

Abstracts

- 491 **Patrizia C. McBride**, *Berlin Dada and the Time of Revolution*
 Despite its brief history, Berlin Dada (1918–20) produced a glut of chronicles and memoirs, as if to immortalize its ephemeral insurgency. Its self-appointed chronicler, Richard Huelsenbeck, tried to harness this compulsion to memorialize in the service of Dadaist agitation he hoped would unleash a revolutionary time and redeem the failure of the communist uprisings at the end of World War I. This seditious temporality was based on two incompatible concepts of revolution: a properly political notion aimed at overthrowing an unjust regime and a vitalist discourse aimed at tapping into the circular flow of life. The clash of the two modes of revolutionary time is enacted in Hannah Höch's photomontage "Cut with the Kitchen Knife" (1919). The spectral temporality that sustains both is conjured by the *Dada Almanac* (1920), a literary compendium that doubles as a quirky inquiry into political normativity and an influential paradigm of Dada's self-legitimation. (PCMcB)
- 508 **Jamison Kantor**, *Immortality, Romanticism, and the Limit of the Liberal Imagination*
 At Margaret Thatcher's funeral, in 2013, attendees received a program with William Wordsworth's *Immortality Ode* printed on the back. This was unsurprising. The ode has always been popular with figures who champion liberal capitalist democracy as the most effective form of governance, one that delivers reform through incremental change and pragmatic policies rather than revolutionary idealism. Framed by the current unrest in Western civic life, this essay paints a darker picture of this reigning political order. Considering readings of the ode by John Stuart Mill, Cleanth Brooks, and Lionel Trilling, I suggest that the poem allowed liberal intellectuals to romanticize reformist politics. For these readers, Wordsworth reveals a core of sublime possibility within systems built on routinized order. However, idealizing a gradualist approach to reform allows progress to be pushed into the future indefinitely. Tracing the commitment to practical sublimity may reveal an emergent theory of liberal technocracy, in which citizens are compelled to operate under a vast, incomprehensible array of protocols that never quite deliver meaningful social change. (JK)
- 526 **Katherine Fusco**, *Sexing Farina: Our Gang's Episodes of Racial Childhood*
 By examining the episodically shifting gender of the character Farina in Hal Roach's *Our Gang* series, this article argues that the integrationist fantasy Roach offered depended on a strategy for representing black children that shows the specifically temporal limits to popular entertainment's ability to imagine black adolescence in the early twentieth century. The two prevailing views of the series—*Our Gang* as integrationist and *Our Gang* as mired in racist stereotypes—are not exclusive but mutually constitutive, and the tie that binds the two is the strange pleasure audiences found in the black child whose

gender changed. By attending to the fact that the integration in the series happened in relation to black boys in particular, we can see *Our Gang*'s episodic treatment of Farina as a formal response to national anxieties about black masculinity and racialized sexuality. (KF)

542 **Anna Nelson, *Behind the Seams*: The "Colored Historian" of the White House and Her Parodists**

The African American author Elizabeth Keckly has garnered significant attention in recent decades as a result of renewed interest in her memoir and exposé of the family of Abraham Lincoln, *Behind the Scenes; or, Thirty Years a Slave, and Four Years in the White House* (1868). Meanwhile, the anonymous author who, writing as "Betsey Kickley," viciously parodied her book in *Behind the Seams; by a Nigger Woman Who Took in Work from Mrs. Lincoln and Mrs. Davis* (1868) has remained an enigma. This essay identifies the mysterious author of *Behind the Seams* as Daniel Ottolengui, a Jewish newspaper correspondent and writer from Charleston, South Carolina. The parody was reprinted in 1945 by another pseudonymous author, identified here as the Manhattan-based book dealer Charles P. Everitt. The contents and contexts of both editions of *Behind the Seams* illustrate the enduring influence of Keckly's challenge to hegemonic narratives of American history. (AN)

559 **Annabel L. Kim, *Autofiction Infiltrated*: Anne Garréta's *Pas un jour***

Pas un jour, the 2002 novel by the French writer Anne Garréta, is a polemic against autofiction, the popular contemporary genre that experiments with the boundaries between autobiography and fiction. Garréta lures the reader with the promise of access to some part of her real self and her lived experience by mimicking the conventions and tone of autofiction, only to reveal that the *auto* in autofiction is an empty concept and to insist that there is no real subject to be found in the fiction. *Pas un jour*'s infiltration of autofiction puts this subject into crisis and challenges readers to consider that who we think we are is as fictive as the novels that we read. (ALK)

575 **Julie Cyzewski, *Broadcasting Nature Poetry*: Una Marson and the BBC's Overseas Service**

Although the nature poems of the Jamaican writer Una Marson are usually set against her transnational projects, they are inextricable from the cosmopolitan vision described in her radio broadcasts and journalism. Studies of transnational modernism have brought to the fore Marson's participation in pan-Africanist political and literary networks, her poems' mediation of the black West Indian woman's experience, and her work promoting West Indian literature in the metropolitan institution of the BBC. Analyses of Marson as a transnational figure, however, have obscured aspects of her literary production—specifically, her nature poetry. Placing Marson's West Indian nature poetry that was broadcast by the BBC in the context of the original programs reveals the effects of moving from print publication to radio broadcast. And, along with her editorials for the Jamaican literary magazine *The Cosmopolitan* (1928–31), Marson's BBC broadcasts (1939–45) make the case for the ongoing relevance of the pastoral tradition to public life. (JC)