

About This Volume

Virginia Brackett

A volume that focuses on the subject of historical fiction has, in the parlance of the day, its work cut out for it. So many fiction subgenres exist for children's, young adult, and adult audiences that incorporate elements of historical fiction that one volume would be hard pressed to include enough essays to discuss each. This most paradoxical of genres, one that blends historical "truth" with fiction's "untruth" has provided a welcome venue for almost every type of story told. Fantasy, science fiction, romance, and detective genres have all made use of historical fiction's many storytelling enhancements. Authors find it as irresistible as their readers. And why not? Such tales allow their audience to engage in several ways. Readers may reimagine history in cases where it is reconstructed; become better acquainted with history as it is personalized through specific characters; and, perhaps most important, even question historical "truths" once believed to be inviolable.

Parameters for the works discussed as historical fiction in this volume could be set only after research on the editor's part to determine the most simple yet clearly structured elements to be shared by all essays. As many scholars argue, a definition of historical fiction can be complicated (Hundley et al. 95). What most agree upon, however, is that historical fiction not only reflects fact, or "truth," within a fictional framework, but also allows an enhanced reception of material in which readers can identify continuity between the past and their own present (96). In the end, the novels discussed in this volume as historical fiction had to comply with one simple requirement. Each must focus on characters and/or events in novels published at least fifty years after the characters lived or the events occurred. Given the collection's academic focus, some of the more imaginative popular culture approaches to historical fiction, such as those featuring Abraham Lincoln or Jane Austen embroiled

with vampires are avoided, not that such presentations cannot be entertaining.

The contributors do hope to entertain, but also to inform, following the advice of sixteenth-century English poet and scholar Philip Sidney. Sidney wrote that poetry—understood as literature—should entertain but also enlighten. Thus, this volume’s contributors find value in the fact that literature can be enjoyable but also educate its readers. The education comes partly through exposure to historical fact, but, as Sidney also pointed out, history deals with particulars, specifics, or simple facts. Literature may take those specifics and insert them into a story line, or plot, that appeals to readers through its more general presentation of knowledge. Literature’s general nature allows its readers to see themselves in its characters, its social challenges, its conflicts and its triumphs. Therein dwells the benefit of historical fiction, especially for young adult audiences. Young readers learn not only what to read, but how to read through historical fiction, therefore gaining important tools of understanding to apply to later reading but also to their own lives.

The volume anticipates a diverse reading audience. It intends to support study of historical fiction in the classroom, but also reading apart from a structured teaching agenda, so that any member of the reading public may find it of use. For those in the classroom, both instructors and students, the volume provides a hearty resource in terms of novel titles, but also of discussion of related concepts and the sharing of a plethora of research materials, both print and electronic. Thus, its design will satisfy the needs of the scholar and the nonscholar, teachers, parents, and common readers. Its contributors have broad expertise in the topic, as evident in their brief biographies, and those familiar with research about young adult literature will recognize several contributor names as individuals who follow active writing and publishing agendas. Others bring the expertise of the classroom, both at the secondary and college levels, to bear on their analysis.

In respect to the broad use of history in fiction, the collection offers multiple examples. The novels discussed are united by their incorporation of historical fact, but also diversified in its application.

Readers will be introduced to concepts in historical fiction by the first four essays, all of which focus on Critical Context through exploration of historical nonfiction's background, its critical reception, its view through a select critical lens, and via comparative analysis.

Danielle Barkley reviews the background to the development of historical fiction, a challenging task, because the location of historical fiction has changed over time. While Sir Walter Scott has been traditionally recognized as the father of historical fiction, Barkley challenges that label through a discussion of Gothic novels whose publication predated Scott's *Waverley* series. The reception by readers and critics alike of various genres of fiction often proves crucial to their popularity. Steven T. Bickmore will trace that reception, providing a useful timeline, as well as a number of early examples of historical fiction. Readers will find additional information about several of the novels he includes in other essays within this volume. Mary Warner applies feminist criticism to several works of historical fiction that focus on the American Revolution. Each novel she discusses features a female protagonist seeking freedom from racism, sexism, and oppression prevalent in the male-dominated culture of a young United States. Application of a critical approach, like that offered by feminist criticism, supplies the reader tools to apply to readings in order to understand them from various points of view. Jeffrey S. Kaplan adopts a comparative analysis approach to introduce readers to historical novels about the Holocaust that feature young protagonists. Each provides unique characters and contexts—differing in situational perspective and viewpoint—in their imagined, yet too-real young person's eyewitness to history.

Some of the chapters challenge the audience's concept of historical fiction and its effect on readers. Again, many critics look to Sir Walter Scott and his novels as the birth of the genre, but Christine E. Kozikowski takes a different approach. She compares the elements that make Scott's *Ivanhoe* (1815) fit the definition of historical fiction with works from an earlier era categorized as medieval romance. In addition to introducing readers to literature likely new to them, Kozikowski makes the case that critics should

broaden consideration of earlier works to include them in the subgenre of historical fiction. Natalie Neill also looks to the century before that in which Scott wrote to analyze elements of the Gothic romance that align with historical fiction. Neill reveals that Gothic writers experimented with the blending of history and fiction and used historical milieus and fictionalized historical figures in sophisticated ways to achieve a range of goals. While their work would not be considered historical fiction in the accepted sense, readers should keep in mind that no genre ever simply springs forth fully formed from a single writer's pen. Precursors that strongly influenced Scott and other historical fiction writers are important to keep in mind.

Other contributors offer familiar characters in new and/or reconsidered roles. Amanda L. Anderson discusses the familiar story of Maid Marian and Robin Hood and reviews the popular position of Maid Marian as a heroine of historical fiction. As Anderson demonstrates, such a construction is problematic because of a modern tendency to incorrectly revise certain historical details to appeal to modern sensibilities. Thus, works labeled historical fiction may lack the true focus on historical detail that they claim. Chris Crowe also examines the masking of truth by historical fiction, but he sees that filter as a positive, especially in the case of young readers, as he relates via personal narrative. In Crowe's vast experience and that of additional educators and scholars, young and otherwise inexperienced audiences may benefit when historical fiction serves as a lens. It may "translate" history by modifying content perhaps not suited to young readers' level of comprehension. Although historical topics may prove difficult, they should not be hidden from young readers, particularly when they reflect the culture of that audience. While all of the essayists readily admit that historical fiction offers a representation of the truth, not truth itself, they view that representation with differing degrees of acceptance in its application to specific themes and eras.

The development of American culture comes under the lens of historical fiction in several of this collection's essays. LuElla D'Amico examines "contact literature" represented by early American romance writers James Fenimore Cooper and Catharine

Maria Sedgwick. Readers of their day would have been able to justify the colonization of Native Americans through the sympathetic portrayals of the settlers shaped by Cooper and Sedgwick. D'Amico will compare those early American novels to a contemporary novel by popular author Mary Pope Osborne that similarly brings together Native and Anglo Americans. However, Osborne's protagonist learns to accept and value diverse views and backgrounds. D'Amico then analyzes Osborne's success at offering a more nuanced view of the political death of Native Americans in a narrative where friendship becomes a forceful agent of change. Marta María Gutiérrez Rodríguez examines the popular topic of the Salem Witch Trials. She discusses the fact that the "afflicted girls of Salem," long considered the perpetrators of the terror that resulted in death and imprisonment for members of their community, might instead be considered victims of cultural circumstances. Sheng-mei Ma moves beyond American culture to consider three classical Chinese novels, which highlight stories from the third through the sixteenth centuries. He then returns to American culture in his discussion of the legend of Fa-Mu Lan and whether it succeeds as a crossover tale as utilized by Maxine Hong Kingston. Readers will also benefit from an introduction to unfamiliar works featuring various representative crossover characters, male and female, situated between history and fiction, heroism and banditry. They are the material of mythmaking, a process crucial to the development of any culture's values.

Amy Cummins focuses on several novels that portray life for a specific group during the American Civil War (1861-1865). Her essay analyzes fictional portrayals of soldiers in camp and in battle, perspectives on the reasons for the war, and African-American resistance to enslavement and injustice. While these topics might be too challenging or disturbing for young readers when read as history, through the adoption of the lens that Crowe's essay discusses they may be presented in an age-appropriate manner. Jericho Williams also examines the African-American community as represented in novels that depart from the focus of popular pre-Civil War slave narratives. He considers authors who write outside the boundaries of historical narratives that confine African-American resistance

to well-known revolts. Instead, each author discussed asserts the primacy of family sacrifice among those denied rights throughout American history. Authors including Toni Morrison and Mildred Taylor wrote historical novels that serve to personalize history, encouraging readers to consider their roles within their communities. Sara Rutkowski turns her focus to the era that produced the Works Progress Administration (WPA) Federal Writers' Project. That project hired unemployed professional and aspiring writers to document the nation during the Great Depression. Federal Writers were tasked with unearthing histories and folklore, interviewing Americans, and gathering their community stories. Many of those writers brought their research and documentary training into the postwar era to produce fictional work that enlightens and invigorates America's past. Rutkowski reminds us that literature may be molded by political, social, and economic currents of society not only as a reaction to those currents, but also as a direct effect of formally structured programs.

Christine De Vinne continues the march along a timeline to the twenty-first century through her discussion of the process of placing real characters within a fictional presentation. She introduces readers to the four Mirabal sisters, underground heroes whose 1960 deaths at the hands of Rafael Trujillo helped bring down one of the bloodiest Central American dictatorships of the twentieth century. De Vinne frames her discussion with the Latin American tradition in which readers agree to a "willing suspension of disbelief" in order to participate in the truth-telling of *testimonio*, a rhetorical approach forcefully adapted to speak back to power.

In combination this volume's chapters open wide a door to discussion of the importance and the joy of historical fiction for readers at all levels. They also invite readers to compare fictional presentations of "true" events and persons to that of traditionally understood historical narratives. Such consideration may result in a clearer understanding of the nature of historical fiction on the part of readers and writers alike.

Works Cited

- Hundley, Melanie, et al. "Enhancing the Canon with Historical Fiction and Informational Texts." *ALAN Review*, no. 41, vol. 2, Winter 2014, pp. 95-98.
- Sidney, Philip. "Defense of Poesy (1583)." *The Poetry Foundation*, 2017. Accessed 1 June, 2017. <https://www.poetryfoundation.org/poets/philip-sidney>.

Made of Legend and History: The Robin Hood Tradition in Young Adult Literature

Amanda L. Anderson

The legend of Robin Hood and his band of outlaws exists at the juncture of folklore and history. The persistent belief that Robin Hood was a real person (Holt 40) and the adventures of Robin Hood take place in tales in Sherwood Forest in Nottingham, England, during the reign of King Richard I causes many readers to assume Robin Hood novels are historical fiction. However, while the legend has a certain historical verisimilitude, the retellings often lack the historical and sociocultural authenticity that historical fiction demands. Unlike historical fiction, which seeks to explore a historical social system by presenting plausible events and characters based on fixed evidence, legends, like all folkloric material, operate within a cultural framework that is constantly in flux. Therefore, while it is certainly possible to use the legend of Robin Hood as the inspiration for a work of historical fiction, a novel based on Robin Hood is not necessarily historical fiction.

A skilled author of historical fiction will be able to expose the inherent conflict in social values between the past and the present without imposing modern values upon the setting or characters. As Rebecca Barnhouse notes in *Recasting the Past The Middle Ages in Young Adult Literature*, “when contemporary novelists do include medieval texts within their works, they have a responsibility to give their medieval characters reactions befitting their own times, not ours” (29). In contrast, an author re-visioning folk material must bring to it the values and ideologies of the current generation. Therefore, the legend of Robin Hood, though it may have historical antecedents, also often contains glaring historical contradictions. However, this subjective re-visionary process is essential to the survival of folk material, for it is only through a continual process of renewal that a legend can remain culturally relevant. As a result, re-visioning folkloric material, including retelling legends, does

not require the same strict adherence to fact as writing historical fiction. In fact, in the process of re-visioning a legend like Robin Hood many authors either inadvertently or deliberately distort the historical facts surrounding the legend by embellishing, changing, or adapting the facts surrounding the tale to restore and renew it for consumption by the current generation.

The tension between conservation and innovation inherent in retelling legends has resulted in a multitude of adaptations of the Robin Hood tradition ranging from historical fiction to fantasy. Exploring how novelizations of the Robin Hood legend fall onto this spectrum allows one to identify the difference between historical presentations of Robin Hood and presentations of the legend. Furthermore, this enables one to understand how the anachronistic discrepancies function, and why they are important to identify. This chapter aims to examine three adaptations of the Robin Hood legend that show a range from historical fiction to fantasy. Michael Cadnum's *In a Dark Wood* represents historical fiction, Robin McKinley's *The Outlaws of Sherwood* represents a retelling of the legend within the context of folklore, and Kathryn Lasky's *Hawksmaid: The Untold Story of Robin Hood and Maid Marian* represents a fantasy adaptation that is misclassified as historical fiction. Misreading a legend as historical fiction can result in a distorted perception of history that, particularly for young readers, is problematic.

Legend versus Historical Fiction

Distinguishing between a retelling of a legend anchored in history and a work of historical fiction can be quite difficult, as they tend to share similar characteristics. For instance, most retellings of the Robin Hood tradition may meet all Barnhouse's criteria for historical fiction set in the Middle Ages:

- The setting is a recognizable time period and place, although a particular village or town might be invented.
- Historical figures or events may be referred to.
- Christianity probably plays a role in characters' lives.

- Fantastic creatures (unicorns, dwarves, elves) are not characters, although the novel might refer to the belief in such creatures.
- Events do not happen because of magic, although characters might accept magic as real.
- The novel conforms to social and cultural aspects of the medieval period. (85)

One can apply these criteria to most of the novelized adaptations of the Robin Hood legend and see that these novels meet these basic criteria. For instance, most retellings are set in Sherwood Forest during the reign of King Richard I and, as a result, reference historical figures that may appear as characters, like King Richard, Count (or Prince) John, and Queen Eleanor. Furthermore, Christianity frequently plays a notable part in the characters' lives, either through Friar Tuck's presence, or through Robin's or another's faith, particularly in the Virgin Mary. Finally, the retellings conform to the basic social and cultural aspects of the Middle Ages, at least on the surface (Barnhouse 85). The one quality that Barnhouse establishes as a criterion for distinguishing historical novels from fantasy novels that is not explicitly met is the role of magic in these retellings. While there are no fantastic creatures as characters and fantastic magic of the fairy-tale variety rarely occurs, a common theme in retellings of the Robin Hood legend is a supernatural affinity for nature. However, this nature affinity is generally not declared magic as such, and it is left to the reader to decide if it is within the realm of possibility. Therefore, based solely on these criteria, most Robin Hood adaptations qualify as historical fiction. This would be a disservice to the Robin Hood tradition and to historical fiction, for such classification leads to a distortion of the past that cannot be fully explained by an author's lack of rigor or understanding of the period.

So, how does one differentiate a legend from history? The difference is not in the subject matter or in the setting; it is in the author's approach to telling the story. In his study of the Robin Hood tradition, J. C. Holt says that the legend of Robin Hood is always what society needed to be at that time. Adaptations that

work to reinvent a legend like Robin Hood for the current age do so often by subverting the expectations of the reader by violating the standard model of the legend. However, by exploring these so-called violations of the traditional legend it becomes clear that those tales that defamiliarize the story have the greatest potential both to support and to subvert the ideology of the producing culture while simultaneously ensuring the legend's survival.

As one seeks to understand the social values portrayed in Robin Hood adaptations, it is most illuminating to examine how an author constructs the characters, as they often clearly reflect, parrot, and convey cultural mores. Characters from folklore and legend provide a unique opportunity to analyze this effect. The legendary character is simultaneously a blank canvas upon which the writer can superimpose his or her mores and values, but is also instantly recognizable by the reader as uniquely present in the narrative fabric of culture. Accordingly, the characters within the Robin Hood legend are familiar within the context of the story and its historical setting. They possess what the current readership perceives as "truths," to use Robin McKinley's term (281), which are certain characteristics of the tale fixed within the producing culture's imagination.

These characters are so familiar that readers may mistakenly assume that the characters from legends like Robin Hood reflect the beliefs, values, and social customs of the actual Middle Ages, even when the characters flagrantly contradict known facts about the time. This makes distinguishing between characters in historical fiction and legend important. Retellings of the Robin Hood story that meet the needs of the society that produced it may do so at the expense of historical accuracy, and so may contain historic anachronisms to favor the social and cultural needs that the author perceives. Such retellings serve the folkloric tradition rather than serving a historical purpose. Therefore, to identify a retelling of Robin Hood as historical fiction, legend, or fantasy one must use an interdisciplinary lens that considers history, culture, and the audience.

In a Dark Wood

If one imagines a scale for adaptations of the Robin Hood legend with pure historical fiction on the left and fantasy on the right, Michael Cadnum's *In a Dark Wood* would be as close to the left as possible. One of the remarkable aspects of Cadnum's *In a Dark Wood* is that while it draws from medieval source materials, and therefore follows the traditional narrative arc of Robin Hood, the novel focuses not on the famed outlaw, but on Geoffrey, the Sheriff of Nottingham. Cadnum's portrayal of the sheriff depicts him very clearly as a product of both his culture and his time: "He knew that a man had no choice in what he did. His father had chosen his wife, and his father had chosen his profession. The type of clothes he wore, the sort of thoughts he had were all prescribed, and happily so. There were no uncertainties" (35). Cadnum's characterization, therefore, reflects the inevitability of Geoffrey's character and choices.

By telling the tale from Geoffrey's point of view, *In a Dark Wood* provides a historically nuanced representation of Middle Ages while drawing from the Robin Hood tradition. To create such a comprehensive portrait of the Middle Ages, Cadnum draws from medieval literature, including some of the source material for the legend, but also from more widely read texts, such as Chaucer's *Canterbury Tales* (Barnhouse 38-39). Cadnum provides linguistic details to show how language was evolving around the shifting notions of culture and class. Additionally, as Barnhouse observes, Cadnum's frequent use of literary allusion helps to create a both richly detailed and convincing portrait of medieval times (41). Therefore, even though Cadnum draws from the Robin Hood tradition, his novel conveys the realities of life in the Middle Ages in a way that honors and illuminates the past.

Another notable difference between *In a Dark Wood* and other adaptations of the Robin Hood tradition is that Cadnum's novel lacks any reference to Maid Marian. Cadnum's choice to exclude Robin's famed love interest reflects his adherence to the medieval source material. However, her absence from both medieval texts and Cadnum's novel speaks to the lack of opportunities and limited value

placed upon women during the medieval period. Consequently, the medieval source material lacked strong female figures like Marian (Holt 37). Marian's absence, and indeed the lack of any lover for Robin Hood, is also indicative of the deep-seated misogyny that was common in the medieval period. Barnhouse asserts most convincingly that "Medieval anti-feminism...is an undeniable fact, no matter how unpalatable it is to us" (32). In fact, there are few women of consequence in Cadnum's novel at all. And while this may not sit well with modern readers, it is a statement about how medieval English society viewed women. Therefore, the few women who do appear in Cadnum's novel, such as the abbess and the sheriff's wife, Eleanor, deserve careful analysis. These women also reflect the misogynistic attitudes that were commonplace in the Middle Ages.

Cadnum's abbess, the lady Emily, is the embodiment of medieval hypocritical gender construction. As the abbess, she can be seen as a Madonna figure, but as Geoffrey's illicit lover, she is also a woman of sin. Furthermore, Cadnum's abbess, like Chaucer's prioress, is interested not in the love of God or of Christ but in carnal desires: "He [the sheriff] would come to her...Love did, it was true, conquer all" (32). This is in keeping with much of the misogynistic attitudes of women for, as Barnhouse notes, women were seen as more susceptible to sin and even responsible for it (32). Cadnum makes it clear that not only is their relationship illicit, it was clearly sin: "It was another blot upon his soul" (32). Barnhouse provides an excellent analysis of the abbess in which she draws a parallel between Cadnum's description of the abbess and Chaucer's description of the prioress (39), revealing how closely Cadnum's character resembles Chaucer's character. Drawing upon Chaucer's medieval text allows Cadnum to create a character using medieval material. The abbess feels realistic in her construction because she draws so heavily upon source material.

Eleanor shares many qualities with the abbess. She too takes illicit lovers (Cadnum 35). However, what is revealing about Cadnum's description of the sheriff's wife's intelligence, particularly her ability to produce original thoughts, is quite revealing: "she

[Eleanor] had not been trained to have original thoughts” (41). Eleanor is a reflection of the medieval belief of women’s intellectual inferiority. This is in alignment with the medieval construction of female intelligence (Barnhouse 32). Consequently, while Cadnum’s novel lacks a strong female protagonist, the lack of prominent or strong women accurately represents the medieval attitude toward women.

Cadnum’s novel is not without bias. For example, even though people in the medieval period had misgivings about the written word, and, according to Barnhouse would privilege oral accounts over written documentation (2), our modern bias toward literacy often supersedes historical prejudices. In fact, Barnhouse writes, “Our bias in favor of literacy is so strong that we often overlook or look down upon other ways of learning, ways that can be equally valid” (1). This is true in Cadnum’s construction of the Middle Ages, for not only is Geoffrey highly educated, he trusts and believes in written documentation to a point that reflects a more modern sensibility: “Geoffrey felt at home with lists of numbers, with calculations like the ones in his hand...He could imagine the activities of the world round him from lists of figures” (42). Yet Cadnum provides this bias without overtly contradicting the historical realities of the medieval period. Based on Geoffrey’s social class and occupation his reliance on literacy fits within the social structure of the Middle Ages.

In a Dark Wood can be considered true historical fiction based on both content and construction of the period. The characters depicted in Cadnum’s novel are not necessarily likable by modern standards, but they do provide an interesting and revealing insight into life in the Middle Ages. What Cadnum is able to do is “to give their medieval characters reactions befitting their own times, not ours” (Barnhouse 29). His novel does not distort gender roles or expectations by presenting a woman with equal status to Robin Hood. It does not distort the medieval concepts of love and romance although it does deal with the issue of marriage in contrast to the issue of lust.

Further Reading

This list is not intended to be exhaustive, as thousands of publications could be included. All are long-form fiction, because the theme is also a fiction genre most frequently appearing in novel form. Parameters for inclusion include popularity among various audiences, receipt of awards, longevity, discussion within this volume, and importance to development of the genre. (YA) and (C) indicate novels for young adults and children, respectively. All novels and precursors to the novel are categorized by century from the eighteenth through the twenty-first.

Eighteenth and Nineteenth Century

The Abbot (1820), Sir Walter Scott

The Antiquary (1816), Sir Walter Scott

The Bride of Lammermoor (1819), Sir Walter Scott

The Castle of Otranto: A Gothic Story (1764), Horace Walpole

The Deerslayer (1841), James Fenimore Cooper

The Fortunes of Perkin Warbeck (1830), Mary Shelley

Guy Mannering (1815), Sir Walter Scott

The Heart of Midlothian (1820), Sir Walter Scott

Hope Leslie (1827), Catharine Maria Sedgwick

The Hunchback of Notre Dame (1832), Victor Hugo

Ivanhoe (1815), Sir Walter Scott

Kenilworth (1821), Sir Walter Scott

The Last of the Mohicans (1826) James Fenimore Cooper

Les Misérables (1862), Victor Hugo

Lodore (1835), Mary Shelley

Old Mortality (1816), Sir Walter Scott

The Pathfinder: or, the Inland Sea (1844), James Fenimore Cooper

Peveril of the Peak (1823), Sir Walter Scott

The Pioneers (1823), James Fenimore Cooper

The Prairie (1827), James Fenimore Cooper

Quentin Durward (1823), Sir Walter Scott

About the Editor

Virginia Brackett, Professor Emeritus of English, retired in 2016 from Park University where she directed the Honors Academy, the Ethnic Voices Poetry Series, and Poetry at Park, for which she received National Endowment for the Arts “Art Works” grant funding. In 2017, Brackett was selected to lead a discussion that focused on challenges to return to civilian life for military members as part of “Planting the Oar,” funded by the National Endowment for the Humanities. She also serves as a member of the Kansas City Veterans Writing Team. Her fourteen books include a picture book, *What Is My Name?* (Reading Press, 2014), included on Renaissance Learnings’ Accelerated Reading book list; *Critical Insights: Mary Shelley* (Salem, 2016), which she edited; *Mary Shelley: A Literary Reference to Her Life and Work* (Facts on File, 2012); *How to Write about the Brontës* (Chelsea, 2008); *The Facts on File Companion to 16th and 17th-Century British Poetry* (2008), named *Booklist* “Editor’s Choice, Reference Sources, 2008”; *The Facts on File Companion to the British Novel: Beginnings to the Nineteenth Century* (2005); and *The Contingent Self: One Reading Life* (Purdue UP, 2001). Cited books include *Restless Genius: The Story of Virginia Woolf* (Morgan Reynolds, 2004), a recommended feminist book for youth by the Amelia Bloomer Project, 2005 (Feminist Task Force of the Social Responsibilities Round Table, ALA), PSLA YA Top Forty Nonfiction 2004 Titles, and “Writers of Imagination” series, Tristate Series of Note, 2005 and *A Home in the Heart: The Story of Sandra Cisneros* (Morgan Reynolds, 2004), included in PSLA YA Top Forty Nonfiction 2004 Titles and Tristate Books of Note, 2005. Her articles have appeared in *Selected Papers from the Eighteenth Annual Conference on Virginia Woolf*, *The Wildean*, *Mosaic: a Journal for the Interdisciplinary Study of Literature*, *Arachne*, *Women & Language*, *Notes and Queries*, and *Absolutism and the Scientific Revolution 1600-1720*. Her fiction includes the young adult novels *Angela and the Gray Mare* and *Girl Murders* in two versions, one with electronic interactivity, available at amazon.com.