If Charles Dickens were alive and writing today, he might well find story material on Craigslist, just as he and fellow Victorian novelists drew from a contemporary version of this treasure trove—the agony column on the front page of the daily newspaper.

“The second column of the front page came to be known in the late nineteenth century as the ‘agony column’ for its emphasis on personal distress, ranging from pathetic tales of runaway husbands to plaintive cries for attention from lonely hearts,” said Matthew Rubery, a Research Fellow and lecturer in the School of English at the University of Leeds.

Such heartfelt pleas captured the attention of British “sensation novelists” of the 1860s, who were quick to capitalize on the criminal possibilities of the most interactive section of the newspaper. Their stories were loaded with an improbable number of phony marriage announcements, misreported obituaries, and unanswered missing persons inquiries.

The agony column is one of several aspects of Victorian journalism that Rubery will consider in his book, *The Novelty of Newspapers: Victorian Fiction After the Invention of the News*, to be published by Oxford University Press. Other narrative conventions include the shipping news, the leading article, the personal interview, and foreign correspondence.

“The book proposes that the invention of the news in the

---

**Call for 2009-10 Research Proposals**

The Center is now accepting applications from scholars interested in 2009-10 fellowships for the resident research program. Each year the Center brings together a new group of faculty Fellows from OSU and other universities, as well as independent scholars, to pursue research and writing in an environment designed to be stimulating as well as protected from the usual daily demands of academic life. Up to ten Fellows will be selected, including seven or eight from Oregon State University, and two or three visiting scholars.

Applications from both Oregon State faculty and visiting scholars may be for any humanities related research, which should be understood to include not only traditional humanities disciplines but also those projects within the social and natural sciences that are historical or philosophical in approach, and that attempt to cast light on questions of interpretation or criticism traditionally found in the humanities. This also includes interpretations of science and technology.

Applications for visiting fellowships must be postmarked by Friday, December 12, 2008, those for OSU fellowships by Tuesday, January 20, 2009. Awards to both Visiting Fellows and OSU Fellows for 2009-10 will be for one or two terms.
White suburbanites painted as heroes & victims

During the final months of the U.S. race for the presidency, both major candidates claimed the “middle class” for their own, but what either meant by the term itself was left for voters to puzzle out.

Confusion about the middle class—specifically, white suburban families—is nothing new, says Matthew Lassiter, a Research Fellow and associate professor of history at the University of Michigan.

“For more than half a century, American political culture has celebrated white middle-class suburban families as the heart and soul of the nation, the hard-working, tax-paying heroes of Middle America, who safeguard traditional family values and maintain a utopian faith in the American Dream.”

For just as long, said Lassiter, “popular culture has taken a much darker view of what goes on behind the white picket fences and inside the private suburban homes—a pathological landscape of sexual repression and miserable marriages and dysfunctional children, the continuous collapse of the sunny American Dream into a dystopian nightmare.”

His current book project, The Suburban Crisis: The Pursuit and Defense of the American Dream, explores the history of American suburbs from World War II through the turn of the century.

“Examining the cultural politics of American suburbia is essential to explaining persistent patterns of white spatial privilege, urban-

suburban inequalities, racialized policy distinctions in areas such as welfare and crime, and the hidden history/selective memory of the civil rights movement.”

Within the mythology of the American Dream, said Lassiter, “the utopian and dystopian visions of American suburbia are really flip sides of the same coin.” Popular culture recasts “white flight” and “urban crisis” in such a way that the affluent white suburbanites who have benefited from public policies that subsidized racial and class segregation emerge as victims of consumer privilege and cookie-cutter conformity.

“At the same time, a bipartisan political culture from the grassroots to the top-down has consistently deflected civil rights challenges and defended suburban patterns of racial and class inequality by portraying white middle-class families as innocent victims of external threats, from Nixon’s ‘Silent Majority’ to Clinton’s ‘forgotten middle class.’”


What are the consequences when affluent white suburban families become the nation’s heroes and victims at the same time? Lassiter’s attempt to answer this fundamental question will take an interdisciplinary approach that draws on “the ‘new political history’ linking grassroots activism and popular ideologies to the role of the state, the ‘new urban history’ that moves beyond the city-suburban dichotomy to a comprehensive assessment of metropolitan regions, and the insights of cultural studies in tracing the discursive politics of films, novels, television shows, and news media coverage.”

High-tech scans are telling us ever more about how human brains function, yet such findings may never settle fundamental questions about the nature of consciousness and personal identity.

One famous debate on the subject was carried out through public letters written by Anthony Collins and Samuel Clarke between 1706 and 1708. Collins defended a materialist account, maintaining that the physical brain is the bearer of consciousness; Clarke argued that consciousness could not inhere in any material system.

“This public correspondence is one of the most important works about the nature and role of consciousness and the nature of personal identity in the debate between materialists and dualists, in the eighteenth century,” said William Uzgalis, a Research Fellow and professor of philosophy at OSU. “It also deals with a number of other issues, the most important of which is free will and determinism.”

Because there is no modern, complete text of the correspondence, readers must turn to the 1738 edition of Clarke’s works, with the original antique typography and grammar. Uzgalis has set out to remedy this by producing an edited volume that will include the letters plus an introduction to provide historical context, and a summarization of the main arguments that will eliminate long quotes from the men’s own previous letters “to show the reader what they had really said.”

The debate began with a letter by Clarke to scholar Henry Dodwell, who contended that the Bible supports the claim that the soul is naturally mortal. Clarke objected, arguing that, for the soul to be naturally mortal, consciousness would have to belong to a material system such as the brain. He went on to argue that this is not possible, that consciousness cannot belong to any material system.

Collins wrote to Dodwell in turn, contending that Clarke’s argument was inconclusive, that life and consciousness emerge from matter that is properly organized and that, as a consequence, it could go out of existence when its material organization was destroyed. He also argued that persons, like other animals in nature, are determined and have no free will.

Clarke then wrote four defenses of his argument, and Collins wrote three replies to Clarke’s defenses. The entire correspondence takes up 205 pages in Clarke’s Works.

“Clarke and Collins argue about whether consciousness is such that it requires mind-body dualism or whether it could simply emerge from the organization of the brain. Similarly, they debate the nature of personal identity. Is it consciousness that determines personal identity, as John Locke had argued, or does personal identity require sameness of substance, as Locke’s critics claimed? Finally, Collins claims that

Continued on page 8
In May, 1768, sailors in London lowered their sails and refused to hoist them again until wages were raised. A month later, London’s hatmakers also “struck sails” until their demands were met.

The hatters made language history by using the expression “to strike” as a generic term for stopping work to force changes in labor practices, said Christopher Phelps, a Center Research Fellow and associate professor of history at Ohio State University. Phelps is writing a book about the intellectual history of the labor strike in American social thought, to be published by Hill & Wang.

The word “strike” had numerous usages in English prior to the sailors’ and hatters’ work stoppage—blacksmiths, for instance, struck blows upon the forge—but it had not been used in connection with labor disputes, and was employed only as a verb. It took crossing the Atlantic to become a noun; in 1810, a Philadelphia walkout by shoemakers was called “a strike.”

Phelps’s book will trace the complex evolution of the strike in the United States. In particular, he will examine the attitudes and dispositions towards strikes manifested in American intellectual and cultural history, ranging from sociological theories of the strike to representations of the strike in American literature, theater and song.

At the time of the Philadelphia shoemakers’ strike, said Phelps, Americans were ambivalent about labor walkouts.

“Despite republican fears that an aristocracy was emerging among wealthy merchants and bankers, few thought strikes a constructive manner of response. Even early socialists thought strikes coercive and selfish, a view that lingered on in a host of nineteenth-century reformers. . . . Because workers had few options so compelling as to withhold labor, however, the question was rejoined time and again. When labor did down tools, social critics were torn between backing workers’ just demands or condemning strikers’ tactical folly.”

In the late 1800s, the general view of strikes darkened as they were associated increasingly with violence, destruction, and foreign-born agitation. “Denunciation of ‘class legislation’ from press, pulpit, and podium stigmatized labor unions and the eight-hour day as intrusions into the market, contrary to natural law.”

Within the labor movement, however, the cumulative effect of the violence triggered by walkouts “was to promote a view of strikes as inevitable in a corporate economy riven with deep inequalities.” By the early twentieth century, militant industrial unions asserted that strikes, far from being unethical or fruitless, presaged a society that would abolish class divisions, whether by the ballot or the general strike.

“Lyricism was inspired by immigrant mill workers in 1912 in Lawrence, Massachusetts, whose banners asked for ‘bread and roses too,’” Phelps said. Meanwhile, business unionists viewed strikes more prosaically, as a bargaining tactic for getting better wages and conditions. The 1919 strike, for example, crystallized the industrial unionist view that racist exclusion of black workers merely allowed employers to make shrewd use of African-American strike breakers.

When the right to strike gained federal recognition as a result of the Great Depression, it served as a powerful impetus for industrial unionism. In the mid-thirties, sit-down strikes called for workers to remain inside factories, which forced the recognition of unions in the auto industry; the unionization of other industries soon followed.

“Academic sociology and New Deal legal thought began to treat strikes more dispassionately,” said Phelps, but the 1947 Taft-Hartley Act, along with insinuations that strikes were subversive, brought a decline in bold social movement unionism.
“The 1940s and 1950s brought the possibility that unions, rather than representing a new world within the shell of the old, were mere interest groups. Academic discourse, governed by pluralist theories of industrial relations, saw strikes as the consequence of feckless bargaining that could be minimized through proper managerial technique.”

The slide continued; New Leftists in the 1960s saw organized labor as hidebound or complicit, though there were counter-movements, notably the farm workers’ mass actions led by César Chávez. Beginning in 1973, economic stagnation and post-Vietnam malaise contributed to the election of Ronald Reagan as president. He promptly fired the nation’s striking air controllers.

“Unions—often portrayed as dinosaurs in a high-tech age—responded ploddingly,” said Phelps.

As strikes underwent a three-decade decline in magnitude and frequency, income inequality rose sharply and real wages stagnated. Blame for this fell in various directions: on the “unequal playing field” created when replacement workers caused strikes to fail; on the relocation of factories to the non-union American South or other countries; on labor’s own corruption, bureaucracy, and failure of imagination.

“Although there are countless social histories of particular strikes,” said Phelps, “no overarching history of the strike exists.” His book “will reveal that strikes have been focal points for the social imagination, lightning rods for Americans’ perceptions of their nation’s past, present, and future.”


---

### Stage and songs drew on strike drama

Christopher Phelps’s intellectual history of the labor strike in American social thought includes discussion of the treatment of strikes by playwright Clifford Odets, singer/songwriter Woody Guthrie and other creative artists. Here is one account of the premiere performance in New York of Odets’ first play.

#### Waiting for Lefty

The play is set in a union hall during a strike, based on a recent violent strike by New York taxi drivers. (Odets probably attended an actual meeting of their union to take notes.) There are speeches, arguments, posters, and slogans, culminating in characters giving the Communist salute and shouting, “Strike! Strike! Strike!” The audience joined in, at least for the initial performance, even though it was set in a theatre rather than a real union hall and the audience was mostly not working class. Many who saw it described it as the most exciting experience they ever had in the theatre. Nevertheless, the enduring strength of the play comes not from this coup de théâtre, whose raw power was based mostly on what had recently taken place on Manhattan streets, but from Odets’ flashback scenes of some of the taxi drivers’ lives.

#### Ludlow Massacre

Woody Guthrie was known for writing ballads based on real events, including the coal miners’ strike on April 20, 1914, in Ludlow, Colorado, in which two women, eleven children, six miners, a union official and one National Guardsman were killed. Following are some verses from Guthrie’s song.

It was early springtime when the strike was on,
They drove us miners out of doors,
Out from the houses that the Company owned,
We moved into tents up at old Ludlow.

We were so afraid you would kill our children,
We dug us a cave that was seven foot deep,
Carried our young ones and pregnant women
Down inside the cave to sleep.

You struck a match and in the blaze that started,
You pulled the triggers of your gatling guns,
I made a run for the children but the fire wall stopped me.
Thirteen children died from your guns.
As a product of European focus on female nature, women’s rights, homosexuality, and Jewish political conspiracy theories, both the Jewish and female essence as weak, irrational, egotistical, cowardly, slippery, deceitful, diseased forms of maleness began to extend their cultural currency.

Neil Davison, book-in-progress

Ideas about racial identity, masculinity, and feminism coalesced during the turn of the nineteenth century, notably in the work of certain early twentieth-century authors who wrote about Jewish maleness.

“This study examines the impact of the racial portrait of the feminized Jew on a select group of male writers from both gentile and Jewish backgrounds during the Modernist and Post-modern eras,” Neil Davison wrote in his proposal for a Research Fellowship. Davison is an associate professor of English at OSU. His book in progress is A Different Difference: Jewishness, Masculinity, and Zionism from the Modern to the Postmodern.

The fictional works included in his project “demonstrate how older religious-based prejudices, as well as Judaic concepts, were sustained in the discourse on race and gender surrounding ‘the Jew.’ Through exploring the works in question, the study also confronts how, for the twentieth-century Jewish writer, the racial portrait is complicated by a tension between paradigms of Judaic masculinities and Zionist revisions of these.”

The study begins with racial science of the nineteenth century, in which Jewish masculinity was often seen as its own pathology, and which used Jews as major examples in the discussion of the role of racial difference in the predisposition to or immunity from specific diseases.

“This ‘scientific’ basis lent itself to the dissemination of anti-Semitic myths about the inferiority and perversity of the Jewish mind/body complex. Especially potent here were discussions of ‘the Jew’ as observable male hysteric whose nervous demeanor and dark skin marked him as genetically degenerative.”

Certain aspects of post-modern theory and research “documented for a generation how sociological and medical racial theories on the Jewish male body, in particular, figured it as weak, diseased, and degenerative when compared to an idealized masculinity of European culture.”

The racial Jewish male body became classified in a stereotypical category with a status analogous to that of women.

“My work attempts to engage how this racial/gender essence of ‘the Jew’ gained a new political urgency during the fin de siècle onward. In that surge, uses of the feminized Jew became the occasion for many twentieth-century authors to refigure masculine identity as a project about modernity itself. In the decade’s psychoanalytic revisions of sexuality and renewed feminist arguments, the racial/gender economy affecting ‘the Jew’ altered most dramatically from assumptions of essential inferiority and weakness to one of a threatening feminine power.”

During the era, the Jewish woman, already perceived in part as disordered and ego-driven in her feminine essence, was depicted as the femme fatale, embodying the association between Jewish racial nature and an aberrant sexual energy.

“Yet, as female desire became more and more an established scientific reality, the Jewish woman did not ultimately come to represent the same level of repugnance to European patriarchy as the womanly Jewish male. Rather, the feminized Jew became one of the most politically potent race/gender assumptions of the late-nineteenth and twentieth centuries as it wended its way toward the eugenics of Nazi National Socialism.”

Another powerful influence on the assimilated Jewish male’s internalized racial identity came from changes in Judaic scholarship, which led to a hybrid Jewish masculinity combining Rabbinic strains with the image of a politically active Western male.

Continued on page 11.
Artist loved portraits from early age

“Ah!” said the old lady, “painters always make ladies out prettier than they are, or they wouldn’t get any custom, child. The man that invented the machine for taking likenesses might have known that would never succeed; it’s a deal too honest. A deal,” said the old lady, laughing very heartily at her own acuteness.

Oliver Twist
Charles Dickens

“A portrait is not just a likeness,” says photographer Dean Hanson. “It is something else entirely—and that something else is just as difficult to define as art itself.”

Black and white photographic portraits by Hanson are on display at the Center through December in the ground floor meeting rooms.

“Historically, portraits were primarily of kings, queens, and deities,” Hanson wrote in a statement for the exhibit. “Later on, wealthy merchants were added to this list. In general, one had to be rich, a god, or a significant representative of either. In the 1830’s, with the advent of photography, almost anyone could be the subject of a portrait. . . and that changed everything. Art would never be the same.

“I have loved portraiture from my first encounter with art at about age three. Several artists have influenced my life and art: the self-portraits of Rembrandt; Manet’s portraits of Berth Morisot; Alfred Stieglitz’s portraits of Georgia O’Keefe; Edward Weston’s portraits of Charis Wilson and Tina Modotti; and the Picasso portrait of Gertrude Stein.”

Hanson has exhibited widely, including several one-man shows in Paris and Portland. “Portraits” includes faces, figures, nudes, fragments, a self-portrait and other images. It is free and open to the public 8:30 a.m. to 4:30 p.m. weekdays, at Autzen House, 811 S.W. Jefferson. For information, call 737-2450.

human beings are determined in their actions while Clarke argues for free will.”

In attacking Collins’s account of personal identity, Clarke argues that, if persons are a collection of properties rather than a substance, then God could exactly reproduce any collection of properties and so could make two, or twenty, or a thousand copies of the same person. This, however, “violates our intuitions that personal identity is a one-one relationship.”

Despite both its intrinsic interest and historical importance, Uzgalis said, the Clarke/Collins correspondence has been much neglected. Similar debates in the mid-twentieth century have recapitulated many of the same arguments. “It was only several decades later that philosophers realized that these arguments were first given at the beginning of the eighteenth century and not in the early 1950s. . . Similarly, Collins’s defense and Clarke’s rejection of a materialist account of consciousness, and Collins’s attempt to produce an account of emergent properties, has important echoes in the debates over whether computers can think. There is considerable discussion about emergent properties in the literature on artificial intelligence, and seeing what that debate looked like when our understanding of matter, and particularly living matter, was much more impov- erished than presently is both interesting and informative.”

Science historian opens lecture series

The Center’s 2008-09 academic year opened with a vigorous and entertaining guest lecture on changing ideas about race mixing, delivered by Paul Farber, Distinguished Professor Emeritus of Modern Life Sciences and recently retired chair of History at OSU, a position he held for 17 years.

A long-time friend to the Center and an important contributor to its founding, Paul covered wide intellectual ground during his academic career. Areas of study have included the emergence of scientific disciplines such as ornithology, the naturalist tradition and the development of evolutionary ethics. His current book is on the history of race mixing.

Paul’s tenure as chair was well summed up in a recent History Department newsletter: “To those whose institutional memory does not extend back seventeen years, it may be hard to imagine a time when Paul Farber was not the face of history at OSU and the head of one of the university’s most unified and accomplished departments.”

From Finding Order in Nature: The Naturalist Tradition from Linnaeus to E.O. Wilson, by Paul Farber

“In spite of natural history’s close tie to the pressing ecological and environmental issues of today, science writers and other commentators in this “high-tech” age occasionally treat the subject primarily as a beginning stage in the investigation of the natural world; being a naturalist means merely to name and describe things found in nature. They patronizingly treat natural history as old-fashioned; a pastime that conjures up images of men in knickers carrying butterfly nets or Victorian ladies with plant presses. Research into the history of the discipline, however, quickly dispels such a simplistic caricature. To be sure, naming, describing, and classifying continues to be a basic activity that serves as a foundation for the study of nature. The quest for insight into the order of nature, however, leads naturalists beyond classification to the creation of general theories that explain the living world.”
Fall & Winter Calendar

FALL TERM

Art Exhibit—October through December
Portraits. Black & white photographs by Dean Hanson

Lectures
All lectures begin at 4 p.m. at Autzen House.

October
6  Race and Evolution: Changing Ideas on Race-Mixing in Twentieth-Century America. Paul Farber, Guest Lecturer, Professor (Emeritus Chair) of History, OSU.
20  The Suburban Crisis: The Pursuit and Defense of the American Dream. Matthew Lassiter, Center Research Fellow, Associate Professor of History, University of Michigan.

November
3  The Birth of the Word ‘Strike’: London 1768 & New York 1809. Christopher Phelps, Center Research Fellow, Associate Professor of History, Ohio State University.
10  Reading the Victorian Agony Column. Matthew Rubery, Center Research Fellow, Lecturer in Victorian Literature, School of English, University of Leeds, UK.

WINTER TERM

Art Exhibit-January through March
Paintings by Linda Seigneur

Lectures
January
26  Dante’s Astronomer: Mary Ackworth Evershed. Tracy Daugherty, Center Research Fellow, Professor of English, OSU.

February
9  Philip Roth’s Jewish Gender Trouble. Neil Davison, Center Research Fellow, Associate Professor of English, OSU.
23  Clarke, Collins, and Consciousness: A Debate About the Relation of Mind and Matter in Early Eighteenth Century Britain. William Uzgalis, Center Research Fellow, Professor of Philosophy, OSU.

March
2  Capacity, Disability, and Citizenship in an Age of Revolution. Ben Mutschler, Center Research Fellow, Associate Professor of History, OSU.

Applications from page 1

though all Fellows may keep their offices for the full academic year. Visiting Fellows will receive a stipend, and OSU Fellows will be released from teaching. All Fellows receive an office in Autzen House equipped with a computer and are provided with general support services.

For application forms and more information, check the Center’s website: http://osu.orst.edu/dept/humanities/. You may also write to: Fellowship Program, Center for the Humanities, Oregon State University, 811 S.W. Jefferson Avenue, Corvallis, OR, 97333-4506, or call 541-737-2450.

Center Program Advisory Board 2007-08

Mina Carson
History

Kayla Garcia
Foreign Languages and Literatures

Sarah Henderson
Political Science

William Husband
History

Jonathan Kaplan
Philosophy

Nancy Rosenberger
Anthropology

Robert Schwartz
English

Keith Scribner
English

Ex-officio

David Robinson
Center Director

Wendy Madar
Associate Director
During Peter J. Copek’s sixteen years as the founding director of the Center, he regularly made Center money available to support cultural events on campus. In addition to conferences, music festivals, and film series, the Center supported many special and unusual lectures and programs, including visits to OSU by Gore Vidal, the San Francisco Mime Troupe, and venerable South African township jazz singer and film star Dolly Rathebe. The level of support for such events has always depended on the state of the Center’s finances from year to year. After Peter died suddenly in June, 2001, there was much discussion of how best to keep his name alive so that his impact on OSU intellectual life would not be forgotten. What resulted is the Peter J. Copek Fund, intended to provide more regular and stable support for the same kinds of cultural events that he supported through the Center. In spring of 2003, the campaign to raise money for this fund began with a letter to former Research Fellows. The campaign has turned to a general appeal to Center friends and supporters, plus all those who not only value Peter’s work on behalf of the university but would like to see strong, ongoing support for campus cultural events.

PLEASE JOIN US IN SUPPORTING THE PETER J. COPEK FUND
Send this form along with contribution to the Peter J. Copek Fund, Center for the Humanities, 811 S.W. Jefferson Ave., Corvallis, OR, 97333-4506

Donor Information:
Name________________________________________
Address _______________________________________
City/State/Zip _________________________________

Gifts made in response to this solicitation are tax deductible to the amount permitted by law, depending on individual donor tax situations. To have contributions deducted directly from OSU paycheck, please inquire in the Center office

Amount $ ____________

Payment Method:
___A check payable to OSU Foundation is enclosed

Paying by credit/debit card:
___Discover ___Mastercard

Acct. # __________________________
Expiration date ___________ / ___________
nineteenth century profoundly influenced literary narrative in ways that have yet to be recognized. The English novel during the era of the commercial press, 1836 to 1900, drew upon news as a rival form of realistic representation and as an authoritative form of public knowledge.”

Newspapers had existed since the seventeenth century but with contents unlikely to be considered news by modern readers. The shift to a commercial press aimed at providing impersonal information was triggered by the repeal of a tax—known as the “tax on knowledge”—charged on each copy of a publication. The effect had been to limit circulation to those with money. The tax was repealed gradually, beginning in 1836.

“News at this time acquired its status as ‘cheap, value-free information’ designed to reach the broadest possible audience. Victorians were consequently among the first to live within a mass media environment at a time when reading the newspaper was first becoming a part of daily life.”

The agony column, in particular, lent itself to fictional mining. “The misuse of advertisements in these novels taps into the at once exciting and disturbing implications of anonymity in modern life, brought within everyone’s reach by the daily press. This chapter of the book reveals that audiences were not only reading about other people’s lives in the newspaper—they were using the newspaper to change their own.”

The fictional borrowing from newspapers is also very clear in the case of shipwrecks, the most frequently reported disaster in the Victorian press.

“While the shipping intelligence has been regarded as an exclusively male interest of sailors, merchants, and investors, this section of the newspaper was read with equal fervor by domestic women separated by the sea from loved ones. As this section of the book will show, Dickens’ Bleak House, Charlotte Brontë’s Villette, and Bram Stoker’s Dracula vividly illustrate a new approach to understanding catastrophe in Victorian fiction.”

During the nineteenth century, use of the anonymous editorial “We” to convey the authority of the publication as distinct from the individual journalist gained increasing influence. Certain novelists, notably Anthony Trollope in the Palliser series, criticized this means of influencing public opinion as giving disreputable journalists too much power.

The highly popular personal interview also was viewed by some as pernicious. In writing about its invasive nature, Rubery cites Henry James’s lament against the era’s “mania for publicity.”

“No longer was the interview limited in meaning to a conversation between two people. Instead, after the 1860s, the interview acquired its familiar modern meaning as a conversation directed toward an ‘overhearing audience.’”

The book, said Rubery, “challenges the assumed divide between the period’s literature and journalism, with all its implications for the production of an idea of culture, and of hierarchies of reading, by demonstrating that the news was integral to the novel’s development—what I call ‘the novelty of newspapers.’”

Feminized Jew continued from page 6

“In addition to ‘the Jew’ as a racial/gendered construct, the study also engages how the nineteenth-century Haskalah or Reform movement altered religious parameters of Judaic historiography, politics, and Jewish masculinity, and how these changes affected a selection of writers as they negotiated male-selfhood during their encounter with modernity.”

The writers include George du Maurier (author of Trilby and originator of the infamous Svengali), Theodor Herzl (Austrian writer who founded modern political Zionism), Ernest Hemingway, and James Joyce. The manuscript concludes with an examination of “the feminized Jew’s” continued presence in the postmodern novel through an analysis of certain works by Philip Roth, including The Counterlife and Operation Shylock.

Roth’s work “remains peerless in its investigations of the twentieth-century symposium surrounding Jewish masculinity, the remaking of the Jewish-self, Zionism, and the Diaspora identity crises of second generation American middle-class Jewry.”
The Center for the Humanities

The Center was established in 1984 as an outgrowth of the Humanities Development Program, which had been creating innovative interdisciplinary courses since 1977. The Center continues to offer a certificate program in Twentieth Century Studies, but its focus has broadened to a concern for improving the quality of humanities research as well as teaching at OSU. This is accomplished through the awarding of resident research fellowships to both OSU and visiting scholars, as well as by sponsoring conferences, seminars, lecture series, art exhibits and other events. The Center occupies Autzen House, 811 S.W. Jefferson Avenue.

David Robinson
Director

Wendy Madar
Associate Director

Sara Ash
Office Coordinator

Alison Ruch
Office Assistant