The Fabulous Future?
America and the World in 2040

Edited and with an introduction by
Gary Saul Morson and Morton Schapiro

Will the future be one of economic expansion, greater tolerance, liberating inventions, and longer, happier lives? Or do we face economic stagnation, declining quality of life, and a technologically enhanced totalitarianism worse than any yet seen? The Fabulous Future? America and the World in 2040 draws its inspiration from a more optimistic time, and tome, The Fabulous Future: America in 1980, in which Fortune magazine celebrated its twenty-fifth anniversary by publishing the predictions of thought leaders of its time.

In the present volume, the world's leading specialists from diverse fields project developments in their areas of expertise, from religion and the media to the environment and nanotechnology. Will we be happier, and what exactly does happiness have to do with our economic future? Where is higher education heading and how should it develop? And what is the future of prediction itself? These exciting essays provoke sharper questions, reflect unexpectedly on one another, and testify to our present anxieties about the surprising world to come.

GARY SAUL MORSON is Frances Hooper Professor of the Arts and Humanities at Northwestern University.

MORTON SCHAPIRO is a professor of economics and the president of Northwestern University.

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Building the Garden
Magic from the Marsh

First came the woods, then the fields, then the meadows, then the
basins, and finally the lake itself. The land surrounding and
above which the Chicago Botanic Garden is built, the marshlike Glade
Marsh, once lacked for interesting sites.

The Glade Marsh once served as a passage for Native Americans
crossing between Lake Michigan and the upper Des Plaines River. Acc-
ording to early naturalist Reverend H. Thomas, the marsh arranged a
quarter mile of a lake in width, through the center of which the vegetation
circled water (of the Glade Marsh) and a slow river southwest! The
land supported a wide diversity of plants and animals and was known
locally as a wonderful hunting ground for small game and as a popular
fishing and hideout destination.
Formed in 1890, during the heady days before the 1893 World’s Columbian Exposition, the Chicago Horticultural Society boasted members with names deeply rooted in Chicago history: Buckingham, McCormick, and Palmer, among others. Today, as it leads the Garden in a model public-private partnership with the Forest Preserves of Cook County, the Society’s horticultural practices have exceeded the vision of its founders.

Chicago and Its Botanic Garden: The Chicago Horticultural Society at 125 is a lushly illustrated and thoughtful history of the Society and its evolution from a producer of monumental flower and botanical shows, through a fallow period, to the opening in 1972 of the Chicago Botanic Garden, a living museum and world leader in horticulture, plant science and conservation, education, and urban agriculture. Author Cathy Jean Maloney combines meticulous scholarship with a flair for storytelling in a narrative that will delight everyone from casual strollers of the grounds to the volunteers, professionals, and scientists who compose the influential society.

CATHY JEAN MALONEY is a lifelong Chicago-area resident and garden historian. As senior editor of Chicagoland Gardening magazine, she explores hundreds of private and public regional gardens. She is the author of World’s Fair Gardens (2012), Chicago Gardens: The Early History (2008), The Prairie Club of Chicago (2001), and The Gardener’s Cottage in Riverside, Illinois (2010). She teaches classes both at the Morton Arboretum and at the Chicago Botanic Garden, and is a frequent speaker to groups around the country. She has published many articles in magazines such as Better Homes and Gardens, Landscape Architecture, and Gardens Illustrated.
Navel of the Moon
A Novel

Mary Helen Lagasse

A freelance writer and journalist, Vicenta ("Vicky") Lumière has moved beyond her upbringing in the diverse Irish Channel neighborhood of New Orleans. But a visit to her childhood friend Lonnie Cavanaugh in the Louisiana Correctional Institute for Women brings back a flood of memories.

In Navel of the Moon, the follow-up to her acclaimed debut The Fifth Sun, Mary Helen Lagasse turns to the 1950s and '60s, where a young Vicky learns that the complicated people that we become as adults and the complicated world that adults create are shaped by events in childhood. The adults around her, beginning with her Mexican grandmother, Mimy, the family storyteller—who says she is from the “navel of the moon”—often confound and sometimes trouble Vicky. Yet Vicky’s strength of character is profoundly affected by the complexity of life, in particular the lives of her troubled childhood friend Lonnie and of Valentina Dreyfus, the Holocaust survivor who becomes Vicky’s closest confidante.

MARY HELEN LAGASSE’s debut novel, The Fifth Sun (Curbstone, 2004), won the Miguel Márquez Prize, the Premio Aztlan Literary Prize, Independent Publisher Best Multicultural Fiction Award (2005), and ForeWord Magazine’s Book of the Year Award (2005). Her stories and articles have appeared in numerous publications, including the New Orleans Times-Picayune and New Orleans Magazine. She lives in her native New Orleans.
A Big Enough Lie
A Novel

Eric Bennett

“A blistering, brilliant depiction of a tottering empire, which just happens to be our own.” —Robert Cohen, author of Amateur Barbarians

Awaiting a TV talk show appearance, John Townley is quaking with dread. He has published a best-selling memoir about the Iraq War, a page-turner climaxing in atrocity. In a green room beyond the soundstage, he braces himself to confront the charismatic soldier at the violent heart of it. But John has never actually seen the man before—nor served in Iraq, nor the military. Even so, and despite the deception, he knows his fabricated memoir contains stunning truths.

By turns comic, suspenseful, bitingly satirical, and emotionally potent, A Big Enough Lie pits personal mistruths against national ones of life-and-death consequence. Tracking a writer from the wilds of Florida to New York cubicles to Midwestern workshops to the mindscapes of Baghdad—and from love to heartbreak to solitary celebrity—Bennett’s novel probes our endlessly frustrated desire to grab hold of something (or somebody) true.

ERIC BENNETT’s writing has appeared in VQR, A Public Space, and The Chronicle of Higher Education, among other publications. His essays include “The Pyramid Scheme,” in MFA vs. NYC (2014), and “Creative Writing and the Cold War University,” in A Companion to Creative Writing (2013). He is an associate professor of English at Providence College in Rhode Island.
The Athenaeum
A Novel
Raul Pompeia
Translated from the Portuguese by Renata R. M. Wasserman
Introduction by César Braga-Pinto

Originally published as O Ateneu in 1888, The Athenaeum is a classic of Brazilian literature, here translated into English in its entirety for the first time. The first-person narrator, Sergio, looks back to his time at the eponymous boarding school, with its autocratic principal and terrifying student body. Sergio’s account of his humiliating experiences as a student, with its frank discussion of corruption and homoerotic bullying, makes it clear that his school is structured and administered so as to reproduce the class divisions and power structure of the larger Brazilian society.

In its muckraking mode, the novel is in the spirit of Naturalism, imported from France and well-acclimated to Brazil, where it blossomed. At the same time, Pompeia maintains the novel’s credibility as a bildungsroman by portraying the narrator’s psychological development. The novel’s conclusion suggests both a doomed society and its possible redemption, indicative of a moment of upheaval and transition in Brazilian history.

RAUL POMPEIA (1863–1895), a canonical nineteenth-century Brazilian author, wrote novels, short stories, and journalistic pieces. He belonged to the Naturalist school, though his work sometimes subverted its principles. He was also a political activist, eventually committing suicide when his writing got him in trouble with the authorities.

RENEA R. M. WASSERMAN is professor emerita of English at Wayne State University.

CÉSAR BRAGA-PINTO is an associate professor of Brazilian and comparative literature at Northwestern University.
Nobody Grew but the Business
On the Life and Work of William Gaddis
Joseph Tabbi

During his lifetime, William Gaddis (1922–1998) evaded biographical questions, never read from his work publicly, and didn’t allow his photograph to appear on his books. Before his novel J R (1975) won Gaddis the National Book Award and some measure of renown, he had given up the bohemian world of 1950s Greenwich Village for a series of corporate jobs that both paid the bills and provided an inside view of the encroachment of market values into every corner of American culture.

By illustrating the interconnectedness of Gaddis’s life and work, Tabbi, among his foremost interpreters, demystifies the “difficult author” and shows a writer who was as attuned as any to the way Americans talk, and who sensitively chronicled the gradual commodification of artistic endeavor. Illuminating, heartbreaking, and masterful, Tabbi’s book gives us the most subtly drawn portrait to date of one of the twentieth century’s seminal novelists.

The poems in *Hemisphere* explore what it means to be a daughter and what it means to bear new life. Ellen Hagan investigates the world historical hemispheres of a family legacy from around the globe and moves down to the most intimate hemisphere of impending motherhood. Her poems reclaim the female body from the violence, both literal and literary, done to it over the years. Hagan acknowledges the changing body of a mother from the strains of birth—from the growing body of a child, to the scars left most visibly by a C-section—as well as the changes wrought by age and, too often, abuse. The existence of a hemisphere implies a part seeking a whole, and as a collection, *Hemisphere* is a coherent and cogent journey toward reclamation and wholeness.

**ELLEN HAGAN** is the author of *Crowned* (2010). She recently joined the poetry faculty at West Virginia Wesleyan in their low-residency MFA program. Hagan coleads the Alice Hoffman Young Writer’s Retreat at Adelphi University and is Poetry Chair of the DreamYard Project. She is a regular guest artist at the Kentucky Governor’s School for the Arts and is a member of the Affrilachian Poets and Conjure Women, and cofounder of the girlstory collective. Hagan’s work has been nominated for a Pushcart Prize and has appeared in *Creative Nonfiction, Underwired Magazine, She Walks in Beauty* (edited by Caroline Kennedy), *Huizache, Small Batch*, and *Southern Sin*. She lives with her husband and daughters in New York City.

**From “Modus Operandi, or Google Search: Caesarean Section”**

Spin it loose. Procedure—incision, surgical laparotomy—uterus (hysterotomy) hysteria who said I was. Hysterical? Lower uterine—incision. Abdomen—then uterus—what—this process of slicing me in two. Draped & sterilized. This be the way you enter.

Initial incision. Multiple layers to get to you. What it takes to dissect one body in search of another.

Amniotic fluid. All the things I did not learn/search/find—blind to it all.

Disengaging baby from pelvis. This is what it means to split into you.
Delinquent Palaces
Poems
Danielle Chapman

What does it mean to pray or praise in the twenty-first century? What does it mean to lament, to attend? In this volatile, visionary debut collection, Danielle Chapman seeks “to be known / in one’s own person as crocuses are known / by sun, conceiving green to breathe it / for ravishment by light.” Driven toward stark landscapes and “nowheres” of the spirit, these poems steadfastly seek the lyrical and spiritual promise implicit in difficulty—where “spring sing[s] slime / through snail stones” and “the river’s cashmere roiled.” Chapman’s work testifies to the revelation and the anguish of love, and to the possibility of finding grace in the “interstices of pain / where God’s green / meets man’s limestone.” These hard-edged, wry, and intricately musical poems deliver a life that has been felt to its limits, and transformed into singular art.

DANIELLE CHAPMAN’s poetry has appeared in magazines and journals such as the New Yorker, The Nation, and Harvard Review, among others. She lives in New Haven and teaches at Yale University.

From “A Shape Within”

3. Grand Street
Chinatown flashed like a brain in creation:
chrome frying cages, rotisseries for sale,
fluorescent egg-glazed mung-bean buns,
silver scales brandishing smelts’ silver scales,
trim businesspeople in razored suits
inspecting growths on bulbous vegetables,
laborers stippled pale with drywall chalk
darting out of the subway tunnels,
and the tiny sages in oily rags
hobbling through the alley villages—
the light judged each integral to all.
Goodbye, Silver Sister
Poems

Jeanne Foster

*Goodbye, Silver Sister*, Jeanne Foster’s second collection of poems, opens with a series of poems about a girl coming of age in pre-Katrina New Orleans, informed and haunted by the magic of the city. The powerful Pearl River forms the dividing line between adulthood and other worlds, both geographic and existential: “death, divorce, and the thousand other ways I would lose faith in the breastplate of love.”

The collection is also an elegy for and tribute to the poet’s parents, who met in the WPA Artists’ Project. Through her poems she keeps them alive and is also able to say good-bye.

Like the work of her mentor, James Wright, these poems reach far beyond the personal in their willingness to look at the unseemly sides of being human within the context of a profound spiritual search.

JEANNE FOSTER was raised in New Orleans, and now divides her time between Berkeley, California, where she is a professor of English and creative writing at Saint Mary’s College, and Tuscany. She is a coeditor of *Appetite: Food as Metaphor*, an anthology of poems by women, and the author of a critical work, *A Music of Grace: The Sacred in Contemporary American Poetry*. Her previous poetry collection, *A Blessing of Safe Travel*, won the Quarterly Review of Literature Poetry Award. Her poems have appeared in *American Poetry Review*, *Hudson Review*, *Southern Review*, *TriQuarterly*, and *Ploughshares*, among other publications.

From “The Pearl River”

The Pearl River, the dividing line, winds like a water moccasin through the red clay soil. The moon turns its full face toward the upward turned face, and the river shines like pearl. Upon its surface a water moccasin carves the shape of a worker’s scythe. A shadow white as a madonna lily moves from the shore into the pines. Everything was kept under their cloaks. The song curls like smoke back into the carapace of a white girl’s ear.

Kept all these years, a treasure watched over by the pirate’s ghost, the pearl in the oyster growing in a bed of mud, the milk before it is milked from the fangs . . .
Instructions for Folding
Poems
Willie Lin

In one of the poems in *Instructions for Folding*, Willie Lin writes, “it seemed you were away but not beyond language.” And accordingly, the voice in these poems is sometimes fervid, sometimes wry, moved to speech by the specific desire to speak to someone. The poems often progress associatively, following a kind of lyric logic of involution, disruption, and juxtaposition. They rehearse the work of learning the heft and shape of memories. They revel in failures and take pleasure in mourning. They bristle with narrative suggestiveness, weaving an austere music against a scrim of love, loneliness, secrets, and elation.

**WILLIE LIN** lives and works in Chicago. Her poems have appeared in *1110, Blackbird, the Cincinnati Review, Washington Square Review*, and other journals.

**From “Harbor”**

From the bridge, we consider endings. We are faithful in our concerns if not original in our reproach—that the night is long, that someone else is better loved, will love better—in the rank heat of summer, with the new flush of green tufts of trees crowding the heart:

Who do you blame?
Who do you want to blame?

From this distance, we cannot see our reflections. For example, my sister thinks this sadness is a ruse.

All this bleakness on a bright day in parks a deliberate will.

We argue not because we do not know what else to do, but because this is what we do.

As girls, reading fairy tales to each other, my sister and I thought because we were very beautiful, we had been spared a terrible fate. Nor have we abandoned our desire for simple stories.
NEW IN PAPERBACK

“The Powers
A Novel
Valerie Sayers


The Complete Valerie Sayers Novels

“She’s smart and irreverent, but she’s also kind and compassionate; she gives us imperfect people and makes us like and care about them, an essential task for any novelist but one accomplished by surprisingly few.” —Jonathan Yardley, Washington Post
“A moving, inspirational story about an important link in the historical chain that led to the civil-rights movement and a new, more truly democratic chapter in American history.” —*Kirkus Reviews*

“An engaging tribute to two extraordinary men and the impact of their partnership on education in the South.” —*Booklist*

“Fascinating . . . In telling the story of the schools that Rosenwald and Washington created, Deutsch includes poignant vignettes about some future black leaders (such as Representative John Lewis) who received their earliest education in them.” —*Weekly Standard*

**You Need a Schoolhouse**

Booker T. Washington, Julius Rosenwald, and the Building of Schools for the Segregated South

*Stephanie Deutsch*

**STEPHANIE DEUTSCH** is a writer and critic living in Washington, D.C. She has written for various newspapers, including the *New York Times* and the *Weekly Standard,* as well as for the *Millions* blog. The website for the book is www.youneedaschoolhouse.com.

**Finalist, 2012 National Jewish Book Award in the Holocaust Category**

“**At the Edge of the Abyss**

A Concentration Camp Diary, 1943–1944

*David Koker*

Edited by Robert Jan van Pelt

Translated from the Dutch by Michiel Horn and John Irons

**DAVID KOKER** was born in Amsterdam in 1921 and was transported to the Vught concentration camp in 1943. With the help of civilian workers, David was able to send almost a year’s worth of entries to Amsterdam. First deported to Auschwitz, he died during a prisoner transport to Dachau in February 1945.

**ROBERT JAN VAN PELT** was born and educated in the Netherlands. He is a university professor at the University of Waterloo in Canada, where he teaches in the School of Architecture. He has published widely on the history of Auschwitz, the Holocaust, and Holocaust denial.

**MICHEL HORN** was born in the Netherlands and raised in Canada. He is professor emeritus of history and university historian at York University, Toronto. He has translated fiction and nonfiction.

**JOHN IRONS** has translated Danish, Swedish, Norwegian, German, and Dutch poetry into English. He lives in Odense, Denmark.
Senses of Landscape
John Sallis

Beginning with the assertion that earth is the elemental place that grants an abode to humans and to other living things, in *Senses of Landscape* the philosopher John Sallis turns to landscapes, and in particular to their representation in painting, to present a powerful synthetic work.

*Senses of Landscape* proffers three kinds of analyses, which, though distinct, continually intersect in the course of the book. The first consists of extended analyses of distinctive landscapes from four exemplary painters, Paul Cezanne, Caspar David Friedrich, Paul Klee, and Guo Xi. Sallis then turns to these artists’ own writings—treatises, essays, and letters—about art in general and landscape painting in particular, and he sets them into a philosophical context. The third kind of analysis draws both on Sallis’s theoretical writings and on the canonical texts in the philosophy of art (Kant, Schelling, Hegel, and Heidegger). These analyses present for a wide audience a profound sense of landscape and of the earthly abode of the human.

The Planetary Turn
Relationality and Geoaesthetics in the Twenty-First Century

Edited by Amy J. Elias and Christian Moraru

A groundbreaking essay collection that pursues the rise of geo-culture as an essential framework for arts criticism, *The Planetary Turn* shows how the planet—as a territory, a sociopolitical arena, a natural space of interaction for all earthly life, and an artistic theme—is increasingly the conceptual and political dimension in which twenty-first-century writers and artists picture themselves and their work. In an introduction that comprehensively defines the planetary model of art, culture, and cultural-aesthetic interpretation, the editors explain how the living planet is emerging as distinct from older concepts of globalization, cosmopolitanism, and environmentalism and is becoming a new ground for exciting work in contemporary literature, visual and media arts, and social humanities. Written by internationally recognized scholars, the twelve essays that follow illustrate the unfolding of a new vision of potential planetary community that retools earlier models based on the nation-state or political “blocs” and reimagines cultural, political, aesthetic, and ethical relationships for the post–Cold War era.

AMY J. ELIAS is a professor of English at the University of Tennessee, Knoxville.

CHRISTIAN MORARU is a professor of American literature and critical theory at the University of North Carolina, Greensboro.

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Miłosz and the Problem of Evil
Łukasz Tischner
Translated from the Polish by Stanley Bill

While scholars have chronicled Czesław Miłosz’s engagement with religious belief, no previous book-length treatment has focused on his struggles with theodicy in both poetry and thought. Miłosz wrestled with the problem of believing in a just God given the powerful evidence to the contrary in the natural world as he observed it and in the horrors of World War II and its aftermath in Poland. Rather than attempt to survey Miłosz’s vast oeuvre, Łukasz Tischner focuses on several key works—The Land of Ulro, The World, The Issa Valley, A Treatise on Morals, A Treatise on Poetry, and From the Rising of the Sun—carefully tracing the development of Miłosz’s moral arguments, especially in relation to the key texts that influenced him, among them the Bible, the Gnostic writings, and the works of Blake, Hegel, Kierkegaard, and Schopenhauer. The result is a book that examines Miłosz as both a thinker and an artist, shedding new light on all aspects of his oeuvre.

ŁUKASZ TISCHNER is an assistant professor in the Department of Twentieth-Century Polish Literature at the Faculty of Polish Studies at the Jagiellonian University, Kraków.

STANLEY BILL is a lecturer in Polish studies at the University of Cambridge.

Sacred Uncertainty
Religious Difference and the Shape of Melville’s Career
Brian Yothers

Herman Melville’s oeuvre sustains a fundamental tension among self, society, and others. Sacred Uncertainty explores religious difference that arises from these many voices, both within American culture and around the world. Melville’s work is notably shot through with allusions to other writers and thinkers, whom he regarded as his truest interlocutors—the figures of genius from whom he received, as he eloquently stated it in “Hawthorne and His Mosses,” a “shock of recognition.” There is almost certainly no more concrete or reliable way to get at Melville’s affirmations of (and arguments with) these interlocutors than in the markings and annotations that appear in his copies of many of their works, so Yothers examines Melville’s marginalia for clues to Melville’s thinking about self, others, and difference. His interrogations yield a richer understanding of one of the more vexing aspects of the great American novelist’s work.

BRIAN YOTHERS is a professor of English at the University of Texas, El Paso. He is the author of Melville’s Mirrors: Literary Criticism and America’s Most Elusive Author and The Romance of the Holy Land in American Travel Writing, 1790–1876. Yothers is the associate editor of Leviathan: A Journal of Melville Studies, a coeditor of the travel section of the Melville Electronic Library, an associate editor for Melville’s Marginalia Online, a coeditor of the interdisciplinary journal Journeys, and an editor for the book series Literary Criticism in Perspective.
Method Acting and Its Discontents
On American Psycho-Drama
Shonni Enelow

_In Method Acting and Its Discontents_, Shonni Enelow provocatively argues that Method acting's positing of a fundamentally porous self was a source of deep anxiety in a culture focused on containment, an anxiety that left lasting traces on American drama and performance. In case studies of plays by Tennessee Williams and James Baldwin and a film by William Greaves, Enelow places Method acting alongside developments in psychology and psychoanalysis, philosophy, and the politics of American identity during the civil rights movement, demonstrating that the subversive possibilities of the Method are inseparable from its failures. Enelow’s book, the first of its kind, is an exciting affirmation of how performance studies can yield insights into the larger culture.

_SHONNI ENelow_ is an assistant professor of English at Fordham University. She is the author, with Una Chaudhuri, of _Research Theatre, Climate Change, and the Ecocide Project_. She also writes for the theater.

Young Lions
How Jewish Authors Reinvented the American War Novel
Leah Garrett

_Young Lions: How Jewish Authors Reinvented the American War Novel_ shows how Jews, traditionally castigated as weak and cowardly, for the first time became the popular literary representatives of what it meant to be a soldier and what it meant to be an American. Revisiting best-selling works ranging from Norman Mailer’s _The Naked and the Dead_ to Joseph Heller’s _Catch-22_, and uncovering a range of unknown archival material, Leah Garrett shows how Jewish writers used the theme of World War II to reshape the American public’s ideas about war, the Holocaust, and the role of Jews in postwar life. In contrast to most previous war fiction these new “Jewish” war novels were often ironic, funny, and irreverent and sought to teach the reading public broader lessons about liberalism, masculinity, and pluralism.

_LEAH GARRETT_ is Loti Smorgon Professor of Contemporary Jewish Life and Culture at Monash University in Australia.

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**Being Here Is Glorious**

On Rilke, Poetry, and Philosophy  
With a new translation of the *Duino Elegies*  
James D. Reid

“Who, if I cried out, would hear me among the angels’ orders?” Rainer Maria Rilke’s *Duino Elegies* opens with one of the most powerful poetical expressions of the search for meaning in the modern world. Published in 1923, the Elegies would influence important philosophers on the Continent, including Heidegger. But with a few exceptions, Rilke’s poetry has not had an impact on philosophy in the Anglo-American world. In *Being Here Is Glorious*, James D. Reid offers a fresh translation of the Elegies, which hews to the form of the original and provides his own meditation on the place of poetry in philosophy. Reid makes a convincing case that poetry and philosophy can address the problem of finding things significant and worth affirming in light of various reasons to doubt the value of the world in which we find ourselves cast.


**JAMES D. REID** is an associate professor of philosophy at the Metropolitan State University of Denver. He has written on the philosophical legacies of Kant, Fichte, Dilthey, and Heidegger, among others. He coedited *Thoreau’s Importance for Philosophy* (2012).

**The Fourfold**

Reading the Late Heidegger  
Andrew J. Mitchell

Heidegger’s later thought is a thinking of things, so argues Andrew J. Mitchell in *The Fourfold*. Heidegger understands these things in terms of what he names “the fourfold”—a convergence of relationships bringing together the earth, the sky, divinities, and mortals—and Mitchell’s book is the first detailed exegesis of this neglected aspect of Heidegger’s later thought. As such it provides entrée to the full landscape of Heidegger’s postwar thinking, offering striking new interpretations of the atomic bomb, technology, plants, animals, weather, time, language, the holy, mortality, dwelling, and more. What results is a conception of things as ecstatic, relational, singular, and, most provocatively, as intrinsically tied to their own technological commodification. A major new work that resonates beyond the confines of Heidegger scholarship, *The Fourfold* proposes nothing less than a new phenomenological thinking of relationality and mediation for understanding the things around us.

**ANDREW J. MITCHELL** is an associate professor of philosophy at Emory University. His previous books include *Heidegger among the Sculptors: Body, Space, and the Art of Dwelling* (2010), and translations of Heidegger’s *On Hegel’s Philosophy of Right: The 1934–35 Seminar and Interpretive Essays* (2014), *Bremen and Freiburg Lectures: Insight into That Which Is and Basic Principles of Thinking* (2012), and, as cotranslator, *Four Seminars* (2003).
Incarnation
A Philosophy of Flesh
Michel Henry
Translated from the French by Karl Hefty

Michel Henry defends the illuminating thesis that Incarnation is not existence in a body, but existence in the flesh. It is not in a body that flesh appears originally, but being in the flesh that comes first. For only in flesh can one see or touch, feel joy or sorrow, hunger or thirst—and undergo each of these impressions as one’s own. But how does flesh come into this condition? How is life given to it so that it can feel itself, or anything else, in this way? Christianity’s fundamental thesis, on which its fate plays out in every generation, is that “the Word was made flesh.” Henry then asks what revelation must be for it to be accomplished as flesh, and what flesh must be to be revelation. He pursues such questions with lucidity and rigor in this astonishing meditation on the human condition.

MICHEL HENRY (1922–2002) was a leading French philosopher and prize-winning novelist. His books previously translated into English include Barbarism (2012), Material Phenomenology (2008), and Genealogy of Psychoanalysis (1993).

KARL HEFTY currently holds an Arthur J. Ennis, O.S.A. Postdoctoral Fellowship at Villanova University in Pennsylvania.

Kierkegaard as Psychologist
Vincent A. McCarthy

Kierkegaard’s psychological thought has always been acknowledged as very rich—Reinhold Niebuhr hailed him as the greatest psychologist of the soul since Augustine—and has had a major influence on Heidegger, Sartre, and existential psychoanalysis. Nevertheless, his accomplishment has not always been fully appreciated, in part because it is so scattered across his works. As Vincent McCarthy demonstrates in Kierkegaard as Psychologist, Kierkegaard was pursuing “psychology” before there was a formally recognized academic field bearing that name, and a coherent thread runs through the so-called pseudonymous works. McCarthy elucidates often-difficult texts, highlights the rich psychological dimension of Kierkegaard’s thought, and provides an introduction for the nonspecialist and a commentary on Kierkegaard’s psychology that will interest both specialists and nonspecialists, while engaging in rich comparisons with such figures as Freud and Heidegger.

VINCENT A. MCCARTHY is a professor of philosophy and emeritus provost and dean at Saint Joseph’s University in Philadelphia. His previous publications include The Phenomenology of Moods in Kierkegaard and Quest for a Philosophical Jesus: Christianity and Philosophy in Rousseau, Kant, Hegel, and Schelling, as well as contributions to the International Kierkegaard Commentary.
The Revelation of Imagination
From Homer and the Bible through Virgil and Augustine to Dante
William Franke

In *The Revelation of Imagination*, William Franke attempts to focus on what is enduring and perennial rather than on what is accommodated to the agenda of the moment. Franke’s book offers re-actualized readings of representative texts from the Bible, Homer, and Virgil to Augustine and Dante. The selections are linked together in such a way as to propose a general interpretation of knowledge. They emphasize, moreover, a way of articulating the connection of humanities knowledge with what may, in various senses, be called divine revelation. This includes the sort of inspiration to which poets since Homer have typically laid claim, as well as that proper to the biblical tradition of revealed religion. *The Revelation of Imagination* invigorates the ongoing discussion about the value of humanities as a source of enduring knowledge.

William Franke is a professor of comparative literature and religious studies at Vanderbilt University in Tennessee.

Epic and Exile
Novels of the Popular German Front, 1933–1945
Hunter Bivens

The antifascist exile beginning in 1933 led to a cooling among the émigrés of the artistic and literary modernist experiments of the Weimar Republic and to a return to realism and the traditional novel form. *Epic and Exile* examines the Popular Front–oriented cultural initiatives of the 1930s less in terms of their political strategy than in their function as a cultural and literary program for the exiles, implying a specific relationship to questions of artistic form, historical conceptions, and indeed the political as such. A popular front aesthetics is, Bivens argues, realist and modernist at once, and, in its focus on the opacities and contradictions of everyday life as a historical formation, it is particularly concerned with problems of the epic form.

Hunter Bivens is an assistant professor of literature and German studies at the University of California–Santa Cruz.
Archaeologies of Modernity
The Avant-Garde Bildung
Rainer Rumold

Archaeologies of Modernity explores the shift from the powerful tradition of literary forms of Bildung—the education of the individual as the self—to the visual forms of “Bildung” (from Bild) that characterize German modernism and the European avant-garde. Interrelated chapters examine the work of Franz Kafka, Jean/Hans Arp, Walter Benjamin, and Carl Einstein, and of artists such as Oskar Kokoschka or Kurt Schwitters, in the light of the surge of an autoformation (Bildung) of verbal and visual images at the core of expressionist and surrealist aesthetics and the art that followed. In this first scholarly focus on modernist avant-garde Bildung in its entwinement of conceptual modernity with forms of the archaic, Rumold restates the significance of the poet and art theorist Einstein and his work on the language of primitivism and the visual imagination.

Archaeologies of Modernity is a major reconsideration of the conception of the modernist project and will be of interest to scholars across the disciplines.

RAINER RUMOLD is Professor Emeritus of German Literature and Critical Thought at Northwestern University. His previous books include Eugene Jolas’s autobiography, Man from Babel (1988), which he edited with Andreas Kramer; The Janus Face of the German Avant-Garde: From Expressionism toward Postmodernism (Northwestern, 2001); and, coedited with Klaus H. Kiefer, Eugene Jolas: Critical Writings, 1924–1951 (Northwestern, 2009).

Kafka and Wittgenstein
The Case for an Analytic Modernism
Rebecca Schuman

In Kafka and Wittgenstein, Rebecca Schuman undertakes the first ever book-length scholarly examination of Ludwig Wittgenstein’s philosophy of language alongside Franz Kafka’s prose fiction. In groundbreaking readings, she argues that although many readers of Kafka are searching for what his texts mean, in this search we are sorely mistaken. Instead, the problems and illusions we portend to uncover, the important questions we attempt to answer—Is Josef K. guilty? If so, of what? What does Gregor Samsa’s transformed body mean? Is Land-Surveyor K. a real land surveyor?—themselves presuppose a bigger delusion: that such questions can be asked in the first place. Drawing deeply on the entire range of Wittgenstein’s writings, Schuman cannily sheds new light on the enigmatic Kafka.

REBECCA SCHUMAN is an adjunct instructor in the Pierre Laclede Honors College at the University of Missouri–St. Louis. She is the education columnist for Slate and a regular contributor to the Chronicle of Higher Education.
The Pedagogy of Wisdom
An Interpretation of Plato’s Theaetetus
Gregory Kirk

In this interpretive commentary on Theaetetus, Gregory Kirk makes a major contribution to scholarship on Plato by emphasizing the relevance of the interpersonal dynamics between the interlocutors for the interpretation of the dialogue’s central arguments about knowledge. Kirk attends closely to the personalities of the participants in the dialogue, focusing especially on the unique demands faced by a student—in this case, Theaetetus—and the ways in which one can embrace or deflect the responsibilities of learning. Kirk’s approach gives equal consideration to the dual demands of dramatic interpretation and philosophical argument that constitute the unique character of the Platonic text, and he develops an original interpretation of the Theaetetus, concluding that the uncertainty that characterizes wisdom supersedes the certainty of knowledge.

GREGORY KIRK is a lecturer in philosophy at Northern Arizona University.

Mortal Imitations of Divine Life
The Nature of the Soul in Aristotle’s De Anima
Eli Diamond

In Mortal Imitations of Divine Life, Diamond offers an interpretation of De Anima, which explains how and why Aristotle places souls in a hierarchy of value. Aristotle’s central intention in De Anima is to discover the nature and essence of soul—the principle of living beings. He does so by identifying the common structures underlying every living activity, whether it be eating, perceiving, thinking, or moving through space. As Diamond demonstrates through close readings of De Anima, the nature of the soul is most clearly seen in its divine life, while the embodied soul’s other activities are progressively clear approximations of this principle. This interpretation shows how Aristotle’s psychology and biology cannot be properly understood apart from his theological conception of God as life, and offers a new explanation of De Anima’s unity of purpose and structure.

ELI DIAMOND is an associate professor in the Department of Classics at Dalhousie University, Halifax.
How Do I Know Thee?
Theatrical and Narrative Cognition in Seventeenth-Century France
Richard E. Goodkin

The classical period in France presents a particularly lively battleground for the transition between oral-visual culture, on the one hand, and print culture on the other. The former depended on learning from sources of knowledge directly, in their presence, in a manner analogous to theatrical experience. The latter became characterized by the distance and abstraction of reading.

*How Do I Know Thee?* explores the ways in which literature, philosophy, and psychology approach social cognition, or how we come to know others. Richard E. Goodkin describes a central opposition between what he calls “theatrical cognition” and “narrative cognition,” drawing both on scholarship on literary genre and mode, and also on the work of a number of philosophers and psychologists, in particular Descartes’s theory of cognition, Freudian psychoanalysis, mid-twentieth-century behaviorism, and the field of cognitive science. The result is a study that will be of interest not only to students of the classical period but also to those in the corresponding disciplines.

RICHARD E. GOODKIN is a professor of French at the University of Wisconsin–Madison. His books include *Birth Marks: The Tragedy of Primogeniture in Pierre Corneille, Thomas Corneille, and Jean Racine* (2000) and *Les magnifiques mensonges de Madeleine Béjart* (2013), a historical novel about the mistress and collaborator of Molière.

For Badiou
Idealism without Idealism
Frank Ruda
Preface by Slavoj Žižek

*For Badiou* serves both as an introduction to the influential French philosopher Alain Badiou’s thought and as an in-depth examination of his work. Ruda begins with a thorough and clear outline of the sometimes difficult main tenets of Badiou’s philosophy. He then traces the philosophers throughout Western thought who have influenced Badiou’s project—especially Plato, Descartes, Hegel, and Marx—and on whose work Badiou has developed his provocative philosophy. Ruda draws from Badiou’s oeuvre a series of directives with regard to renewing philosophy for the twenty-first century. *For Badiou* continues the interrogations of its subject and raises new materialistic and dialectical questions for the next generation of engaged philosophers.

FRANK RUDA is an interim professor of philosophy at the Bauhaus University in Weimar and a visiting lecturer at Bard in Berlin.
Vasily Zhukovsky’s Romanticism and the Emotional History of Russia
Ilya Vinitsky

The first major study in English of Vasily Zhukovsky (1783–1852)—poet, translator of German romantic verse, and mentor of Pushkin—this book brings overdue attention to an important figure in Russian literary and cultural history. Vinitsky’s “psychological biography” argues that Zhukovsky very consciously set out to create for himself an emotional life reflecting his unique brand of romanticism, different from what we associate with Pushkin or poets such as Byron or Wordsworth. For Zhukovsky, ideal love was harmonious, built on a mystical foundation of spiritual kinship. Vinitsky shows how Zhukovsky played a pivotal role in the evolution of ideas central to Russia’s literary and cultural identity from the end of the eighteenth century into the decades following the Napoleonic Wars.

ANNA KOMAROMI is an assistant professor in the Department of Slavic Languages at the University of Pennsylvania.

Uncensored
Samizdat Novels and the Quest for Autonomy in Soviet Dissidence
Ann Komaromi

Vasili Aksenov, Andrei Bitov, and Venedikt Erofeev were among the most acclaimed authors of samizdat, the literature that was self-published in the former Soviet Union in order to evade censorship and prosecution. In Uncensored, Ann Komaromi uses their work to argue for a far more sophisticated understanding of the phenomenon of samizdat, showing how the material circumstances of its creation and dissemination exercised a profound influence on the very idea of dissidence, reconfiguring the relationship between author and reader. Using archival research to fully illustrate samizdat’s social and historical context, Komaromi arrives at a more nuanced theoretical position that breaks down the opposition between the autonomous work of art and direct political engagement. The similarities between samizdat and digital culture have particular relevance for contemporary discourses of dissident subjectivity.

ANN KOMAROMI is an assistant professor of comparative literature at the University of Toronto.
A William V. Spanos Reader
Humanist Criticism and the Secular Imperative
Edited by Daniel T. O’Hara, Donald E. Pease, and Michelle Martin

The American critic William V. Spanos, a pioneer of postmodern theory and co-founder of one of its principal organs, the journal boundary 2, is, in the words of A William V. Spanos Reader coeditor Daniel T. O’Hara, everything that current postmodern theory is accused of not being: polemical, engaged, prophetic, passionate. Informed by his experience as a prisoner of war in Dresden, Spanos saw dire consequences for life in modernist aesthetic experiments, and he thereafter imbued his work with a constructive aspect ever in the name of more life. A William V. Spanos Reader collects Spanos’s most important critical essays, providing both an introduction to his prophetic, visionary work and a provocation to the practice of humanistic criticism.

DANIEL T. O’HARA is a professor of English and Inaugural Mellon Term Professor of Humanities at Temple University. His books include The Art of Reading as a Way of Life: On Nietzsche’s Truth (Northwestern, 2009).

DONALD E. PEASE is the Ted and Helen Geisel Third Century Professor of the Humanities at Dartmouth College.

MICHELLE MARTIN holds a Ph.D. in English from Temple University. Her work has appeared in the Journal of Modern Literature, among other venues.

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LITERARY OVERDRIVE

The &NOW AWARDS 3
The Best Innovative Writing

Edited by Megan Milks

This third volume of The &NOW AWARDS recognizes the hardest-hitting, most provocative, deadly serious, patently absurd, cutting-edge, avant-everything-and-nothing work from the years 2011 through 2013. The &NOW AWARDS series, edited by Davis Schneiderman, features writing as a contemporary art form—writing as it is practiced today by authors who consciously treat their work as an art and as a practice explicitly aware of its own literary and extraliterary history—as much about its form and materials, language, as it is about its subject matter. The &NOW Conference, moving from the University of Notre Dame (2004), Lake Forest College (2006), Chapman University (2008), the University at Buffalo (2009), the University of California, San Diego (2011), Sorbonne and Diderot in Paris (2012), and the University of California Boulder (2013), to CalArts (2015), sets the stage for this aesthetic, while The &NOW AWARDS features work from the wider world of innovative publishing and surveys the contemporary scene.

MEGAN MILKS’s first collection of short fiction, Kill Marguerite and Other Stories, was published by Emergency Press in March 2014. Her stories have been included in three anthologies of innovative writing, as well as many journals; two have been adapted for performance. She currently teaches creative writing, literature, and journalism at Beloit College in Wisconsin.

DAVIS SCHNEIDERMAN, director of &NOW Books, is the associate dean of the faculty and a professor of English at Lake Forest College. His works include Drain (Triquarterly Books, 2009) and the DEAD/BOOKS trilogy: Blank (2011), [SIC] (2013), and INK (forthcoming).
The Light in Cuban Eyes
Lake Forest College’s Madeleine P. Plonsker Collection of Contemporary Cuban Photography

“The range of photographers and their magnetic images reminds us of the complexity of contemporary Cuban culture. This is a book that reflects unique qualities about this special island, its sense of place and people, while also claiming a place for this array of work within the context of the best photography in our day.”
—Tom L. Freudenheim, retired museum director and former assistant secretary for museums at the Smithsonian Institution and contributor to the Wall Street Journal

“Looking through this remarkable selection of images by native Cuban artists, one feels the rich and unique history of this island nation. Yet from a country where artists have struggled for decades to freely express themselves, here we see also an extraordinary scope of diverse talent that transcends the island’s borders to find its place as a potent voice in the global art community. It’s unmistakable in these poignant works of art: Cuba is on the cusp of transition, and the future is around the corner.”
—Robert Mann, Director of the Robert Mann Gallery, New York

In 2002, art collector and philanthropist Madeleine P. Plonsker began traveling to Cuba to uncover Havana’s thriving art scene. The Light in Cuban Eyes: Lake Forest College’s Madeleine P. Plonsker Collection of Contemporary Cuban Photography focuses on Cuban photography between 1992 and 2012. These years cover Cuba’s “Special Period,” a desperate time resulting from the withdrawal of financial support from the former Soviet Union that continues to present day.

The fifty artists represented in this bilingual book—including Juan Carlos Alom, Adrián Fernández Milanés, Marta María Pérez Bravo, Cirenaica Moreira, and Glenda León—shoot their worlds in styles ranging from fabulist to gritty. This is world-class work, yet the artists are often known only to the small population of collectors fortunate enough to have traveled to this tightly restricted country, or through art world reputations that have only recently started to expand beyond the island.

Lake Forest College’s Madeleine P. Plonsker Collection of Contemporary Cuban Photography comprises 170 pieces. The Light in Cuban Eyes is the first North American publication with support from the Cuban Ministry of Culture and Fototeca de Cuba, Cuba’s repository of photography, comparable in function to the Smithsonian Photography Department in Washington, D.C.
Recently Published

**Titanic**

Cecilia Corrigan's first book, *Titanic*, is an epic love poem depicting the eternal gothic romance between man and machine. *Titanic*'s protagonist is Alan Turing, cracker of codes and father of artificial intelligence. Turing escapes his frustrated love life and tragic death into the safe haven of virtual reality. The setting shifts from Snow White’s forest to Ludwig Wittgenstein’s seminar at Cambridge, amid iMessage chats and appearances by a cast of thrilling guest stars, including Frank O’Hara, Spike and Willow from *Buffy the Vampire Slayer*, and Julianne Moore’s BMW. *Titanic: collide with destiny!*

**Poetry**

Paper 978-1-941423-99-8  $16.95

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**Terminal Town**

*An Illustrated Guide to Chicago’s Airports, Bus Depots, Train Stations, and Steamship Landings, 1939–Present*

Edited by Davis Schneiderman

Whether by road, rail, water, or sky . . . people come to Chicago. In droves. In waves of migration and immigration. For work and for play. But how do they get to Chicago?

*Terminal Town* answers this question with a fast-moving history of Chicago’s many passenger transportation terminals. These have, for generations, served as defining features of the city’s cosmopolitan character. Showcasing great icons of transportation, including Chicago’s Union Station, Dearborn Station, and Midway and O’Hare airports, as well as lesser-known and long-gone terminals throughout the metropolitan region, this book illustrates why the Windy City so richly deserves its reputation as America’s premier travel hub.

Featuring 48 stations and terminals through short narrative, 215 color photographs, and 20 custom maps, *Terminal Town* provides a fascinating portrait of the city’s famously complex and constantly changing transportation system.

**Literature**

Paper 978-0-9823156-4-4  $19.95

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**Housebound**

Elizabeth Gentry’s debut, *Housebound*, is a novel like no other: a disquieting and interior fairy-tale adventure through one family’s secrets and lies. Maggie, the eldest daughter, is preparing to leave the house in which she’s lived, worked, and been educated her whole life: a life led seemingly without contact with the outside world, save in the form of weekly trips to the library for the stories that are the only escape for Maggie and her eight brothers and sisters.

Maggie’s seeming estrangement from the most familiar details of her life give the novel an almost Kafkaesque feel, as if Kafka had been born an Appalachian woman.

**Literature**

Paper 978-0-9823156-6-8  $15.00
Raised by Humans

Poems

Deborah A. Miranda

“Reading Miranda’s latest collection is life-changing—her stunning words reveal, testify, affirm, and heal. Raised by Humans is a powerful heart-map charting lies and betrayals, hope and love, highlighting survival trails that will lead us into truthful spaces where past and present collide to rewrite our future. This is required reading, these are necessary visions!”

—Susan Power, author of Grass Dancer and Sacred Wilderness

“Employing colonial structures as well as more complex intuitive forms, Miranda evokes Indigenous life in America, singing of love, grief, fear, home—every facet of the human experience. This lyrical work by a brilliant artist will resonate with all who have ever longed for home, have ever been afraid, have ever felt grief, have ever loved.”

—Ernestine Hayes, author of Blond Indian

The poems in Raised by Humans are about surviving childhood and colonization. Childhood did not agree with Deborah Miranda, mostly because the adult humans in charge of her life were not prepared to manage their own lives, let alone the life of a human-in-training. Humans raised Deborah, but it wasn’t a humane childhood.

This poetry collection is also about how indigenous people survive civilization and become readers and writers of the same alphabet that colonized their culture. The complexity of being forced to find her way into relationship with the very people or cultures that have hurt/raised Miranda is a paradox at the heart of her poetry, which pushes language past what Miranda calls the “alphabet of walls.”

Both Deborah’s European mother and California Indian father were scarred by the violence of colonization, and brought their own wounds into the lives of their children. Despite this, they are family in ways that cannot be erased.

DEBORAH A. MIRANDA is an enrolled member of the Ohlone-Costanoan Esselen Nation of the Greater Monterey Bay Area. She’s the author of the mixed-genre Bad Indians: A Tribal Memoir (2013), two poetry collections, Indian Cartography (1999) and The Zen of La Llorona (2005), and coeditor of Sovereign Erotics: An Anthology of Two Spirit Literature (2011). Deborah is currently a professor of English at Washington and Lee University.
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