The Breakaway
The Inside Story of the Wirtz Family Business and the Chicago Blackhawks

Bryan Smith

When Rocky Wirtz took over the Wirtz Corporation in 2007, including management of the Chicago Blackhawks, the fiercely beloved hockey team had fallen to a humiliating nadir. As chronic losers playing to a deserted stadium, they were worse than bad—they were irrelevant. ESPN named the franchise the worst in all of sports. Rocky’s resurrection of the team’s fortunes was—publicly, at least—a feel-good tale of shrewd acumen. Behind the scenes, however, it would trigger a father, son, and brother-against-brother drama of Shakespearean proportions. The Breakaway reveals that untold story.

Arthur Wirtz founded the family’s business empire during the Depression. From his roots in real estate, “King Arthur” soon expanded into liquor and banking, running his operations with an iron hand. His son Bill expanded the conglomerate, taking the helm of the Blackhawks in 1966. “Dollar Bill” Wirtz demanded unflinching adherence to Arthur’s traditions.

Yet when Rocky took the reins after Bill’s death, the organization was out of step with the times and financially adrift. The Hawks weren’t only failing on the ice—the precarious state of the team’s finances imperiled every facet of the Wirtz empire. To save the team and the company, Rocky launched a radical turnaround campaign. Yet his modest proposal to televise the Hawks’ home games provoked fierce opposition from Wirtz family insiders, who considered any deviation from Arthur and Bill’s doctrines to be heresy.

Rocky’s break with the edicts of his grandfather and father led to a reversal for the ages—three Stanley Cup championships in six years, a feat Fortune magazine called “the greatest turnaround in sports business history.” But this resurrection came at a price, fracturing Rocky’s relationship with his siblings. In riveting prose that recounts a story spanning three generations, The Breakaway reveals an insider’s view of a brilliant but difficult Chicago business and sports dynasty and the inspiring story of perseverance and courage.

BRYAN SMITH is a senior writer at Chicago magazine and a contributing editor for Men’s Health. He is a two-time winner and six-time finalist for the National City and Regional Magazine Association’s Writer of the Year award. His work has been featured in The Best American Sports Writing, The Best American Newspaper Writing, and the Chicken Soup for the Soul series.
“There is no more mouth-watering, more well-researched, more authoritative book on pizza than Steve Dolinsky’s Pizza City, USA. The guy knows pizza like no one else and is damn convincing as he takes you on his exploration of a hundred-plus pizzerias, ultimately crowning Chicago our nation’s Pizza City.”

—Rick Bayless

“Pizza City, USA gives you the full Monty of delicious windy City pizza diversity. Deep-dish is just the tip of the Willis Tower.”

—Chris Bianco, chef and owner, Pizzeria Bianco, and author of Bianco: Pizza, Pasta, and Other Food I Like

“Steve Dolinsky digs into the Chicago pizza scene with the rigor of a scientist and the insatiable appetite of a true obsessive.”

—Julia Kramer, deputy editor, Bon Appétit

“Pizza City, USA is a brilliant gallimaufry of Chicagoland’s finest pies, and proof that you can both deftly silence one of the greatest food arguments in history and start new ones all at the same time.”

—Andrew Zimmern, host, Bizarre Foods on Travel Channel

“One of the nice things about being a food person in Chicago is that Steve Dolinsky does the legwork for us... I was compelled to go out for pizza twice while reading this book, and will continue to use it as my guide for finding the best ‘cheese lava’ in Chicago.”

—Chandra Ram, editor of Plate magazine and coauthor of Korean BBQ

“Pizza City, USA delves deep into pizza culture, celebrating one of the most flavorful and popular styles in the world, Chicago. I don’t know of another book that has rated neighborhood pizzerias and restaurants on this level.”

—Tony Gemignani, 12-Time World Pizza Champion and author of The Pizza Bible
Pizza City, USA
101 Reasons Why Chicago Is America’s Greatest Pizza Town

Steve Dolinsky
Foreword by Grant Achatz

There are few things that Chicagoans feel more passionately about than pizza. Most have strong opinions about whether thin crust or deep-dish takes the crown, which ingredients are essential, and who makes the best pie in town.

And in Chicago, there are as many destinations for pizza as there are individual preferences. Each of the city’s seventy-seven neighborhoods is home to numerous go-to spots, featuring many styles and specialties. With so many pizzerias, it would seem impossible to determine the best of the best.

Enter renowned Chicago-based food journalist Steve Dolinsky! In *Pizza City, USA: 101 Reasons Why Chicago Is America’s Greatest Pizza Town*, Dolinsky embarks on a pizza quest, methodically testing more than a hundred different pizzas in Chicagoland. Zestfully written and thoroughly researched, *Pizza City, USA* is a hunger-inducing testament to Dolinsky’s passion for great, unpretentious food.

This user-friendly guide is smartly organized by location, and by the varieties served by the city’s proud *pizzaioli*—including thin, artisan, Neapolitan, deep-dish and pan, stuffed, Sicilian, Roman, and Detroit-style, as well as by-the-slice. *Pizza City, USA* also includes Dolinsky’s “Top 5 Pizzas” in several categories, a glossary of Chicago pizza terms, and maps and photos to steer devoted foodies and newcomers alike.

**STEVE DOLINSKY** is a Chicago-based food reporter. He appears regularly on Chicago’s WLS-TV as “the Hungry Hound” and is a regular contributor to National Public Radio’s daily program *The World*. He is also a regular feature writer for the *Chicago Tribune*, has won twelve James Beard Awards, and cohosts *The Feed Podcast* with celebrity chef Rick Bayless.

**GRANT ACHATZ** is one of the best-known chefs in the world. He has been named Best Chef in the United States by the James Beard Foundation, honored by *Time* magazine as one of the 100 Most Influential People in the World, and has lectured on gastronomy and design at conferences and universities around the world. His three–Michelin star restaurant, Alinea, has been named the Best Restaurant in the World by *Elite Traveler* magazine.
South Side Venus
The Legacy of Margaret Burroughs

Mary Ann Cain
Foreword by Haki Madhubuti

The extraordinarily productive life of curator, artist, and activist Margaret Burroughs was largely rooted in her work to establish and sustain two significant institutions in Chicago: the South Side Community Art Center (SSCAC), founded in 1940, and the DuSable Museum of African American History, founded in her living room in 1961.

As Mary Ann Cain's South Side Venus: The Legacy of Margaret Burroughs reveals, the primary motivations for these efforts were love and hope. Burroughs was spurred by her love for Chicago's African American community—largely ill served by mainstream arts organizations—and by her hope that these new, black-run cultural centers would welcome many generations of aspiring artists and art lovers.

This first, long–awaited biography of Burroughs draws on interviews with peers, colleagues, friends, and family and extensive archival research at the DuSable Museum, the Art Institute of Chicago, and the Chicago Public Library. Cain traces Burroughs's multifaceted career, details her work and residency on Chicago's South Side, and highlights her relationships with other artists and culture makers.

Anchored by the author’s talks with Burroughs as they stroll through her beloved Bronzeville, and featuring portraits of Burroughs with family and friends, South Side Venus will enlighten anyone interested in Chicago, African American history, social justice, and the arts.

MARY ANN CAIN's critical work on writing theory and praxis includes a collaborative book (with Michelle Comstock and Lil Brannon), Composing Public Space: Teaching Writing in the Face of Private Interests. Her fiction, nonfiction essays, and poems have appeared in numerous literary journals, including the Denver Quarterly, The Sun: A Magazine of Ideas, the Bitter Oleander, and the North American Review. She is currently a professor of English at Purdue University Fort Wayne where she teaches fiction, creative nonfiction, rhetoric, and women's studies.

HAKI MADHUBUTI is an award-winning poet and essayist and founder and publisher of Third World Press. He is the author of more than thirty books of poetry and nonfiction, including Yellow-Black: The First Twenty-One Years of a Poet's Life and the best-selling Black Men: Obsolete, Single, Dangerous? The Afrikan American Family in Transition.

“Without question, this is the most serious biography of Margaret Burroughs to date, successfully narrating the prescient details of her long life. It will appeal not only to scholars interested in particular cultural and intellectual moments in black Chicago history, but to general readers interested in African American history, the city of Chicago, and its cultural institutions.” — Bill V. Mullen, author of Popular Fronts: Chicago and African-American Cultural Politics, 1935–46

ALSO OF INTEREST

Knocking Down Barriers: My Fight for Black America
Truman K. Gibson Jr.
CLOTH 978-0-8101-2292-5  $21.95
Sacred Ground
The Chicago Streets of Timuel Black

Timuel D. Black Jr.
As told to Susan Klonsky
Edited by Bart Schultz

Timuel Black is an acclaimed historian, activist, and storyteller. Sacred Ground: The Chicago Streets of Timuel Black chronicles the life and times of this Chicago legend.

Sacred Ground opens in 1919, during the summer of the Chicago race riot, when infant Black and his family arrive in Chicago from Birmingham, Alabama, as part of the first Great Migration. He recounts in vivid detail his childhood and education in the Black Metropolis of Bronzeville and South Side neighborhoods that make up his “sacred ground.”

Revealing a priceless trove of experiences, memories, ideas, and opinions, Black describes how it felt to belong to this place, even when stationed in Europe during World War II. He relates how African American soldiers experienced challenges and conflicts during the war, illuminating how these struggles foreshadowed the civil rights movement. A labor organizer, educator, and activist, Black captures fascinating anecdotes and vignettes of meeting with famous figures of the times, such as Duke Ellington and Martin Luther King Jr., but also with unheralded people whose lives convey lessons about striving, uplift, and personal integrity.

Rounding out this memoir, Black reflects on the legacy of his friend and mentee, Barack Obama, as well as on his public works and enduring relationships with students, community workers, and luminaries in Chicago and the world.

TIMUEL D. BLACK JR. has spent his life furthering the cause of social justice. His two volumes of oral histories, Bridges of Memory: Chicago’s First Wave of Black Migration and Bridges of Memory: Chicago’s Second Generation of Black Migration, published by Northwestern University Press, chronicle black Chicago history from the 1920s to the present.

SUSAN KLONSKY is an educator, writer, and community activist. She and her husband, Mike Klonsky, are the authors of Small Schools: Public School Reform Meets the Ownership Society.

BART SCHULTZ is a senior lecturer in humanities and director of the Civic Knowledge Project at the University of Chicago. He is the author of many works, including Henry Sidgwick: Eye of the Universe.
In Quincy Troupe’s Seduction, the “I” becomes the “Eye,” serving as metaphor and witness in a narrative compilation from a master of poetry and music. Elegies and dramatic odes look at the seduction of all things loved or hated. Calling out the names of Trayvon Martin, Aretha Franklin, and Romare Bearden, these poems tell our infatuations and truths.

time is a bald eagle, a killer soaring high in the blue, / music to men dodging bullets in speeding cars, / knew death, hoped it’d never come . . .

In this collection we are seduced by Troupe’s opus, and he is our “Eye.” Visions of the transatlantic slave trade, portraits of American violence, pop culture, and historical voices are the lyrical relics in Troupe’s masterful verse. One of American literature’s most important rhythmical artists, Troupe has created a chronicle reaching through history for the collective “I/Eye” that is all of us.

QUINCY TROUPE is the author of nine volumes of poetry and three children’s books, and the author, coauthor, or editor of six nonfiction works. He collaborated with Miles Davis on his autobiography and with Chris Gardner on The Pursuit of Happyness, which spent more than forty weeks on the New York Times best-seller list and was made into a major motion picture starring Will Smith. Troupe has also written a screenplay for Miles and Me, the memoir of his friendship with Miles Davis. Poetry collections include Transcircularities: New and Selected Poems, winner of the 2003 Milt Kessler Poetry Award and selected by Publishers Weekly as one of the ten best books of poetry in 2002; The Architecture of Language, winner of the 2007 Paterson Award for Sustained Literary Achievement; and Errançities, published in 2012.
If we were all willing and brave enough to listen to the voices lost in the slave trade, what would we hear? Award-winning poet Quincy Troupe, spokesman for the humanizing forces of poetry, music, and art, parts the Atlantic and rattles the ground built on slavery with Ghost Voices: A Poem in Prayer.

we are crossing, / we are / crossing, / we are crossing in big salt water, // we are crossing, // crossing under a sky of no guilt / we have left home // though we know we will go back / someday, / see our people / as we knew them . . .

Troupe re-creates the history of lost voices between the waters of Africa, Cuba, and the United States. His daring poetics clench transformative narratives spurred on by a relentless, rhythmic language that mimics the foaming waves of the Atlantic Ocean and the Caribbean Sea. His personae speak litanies within one epic, sermonic-gospel to articulate our most ancient ways of storytelling and survival.

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“Ghost Voices: A Poem in Prayer by master poet Quincy Troupe is ‘a journey of miracles.’ To read it is to traverse a zig-zagging, profoundly moving Middle Passage that moves through time and geography to find a new home in a ‘newborn America.’ Troupe elegantly and powerfully dances myth, history, religion, and music to gather us up with him in his prayer of reconciliation. Ghost Voices, with its haunting rhythms and imagery, is extraordinary and worthy of deep attention.”—Angela Jackson

ALSO OF INTEREST

Bearden’s Odyssey: Poets Respond to the Art of Romare Bearden
Edited by Kwame Dawes and Matthew Shenoda
Foreword by Derek Walcott
PAPER 978-0-8101-3489-8 $16.95
E-BOOK 978-0-8101-3900-8 $16.95

www.nupress.northwestern.edu
In *Anagnorisis: Poems*, the award-winning poet Kyle Dargan ignites a reckoning. From the depths of his rapidly changing home of Washington, D.C., the poet is both enthralled and provoked, having witnessed—on a digital loop running in the background of Barack Obama’s unlikely presidency—the rampant state-sanctioned murder of fellow African Americans. He is pushed toward the same recognition articulated by James Baldwin decades earlier: that an African American may never be considered an equal in citizenship or humanity.

This recognition—the moment at which a tragic hero realizes the true nature of his own character, condition, or relationship with an antagonistic entity—is what Aristotle called *anagnorisis*. Not concerned with placatory gratitude nor with coddling the sensibilities of the country’s racial majority, Dargan challenges America: “You, friends— / you peckish for a peek / at my cloistered, incandescent / revelry—were you as earnest / about my frostbite, my burns, / I would have opened / these hands, sated you all.”

At a time when U.S. politics are heavily invested in the purported vulnerability of working-class and rural white Americans, these poems allow readers to examine themselves and the nation through the eyes of those who have been burned for centuries.

**Kyle Dargan** is the author of four collections of poetry—*Honest Engine* (2015), *Logorrhea Dementia* (2010), *Bouquet of Hungers* (2007), and *The Listening* (2004). For his work, he has received the Cave Canem Poetry Prize, the Hurston/Wright Legacy Award, and grants from the D.C. Commission on the Arts and Humanities. His books also have been finalists for the Kingsley Tufts Poetry Award and the Eric Hoffer Book Award Grand Prize. Dargan has partnered with the President’s Committee on the Arts and Humanities to produce poetry programming at the White House and Library of Congress. He has worked with and supports a number of youth writing organizations, such as 826DC, Writopia Lab, and the Young Writers Workshop. He is currently an associate professor of literature and director of creative writing at American University, as well as the founder and editor of *POST NO ILLS* magazine.

**TriQuarterly Books**
Spiral of Silence
A Novel
Elvira Sánchez-Blake
Translated from the Spanish by Lorena Terando

Elvira Sánchez-Blake’s shattering testimonial novel, *Spiral of Silence*, breaks thirty-year silences about the traumatizing impact of Colombia’s civil war and centers on the experiences of women who move through hoplessness, loss, and grief during this volatile era in Latin American history.

A multigenerational epic, *Spiral of Silence* (*Espiral de Silencios*) opens in the early 1980s, as peace and amnesty agreements spark optimism and hope. We meet Norma, a privileged, upper-class woman who is married to an army general; María Teresa (Mariate), a young rebel who loves a guerrilla fighter and navigates commitments to motherhood and revolutionary activism; and Amparo, a woman who comes of age later, and carries the confusion and dislocation of a younger generation. Each contends with the consequences of war and violence on her life; each is empowered through community building and working for change.

Few authors have considered the role of women in Colombia during this wartime period, and Sánchez-Blake’s nuanced exploration of gender and sexism—framed by conflict and social upheaval—distinguishes the novel. Drawing on stories from women who have worked within organizations in Colombia to end state violence, *Spiral of Silence* celebrates resistance, reinvention, and how women create and protect their families and communities.

**ELVIRA SÁNCHEZ-BLAKE** is an associate professor of Spanish in the Department of Romance and Classical Studies at Michigan State University. She is the author of several books of short stories, poetry, and plays. Among her titles is *Latin American Women and the Literature of Madness: Narratives at the Crossroads of Gender, Politics, and the Mind*, coauthored with Laura Kanost.

**LORENA TERANDO** is an associate professor of translation and interpreting studies, and chair of the Translation and Interpreting Studies Department at University of Wisconsin, Milwaukee. She is a leading critical translation scholar, focusing on witnessing in translation, trauma studies, and the work of Latin American women novelists. She has translated work by Consuelo Avila, Belén Boville, Esther Cross, María Eugenia Vásquez Perdomo, and Carmen Cecilia Suárez, among others.

“Sánchez-Blake’s novel gives both a face and a voice to a segment of the population that has been largely overlooked and undervalued not only in official historical documentation but also... in literary production... it represents a noteworthy step forward in the breaking of the silence that has long entrapped half the Colombian population.”

—Michelle Sharp, coeditor (with Anja Louis) of *Multiple Modernities: Carmen de Burgos, Author and Activist*

**ALSO OF INTEREST**

*Bogotá: A Novel*
Alan Grostephan
PAPER 978-0-8101-5230-4 $17.95
Ensemble-Made Chicago
A Guide to Devised Theater
Chloe Johnston and Coya Paz Brownrigg

Ensemble-Made Chicago brings together the work of a wide range of Chicago theater companies to share strategies for cocreating theatrical performance as an ensemble: About Face Youth Theatre, Albany Park Theater Project, Barrel of Monkeys, Every house has a door, FEMelanin, 500 Clown, Free Street Theater, Honey Pot Performance, Lookingglass Theatre, the Neo-Futurists, Second City, Teatro Luna, the Southside Ignoramus Quartet, and the Young Fugitives.

The book’s introduction offers a fascinating overview of the history of cocreated theater in Chicago, defined by the authors as theater that breaks down the traditional roles of writer, director, and performer in favor of a more egalitarian approach in which all participants contribute to the creation of original material. Each chapter offers a short history of a Chicago company, followed by detailed exercises developed and used by that company to build ensemble and generate performance, with special attention to how activism has shaped the development of this aesthetic in Chicago. Companies included in the book range in age from two to fifty years, represent different Chicago neighborhoods, and represent both the storefront tradition and established cultural institutions.

Assembled from interviews and firsthand observations, the book is written in a lively and accessible style and will serve as an invaluable guide for students and practitioners alike, as well as an important archive of Chicago’s vibrant ensemble traditions. Readers will find new creative methods to enrich their own practice and push their work in new directions.

CHLOE JOHNSTON is an assistant professor of theater at Lake Forest College. She performs and workshops with the Paper Machete, Write Club, Second Story, and the Neo-Futurists.

COYA PAZ BROWNRI GG is an associate professor of theater at DePaul University. She is the artistic director of Free Street Theater and cofounder of Teatro Luna, and is a regular commentator on race, media, and pop culture for Vocalo.

“Ensemble-Made Chicago is a lively read, with exercises that will be of great value to both emerging and long-standing companies and groups. This is a strong, well-written, and valuable book for multiple audiences that are interested in the process of theatermaking as a group and theater education.” —Mark Larson, author of Making Conversation: Collaborating with Colleagues for Change

ALSO OF INTEREST

Improvisation for the Theater: A Handbook of Teaching and Directing Techniques
Viola Spolin
PAPER 978-0-8101-4008-0 $22.95 (X)

Second to None: Chicago Stories
Harvey Young, Series Editor
Exit Strategy
A Play
Ike Holter

Righteously angry, riotously funny, and wise to the tensions between abstract policy and lived experience, Ike Holter’s play Exit Strategy centers on vivid, unforgettable characters struggling to maintain faith in a vocation that is being determinedly undermined.

Drawing from the headlines, Exit Strategy is set in Chicago and tells the story of a fictional public high school slated for closure at the end of the year. Despite funding cuts, bureaucrats run amok, apathy, and a rodent infestation, a small, multiracial group of teachers launch a last-minute effort to save the school, and put their careers, futures, and safety in the hands of a fast-talking administrator who may be in over his head. The tenuous situation also raises fears and anxieties among students, and within the volatile neighborhood that is home to the school.

Holter has said that Exit Strategy was inspired by the 2013 mass closure of forty-nine Chicago public schools, which displaced nearly 12,000 children—the majority of directly impacted students were African American and Latinx. Hailed as “riveting,” “sharp,” and “richly metaphorical” by critics, the play indicts how we educate our children in big American cities, and shows why gaps between “haves” and “have nots” continue to grow.

Exit Strategy is one of seven plays in Ike Holter’s cycle of works set in Chicago, or Chicago-inspired, neighborhoods.

IKE HOLTER has emerged from Chicago’s independent theater scene as one of American theater’s most exciting young artists. Born in Minneapolis, Holter had his breakthrough with the play Hit the Wall, first presented at Chicago’s Steppenwolf Theatre in 2012. The production established his reputation for exquisitely written dramas featuring multigenerational, multiracial casts. His other produced plays include S.L.O.P., Vigilante, Servant, B-Side Studio, Sender, Prowess, and The Wolf at the End of the Block. Holter is a resident playwright at Victory Gardens Theater and the 2017 winner of the Windham-Campbell Literature Prize for drama.
Two Plays of Weimar Germany

Youth Is a Sickness and Criminals

Ferdinand Bruckner
Translated from the German by Laurence Senelick

Two Plays of Weimar Germany offers new translations, by the renowned theater scholar and translator Laurence Senelick, of popular works by the playwright Ferdinand Bruckner: *Youth Is a Sickness* (*Krankheit der Jugend*) and *Criminals* (*Die Verbrecher*).

Though his fame was later eclipsed by peers such as Bertolt Brecht, Bruckner was the celebrity dramatist of his time, and a new generation of readers is discovering his groundbreaking plays known for their strong cultural critique and unflinching portrayals of social ills, outcasts, and misfits. *Youth Is a Sickness* (1924) explores the lives of Germany’s “lost generation,” those who grew up during and after the cataclysm of the First World War, devoid of hope and ideals, lost in a haze of sex and drugs. *Criminals* (1926) traces court cases about a failed double suicide, theft, abortion, and homosexual blackmail, controversial topics for the audience of its time and even today. Its innovative staging and interwoven storylines illuminate the imposed social tensions and legal injustice faced by the characters.

In this expert translation, readers can see Bruckner as a public intellectual, a man committed to commenting on the fate of Germany, humane values, and the past, present, and future in his work. With an introduction by the translator, this volume will be the definitive version for readers, actors, playwrights, and scholars.

FERDINAND BRUCKNER, born Theodor Tagger in 1891, was an Austro-German poet, playwright, and theater manager. In 1922, he founded the Berlin Renaissance Theater. He immigrated to Paris in 1933, from there to the United States in 1936, and eventually returned to Berlin, where he worked as an adviser to the Schiller Theater.

LAURENCE SENELICK is Fletcher Professor of Drama and Oratory at Tufts University. He is the author or editor of more than twenty-five books, the most recent being *The Soviet Theater: A Documentary History* (with Sergei Ostrovsky); *Stanislavsky: A Life in Letters, The American Stage: Writing on the American Theater from Washington Irving to Tony Kushner*, and *Jacques Offenbach and the Making of Modern Culture*.

Northwestern World Classics

"Ferdinand Bruckner’s plays deserve to be better known … Passionate, intense, and vividly theatrical, they harness a bold dramaturgy to the deep conviction that the theater must engage with the world around it." —Barry Edelstein, Erna Finci Viterbi Artistic Director at The Old Globe Theatre

"There isn’t another academic theater historian in the world who combines the talent of translator, critic, dramaturg, theater historian, regisseur, actor, and scholar required to annotate these two plays of Ferdinand Bruckner . . . Laurence Senelick is the embodiment of Der Theaterprofessor, and as such stands alone." —Sol Gittleman, Alice and Nathan Gantcher University Professor Emeritus, Tufts University

ALSO OF INTEREST

*Bodily Desire, Desired Bodies: Gender and Desire in Early Twentieth-Century German and Austrian Novels and Paintings*

Esther K. Bauer
PAPER 978-0-8101-3445-4  $34.95 (S)
In the summer of 1886, shortly before his fifty-eighth birthday, Leo Tolstoy was seriously injured while working in the fields of his estate. Bedridden for over two months, Tolstoy began writing a meditation on death and dying that soon developed into a philosophical treatise on life, death, love, and the overcoming of pessimism. Although begun as an account of how one man encounters and laments his death and makes this death his own, the final work, On Life, describes the optimal life in which we can all be happy despite our mortality.

After its completion, On Life was suppressed by the tsars, attacked by the hierarchs of the Russian Orthodox Church, and then censored by the Stalinist regime. The critical edition is the first accurate translation of this unsung classic of Russian thought into English, based on a study of manuscript pages of Tolstoy’s drafts, and the first scholarly edition of this work in any language. It includes a detailed introduction and annotations, as well as historical material, such as early drafts, documents related to the presentation of an early version at the Moscow Psychological Society, and responses to the work by philosophers, religious leaders, journalists, and ordinary readers of Tolstoy’s day.

LEO TOLSTOY (1828–1910) is widely regarded as one of the greatest writers of all time. He wrote novels, short stories, plays, and philosophical essays and is perhaps best known for War and Peace and Anna Karenina.

INESSA MEDZHIBOVSKAYA is an associate professor of liberal studies and literary studies at the New School for Social Research and Eugene Lang College.

MICHAEL DENNER is a professor of Russian, East European, and Eurasian studies at Stetson University and the editor of the Tolstoy Studies Journal.
The essays in *The Humanities in the Age of Information and Post-Truth* represent a defense of the social function of the humanities in today’s society. Edited by Ignacio López-Calvo and Christina Lux, the volume explains different ways in which the humanities and the arts, beyond their intrinsic and nonfunctional value, may be valuable tools in our search for social justice, human empathy, freedom, and peace, all the while helping us answer many of the twenty-first century’s big questions. Some essays explore the ways in which the humanities may help us imagine a different, more just world, and articulate politically effective mechanisms to achieve such goals. Others address the place of the humanities and the arts amid the ontological and epistemological uncertainties constantly produced in a fast-changing world.

While the reader may suspect that these responses are desperate reactions to decreased public funding for the humanities worldwide, a decreased enrollment of students, or anxiety about the future of the academy, there is in this volume a coherent argument for the continued need, perhaps more now than ever, to invest in humanities education if we are to have informed and socially conscious citizens rather than just willing consumers and obedient workers. Furthermore, the essays prove that the humanities and the arts are, after all, not a luxury but an integral part of a complete scholarly education.

IGNACIO LÓPEZ-CALVO is a professor of Latin American literature at the University of California Merced. His most recent book is *Dragons in the Land of the Condor: Writing Tusan in Peru* (2014).

CHRISTINA LUX is the associate director of the Center for the Humanities at the University of California Merced.

CONTRIBUTORS: Kwame Anthony Appiah, David R. Castillo, William Egginton, David Theo Goldberg, Robert Newman, David Palumbo-Liu, Doris Sommer, Mariët Westermann

“This collection of thought-provoking essays, an example of impeccable scholarship by eminent critics of our time, addresses a timely topic: the role and future of humanities in an increasingly corporatized academy that relies heavily on what has been termed by critics as ‘technical legality.’ It effectively makes the case for a humanities that fosters and encourages creativity to enable and aid our successful functioning in the robotized world of the near future by underlining its complexities.”

—Silvia Nagy-Zekmi, coeditor of *Global Academe: Engaging Intellectual Discourse*

ALSO OF INTEREST

*The Fate of Difficulty in the Poetry of Our Time*

Edited by Charles Altieri and Nicholas D. Nace

PAPER 978-0-8101-3605-2 $39.95 (S)
New Digital Worlds
Postcolonial Digital Humanities in Theory, Praxis, and Pedagogy
Roopika Risam

As a new discipline, digital humanities has been heralded for commitments to openness, access, and the democratizing of knowledge. The field also raises a number of questions about omissions with respect to race, gender, sexuality, disability, and nation. Postcolonial digital humanities offers approaches to uncovering and remediating inequalities in digital knowledge production, which is implicated in an information-age politics of knowledge.

New Digital Worlds traces the formation of postcolonial studies and digital humanities as fields, identifying how they can intervene in knowledge production in the digital age. Roopika Risam examines the role of colonial violence in the development of digital archives and the possibilities of postcolonial digital archives for resisting this violence. Offering a reading of the colonialist dimensions of global organizations for digital humanities research, she explores efforts to decenter these institutions by emphasizing the local practices that subvert global formations and pedagogical approaches that support this decentering. Last, Risam attends to human futures in new digital worlds, evaluating both how algorithms and natural language processing software used in digital humanities projects produce universalist notions of the “human” and also how to resist this phenomenon.

ROOPIKA RISAM is an assistant professor of English at Salem State University, where she examines the intersections of postcolonial studies, African diaspora studies, and digital humanities. She codirects several digital projects, including the Harlem Shadows Project, Digital Salem, and the NEH- and IMLS-funded Networking the Regional Comprehensives.

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E-BOOK 978-0-8101-3887-2 $34.95 (S)

“This book speaks to a vibrant and emerging field, and as such, offers a unique and important contribution to postcolonial studies in engagement with digital humanities. This exciting and generative study will instigate new dialogues about the relations between technology and power, digital worlds and social justice in a global context.” —Kavita Daiya, author of Violent Belongings: Partition, Gender, and National Culture in Postcolonial India

ALSO OF INTEREST

Domestications: American Empire, Literary Culture, and the Postcolonial Lens
Hosam M. Aboul-Ela
PAPER 978-0-8101-3749-3 $34.95 (S)
Teaching with Tension
Race, Resistance, and Reality in the Classroom
Edited by Philathia Bolton, Cassander L. Smith, and Lee Bebout

*Teaching with Tension* is a collection of seventeen original essays that address the extent to which attitudes about race, impacted by the current political moment in the United States, have produced pedagogical challenges for professors in the humanities. As a flashpoint, this current political moment is defined by the visibility of the country’s first black president, the election of his successor, whose presidency has been associated with an increased visibility of the alt-right, and the emergence of the neoliberal university. Together these social currents shape the tensions with which we teach.

Drawing together personal reflection, pedagogical strategies, and critical theory, *Teaching with Tension* offers concrete examinations that will foster student learning. The essays are organized into three thematic sections: “Teaching in Times and Places of Struggle” examines the dynamics of teaching race during the current moment, marked by neoconservative politics and twenty-first-century freedom struggles. “Teaching in the Neoliberal University” focuses on how pressures and exigencies of neoliberalism (such as individualism, customer-service models of education, and online courses) impact the way in which race is taught and conceptualized in college classes. The final section, “Teaching How to Read Race and (Counter) Narratives,” homes in on direct strategies used to historicize race in classrooms composed of millennials who grapple with race-neutral ideologies. Taken together, these sections and their constitutive essays offer rich and fruitful insight into the complex dynamics of contemporary race and ethnic studies education.

**PHILATHIA BOLTON** is an assistant professor of English at the University of Akron.

**CASSANDER L. SMITH** is an associate professor of English at the University of Alabama and the author of *Black Africans in the British Imagination: English Narratives of the Early Atlantic World*.

**LEE BEBOUT** is an associate professor of English at Arizona State University and the author of *Mythohistorical Interventions: The Chicano Movement and Its Legacies* and *Whiteness on the Border: Mapping the U.S. Racial Imagination in Brown and White*.

Critical Insurgencies
Michelle M. Wright and Jodi A. Byrd, Series Editors
New Perspectives on the Black Intellectual Tradition
Edited by Keisha N. Blain, Christopher Cameron, and Ashley D. Farmer

From well-known intellectuals such as Frederick Douglass and Nella Larsen to often-obscured thinkers such as Amina Baraka and Bernardo Ruiz Suárez, black theorists across the globe have engaged in sustained efforts to create insurgent and resilient forms of thought. *New Perspectives on the Black Intellectual Tradition* is a collection of twelve essays that explores these and other theorists and their contributions to diverse strains of political, social, and cultural thought.

The book examines four central themes within the black intellectual tradition: black internationalism, religion and spirituality, racial politics and struggles for social justice, and black radicalism. The essays identify the emergence of black thought within multiple communities internationally, analyze how black thinkers shaped and were shaped by the historical moment in which they lived, interrogate the ways in which activists and intellectuals connected their theoretical frameworks across time and space, and assess how these strains of thought bolstered black consciousness and resistance worldwide.

Defying traditional temporal and geographical boundaries, *New Perspectives on the Black Intellectual Tradition* illuminates the origins of and conduits for black ideas, redefines the relationship between black thought and social action, and challenges long-held assumptions about black perspectives on religion, race, and radicalism. The intellectuals profiled in the volume reshape and redefine the contours and boundaries of black thought, further illuminating the depth and diversity of the black intellectual tradition.

KEISHA N. BLAIN teaches history at the University of Pittsburgh. She is the author of *Set the World on Fire: Black Nationalist Women and the Global Struggle for Freedom* and the coeditor of *Charleston Syllabus: Readings on Race, Racism, and Racial Violence*.

CHRISTOPHER CAMERON is an associate professor of history at the University of North Carolina at Charlotte. He is the author of *To Plead Our Own Cause: African Americans in Massachusetts and the Making of the Antislavery Movement*.

ASHLEY D. FARMER is an assistant professor of history and African and African diaspora studies at the University of Texas at Austin. She is the author of *Remaking Black Power: How Black Women Transformed an Era*, the first comprehensive study of black women’s intellectual production and activism in the Black Power era.
In Encounters on Contested Lands, Julie Burelle employs a performance studies lens to examine how instances of Indigenous self-representation in Québec challenge the national and identity discourses of the French Québécois de souche—the French-speaking descendants of white European settlers who understand themselves to be settlers no more but rather colonized and rightfully belonging to the territory of Québec.

Analyzing a wide variety of performances, Burelle brings together the theater of Alexis Martin and the film L’Empreinte, which repositions the French Québécois de souche as métis, with protest marches led by Innu activists; the Indigenous company Ondinnok’s theater of repatriation; the films of Yves Sioui Durand, Alanis Obomsawin, and the Wapikoni Mobile project; and the visual work of Nadia Myre. These performances, Burelle argues, challenge received definitions of sovereignty and articulate new ones while proposing to the province and, more specifically, to the French Québécois de souche, that there are alternative ways to imagine Québec’s future and remember its past.

The performances insist on Québec’s contested nature and reframe it as animated by competing sovereignties. Together they reveal how the “colonial present tense” and “tense colonial present” operate in conjunction as they work to imagine an alternative future predicated on decolonization. Encounters on Contested Lands engages with theater and performance studies while making unique and needed contributions to Québec and Canadian studies, as well as to Indigenous and settler-colonial studies.

JULIE BURELLE is an assistant professor in the Department of Theatre and Dance at the University of California San Diego.
Occupying the Stage
The Theater of May ’68
Kate Bredeson

*Occupying the Stage: The Theater of May ’68* tells the story of student and worker uprisings in France through the lens of theater history, and the story of French theater through the lens of May ’68. Based on detailed archival research and original translations, close readings of plays and historical documents, and a rigorous assessment of avant-garde theater history and theory, *Occupying the Stage* proposes that the French theater of 1959 to 1971 forms a stand-alone paradigm called “The Theater of May ’68.”

The book shows how French theater artists during this period used a strategy of occupation—occupying buildings, streets, language, words, traditions, and artistic processes—as their central tactic of protest and transformation. It further proposes that the Theater of May ’68 has left imprints on contemporary artists and activists, and that this theater offers a scaffolding on which to build a meaningful analysis of contemporary protest and performance in France, North America, and beyond.

At the book’s heart is an inquiry into how artists of the period used theater as a way to engage in political work and, concurrently, questioned and overhauled traditional theater practices so their art would better reflect the way they wanted the world to be. *Occupying the Stage* embraces the utopic vision of May ’68 while probing the period’s many contradictions. It thus affirms the vital role theater can play in the ongoing work of social change.

**KATE BREDESON** is an associate professor of theater at Reed College.

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“The book is written simultaneously for the layperson and a fellow expert, almost magically so. Bredeson has accomplished an important feat in 1968 scholarship.”

—E. Grace An, Oberlin College

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**ALSO OF INTEREST**

*Aesthetic Citizenship: Immigration and Theater in Twenty-First-Century Paris*
Emine Fişek
PAPER 978-0-8101-3566-6 $34.95 (S)
Merleau-Ponty’s Developmental Ontology

David Morris

Merleau-Ponty’s Developmental Ontology shows how the philosophy of Maurice Merleau-Ponty, from its very beginnings, seeks to find sense or meaning within nature, and how this quest calls for and develops into a radically new ontology.

David Morris first gives an illuminating analysis of sense, showing how it requires understanding nature as engendering new norms. He then presents innovative studies of Merleau-Ponty’s The Structure of Behavior and Phenomenology of Perception, revealing how these early works are oriented by the problem of sense and already lead to difficulties about nature, temporality, and ontology that preoccupy Merleau-Ponty’s later work. Morris shows how resolving these difficulties requires seeking sense through its appearance in nature, prior to experience—ultimately leading to radically new concepts of nature, time, and philosophy.

Merleau-Ponty’s Developmental Ontology makes key issues in Merleau-Ponty’s philosophy clear and accessible to a broad audience while also advancing original philosophical conclusions.

DAVID MORRIS is a professor of philosophy at Concordia University. He is the author of The Sense of Space.
Political Anthropology
Helmuth Plessner
Translated from the German by Nils F. Schott
Edited and with an introduction by Heike Delitz and Robert Seyfert
Epilogue by Joachim Fischer

In Political Anthropology (originally published in 1931 as Macht und menschliche Natur), Helmuth Plessner considers whether politics—conceived as the struggle for power between groups, nations, and states—belongs to the essence of the human. Building on and complementing ideas from his Levels of the Organic and the Human (1928), Plessner proposes a genealogy of political life and outlines an anthropological foundation of the political. In critical dialogue with thinkers such as Carl Schmitt, Eric Voegelin, and Martin Heidegger, Plessner argues that the political relationships cultures entertain with one another, their struggle for acknowledgment and assertion, are expressions of certain possibilities of the openness and unfathomability of the human.

Translated into English for the first time, and accompanied by an introduction and an epilogue that situate Plessner’s thinking both within the context of Weimar-era German political and social thought and within current debates, this succinct book should be of great interest to philosophers, political theorists, and sociologists interested in questions of power and the foundations of the political.

HELMUTH PLESSNER (1892–1985) was a leading figure in the field of philosophical anthropology. He was the author of more than thirteen books, including The Limits of Community, The Levels of the Organic and the Human, and Laughing and Crying.

NILS F. SCHOTT is the James M. Motley Postdoctoral Fellow in the Humanities at Johns Hopkins University and a widely published translator of work in the humanities.

HEIKE DELITZ is a Privatdozentin in general sociology and social theory at the University of Bamberg.

ROBERT SEYFERT is an Akademischer Rat (senior researcher/lecturer) at the Institute of Sociology at the University of Duisburg-Essen, Germany.

JOACHIM FISCHER is an honorary professor of sociology at TU Dresden and president of the Helmuth Plessner Society.

Studies in Phenomenology and Existential Philosophy
Anthony J. Steinbock, Series Editor

OCTOBER
172 PAGES, 6 × 9 INCHES
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PAPER 978-0-8101-3800-1 $34.95 (S)
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“Political Anthropology is a compelling and luminous introduction to Helmuth Plessner’s philosophical anthropology; it is also a timely and urgent response to the rampant skepticism about political life now current.” —J. M. Bernstein, New School for Social Research

“It is long overdue that the writings of this most important representative of the German tradition of philosophical anthropology find their way to the English-speaking intellectual public. The publication of Plessner’s Political Anthropology is an extremely valuable step in this process… This is a must-read in our dark times.” —Axel Honneth, author of Freedom’s Right: The Social Foundations of Democratic Life

ALSO OF INTEREST

The Natural World as a Philosophical Problem
Jan Patočka
PAPER 978-0-8101-3361-7 $34.95 (X)
Everything Has Already Been Written
Moscow Conceptualist Poetry and Performance
Gerald Janecek

In this book, Gerald Janecek provides a comprehensive account of Moscow Conceptualist poetry and performance, arguably the most important development in the arts of the late Soviet period and yet one underappreciated in the West. Such innovative poets as Vsevolod Nekrasov, Lev Rubinstein, and Dmitry Prigov are among the most prominent literary figures of Russia in the 1980s and 1990s, yet they are virtually unknown outside Russia. The same is true of the numerous active Russian performance art groups, especially the pioneering Collective Actions group, led by the brilliantly inventive Andrey Monastyrsky.

Everything Has Already Been Written strives to make Moscow Conceptualism more accessible, to break the language barrier and to foster understanding among an international readership by thoroughly discussing a broad range of specific works and theories. Janecek’s study is the first in-depth analysis of Moscow Conceptualist poetry and theory, vital for an understanding of Russian culture in the post-Conceptualist era.

Gerald Janecek is professor emeritus of Russian and Eastern Studies at the University of Kentucky. He is the author of The Look of Russian Literature: Avant-Garde Visual Experiments, 1900–1930; ZAUM: The Transrational Poetry of Russian Futurism; and Sight and Sound Entwined: Studies of the New Russian Poetry.

Studies in Russian Literature and Theory
Gary Saul Morson, Founding Editor

www.nupress.northwestern.edu
Tolstoy and His Problems
Views from the Twenty-First Century
Edited by Inessa Medzhibovskaya

Assessing the relevance of Tolstoy’s thought and teachings for the current day, Tolstoy and His Problems: Views from the Twenty-First Century is a collection of essays by a group of Tolstoy specialists who are leading scholars in the humanities and social sciences.

In the broadest sense—with essays on a variety of issues that occupied Tolstoy, such as nihilism, mysticism, social theory, religion, Judaism, education, opera, and Shakespeare—the volume offers a fresh evaluation of Tolstoy’s program to reform the ways we live, work, commune with nature and art, practice spirituality, exchange ideas and knowledge, become educated, and speak and think about history and social change.

Inessa Medzhibovskaya is an associate professor of liberal studies and literary studies at the New School for Social Research and Eugene Lang College.

Contributors: Jeff Brooks, Ellen Chances, Michael A. Denner, Caryl Emerson, Stephen Halliwell, Jeff Gordon Love, Inessa Medzhibovskaya, Daniel Moulin Stozek, Vlădîmir M. Papernî

Inessa Medzhibovskaya is to be congratulated on compiling this set of excellent, original essays referencing Tolstoy’s relevance to the present time. I have no doubt that this volume will be an important contribution to Tolstoy scholarship, one used for a long time by researchers and teachers alike.”

—Donna Tussing Orwin, author of Consequences of Consciousness: Turgenev, Dostoevsky, and Tolstoy

Also of Interest

Tolstoy on Screen
Edited by Lorna Fitzsimmons and Michael Denner
Paper 978-0-8101-3440-9 $39.95 (S)

Studies in Russian Literature and Theory
Gary Saul Morson, Founding Editor

www.nupress.northwestern.edu
Mapping Warsaw
The Spatial Poetics of a Postwar City
Ewa Wampuszyc

Inspired by the spatial turn in the humanities and social sciences, *Mapping Warsaw* is an interdisciplinary study that combines urban studies, cinema studies, cultural studies, history, literature, and photography. It examines Warsaw’s post–World War II reconstruction through images and language.

Juxtaposing close readings of photo books, socialist-era newsreels called the Polska Kronika Filmowa, the comedies of Leonard Buczkowski and Jan Fethke, the writing and films of Tadeusz Konwicki, and a case study on the Palace of Culture and Science—a “gift” from none other than Stalin—this study investigates the rhetorical and visual, rather than physical, reconstruction of Warsaw in various medias and genres.

Ewa Wampuszyc roots her analysis in the historical context of the postwar decade and shows how and why Poland's capital became an essential part of a propaganda program inspired by communist ideology and the needs of a newly established socialist People’s Republic. *Mapping Warsaw* demonstrates how physical space manifests itself in culture, and how culture, history, and politics leave an indelible mark on places. It points out ways in which we take for granted our perception of space and the meanings we assign to it.

**EWA WAMPUSZYC** is an assistant professor of Polish language and literature at the University of North Carolina at Chapel Hill.

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“*Mapping Warsaw* uncovers the dominant narratives that Poland's Communist regime crafted from the ruins of Warsaw to legitimize its political authority. Wampuszyc explores this dynamic in a number of places in Warsaw, but most richly in her highly insightful discussion of the capital's most famous building—the towering Palace of Culture and Science, Stalin's gift to Poland. While situated within the field of East European studies, this book makes a broad contribution to the study of how regimes deploy narratives to gain political support and how those narratives collapse when exposed as such.” —Michael Meng, author of *Shattered Spaces: Encountering Jewish Ruins in Postwar Germany and Poland*

**ALSO OF INTEREST**

*Screening Auschwitz: Wanda Jakubowska’s The Last Stage and the Politics of Commemoration*
Marek Haltof
PAPER 978-0-8101-3610-6  $34.95 (S)
Kafka and Noise
The Discovery of Cinematic Sound in Literary Modernism
Kata Gellen

A series of disruptive, unnerving sounds haunts the fictional writings of Franz Kafka. These include the painful squeak in Gregor Samsa's voice, the indeterminate whistling of Josefine the singer, the relentless noise in “The Burrow,” and telephonic disturbances in The Castle. In Kafka and Noise, Kata Gellen applies concepts and vocabulary from film theory to Kafka’s works in order to account for these unsettling sounds. Rather than try to decode these noises, Gellen explores the complex role they play in Kafka’s larger project.

Kafka and Noise offers a method for pursuing intermedial research in the humanities—namely, via the productive “misapplication” of theoretical tools, which exposes the contours, conditions, and expressive possibilities of the media in question. This book will be of interest to scholars of modernism, literature, cinema, and sound, as well as to anyone wishing to explore how artistic and technological media shape our experience of the world and the possibilities for representing it.

KATA GELLEN is an assistant professor in the Department of Germanic Languages and Literature at Duke University.

“Impeccably argued and thoroughly researched, this book offers a series of original and incisive perspectives on Kafka’s work in general, the role of sound and noise in Kafka’s writing, and the coming of sound to twentieth-century literature. It will clearly add important new scholarship to the field of Kafka research, as well as a masterly contribution to the growing writing on Kafka’s and other modernist writers’ relationships to cinema and modern media culture.” —Lutz Koepnick, author of The Long Take: Art Cinema and the Wondrous

ALSO OF INTEREST

Franz Kafka, the Eternal Son: A Biography
Peter-André Alt
PAPER 978-0-8101-2607-7 $45.00 (X)
The Forces of Form in German Modernism
Malika Maskarinec

*The Forces of Form in German Modernism* charts a modern history of form as emergent from force. Offering a provocative alternative to the imagery of crisis and estrangement that has preoccupied scholarship on modernism, Malika Maskarinec shows that German modernism conceives of human bodies and aesthetic objects as shaped by a contest of conflicting and reciprocally intensifying forces: the force of gravity and a self-determining will to form. Maskarinec thereby discloses, for the first time, German modernism’s sustained preoccupation with classical mechanics and with how human bodies and artworks resist gravity.

Considering canonical artists such as Rodin and Klee, seminal authors such as Kafka and Döblin, and largely neglected thinkers in aesthetics and art history such as those associated with Empathy Aesthetics, Maskarinec unpacks the manifold anthropological and aesthetic concerns and historical lineage embedded in the idea of form as the precarious achievement of uprightness.

*The Forces of Form in German Modernism* makes a decisive contribution to our understanding of modernism and to contemporary discussions about form, empathy, materiality, and human embodiment.

**MALIKA MASKARINEC** is the managing director of eikones: Center for the Theory and History of the Image at the University of Basel. She is the coeditor of *Formbildung und Formbegriff: Das Formdenken der Moderne*. 

"This book makes a significant contribution to the study of German modernism, and it does so by straddling the fields of art history and literary and cultural studies. Its balance of theoretical acumen and historical erudition is impressive, as is its original, interdisciplinary combination of themes and material." —Eric Downing, author of *The Chain of Things: Divinatory Magic and the Practice of Reading in German Literature and Thought, 1850–1940*

**ALSO OF INTEREST**

*The Worker: Dominion and Form*
Ernst Junger
PAPER 978-0-8101-3617-5  $34.95 (X)

www.nupress.northwestern.edu  Fall/Winter 2018–2019  26
W. G. Sebald’s Postsecular Redemption
Catastrophe with Spectator
Russell J. A. Kilbourn

Focusing on W. G. Sebald’s four works of prose fiction—The Rings of Saturn, Vertigo, The Emigrants, and Austerlitz—Russell J. A. Kilbourn traces the author’s abiding preoccupation with redemption in a world that has been described as postsecular. He shows that Sebald’s work stands between modernism’s ironic hopes for redemption and whatever comes after. Out of the spectacle of humankind’s slow-motion self-destruction, a “Sebaldian subject”—masculine, melancholic, ironic, potentially queer—emerges across the four prose narratives.

Alongside Sebald studies’ traditional subjects, which include memory, historiography, Sebald’s critique of an image-based culture, and his highly intermedial poetics, W. G. Sebald’s Postsecular Redemption demonstrates Sebald’s relevance for affect theory, new materialism, and the posthuman turn. It critiques the possibility of metaphysical or eroto-salvific models of redemption, arguing against the temptation of psychoanalytic interpretations, as Sebald’s work of memory rejects the discourse of redemption in favor of restitution.

In its consideration of Sebald’s place in twentieth-century literature and after, Kilbourn’s book engages with such predecessors as Nabokov, Kafka, Conrad, and Beckett, concluding with comparisons with contemporaries Claudio Magris and Alice Munro.

RUSSELL J. A. KILBOURN is an associate professor of English and film studies at Wilfrid Laurier University in Ontario, Canada. He is the author of Cinema, Memory, Modernity: The Representation of Memory from the Art Film to Transnational Cinema.

‘This is a dazzlingly written book of exceptional intellectual range and great academic integrity, with beautiful insights into Sebald on almost every page. W. G. Sebald’s Postsecular Redemption will be one of the most important and eagerly awaited publications on Sebald in years.’ —Helen Finch, author of Sebald’s Bachelors: Queer Resistance and the Unconforming Life
Lessons and Legacies XIII

New Approaches to an Integrated History of the Holocaust: Social History, Representation, Theory

Edited and with an introduction by Alexandra Garbarini and Paul B. Jaskot

A collection of essays representing the forefront of current research on the Holocaust in a range of disciplines, Lessons and Legacies XIII explores the social history of the Holocaust, its representation in postwar culture, and new theoretical approaches. Analyses at the most intimate scale—of the individual or of a particular locale—are juxtaposed with broader studies of the war or postwar order. Complementing these different types of analysis are theoretical investigations of individual agency, moral judgment, and the construction of meaning and memory, with implications for the study of the victims of the Holocaust and our understanding of society as a whole.

The thirteen essays in this volume are by an international collection of scholars and mirror the contemporary landscape of Holocaust studies, which includes history as well as film and literary studies, philosophy, cultural studies, and religious studies (among other disciplines).

ALEXANDRA GARBARINI is a professor of history at Williams College in Massachusetts.

PAUL B. JASKOT is a professor of art history at Duke University.

CONTRIBUTORS: Martin Dean, Jonathan Druker, Simone Gigliotti, Dorota Glowacka, Jan Grabowski, Gershon Greenberg, Lutz Kaelber, Marion Kaplan, Hana Kubatová, Pedro Correa Martin-Arroyo, Brad Prager, Lissa Skitolsky, Dana Smith

Lessons and Legacies

Lessons and Legacies XII: New Directions in Holocaust Research and Education

Edited and with an Introduction by Wendy Lower and Lauren Faulkner Rossi

“‘We live at a time when the Holocaust has entered public consciousness in a major way. This means culture is free to represent, and distort, the Holocaust; witness the growing number of films, novels, and poetic and other artistic expressions claiming to be ‘inspired’ by the Shoah. The present volume represents the leaven in the lump of Holocaust representation. The contributors are interested in revealing and unpacking historical complexities.’” —Alan Berger, coauthor of Third-Generation Holocaust Representation: Trauma, History, Memory

www.nupress.northwestern.edu
The Translated Jew
German Jewish Culture outside the Margins
Leslie Morris

*The Translated Jew* brings together an eclectic set of literary and visual texts to reimagine the transnational potential for German Jewish culture in the twenty-first century. Departing from scholarship that has located the German Jewish text as an object that can be defined geographically and historically, Leslie Morris challenges national literary historiography and redraws the maps by which transnational Jewish culture and identity must be read.

Morris explores the myriad acts of translation, actual and metaphorical, through which Jewishness leaves its traces, taking as a given the always provisional nature of Jewish text and Jewish language. Although the focus is on contemporary German Jewish literary cultures, *The Translated Jew* also turns its attention to a number of key visual and architectural projects by American, British, and French artists and writers, including W. G. Sebald, Anne Blonstein, Hélène Cixous, Ulrike Mohr, Daniel Blaufuks, Paul Celan, Raymond Federman, and Rose Ausländer.

In thus realigning German Jewish culture with European and American Jewish culture and post-Holocaust aesthetics, this book explores the circulation of Jewishness between the United States and Europe. The insistence on the polylingualism of any single language and the multidirectionality of Jewishness are at the very center of *The Translated Jew*.

**LESLIE MORRIS** is an associate professor of German in the Department of German, Scandinavian, and Dutch Languages at the University of Minnesota.

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**ALSO OF INTEREST**

**Jews and Ukrainians in Russia’s Literary Borderlands:**
*From the Shtetl Fair to the Petersburg Bookshop*
Amelia M. Glaser
PAPER 978-0-8101-3486-7  $45.00 (S)

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**CULTURAL STUDIES / JEWISH STUDIES / GERMAN STUDIES**

**Cultural Expressions of World War II**
Phyllis Lassner, Series Editor
A Companion to Ancient Philosophy
Edited and with an introduction by Sean D. Kirkland and Eric Sanday

A Companion to Ancient Philosophy is a collection of essays on a broad range of themes and figures spanning the period extending from the pre-Socratics to Plato, Aristotle, and the Hellenistic thinkers.

Rather than offering synoptic and summary treatments of pre-established positions and themes, these essays engage with the ancient texts directly, focusing attention on concepts that emerge as urgent in the readings themselves and then clarifying those concepts interpretively. Indeed, this is a companion volume that takes a very serious and considered approach to its designated task—accompanying readers as they move through the most crucial passages of the infinitely rich and compelling texts of the ancients. Each essay provides a tutorial in close reading and careful interpretation.

Because it offers foundational treatments of the most important works of ancient philosophy and because it, precisely by doing so, arrives at numerous original interpretive insights and suggests new directions for research in ancient philosophy, this volume should be of great value both to students just starting off reading the ancients and to established scholars still fascinated by philosophy’s deepest abiding questions.

SEAN D. KIRKLAND is an associate professor of philosophy at DePaul University and the author of The Ontology of Socratic Questioning in Plato’s Early Dialogues.

ERIC SANDAY is an associate professor of philosophy at the University of Kentucky and the author of A Study of Dialectic in Plato’s Parmenides.

CONTRIBUTORS: Ömer Aygün, Claudia Baracchi, Walter Brogan, Rose Cherubin, Patricia Fagan, Francisco J. Gonzalez, George Harvey, Phil Hopkins, Drew Hyland, Sean D. Kirkland, Pascal Massie, John McCumber, Robert Metcalf, Marjolein Oele, Eve Rabinoff, Gregory Recco, John Russon, Eric Sanday, Damian Stocking, Michael Wiitala, Gina Zavota

Rereading Ancient Philosophy
John Russon, Series Editor

“"A Companion to Ancient Philosophy introduces ancient texts with a hermeneutic that is both historically grounded and contemporary. It contains twenty concise yet deep essays on issues fundamental to Greek thought by some leading scholars in continental philosophy. It is a fresh, insightful introduction to the essential questions of ancient Greek philosophy and why they are still alive for us today.” — Marina Berzins McCoy, author of Wounded Heroes: Vulnerability as a Virtue in Ancient Greek Literature and Philosophy

ALSO OF INTEREST

The Emerging Good in Plato’s Philebus
John V. Garner
PAPER 978-0-8101-3558-1 $34.95 (S)
Philosophy as Agôn
A Study of Plato’s Gorgias and Related Texts

Robert Metcalf

In *Philosophy as Agôn: A Study of Plato’s Gorgias and Related Texts*, Robert Metcalf offers a fresh interpretation of Plato’s dialogues as dramatic texts whose philosophy is not so much a matter of doctrine as it is a dynamic, nondogmatic, and open-ended practice of engaging others in agonistic dialogue.

Metcalf challenges prevailing interpretations according to which the *agôn* (contest or struggle) between the interlocutors in the dialogues is inessential to Plato’s philosophical purpose, or simply a reflection of the cultural background of ancient Greek life. Instead, he argues that Plato understands philosophy as *essentially* agonistic—involving the adversarial engagement of others in dialogue such that one’s integrity is put to the test through this engagement, and where the *agôn* is structured so as to draw adversaries together in agreement about the matters at issue, though that agreement is always open to future contest.

Based on a careful reading of the *Gorgias* and related Socratic dialogues, such as *Apology* and *Theaetetus*, Metcalf contends that *agôn* is indispensable to the critique of prevailing opinions, to the transformation of the interlocutor through shame-inducing refutation, and to philosophy as a lifelong training (*askēsis*) of oneself in relation to others.

**ROBERT METCALF** is a professor of philosophy at the University of Colorado, Denver.
Films provide valuable spaces for aesthetic experimentation and analysis, for cinema’s openness to other media has always allowed it to expand its own. In *Aesthetic Spaces*, Brigitte Peucker shows that when painterly or theatrical conventions are appropriated by the medium of film, the dissonant effects produced open it up to intermedial reflection and tell us a great deal about cinema itself.

The films studied in these chapters include those by Abbas Kiarostami, Alfred Hitchcock, Michelangelo Antonioni, Jean-Luc Godard, Carl Th. Dreyer, Peter Greenaway, Rainer Werner Fassbinder, Ingmar Bergman, Jacques Rivette, Fritz Lang, F. W. Murnau, Lars von Trier, Spike Jonze, Éric Rohmer, Lech Majewski, and others. Where two media are in evidence in these films, there is usually a third, and often theater mediates between film and painting. *Aesthetic Spaces* interrogates issues of cinematic space and mise-en-scène from different but interconnected theoretical perspectives, organizing its chapters around some of the formal principles—space, spectator, frame, color and lighting, props, décor, and actor—that shape films.

Drawing on the older arts to renew cinema, the films examined deploy paintings as material: Poussin and Bruegel, Rembrandt, Hals and Klimt, and medieval illustrations and modernist abstractions are used to expand our notions of cinematic space. Peucker shows that when different media come together in film, they create effects of dissonance out of which new modes of looking may arise.

**BRIGITTE PEUCKER** is the Elias Leavenworth Professor of German and Professor of Film and Media Studies at Yale University. She is the author of *The Material Image: Art and the Real in Film* and *Incorporating Images: Film and the Rival Arts*, among other books.
In this book, Thomas J. Connelly draws on a number of key psychoanalytic concepts from the works of Jacques Lacan, Slavoj Žižek, Joan Copjec, Michel Chion, and Todd McGowan to identify and describe a genre of cinema characterized by spatial confinement. Examining classic films such as Alfred Hitchcock’s Rope and Stanley Kubrick’s The Shining, as well as current films such as Room, Green Room, and 10 Cloverfield Lane, Connelly shows that the source of enjoyment of confined spaces lies in the viewer’s relationship to excess.

Cinema of Confinement offers rich insights into the appeal of constricted filmic spaces at a time when one can easily traverse spatial boundaries within the virtual reality of cyberspace.

THOMAS J. CONNELLY is a visiting assistant professor in the Media Studies Department at Pomona College.

“In looking at film from a Lacanian angle, Cinema of Confinement makes a strong contribution to the expanding critical literature on Lacan and cinema. The book shows exceptional knowledge of film as a language, inclusive of its unconscious underpinnings. Connelly moves very confidently among different filmic genres and aesthetic registers, demonstrating remarkable analytical skills. A great book with some interpretive gems.”
—Fabio Vighi, author of Critical Theory and Film: Rethinking Ideology through Film Noir

**ALSO OF INTEREST**

Only a Joke Can Save Us: A Theory of Comedy
Todd McGowan
PAPER 978-0-8101-3580-2 $34.95 (S)
Theory’s Autoimmunity
Skepticism, Literature, and Philosophy
Zahi Zalloua

Engaging scholars from across humanistic fields grappling with the role and value of theory in our times, Theory’s Autoimmunity argues for reclaiming theory’s skepticism as a value. To cultivate theory’s skeptical impulses is to embrace what Jacques Derrida has termed autoimmunity: a condition of openness to the outside—openness of the self, the community, democracy, or other ideals—that allows for change.

Openness to change comes with risks, and the self-protective temptation to immunize oneself or one’s community against these risks is strong. Yet without such risks, without openness to otherness, no encounter with the new, with difference, can ever take place. Without autoimmunity, theory becomes stagnant and programmatic, unable to receive and respond to the other or the event, to address, revise, and produce new meanings.

Taking up the challenge of thinking theory as skepticism, with and against philosophy, this study turns to literature as an interlocutor, investigating the ways theory, like the literary works of Montaigne, Baudelaire, Stendhal, Morrison, or Duras, declines to put on the interpretive brakes, to stop reading at a point of understanding. Undoing and remaking itself, theory—those critical interpretive practices that revel in the creation and proliferation of meaning—becomes autoimmune.

Zahi Zalloua is a professor of French and interdisciplinary studies at Whitman College. He is the author of Continental Philosophy and the Palestinian Question, Reading Unruly: Interpretation and Its Ethical Demands, and Montaigne and the Ethics of Skepticism.
The Baroque Night
Spencer Golub

In *The Baroque Night*, authorial idiosyncrasy hybridizes the concepts of “baroque” and “noir” across the fields of film, theater, literature, and philosophy, arguing for mental function as form, as an impossible object, a container in which the container itself is the thing contained. The book is an experiment in thinking difference and thinking differently, an ethics of otherness and the abstract. Spencer Golub inverts the unreality of the real and the reality of fiction, exposing the tropes of memory, identity, and authenticity as a scenic route through life that ultimately blocks the view.

*The Baroque Night* draws upon materials that have not previously been included in studies of either the baroque or film noir, while offering new perspectives on other, more familiar sources. Leibniz’s concepts of the monad and compossibility provide organizing thought models, and death, fear, and mental illness cast their anamorphic images across surfaces that are deeper and closer than they at first appear. Key characters and situations in the book derive from the works of Alfred Hitchcock, Henri-Georges Clozot, Jean-Pierre Melville, Oscar Wilde, Georges Perec, Patricia Highsmith, William Shakespeare, Jean Racine, Pierre Corneille, and Arthur Conan Doyle, among many others.

This is virtuality and reality for the phobic, making it a fascinating and viable document of and episteme for the anxious age in which we (always) find ourselves living, though not yet fully alive. This performance of suspect evidence speaks to and in the ways we are organically inauthentic, the cause of our own causality and our own worst eyewitnesses to all that appears and disappears in space and time.

**SPENCER GOLUB** is a professor of theater arts and performance studies, Slavic languages, and comparative literature at Brown University. He is the author of *Incapacity: Wittgenstein, Anxiety, and Performance Behavior; Infinity (Stage); The Recurrence of Fate: Theatre and Memory in Twentieth-Century Russia;* and Evreinov: The Theatre of Paradox and Transformation.
“This is important and original work, argued with passion, eloquence, and style, and it will meet an interested audience in the growing group of Renaissance and early modern scholars interested in affects, environments, cognition, and phenomenology.” —Julia Lupton, author of Thinking with Shakespeare: Essays on Politics and Life

GIULIO J. PERTILE is a lecturer in early modern literature at the University of St. Andrews in Scotland.

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Dostoevsky and the Catholic Underground

Elizabeth A. Blake

While Dostoevsky’s relation to religion is well-trod ground, there exists no comprehensive study of Dostoevsky and Catholicism. Elizabeth Blake’s ambitious and learned Dostoevsky and the Catholic Underground fills this omission. Previous commentators have traced a wide-ranging hostility in Dostoevsky’s understanding of Catholicism to his Slavophilism. Blake depicts a far more nuanced picture. Her close reading demonstrates that he is repelled and fascinated by Catholicism in all its medieval, Reformation, and modern manifestations.

Dostoevsky saw in Catholicism not just an inspirational source for the Grand Inquisitor but a political force, an ideological wellspring, a unique mode of intellectual inquiry, and a source of cultural production. Blake’s insightful textual analysis is accompanied by an equally penetrating analysis of nineteenth-century European revolutionary history, from Paris to Siberia, that undoubtedly influenced the evolution of Dostoevsky’s thought.

ELIZABETH A. BLAKE is an assistant professor of Russian in the Department of Modern and Classical Languages at Saint Louis University.

Dostoevsky’s Secrets
Reading against the Grain

Carol Apollonio

When Fyodor Dostoevsky proclaims that he is a “realist in a higher sense,” it is because the facts are irrelevant to his truth. And it is in this spirit that Apollonio approaches Dostoevsky’s work, reading through the facts—the text—of his canonical novels for the deeper truth that they distort, mask, and, ultimately, disclose.

In each work Apollonio focuses on one character or theme caught in the compromising, self-serving, or distorting narrative lens. What is actually lost—and what is won—in The Gambler? Is Svidrigailov, of such ill repute in Crime and Punishment, in fact an exemplar of generosity and truth? Who, in Demons, is truly demonic? Here we see how Dostoevsky has crafted his novels to help us see these distorting filters and develop the critical skills to resist their anaesthetic effect. Apollonio’s readings show how Dostoevsky’s paradoxes counter and usurp our comfortable assumptions about the way the world is and offer access to a deeper, immanent essence. His works gain power when we read beyond the primitive logic of external appearances and recognize the deeper life of the text.

CAROL APOLLOONIO is a professor of the practice of Slavic and Eurasian studies at Duke University. She lives in Durham, North Carolina.
Dostoevsky’s Dialectics and the Problem of Sin

Ksana Blank

In Dostoevsky’s *Dialectics and the Problem of Sin*, Ksana Blank borrows from ancient Greek, Chinese, and Christian dialectical traditions to formulate a dynamic image of Dostoevsky’s dialectics—distinct from Hegelian dialectics—as a philosophy of “compatible contradictions.” Expanding on the classical triad of Goodness, Beauty, and Truth, Blank guides us through Dostoevsky’s most difficult paradoxes: goodness that begets evil, beautiful personalities that bring about grief, and criminality that brings about salvation.

Dostoevsky’s philosophy of contradictions, this book demonstrates, contributes to the development of antinomian thought in the writings of early twentieth-century Russian religious thinkers and to the development of Bakhtin’s dialogism. *Dostoevsky’s Dialectics and the Problem of Sin* marks an important and original intervention into the enduring debate over Dostoevsky’s spiritual philosophy.

**KSANA BLANK** is a senior lecturer in the Department of Slavic Languages and Literatures at Princeton University.

The Cultural Origins of the Socialist Realist Aesthetic 1890–1934

Irina Gutkin

The past fifteen years have seen an important shift in the way scholars look at socialist realism. Where it was seen as a straitjacket imposed by the Stalinist regime, it is now understood to be an aesthetic movement in its own right, one whose internal logic had to be understood if it was to be criticized. International specialists remain divided, however, over the provenance of Soviet aesthetic ideology, particularly over the role of the avant-garde in its emergence.

In *The Cultural Origins of the Socialist Realist Aesthetic*, Irina Gutkin brings together the best work written on the subject to argue that socialist realism encompassed a philosophical worldview that marked thinking in the USSR on all levels: political, social, and linguistic. Using a wealth of diverse cultural material, Gutkin traces the emergence of the central tenants of socialist realist theory from Symbolism and Futurism through the 1920s and 1930s.

**IRINA GUTKIN** is an assistant professor in the Department of Slavic Languages and Literatures at the University of California, Los Angeles.
The Starling sisters, Pearl, Minny, and Esther, are being raised by film, by what they hear on the radio, and by the hottest new pop culture phenomenon: television. They spend their feral trailer park childhood devising their own contortionist skits, daydreaming their own soap operas, and gushing over the latest episode of their favorite absurdist puppet show. After their lounge-singing mother flies the coop, the sisters run away to join an all-female revue in Northern California, run by the charismatic and power-hungry Bette Bunting. Their story is a portrait of a cultural moment in which television, a private viewing experience for the intimacy of home and nuclear families, precipitated the erosion of live, public performance and the mid-century American music hall.

The glamour of Callbacks is vulgar and gimcrack, the humor crass and slapstick. The women on stage rebel against the male gaze and male domination in entertainment. Callbacks is inspired by the structure and tone of the serial sitcom format, with fragments of unresolved narrative, a focus on the ensemble, patterning dialogue, recurrence, fadeouts, and a denial of closure. The uncanny and carnivalesque create an entrancing tone that is parried by the tragic side of showbiz—the scrutiny of women aging in front of an audience, and the resulting fear of failure and obscurity that drives rivalry and family feuds.

M. WHITEFORD is a writer from New York now living and working in Los Angeles. Her play, The Shapes We Make with Our Bodies, was published by Plays Inverse in November 2015. She and her writing have appeared at REDCAT Theater, The Women’s Center for Creative Work, MAMA Gallery, Pieter Performance Space, Coaxial, Alias Books, Last Projects, and 356 Mission in Los Angeles; Pocket Utopia in New York City; Living Copenhagen in Denmark; and The Institute for Sociometry in San Francisco. She is an active member of Los Angeles feminist communities, including the Women’s Center for Creative Work and Barbara Grossman’s Breakfast Club. She is a 2015 Juniper Scholar and 2015–2016 REEF Residency awardee. Whiteford is currently a Los Angeles critic for ArtForum, the managing editor of the Art Book Review, and a freelance art and book critic.

“Energetic and compelling, Callbacks creates a vivid portrait of triplet contortionists at the beginning of their careers. By turns realistic and surreal, this is a compelling piece of work that kept me captivated and always slightly off-balance.”—Brian Evenson
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Louie Pérez is a master musician and innovative visual artist who has spent the last forty years as founding member and principal songwriter for the internationally acclaimed group Los Lobos. Working with his songwriting partner, David Hidalgo, Pérez has written more than four hundred songs. Many of those songs, along with previously unpublished poems and short stories as well as paintings, sketches, and photos, are collected in this deeply personal, yet universally appealing volume.

The book also features essays by musicians, artists and scholars who artfully dissect the significance of Pérez’s work. Good Morning, Aztlán is, without question, a different kind of memoir.

LOUIE PÉREZ is an American songwriter, percussionist and guitarist for the multiple Grammy Award-winning band Los Lobos. Pérez songs have been showcased on every Los Lobos recording, beginning with “And A Time To Dance” and continuing through the band’s most recent album, “Gates of Gold.” Pérez also co-wrote songs with his writing partner David Hidalgo for two critically praised albums by Latin Playboys. Many recording artists, including Waylon Jennings, Jerry Garcia, and Robert Plant, have covered Pérez’s songs. His prose work has been published in a number of periodicals, including the Los Angeles Times Magazine, LA Weekly and the New York arts journal BOMB. As a visual artist, he has exhibited his paintings and sculpture in many prominent galleries and museums in Los Angeles and New York.
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