New Series from Northwestern

Cultural Expressions of World War II: Interwar Preludes, Responses, Memory
Phyllis Lassner, Series Editor

*Cultural Expressions of World War II* seeks to address gaps in the study of modernism both in the latest critical advances and neglected areas of cultural output. Its time frame will range from the years of crisis before the war, the war itself, and the Holocaust, to the cultural memories and memorializations of World War II up to the present. The series will enhance interest in each of these subjects by providing enriching interdisciplinary linkages among them from various perspectives: national, international, and transnational in the examination of cultural production. Although it includes Jewish subjects and artists, it does not limit itself to those areas; at the same time it encourages treatment of Jewish identities and aesthetics in a wider interdisciplinary and temporal context. The first book in the series, Mia Spiro’s *Anti-Nazi Modernism: The Challenges of Resistance in 1930s Fiction*, explores the antifascist narrative methods used by Christopher Isherwood, Djuna Barnes, and Virginia Woolf. *See page 17 in this catalog.*

Drinking Gourd Chapbook Poetry Prize
Susannah Young-ah Gottlieb, Chair, Judging Panel

The Drinking Gourd Chapbook Poetry Prize, a first-book award for poets of color, is a partnership of Northwestern University’s Poetry and Poetics Colloquium and Northwestern University Press. This will be an annual award combining the efforts of both organizations in celebrating and publishing works of lasting cultural value and literary excellence.

Seeking to showcase the work of emerging poets of color, volumes in the Drinking Gourd Chapbook Poetry Prize series will be selected by a panel of distinguished minority poets and scholars and will feature a short introduction by a senior minority writer. Our first prize-winning chapbook, *promised instruments* by Kristiana Rae Colón, will be introduced by the renowned poet Ed Roberson, whose accompanying chapbook, *Closest Pronunciation*, will launch the series. *See page 8 in this catalog.*

Rereading Ancient Philosophy
John Russon, Series Editor

Over the past two decades or more, the interpretation of the texts of the great philosophers of the ancient world—Plato and Aristotle primarily, but also other figures such as Heraclitus, Parmenides, or Plotinus—has been undergoing a revolution, as the methods and insights of European thought have been brought to bear on the study of ancient philosophy. *Rereading Ancient Philosophy* intends to consolidate and advance this growing domain of research, presenting new works of philosophical scholarship that draw upon the insights of contemporary European philosophy for the rereading of ancient philosophy. The inaugural volume, *Plato and Tradition: The Poetic and Cultural Context of Philosophy* by Patricia Fagan, explores the role of tradition in the thought of Plato. *See page 16 in this catalog.*
Paranoia
A Novel

Victor Martinovich
Translated from the Russian by Diane Nemec Ignashev
Foreword by Timothy Snyder

Banned in Belarus two days after it was published, Paranoia is a thriller, a love story, and a harrowing journey into one of the world’s last closed societies. The book never mentions Belarus or its capital, Minsk, but the setting is unmistakable. In his tragicomic prefatory remarks, author Victor Martinovich all but acknowledges the inevitable comparison: “There is no more need to invent ’1984’: just look around.” The state has so penetrated all areas of life—scrutinizing even errant scraps of paper and utterances between lovers—that he must “enjoin readers not to read this book.” But for those who do, Paranoia is a timeless story of doomed romance between a young man, Anatoly, and a mysterious young woman he notices at a café. Their whirlwind romance draws Anatoly into a world of privilege and danger, as he discovers that the third party in their love triangle is the omnipotent and omniscient head of state security.

A heart-pounding tale of love, murder, and betrayal, Paranoia will appeal to fans of political thrillers. It also offers insight into the frightful workings of a contemporary totalitarian state. Historian Timothy Snyder’s helpful foreword makes explicit, for interested readers, the parallels between politics in Belarus and the rest of the Eastern European region.

Victor Martinovich is a deputy editor of BelGazeta, a Belarusian weekly newspaper, and the dean of the Faculty of Politics at the European Humanities University, a Belarusian institution closed by the authorities in 2004 and now based in Vilnius, Lithuania.

Diane Nemec Ignashev is Class of 1941 Professor of Russian and the Liberal Arts at Carleton College in Minnesota and the translator of No Love Without Poetry: The Memoirs of Marina Tsvetaeva’s Daughter by Ariadna Efron (Northwestern, 2009).

FICTION

March • World English • First Publication • 6 x 9 • 304 pages
Paper 978-0-8101-2876-7 $21.95
This Is Not the End of the Book

Umberto Eco and Jean-Claude Carrière
As told to Jean-Philippe de Tonnac

A book lover today might sometimes feel like the fictional medieval friar William of Baskerville in Eco’s The Name of the Rose, watching the written word become lost to time. In This Is Not the End of the Book, that book’s author, Umberto Eco, and his fellow raconteur Jean-Claude Carrière sit down for a dazzling dialogue about memory and the pitfalls, blanks, omissions, and irredeemable losses of which it is made. Both men collect rare and precious books, and they joyously hold up books as hardy survivors, engaging in a critical, impassioned, and rollicking journey through book history, from papyrus scrolls to the e-book. Along the way, they touch upon science and subjectivity, dialectics and anecdotes, and they wear their immense learning lightly. A smiling tribute to what Marshall McLuhan called the Gutenberg Galaxy, this dialogue will be a delight for all readers and book lovers.


Jean-Claude Carrière is one of France’s most distinguished writers. He received the 1972 Prix Goncourt for his novel L’Épervier de Maheux. His other works include the historical drama The Controversy of Valladolid (2005) and the novel Please, Mr. Einstein (2006). With the English director Peter Brook, Carrière adapted the Indian epic poem The Mahabharata for the stage in 1987. Carrière has collaborated with many film directors, including Jacques Tati, Milos Forman, Luis Buñuel, and Jean-Luc Godard. He wrote the screenplays for The Unbearable Lightness of Being (1988), Cyrano de Bergerac (1990), and The Tin Drum (1979), among many others.

BELLES LETTRES/LITERATURE

September • U.S. English • Reprint • 6 x 9 • 320 pages
Paper 978-0-8101-2747-0 $24.95
A Displaced Person
The Later Life and Extraordinary Adventures of Private Ivan Chonkin

Vladimir Voinovich
Translated from the Russian by Andrew Bromfield

In *A Displaced Person*—the third book in a trilogy that began with the modern classic *The Life and Extraordinary Adventures of Private Ivan Chonkin* and continued with *Pretender to the Throne*—author Vladimir Voinovich turns his satirical eye to the difficult last days of the Soviet Communism he so lampooned. Often absurd, *A Displaced Person* follows a series of random events that brings Chonkin to the United States, where he becomes a farmer and, eventually, a member of a congressional delegation sent to the Soviet Union in 1989, during perestroika, to discuss agriculture with the Soviet leader Mikhail Gorbachev. *A Displaced Person* carries on the rich Russian tradition of an essentially comic response to the absurdities inherent in totalitarian regimes.


Andrew Bromfield, a founding editor of the Russian literary journal *Glas*, is best known for translating the works of Boris Akunin and Viktor Pelevin. His translations of numerous other authors include Voinovich’s *Monumental Propaganda.*

**FICTION**

*October* • World • First Publication • 6 x 9 • 256 pages
Paper 978-0-8101-2662-6 $21.95
1,001 Days in the Bleachers
A Quarter Century of Chicago Sports

Ted Cox
Foreword by Tony Fitzpatrick

Loyal sports fans follow their teams through peaks and valleys, but in no other city have fans experienced the highs and lows of Chicagoans in the past generation. This collection of Ted Cox’s greatest hits writing “The Sports Section” for the Chicago Reader from 1983 to 2008 constitutes an intimate history of Chicago teams during these years. From the triumphs—the six titles won by the Bulls, the Super Bowl champion 1985 Bears, and the White Sox winning the World Series in 2005—to the regularly occurring collapses of the Cubs, Cox puts his audience on the scene. He evokes the fan’s experience with a level of vivid detail now nearly extinct from sports journalism. Cox writes like an ordinary observer who just happens to have excellent seats and easy access to the players and coaches. 1,001 Days in the Bleachers stands not only as a chronicle of Chicago’s teams but also as a portrait of the evolution of professional sports and their place in the life of the city.

Ted Cox has worked as a journalist in Chicago since 1981. From 1983 to 2008, he wrote “The Sports Section” for the Chicago Reader. From 1994 to 2011, he wrote for the Daily Herald, covering local politics and sports and writing reviews of music, theater, books, and television.

SPORTS/CHICAGO

March • World • First Publication • 6 x 9 • 272 pages
Paper 978-0-8101-2868-2 $19.95

Relive the highs and lows of Chicago sports history:
• Jim McMahon, Walter (Sweetness) Payton, and the other 1985 Bears perform the Super Bowl Shuffle and win Super Bowl XX.
• The White Sox and the Blackhawks break their long championship droughts.
• The Cubs fail to win a World Series since 1908, leading their long-suffering fans to compare them to lawn furniture: they always fold and end up in the cellar after Labor Day.

ALSO OF INTEREST
My Kind of * Toon, Chicago Is: Political Cartoons
Jack Higgins
Foreword by Roger Ebert
Paper 978-0-8101-2645-9 $21.95

The People Are the News:
Grant Pick’s Chicago Stories
Grant Pick
Edited by John Pick
Photography by Kathy Richland
Foreword by Alex Kotlowitz
Paper 978-0-8101-2580-3 $18.95
Red Army Red
Poems

Jehanne Dubrow

Displaying a sure sense of craft and a sharp facility for linking personal experience to the public realms of history and politics, Jehanne Dubrow’s Red Army Red chronicles the coming of age of a child of American diplomats in Eastern Europe in the 1980s. In the last moments of the Cold War, Poland—the setting for many of the poems—lurches fitfully from a society characterized by hardship and deprivation toward a free-market economy. The contradictions and turmoil generated by this transition are the context in which an adolescent girl awakens to her sexuality. With wit and subtlety, Dubrow makes apparent the parallels between the body and the body politic, between the fulfillment of individual and collective desires.

Jehanne Dubrow is an assistant professor of English, creative writing, and literature at Washington College in Chesterton, Maryland. She is the author of three poetry collections, The Hardship Post (2009), From the Fever-World (2009), and Stateside (Northwestern, 2010).

Undergarments of the Soviet Era

They were the pair of rockets pointing West,
a hook-and-eye defense against the pert
weapons of democracy. They propped each breast
with starch and molded cups at Red Alert.

They were the corset laced enough to shield
plutonium. Or bulletproof. Or thick
as a concrete Wall, a country sealed.

They only came in fallout and Sputnik.

Like armored tanks, they only came in shades
of camouflage. No pinks or violets.

No satin openings, but hard parades
of polyester panties, pantalettes
that snagged at skin, ballistic garter belts,
the girdles leaving autocratic welts.

Also of Interest

Stateside: Poems
Jehanne Dubrow
Paper 978-0-8101-5214-4 $16.95

TraqUAR tERl y BookS
PoEtry

October • World • First Publication • 6-1/8 x 8-1/2 • 72 pages
Paper 978-0-8101-2860-6 $16.95
The Golden Road
Poems

Rachel Hadas

A central theme of The Golden Road is the prolonged dementia of the poet’s husband. But Rachel Hadas’s new collection sets the loneliness of progressive loss in the context of the continuities that sustain her: reading, writing, and memory; familiar places; and the rich texture of a life fully lived. These poems are meticulously observed, nimble in their deployment of a range of forms, and capacious in their range of reference. They take us to a Greek island, to Carl Schurz Park in New York City, to an old house in Vermont, to a performance of Macbeth, and to the neurology floor of a hospital. Hadas finds beauty in all those places. The Golden Road laments, but it also celebrates.

Rachel Hadas is a professor of English at the Newark College of Arts and Sciences of Rutgers, the State University of New Jersey. She is also a poet, translator, and essayist. Her most recent books are The Ache of Appetite (2010), a collection of poems; and Strange Relation: A Memoir of Marriage, Dementia, and Poetry (2011).

Double Bed

Lying near the edge of the double bed,
my zigzag should fit snugly
into the curves and hollows of another body.
But I have nothing to wrap myself around
or brace myself against
except two disembodiments: memory—
evocative but taking up no space—
and the jagged humps of argument,
ethereal yet resistant. When I sleep,
I angle myself around a dialectic;
I catnap curled up around the new
configuration. Not new, but not old.
For since you have been vanishing
so gradually for so many years,
new is becoming shabby, worn, familiar,
a present, no beginning and no end.

ALSO OF INTEREST

History of Hurricanes: Poems
Teresa Cader
Paper 978-0-8101-2576-6 $14.95
Drinking Gourd Chapbooks

promised instruments

Poems

Kristiana Rae Colón

Taking its cue from Toni Morrison’s declaration that “language alone protects us from the scariness of things with no names,” Kristiana Rae Colón’s promised instruments stitches its own definitions for what is granted, what is surrendered, what is pilfered, and what is reclaimed. Her poems plumb the problem of women’s mental health, their sexuality and gender identity, and their ability to make choices about sexual activity. With piercing musicality and disarming vulnerability, promised instruments invites its readers to interrogate their own complicity in these issues and to share in the healing process.

Kristiana Rae Colón is a poet, playwright, actor, and educator living in Chicago. She has been featured on the HBO television series Def Poetry Jam and on WBEZ’s Chicago Public Media. Her work has been nominated for a Pushcart Prize honoring the best writing published in small presses, and it has been anthologized in Not a Muse (2009), Best of the Web 2010, and the upcoming collection Chorus: A Literary (Re) Mixtape, an anthology of poetry by young people edited by Saul Williams and Dufflyn Lammers.

POETRY

January • World • First Publication • 36 pages
Paper 978-0-8101-2891-0 $9.95 (x)

Closest Pronunciation

Poems

Ed Roberson

Northwestern University Press is honored to publish Ed Roberson’s Closest Pronunciation. Here is a teacher of poets studying his own assignments, questioning and seeking the generative capacity in looking at and seeing things that ends in the realization of a poem. In a line from the brief poem “Night Writing,” from which the chapbook draws its title, he writes, “The word closest in pronunciation / To an ambulance’s siren is ‘wrong.’” The collection as a whole gives voice, often quiet but always profound, to many things overlooked and neglected in culture, nature, and everyday life.

Ed Roberson is the author of nine books of poetry, most recently To See the Earth Before the End of the World (2010), which was a finalist for the 2010 Los Angeles Times Book Prize and one of two runners-up for the 2011 Kingsley and Kate Tufts Poetry Award. His other honors include the 2008 Shelley Memorial Award from the Poetry Society of America and the 2011 Stephen Henderson Critics Award for Achievement in Literature. He is currently the Distinguished Artist in Residence at Northwestern University, where he teaches in the Creative Writing Program.

POETRY

January • World • First Publication • 36 pages
Paper 978-0-8101-2892-7 $9.95 (x)
Pitch Dark Anarchy
Poems
Randall Horton

In *Pitch Dark Anarchy*, Randall Horton returns with renewed intensity to the themes that animated his acclaimed collections *The Definition of Place* and *The Lingua Franca of Ninth Street*. An extended meditation on the legacy of slavery and Amistad serves as a prefatory note, while the body of the text confronts contemporary issues of racial identity and urban decay. Through innovative formal and visual techniques, such as fractured syntax and typographical disruption, Horton evokes the disorienting experiences of urban life, while also calling into question the complicity of language in the oppressive structures he anatomizes.

Randall Horton is an assistant professor of English at the University of New Haven in Connecticut and the author of *The Definition of Place* (2006) and *The Lingua Franca of Ninth Street* (2009). He is the recipient of the Gwendolyn Brooks Poetry Award, the Bea González Poetry Award, and a National Endowment of the Arts Literature Fellowship. His work has appeared in several journals. An excerpt from Horton’s memoir, *Roxbury*, is newly released as a chapbook.

TRIQUARTERLY BOOKS
POETRY

*February • World • First Publication • 6-1/4 x 8-1/2 • 80 pages
Paper 978-0-8101-5227-4 $16.95*

Brother Keeper We Gone Leap into a Brand New Thang
the windowpain is a gateway to hurt
rolling down the hillslide. we navigate
landscape altered & forever twisted
in the cane break, or cain broke repeatedly
his crooked oath. our downpressor
brother artist ceaselessly has tried to blot out
darkn(us) with a misremembered horizon
almost drowning. a diminutive tear
barely noticeable but nonetheless.
no shelter for the eternal fugitive who
wanting to fly away through the pane
flies—: at a moment’s notice, sneaks
through the square structure so bent
on x-ing (us)—: a storied beauty.

ALSO OF INTEREST

Head Off & Split: Poems
Nikky Finney
Paper 978-0-8101-5216-8 $15.95
The Almanac
Poems

Steve Straight

While the poems in Steve Straight’s new collection lead the reader “into the dark forest of memory / or onto the carnival ride of hypothesis, / or even right off the cliff of surprise,” they maintain a sure course through the din and distraction of modern life. Bits of news from the natural sciences, chance encounters, and even the convicted felon and crafting queen Martha Stewart all fall under Straight’s observant eye. The result is a collection of conversational poems that lend a sense of wonder to the commonplace. Billy Collins, former poet laureate of the United States, says, “Every one of the poems in The Almanac achieves that rare thing in the streets of contemporary poetry: they are just plain interesting.”

Steve Straight is a professor of English and director of the poetry program at Manchester Community College in Connecticut. He is the author of a previous collection of poetry, The Water Carrier (Curbstone, 2002), which was featured on the nationally syndicated radio program “The Writer’s Almanac with Garrison Keillor.”

ST RAGE

proclaim the block letters on the brick building
we pass as the bus arrives in New York City,
and tasting the rancid steam rising up
through the grates of a civilization
past its expiration date, feeling
the tension in the air as the remaining
spoils of the natural world are divided,
seeing the politicians and the powerful
scatter whenever the lights are turned on.
I can understand why.

It’s a miracle more of us don’t shoot each other,
or T-bone other drivers who block our paths.
It’s no wonder we feel something missing
no matter what we pour into our lives.

We may need to fill in the Os of closure,
of wholeness, ourselves, kids drawing them
in beach sand with sticks, or
special teams parachuting Os from the sky,
or even forming the Os with our own bodies,
sitting with Buddha arms, hands
cupped gently in our laps,
slowly counting to ten.

ALSO OF INTEREST

See You in the Dark: Poems
Lynne Sharon Schwartz
Paper 978-0-8101-2799-9 $16.95
One of the most original and influential European poets of the Middle Ages, François Villon took his inspiration from the streets, taverns, and jails of Paris. Villon was a subversive voice speaking from the margins of society. He wrote about love and sex, money trouble, “the thieving rich,” and the consolations of good food and wine. His work is striking in its directness, wit, and gritty urban realism. Villon’s writing spurred the development of the psychologically complex first-person voice in lyric poetry. He has influenced generations of avant-garde poets and artists. Arthur Rimbaud and Paul Verlaine have emulated Villon’s poetry. Claude Debussy set it to music, and Bertolt Brecht adapted it for the stage. Ezra Pound championed Villon’s poetry and became largely responsible for its impact on modern verse. With David Georgi’s ingenious translation, English-speaking audiences finally have a text that captures the riotous energy and wordplay of the original. With a newly revised French text that reflects the latest scholarship, this bilingual edition also features inviting and informative notes that illuminate the nuances of Villon’s poems and the world of medieval Paris.

François Villon (born circa 1430) is widely recognized as one of France’s greatest lyric poets. A graduate of the Sorbonne and a chronic lawbreaker, he was pardoned for knife-fighting a priest, jailed for stealing from a college chapel, and eventually sentenced to hang. He successfully appealed the sentence and was instead banished from Paris in 1463. He was never heard from again.

David Georgi studied medieval literature and modern poetry at Yale University and New York University. He works at Vanity Fair magazine and lives in New York City.

POETRY

December • World • First Publication • 6 x 9 • 256 pages
Paper 978-0-8101-2878-1 $21.95

ALSO OF INTEREST

Vita Nova
Dante Alighieri
Translation, introduction, and notes by Andrew Frisardi
Paper 978-0-8101-2721-0 $24.95
2012 Pulitzer Prize Finalist

2012 New York Drama Critics' Circle Award for Best Play

2012 Lucille Lortel Award for Outstanding Play

Sons of the Prophet

A Play

Stephen Karam

A deeply humorous, unflinching portrait of grief and loss, Sons of the Prophet depicts a Lebanese-American family in rural Pennsylvania beset by an absurd string of tragedies. At the play’s center is Joseph Douaihy, a once-promising world-class runner now sidelined by injury. As Joseph confronts his deteriorating health, he is also forced to face the death of his father, an ailing uncle, and a desperate boss consumed by her own tragedies. Deftly keeping its various storylines in careful balance, Karam’s play confronts, with abundant intelligence and great sympathy for human frailty, the inevitability of loss and the equally inevitable comedy resulting from our attempts to cope with its consequences.

Stephen Karam is the author of Speech & Debate, produced off-Broadway in 2007 by Roundabout Theatre Company as the inaugural production for Roundabout Underground, and the librettist for Dark Sisters, an original chamber opera.

Praise for the production of Sons of the Prophet

“The stand-out play of the fall season. To observe that a play about extreme suffering is also explosively funny might seem absurd. But one of the many soul-piercing truths in Sons of the Prophet, the absolutely wonderful new comedy-drama by Stephen Karam, is that life rarely obeys the rules of dramatic consistency, or, for that matter, fair play. . . . with unerring sensitivity he finds the sweet spot at which laughing at the horrors of life and feeling compassion for those who must endure them intersect.” —Charles Isherwood, New York Times

“Ravishing’ is the best word for Stephen Karam’s new comedy. At once deep, deft and beautifully made, Sons of the Prophet stares unflinchingly at the Gorgon’s head of grief—the kind of grief on which words have no purchase, the indigestible pain that never really goes away. . . . Some things are lost; some are found; some are gone forever. Sons of the Prophet ponders this hard truth; it makes us consider the unaccept-able.” —John Lahr, New Yorker

“Devastating and thrilling . . . by turns grave, poetic, wrenching, wry, and madcap, Sons of the Prophet . . . defies easy categorization. And it confirms [Karam] as a major voice in American theater.” —Adam Green, Vogue

“In a single, dolefully sweet show, and one of the only new plays to take on the Great Recession at ground level, we discovered an important playwright in Stephen Karam . . . Greatness is prophesied herein: Perhaps all’s well in the future of American playwriting.” —Scott Brown, New York Magazine

“Sons of the Prophet is, so far, the Best Play of the Season . . . a marvelous and moving . . . gorgeously written, deeply thoughtful, very funny play.” —Jesse Oxfeld, New York Observer
The School for Lies
A Play Adapted from Molière’s *The Misanthrope*

David Ives

David Ives’s *The School for Lies* tells the comic tale of Frank, who shares with Molière’s Alceste a venomous hatred of the hypocrisy that surrounds him. Like his predecessor, Frank gets into trouble for insulting the work of a dreadful poet and falls in love with Celimene, a witty widow. In Ives’s madcap version, however, Celimene returns Frank’s affection because she wrongly believes him to be King Louis XIV’s bastard brother. Borrowing from Shakespeare, reality TV, and everything in between, *The School for Lies* is an inspired entertainment as well as a pointed study in self-delusion, all rendered in sparkling couplets.


Praise for the production of *The School for Lies*

“Mr. Ives’s coruscating wordplay is really the star of the show . . . Such is the ingenuity of his verse making that you find yourself anticipating with pleased excitement the arrival of the next rhymes.”
—Charles Isherwood, *New York Times*

“What makes *The School for Lies* so memorable is its author’s virtuoso use of language. Like *The Misanthrope*, *The School for Lies* is written in rhyming couplets, and Mr. Ives, an amateur poet of no mean accomplishment, has got a million of ‘em.”
—Terry Teachout, *Wall Street Journal*

“Ives’ ability to nimbly combine the similar foibles of two distinct cultures nearly 350 years apart makes for a richly satisfying comedy.”
—Jennifer Farrar, *Associated Press*

“The real high-flying treat in the show . . . is Ives’ verbal virtuosity. Would Moliere approve? Who knows. Would he have laughed? Hard not to.”—Joe Dziemianowicz, *New York Daily News*

“A delectable offering from David Ives, this is a bright, refreshing sorbet of a show.” —Elisabeth Vincentelli, *New York Post*
Melville Biography
An Inside Narrative

Hershel Parker

Melville Biography: An Inside Narrative is Hershel Parker’s history of the writing of Melville biographies, enriched by his intimate working relationships with great Melvilleans, dead and living. The first part is a mesmerizing autobiographical account of what went into creating his award-winning two-volume life of Herman Melville. Next, Parker traces six decades of the persistent war New Critics have waged against biographical scholarship on Melville. American literary critics, he finds, impose New Critical theories of organic unity on Melville’s disrupted career even while truncating his body of work and minimizing his aesthetic interests. Parker celebrates the “divine amateurs” who use new technology to discover dazzling Melville stories and also lauds the writers of literature blogs as potential redeemers of academic and mainstream media reviewing. In the third part, Parker invites readers into his biographical workshop and challenges them with ambitious research assignments. Throughout this bold book, Parker seeks to reinvigorate the all-but-lost art of scholarly literary criticism and biography.

Hershel Parker is the general editor of the Northwestern-Newberry Edition of The Writings of Herman Melville, published by Northwestern University Press in alliance with the Newberry Library and the Center for Scholarly Editions of the Modern Language Association. Parker is the author of the comprehensive two-volume Herman Melville: A Biography.

LITERARY CRITICISM

January • World • First Publication • 6 x 9 • 656 pages
Cloth 978-0-8101-2709-8 $45.00 (x)
Gertrud Kolmar
A Literary Life

Dieter Kühn
Translated from the German by Linda Marianiello

Linda Marianiello here translates into English for the first time Dieter Kühn’s highly praised and definitive biography of one of Germany’s greatest poets, Gertrud Kolmar. Kolmar carried German-language poetry to new heights, speaking truth in a time when many poets collapsed in the face of increasing Nazi repression. Born Gertrud Käthe Chodziesner in Berlin in 1894, she completed her first collection, Poems, in 1917. She took her pen name, Kolmar, from the name of the town where her family originated.

Kolmar’s third collection of poems appeared in 1938 but soon disappeared in the wake of the overall repression of Jewish authors. At the time, she served as secretary to her father, Ludwig Chodziesner, a prominent lawyer. In 1941, the Nazis compelled her to work in a German armaments factory. Even as a forced laborer, the strength of her poetic voice grew, perhaps reaching its highest level before her deportation to Auschwitz. From gentle nature verses to stirring introspection, these are poems in which we can still find ourselves today. Both she and her father died in Nazi concentration camps, he in 1942, she the following year. The translation of Dieter Kühn’s biography conveys the tragic, yet courageous, life of a great poet to an English-speaking audience.

Dieter Kühn has received countless awards for his novels, short stories, biographies, and radio plays, including the Hermann Hesse Prize and the Literature Prize of the Bavarian Academy of Fine Arts.

Linda Marianiello is an experienced translator of literary biography, belles lettres, and music.

BIOGRAPHY

March • World • First Publication • 6-1/8 x 9-1/4 • 528 pages
Cloth 978-0-8101-2879-8 $45.00

ALSO OF INTEREST
Isaac Rosenberg
The Making of a Great War Poet: A New Life
Jean Moorcroft Wilson
Cloth 978-0-8101-2604-6 $35.00
Plato and Tradition
The Poetic and Cultural Context of Philosophy

Patricia Fagan

Plato’s dialogues are some of the most widely read texts in Western philosophy, and one would imagine them fully mined for elemental material. Yet, in Plato and Tradition, Patricia Fagan reveals the dialogues to be continuing sources of fresh insight. She recovers from them an underappreciated depth of cultural reference that is crucial to understanding their central philosophical concerns. Through careful readings of six dialogues, Fagan demonstrates that Plato’s presentation of Socrates highlights the centrality of tradition in political, erotic, and philosophic life. Plato embeds Socrates’s arguments and ideas in traditional references that would have been familiar to contemporaries of Socrates or Plato but that today’s reader typically passes over. Fagan’s book unpacks this cultural and literary context for the proper and full understanding of the philosophical argument of the Platonic dialogues. She concludes that, as Socrates demonstrates in word and deed, tradition is essential to successful living. But we must take up tradition with a critical openness to questioning its significance and future. Her original and compelling analyses may change the views of many readers who think themselves already well versed in the dialogues.

Patricia Fagan is an associate professor of classics in the Department of Languages, Literatures and Cultures at the University of Windsor.

REREADING ANCIENT PHILOSOPHY
JOHN RUSSON, EDITOR

PHILOSOPHY

January • World • First Publication • 6 x 9 • 208 pages
Paper 978-0-8101-2864-4 $29.95 (x)
Anti-Nazi Modernism
The Challenges of Resistance in 1930s Fiction

Mia Spiro

Mia Spiro’s Anti-Nazi Modernism marks a major step forward in the critical debates over the relationship between modernist art and politics. Spiro analyzes the antifascist, and particularly anti-Nazi, narrative methods used by key British and American fiction writers in the 1930s. Focusing on works by Djuna Barnes, Christopher Isherwood, and Virginia Woolf, Spiro illustrates how these writers use an “anti-Nazi aesthetic” to target and expose Nazism’s murderous discourse of exclusion. The three writers challenge the illusion of harmony and unity promoted by the Nazi spectacle in parades, film, rallies, and propaganda. Spiro illustrates how their writings, seldom read in this way, resonate with the psychological and social theories of the period and warn against Nazism’s suppression of individuality. Her approach also demonstrates how historical and cultural contexts complicate the works, often reinforcing the oppressive discourses they aim to attack. This book explores the textual ambivalences toward the “Others” in society—most prominently the Modern Woman, the homosexual, and the Jew. By doing so, Spiro uncovers important clues to the sexual and racial politics that were widespread in Europe and the United States in the years leading up to World War II.

Mia Spiro is a postdoctoral fellow at the Social Sciences and Humanities Research Council of Canada and a visiting scholar at the Crown Family Center for Jewish Studies at Northwestern University.

CULTURAL EXPRESSIONS OF WORLD WAR II
PHYLLIS LASSE, EDITOR

LITERARY STUDIES

January • World • First Publication • 6 x 9 • 320 pages
Paper 978-0-8101-2863-7 $45.00 (x)

ALSO OF INTEREST

Sacrifice in the Modern World: On the Particularity and Generality of Nazi Myth
David Pan
Cloth 978-0-8101-2816-3 $34.95
The Novel Map
Space and Subjectivity in Nineteenth-Century French Fiction

Patrick M. Bray

Focusing on Stendhal, Gérard de Nerval, George Sand, Émile Zola, and Marcel Proust, The Novel Map explores the ways that these writers represent and negotiate the relationship between the self and the world as a function of space in a novel turned map.

With the rise of the novel and of autobiography, the literary and cultural contexts of nineteenth-century France reconfigured both the ways literature could represent subjects and the ways subjects related to space. In the first-person works of these authors, maps situate the narrator within the imaginary space of the novel. Yet the time inherent in the text’s narrative unsettles the spatial self drawn by the maps and so creates a novel self, one which is both new and literary. The novel self transcends the rigid confines of a map. In this significant study, Patrick M. Bray charts a new direction in critical theory.

Patrick M. Bray is an assistant professor in the Department of French and Italian at the Ohio State University.

LITERARY STUDIES

January • World • First Publication • 6 x 9 • 328 pages • 12 b/w images
Paper 978-0-8101-2866-8 $45.00 (x)
Boarding Out
Inhabiting the American Urban Literary Imagination, 1840–1860

David Faflik

Driven by intensive industrialization and urbanization, the nineteenth century saw radical transformations in every facet of life in the United States. Immigrants and rural Americans poured into the nation’s cities, often ahead of or without their families. As city dwellers adapted to the new metropolis, boarding out became, for a few short decades, the most popular form of urban domesticity in the United States.

While boarding’s historical importance is indisputable, its role in the period’s literary production has been overlooked. In Boarding Out, David Faflik argues that the urban American boardinghouse exerted a decisive shaping power on the period’s writers and writings. Addressing the works of canonical authors such as Henry David Thoreau, Nathaniel Hawthorne, and Oliver Wendell Holmes, as well as neglected popular writers of the era such as Fanny Fern and George Lippard, Faflik demonstrates that boarding was at once psychically, artistically, and materially central in the making of our shared American culture.

David Faflik is an assistant professor of English at the University of Rhode Island.

LITERARY CRITICISM/AMERICAN LITERATURE

September • World • First Publication • 6 x 9 • 392 pages • 9 b/w images
Cloth 978-0-8101-2841-5 $79.95 (s)
Paper 978-0-8101-2838-5 $29.95 (x)
Nostalgia
Origins and Ends of an Unenlightened Disease

Helmut Illbruck

Helmut Illbruck traces the concept of nostalgia from the earliest uses of the term in the seventeenth century to today as it evolves with different meanings and intensities in the discourses of medicine, literature, philosophy, and aesthetics. Following nostalgia’s troubled relations to the philosophical project of the Enlightenment, Illbruck’s study builds a cumulative argument about nostalgia’s modern significance that often revises and thoroughly enriches our understanding of cultural, literary, and intellectual history. Illbruck concludes with an attempt at a reinterpretation and defense of nostalgia, which seduces us to read and think with, rather than against, nostalgia’s wistful yearning for the past. *Nostalgia: Origins and Ends of an Unenlightened Disease* is a comprehensive, insistent, and profound interdisciplinary investigation of the history of an idea. It should appeal to readers interested in the cultural makings of the Enlightenment and modernity or in the histories of medicine, literature, and philosophy.

Helmut Illbruck is an assistant professor of German at Texas A&M University.

CULTURAL STUDIES/GERMAN LITERATURE

September • World • First Publication • 6 x 9 • 336 pages
Paper 978-0-8101-2837-8 $55.00 (s)
Rupture
On the Emergence of the Political

Paul Eisenstein and Todd McGowan

In a radical reconsideration of political theory and politics, Paul Eisenstein and Todd McGowan explore the notion of rupture or radical tearing apart in both history and theory through the sweep of Western philosophy from Plato to Kierkegaard and beyond. The authors use contemporary literature and film to elucidate political theory, examining works by such writers as Dave Eggers, John Irving, and Toni Morrison, as well as films by directors from Sergei Eisenstein to David Fincher.

Eisenstein and McGowan find that a rupture or radical break is repeatedly invoked at the beginning of every philosophical system. In this rupture, many of our most cherished political values—equality, solidarity, and the idea of freedom—emerge. But the lack of a sustained commitment to this radical tearing apart has repeatedly foreshortened, distorted, or perverted those same values. Most political philosophy may have marginalized these radical breaks with the past. But Eisenstein and McGowan demonstrate that Alain Badiou, Giorgio Agamben, and Slavoj Žižek have consistently brought rupture to the fore as an organizing principle for political thought. This insight holds great pertinence for our current world situation. Seeing the possibilities for an extended dialogue and sustained political change, Eisenstein and McGowan argue for a more systematic engagement with these theorists.

Paul Eisenstein is a professor of English and dean of the School of Arts and Sciences at Otterbein University in Westerville, Ohio.

Todd McGowan is an associate professor of English at the University of Vermont.

PHILOSOPHY/COMPARATIVE LITERATURE

December • World • First Publication • 6 x 9 • 384 pages
Paper 978-0-8101-2851-4 $45.00 (x)
The Poetics of Unremembered Acts
Reading, Lyric, Pedagogy

Brian McGrath

Poems—specifically romantic poems, such as those by Thomas Gray, William Wordsworth, and John Keats—link what goes unremembered in our reading to ethics. In "Tintern Abbey," for example, Wordsworth finds in "little . . . unremembered . . . acts" the chance to hear the "still, sad music of humanity."

In The Poetics of Unremembered Acts, Brian McGrath shows that poetry’s capacity to address its reader stages an ethical dilemma of continued importance. Situating romantic poems in relation to Enlightenment debate over how to teach reading, specifically debate about the role of poetry in the process of learning to read, The Poetics of Unremembered Acts develops an alternative understanding of poetry’s role in education. McGrath also explores the ways poetry makes ethics possible through its capacity to pass along what we do not remember and cannot know about our reading.

Brian McGrath is an assistant professor and associate department chair of British literature and literary theory at Clemson University in South Carolina.

LITERARY STUDIES

December • World • First Publication • 6 x 9 • 208 pages
Paper 978-0-8101-2849-1 $45.00 (x)
Heidegger and Marx
A Productive Dialogue Over the Language of Humanism
Laurence Paul Hemming

Martin Heidegger and Karl Marx remain two of the most influential thinkers in philosophy, in political science and other social sciences, and in the humanities. Yet there has never been a full-length study in English of the relationship between their ideas, and there has only been one study in German (from 1966). Heidegger and Marx fills this gap and contradicts the widely held assumption that Heidegger had no significant engagement with Marx. Hemming focuses on four related areas of inquiry—Heidegger’s reading of Marx; Marx’s relation to G. W. F. Hegel; Heidegger’s disastrous political involvement with National Socialism; and the significance of Hegel, Marx, Heidegger, and Friedrich Nietzsche for the politics of the twentieth and twenty-first centuries. Heidegger and Marx explores the understanding of political processes, systems, and behavior that animates both thinkers.

Laurence Paul Hemming is a research fellow in the Department of Organisation, Work and Technology of the Lancaster University Management School in the United Kingdom.

Prosaic Conditions
Heinrich Heine and the Spaces of Zionist Literature
Na’ama Rokem

In her penetrating new study, Na’ama Rokem observes that prose writing—more than poetry, drama, or other genres—came to signify a historic rift that resulted in loss and disenchantment. In Prosaic Conditions, Rokem treats prose as a signifying practice—that is, a practice that creates meaning. During the nineteenth and twentieth centuries, prose emerges in competition with other existing practices, specifically, the practice of performance. Using Zionist literature as a test case, Rokem examines the ways in which Zionist authors put prose to use, both as a concept and as a literary mode. Writing prose enables these authors to grapple with historical, political, and spatial transformations and to understand the interrelatedness of all of these changes.

Na’ama Rokem is an assistant professor of modern Hebrew literature in the Department of Near Eastern Languages and Civilizations at the University of Chicago.

ALSO OF INTEREST
The Universal Jew: Masculinity, Modernity, and the Zionist Moment
Mikhal Dekel
Paper 978-0-8101-2717-3 $29.95 (s)
The Child as Natural Phenomenologist
Primal and Primary Experience in Merleau-Ponty’s Psychology

Talia Welsh

Maurice Merleau-Ponty (1908–1961) is well known for his work in phenomenology, but his lectures in child psychology and pedagogy have received little attention, probably because Talia Welsh translated the lectures in their entirety only in 2010. The Child as Natural Phenomenologist summarizes Merleau-Ponty’s work in child psychology, shows its relationship to his philosophical work, and argues for its continued relevance in contemporary theory and practice. Merleau-Ponty saw the child’s development as inherently organized, meaningful, and engaged with the world, contrary to views that see the child as largely internally preoccupied and driven by instinctual demands. Welsh finds that Merleau-Ponty’s ideas about human psychology remain relevant in today’s growing field of child studies and that they provide important insights for philosophers, sociologists, and psychologists to better understand the human condition.

Talia Welsh is a University of Chattanooga Foundation associate professor of philosophy at the University of Tennessee at Chattanooga.

A Herzen Reader

Alexander Herzen

Translated from the Russian with an introduction and notes by Kathleen Parthé
With a critical essay by Robert Harris

A Herzen Reader presents in English for the first time one hundred essays and editorials by the radical Russian thinker Alexander Herzen. Herzen wrote most of these pieces for The Bell, a revolutionary newspaper he launched with the poet Nikolai Ogaryov in London in 1857. Smugglers carried copies of The Bell into Russia, where it influenced debates over the emancipation of the serfs and other reforms. With his characteristic irony, Herzen addressed such issues as freedom of speech, a nonviolent path to socialism, and corruption and paranoia at the highest levels of government. A Herzen Reader stands on its own for its fascinating glimpse into Russian intellectual life of the 1850s and 1860s. It also provides invaluable context for understanding Herzen’s contemporaries, including Fyodor Dostoevsky and Ivan Turgenev.

Alexander Herzen (1812–1870), a memoirist, essayist, novelist, publisher, and editor, was one of the most influential figures in Russia’s political, social, and economic debates from the 1840s until his death.

Kathleen Parthé is a professor of Russian and director of the Russian Studies Program at the University of Rochester. She is the author of Russian Village Prose: The Radiant Past (Northwestern, 1992) and Russia’s Dangerous Texts: Politics Between the Lines (2004).

Robert Harris is a lecturer in the Faculty of Medieval and Modern Languages at New College, University of Oxford.

RUSSIAN LITERATURE

November • World • First Publication • 6.9 • 364 pages
Paper 978-0-8101-2847-7 $34.95 (x)
Wages of Evil
Dostoevsky and Punishment

Anna Schur

Scholars and other readers usually examine Dostoevsky’s views on punishment through the prism of his Christian commitments. For some, this means an orientation toward mercy; for others, an affirmation of suffering as a path toward redemption. Anna Schur brings to bear a wide range of sources in philosophy, criminology, psychology, and history to examine Dostoevsky’s ideas. His thinking was shaped not only by his Christian ethics but also by the debates on punishment theory and practice unfolding during his lifetime. As Dostoevsky attempts to balance the various ethical and cultural imperatives, he displays ambivalence both about punishment and about mercy. This ambivalence, Schur argues, is further complicated by what Dostoevsky sees as the unfathomable quality of the self, which hinders every attempt to match crimes with punishments. The one certainty he holds is that a proper response to wrongdoing must include a concern for the wrongdoers’ moral improvement.

Anna Schur is an associate professor of English at Keene State College in New Hampshire.

ALSO OF INTEREST

Dostoevsky’s Dialectics and the Problem of Sin
Ksana Blank
Cloth 978-0-8101-2693-0 $45.00 (s)

Dostoevsky’s Secrets: Reading Against the Grain
Carol Apollonio
Cloth 978-0-8101-2532-2 $69.95 (s)

Toxic Voices
The Villain from Early Soviet Literature to Socialist Realism

Eric Laursen

Satire and the fantastic, vital literary genres in the 1920s, are often thought to have fallen victim to the official adoption of socialist realism. Eric Laursen contends that these subversive genres did not just vanish or move underground. Instead, key strategies of each survive to sustain the villain of socialist realism. Laursen argues that the judgment of satire and the hesitation associated with the fantastic produce a narrative obsession with controlling the villain’s influence. In identifying a crucial connection between the questioning, subversive literature of the 1920s and the socialist realists, Laursen produces an insightful revision of Soviet literary history.

Eric Laursen is an associate professor in the Department of Languages and Literature at the University of Utah.

ALSO OF INTEREST

Cement
Fyodor Vasilievich Gladkov
Translated from the Russian by A. S. Arthur and C. Ashleigh
Paper 978-0-8101-1160-8 $16.95

Time, Forward!
Valentin Kataev
Translated from the Russian by Charles Malamuth
Paper 978-0-8101-1247-6 $21.95

Red Virgin Soil: Soviet Literature in the 1920s
Robert A. Maguire
Paper 978-0-8101-1741-9 $24.95
The Kingdom of Insignificance
Miron Białoszewski and the Quotidian, the Queer, and the Traumatic
Joanna Niżyńska

In this first scholarly book in English on Miron Białoszewski (1922–1983), Joanna Niżyńska illuminates the elusive prose of one of the most compelling and challenging postwar Polish writers. Niżyńska’s study, exemplary in its use of theoretical concepts, introduces English-language readers to a preeminent voice of Polish literature. Niżyńska explores how a fusion of seemingly irreconcilable qualities, such as the traumatic and the everyday, imbues Białoszewski’s writing with its idiosyncratic appeal. Białoszewski’s A Memoir of the Warsaw Uprising (1977) describes the Poles’ heroic struggle to liberate Warsaw from Nazi occupation in 1944 as harrowing yet ordinary. His later prose represents everyday life permeated by traces of the traumatic. Niżyńska closely examines the topic of autobiography and homosexuality, showing how Białoszewski discloses his homosexuality but, paradoxically, renders it inconspicuous by hiding it in plain sight.

Joanna Niżyńska is an associate professor of Slavic languages and literatures at Harvard University.

SLAVic LITERATURE
March • World • First Publication • 6-1/8 x 9-1/4 • 192 pages
Cloth 978-0-8101-2846-0 $45.00 (s)

The International Strindberg
New Critical Essays

Edited by Anna Westerståhl Stenport

The International Strindberg presents the latest research on the Swedish playwright August Strindberg and his relation to modern and contemporary literature and art. Strindberg’s career spanned the late nineteenth and early twentieth century. Although he was also a poet, novelist, painter, and critic, he is best known for his plays. No less a dramatist than Eugene O’Neill called him “that greatest genius of all modern dramatists.” Strindberg’s style and methodologies exert a deep influence on theater, poetry, fiction, and filmmaking to this day.

In her compelling introduction, Anna Westerståhl Stenport argues that Strindberg’s work embodies and promotes the spirit of internationalism that emerged at the end of the nineteenth century. Strindberg lived his life internationally and never seemed at home in Sweden or any other country. His writing transcended any “national” literature. Contributors consider Strindberg’s impact on a range of cultural and artistic movements and disciplines—from French décadence, Russian expressionism, and European surrealism to ecocriticism, translation studies, and dramatic practice and theory.

Anna Westerståhl Stenport is the director of the Scandinavian Program and an associate professor in the departments of Germanic Languages and Literatures, Comparative and World Literature, Media and Cinema Studies, Theatre, Gender and Women’s Studies, and Criticism and Interpretive Theory, and in the Global Studies Program in the College of Liberal Arts & Sciences at the University of Illinois.

LITERARY STUDIES
November • World • First Publication • 6 x 9 • 358 pages
Paper 978-0-8101-2850-7 $50.00 (x)
Rather than assemble a retrospective, the editors of Renaissance Drama use the release of their fortieth volume to survey the present and to attempt a view into the future. Scholars working on different kinds of Renaissance drama contributed brief essays addressing the state of their field, “field” being convenient shorthand for the practical but productive lack of a firm definition under which they and their colleagues study, do research, and write. In particular, the contributors were asked to consider the following questions:

- How and with what effects has the study of Renaissance drama (or early modern performance) changed over the past fifty years?
- What now is Renaissance drama? What could Renaissance drama become?
- What do you see as the most exciting (or least productive) developments in the field?
- How have other developments in literary studies, performance studies, or other historical periods affected work in the field?
- What is missing from work in the field that would be desirable to include or revive?
- Are there strategies you would propose for working through the divisions in the field based on national boundaries, between languages and traditions, or between canonical figures such as Shakespeare, Molière, and other dramatists? What kinds of distinctions do you see in the field? How are they useful or misleading?
- What new avenues in the field should open up further? Where should we look now?
- What is the most important work being done, or remaining to be done?


William N. West is an associate professor of English, classics, and comparative literary studies at Northwestern University, a fellow of the Humanities Residential College, and a codirector of the drama major. He is the author of Theatres and Encyclopedias in Early Modern Europe (2002) and is currently at work on a book about early modern English theatrical performance and theatergoing.
Charles Deering and Ramón Casas

A Friendship in Art / Una Amistad en el Arte

Isabel Coll Mirabent

This lavishly illustrated, bilingual art book presents drawings by Ramón Casas in the Charles Deering McCormick Library of Special Collections at the Northwestern University Library and oil paintings by Casas from private collections and the Art Institute of Chicago.

Charles Deering and Ramón Casas follows the development and dramatic dissolution of a three-way friendship that connected the Spanish painter Ramón Casas (1866–1932); the Chicago industrialist Charles Deering (1852–1927), who was a collector and admirer of Casas’s work as well as a patron of Northwestern University; and the Spanish artist Miguel Utrillo (1862–1934), Casas’s lifelong friend and the father of the French painter Maurice Utrillo.

Casas introduced Deering to Sitges, a beach town near Barcelona, Spain, where the latter created a palatial estate with a museum to house his art collection. Miguel Utrillo served as director of the museum. The text explores the treasures housed at Maricel and what happened among the three men that led Casas to abandon Utrillo and Deering to depart Spain, taking his art collection with him.

Isabel Coll Mirabent is a professor in the Department of Art History at the University of Barcelona.

Northwestern University Library

ART HISTORY/BIOGRAPHY

November • World • First Publication • 9 x 12 • 400 pages; color and b/w images throughout
Cloth 978-0-8101-2843-9 $60.00 (x)

Lessons and Legacies X:
Back to the Sources

Reexamining Perpetrators, Victims, and Bystanders

Edited by Sara R. Horowitz

The essays in the tenth volume of Lessons and Legacies offer a sense of the issues that run through current thinking about the Holocaust and ideas about the different ways we engage with a broad range of sources. New sources ranging from traditional archival finds to microhistories accessible via newer technology infuse Holocaust research. At the same time, the fields of Holocaust research and Jewish studies have an increasing impact upon other disciplines. Overall, the editor and writers find that the integration of insights, methodologies, critiques, and questions from psychology, literary studies, visual arts, and other fields with those of history, political science, and other social sciences sharpens the tools of analysis. The essays in this volume testify to the evolution of the field of Holocaust studies and also indicate a future direction.

Sara R. Horowitz is the director of the Israel and Golda Koschitzky Centre for Jewish Studies at York University in Toronto and the author of Voicing the Void: Muteness and Memory in Holocaust Fiction (1997).

HOLOCAUST STUDIES

October • World • First Publication • 6 x 9 • 256 pages
Cloth 978-0-8101-2862-0 $129.95 (s)
Lake Forest College Press
Lake Forest College Press publishes in the broad spaces of Chicago studies. Our imprint, &NOW Books, publishes innovative and conceptual literature and serves as the publishing arm of the &NOW writers’ conference and organization.

Third World Press
Third World Press provides quality literature that primarily focuses on issues, themes, and critique related to an African American public.

Tia Chucha Press
Founded in 1989 by Luis J. Rodriguez in Chicago, Tia Chucha Press is one of the country’s leading small poetry presses. It is a project of Tia Chucha’s Centro Cultural.
Jose Perez Beduya’s first book, *Throng*, takes us “inside the bright wheel” where selfhood and community whirl along the event horizon of an elusive center—the fused question of the Singular and the Common. Jennifer Moxley, who selected Beduya as the winner of the 2011 Madeleine P. Plonsker Emerging Writer’s Residency Prize, writes that in this book “a shimmering subjectivity—sometimes singular, more often plural—emits an intermittent signal, coming in and out of view like some mysterious lost ‘other’ flashing a pocket mirror against the sun in hope of rescue.”

In spare lyrics, evocative of what George Oppen called “the bright light of shipwreck,” Beduya searches not just for the meaning of being numerous but how to sustain that numerousness, with “No trace showing / The quickest way back / No light caught / In the hair of the void.” The poems are fierce, tensile, and assured, but also display a heartbreaking vulnerability: “Who belongs / To this wounded face / How do we / Extinguish our hands / In prayer.” The ethics of beauty in the face of violence contend with and haunt the forms of political desire in this marvelous and unexpected debut.

**Jose Perez Beduya** lives in Ithaca, New York. He has a bachelor’s degree in painting from the University of the Philippines and an MFA in creative writing from Cornell University. He received the 2011 Madeleine P. Plonsker Emerging Writer’s Residency Prize for *Throng*.

**POETRY**

October • World • First Publication • 6 x 9 • 114 pages

Paper 978-0-9823156-7-5 $13.00
Galerie de Difformité

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LITERATURE

Paper 978-0-9823156-3-7  $15.00

Winner of the First Madeleine P. Plonsker Emerging Writer’s Prize

Hunting Is Painting

Jessica Savitz

POETRY

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The Best Innovative Writing

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LITERATURE

Paper 978-0-9823156-0-6  $19.95

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An Illustrated History of Planning for the Chicago Region

Joseph P. Schwieterman and Alan P. Mammoser

CRITICISM/HISTORY

Paper 978-0-9823156-1-3  $19.95
Pedagogical Imagination
Volume I: Using the Master’s Tools to Change the Subject of the Debate

Edmund W. Gordon

With essays concerned with the struggle to achieve equal educational opportunity through desegregation and the struggle for equality of educational achievement, Gordon uses logical analysis to exploit the potential of the dominant system’s theories (“the master’s tools”) to subvert that system’s efforts at intellectual marginalization and oppression of low-income people of color.

EDUCATION/PSYCHOLOGY/SOCIOLOGY OF EDUCATION

September • World • First Publication • 6 x 9 • 435 pages
Paper 978-0-88378-326-9 $49.95
Cloth 978-0-88378-339-9 $79.95

Pedagogical Imagination
Volume II: Using the Master’s Tools to Inform Conceptual Leadership, Engaged Scholarship and Social Action

Edmund W. Gordon

Gordon illustrates how he followed respected theoretical constructs to their logical conclusions to challenge hegemonic perspectives and practices. He examines old problems and old solutions in new ways to challenge the artificial boundaries and radically change the life chances of marginalized and socially excluded peoples.

EDUCATION/PSYCHOLOGY/SOCIOLOGY OF EDUCATION

November • World • First Publication • 6 x 9 • 378 pages
Paper 978-0-88378-331-3 $49.95
Cloth 978-0-88378-340-5 $79.95

Pedagogical Imagination
Volume III: Defiance: On Becoming an Agentic Black Male Scholar

Edmund W. Gordon

Focusing on black males, Gordon examines what it means to be a black man and how to turn a reactive mentality into a proactive, self-reflecting philosophy.

EDUCATION/PSYCHOLOGY/SOCIOLOGY OF EDUCATION

December • World • First Publication • 6 x 9 • 310 pages
Paper 978-0-88378-333-7 $49.95
Cloth 978-0-88378-341-2 $79.95

Edmund W. Gordon is the Richard March Hoe Professor of Psychology and Education Emeritus and Director Emeritus of the Institute for Urban and Minority Education at Teachers College, Columbia University. The Educational Testing Service created the Edmund W. Gordon Chair for Policy Evaluation and Research in 2004. The following year, Columbia University named its Harlem facility the Edmund W. Gordon Campus of Teachers College. He and his wife, Dr. Susan G. Gordon, are the cofounders of the CEJIES Institute in Pomona, N. Y., a nonprofit organization for the promotion of social justice.
The Ugly Side of Beautiful
Rethinking Race and Prison in America

Bryonn Bain

Racially profiled and wrongfully imprisoned during his second year at Harvard Law School, hip-hop activist Bryonn Bain successfully sued the New York City Police Department and wrote the Village Voice cover story "Walking While Black." Now Bain has taken his own disturbing experiences of racial profiling and personal demoralization and turned them into teachable moments for an entire nation. The Ugly Side of Beautiful takes an unflinching look at the injustices of our prison system and strives to help us think outside the cage.

Named one of the 30 Visionaries Under 30 Who are Changing Your Future by UTNE Reader Magazine, Bryonn Bain has been described by noted public intellectual Cornell West not only as a poet who speaks his truths with a power we desperately need to hear, but also as one of the leading legal minds of his generation.

SOCIology/AFRICAN STUDIES

October • World • First Publication • 6 x 9 • 256 pages
Paper 978-0-88378-344-3 $18.95
Hip-Hop Activism in the Obama Era

Bakari Kitwana

A compelling view from the frontline of the hip-hop political movement. Candid interviews, leading hip-hop generation activists, artists, and political organizers offer young voters tools and strategies for organizing their own constituencies to best benefit from their engagement in electoral politics in 2011 and beyond.

Bakari Kitwana is a journalist and political analyst whose commentary on politics and youth culture have been seen on major media outlets including CNN, FOX News, and NPR.

SOCIOLOGY/AFRICAN STUDIES

October • World • First Publication • 6 x 9 • 225 pages
Paper 978-0-88378-308-5 $14.95
Home/Bass
Poems

Sterling D. Plumpp

Home/Bass brings to the forefront the myriad of folks that inhabit the up-South streets of Chicago or the unaltered roads of Mississippi, Arkansas, Georgia, and other pockets inhabited by Blacks throughout the South. Sterling Plumpp has lived with these folks—sharecroppers, preachers, misplaced Mississippi blues men and women. He has been in their houses, has dined at their tables, and has drunk at the bars on the corners. He is not a stranger to their articulations—voices that call to him from a Natchez cemetery, from the outskirts of some Mississippi Delta town, or settle on Maxwell Street in Chicago—all through the observant and often omnipresent lens of blues artist Willie Kent. Plumpp is always mindful of the slow, steady rhythms of the blues, not as backdrop, but as the foundation and framework on which he structures the components of this book. With the publication of Home/Bass, Plumpp has once again captured the very essence of language and the blues from the inside out.

Sterling D. Plumpp—blues poet and essayist—is the author of thirteen books including Velvet BeBop Kente Cloth, Ornate with Smoke, and Blues Narratives. He is Professor Emeritus at the University of Chicago, where he served on the faculty in the African American Studies and English departments. Most recently, he served as a visiting professor in the Master of Fine Arts Program at Chicago State University.

POETRY

October • World • First Publication • 6 x 9 • 140 pages
Paper 978-0-88378-345-0 $18.95
autobiography

Walking in Circles
The Black Struggle for School Reform
Barbara A. Sizemore
Cloth 978-0-88378-298-9  $34.95

YellowBlack
The First Twenty-One Years of a Poet’s Life
Haki R. Madhubuti
Paper 978-0-88378-275-0  $15.95

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Tony Lindsay
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A Novel
Gwendolyn Brooks
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W. D. Wright
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How Fire Is a Story, Waiting

Melinda Palacio

Melinda Palacio’s newest poetry collection creates images that are at once heartbreaking and humorous. She tackles elemental subjects of family and childhood with the same depth and grace as that of myth making and death. As the only child of a mother who died too young, she infuses her words with longing and life, and celebrates the women who came before her. Each poem offers up the truth in a fearless and unsentimental voice. Palacio’s lyrical language punches an unexpected pause to subjects such as domestic violence and her childhood in South Central Los Angeles. How Fire Is a Story. Waiting is divided into four sections: Fire, Air, Water, and Earth. In each section Palacio tempers heartbreak, violence, and disappointment with the antidote of humor, beauty, and an appreciation for life.

Melinda Palacio was raised in South-Central Los Angeles. She holds two degrees in comparative literature—a B.A. from UC Berkeley and an M.A. from the University of California, Santa Cruz. She writes a column for “La Bloga.” She is a 2007 PEN Center USA Emerging Voices Fellow and a 2009 poetry alum of the Squaw Valley Community of Writers. Her poetry chapbook Folsom Lockdown (2009) is a Sense of Place winner. Palacio’s debut novel, Ocotillo Dreams, was published in 2011. How Fire Is a Story, Waiting is her first full-length poetry book.

Excerpt from How Fire Is a Story, Waiting

The flame on a stove was never the same. It had a bad hangover, didn’t remember the many matches lit when its starter broke down.

My grandmother rolled paper into a funnel, stole fire from the pilot to light the stubborn burner on the right. Crimson burned blue on the white paper, its folded edges curled black like a lace ruffle on a skirt.
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