Incendiary Art
Poems
Patricia Smith

“Patricia Smith’s moving collection of elegies combines the act of witness with the delights of lyric poetry, intervening with master narratives of history or sociology to rescue the suffering subject. The rich sonic texture of the work enables the subtle modulations of mordant wit, anger, and grief throughout the collection, where feeling is tuned by assonance and consonance.”—Averill Curdy, editor, The Longman Anthology of Poetry

“As with Smith’s previous books, one encounters an urgent voice on the page that is exuberant, sharp, and questing in its search for an understanding of the fatalities that besiege black life in America. The imaginative qualities of these poems are what make them captivating. She is a poet of immense originality, and these poems are a testament to her powers.”—Major Jackson, author of Roll Deep and Leaving Saturn: Poems

One of the most magnetic and esteemed poets in today’s literary landscape, Patricia Smith fearlessly confronts the tyranny against the black male body and the tenacious grief of mothers in her compelling new collection, Incendiary Art. She writes an exhaustive lament for mothers of the “dark magicians,” and revisits the devastating murder of Emmett Till. These dynamic sequences serve as a backdrop for present-day racial calamities and calls for resistance. Smith embraces elaborate and eloquent language—“her gorgeous fallen son a horrid hidden / rot. Her tiny hand starts crushing roses—one by one / by one she wrecks the casket’s spray. It’s how she / mourns—a mother, still, despite the roar of thorns”—as she sharpens her unerring focus on incidents of national mayhem and mourning. Smith envisions, reenvisions, and ultimately reinvents the role of witness with an incendiary fusion of forms, including prose poems, ghazals, sestinas, and sonnets. With poems impossible to turn away from, one of America’s most electrifying writers reveals what is frightening, and what is revelatory, about history.

PATRICIA SMITH is a National Book Award finalist (2008) and the author of six critically acknowledged volumes of poetry. Her awards and honors include the 2014 Rebekah Johnson Bobbitt National Prize from the Library of Congress, the 2013 Lenore Marshall Poetry Prize from the Academy of American Poets, and a 2013 Phillis Wheatley Book Award. A formidable performer, Smith has read her work at venues all over the United States and around the world. She is a Cave Canem faculty member, an associate professor of English at CUNY/College of Staten Island, and a faculty member in the Sierra Nevada College M.F.A. program.
Four of the Three Musketeers
The Marx Brothers on Stage
Robert S. Bader

“Who would have dreamed that there could be much, much more to learn in still another book about the Marx Brothers? Not I. And yet, Robert Bader—focusing on the under-researched vaudeville days of the hilarious siblings—has gone where no man went before, discovering a treasure trove of Marxiana to delight the hearts and minds of those of us who can never get enough.” —Dick Cavett

“I have read virtually every book ever published about the Marx Brothers. I have even written about them myself. Robert Bader’s book is a revelation.” —Leonard Maltin, author of Leonard Maltin’s Movie Guide and The Great Movie Comedians

Before film made them international comedy legends, the Marx Brothers developed their comic skills on stage for twenty-five years. In Four of the Three Musketeers: The Marx Brothers on Stage, Robert S. Bader offers the first comprehensive history of the foursome’s hardscrabble early years honing their act in front of live audiences.

From Groucho’s debut in 1905 to their final live performances of scenes from A Night in Casablanca in 1945, the brothers’ stage career shows how their characters and routines evolved before their arrival in Hollywood. Four of the Three Musketeers draws on an unmatched array of sources, many not referenced elsewhere. Bader’s detailed portrait of the struggling young actors both brings to vivid life a typical night on the road for the Marx Brothers and also illuminates the inner workings of the vaudeville business, especially during its peak in the 1920s.

As Bader traces the origins of the characters that would later come to be beloved by filmgoers, he also skillfully scrapes away the accretion of rumors and mythology perpetuated not only by fans and writers but by the Marx Brothers themselves. Revealing, vital, and entertaining, Four of the Three Musketeers will take its place as an essential reference for this iconic American act.

Robert S. Bader is the editor of Groucho Marx and Other Short Stories and Tall Tales and a writer and producer for television.

PERFORMING ARTS
OCTOBER
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Zapata’s Disciple

Essays

Martín Espada

“‘After all, any progressive social change must be imagined first,’ and lately Espada has been doing a lot of imagination. Here he sets down not merely the basis of his convictions but their putative outcome. He has clarified an aesthetics of activism.”—American Book Review

“In this book, full of Martín Espada’s intelligence and heart, poetry emerges as passionate artistic practice, and essays as acts of tough-minded engagement.”—Adrienne Rich

“In this finely wrought collection of essays, Martín Espada embodies the heroic character of the poet who intersects truths with beauty. Keep telling our truths, carnal. Keep singing for us their horrible beauty!”—Luis J. Rodíguez

The ferocious acumen with which the award-winning poet Martín Espada attacks issues of social injustice in Zapata’s Disciple makes it no surprise that the book has been the subject of bans in both Arizona and Texas, targeted for its presence in the Mexican American Studies curriculum of Tucson’s schools and for its potential to incite a riot among Texas prison populations. This new edition of Zapata’s Disciple, which won the 1999 Independent Publisher Book Award for Essay / Creative Nonfiction, opens with an introduction in which the author chronicles this history of censorship and continues his lifelong fight for freedom of expression. A dozen of Espada’s poems, tender and wry as they are powerful, interweave with essays that address the denigration of the Spanish language by American cultural arbiters, castigate Nike for the exploitation of its workers, reflect upon National Public Radio’s censorship of Espada’s poem about Mumia Abu-Jamal, and more. Zapata’s Disciple is a potent assault on the continued marginalization of Latinos and other poor and working-class citizens in American society, and the collection breathes with a revolutionary zeal that is as relevant now as when it was first published.

Martín Espada, born in Brooklyn in 1957, has been called the Latino poet of his generation. He is the author of fourteen collections of poetry, as well as an editor, essayist, and translator. He is currently a professor in the Department of English at the University of Massachusetts–Amherst.
Sky Below
Selected Works

Raúl Zurita

Translated from the Spanish and with an introduction by Anna Deeny Morales

“His poems are bone, river, spirit. They are weaved in the sky and in the desert. His words give us eyes to see the blue, the white, the endless hues of beige and ochre—the colors of the desert he returns to . . . He refines distance as well as the sea. He is the revolution of language. Lyrical and epic. Mythical and mesmerizing.”
—Prairie Schooner

Chilean poet Raúl Zurita has long been recognized as one of the most celebrated and important voices from Latin America. His compelling rhythms combine epic and lyric tones, public and most intimate themes, grief and joy. This bilingual volume of selected works is the first of its kind in any language, representing the remarkable range of an extraordinary poet. Zurita’s work confronts the cataclysm of the Pinochet coup with a powerful urgency matched by remarkable craftsmanship and imaginative vision. In Zurita’s attempt to address the atrocities that indelibly mark Chile, he makes manifest the common history of the Americas.

RAÚL ZURITA, a prolific poet and visual artist, has chronicled the violence against the Chilean people since the 1973 coup that replaced Salvador Allende’s democratic government with Augusto Pinochet’s military dictatorship. His work has been widely translated. Along with other artists, he founded the art action group CADA (Colectivo de Acciones de Arte), dedicated to the creation of political art resisting the military regime. In 1982 he composed a poem in the sky over New York, and in 1993 he bulldozed “ni pena ni miedo” (“no pain no fear”) into the coarse sands of the Atacama Desert. Zurita has been awarded the Chilean National Prize for Literature and a scholarship from the Guggenheim Foundation. He is a professor emeritus at the Universidad Diego Portales in Santiago.

ANNA DEENY MORALES is a literary critic and translator. Her translations of Raúl Zurita’s works include Purgatory and Dreams for Kurosawa. Her translation of Floating Lanterns by Mercedes Roffé was published in 2015, and her essays and translations of poetry by Alejandra Pizarnik, Nicanor Parra, and Gabriela Mistral, among others, have appeared in such anthologies as Pinholes in the Night: Essential Poems from Latin America and in journals, including the Paris Review, Mandorla, BOMB, and the Harvard Review. She teaches in the Center for Latin American Studies at Georgetown University.

CURBSTONE

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OCTOBER

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Also of Interest

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Claribel Alegria

Paper 978-0-8101-2919-1 $19.95
My Life as an Animal
Stories
Laurie Stone

“‘Upsetting the balance of the universe is a job description I would have liked,’ remarks the narrator in one of Stone’s stories. The same can be said of Stone, with her acute and kinetic prose. Heartbreak, comedy, exuberance and nuance: they’re all here and they’re pure pleasure.” —Margo Jefferson, Pulitzer Prize winner and author of Negroland: a Memoir

“In My Life as an Animal, Laurie Stone’s stories explore the fierce contradictions between what her characters know to be true and what they desire. In mapping their collisions and triumphs, Stone’s razor sharp wit and deep humanity create an American idiom all her own.” —Susan Daitch, author of L.C. and Paper Conspiracies

A woman meets a man and falls in love. She is sixty, a writer and lifelong New Yorker raised by garmentos. She thought this kind of thing wouldn’t happen again. He is English, so who knows what he thinks. He is fifty-six, a professor now living in Arizona, the son of a bespoke tailor. As the first of Laurie Stone’s linked stories begins, the writer contemplates what life would be like in the desert with the professor. As we learn how she became the person she is, we also come to know the artists and politics of the downtown scene of the ’70s, ’80s, and ’90s, a cultural milieu that remains alive in her. In sharply etched prose, Stone presents a woman constantly seduced by strangers, language, the streets—even a wildlife trail. Her characters realize that they feel at home in dislocation—in always living in two places at the same time: east and west, past and present, the bed and the grave (or copper urn). Love may not last, the writer knows. Then again, when has anything you thought about the future turned out right?

Laurie Stone is the author of the novel Starting with Serge and of Laughing in the Dark, a collection of her writing on comic performance, as well as the editor of Close to the Bone, a collection of memoirs. A longtime writer for the Village Voice, she has been a theater critic for The Nation and critic-at-large on NPR’s Fresh Air. She lives in New York City.
Shine on Me
A Novel
A. G. Mojtabai

“As if to prove that a good idea can’t be exhausted, Shine on Me plays a particularly intimate variation on the ‘real’ challenges of envisioning all those hands—hot, medium, and cold—on hard, shiny possibility. From casual to urgent, their voices become a little democracy of desire.”— Rosellen Brown, author of Half a Heart and Before and After

“It’s rare to find a gorgeous stylist and a writer of substance yoked in the same artist. A. G. Mojtabai is that, and more. Her work shows heart and unsentimental kindness that leaves the reader enlightened and wiser. Her books are treasures.”— Roger Rosenblatt, author of Thomas Murphy and The Book of Love

“A riveting novel set in West Texas, a world of fast food and slow, searing perseverance.”— Richard Giannone, author of Flannery O’Connor and the Mystery of Love

The rules are simple enough. “Here’s the deal: Whoever keeps his hands longest on one of the dealer’s brand new pickup trucks owns it and gets to drive it away.” An actual contest hosted by an auto dealership in Texas is the prompt for this fictional exploration, which seeks to probe the depths and shallows of the American soul.

To the players vying for this shiny new prize, competition revs up as the hours wear on, positions harden, sightlines narrow, and sleep-deprivation intensifies. At the center is the reporter Trew Reade, struggling to make sense of the event and his own role in it. Early on, he muses that “surface and substance were rarely the same; transparency could be the most cunning of masks.” So, too, is the author’s transparent prose. Reviewers have sometimes found kinship in Mojtabai’s vision with that of Marilynne Robinson and Flannery O’Connor, but the characterization from Books & Culture—“not like anyone else”—is perhaps best, inviting readers to discover this provocative writer for themselves.

A. G. MOJTABAI has taught at Harvard, New York University, and the University of Tulsa. She is the author of ten previous books, which have been translated into several languages.
A Map of Signs and Scents
New and Selected Poems, 1979–2014
Amjad Nasser

Translated from the Arabic by Fady Joudah and Khaled Mattawa

“A Map of Signs and Scents offers a compelling understanding of the inertia that propels the machinery of history—something few American poets attend to. This puts Nasser in conversation with internationally prominent poets such as Czeslaw Milosz, Octavio Paz, and Derek Walcott.” —Wayne Miller, author of Post- and The City, Our City

A Map of Signs and Scents is a collection of sixty poems by an acclaimed poet whose life and work span Middle Eastern and Western worlds, centuries past and the vivid present, the sweep of history and the intimacy of love. Born in Jordan in 1955, Amjad Nasser has lived and worked in Beirut, Cyprus, and London. His work reflects a nuanced view of the currents of history along which individual lives play out, putting him in conversation with such poets as C. P. Cavafy, Octavio Paz, and Derek Walcott. And yet, within his peripatetic life, Nasser has produced a corpus of work that, far from evoking the alienation possible in a life of motion, puts him in deep camaraderie with the world.

Through fresh translations by the award-winning poets Fady Joudah and Khaled Mattawa, readers will experience the fascinating evolution of Nasser’s style through his prolific, highly praised career, starting with samples of the rich textures and fertile symbolism of his 1979 debut Praise for Another Café. In selections from subsequent works such as Climbing the Mountain since Gilead, The Strangers Arrive, and Life like a Broken Tale, readers will trace Nasser’s work as it develops into a mature style that, while more precise and direct, confidently encompasses broad horizons.

AMJAD NASSER is a leading Jordanian poet, essayist, and travel memoirist. He has cofounded a number of Arabic publications.

FADY JOUDAH is a poet, a translator, and a practicing physician of internal medicine. His first poetry collection, The Earth in the Attic, won the Yale Series of Younger Poets competition in 2007.

KALED MATTAWA is an associate professor of English and creative writing at the University of Michigan. He has authored four books of poetry.
City of Bones
A Testament

Kwame Dawes

“The City of Bones stands beside the light found in Claudia Rankine’s Citizen. It is an urgent work of poetry that begets civic empathy, indictment, and clarity; one that stands in, but will travel well beyond, its own time. This is a major new book by a major poet.”
—Rebecca Gayle Howell, author of Render: An Apocalypse

As if convinced that all divination of the future is somehow a re-visioning of the past, Kwame Dawes reminds us of the clairvoyance of haunting. The lyric poems in City of Bones: A Testament constitute a restless jeremiad for our times, and Dawes’s inimitable voice peoples this collection with multitudes of souls urgently and forcefully singing, shouting, groaning, and dreaming about the African diasporic present and future.

As the twentieth collection in the poet’s hallmarked career, City of Bones reaches a pinnacle, adding another chapter to the grand narrative of invention and discovery cradled in the art of empathy that has defined his prodigious body of work. Dawes’s formal mastery is matched only by the precision of his insights into what is at stake in our lives today. These poems are shot through with music from the drum to reggae to the blues to jazz to gospel, proving that Dawes is the ambassador of words and worlds.

KWAME DAWES is the author of nineteen books of poetry as well as numerous collections of fiction, criticism, and essays, and the editor of more than a dozen anthologies. Dawes is Glenna Luschei Editor of Prairie Schooner and teaches at the University of Nebraska and in the Pacific M.F.A. Writing Program. He is the founding director of the African Poetry Book Fund and the artistic director of the Calabash International Literary Festival. He lives in Lincoln, Nebraska.

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Also of Interest

Pitch Dark Anarchy: Poems
Randall Horton

Paper 978-0-8101-5227-4  $16.95
Smart People
A Play

Lydia R. Diamond

“Seldom do contemporary American plays tap so directly into the cultural conversation as it’s happening.” —David Rooney, The Hollywood Reporter

“Writing with wit, verve, a shrewd eye for portraiture and an equally shrewd ear for the tells and giveaways of invidious racial assumptions, Diamond has created a quartet of complex, flawed, intriguing, and, yes, smart people.” —Boston Globe

“A sexy, serious, and very, very funny modern-day comedy of manners.” —Variety

In Smart People, Lydia R. Diamond shows that no matter how well we think we understand the influence of race on human interaction, it still manages to get in the way of genuine communication and connection. This funny and thought-provoking play gives us four characters all associated with Harvard: a young African American actress cleaning houses and doing odd jobs to pay the bills until her recently earned M.F.A. starts to pay off; a Chinese and Japanese American psychology professor studying race and identity in Asian American women; an African American surgical intern; and a white professor of neuroscience with a shocking hypothesis, researching the way that our racial perceptions are formed. As their relationships evolve, the four discover that their motivations and interpretations are not as pure as their wealth of knowledge would have them believe. As in all of her work, Diamond brings a sharp wit and a subtle intelligence to bear on questions that never cease to trouble us as individuals and as a society.

LYDIA R. DIAMOND is the author of Stick Fly (Northwestern, 2008), produced on Broadway in 2011, nominated in 2012 for an Outer Critics Circle Award for Best Play, and winner of the 2010 LA Critics Circle Award for Playwriting, among other prizes. Her other plays include The Bluest Eye, The Gift Horse, Harriet Jacobs (Northwestern, 2011), The Inside, Stage Black, and Voyeurs de Venus. A former Radcliffe Institute Fellow and a graduate of Northwestern University, she has taught at Columbia College Chicago, DePaul University, Loyola University, and Boston University.
Harriet Jacobs
A Play
Lydia R. Diamond
Foreword by Megan Sandberg-Zakian and Jean Fagan Yellin

“Remarkable . . . a very sophisticated consideration of how this most heinous of institutionalized horrors seeped into the cultural bloodstream and how some rose beyond it. And it also confronts how we view such first-person slavery narratives today.”—Chicago Tribune

“Lydia R. Diamond’s searing dramatization of America’s legacy of slavery . . . is a stirring, intricately layered work.”—Boston Globe

“Touching and powerful . . . a winner of a show.”—Providence Journal

Stick Fly
A Play
Lydia R. Diamond

“Directing the world premiere of Stick Fly . . . I discovered that as in many of Lydia Diamond’s previous works, this drama takes us far from the ghetto streets of the African American community and into a world rarely explored in black literature. The cultures of the black upper and middle class are Ms. Diamond’s primary subjects in her plays The Gift Horse and Voyeurs de Venus, and in Stick Fly these cultures clash with dramatic effect.”—Chuck Smith

“Stick Fly not only is an impressively ambitious play, it’s also a piece with heart.”—Chicago Tribune

“Stick Fly, a juicy family drama by Lydia R. Diamond, supplies enough simmering conflict, steamy romance and gasp-worthy revelations to satisfy just about anyone . . . this overstuffed but lively comedy-drama . . . also signifies a departure for Broadway in its depiction of generational conflict and sexual sparks among a well-to-do contemporary African American family and friends.”—The New York Times
Charles Gates Dawes
A Life
Annette B. Dunlap

"Annette Dunlap brings to life one of the most important figures of twentieth-century American history in this first comprehensive full-length biography. Written with verve and style, and full of new insights from untapped archives, Charles Gates Dawes: A Life will surprise scholars, impress general readers, and shed new light on how modern America came to be." —Christopher Capozzola, author of Uncle Sam Wants You: World War I and the Making of the Modern American Citizen

Charles Gates Dawes: A Life is the first comprehensive biography of an American in whose fascinating story contemporary readers can follow the struggles and triumphs of early twentieth-century America and Europe.

Dawes is most known today as vice president of the United States under Calvin Coolidge, but he also distinguished himself and his hometown of Evanston, Illinois, on the world stage with the 1925 Nobel Peace Prize. This engrossing biography traces how, when the punitive armistice that ended the First World War resulted in a disabled, restive Germany, Dawes's diplomatic leg-erdemain averted war through a renegotiation of Germany's debt repayments.

Dawes's diplomatic and political achievements, however, were only the illustrious capstones to a multifaceted career that included military service, law, finance, and business on the local, state, national, and global stages. In every arena of his life, he combined the social graces of the Gilded Age with the spirit of service of the Progressive Era.

Despite his life of disciplined service, Dawes was an ebullient and irrepressible figure. Dawes's salty language was often colorful fodder for tabloid and magazine writers of his era. In this captivating biography, Annette B. Dunlap recounts the story of an original American who enlightened and enlivened his world.

ANNETTE B. DUNLAP is the author of Frank: The Story of Frances Folsom Cleveland, America’s Youngest First Lady and The Gambler’s Daughter: A Personal and Social History.
Present Past

Ava Kadishson Schieber

*Present Past* is a collection of stories, artwork, and poetry by Ava Kadishson Schieber. Like her debut work, *Soundless Roar*, this multi-genre collection creates rich and varied pathways for readers to approach Schieber as well as the absorbing events and transformations in her life as a Holocaust survivor.

The focus of *Present Past* is her life after the Shoah. Rejecting stereotypes of survivors as traumatized or broken, Schieber is stark yet exuberant, formidable yet nuanced. The woman who emerges in Schieber’s *Present Past* is a multifaceted, heterogeneous figure—poet, artist, and survivor. In it, she plays the passionate observer who dispassionately curates the kaleidoscopic memories of her tumultuous personal and professional life in Belgrade, Prague, Tel Aviv, New York, and Chicago.

Organized into thirteen chapters, each a blend of images, poems, and narrative, this moving new work offers myriad points of entry to readers of these genres, those fascinated in the relationship between the Holocaust and art, as well as readers interested in memory and survivorship.

AVA KADISHSON SIEBER was born in Novi Sad, a city near Belgrade, Yugoslavia, and survived the Holocaust in hiding on an isolated farm. A Chicago resident for thirty years, she is the author of *Soundless Roar*.
Russian Absurd
Selected Writings
Daniil Kharms

Translated from the Russian by Alex Cigale

“Reading this book makes me want to put myself in Kharms’s way.”
—Gary Shteyngart, author of The Russian Debutante’s Handbook, Absurdistan, and Super Sad True Love Story

A writer who defies categorization, Daniil Kharms has come to be regarded as an essential artist of the modernist avant-garde. His writing, which partakes of performance, narrative, poetry, and visual elements, was largely suppressed during his lifetime, which ended in a psychiatric ward where he starved to death during the siege of Leningrad. His work, which survived mostly in notebooks, can now be seen as one of the pillars of absurdist literature, most explicitly manifested in the 1920s and ’30s Soviet Union by the OBERIU group, which inherited the mantle of Russian futurism from such poets as Vladimir Mayakovsky and Velimir Khlebnikov. This selection of prose and poetry provides the most comprehensive portrait of the writer in English translation to date, revealing the arc of his career and including a particularly generous selection of his later work.

DANIIL KHARMS (1905–1942) was a major figure in twentieth-century Russian and Soviet literature. An enigmatic and genre-bending artist, he was among the most significant voices in what came to be known as the literature of Russian absurdist.

ALEX CIGALE was awarded an NEA Literary Translation Fellowship in 2015. His translations from Russian and his original poetry in English have appeared in such journals as the New England Review, PEN America, TriQuarterly, and World Literature Today.

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Also of Interest

OBERIU: An Anthology of Russian Absurdism
Edited by Eugene Ostashevsky
Paper  978-0-8101-2293-2  $22.95 (s)

Daniil Kharms: Writing and the Event
Branislav Jakovljevic
Paper  978-0-8101-2554-4  $34.95 (x)
Nabokov Upside Down
Edited by Brian Boyd and Marijeta Bozovic

“These essays carry on a highly engaging conversation with one another over the course of the volume . . . polished and clearly reasoned.”—Leland de la Durantaye, author of Beckett’s Art of Mismaking

“Amid the welter of Nabokov publications, there is nothing quite like this volume.”—Dale E. Peterson, author of Up From Bondage: The Literatures of Russian and African American Soul

Nabokov Upside Down brings together essays that explicitly diverge from conventional topics and points of reference when interpreting a writer whose influence on contemporary literature is unrivaled. Scholars from around the world here read Nabokov in terms of bodies rather than minds, belly-laughs rather than erudite wit, servants rather than master-artists, or Asian rather than Western perspectives. The first part of the volume is dedicated to surveys of Nabokov’s oeuvre that transform some long-held assumptions concerning the nature of and significance of his work. Often thought of as among the most cerebral of artists, Nabokov comes across in these essays as profoundly aware of the physical world, as evidenced by his masterly representation of physical movement, his bawdy humor, and his attention to gustatory pleasure, among other aspects of his writing. The volume’s second half focuses on individual works or phases in Nabokov’s career, noting connections among them as well as to other fields of inquiry beyond literature. Engaged in conversation with each other and, in his editorial comments, with Brian Boyd, the essays in this volume show Nabokov scholarship continuing to renew itself.

BRIAN BOYD is University Distinguished Professor of English at the University of Auckland. His books include Vladimir Nabokov: The Russian Years and Vladimir Nabokov: The American Years, as well as Stalking Nabokov.

MARIJETA BOZOVIC is an assistant professor of Slavic languages and literatures at Yale University and the author of Nabokov’s Canon: From “Onegin” to “Ada” (Northwestern, 2016).

Also of Interest

Nabokov’s Canon: From “Onegin” to “Ada”
Marijeta Bozovic
Paper 978-0-8101-3314-3 $39.95 (s)

Vladimir Nabokov and the Poetics of Liberalism
Dana Dragunoiu
Paper 978-0-8101-2854-5 $45.00 (s)
Land and the Given Economy
The Hermeneutics and Phenomenology of Dwelling
Todds. Mei

“Of the many crises of unfairness facing us today, the unequal distribution of benefits reaped from land is one of the most intractable and pressing. It can only get worse, as populations grow and climate changes. In response to the demand for an ethics adequate to the injustices of land ownership and privation, Todd Mei renews radical theses on land taxation. To achieve this, he develops critical readings of modern economic theories through important new interpretations of phenomenology and hermeneutics. His claims for a fundamental human relation to land are timely and testimony to the progressive power of contemporary philosophical thought.” —James Williams, Alfred Deakin Institute for Citizenship and Globalisation

Alarming environmental degradation makes ever more urgent the reconciliation of political economy and sustainability. Land and the Given Economy examines how the landed basis of human existence converges with economics, and it offers a persuasive new conception of land that transcends the flawed and inadequate accounts in classical and neoclassical economics.

Todd S. Mei grounds this work in a rigorous review of problematic economic conceptions of land in the work of John Locke, Adam Smith, David Ricardo, John Stuart Mill, Karl Marx, Henry George, Alfred Marshall, and Thorstein Veblen.

Mei then draws on the thought of Martin Heidegger to posit a philosophical clarification of the meaning of land—its ontological nature. He argues that central to rethinking land is recognizing its unique manner of being, described as its “givenness.” Concluding with a discussion of ground rent, Mei reflects on specific strategies for incorporating the philosophical account of land into contemporary economic policies.

Revivifying economic frameworks that fail to resolve the impasse between economic development and sustainability, Land and the Given Economy offers much of interest to scholars and readers of philosophy, environmentalism, and the full spectrum of political economy.

TODD S. MEI is an assistant professor of philosophy at the University of Kent.
Having its roots in phenomenology and existentialism, the SPEP series at Northwestern University Press has brought out an impressive selection of works fundamental to continental philosophy for nearly five decades, including works by and about Maurice Merleau-Ponty, Paul Ricoeur, and Edmund Husserl. In addition to making classical authors and texts available to contemporary readers, SPEP is committed to providing translations of key international books and to publishing a new generation of thinkers. It provides a forum for promising scholarly studies on contemporary figures and welcomes significant contributions to pressing philosophical topics and existential problems.
The Weight of a World of Feeling
Reviews and Essays by Elizabeth Bowen
Edited and with an introduction by Allan Hepburn

“A delight to read from start to finish. Bowen writes like no one else, with passion, discrimination, and finesse. She establishes views, interpretations, and judgments of absolutely incontrovertible rightness, with a winning and charmingly infectious sense of conviction combined with beautifully expansive and concrete knowledge of the fiction writer’s craft.” — Adam Piette, author of Imagination at War: British Fiction and Poetry 1939–1945 and Remembering and the Sound of Words: Mallarmé, Proust, Joyce, Beckett

Elizabeth Bowen began reviewing books in August 1935. By that time she was already an experienced fiction writer with four short-story collections and four novels to her credit. Her fifth novel, The House in Paris, was published on August 26, 1935, just nine days after her first book review appeared in the New Statesman. She reviewed regularly for that journal, known for its commitment to leftist politics, until 1943. While she continued to write novels and short stories, she accepted requests to review for Purpose, The Spectator, The Listener, The Bell, The Observer, and other publications. From 1941 until 1950, and again from 1954 until 1958, she filed weekly columns for The Tatler and By-stander. Especially after she began to travel to the United States in the 1950s, she was asked to review books for the New York Times Book Review and the New York Herald Tribune.

This fascinating collection of reviews is filled with first impressions of novels, autobiographies, memoirs, illustrated books, biographies of politicians and artists, short-story collections, and literary criticism. Books spark statements from Bowen about general principles of fictional technique; she articulates her understanding of the inner workings of fiction incidentally, while providing an opinion about the book at hand. In this volume, Hepburn draws together reviews that Bowen left uncollected, as well as several personal and literary essays, in order to make them accessible to a broader audience.

Allan Hepburn is James McGill Professor of Twentieth-Century Literature at McGill University.
“Adulterous Nations is a significant accomplishment with special resonance in comparative literature and Slavic literature. It offers a creative and imaginative reworking of a set of novels vis-à-vis European space and geopolitics. Well written, carefully and logically structured, and thoroughly researched, this book demonstrates the author’s considerable linguistic and cultural expertise across several national literatures.” —Jessie Labov, author of Transatlantic Central Europe: Contesting Geography and Redefining Culture beyond the Nation

In Adulterous Nations, Tatiana Kuzmic enlarges our perspective on the nineteenth-century novel of adultery, showing how it often served as a metaphor for relationships between the imperialistic and the colonized. In the context of the long-standing practice of gendering nations as female, the novels under discussion here—George Eliot’s Middlemarch, Theodor Fontane’s Effi Briest, and Leo Tolstoy’s Anna Karenina, along with August Šenoa’s The Goldsmith’s Gold and Henryk Sienkiewicz’s Quo Vadis—can be understood as depicting international crises on the scale of the nuclear family. In each example, an outsider figure is responsible for the disruption experienced by the family. Kuzmic deftly argues that the hopes, anxieties, and interests of European nations during this period can be discerned in the destabilizing force of adultery. Reading the work of Šenoa and Sienkiewicz, from Croatia and Poland, respectively, Kuzmic illuminates the relationship between the literature of dominant nations and that of the semicolonized territories that posed a threat to them. Ultimately, Kuzmic’s study enhances our understanding of not only these five novels but nineteenth-century European literature more generally.

TATIANA KUZMIC is an assistant professor of Slavic and Eurasian studies at the University of Texas.
Drop Dead
Performance in Crisis, 1970s New York

Hillary Miller

“Drop Dead makes a distinctive and valuable contribution to theatre and performance studies scholarship. It is careful and nuanced in its approach to theatre-historical practices, and introduces an urban frame that changes how these practices have commonly been narrated and understood.” — Michael McKinnie, author of City Stages: Theatre and Urban Space in a Global City

Hillary Miller’s Drop Dead: Performance in Crisis, 1970s New York offers a fascinating and comprehensive exploration of how the city’s financial crisis shaped theater and performance practices in this turbulent decade and beyond.

New York City’s performing arts community suffered greatly from a severe reduction in grants in the mid-1970s. A scholar and playwright, Miller skillfully synthesizes economics, urban planning, tourism, and immigration to create a map of the interconnected urban landscape and to contextualize the struggle for resources. She reviews how numerous theater professionals, including Ellen Stewart of La MaMa E.T.C. and Julie Bovasso, Vinnette Carroll, and Joseph Papp of The Public Theater, developed innovative responses to survive the crisis.

Combining theater history and close readings of productions, each of Miller’s chapters is a case study focusing on a company, a production, or an element of New York’s theater infrastructure. Her expansive survey visits Broadway, Off-, Off-Off-, Coney Island, the Brooklyn Academy of Music, community theater, and other locations to bring into focus the large-scale changes wrought by the financial realignments of the day.

Nuanced, multifaceted, and engaging, Miller’s lively account of the financial crisis and resulting transformation of the performing arts community offers an essential chronicle of the decade and demonstrates its importance in understanding our present moment.

HILLARY MILLER is an assistant professor of theater at California State University, Northridge.

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Editors
Patrick Anderson and Nicholas Ridout

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From Scenarios to Networks
Performing the Intercultural in Colonial Mexico
Leo Cabranes-Grant

“Cabranes-Grant’s ambitious, accomplished work should be mandatory reading, not only for those with a scholarly interest in Colonial Mexico but for anyone working in performance and cultural studies today.” —Jean Graham-Jones, author of Evita, Inevitably: Performing Argentina’s Female Icons Before and After Eva Perón

In this innovative study, Leo Cabranes-Grant analyzes four intercultural events in the Viceroyalty of New Spain that took place between 1566 and 1690. Rather than relying on racial labels to describe alterations of identity, Cabranes-Grant focuses on experimentation, rehearsal, and the interaction between bodies and objects. His analysis shows how scenarios are invested with affective qualities, which in turn enable cultural and semiotic change. Central to his argument is Bruno Latour’s Actor-Network Theory, which figures society as a constantly evolving web of relationships among objects, people, and spaces. In examining these scenarios, Cabranes-Grant attempts to discern the reasons why the conditions of an intensified moment within this ceaseless flow take on a particular value and inspire their re-creation. Cabranes-Grant offers a fresh perspective on Latour’s theory and reorients debates concerning history and historiography in the field of performance studies.

LEO CABRANES-GRANT is a professor in the Department of Theater and Dance and the Department of Spanish and Portuguese at UC Santa Barbara.
Third-Generation Holocaust Representation
Trauma, History, and Memory
Victoria Aarons and Alan L. Berger

Victoria Aarons and Alan L. Berger show that Holocaust literary representation has continued to flourish well into the twenty-first century—gaining increased momentum even as its perspective shifts, as a third generation adds its voice to the chorus of post-Holocaust writers. In negotiating the complex thematic imperatives and narrative conceits of the literature of third-generation writers, this bold new work examines those structures, tropes, patterns, ironies, disjunctions, and overall tensions that produce a literature that laments unrecoverable loss for a generation removed spatially and temporally from the extended trauma of the Holocaust. Aarons and Berger address evolving notions of "postmemory"; the intergenerational and ongoing transmission of trauma; issues of Jewish cultural identity; inherited memory; the psychological tensions of post-Holocaust Jewish identity; the characteristic tropes of memory and the personalized narrative voice; issues of generational dislocation and anxiety; the recurrent antagonisms of assimilation and historical alienation; the imaginative re-creation and reconstruction of the past; and the future of Holocaust memory and representation.

VICTORIA AARONS is O. R. and Eva Mitchell Distinguished Professor of Literature and chair of the English Department at Trinity University.

ALAN L. BERGER holds the Raddock Family Eminent Scholar Chair for Holocaust Studies and is a professor of Judaic studies at Florida Atlantic University.

Spoiling the Stories
The Rise of Israeli Women’s Fiction
Tamar Merin

In Spoiling the Stories, Tamar Merin presents the as yet untold story of the rise of prose by Israeli women, while further exploring and expanding the gendered models of literary influence in modern Hebrew literature. The theoretical idea upon which this book is based is that of intersexual dialogue, a term that refers to the various literary strategies employed by Israeli female fiction writers expressing their voice within a male-dominated and (still) inherently Oedipal literary tradition. Spoiling the Stories focuses on intersexual dialogue as it evolved in the first three decades after the establishment of the state of Israel in the works of Yehudit Hendel, Amalia Kahana-Carmon, and Rachel Eytan. According to Merin, these three women writers were the most important in the history of modern Hebrew literature: each was a significant participant in the poetic development of her time.

TAMAR MERIN is a postdoctoral fellow teaching in the English Department and the Department of Jewish Studies at Northwestern University.
Lost in the Shadow of the Word
Space, Time, and Freedom in Interwar Eastern Europe
Benjamin Paloff

Scholars of modernism have long addressed how literature, painting, and music reflected the radical reconceptualization of space and time in the early twentieth century—a veritable revolution in both physics and philosophy that has been characterized as precipitating an “epistemic trauma” around the world. In this wide-ranging study, Benjamin Paloff contends that writers in Central and Eastern Europe felt this impact quite distinctly from their counterparts in Western Europe. For the latter, the destabilization of traditional notions of space and time inspired works that saw in it a new kind of freedom. However, for many Central and Eastern European authors, who were writing from within public discourses about how to construct new social realities, the need for escape met the realization that there was both nowhere to escape to and no stable delineation of what to escape from. In reading the prose and poetry of Czech, Polish, and Russian writers, Paloff imbues the term “Kafkaesque” with a complexity so far missing from our understanding of this moment in literary history.

BENJAMIN PALOFF is an assistant professor of Slavic languages and literature and comparative literature at the University of Michigan.

Lessons and Legacies XII
New Directions in Holocaust Research and Education
Edited by Wendy Lower and Lauren Faulkner Rossi

Lessons and Legacies XII explores new directions in research and teaching in the field of Holocaust studies. The essays in this volume present the most cutting-edge methods and topics shaping Holocaust studies today, from a variety of disciplines: forensics, environmental history, cultural studies, religious studies, labor history, film studies, history of medicine, sociology, pedagogy, and public history. This rich compendium reveals how far Holocaust studies have reached into cultural studies, perpetrator history, and comparative genocide history. Scholars, laypersons, teachers, and the myriad organizations devoted to Holocaust memorialization and education will find these essays useful and illuminating.

WENDY LOWER is the John K. Roth Professor of History at Claremont McKenna College and director of the Mgrublian Center for Human Rights.
LAUREN FAULKNER ROSSI is a professor of history at Simon Fraser University in Vancouver, Canada.
**Gaelic Scotland in the Colonial Imagination**

**Anglophone Writing from 1600 to 1900**

*Silke Stroh*

Can Scotland be considered an English colony? Is its experience and literature comparable to that of overseas postcolonial countries? Or are such comparisons no more than patriotic victimology to mask Scottish complicity in the British Empire and justify nationalism? These questions have been heatedly debated in recent years, in the aftermath of the 2014 referendum on independence and amid a continuing campaign for more autonomy. *Gaelic Scotland in the Colonial Imagination* offers a general introduction to the emerging field of postcolonial Scottish studies, assessing both its potential and limitations in order to promote further interdisciplinary dialogue. Accessible to readers from various backgrounds, the book combines overviews of theoretical, social, and cultural contexts with detailed case studies of literary and nonliterary texts. The main focus is on internal divisions between the Anglophone Lowlands and traditionally Gaelic Highlands, which also play a crucial role in Scottish–English relations. Silke Stroh shows how the image of Scotland’s Gaelic margins changed under the influence of two simultaneous developments: the emergence of the modern nation-state and the rise of overseas colonialism.

*SILKE STROH* is an assistant professor of English, postcolonial, and media studies at the University of Muenster, Germany.

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**Intimate Relations**

**Social Reform and the Late Nineteenth-Century South Asian Novel**

*Krupa Shandilya*

*Intimate Relations* remaps the discussion on gender and the nation in South Asia through a close study of the domestic novel as a literary genre and a tool for social reform. As a product of the intersection of literary and social reform movements, in the late nineteenth century the domestic novel became a site for literary innovation and also for rethinking women’s roles in society and politics. Krupa Shandilya focuses primarily on social reform movements that negotiated the intimate relations between men and women in Hindu and Muslim society, namely, the widow remarriage act in Bengal (1856) and the education of women promoted by the Aligarh movement (1858–1900). Both movements were invested in recovering woman as a “respectable” subject for the Hindu and Muslim nation, where respectability connoted asexual spirituality. While most South Asian literary scholarship has focused on a normative Hindu woman, *Intimate Relations* couples discussion of the representation of the widow in *bhadralok* (upper-caste, middle-class) society with that of the courtesan of *sharif* (upper-class, Muslim, feudal) society in Bengali and Urdu novels from the 1880s to the 1920s. By drawing together their disparate histories in the context of contemporaneous social reform movements, Shandilya reflects on the similarities of Hindu and Islamic constructions of the gendered nation.

**KRUPA SHANDILYA** is an assistant professor of Sexuality, Women’s and Gender Studies at Amherst College.
Media Laboratories
Late Modernist Authorship in South America
Sarah Ann Wells

*Media Laboratories* explores a pivotal time for South American literature of the 1930s and ‘40s. Cinema, radio, and the typewriter, once seen as promising catalysts for new kinds of writing, began to be challenged by authors, workers, and the public. What happens when media no longer seem novel and potentially democratic but rather consolidated and dominant? Moving among the authors from Brazil, Argentina, and Uruguay, and among the genres of fiction, the essay, popular journalism, and experimental little magazines, Sarah Ann Wells shows how writers on the periphery of global modernity were fashioning alternative approaches to these media. Analyzing authors such as Clarice Lispector, Jorge Luis Borges, and Felisberto Hernández, along with their lesser-known contemporaries, *Media Laboratories* casts a wide net: from spectators of Hollywood and Soviet montage films, to inventors of imaginary media, to proletarian typists who embodied the machine-human encounters of the period. The text navigates contemporary scholarly and popular debates about the relationship of literature to technological innovation, media archaeology, sound studies, populism, and global modernisms. Ultimately, Wells underscores a question that remains relevant: what possibilities emerge when the enthusiasm for new media has been replaced by anxiety over their potentially pernicious effects in a globalizing, yet vastly unequal, world?

**SARAH ANN WELLS** is an assistant professor of comparative literature at the University of Wisconsin–Madison.

Michael Haneke
The Intermedial Void
Christopher Rowe

The two primary goals of this ambitious study are to provide a new framework in which to interpret the films of Michael Haneke, including *Funny Games*, *Caché*, and others, and to show how the concept of intermediality can be used to expand the possibilities of film and media studies, tying the two more closely together. Christopher Rowe argues that Haneke’s practice of introducing nonfilmic media into his films is not simply an aspect of his interest in society’s oversaturation in various forms of media. Instead, the use of video, television, photography, literary voice, and other media must be understood as modes of expression that fundamentally oppose the film medium itself. The “intermedial void” is a product of the absolute incommensurability of these media forms as perceptual and affective phenomena. Close analysis of specific films shows how their relationship to noncinematic media transforms the nature of the film image, and of film spectatorship.

**CHRISTOPHER ROWE** received his Ph.D. in Screen and Cultural Studies from the University of Melbourne in 2014.
Visionary of the Word
Melville and Religion
Edited by Jonathan A. Cook and Brian Yothers

Visionary of the Word brings together the latest scholarship on Herman Melville's treatment of religion across his long career as a writer of fiction and poetry. The volume suggests the broad range of Melville's religious concerns, including his engagement with the denominational divisions of American Christianity, his dialogue with transatlantic currents in nineteenth-century religious thought, his consideration of theological and philosophical questions related to the problem of evil and determinism versus free will, and his representation of the global contact among differing faiths and cultures. These essays constitute a capacious response to the many avenues through which Melville interacted with religious faith, doubt, and secularization throughout his career, advancing our understanding of Melville as a visionary interpreter of religious experience who remains resonant in our own religiously complex era.

JONATHAN A. COOK is chair of the English department at Middleburg Academy in Middleburg, Virginia.

BRIAN YOTHERS is the Frances Spatz Leighton Endowed Distinguished Professor of English at the University of Texas at El Paso.

Points of Departure
Samuel Weber between Spectrality and Reading
Edited by Peter Fenves, Kevin McLaughlin, and Marc Redfield

Since the late 1960s, when he introduced Theodor Adorno’s work on literature and cultural critique to an English-speaking public, Samuel Weber has stimulated the discovery of new and unexpected links within a broad spectrum of humanistic disciplines, including critical theory and psychoanalysis, media studies and literary analysis, continental philosophy and theater studies. The international group of scholars who contribute to Points of Departure demonstrate the persistent fecundity of Weber’s work. Centered around his essay on the Ghost of Hamlet, as reflected in the writings of Walter Benjamin and Carl Schmitt, the volume is broadly divided into explorations of the nature of spectrality, on the one hand, and the dynamics of reading, on the other. Each of the twelve essays thus takes its point of departure from “Weber’s singular path between languages, cultures, and traditions”—to quote Jacques Derrida, whose fictive “interview with a passing journalist” is published here for the first time.

PETER FENVES is Joan and Sarepta Harrison Professor of Literature at Northwestern University.

KEVIN MCLAUGHLIN is George Hazard Crooker University Professor of English, Comparative Literature, and German at Brown University.

MARC REDFIELD is a professor of English and comparative literature at Brown University.
**Privately Empowered**

**Expressing Feminism in Islam in Northern Nigerian Fiction**

Shirin Edwin

*Privately Empowered* responds to the lack of adequate attention paid to Islam in Africa in comparison to Islam in the Middle East and the Arab world. Shirin Edwin points to the tight embrace between Islam and politics that has rendered Islamic feminist discourse historically and thematically contextualized in regions where Islamic feminism evolves in tandem with the nation-state and is commonly understood in terms of activism, social affiliations, or struggles for legal reform. In Africa itself, Islam bears the burden of being a “foreign” presence that is considered injurious to African Muslim women’s success. Edwin examines the fictional works of the northern Nigerian novelists Zaynab Alkali, Abubakar Gimba, and Hauwa Ali due to the texts’ emphases on personal and private engagement, Islamic ritual and prayer in the quotidian, and observance of Qur’anic injunctions. Analysis of these texts connects the ways in which Muslim women in northern Nigeria balance their spiritual habits in ever changing configurations of their personal and private domains. The spiritual universe of African Muslim women may be one where Islam is not the source of their problems or their legislative and political activity, but a spiritual activity that can exist devoid of activist or political forms.

**Also of Interest**

Islamic Reform and Political Change in Northern Nigeria
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**Susanna Rowson**

**Sentimental Prophet of Early American Literature**

Steven Epley

*Susanna Rowson: Sentimental Prophet of Early American Literature* opens the early American writer’s works to new, provocative interpretations based on the theory that her responses to social issues incorporate notions of righteousness, justice, accountability, and loyalty drawn from prophets in the Hebrew Bible. Steven Epley argues that Rowson’s sentimentalism—a literary mode that portrays characters undergoing strong emotions and evokes similar responses from readers—reflects the rhetorical style of the Bible’s first prophet, Moses, and its understanding of the “heart” not just as a metaphor for human kindness and tenderness but also as a source of wickedness. Epley relocates the widespread introduction of Jewish values into American discourse from the height of Jewish immigration (roughly 1890 to 1940) to the early republic, given Rowson’s vast audience and influence on American letters. Her novel *Charlotte Temple* outsold every other American work of fiction until Harriet Beecher Stowe’s *Uncle Tom’s Cabin* in the 1850s.

**Also of Interest**

Boarding Out: Inhabiting the American Urban Literary Imagination, 1840–1860
David Failk

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False Starts: The Rhetoric of Failure and the Making of American Modernism
David M. Ball

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Speculative Formalism
Literature, Theory, and the Critical Present
Tom Eyers

Speculative Formalism proposes a new theory of form and formalization, with particular reference to literature. Tom Eyers claims that literature works not through any kind of reflection or mimesis, nor through any overrunning of literary forms by their historical contexts or determinants. Rather, he argues that literary texts, insofar as they are able to at least partially break free from their prior determinants and refigure those determinants anew, embody a formal speculative capacity that prevents their final absorption or neutralization by those prior conditions, even as the result may well be stasis or immobility rather than, say, contestation or critique. This capacity will be shown to be as enabling of a transport outward from literature’s seemingly sealed bounds of form and formalism as methods are more regularly assumed to ignore just such a transport, sealing literary language within itself. Speculative Formalism, as a theory of literary form in particular, will identify a shared incompleteness across both literary language and its various outsides—materiality, history, politics, nature—that, far from preventing literature from interfacing with those outsides, rather makes such a nonmimetic reference possible, in a connective movement that puts impasses to creative use.

TOM EYERS is an assistant professor of philosophy at Dusquene University in Pittsburgh.

The Virtual Point of Freedom
Essays on Politics, Aesthetics, and Religion
Lorenzo Chiesa

The principal motif that runs throughout The Virtual Point of Freedom is a confrontation with the discourse of freedom, or, more specifically, the falsely transgressive ideal of a total emancipation that would know no constraints. Far from delineating a supposed “subject of freedom” that would allegedly overcome alienation once and for all, the seven chapters in Chiesa’s book seek to unfold an innovative reading of the dialectical coincidence between dis-alienation and re-alienation in politics, aesthetics, and religion, using psychoanalysis as a privileged critical tool. Topics include Pier Paolo Pasolini’s attack on the visual and biological degeneration of bodies brought about by pleasure-seeking “liberal” consumerism, Giorgio Agamben’s and Slavoj Žižek’s conflicting negotiations with the Christian tradition of “poverty” and “inappropriateness” as potential redemption, and Alain Badiou’s inability to develop a philosophical anthropology that could sustain a coherent politics of emancipation. The book concludes by sketching out the figure of the partisan, a subject who makes it possible to conceive of an intersection between provisional morality and radical politics.

LORENZO CHIESA is a professor of modern European thought at the School of European Culture and Languages, University of Kent at Canterbury, United Kingdom.
The Middle Included

*Logos in Aristotle*

Ömer Aygün

*The Middle Included* is a systematic exploration of the meanings of *logos* throughout Aristotle’s work. It claims that the basic meaning is “gathering,” in the sense of a relation that holds its terms together without isolating them or collapsing one to the other. This basic meaning applies to *logos* in the sense of human language as well. Aristotle describes how some animals are capable of understanding non-firsthand experience without being able to relay it, while others relay it without understanding its content. Aygün argues that what distinguishes human language, for Aristotle, is its ability to both understand and relay non-firsthand experiences along with firsthand ones. This ability is key to understanding the human condition: science, history, news media, education, propaganda, gossip, utopian fiction, and sophistry, as well as philosophy. Aristotle’s name for this peculiar but crucial human ability of “gathering” firsthand experience with non-firsthand experience, Ömer Aygün finds, is *logos*, and this leads to a claim about the specificity of human rationality and language.

ÖMER AYGÜN is an assistant professor of philosophy at Galatasaray University in Turkey.

Nietzsche and Dostoevsky

*Philosophy, Morality, Tragedy*

Edited by Jeff Love and Jeffrey Metzger

After more than a century, the urgency with which the writing of Fyodor Dostoevsky and Friedrich Nietzsche speaks to us is undiminished. Nietzsche explicitly acknowledged Dostoevsky’s relevance to his work, noting its affinities as well as its points of opposition. Both of them are credited with laying much of the foundation for what came to be called existentialist thought. The essays in this volume bring a fresh perspective to a relationship that illuminates a great deal of twentieth-century intellectual history. Among the questions taken up by contributors are the possibility of morality in a godless world, the function of philosophy if reason is not the highest expression of our humanity, the nature of tragedy when performed for a bourgeois audience, and the justification of suffering if it is not divinely sanctioned. Above all, these essays remind us of the supreme value of the questioning itself that pervades the work of Dostoevsky and Nietzsche.

JEFF LOVE is a professor of Russian and German at Clemson University in South Carolina. JEFFREY METZGER is an associate professor of government at Cameron University in Oklahoma.
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GEMS FROM THE LITTLE THEATER MOVEMENT

Two Short Plays: 
*The Wonder Hat* and 
*Back of the Yards*

Kenneth Sawyer Goodman

Edited and with an introduction by Ioana Cornea and Benjamin Goluboff

*Two Short Plays* by Kenneth Sawyer Goodman breathes new life into Chicago’s historic Little Theater Movement. This illustrated edition of two of Goodman’s best-known plays, *The Wonder Hat* and *Back of the Yards*, recalls that Goodman—still well-remembered as a key figure in Chicago’s theater scene and the man for whom the Goodman Theatre was named—wrote and produced his own works before the influenza epidemic of 1918 cut short his life.

Cowritten in 1916 with Ben Hecht, *The Wonder Hat* comically updates classic European commedia dell’arte. *The Wonder Hat* was Goodman’s most widely performed play and is still his best-known work. Whimsical illustrations accompany this vivid play, which features a hat that confers invisibility on the wearer, a pair of star-crossed lovers, and the assurance that love still conquers all. In contrast, *Back of the Yards* presents a gritty realist drama about Irish Americans in one of Chicago’s toughest neighborhoods, in which a cop and a priest collaborate to save a young man at risk.

Original artwork accompanies both plays, and Ioana Cornea and Benjamin Goluboff’s critical introduction uses material from the Kenneth Sawyer Goodman archives at Chicago’s Newberry Library to illustrate Goodman’s life and career, the Little Theater Movement, and Goodman’s collaboration with Hecht.

**Ioana Cornea** graduated from Lake Forest College with a degree in education and English; she works as a teacher in the Chicago Public Schools.

**Benjamin Goluboff** is an associate professor of English at Lake Forest College. He has written on a wide variety of topics in American literature.
Recently Published

There’s No Place Like Time
A Retrospective
Andi Olsen and Lance Olsen

_There’s No Place Like Time_ is a strange beast: a fictional catalog of a real retrospective of experimental films by a videographer who never existed. A collection of critical and biographical essays, stills, and reminiscences about Alana Olsen’s (a character who first appeared in Lance Olsen’s novel _Theories of Forgetting_) powerful body of work produced in relative anonymity, _There’s No Place Like Time_ remembers an oeuvre of fewer than thirty videos that span roughly four decades and have influenced artists as varied as Lars von Trier, Douglas Gordon, and Martin Arnold.

ANDI OLSEN’s work has been exhibited across the United States and Europe. LANCE OLSEN is the author of more than twenty books of and about innovative fiction. The recipient of Guggenheim, Berlin Prize, DAAD Artist-in-Berlin, and NEA fellowships, as well as a Fulbright scholar, he teaches narrative theory and practice at the University of Utah.

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Pike and Bloom
Matthew Nye

An American odyssey in miniature, _Pike and Bloom_ maps the trajectories of three characters—Pike, Bloom, and Clytie—as they spiral through “the serious blues of Indianapolis,” attempting to construct meaning from the absurd. The paranoiac Pike lies confined in a hospital bed, convinced that the medical staff conspire against him. He flees into the city streets to seek the root of the plot, certain that he is followed. Meanwhile, the romantic, meandering Bloom attempts to make sense of his own conflicting impulses toward both chaos and order. Bloom’s wife, Clytie, who suspects her husband of infidelity, follows him from their suburban farmhouse into the refracted, unified field of the city center.

Together, Pike, Bloom, and Clytie navigate the city’s circling and criss-crossing pathways in their attempts to find out what is real.

MATTHEW NYE is the winner of the 2013–14 Madeleine P. Plonsker Emerging Writers Residency Prize for _Pike and Bloom_. Originally from Indiana, he is pursuing a Ph.D. at the University of Georgia and is an editor for the _Bad Penny Review_. He lives in Athens, Georgia.

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Coiled Serpent
Poets Arising from the Cultural Quakes and Shifts of Los Angeles

Edited by Neelanjana Banerjee, Daniel A. Olivas, and Ruben J. Rodriguez

With an introduction by Luis J. Rodríguez, Poet Laureate of Los Angeles

“The dexterous hands of this high-octane trio of editors pull together in one exquisite volume of L.A.'s finest of polymorphous polyglot poetic voices. The 150-plus poets disparately drop us into the sights, sounds, tastes, smells, and touch of our planet's capital: the megalopolis of LA with its hybrid, polylingual, and interstitial peoples. As we brush up with and enter into the lives of the young and old, workers and artists, border crossers and code-shifters . . . Persians, Asians, Latinos, African Americans, and all sorts in between, great seismic quakes of creativity invite us to feel life at its most sand-dirt blasting harshness as well as its most soothing and sweet. With Coiled Serpent we feel the cyclonic force of poetic talent at the epicenter of change in the making of tomorrow's planetary republic of letters.” —Frederick Luis Aldama, author of Formal Matters In Contemporary Latino Poetry

This anthology features the vitality and variety of verse in the City of Angels, a city of poets. This is more about range than representation, voice more than volume. Los Angeles has close to 60 percent people of color, 225 languages spoken at home, and some of the richest and poorest persons in the country. With an expansive 502.7 square miles of city (and beyond, including the massive county of 4,752.32 square miles), the poetry draws on imagery, words, stories, and imaginations that are also vast, encompassing, a real “leaves of grass.”

NEELANJANA BANERJEE is the managing editor at Kaya Press and coeditor of the award-winning Indivisible: An Anthology of South Asian American Poetry (2010).

DANIEL A. OLIVAS is the author of seven books, including the award-winning novel The Book of Want (2011).

RUBEN J. RODRIGUEZ, a recent graduate of UCLA, Magna Cum Laude, was previously an editor at Westwind magazine and has read at UCLA’s Powell Library.
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