects of style that you really need to know in order to write with confidence.

Using examples realistically drawn from work settings, Writing at Work presents each topic in a manner that is at once accessible and inviting. Spread throughout the text are exercises that provide you with ample opportunity to write, revise, and correct the kinds of written tasks typically encountered at work. You can immediately gauge your progress by checking your work against the answers listed at the end of each chapter. Isn't Justice Always Unfair?

The Detective in Southern Literature.