

ACKNOWLEDGMENTS

This book proceeds from the position that literature gives tangible shape to the amorphous fantasies, feelings, and histories that hover just below legibility. In the spirit of beginning this new relationship with you, dear reader, as though it were an old friendship, here are a few fantasies of how this book became legible to me:

Brian Price and Robert Gunn modeled intellectual curiosity, analytical precision, and deep generosity in ways that opened me up to the kind of person I could become and the kind of company I wanted to keep. It is difficult to overstate the impact that Rob in particular had on my scholarly trajectory. His intellectual companionship and emotional support (I was learning the self-doubt that academic writing produces) made all the difference. Simultaneously, a workshop led by Kyung-Sook Boo catalyzed fruitful kinship with fellow travelers Alicia Christoff and Lindsay Reckson. For more than fifteen years, Lindsay and I have been thinking, feeling, and thinking feeling together. Dear Lindsay: friendship as citational feedback loop.

Other fantasies of origination include reading Michael Taussig's work on colonialism and mimesis in an undergraduate anthropology course. Or a decade later, when I taught a course on Emily Dickinson's poems, and in recognizing the extravagance of her introversion came to recognize myself. Still another: high school English teacher Beverly Wheeler (née Porrazzo) taught

me formal analysis, which thickened the immediate pleasure of reading with titillating intellectual drama.

Tina Campt, Cathy Davidson, Thavolia Glymph, Karla FC Holloway, and Rebecca Stein all pushed me to think more rigorously and more capaciously about everything. Tom Ferraro encouraged me to pursue the intuitions that originate in the solar plexus, no matter how kooky they might appear. Fred Moten's intellectual generosity is a kind of grace (I may be Jewish but we are all Protestants anyway, h/t Tracy Fessenden). Priscilla Wald's intellectual kinship, steadfast support, and profound compassion have been foundational to all iterations of this book. In the seminar room, on the East Campus street hockey court, and in bars long since gone (RIP Joe & Jo's), I was lucky enough to move among people of unsurpassed passions: Lindsey Andrews practices thinking as radical sociality; Ashon Crawley models criticism as a creative practice; Nihad Farooq doles out care and brilliance in equal measure; Britt Rusert was a mentor to me, although she may not have known it; Casey Wasserman schooled me in the gospel of James Brown. The Franklin Humanities Institute provided a fantastic year of dissertation writing and reading, and it brought me into contact with some of my favorite people: Ignacio Adria-sola, Natalie Carnes, and Brian Goldstone. Hey, guys, I'm glad we found one another. Layla Aldousany, Leah Allen, Sarah Almond, Anne-Marie Angelo, Fiona Barnett, Kaila Brown (Joy Division helps me keep your memory), Christopher Catanese, Meredith Farmer, Anne Gulick, Alexis Gumbs, Nathan Hensley, Patrick Jagoda, Keith Jones, Lisa Klarr, Kevin Modestino, Tim Wientzen, Jenny Woodruff, and Timothy Wright helped me figure things out. So too did the companions many of us found along the way, most of whom have moved on to happier trails: Rufus, Max, Liza, Clark, Astro, Fido and Jada, Jack, and Casey. Special thanks to my daughter and kindred spirit Clementine, who buoyed me through grad school loneliness and those bad relationships you have in your twenties. Miss you, darling.

However this book got its start, many people have contributed to its incubation, recognizing my project in ways I had not (yet). Some have heard, read, or responded to portions of this book, while others have offered personal encouragement and professional advice along the way. For all these kindnesses and more, thank you, Sari Altschuler, John Levi Barnard, Dorri Beam, Nancy Bentley, Sarah Blackwood, Pat E. Chu, Matt Cohen, Michael Collins, Peter Coviello, Brad Evans, Erin Forbes, Brian Hochman, Monica Huerta, Toni Wall Jaudon, Catherine Keyser, Lauren Klein, Sarah Lincoln, Dana Luciano, Cody Marrs, Molly McGarry, Rachael Nichols, Carrie Noland, Eden Osucha,

Samuel Otter, Jamie Pietruska, Samantha Pinto, Sophia Roosth, Kelly Ross, Kyla Schuller, Susan Schweik, Gillian Silverman, Gus Stadler, Ed Sugden, Kyla Wazana Tompkins, and Marta Werner. Merci, Christen Mucher, Tessa Paneth-Pollak, and Jordan Stein for your casual expertise in French. J. Michelle Coghlan, Nicholas Gaskill, Justine Murison, and Emily Ogden are my ideal readers and, praise the gods, they have been my real readers, too.

Many thanks to the audiences at the Université Paris-Diderot, Katholische Universität Eichstätt-Ingolstadt, and the Center for Cultural Analysis at Rutgers University. Cécile Roudeau and Julia Faisst are unmatched in their hospitality. Thanks to the fellows at the Freiburg Institute for Advanced Studies, especially Barbara Mennel, as well as to Laura Bieger, Dustin Breitenwischer, and Winfried Fluck. The 2016 C19 seminar led by Laura Wexler and Shawn Michelle Smith was especially fruitful; I am thankful to them and to the seminar participants for their crucial insights. Gratitude is equally due to Eric Lott, whose seminar at the 2010 Futures of American Studies Institute involved lively conversations with Ashley Carson Barnes, Alex Black, John Charles, Alex Corey, Michele Fazio, Brigitte Fielder, Jack Hamilton, Elissa Underwood Marek, Ann Mattis, Philip Nel, Jonathan Senchyne, and, providentially, Todd Carmody.

This book has received support from the American Philosophical Society and from the VW-Mellon Foundation. I was able to spend my first semester back from maternity leave doing only research (teaching- and service-free) thanks to the Dr. Nuala McGann Drescher Leave Award, sponsored by New York State United University Professions, ever fighting the good fight. Support unions! The University at Albany Faculty Research Awards Program covered important research-related expenses.

I am lucky to work in a department that actively protects the research time of junior faculty, especially under conditions of calculated scarcity. My colleagues at the University at Albany (SUNY) have taken on additional labor, and I am eager to pay it forward. Thanks to comrades Richard Barney, Bret Benjamin, Jeff Berman, Helen Elam, Glyne Griffith, Mike Hill, Aashish Kaul, Eric Keenaghan, Kir Kuiken, Michael Leong, James Lilley, Ineke Murakami, Wendy Raphael Roberts, Helene Scheck, Ed Schwarzchild, Charles Shepherdson, Paul Stasi, Laura Tetreault, Lynne Tillman, and Laura Wilder. And I do not want to think where I would be without the profound patience and the institutional knowledge of Lynn Bearup, Kathleen Cummings, Liz Lauenstein (much missed), and Karen Williams. Bianca Englese has been immensely helpful in the short time since she arrived.

Gordon Hutner supported this book early on and provided important professional guidance. It was a sheer pleasure to work with Eric Zinner and Dolma Ombadykow at NYU Press; many thanks to series editors David Kazanjian, Elizabeth McHenry, and Priscilla Wald for their advocacy. I am happily and endlessly indebted to the two readers for NYU Press as well as to Hsuan Hsu and the second reader for Duke University Press. Thank you for your rigor, for your profound care, for seeing my book for what it was while guiding me toward what it could become. Elizabeth Ault at Duke University Press has been with me every step of the way; I couldn't ask for a steadier, more supportive editorial hand. Thank you to Kate Herman, Ellen Goldlust, and all those at Duke University Press who have worked behind the scenes (or rather, between the covers) to make this book happen.

Stephanie Foote generously invited me to edit a special issue of *Resilience: A Journal of the Environmental Humanities* on sensory studies. Thanks to the journal's editors and to the issue's contributors, whose brilliant essays helped shape the book. Portions of an earlier version of chapter 4 appeared as "Emily Dickinson in Domingo," *J19: The Journal of Nineteenth-Century Americanists* 1, no. 1 (2013), and portions of an earlier version of chapter 5 appeared as "Stillness Is a Move: Helen Keller and the Kinaesthetics of Autobiography," *American Literary History* 25, no. 3 (2013).

For all the forms that their companionship has taken, thank you to Sarita Cannon, Lina Assad Cates, Sam Contis, Andrea Haslanger, Kaitlin Hedberg, Katherine Hunt, Drew Kane, Vesna Kuiken, Anna Lyman, Wendy and Jesse Roberts, Tanaz Moghadam, and Kendra Sena. I'm so lucky to be in your orbit. And everlasting thanks to the family: Esther, Fay and Gordon, Roslyn (much missed), Jeff, Jenny, Stu, Amanda and John, Andrew and Jamie, Jan and Charlene, and the whole Carmody crew. Wendy and Padraic clocked in months of childcare so that I could get this book done. I continue to reap the benefits from the impassioned curiosity and unconditional love that Robin and Steve practiced. Thanks for all that you do, Mom. Miss you, Dad, every single day.

Noam brings the sunshine. Ruby brings the silly. Todd brings it. Whether focused on big questions, finer points, or schematic issues, his sharp eye has made this book what it is. He has read multiple (nay, multitudinous) drafts of every single page you are about to read—all in addition to his own work researching, writing, and teaching under precarious conditions, and all in addition to the lifelong work of forging a shared life together as partners and parents. This abundance of love is humbling, and it tests the limits of language.