

Introduction

Daniel Morris, Purdue University

Reading a collection of essays on Joseph Conrad by Daniel Schwarz as preparation for writing the introduction to this collection of essays written in his honor, I'm struck by how the theoretical landscape has changed since the 1980s and 1990s, when Schwarz drafted many of the chapters that comprise *Rereading Conrad* (2001). One notices the great extent to which criticism of that period reflected a Cold War mind-set characterized by binaries that, for example, led Ronald Reagan to term the Soviet Union the "evil empire." Like Cold War political discourse, literary theorists (including poststructuralists whose task it was to upset binaries) engaged in overheated and overstated culture debates, described as "culture wars," often pitting "humanists" against "deconstructionists." Humanists such as Schwarz argued for the intentionality of authorial meaning (rather than something called an "author function") as well as for the relationship between lived experience and the imagined world of the literary work (rather than the endless semiotic play of an ultimately indecipherable text). By contrast, deconstructive theorists, as well as Marxist-inflected cultural studies scholars such as Fredric Jameson, understood history as a mysterious entity that could only be recovered in texts. Taking a jab at Jameson, Schwarz reflects the contested nature of critical debate in his 1993 essay "Signing the Frame, Framing the Sign:" "As an Aristotelian and pluralist, I ask why rewrite, resolve, and homogenize the whole rich and random multiple realities of concrete everyday experience into a monolithic story of the political unconscious?"¹

Schwarz's remarks about critical opponents such as Jameson reveal the wear and tear he suffered from his decades-long battle with post-structuralist thinkers. "Signing the Frame, Framing the Sign" stems from a keynote address Schwarz delivered at a conference in Australia. In it, he compares himself and other humanists to Moshe the Beadle, who teaches cabala to the narrator in Wiesel's *Night*. Early in the novel, Moshe the Beadle is witness to violence perpetrated against Jews, but fellow Jews do not believe him upon his return home. Schwarz explains, "I think humanists and those interested in the ethical implications of writing, reading and teaching have justifiably felt like Moshe the Beadle that their voices were for a while being ignored in the din of theoretical shouting."² At

another point in the essay he compares cannibals favorably to young academics because, Schwarz quips, cannibals do not eat members of their own tribe! In these comments, as well as in his critique of Jameson on history, one finds evidence of Schwarz's role as a humanistic cultural warrior. More typically, however, Schwarz positions himself on the side of pluralism, not dogmatism, and casts himself as a fair-minded critic attempting to negotiate differences among various warring theoretical camps.

In thinking about Schwarz's advocacy for a pluralistic approach to reading and teaching literature, it is perhaps noteworthy that he has been teaching at Cornell since 1968. During his long tenure there, Cornell has been home both to legendary humanistic critics such as M. H. Abrams and to distinguished theorists of poststructuralism such as Jonathan Culler and, for a time, Paul de Man. Cornell has also had on its faculty groundbreaking figures in African-American studies such as Henry Louis Gates, feminist and Bakhtinian scholars such as Caryl Emerson, and psychoanalytic theorists such as Dominick LaCapra. Influenced to different degrees by interactions with these towering figures, Schwarz bends his allegiance to humanistic principles but does not break in the direction of poststructural critical fashions. Throughout *Rereading Conrad*, for example, he maintains an allegiance to what he calls a pragmatic Aristotelian humanist perspective and a pluralist approach to reading literature in which "language is more than the free play of signifiers."³ Even when discussing perplexingly self-reflective modernist novels characterized by Byzantine narrative structures, Schwarz stresses formal elements most often associated with traditional realism. He admires narrative cohesion, and he looks for signs of agency among characters who possess the will to alter their fate, even in a seemingly random universe such as the one depicted by Conrad. A reader with an eye to ethics and aesthetics, Schwarz follows the late Wayne Booth in encouraging a values-centered approach that leaves room for the reader to address the ways in which reading a text correlates to the reader's ability to find meaning and value in experience outside the text.

In his 2001 retrospective introductory essay to *Rereading Conrad*, Schwarz notes how the various critical persuasions that seemed to be in a fight to the death with each other for literary mastery in the 1980s and 1990s in fact had more in common than was once thought.

Now we are able to see that the New Critics, Aristotelians, the Partisan Review group, contextualists, and literary historians share a number of important assumptions: authors write to express their ideas and emotions; how humans live and the values for which they live are of fundamental interest to authors and readers; literature expresses insights about human life and responses to human situations, and that is the main reason we read, teach, and think about literature.⁴

Nonetheless, Schwarz's "big tent" approach does not welcome everyone to the banquet of critical inquiry. Extreme versions of deconstruction, which Schwarz links to Paul de Man's concealment of his pro-Nazi wartime journalism, remain unwelcome. At the same time, Schwarz is clearly trying to occupy a pluralistic space in between dogmatism and relativism.

Schwarz acknowledges the need to embrace what he calls "resistant readings" (as opposed to authorial readings) of canonical texts (such as a homoerotic reading of Conrad's "Secret Sharer" or a feminist and post-colonialist approach to "Heart of Darkness") as well the teaching of previously marginalized literary works by women and minority writers. A sign of his willingness to challenge his own earlier critical canonical assumptions can be found in the astonishing range of cultural texts Schwarz has addressed. He has authored books on canonical Irish and British modernist novelists such as Joyce and Conrad, but also on literary theory and American culture, including books on the mandarin poet Wallace Stevens and on the decidedly quotidian fiction and journalism of Damon Runyan. There is a book on Holocaust fictions that includes sensitive discussions of the 1978 television series *Holocaust* as well as Art Spiegelman's *Maus*, and a book of cultural criticism that attempts to forge non-Marxist constellations between verbal and visual modernists ranging from Picasso and Matisse to Gauguin and Conrad. His current project, again in sharp contrast to earlier work, is a cultural history of *The New York Times*.

We no longer live in the Cold War that Alan Nadel labeled a "containment culture."⁵ This culture attempts to separate competing ideological factions by denying relationships between multiple perspectives and influences outside of one's own narrow interpretive community. I thus find Schwarz's pluralistic, self-questioning approach to what he calls "reading texts and reading lives" quite relevant to the current historical moment and political situation. Has not our military involvement in countries such as Iraq been fostered, to tragic ends, by blindness on the part of political leaders to cultural differences, as well as by a decided lack of humility and self-questioning by the American leadership as to the rightness of its judgments? Schwarz's critical principles are a healthy corrective to such hubris. He writes:

The kind of pluralistic criticism I imagine sees criticism as a series of hypotheses rather than as a final product. In its healthy and open pluralism, it is inclusive rather than exclusive. Even as we answer each question and pursue each line of inquiry, we become aware that each explanation is partial. It may be time to back off from the notion that the critic is *vates* and return to the more modest Socratic question-and-answer structure in order to leave rhetorical space for other explanations.⁶

Schwarz's approach to a novel is to ask, "This is true, isn't it?" The question speaks to his belief that no work can be totally known or definitively read by any one reader. He favors dialogic and heteroglossic approaches that test truth claims against evidence from the work being discussed. It is an approach relevant to our relationship to literary texts and to the contemporary social and political contexts. Schwarz explains:

I seek a pluralistic approach that allows for multiple perspectives and a dialogic approach among those perspectives. Such a criticism leaves room for resistant readings—feminist, ethnic, and gay—without allowing the text to be appropriated by theoretical or political agendas. It means teaching our students that reading is an evolving process requiring attention to what the text is saying, to the structure of effects the text generates, and to how authors make conscious and unconscious choices to create their structure of effects.⁷

Schwarz's notion of the canon (he *does* still argue for the legitimacy of a canon) is of "an evolving concept, a house with many windows and doors, rather than a mausoleum."⁸

In *Rereading Conrad*, Schwarz consistently expresses his openness to multiple perspectives and new approaches, thus allowing him to alter perspectives on texts when teaching or writing about them. He believes that what Stanley Fish once famously referred to as "interpretive communities" are not exclusive of one another. Instead, the critic/reader, like the modernist author who can imagine multiple perspectives on a single event, can occupy a place in various "interpretive communities" while teaching, reading, or analyzing a text. Schwarz's willingness to revise prior opinions—to add relationships to new "interpretive communities"—is evident in the following passage:

While still a formalist interested in the inextricable relationship of form and content within an imagined ontology, I stress the historical and theoretical framework a bit more. That is not to say I have abandoned prior positions, but rather that I have often reformulated in a more inclusive way the positions I took in the earlier books.⁹

Schwarz writes of what he calls a "transaction of reading" that involves a "trialogue" between text, author (including an openness to biographical readings that were eschewed by some New Critics), and reader (including "the subjective interests of individual critics").¹⁰

So, what *are* some of the values that Schwarz's criticism exhibits, whether he is writing about Joyce, or the interrelationships between Conrad and Gauguin, or affinities between Picasso and Wallace Stevens? For one, "values" themselves are an important aspect of Schwarz's way of reading texts. For example, here is Schwarz on Conrad: "[Conrad] believes that, within a morally neutral universe, humans can create islands of tentative meaning, even if from an objective perspective those islands are illusions."¹¹ In general, Schwarz writes as if literary form is itself a

manifestation of moral and ethical values: "To be sure, Anglo-American novel criticism takes seriously the importance of form, but its interest in form is inextricably tied to an interest in values. For Anglo-American novel criticism believes that the doing—technique, structure, and style—is important *because* it reveals or discusses the meaning inherent in the subject."¹²

Given the extraordinary range of topics, subjects, authors, and genres Schwarz has written upon, and especially given Schwarz's call for a critical pluralism in which no one critic or reading is deemed definitive, a collection of essays in Schwarz's honor cannot be so narrowly defined as has been the case with other festschrift collections. Nevertheless, despite the eclectic nature of Schwarz's interests as well as his open-ended critical disposition, I believe there are clear and important affinities between the essays I collect here, as well as strong resonances between the essays gathered here and the basic principles Schwarz has advocated in all of his work.

The volume begins with a witty theoretical essay by Paul Gordon—"Approaching Angels: The Case for *The Case for a Humanistic Poetics*"—that considers Schwarz's arguments for "humanistic formalism" in light of a recent turn in the direction of a values-centered approach to literature and philosophy among well-known poststructuralist theorists. Focusing on the word "approach," a key term in Schwarz's version of humanism and in the title of a painting depicting angels by Marc Chagall, Gordon places Schwarz between theoretical modes that are often viewed as at odds with each other. What Schwarz is advocating is, Gordon argues, "a middle position between 'life-affirming' humanism and the post-structural, deconstructive insistence on denying the human existence, however problematic it may be, of reader and author alike. Understood thus, Schwarz's 'humanistic formalism' brings with it all the skepticism, doubt and uncertainties, all the awareness of valorized hierarchies and figurative tropes, of post-structuralism, but adds to it the insistence on our biographical, biological selves."

In "The Pluralistic Humanism of Wendell Berry," Helen Maxson offers an excellent example of how many of the essays in this book *do* make sense together—and *do* honor the ongoing legacy of Schwarz's teachings—even as the essays cover literary periods, genres, and authors that Schwarz himself has not written about. In her essay on Berry, the contemporary ecocritic, essayist, poet, and novelist from Kentucky, Maxson, a former Ph.D. student of Schwarz's at Cornell, has taken to heart her teacher's humanistic perspectives. She foregrounds canon, community, expressive goals, defined meaning, values, and ethical issues in Berry's writings while taking to task readings of Berry informed by Saussurian linguistics. Like Schwarz, Maxson posits relations between aesthetic form and social and political themes. "We see the importance of Berry's allusions most clearly in the themes of community and shared traditions that

are central to his work. His allusions assert his membership in the Anglo-American literary tradition that shaped him, suggesting that, just as many of his characters are incomplete in one way or another without their communities, Berry as a writer is incomplete without his literary forebears." Rather than viewing allusions as a Derridean sign of undecidable relationships between authors, Maxson sees the aesthetic form of allusion as a figure for Berry's interest in fostering community relationships across generations.

Ruth Hoberman participated in an NEH seminar for college teachers lead by Schwarz on the Cornell campus. Like Maxson, she discusses an author Schwarz has not commented upon: Gilbert Cannan, a little-known playwright and novelist who published two little-known *Kunstlerromans* between 1909 and 1916. Schwarz has focused on major figures in Anglo-modernist fiction—Joyce, Conrad, Lawrence, and Woolf especially—and Hoberman places Cannan in their ranks by describing his literal and figurative conversations with better-known writers such as Lawrence and Katherine Mansfield. Most importantly for the purposes of this book, Hoberman is indebted to Schwarz's recognition in *Reconfiguring Modernism* of "affinities between modern painting and sculpture and modern literature."¹³ In her essay, Hoberman explores non-Marxist forms of cultural affinity between visual and verbal texts. She attempts to practice what Schwarz calls a "humanistic cultural criticism" by looking not only at the socioeconomic forces shaping artistic production, but also at the artist's own presence in the work of art, and at the work itself as a potentially transformative aesthetic object. In fact, Hoberman shows that Cannan talked with Lawrence and artist Mark Gertler about precisely the issue of the artist's ability to transcend rather than to be compromised by the forces of modern commercialism. She traces a three-way conversation among these friends about the premise that the visual arts are able to depict the workings of creativity without trapping them in the buying and selling of the literary marketplace, a machinery of exchange of which the friends thought visual artists could be comparatively free. For Hoberman, this conversation helps to explain why many modernist writers take visual artists as their subjects.

Ross C. Murfin's essay on Lawrence follows in the steps of Schwarz's work on Conrad by locating continuity between a writer's earlier and later work. Murfin artfully combines autobiographical and psychological criticism with a careful attention to literary tropes in order to explore the artist's role both as a rebellious outsider and as a purveyor of myths that foster illusions of safety. Murfin's "Of Temples, Prisons, Umbrellas, and Revolutionaries: Culture, Consciousness, and Poetry in D. H. Lawrence" echoes Schwarz's comment that when one is reading literature, "language is more than the free play of signifiers."¹⁴ Murfin focuses on Connie Chatterley's desire in *Lady Chatterley's Lover* to break through the prison-house of language—of the simulation of life in words—to experi-

ence real flowers. Murfin writes: "Connie would like to pick a few simple flowers, hold them in her hand, and see them in the way they were seen before the umbrella of the temple was raised up. (She would like to look at the flowers, in fact, in the way that Lawrence tries to look at them—including and perhaps especially anemones—in his *Birds, Beasts and Flowers* volume.)" Murfin explores the psycho-biographical relationships between Lawrence and Connie Chatterley, both of whom wished to break out of a bankrupt civilization torn by war. He brings together essays, poems, and fictions in which Lawrence plays with the tropes of temples, prisons, and umbrellas as figures for the oppressiveness and restraints of a culture that, Lawrence felt, inhibits and blocks access to real lived experience.

Yeats's 1923 long poem "Meditations in Time of Civil War" is Brian May's focus in "Yeats's Modernism in Time of Civil War." May sustains Schwarz's implicit defense of Modernism against postmodernist ideological dismissal. Like Hoberman, May is indebted to Schwarz's *Reconfiguring Modernism*: the poem offers, he claims, a dramatic instance in which W. B. Yeats's "adversity," his fierce—and notoriously "modernist"—anti-populism "gives place" to an equally modernist skepticism. There being, as the Yeatsian persona laments, "no clear fact to be discerned," Yeats does not end up doing what today's readers would predict—gripping yet more tightly those "emblems of adversity" it has been the business of the poem thus far to etch. Rather, May argues, Yeats gives them up as if he were staging a proleptic challenge to postmodern characterizations of modernism as reactionary. Furthermore, May judges that Schwarz would approve of our refusing to oppose persona and author. In May's view the former's epistemological struggles are relevantly "authorial"—personal and historical, Yeatsian and Irish. May's Yeatsian speaker is a thinking and feeling being rather than a textual function. That the "fact[s]" in question are those of the Irish Civil War matters too. Historical context, as Schwarz emphasizes, is important. Finally, despite his search for modernism's genetic code (note the singular) in *Reconfiguring Modernism* and, implicitly, elsewhere, Schwarz's sense of a wide variety of authentically modernist kinds of aesthetic creation anticipates the premise of the recent movement in modernist studies self-named "The New Modernisms" (note the plural). Pursuing this perspective in "Meditations," May argues that we have a glimpse of a specifically Irish Modernism. Irish politics here significantly shape what has come to be called International Modernism by way of a "simplification," in Yeats's own phrase, "through intensity," both of modernist adversity and of modernist self-criticism.

A pluralistic approach melds formalistic, narratological, and historicist concerns in the work of several essayists who take up Schwarz's reading of James Joyce's fiction as mediating between human desire and human action. Margot Norris and Ed O'Shea compare and contrast Joyce to authors who, like Joyce, wrote autobiographically inflected fictions

about a cosmopolitan world of émigrés, expatriates, and exiles that was, in the words of Norris, “dramatically on the move.” In “Female Transmigration in James Joyce’s ‘Eveline’ and Nella Larsen’s *Quicksand*,” Norris explores thematic implications of Joyce’s short story (1904) and Larsen’s short novel (1938) so as to “resist earlier readings of both narratives as satires of female fatuousness and instability.” Larsen’s story tells of a “peripatetic mulatta driven to retrace the migration and emigration routes of her divergent Danish and African-American heritage.” Joyce’s “Eveline,” which “tells of a young turn-of-the-century Irish woman’s aborted elopement to Argentina,” is comparable to *Quicksand* in that each work “challenge[s] the romance of expatriation.” Norris argues that the poor Irish girl Eveline and the mulatta Helga Crane of the Larsen novel are “compromised by colonialism” as well as by the hard facts of class bias and gender discrimination. Norris compares the Joyce and Larsen texts, but she also shows that Larsen, writing in a later moment of modernism than the Joyce of *Dubliners*, was able to broaden the migration narrative to implicate “modern art in a problematic of racial, class, and gender politics.” Studying a parallel expansion, Norris comments on the wider theoretical context in which contemporary criticism examines tenets of Modernism beyond those Hugh Kenner explored over three decades ago. It is an expansion Schwarz has embraced, letting it shape but not diminish his humanistic approach to literature as it mirrors life and values beyond texts.

Ed O’Shea’s comparative essay on the contemporary Irish short story writer Colm Tóibín and the Joyce of *Dubliners* directly intersects with Schwarz’s work on Joyce, an edited volume on Joyce’s “The Dead” and the book *Reading Joyce’s Ulysses*. Like Schwarz, O’Shea is interested in the formal properties of narrative and in the historical context of fiction. O’Shea locates both *Dubliners* and Tóibín’s *Mothers and Sons* in two Irish historical moments. *Dubliners* is set in the late colonial period shortly before independence for Dubliners, while Tóibín’s stories take place roughly 100 years later, as Ireland joins the EEC and achieves global prominence as the “Celtic Tiger.” Following Schwarz’s interest in urbanity as a form of modernist cosmopolitanism, O’Shea focuses on the trope of the city, though the meaning of the city changes from the Joycean “center of paralysis” to something more complex and positive, even as the city of Dublin bursts its historical boundaries. Gentrification and urban sprawl have caused the city to become something of a “megalopolis” that extends south and north of the historical city.

Steve Sicari in “Repetition in Modern Fiction: From Paralysis to Hope” blends formalist concerns with Schwarz’s interest in the meaning of fiction. His essay focuses on modern novels—*Lord Jim*, *A Portrait of the Artist As A Young Man*, *To The Lighthouse*—whose endings feature the problem of repetition. Sicari’s interest in endings is an effort to come to terms with J. Hillis Miller’s influential early 1980s book *Fiction and Repeti-*

tion, a key deconstructive study that Schwarz himself critiqued. Beth Newman's essay is also concerned with formalist issues and with a Joycean text, *Ulysses*, which Schwarz read intensively. He introduced this benchmark of modernism to hundreds of Cornell undergrads, and Newman, a Cornell Ph.D., often assisted him. Her essay extends Schwarz's emphasis on the significance of Leopold Bloom's Jewishness.

Newman's "Humanism Under Erasure: Identity and Nation in Joyce's *Ulysses*" traces the Hebraic/Hellenic idea back through Matthew Arnold and Victorian philology. Newman poses an answer to a question Schwarz always asked in his lecture classes: "Why did Joyce choose a Jew, Bloom, to be a central character in *Ulysses*?" Newman recalls that Schwarz's answer was about character and value—about what the Jew represented to Joyce. Newman's answer focuses more upon nineteenth-century ideas about Hellenism and Hebraism that form part of the novel's cultural and intellectual background, and about Joyce's intervention in them via *Ulysses*. Newman also offers a conception of Bloom's metamorphic identity that challenges the secure relation between selfhood and national identification. Newman writes:

I focus on Bloom because through him, *Ulysses* imagines identity in a way from which we early twenty-first century citizens of academe and the world have much to learn. It is a conception of identity that is flexible and dynamic enough to accommodate difference without requiring the total assimilation, while also avoiding any drift towards purity or essentialism as proof of authenticity. Further, Joyce's treatment of what we call identity acknowledges that categories of identity are (to use a Ulysean word) ineluctable: even if we wanted to, we could not simply wish them away in order to inhabit a happy limbo of non-identity, or the utopian fusion imagined in the American myth of the melting pot. But neither is he under the illusion that a flexible, dynamic sense of identity is painlessly achieved or easily sustained.

As with Newman's emphasis on "the Jewish question" in Joyce, Schwarz's increasing emphasis in his writing on his own Jewish background, as well as his book-length study on the Holocaust, are evoked in this collection by Joe Heinger, who writes on the aesthetic dimensions and ethical implications of what Schwarz called "imagining the Holocaust." In examining Michael O'Siadhail's "poems in witness to the Holocaust" in *The Gossamer Wall*, Heinger combines Schwarz's interest in Irish literature and Holocaust studies, as well as his interest in the ethics of representation, by focusing on poems from a central sequence of fourteen sonnets called "Figures" in which O'Siadhail represents some of the better-known events and actors of the Holocaust. It is a sequence of sonnets describing and memorializing significant acts of cruelty and barbarism, and it includes survivors' words and observations. The poems of "Figures" are constructed on a foundation of events and observations first chronicled in two primary sources: Primo Levi's *If This is a Man* (also

known as *Survival in Auschwitz*), and Charlotte Delbo's *Auschwitz and After*.

Using Delbo's reiterated phrase "to try to look, to try to see" as an ethical and artistic command, the poems in "Figures" move among these survivor testimonies. The survivors' words are made integral to O'Siadhail's structures not by detached borrowing or mere verbal echoes but through continuous incorporation into the structures and meanings of the poems. Whether this poetic procedure is understood as making a palimpsest or as creating a modernist kind of poem in which the poet makes something new with the aid of the source texts' words, Heininger wishes to demonstrate that the poet who uses such allusions and references is performing legitimate acts of representation. That is, O'Siadhail, a non-survivor, deflects potential charges of Holocaust exhibitionism and exploitation when he chooses to tie his poems directly to key phrases in these survivors' testimony. He employs several key scenes from Levi's autobiography and Delbo's prose accounts to build the remarkable central passages of his "Figures" sequence. This Eliotic and Joycean practice of re-inscribing and re-ordering others' words as the origin of a new work and of building a sequence from this foundation is characteristic of much of O'Siadhail's poetry in *The Gossamer Wall*. Heininger argues that these re-inscriptions are not merely formal nods to sources or "cold borrowings" but instead act as the most primary of his ordering schemas, as nodal points to organize and energize the poems of the "Figures" sequence. These survivors' testimonies are integral parts of his poems. In this manner, O'Siadhail redirects readers toward the survivors' original works while he also employs allusion and restatement to strengthen the acts of poetic witnessing in his own sequences.

Daniel Morris's essay on the Jewish-American photographer Lee Friedlander resonates with the work of Daniel Schwarz on several fronts. Visual culture is a major topic of Schwarz's *Reconfiguring Modernism*, Holocaust representation is the subject of Schwarz's *Imagining the Holocaust*, and the question of how urban spaces signify is central to his *Broadway Boogie Woogie*. Morris's critical approach is clearly indebted to Schwarz's combination of formalist, humanist, cultural, and biographical approaches. In this essay, Morris argues that the disjointed texture of Friedlander's characteristic photographs may reflect the artist's uncanny (at home and yet not at home) perspective on an American scene that Friedlander comes to interpret through the eyes of someone whose family history was impacted by the Holocaust. Friedlander's work, Morris argues, corresponds to themes of diasporism, displacement, religious and ethnic mixing, and partial assimilation that are characteristic of many Jews of his generation. His story also illustrates how the work of a secular Jewish-American photographer who eschews overtly Jewish themes can be interpreted as influenced by the ordeals Jews faced in the first half of the twentieth century. The *Jewish* part of the phrase Jewish-American

photographer cannot be associated in Friedlander with grand narratives of assimilation and the immigrant success story, but rather with the Jew as alienated wanderer for whom change and disorientation are persistent elements of a capricious self ill at ease in an unsettled landscape. Friedlander offers a displaced perspective on an environment imagined as threatening and for whose observation there is no stable perspective.

As the final essay in this collection, Holly Stave, a student in one of Schwarz's NEH Seminars, appropriately bases her discussion of Toni Morrison's novel *Love* on the humanistic assumption that literature is more about our lives and world than about its own linguistic qualities. Literature thus possesses the ability, in Stave's words, to "move us, haunt us, disturb us." Exploring one aspect of that power, Stave has followed Schwarz to Wayne Booth, positing Booth's thesis that "texts teach us to read them" by using various forms of emphasis. She then examines ways in which Morrison's novel emphasizes the concept of love, specifically the variety of love described in 1 Corinthians 13. Stave asserts that throughout her many works Morrison "has had a long and antagonistic relationship with the concept of love." Stave looks closely at the exploitative relationships Morrison portrays in *Love* and shows how, in the world of that book, Pauline love "precludes any possibility of disabling the power dynamics in place to arrive at any kind of social justice."

Stave discusses not only the main character, whose name L. refers to Love and whose personal attributes enact those described in 1 Corinthians 13, but also other female characters who are in various ways disempowered by the gender dynamics in their time and place. Having subscribed to the Pauline ideal of love, they are further disempowered to change discrimination. Stave shows how impotence is intensified by the fact that L. is oblivious to it. She does not understand that women in her world are seen as either children or property. Only the mistress of Cosey, the novel's central male character, from her position beyond the bounds of respectability, "transgresses all societal sanctions with such authority and certainty that both [her lover and the character L.] stand in awe of her." Stave points out, however, that she is a pariah and "is not accorded any spiritual eminence." Even after L. becomes aware of Cosey's unfairness, murders him, and subverts the last will and testament with which he had disposed of his belongings, her sense of him is sympathetic. Stave concludes by discussing the novel's disjunction between the spiritual and the feminine, suggesting that theology plays a role in "the political status quo and how love can disable political consciousness." Because the novel concerns our own world as readers, we "pay attention" to its warning.¹⁵

The series of essays is followed by a conversation between Daniel Morris and Daniel Schwarz. As a summary of the evolution of Schwarz's thought, the conversation focuses on *In Defense of Reading: Teaching Literature in the Twenty-First Century*, Schwarz's recent title for the Wiley-Blackwell Manifesto series. The festschrift concludes with "A Bibliography of

Major Works by Daniel R. Schwarz," edited and annotated by Brian W. Shaffer.

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- . *Rereading Conrad*. Columbia and London: University of Missouri Press, 2001.
- . "Signing the Frame, Framing the Sign: Multiculturalism, Canonicity, Pluralism and the Ethics of Reading Heart of Darkness" in *Beyond Poststructuralism: The Speculations of Theory and the Experience of Reading*, ed. Wendell Harris (University Park: Penn State University Press, 1996).

NOTES

1. Daniel R. Schwarz, "Signing the Frame, Framing the Sign: Multiculturalism, Canonicity, Pluralism and the Ethics of Reading Heart of Darkness" in *Beyond Poststructuralism: The Speculations of Theory and the Experience of Reading*, ed. Wendell Harris (University Park: Penn State University Press, 1996).
2. *Ibid.*, 37.
3. Daniel R. Schwarz, *Rereading Conrad* (Columbia: University of Missouri Press, 2001), 36.
4. *Ibid.*, 11.
5. Alan Nadel, *Containment Culture: American Narratives, Postmodernism, and the Atomic Age* (Durham: Duke University Press, 1995).
6. Schwarz, *Rereading*, 39.
7. *Ibid.*, 8.
8. *Ibid.*, 49.
9. *Ibid.*, 3.
10. *Ibid.*, 8.
11. *Ibid.*, 4.
12. *Ibid.*, 10.
13. Daniel R. Schwarz, *Reconfiguring Modernism: Explorations in the Relationship Between Modern Art and Modern Literature*. (New York: Palgrave Macmillan, 1997), 51.
14. Schwarz, *Rereading* 36.
15. The author thanks Helen Maxson for providing this summary of Stave's essay, as well as other significant additions and revisions to this essay.