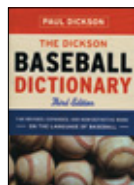


## JUST PUBLISHED

**PAUL DICKSON '61; EDITED AND AUGMENTED  
BY ROBERT "SKIP" MCAFFEE '59**

***The Dickson Baseball Dictionary, Third Edition***  
W. W. Norton, 2009



This definitive work on the words connected with baseball contains more than 10,000 terms and 18,000 entries, compiled with the input of some 400 sports and language experts.

The book is packed with fascinating anecdotes, historical lingo, and more recent phrases introduced by Latin American players and fantasy baseball statisticians. This entertaining lexicon will appeal not only to fans of the sport but to anyone interested in the impact of baseball on American culture and the ways in which baseball has inspired some of the most colorful and imaginative slang in the English language.

**SETH LERER '76**

***Children's Literature:***

***A Reader's History from Aesop to Harry Potter***

University of Chicago Press, 2008



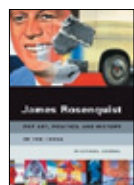
Lerer won the National Book Critics Circle Award for literary criticism for his remarkable work, the only single-volume work to examine the history of children's literature in its full scope. He considers how writers of diverse styles, subject matter, and different cultures have continued to enthral readers young and old throughout the years. As he explores ancient and contemporary iconic books—from Aesop's fables to Grimm's fairy tales, from *Alice in Wonderland* to *Anne of Green Gables*, from *Stuart Little* to *Harry Potter*—he reveals how they are inseparable from the history of childhood, as children are molded by the tales they study, hear, and read. Lerer recognizes how these books inspired young readers to take their love of literature into their adulthood and he suggests how a variety of influences, including Shakespeare, John Locke, Charles Darwin, and the Puritan tradition, have shaped children's literature across time.

**MICHAEL LOBEL '90**

***James Rosenquist:***

***Pop Art, Politics, and History in the 1960s***

University of California Press, 2009



James Rosenquist's paintings are notable for their billboard-sized images of commercial subjects and are emblematic of 1960s Pop Art. The artist's startling and provocative imagery deals with some of the major political and historical events of that turbulent decade, from the Kennedy assassination to the war in Vietnam. In the first full-length scholarly volume devoted to Rosenquist's work, Lobel combines close visual analysis with extensive archival research. He provides social and historical contexts in which these paintings were produced and suggests new readings of a body of work that helped redefine art in the 1960s within the burgeoning consumer culture of postwar America.

**KIM WAYANS '83 AND KEVIN KNOTTS  
(AUTHORS), SOO JEONG (ILLUSTRATOR)**

***Amy Hodgepodge: The Secret's Out***

Grosset and Dunlap, 2009



Wayans and Knotts were inspired to write the successful Amy Hodgepodge children's book series by their nieces and nephews, many of whom are mixed-race children. In the latest installment in the series, Amy—who is part Asian, Caucasian, and African American—learns some life lessons when she faces the consequences after she can't keep a secret told to her by a friend.

**AYELET WALDMAN '86**

***Bad Mother:***

***A Chronicle of Maternal Crimes, Minor Calamities, and Occasional Moments of Grace***

Doubleday, 2009



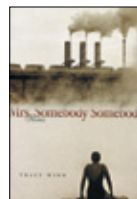
In her compelling essay collection, Waldman confronts the perplexing ideal of the "good mother" and speaks in defense of women who are faced with their own imperfection and the

gnawing anxiety of being "bad" mothers. She tackles a range of subjects—the guilt she feels of not living up to her feminist mother's expectations, the amount of housework done by husbands and wives, the termination of a pregnancy, her son's learning disabilities, teaching her kids to have a healthy attitude toward sex—and writes about all of them with an unflinching honesty and a sense of humor. Waldman is at her best when she admits self-doubt, making us realize that no matter how hard we try or how bright we are, we're only human.

**TRACY WINN '75**

***Mrs. Somebody Somebody***

Southern Methodist University Press, 2009



Winn's vibrant new collection interweaves tales about the inhabitants of Lowell, Mass., a dying mill town. Winn chose Lowell as her setting because it reminded her of Holyoke, the town where her husband grew up. Her affecting and unsentimental stories, set from the 1940s to the present, cover a range of fascinating characters, including mill workers, a doctor, a hairdresser, a bookie, a restless wife, and several insightful children. In his review of the book in the *Boston Globe*, Steve Almond '88 praises Winn's book as "a testament to the power of the short form," adding that her stories "carefully expose the universal desires for love and security that live within all of us—and the ways in which well-meaning but damaged people thwart these desires." —David Low '76

For additional book reviews and news, please see: [wesleyan.edu/newsletter/](http://wesleyan.edu/newsletter/)

If you are a Wesleyan graduate, faculty member, or parent with a new publication, please let Wesleyan magazine know by contacting David Low at [dlow@wesleyan.edu](mailto:dlow@wesleyan.edu) or at Wesleyan magazine, Office of University Communications, Wesleyan University/South College, Middletown, CT 06459.

## FACULTY PUBLICATIONS

In *How the Russians Read the French:*

**Lermontov, Dostoevsky, Tolstoy** (University of Wisconsin Press, 2008), **PRISCILLA MEYER**, professor of Russian language and literature, examines how three Russian authors engaged with French literature and culture to establish themselves as distinct Russian writers with specifically Russian aesthetic and moral values. She offers close readings of the classic works *A Hero of Our Time*, *Crime and Punishment*, and *Anna Karenina*.

The latest dystopian novel by **KIT REED**, resident writer, *Enclave* (Tor/Forge, 2009) portrays a world of decaying youth, news and media overkill, and a total lack of privacy, on the Internet or otherwise. The elite Clothos Academy is a private school designed to protect and reform its rich spoiled students from a chaotic world—but trouble ensues when two boys hack into the Academy's computer system.

## NONFICTION

**Donald Dunbar MALS '73**, *What You Don't Know Can Keep You Out of College* (Penguin/Gotham, 2008)

**Donald Frey '63**, *America's Economic Moralists: A History of Rival Ethics and Economics* (State University of New York Press, 2009)

**Kenneth Haltman '80**, *Looking Close and Seeing Far: Samuel Seymour, Titian Ramsay Peale, and the Art of the Long Expedition, 1818–1823* (Penn State University Press, 2008)

**Rebecca Hill '91**, *Men, Mobs, and Law: Anti-Lynching and Labor Defense in U.S. Radical History* (Duke University Press, 2008)

**Steven Leinwand '71**, *Accessible Mathematics* (Heinemann, 2009)

**Shalini Shankar '94**, *Desi Land: Teen Culture, Class, and Success in Silicon Valley* (Duke University Press, 2008)

# BETWEEN THE LINES

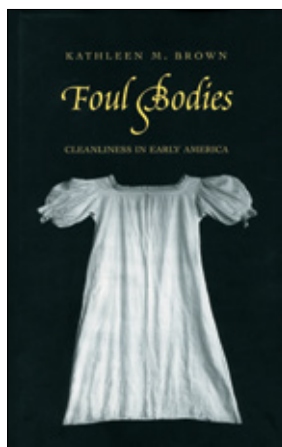
## Private Acts, Public Meanings

In her second book, *Foul Bodies: Cleanliness in Early America* (Yale University Press, 2009), **Kathleen M. Brown** '81 examines themes of cleanliness, culture, and class from the 16th to 19th centuries in American history.

Writing my second book, *Foul Bodies: Cleanliness in Early America*, allowed me to pursue my interest in the history of daily life. It also required that I retool myself as a historian. During the research, which took me back through five centuries and to archives up and down the East Coast, I learned a great deal about the histories of medicine, spirituality, clothing, technology, and household labor. Could the body be a proper subject for historical inquiry, I wondered? How would such a study be received in a discipline that placed so much emphasis on public life and transformative events like revolutions and wars? Could studying the body reveal anything about the questions that have most consumed historians: the causes of great political, economic, and social changes?

But I also brought my own questions to the work: What could the historical body teach us about the boundary between nature and culture? How might it help us re-evaluate the contradiction between the seemingly irrefutable evidence provided to us by our senses and our hazy awareness that, even at the level of our abilities to perceive, the bodies we inhabit are to some degree the products of our culture?

I am certainly not the only historian to have become interested in approaching the body's seemingly natural capacities—its ability to smell, taste, hear, see, and feel sensation—as cultural phenomena. This recent trend among scholars is one manifestation of a larger movement to turn a critical eye on those aspects of life that society is heavily invested in perceiving as natural: the fundamental values and acts that constitute intimacy and private life. Although history teaches us differently, it is all too easy to perceive this private domain as elemental—as somehow transcending historical change and regional difference—and as an essential component of the human condition.



“For travelers to the seashore or to mineral springs and spas in the mid-19th century, pleasure overlapped with the pursuit of health. ... new faith in water’s efficacy, along with rising standards for clean bodies and clothes, prompted thousands to invest in plumbing devices to improve their access to water.” — from *Foul Bodies*

In my first book, *Good Wives, Nasty Wenches, and Anxious Patriarchs*, I explored this question in reference to race by examining how the first slaveowners in North America created new meanings for race out of the seemingly natural foundations of gender they had known in England. In *Foul Bodies*, I consider the body itself as the bedrock of what a society defines as natural and civilized, and address the following questions: How have people’s standards for the body’s appearance in public influenced the care they devote to it in private? How have those expectations changed over the last 500 years, especially during the period when Europeans crossed the Atlantic and discovered peoples whose appearances and practices of body care differed greatly from their own? To what degree did spiritual desires to achieve purity drive aspirations to cleanliness? How did medical views about the importance of cleanliness help to determine what people felt was healthy to do to their bodies? Who set the standards and who did the work?

I was surprised to learn, during the course of my research, that it was elite men in North America and England rather than elite women who led the charge during the 18th century to refine the appearance of the body through greater fastidiousness in bathing and dressing. I was also surprised to learn that, even during the centuries we commonly consider the nadir of personal hygiene, health and aesthetic concerns motivated body care. Standards for appearance as well as the corresponding expectations for the private routines of body care changed greatly between the early 16th century and the mid-19th century. But cleanliness—whether of the bodies, households, or city streets—was always entangled with imperial ambition, desires for spiritual transcendence, judgments about poverty and morality, and fears of deadly disease.

Although we look back to the past for reassurance that our own regimes of body care provide proof of humanity’s progress and our own modernity, we, too, pursue cleanliness for a combination of reasons that premoderns would have found familiar. Caring for the body properly, in the manner our society teaches us, frames our pursuit of beauty, health, morality, and prosperity. As in the past, our ministrations to our bodies reflect our efforts to protect ourselves from danger and to navigate a safe path through the world. **UPFRONT**

Kathleen M. Brown is a professor of history at University of Pennsylvania.