

Notes on Contributors

ANDREW J. BACEVICH is Professor of International Relations and History at Boston University. A graduate of the U.S. Military Academy, he received his Ph.D. in American Diplomatic History from Princeton University. Before joining the faculty of Boston University, he taught at West Point and Johns Hopkins University. In 2004 he was a Berlin Prize Fellow at the American Academy in Berlin, and he has also held fellowships at the Paul H. Nitze School of Advanced International Studies, the John F. Kennedy School of Government, and the Council on Foreign Relations. Among his recent books are: *Breach of Trust: How Americans Failed Their Soldiers and Their Country* (Metropolitan Books, 2013); ed., *The Short American Century: A Postmortem* (Harvard UP, 2012); *Washington Rules: America's Path to Permanent War* (Metropolitan Books, 2010); *The Limits of Power: The End of American Exceptionalism* (Metropolitan Books, 2008).

GIANFRANCA BALESTRA is Professor of American Literature at the University of Siena. She is the author of a book on Edith Wharton's ghost stories and another on Edgar Allan Poe. She has published extensively on Wharton in the United States and Italy and has edited, with introductions, the Italian translations of *The Reef* and *The Touchstone*. She has written on literary and intersemiotic translations of Wharton, as well as Henry James, Edgar Allan Poe, F. Scott Fitzgerald, and Edgar Lee Masters. She recently edited a new Italian version, with introduction and notes, of *The Great Gatsby* (Marsilio, 2011). Co-editor of *Ripensare il canone. La letteratura inglese e angloamericana* (2007) and of *Reading Alice Munro in Italy* (2008), she has also written on contemporary American, Canadian, and Caribbean literature.

RAFFAELLA BARITONO is Associate Professor of U.S. History at the School of Political Science of the University of Bologna. She has published extensively on U.S. political and intellectual history and on women's political history and thought.

She is the co-editor of the journal *Ricerche di Storia Politica* and member of the editorial board of *Scienza&Politica*. She is Vice President of the Italian Association of North American Studies. Among her recent publications are: “‘We must have eagle eyes’: Eleanor Roosevelt, the United Nations and the World Trips of the 1950s,” in Ferdinando Fasce, Maurizio Vaudagna, and Raffaella Baritono, eds., *Beyond the Nation: Pushing the Boundaries of U.S. History from a Transatlantic Perspective* (Otto editore, 2013), pp. 61-89; with Elisabetta Vezzosi (eds.), *Oltre il secolo americano? Gli Stati Uniti prima e dopo l’11 settembre* (Carocci, 2011).

TIZIANO BONAZZI is Emeritus of the School of Political Sciences of the University of Bologna. A political and intellectual historian of the U.S., he has been founder and Director of the InterUniversity Center of Euro-American History and Politics, former President of the Italian Association for North American Studies and member of the Board of the European Association of American Studies. His most recent publications are on Greater Europe, the system of nation-states including Europe and the Americas, and on Italy and the U.S. after 1861.

MARINA CAMBONI is Professor of American Literature and Director of the Ph.D. Program in Comparative Literature at the University of Macerata. Her fields of research are experimental poetry, Anglo-American modernism, cultural semiotics, translation and feminist theory. She has translated H.D.’s *Trilogy* and selections of Adrienne Rich’s poetry and prose and of Anne Sexton’s poems. She has written extensively on modernist and post-modernist writers (Virginia Woolf, Gertrude Stein, William Carlos Williams, Kathleen Fraser, Alicia Ostriker, Bryher) and published books on Walt Whitman (*Utopia in the Present Tense: Walt Whitman and the Language of the New World; Walt Whitman e la lingua del mondo nuovo*), and H.D. (*H.D.’s Poetry: “the meaning that words hide”; H.D. La donna che divenne il suo nome*). She has also edited the volume *Networking Women: Subjects, Places, Links Europe-America. For a Re-writing of Cultural History 1890-1939*, and co-edited *Translating America: The Circulation of Narratives, Commodities, and Ideas across the Atlantic* (2011). She served as AISNA President from 2007-2010.

GLENDA R. CARPIO is Professor of African and African American Studies and English at Harvard University. Her book *Laughing Fit to Kill: Black Humor in the Fictions of Slavery* was published by Oxford University Press in 2008. She is currently working on a book on immigration, expatriation, and exile in American literature. Professor Carpio recently co-edited *African American Literary Studies: New Texts, New Approaches, New Challenges* (2011) with Professor Werner Sollors.

MARIO DEL PERO is Professor of International History at the Institut d'études politiques/SciencesPo of Paris. He has published extensively on the history of United States Foreign Relations. Among his most recent publications are a general history of U.S. expansionism, titled *Libertà e Impero, gli Stati Uniti e il mondo, 1776-2011* (Laterza, 2011), *The Eccentric Realist: Henry Kissinger and the Shaping of American Foreign Policy* (Cornell UP, 2009), and the article "Which Chile, Allende? Henry Kissinger and the Portuguese Revolution," *Cold War History*, 4, 2011. Prof. Del Pero has been a Fulbright fellow in the Department of History of Columbia University and Research Fellow at the International Center for Advanced Studies of New York University and the John W. Kluge Center of the Library of Congress of Washington, D.C. He has taught also at Columbia University and at New York University.

DAVID W. ELLWOOD is Senior Adjunct Professor, Johns Hopkins University, SAIS Bologna Center. He was Associate Professor in International History, University of Bologna, until November 2012. His first major book was *Italy 1943-1945: The Politics of Liberation* (Leicester UP, 1985), followed by *Rebuilding Europe: Western Europe, America and Postwar Reconstruction* (Longman Books, 1992). The fundamental theme of his research – the function of American power in contemporary European history – has shifted over the years to emphasize cultural power, hence two edited books on the theme *Hollywood in Europe* (Vu UP, 1995). His large-scale work on America and the politics of modernization in Europe was published by Oxford University Press in July 2012 as *The Shock of America: Europe and the Challenge of the Century*. He was President of the International Association of Media and History from 1999-2004. He is a member of the board of *Transatlantis*, a new digital humanities project based in Utrecht.

DANIELE FIORENTINO is Associate Professor of U.S. History at the Università Roma Tre. He taught for several years at the University of Macerata and was Director of the Center of American Studies in Rome. A specialist of the nineteenth and early twentieth centuries, Fiorentino has written extensively on American-Indian history and on U.S.-Italian relations during the process of Italian unification and the American Civil War. He is the editor-in-chief of a series on this subject, sponsored by the Center of American Studies. He is on the editorial board of *American Studies-Mid-America* and since 2013 sits in the board of the *Centro Studi Americani*. His forthcoming book *Gli Stati Uniti e il Risorgimento d'Italia, 1848-1901* (Gangemi, 2013).

MICHAEL H. HUNT is Everett H. Emerson Professor Emeritus at the University of North Carolina, Chapel Hill and former president of the Society for Historians of American Foreign Relations. A leading scholar of U.S. foreign relations and international history, he has served as a consultant to university and commercial presses, foundations, research centers, film projects, the National Endowment for the Humanities, the State Department, and the editors of professional journals. He has also served on the editorial boards of *Diplomatic History*, *International History Review*, *Journal of American History*, and *American Diplomacy*. Among his most recent books are: *Arc of Empire: America's Wars in Asia from the Philippines to Vietnam*, co-authored with Steven I. Levine (UNC P, 2012); *A Vietnam War Reader: A Documentary History from American and Vietnamese Perspectives* (UNC P, 2010); *The American Ascendancy: How the United States Gained and Wielded Global Dominance* (UNC P, 2007).

GIAN DOMENICO IACHINI's area of specialization is American History, and he has been collaborating with the faculty of Political Science at the University of Milan for more than a decade. He was graduated from the University of Milan with a thesis on comic books and juvenile delinquency in postwar America and obtained his Ph.D. in History from the same institution, with a dissertation on political satire and cartoons from the Civil War to World War I. Journalist, book editor, and curator of historical comic art exhibitions, he has been the recipient of fellowships at the Kennedy Institute in Berlin, the Gilder Lehrman Institute of American History in New York, and the American Antiquarian Society in Worcester, Massa-

chusetts, where in 2009 he participated in the Seminar on Interpreting Historical Images for Teaching and Research.

DONATELLA IZZO is Professor of American Literature at Università “L’Orientale,” Napoli, and served as President of AISNA from 2004-2007. She is the author of books and essays on American writers, especially Henry James (*Portraying the Lady: Technologies of Gender in the Short Stories of Henry James*, U of Nebraska P, 2001), and has edited and contributed to volumes and journal issues on a wide range of topics in literary theory, American studies, and cultural studies. Her current work in progress is on the politics and epistemology of detective narratives, from the early nineteenth century to present-day television series.

T. J. JACKSON LEARS is Board of Governors Distinguished Professor of History at Rutgers University, and Editor of *Raritan*. Among his books are *Fables of Abundance*, which won the Los Angeles Times Book Award in 1995, and most recently *Rebirth of a Nation: The Making of Modern America, 1877-1920* (2009).

ANDREA MARIANI is full Professor of Anglo-American Literature at the “Gabriele d’Annunzio” University (Chieti-Pescara, Italy) and Past President of the Italian Association of North American Studies (2010-2013). He published on the great masters of the nineteenth-century canon (Poe, Hawthorne, Melville, Whitman, Dickinson, James) and on several twentieth-century poets (Bishop, Plath, Merrill, Merwin). He is general editor of the series *Riscritture dell’Eden* (“Re-writing Eden”), on the function of the garden in literature and the arts (seven volumes, 2003-2013).

MARINA MORBIDUCCI teaches English Language, Linguistics and Translation at Università di Roma “La Sapienza.” In 1976-78 she was a Fulbright-Hays bursar at SUNY Binghamton, where she got her M.A., and was on the editorial board of *boundary 2*. In 2003 she received her Ph.D. from Chieti-Pescara University, with a dissertation titled *Gertrude Stein in T/tempo. The Notion of Time in Gertrude Stein’s Works and Poetics*. She is translator and editor of first Italian bilingual editions of

Gertrude Stein' works, among which *Tender Buttons* (1989, 2006) *Last Operas and Plays* (2010), and *Lifting Belly* (2011). She has contributed articles on American innovative poetry in the journal *HOW2* since 2000. She coedited an anthology on Black Mountain Poets' poetry and poetics (1987) and published a monograph entitled *Stein Quartet* (2006). She was TESOL-Italy's president in 2008-2010.

ALDON LYNN NIELSEN is currently the George and Barbara Kelly Professor of American Literature at Pennsylvania State University. His poetry, which has won the Larry Neal Award and the Gertrude Stein Award and has been included in Best American Poems, is collected in such volumes as *Heat Strings*, *Mixage*, *Stepping Razor*, and *Mantic Semantic*. Nielsen's volumes of literary criticism include *Reading Race*, *Writing between the Lines*, *C.L.R. James: A Critical Introduction*, *Black Chant: Languages of African American Postmodernism*, and *Integral Music: Languages of African American Innovation*. With Lauri Ramey, he is the co-editor of *Every Goodbye Ain't Gone: Innovative Poetry by African American Artists*. A second volume in that series, entitled *What I Say*, is forthcoming from the University of Alabama Press. His edition of Lorenzo Thomas's *Don't Deny My Name: Words and Music and the Black Intellectual Tradition* won an American Book Award. Nielsen has also taught at Howard University, The George Washington University, San Jose State University, the University of California in Los Angeles, and Loyola Marymount University.

EMILY S. ROSENBERG is Professor of History at the University of California, Irvine. Among her professional activities, she has served as President of the Society for Historians of American Foreign Relations (SHAFR); been a Board member of the Organization of American Historians; co-edited, with Gilbert Joseph, the "American Encounters, Global Interactions" book series for Duke University Press, and served on the editorial board of the *American Historical Review*. She is co-editor of *Body/Nation: The Global Realms of U.S. Body Politics in the Twentieth Century* (Duke UP, forthcoming 2014). Among her most recent publications are: editor, *A World Connecting: 1870-1945*, vol. 5 of Akira Iriye and Jürgen Osterhammel, gen. eds.; *A History of the World* (English ed., Harvard UP, 2012); and *Financial Missionaries to the World: The Politics and Culture of Dollar Diplomacy, 1900-1930* (Duke UP, 2004), winner of the Society for Historians of American Foreign Relations Robert H. Ferrell Book Prize.

Abstracts

GIANFRANCA BALESTRA, *Women Writers on the Verge of the Twentieth Century: Edith Wharton et al.*

This essay discusses how Edith Wharton fits into the turn of the twentieth century and its discontents as a writer accurately depicting society and its sometimes traumatic transformations, especially for women. While bearing in mind Wharton's refusal to be labelled as a woman writer, it places her in the context of the social condition of women in the late nineteenth and early twentieth centuries and in connection with other contemporary women writers, before focusing on Wharton's position in this rather complex picture in terms of her ideas and artistic achievements. While in her fiction she often engages in disturbing modern themes, she was rather mild in her narrative experimentation and objected to modernist techniques such as the stream of consciousness. This essay sides with the view of Wharton as a transitional figure, but argues in favor of her contribution to the transformation of American fiction at the turn and into the twentieth century and for her significant place in literary and cultural history.

MARINA CAMBONI, *What the Times Require: American Poetry at the Turn of the Twenty-First Century*

The essay is an attempt to read the turn of the twenty-first century in the U.S. by investigating the subjective responses by a number of poets and novelists to events and aspects of the time. Focusing on the year 2000, in the first part I concentrate on a poem by Lucille Clifton and a novel by Don DeLillo, inferring from them the emergence of a post-humanist agenda but also the shared search for a new time to be created in the twenty-

first century by its folding back upon the previous turn-of-century and re-imagining an American life project that had been left incomplete in the twentieth century. In the second part, I explore the name “America” and the narratives it is associated with in three recent, and emblematic, poems: Alicia Ostriker’s “Ghazal: America” (2012) and Richard Blanco’s “América” (1998) and “One Today” (2013). I argue that since Walt Whitman, U.S. poetry has taken “America” as “the centre and the axis of the whole,” i.e. the very place through which to “investigate the causes, growths, tallymarks of the time – the age’s matter and malady.”

GLEND A R. CARPIO, Contemporary American Immigrant Literature

Since the 1965 Hart-Cellar Immigration Act, which abolished the national quota system set in place by the Johnson-Reed Act of 1920, more than 20 million immigrants have entered the United States, half of whom arrived during the 1980s, mostly from countries in Asia, Latin America, and Africa. The new literature of immigration therefore deals with experiences of people who are not of European descent; it engages with American discourses of race as these intertwine with those of home countries and challenges the traditional focus in immigrant texts on the process of assimilation. Quite often this literature blurs the distinction between “immigrant” and “exile.” Focusing on Junot Díaz’s *Drown* (1996), *The Brief Wondrous Life of Oscar Wao* (2007), Dinaw Mengestu’s *The Beautiful Things that Heaven Bears* (2007), and two earlier texts, Henry Roth’s *Call It Sleep* (1934), a classic immigrant narrative, and Vladimir Nabokov’s *Pnin* (1953), a text that is rarely discussed as an immigrant narrative *per se*, I explore significant shifts in the tropes and aesthetic form of recent American immigrant fiction.

T. J. JACKSON LEARS, *Animal Spirits Revisited: American Capitalism and Emotional Life*

Focusing on the United States since the 1850s, this essay extends J. M. Keynes's notion of "animal spirits" in economic life to include all the visceral impulses left out of the rational actor model, and to explore how those impulses have played out in a setting that is too often ignored by economists (even by Keynes himself) – the capitalist workplace.

GIAN DOMENICO IACHINI, *Pierre Eugene Du Simitière and the First American National Museum*

This essay surveys the life and the graphic art of Pierre Eugene Du Simitière, a young citizen of Geneva, a painter, naturalist, and adventurer, who moved to the New World in 1757. Framed within the wider context of the birth of the modern museum, this essay focuses specifically on Du Simitière's status as a lifelong collector and early scholar of the natural and social life of the American colonies/nation, which led to his production of one of the best libraries on the Continent and to the opening of the first historical national museum in Philadelphia in 1782. A witness to the American Revolution, from which he collected an impressive quantity of printed documents, especially those related to political protest, Du Simitière gradually involved himself in the struggle of the colonies for independence through his artwork and entrepreneurship, and served the Continental Congress in a variety of ways, particularly in the fashioning of the Great Seal of the United States. Author of the first-known Washington profile, Du Simitière was close to many of the major political and military leaders of his time and also with men of science and culture, and was himself a member and curator of the American Philosophical Society.