

Abstracts

- 21 **Valerie Traub, The New Unhistoricism in Queer Studies**
 In the name of “homohistory,” “queer temporality,” and “unhistoricism,” some early modernists have accused queer historicists of promoting a normalizing view of sexuality, history, and time. These early modernists announce their critique of the “straight temporality” allegedly caused by a framework of teleology as a decisive break from previous methods of queer history. Using the accusation of teleology as an analytic fulcrum, this essay scrutinizes these scholars’ assumptions regarding temporality, representation, periodization, empiricism, and historical change. Ascertaining the conceptual work that the allegation of teleology performs, I reconsider the meanings and uses of the concept queer, as well as homo and hetero, in the context of historical inquiry. I also assess some of the affordances of psychoanalysis and deconstruction for the history of sexuality. At stake are not only our emerging understandings of the relations between chronology and teleology, sequence and consequence, but also some of the fundamental purposes and destinations of queering. (VT)
- 40 **Irina A. Dumitrescu, Bede’s Liberation Philology: Releasing the English Tongue**
 In his tale of the miraculous healing of a mute youth in *The Ecclesiastical History of the English People* (bk. 5, ch. 2), Bede figures language pedagogy as poetic emancipation. The tongue’s loosening is an escape from physical disability and a figurative deliverance from the bonds of pagan sin through baptismal gesture. It also signifies liberation from the desolation of being trapped in one’s own consciousness, a freeing into communion with other people. Bede uses the figure of a linguistically disabled youth to explore the grammatical underpinnings of all language, spoken or written. While he depicts the sacramental aspects of Latinate language learning, he also makes a startling move, hinting that English, a tongue ideologically and geographically peripheral, can adopt the pedagogies of Latin for its own secular uses. The story is an interpretative capstone to Bede’s accounts of Cædmon, Imma, and Gregory I’s encounter with English slaves in a Roman marketplace. (IAD)
- 57 **Elizabeth Young, Homer in a Nutshell: Vergilian Miniaturization and the Sublime**
 This paper explores the strange fascination with smallness that runs through Vergil’s *Aeneid*, focusing on the bee simile in book 1, the poem’s inaugural miniaturizing moment. Deviating from the standard paradigms of Vergilian criticism, I suggest we can learn a great deal about smallness in this poem by studying it through the lens of the sublime. My analysis bypasses the proliferation of Romantic sublimines to draw primarily on a model of sublimity derived from Neil Hertz’s influential reading of Longinus. Read through the Hertzian sublime, miniaturization in the *Aeneid* is revealed as a subtle articulation of the poem’s running concern with power. The bee simile, I argue, enacts a threefold drama in which hero, author, and reader confront what I call their sublime

condition, coming to terms with their implication in immensities beyond their comprehension and control. (EY)

73 **Peter Coviello, Whitman's Children**

Looking at Walt Whitman's Civil War writings—especially his memoir *Memoranda during the War* and his letters of consolation—this essay argues that Whitman discovered in the war a way to enlarge the vision of sex and sexual possibility he had initiated in the “Calamus” poems of 1860. Taking as a point of departure the babies named Walt that were born after the war to soldiers for whom Whitman had cared, the essay describes the multiplicity of roles the poet inhabits in the war writing (mother, father, nurse, lover, confidant, scribe) and reads his acts of surrogacy as efforts to restore carnality, in its world-making force, to family and, in particular, to parenthood. Whitman's project of queer generation, the essay argues, usefully complicates recent scholarship on sex, time, and futurity. (PC)

87 **Sarah Gleeson-White, Auditory Exposures: Faulkner, Eisenstein, and Film Sound**

In identifying cinematic qualities—including Eisensteinian montage—in Faulkner's major fiction, scholars have conceived of film as an exclusively visual medium. This essay provides evidence of Faulkner's familiarity with Eisenstein's cinematic praxis by examining the similarities between the novelist's 1934 film treatment of Blaise Cendrars's *Sutter's Gold* and one that Eisenstein produced in 1930. It then argues that there is a striking continuity between the two treatments in the realm of sound—in particular, the imagining and inscription of film sound. Most surprising is the manner in which Faulkner's sonic experimentalism, clearly influenced by Eisenstein, works its way into the novel on which he was working at the time, *Absalom, Absalom!*. Informed by screen writing and film-sound technology, Faulkner's high-modernist novel contributes to emerging scholarly interest in the auditory culture of modernism. (SG-W)