Abstracts

Literary practice may be more deeply shaped by basic literacy training than we have noticed. This is particularly true for English writers of the late fourteenth century, when the constant movement out of Latin into English in schoolrooms both ensured that translation exercises became a method for making vernacular poetry and demonstrated that English had a grammar of its own. As the most basic grammatical concepts and the simplest exercises of literacy training evolved into resources for literary technique, the style of writers such as Chaucer, Langland, and Gower became "grammaticalized." For this reason, a more detailed understanding of the forms of pedagogy employed in grammar schools can be equivalent to a genealogy of the important elements of a style.   (CC)

The illustrations created by Jörg Breu for the 1515 edition of Ludovico de Varthema's account of his voyage to the Middle East, India, and the East Indies (*Die ritterlich uñ lobwirdig Rayss* 'The Noble and Praiseworthy Journey') were reprinted in other travel narratives published in the mid–sixteenth century, including Hans Staden's *Warhaftige Historia* 'True History' (1557), about his captivity among the Tupinambá Indians of Brazil. As recycled illustrations their presence in Staden's text is usually ignored or derided, but their iconography and placement suggest that they were chosen deliberately and not merely for the sake of economy and expedience. By analyzing the images' relation to the accompanying text and comparing the images with those used in other editions and other travel narratives, the article argues that these traveling illustrations do not merely demonstrate the interchangeability of exotic "others" but rather suggest a growing awareness of and interest in ethnographic specificity among mid-sixteenth-century European readers.   (LV and EB)

The reception of Aby Warburg's first published work, his dissertation on Sandro Botticelli, has overlooked layers of meaning implicit in Warburg's word choice. His study of the afterlife of antiquity relies on the activation of the semantic afterlives of words such as *Inspirator* ("inspirer"), *Stimmung* ("mood," "atmosphere"), and *Milieu* ("milieu"). Warburg brings out the reference to air in these words, invoking their philological nuances and physiological contexts. The air designated is not only the physical medium in which Botticelli's wind-blown accessories move but also the quattrocento's cultural atmosphere in which Botticelli's creativity thrives. In addition, air implicitly functions as a disciplinary trope for the cultural history into which Warburg aimed to extend traditional art history.   (MIC)

417   **Ben Glaser**, Folk Iambics: Prosody, Vestiges, and Sterling Brown's *Outline for the Study of the Poetry of American Negroes*

Studies of the New Negro Renaissance have long emphasized the emergence in black poetry of the vernacular and of folk-oriented rhythms in particular. Sterling Brown's critical work and poetry show, however, that traditional English meters had a central role in the discourse and poetics of New Negro poetry. Reading his 1931 *Outline for the Study of the Poetry of American Negroes* together with James Weldon Johnson's *Book of American Negro Poetry* (1922) suggests that these meters counteracted dominant racialized ideas about black bodies, rhythms, and song. The polymetrical surface of Brown's own early poem "When de Saints Go Ma'ching Home" (1927) reveals that Brown treated iambic pentameter as a vernacular form, destabilizing entrenched divisions between conventional and innovative, white and black, past and present. Future studies of black poetry might therefore look to prosodic hybridity as a powerful critique of audience ideology.   (BG)