Showcasing the first Ferris wheel, dazzling and unprecedented electrification, and exhibits from around the world, the World’s Columbian Exposition of 1893 was Chicago’s chance to demonstrate that it had risen from the ashes of the Great Fire and was about to take its place as one of the world’s great cities. Millions would flock to the fair, and many of them were looking for a good time before and after their visits to the Midway and the White City. But what was the bedazzled visitor to do in Chicago?

*Chicago by Day and Night: The Pleasure Seeker’s Guide to the Paris of America*, a very unofficial guide to the world beyond the fair, slaked the thirst of such curious folk. The pleasures it details range from the respectable (theater, architecture, parks, churches and synagogues) to the illicit—drink, gambling, and sex. With a wink and a nod, the book decries vice while offering precise directions for the indulgence of any desire. In this newly annotated edition, Chicagoans Paul Durica and Bill Savage—who, if born earlier, might have written chapters in the original—provide colorful context and an informative introduction to a wildly entertaining journey through the Chicago of 120 years ago.

**PAUL DURICA** is a writer and the founder of Pocket Guide to Hell Tours.

**BILL SAVAGE** is Distinguished Senior Lecturer in English at Northwestern University. He coedited the 50th Anniversary Critical Edition of Nelson Algren’s *The Man with the Golden Arm* and the Newly Annotated Edition of Algren’s *Chicago: City on the Make*.

**CHICAGO REGIONAL/HISTORY**

**MAY**

224 pages, 4-1/2 x 7 inches, b/w illustrations throughout
World Rights, First Publication
Paper 978-0-8101-2909-2  $16.95

**Also of Interest**

*Millennium Park Chicago*
Cheryl Kent
Paper 978-0-8101-2682-4  $19.95

*Chief O’Neill’s Sketchy Recollections of an Eventful Life in Chicago*
Francis O’Neill
With a foreword by Nicholas Carolan
Edited by Ellen Skerrett and Mary Lesch
Cloth 978-08101-2465-3  $28.95

*Chicago Portraits*
June Skinner Sawyers
With a foreword by Rick Kogan
Paper 978-0-8101-2649-7  $34.95
BOGOTÁ
A Novel
ALAN GROSTEPHAN

In Bogotá, a taut, moving novel set in present-day Colombia, Wilfredo decides to uproot his family from their small town, where his ferry service on the river subjects him to the gruesome errands demanded by the local paramilitary. Moving in with relatives in a slum in Bogotá, the family tries desperately to achieve the smallest measure of comfort and hope in a world of almost total ruin, wracked by deprivation, fear, and ceaseless violence.

Alan Grostephan depicts with startling immediacy an urban landscape of extreme harshness and oppressive instability. The tension between the desperate conditions surrounding his characters and their efforts to hold on to their humanity gives Bogotá a ferocious energy. As Wilfredo and his family fight to stay alive and stay together, their plight emerges as equally enraging and uplifting, constituting a portrait of a society always on the verge of disintegration.

ALAN GROSTEPHAN has published his work in various journals, including Faultline and Orange Coast Review. He translated and edited Stories of Life and Death (2005), a collection of poetry and fiction by emerging Colombian writers.
THE POWERS
A Novel
VALERIE SAYERS

“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

1941 is a year of drama and spectacle for Americans. Joe DiMaggio’s record-breaking hitting streak enlivens the summer, and winter begins with the shock and horror of the Japanese attack on Pearl Harbor. The news from Europe is bleak, especially for the Jewish population. Joltin’ Joe, possessing a sweet swing and range in center, also has another gift: he can see the future. And he sees dark times ahead.

In her inventive novel The Powers, Valerie Sayers, in both realistic and fantastic chapters, transports the reader to an age filled with giants: Dorothy Day and Walker Evans appear beside DiMaggio. The problems they face, from Catholic antisemitism to the challenge of pacifism in the face of overwhelming evil, play out in very public media, among them the photography of Evans and the baseball of DiMaggio. At once magical and familiar, The Powers is a story of witness and moral responsibility that will, like Joe DiMaggio, find some unlikely fans.

VALERIE SAYERS is the author of five previous novels—Brain Fever (1996), The Distance Between Us (1994), Who Do You Love (1991), How I Got Him Back (1989), and Due East (1987)—that will be published by Northwestern University Press in uniform editions. She is a professor of English at the University of Notre Dame.

Also of Interest
Who Occupies This House: A Novel
Kathleen Hill
Paper 978-0-8101-5225-0 $14.95
From the Winner of the 2011 National Book Award for Poetry

**RICE**
Poems
NIKKY FINNEY
Foreword by Kwame Dawes

In *Rice*, her second volume of poetry, Nikky Finney explores the complexity of rice as central to the culture, economy, and mystique of the coastal South Carolina region where she was born and raised. The prized Carolina Gold rice paradoxically made South Carolina one of the most oppressive states for slaves and also created the remarkable Gullah culture on the coastal islands. The poems in *Rice* compose a profound and unflinching journey connecting family and the paradoxes of American history, from the tragic times when African slaves disembarked on the South Carolina coast to the triumphant day when Judge Ernest A. Finney Jr., Nikky’s father, was sworn in as South Carolina’s first African American chief justice. Images from the Finney family archive illustrate and punctuate this collection. *Rice* showcases Finney’s hungry intellect, her regional awareness and pride, and her sensitivity to how cultures are built and threatened.

**TRIQUARTERLY BOOKS**
**POETRY**
**JULY**
176 pages, 6-1/8 x 8-1/2 inches, 10 b/w images
World Rights, Paperback Reprint
Paper 978-0-8101-5232-8  $18.95

**THE WORLD IS ROUND**
Poems
NIKKY FINNEY
Foreword by Kevin Quashie

The *World Is Round*, Nikky Finney’s third volume of poetry, collects the wisps of memory we carry with us throughout our earthly lives and weaves them into deft and nuanced poems that emphasize understanding the cycles of life. The settings offer a view into the kaleidoscope of human experience: the sweetness and shock of family life, the omnipresent wash of memory, and the ebullience of warm Southern air.

The poet’s vision of community requires understanding and tolerance from every breathing soul. Finney illuminates the cruelties of the sometimes gawking, narrow-minded world and makes a plea for compassion inspired by our common humanity.

**TRIQUARTERLY BOOKS**
**POETRY**
**JULY**
96 pages, 6-1/8 x 8-1/2 inches
World Rights, Paperback Reprint
Paper 978-0-8101-5233-5  $16.95

NIKKY FINNEY holds the Guy Davenport Chair in English at the University of Kentucky. She is editor of the anthology *The Ringing Ear: Black Poets Lean South* (2007) and the author of a short-story collection, *Heartwood* (1997). Her fourth collection of poetry, *Head Off & Split* (Northwestern, 2011), won the National Book Award for Poetry. Finney has been featured on the cover of *Poets & Writers* magazine, Russell Simmons DEF Poetry (HBO series), chef Marcus Samuelsson’s feature *The Meaning of Food* (a PBS production), and National Public Radio. Finney serves on the boards of Cave Canem and the South Carolina Poetry Initiative and is a founding member of the Affrilachian Poets.
HALTING STEPS
Collected and New Poems
CLARIBEL ALEGRÍA

Halting Steps represents the most complete single-volume retrospective in English of Claribel Alegría’s seven-decade career. The volume collects all of Alegria’s poems from her fourteen previously published books and debuts several new poems under the title “Otherness.”

Alegria was born in Nicaragua during the United States occupation of that country. Alegria’s family opposed the occupation and moved to El Salvador, where she grew up. Her poetry is not only lyrical and introspective but also politically engaged. Her verse has always spoken forcefully, specifically, and fearlessly to matters of social justice in her region. She strikes a universal theme, however, in giving a voice to individuals of all classes in their struggle against oppression, but especially women who must contend with a system in which men hold the power and women are excluded. Alegria demonstrates her remarkable range with deeply personal poems, perhaps most notably in the poem cycle “Sorrow,” as she moves steadily through the waves of grief she experiences after her husband’s death.

In Halting Steps, both longtime admirers and those new to her work can appreciate the sustained creative power of Claribel Alegria’s poems.

CLARIBEL ALEGRÍA is a Salvadoran-Nicaraguan poet and novelist who is a major voice in the literature of contemporary Central America. She was awarded the 2006 Neustadt International Prize for Literature.

I Was Born Here Too

I left.  
My hour had come.  
But I didn’t leave completely;  
my greens all stayed.  
Every time I come back I breathe them.

Later I left from  
many places again.  
I never leave completely.  
But it isn’t a bad deal.  
I arrive an invited guest  
and accumulate riches.

No one can take from me  
my encounters,  
my conversations,  
my faces.

What difference does it make whether  
I leave or stay?  
I was born here too.

Also of Interest

Song of the Simple Truth: The Complete Poems of Julia de Burgos
Julia de Burgos  
Paper 978-1-880684-24-5 $23.95
SEPTEMBER
Poems
RACHEL JAMISON WEBSTER

The poems in Rachel Webster’s debut collection September often address a fleeting moment. Like the month, the moment can be a single leaf falling or a season of life. Webster’s pastoral poems address personal physical change in the seasons of life, including childhood, love, motherhood, and death. Together they lead the reader through a lyrical landscape of conversation, meditation, and healing. The work of a poet sensitive to worlds external and internal, September speaks to the core of life and the simplicity of human events and the natural world around us.

RACHEL JAMISON WEBSTER is an artist in residence at Northwestern University. She edits an online anthology of international poetry, UniVerse, which aims to widen poetry’s audience and celebrate poets from every nation in the world. She previously published a chapbook, The Blue Grotto (2009), and edited two anthologies of writing by young people, Alchemy (2001) and Paper Atrium (2004). Webster is the recipient of an Academy of American Poets Young Poets Prize and an American Association of University Women Award.

The Second of September

I know this is not a poem.
I know this child trying out her vowels is not our child.

They are like a woman I saw in the mirror once.

I hardly remember her, but I wrote her like a plume of smoke.

She must be close, in some other house, some other life, nearby.

What I mean is this is not the poem our life is.

It breathes through the curtains.

The second of September:

I mean with you I am not lonely.
GRAINS OF THE VOICE
Poems
CHRISTINA PUGH

Christina Pugh’s *Grains of the Voice* exhibits a pervasive fascination with sound in all its manifestations. The human voice, musical instruments, the sounds produced by the natural and man-made worlds—all serve at one time or another as both the framework of poems and the occasion for their lightning-quick changes of direction, of tone, of point of reference. The poems are eclectic in their allusiveness, filled with echoes—and sometimes the words themselves—of other poets, but just as often of songs both popular and obscure, of the noise of pop culture, and of philosophers’ writings. But Pugh always wears her learning lightly. Beneath the jewelike surfaces of her poems is a strenuous investigation of the nature of and need for communication and a celebration of the endless variety of its forms.

CHRISTINA PUGH’s previous collections of poems are *Restoration* (TriQuarterly Books, 2008) and *Rotary* (2004). Her awards include the 2000 Ruth Lilly Poetry Fellowship and a 2005 Ucross Foundation Residency Fellowship, the Grolier Poetry Prize, and four nominations for the Pushcart Prize. She is an associate professor of English at the University of Illinois at Chicago.

**TriQuarterly Books**
**Poetry**
**April**
88 pages, 6-1/8 x 8-1/2
World Rights, First Publication
Paper 978-0-8101-5228-1 $16.95

**Persistent Tune**
Do you know the way to San Jose? And all the stars that never... if a supernova smokes out in interstellar swan song, the never surely calcifies: it necklaces, incipient; upon its burst, a parent star will limn the sweet lumens of Crab Nebula: sky trash crystallized as oceanic offspring.
A thorax dazzles, and its claws are hydrogen. It burrows as it torches northern lights. And you, occulted near-star, up-creek in California, could soon lose your money, jump a slow freight train and, beatific, alter the tenor of the night. But who could get a job pumping gas these days? Nobody, not least the stars that never were.

**Also of Interest**
*Restoration: Poems*
Christina Pugh
Paper 978-0-8101-5205-2 $14.95
Winner of the Cave Canem Northwestern University Press Poetry Prize

AUTOGEOGRAPHY
Poems
REGINALD HARRIS

“In Autogeography, Harris gives us the gift of quickening the treasure of black culture in poems that touch the enduring spirit of black people. He has baptized himself in that significant and signifying wellspring, the song of the African American quotidian. The poet celebrates black life and the way it connects to humanity, the bright woven cloth of all our lives. This book is the hoodoo ring shout call and response for love.” — Afaa Michael Weaver

In his second collection of poetry, Reginald Harris traverses real and imagined landscapes, searching for answers to the question “What are you?” From Baltimore to Havana, Atlantic City to Alabama—and from the broad memories of childhood to the very specific moment of Marvin Gaye singing at the 1983 NBA All-Star Game shortly before his death—this is a travel diary of internal and external journeys exploring issues of race and sexuality. The poet traveler falls into and out of love and lust, sometimes coupled, sometimes alone. Autogeography tracks how who you are changes depending on where you are; how where you are and where you've been determine who you are and where you might be headed.

REGINALD HARRIS is information technology director and coordinator of poetry in the branches for Poets House in New York City. The recipient of Individual Artist Awards for both poetry and fiction from the Maryland State Arts Council, a Pushcart Prize nominee, and a Cave Canem fellow, his first book, 10 Tongues (2001), was a finalist for a Lambda Literary Award and the ForeWord Book of the Year. His poetry, fiction, reviews, and articles have appeared in numerous journals and websites, including 5am, African American Review, Gargoyle, and Sou'wester Journal; and in the anthologies Best Gay Poetry 2008 and The Ringing Ear: Black Poets Lean South.

POETRY
APRIL
72 pages, 6-1/8 x 8-1/2 inches
World Rights, First Publication
Paper 978-0-8101-2915-3 $16.95
LIKE A MISUNDERSTOOD SALVATION AND OTHER POEMS

AIMÉ CÉSAIRE
Translated from the French and with an introduction by Annette Smith and Dominic Thomas

Annette Smith and Dominic Thomas’s new translations of Aimé Césaire’s Like a Misunderstood Salvation and Solar Throat Slashed (poems deleted) expose to a new audience a pivotal figure in twentieth-century French literature. This collection presents the early and last stages of a poet’s course, encapsulating in one volume Césaire’s entire literary career and creative evolution as perhaps the only French poet writing simultaneously at the crossroads of the avant-garde and classical movements.

This volume’s inclusion of previously deleted poems from Solar Throat Slashed is politically important; despite their initial exclusion from a French republication of Soleil Cou Coupé in 1961, these thirty-one poems are crucial to understanding Césaire’s legacy and remain of tremendous pertinence today as they provide helpful ways of thinking about and contextualizing discussions on race, identity, global identities, and the links between “black consciousness” and “social consciousness.”

AIMÉ CÉSAIRE (1913–2008) was a poet and politician from the French Caribbean island of Martinique. A teacher of Frantz Fanon, he was one of the founders of the négritude movement.

ANNETTE SMITH is a professor of literature emerita at CalTech.

DOMINIC THOMAS is a professor of French and francophone studies and of comparative literature at UCLA.

AVANT-GARDE & MODERNISM COLLECTION
MARJORIE PERLOFF AND RAINER RUMOLD, GENERAL EDITORS

POETRY

MAY
160 pages, 6 x 9 inches
World English Rights, First Publication
Paper 978-0-8101-2896-5 $18.95 (x)

Torture
All those whose heart is an ink spot on a child’s notebook all those whose speech is an embrace broken in a last attempt at earthly gigantism carry either on their hands a moon grooved by the scraping of glacial moraines or in their gait an evil snake crossing a zebra grid of circles and ellipses under the pretext of initiation All those who know how to draw large stains of dark sperm along with the diagram of their fall over the imperial crimson cloak all those whose fingers are a yet unseen magnificence of butterflies curved along the earth’s axis O all those whose eyes are a carousel of birds born from a superhuman balance between sponges and fragments of a galaxy extinguished under the heel of a small station
THE STRANGER NEXT DOOR
An Anthology from the Other Europe
EDITED BY RICHARD SWARTZ

The Balkans have been so troubled by violence and misunderstanding that we have the verb “balkanize,” meaning to break up into smaller, warring components. While some of the region’s artists and thinkers have invariably fallen into nationalistic tendencies, the twenty-two prominent authors represented here, from the erstwhile Yugoslavia and its neighbors Albania and Bulgaria, have chosen to attempt to bridge these divides. The essays, biographical sketches, and stories in The Stranger Next Door form a project of understanding that picks up where politics fail. The English-language translation joins editions of the book that appeared concurrently in all of the participating countries.

RICHARD SWARTZ was for decades a correspondent in southeastern Europe for the Stockholm daily Svenska Dagbladet. He is the author of numerous books, including the novel A House in Istria (published in English by New Directions in 2007), Room Service: Reports from Eastern Europe (New Press, 1998), and Aboriginal (Hanser, 2005).

LITERATURE/SLAVIC STUDIES
AUGUST
344 pages, 6 x 9 inches
World English Rights, First Publication
Paper 978-0-8101-2630-5 $26.95 (x)
SELECTED POEMS

VLADIMIR MAYAKOVSKY
Translated from the Russian by James H. McGavran III

James McGavran’s new translation of Vladimir Mayakovsky’s poetry is the first to fully capture the Futurist and Soviet agitprop artist’s voice. Because of his work as a propagandist for the Soviet regime, and because of his posthumous enshrinement by Stalin as “the best and most talented poet of our Soviet epoch,” Mayakovsky has most often been interpreted—and translated—within a political context. McGavran’s translations reveal a more nuanced poet who possessed a passion for word creation and linguistic manipulation. Mayakovsky’s bombastic metaphors and formal élan shine through in these translations, and McGavran’s commentary provides vital information on Mayakovsky, illuminating the poet’s many references to the Russian literary canon, his contemporaries in art and culture, and Soviet figures and policies.

VLADIMIR MAYAKOVSKY (1893–1930), one of Russia’s greatest twentieth-century writers, was a Futurist, early Bolshevik, and champion of the avant-garde.

JAMES H. MCGAVRAN III is a visiting assistant professor of Russian at St. Olaf College in Northfield, Minnesota.

NORTHWESTERN WORLD CLASSICS
POETRY
JUNE
368 pages, 5-1/8 x 7-3/4 inches
World Rights, First Publication
Paper 978-0-8101-2907-8 $19.95

From “All Meetinged Out”
The moment night turns into dawn,
every day I see them:
some to Main,
some to Comm,
some to Polit,
some to Enlight—
the people head off to their departments.

A rain of paper files pours down
the moment they step in the building:
picking out about fifty—
the civil servants set off for their meetings.

You show up in some office:
“Could he perhaps grant me audience?
I’ve been coming since the dawn of time.”

“Comrade Ivan Vanych has left for a meeting—
a joint session of the Theater Division and the Horse-Breeders.”

Also of Interest
My Sister Life and The Zhivago Poems
Boris Pasternak
Translated from the Russian and with an introduction by James E. Falen
Paper 978-0-8101-2797-5 $17.95

Mayakovsky: Plays
Vladimir Mayakovsky
Paper 978-0-8101-1339-8 $24.95
**GRACE**

A Play

**CRAIG WRIGHT**

“This is a darkly comic, eerily tragic, wholly timely play . . . [Wright] is one of the most searing and incisive observers of male-female relationships, faithfulness and broken faith.” —Chicago Sun-Times

“Grace brings refreshing—though far from reassuring—complexity to what is fast becoming the most urgent philosophical issue of our time.” —Los Angeles Times

“Humorous and thought-provoking . . . with a relevance that is unmistakable. Wright doesn’t shy away from difficult or eternal topics.” —Variety

The difference between belief and knowledge and the consequences of mistaking one for the other are at the heart of Craig Wright’s play Grace. An evangelical Christian couple, Sara and Steve, leave a dreary life in Minnesota for sunny Florida and the hope of fast money from turning abandoned hotels into a chain of gospel-themed inns. Their new neighbor, Sam, is struggling to emerge from the trauma of a car accident that killed his fiancée and left him badly maimed. And the building’s pest exterminator, Karl, is still tormented by a dark childhood episode. As their stories converge, Wright’s characters find themselves face-to-face with the most eternally vexing questions—the nature of faith, the meaning of suffering, and the possibility of redemption. Acidly funny and relentlessly searching, Grace is a trenchant work from an immensely gifted playwright.

**CRAIG WRIGHT**’s plays include Melissa Arctic (2005 Helen Hayes Award), Orange Flower Water, The Pavilion, Recent Tragic Events, Molly’s Delicious, Mistakes Were Made, and The Unseen. The first three are collected in Three Plays (Northwestern, 2012). His plays have been produced at theaters around the country, including Barrow Street Theatre, Woolly Mammoth, and Steppenwolf. His work as a television writer and producer includes Six Feet Under (for which he received an Emmy nomination), Lost, Brothers and Sisters, Dirty Sexy Money, and Underemployed. He is an ensemble member of A Red Orchid Theatre.

**Also of Interest**

*Three Plays: Melissa Arctic, Orange Flower Water, and The Pavilion*

Craig Wright

Paper 978-0-8101-2814-9 $22.95
ARGONAUTIKA
The Voyage of Jason and the Argonauts
MARY ZIMMERMAN

“A thoroughly engaging version of a timelessly entertaining myth as told by a theatrical imagination of mythic proportions.” —San Francisco Chronicle

“With her trademark focus on the wisdom of mythology, auteur director Mary Zimmerman adapts the sprawling journey of Jason and the Argonauts into a spare, lucid, elegant show.” —Variety

“Smart, fresh, endlessly imaginative and thoroughly enjoyable.” —Chicago Tribune

As in her Tony Award–winning Metamorphoses, Mary Zimmerman transforms Greek mythology—here the story of Jason and the Argonauts—into a mesmerizing piece of theater. Encountering an array of daunting challenges in their “first voyage of the world,” Jason and his crew illustrate the essence of all such journeys to follow—their unpredictability, their inspiring and overwhelming breadth of emotion, their lessons in the inevitability of failure and loss. Bursts of humor and fantastical creatures enrich a story whose characters reveal remarkable complexity. Medea is profoundly sympathetic even as the seeds are sown for the monstrous life ahead of her, and the brute strength of Hercules leaves him no less vulnerable to the vicissitudes of love. Zimmerman brings to Argonautika her trademark ability to encompass the full range of human experience in a work as entertaining as it is enlightening.

MARY ZIMMERMAN’s credits as an adapter and a director include Metamorphoses, The Arabian Nights, The Odyssey, Journey to the West (all published by Northwestern) and The Notebooks of Leonardo da Vinci. Her work has been produced at the Lookingglass Theatre and Goodman Theatre of Chicago; on Broadway at Circle in the Square; in New York at Second Stage, the Brooklyn Academy of Music; and the Manhattan Theatre Club; and at many other major regional theaters around the country and abroad. She has also directed at the Metropolitan Opera. Zimmerman is the recipient of a MacArthur Fellowship and won a Tony Award for her direction of Metamorphoses. She is a professor of performance studies at Northwestern University.

Also of Interest
Journey to the West: A Play
Mary Zimmerman
Paper 978-0-8101-2092-1 $16.00

The Odyssey: A Play
Mary Zimmerman
Paper 978-0-8101-2093-8 $16.00

Metamorphoses: A Play
Mary Zimmerman
Paper 978-0-8101-1980-2 $17.00

The Arabian Nights: A Play
Mary Zimmerman
Paper 978-0-8101-2094-5 $17.00
THE GEOGRAPHICAL ENCYCLOPEDIA OF THE HOLOCAUST IN HUNGARY

EDITED BY RANDOLPH L. BRAHAM

Foreword by Elie Wiesel

“Indispensable … To recommend this work to teachers, their students, and researchers is more than an act of friendship; it is the duty of remembrance that belongs to the realm of the sacred.”
—Elie Wiesel, from the foreword

The illustrated three-volume Geographical Encyclopedia of the Holocaust in Hungary is a magisterial resource, thorough and exhaustive, chronicling the wartime fate of the Jewish communities in that country where virulent antisemitism is anything but dead, even today. With scores of detailed maps and hundreds of photographs, this reference work is organized alphabetically by county, each prefaced with a map and a contextual history describing its Jewish population up to and into 1944. Entries track the demographic, cultural, and religious changes in even the smallest communities where Jews lived before their marginalization, dispossession, ghettoization, and, finally, deportation to labor and death camps. The encyclopedia endows scholars and lay researchers with both panoramic and microscopic views of the virtually last-minute destruction of most of the Jews of Hungary, until then the last sizable surviving Jewish community in occupied Europe.

RANDOLPH L. BRAHAM is Distinguished Professor Emeritus of Political Science at the Graduate Center of the City University of New York, where he also is director of the Graduate Center’s Rosenthal Institute for Holocaust Studies. Additionally, he is the author, coauthor, or editor of more than sixty books, including the monumental The Politics of Genocide: The Holocaust in Hungary.

REFERENCE/JEWISH STUDIES
APRIL
1,696 pages, 8-1/2 x 11 inches, maps and black-and-white photographs throughout
World English Rights, First Publication
Cloth 978-0-8101-2916-0
$295.00 introductory price for three volumes in slipcase

Most individual entries follow a similar format, detailing:
• when Jews first were recorded living in this town
• employment patterns
• synagogues and other community buildings, and their ultimate fates
• the names of rabbis and other leaders
• the Jewish population in the town from first arrival until the Holocaust
• references to Jewish-Christian relations, where available
• Zionist movement involvement
• the implementation of anti-Jewish measures after March 1944
• the call-up of Jewish men to labor service
• the numbers of Jews returning from labor service and the camps
• Jewish demographics after the war and up to the present day
• whether there is a memorial in the town

Published in association with the United States Holocaust Memorial Museum and the Rosenthal Institute for Holocaust Studies

SPECIAL INTRODUCTORY PRICE
$295.00
OUT OF CHAOS
Hidden Children Remember the Holocaust
EDITED BY ELAINE SAPHIER FOX
Introduction by Phyllis Lassner

The “hidden children” of the Holocaust spent the war denying their identities merely to survive. The stories in Out of Chaos are acts of recovery, representing fragments of memory and experience that are elongated or brief, what the great Holocaust writer Ida Fink called “a scrap of time.” The anthology expresses these survivors’ memories and reactions to a wide range of experiences as they survived in European settings, including Holland, Belgium, Italy, Germany, Greece, Yugoslavia, Poland, and France. The writers recall weeks on the run between different countries, escaping over mountains, concealing both themselves and their Jewish identities in convents and rescuers’ homes, and hiding in hovels, basements, and attics. Some children were left on their own; others found themselves embroiled in family conflicts with their rescuers. Some writers chose to write story clusters, each one capturing a moment or incident, disconnected in time and space. Together the stories form a profound testament to lives lost and found.

ELAINE SAPHIER FOX is of counsel at the Chicago office of Seyfarth Shaw LLP and president of the Jewish Vocational Service, and has more than thirty-five years of experience in labor and employment law. She has served as chair of the 2010 conference of the World Federation of Jewish Child Survivors of the Holocaust and vice president of the American Jewish Congress, among many other offices.

JEWISH STUDIES
AUGUST
336 pages, 7 x 10 inches, 81 b/w images
World Rights, First Publication
Cloth 978-0-8101-2911-5 $50.00
The Promise of Independence

Carol Sue Humphrey

Foreword by David A. Copeland

Carol Sue Humphrey’s The American Revolution and the Press argues that newspapers played an important role during America’s struggle for independence by keeping Americans engaged in the war even when the fighting occurred in distant locales. From the moment that the colonials received word of Britain’s new taxes in 1764 until reports of the peace treaty arrived in 1783, the press constituted the major source of information about events and developments in the conflict with the mother country. Both Benjamin Franklin and Ambrose Serle, a Loyalist, described the press as an “engine” that should be used to advance the cause. As Humphrey illustrates, Revolutionary-era newspapers provided the political and ideological unity that helped Americans secure their independence and create a new nation.

Carol Sue Humphrey is a professor of history at Oklahoma Baptist University and the author of numerous books on American history and journalism, including The Revolutionary Era: Primary Documents on Events from 1776 to 1800 (2003) and two volumes of The Greenwood Library of American War Reporting—Volume 1, The French and Indian War and the Revolutionary War and, with David A. Copeland, Volume 2, The War of 1812 and the Mexican-American War (both 2005).


Also of Interest

The Coming of the Frontier Press: How the West Was Really Won
Barbara Cloud

Paper 978-0-8101-2508-7 $24.95 (s)
Adrian Johnston’s *Prolegomena to Any Future Materialism*, planned for three volumes, will lay the foundations for a new materialist theoretical apparatus, his “transcendental materialism.” In this first volume, Johnston clears an opening within contemporary philosophy and theory for his unique position. He engages closely with Jacques Lacan, Alain Badiou, and Quentin Meillassoux, demonstrating how each of these philosophers can be seen as failing to forge an authentically atheistic materialism. Johnston builds a new materialism both profoundly influenced by these brilliant comrades of a shared cause as well as making up for the shortcomings of their own creative attempts to bring to realization the Lacanian vision of an Other-less, One-less ontology.

*The Outcome of Contemporary French Philosophy* yields intellectual weapons suitable for deployment on multiple fronts simultaneously, effective against the mutually entangled spiritualist and scientistic foes of our post-Enlightenment, biopolitical era of nothing more than commodities and currencies.

**ADRIAN JOHNSTON** is a professor of philosophy at the University of New Mexico. His previous books include *Time Driven: Metapsychology and the Splitting of the Drive* (2005), *Žižek’s Ontology: A Transcendental Materialist Theory of Subjectivity* (2008), and *Badiou, Žižek, and Political Transformations: The Cadence of Change* (2009), all for Northwestern University Press’s Studies in Phenomenology and Existential Philosophy series (SPEP).

**DIAERESIS**

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TRACING EXPRESSION IN MERLEAU-PONTY
Aesthetics, Philosophy of Biology, and Ontology
VÉRONIQUE M. FÓTI

The French philosopher Renaud Barbaras remarked that late in Maurice Merleau-Ponty’s career, “The phenomenology of perception fulfills itself as a philosophy of expression.” In Tracing Expression in Merleau-Ponty: Aesthetics, Philosophy of Biology, and Ontology, Véronique M. Fóti addresses the guiding yet neglected theme of expression in Merleau-Ponty’s thought. She traces Merleau-Ponty’s ideas about how individuals express creative or artistic impulses through his three essays on aesthetics, his engagement with animality and the “new biology” in the second of his lecture courses on nature of 1957–58, and in his late ontology, articulated in 1964 in the fragmentary text of Le visible et l’invisible (The Visible and the Invisible). With the exception of a discussion of Merleau-Ponty’s 1945 essay “Cézanne’s Doubt,” Fóti engages with Merleau-Ponty’s late and final thought, with close attention to both his scientific and philosophical interlocutors, especially the continental rationalists. Expression shows itself, in Merleau-Ponty’s thought, to be primordial, and this innate and fundamental nature of expression has implications for his understanding of artistic creation, science, and philosophy.

VÉRONIQUE M. FÓTI is a professor of philosophy at the Pennsylvania State University. She is the author of Epochal Discordance: Heidegger’s Philosophy of Tragedy (2006), Vision’s Invisibles: Philosophical Explorations (2003), and Heidegger and the Poets: Poiesis, Sophia, Techne (1995), and the editor of Merleau-Ponty: Difference, Materiality, Painting (1996). She is also a painter and an affiliate artist at the Bellefonte Museum for Centre County in Pennsylvania.

STUDIES IN PHENOMENOLOGY AND EXISTENTIAL PHILOSOPHY
ANTHONY J. STEINBOCK, GENERAL EDITOR

TIME AND THE SHARED WORLD
Heidegger on Social Relations
IRENE McMULLIN

Time and the Shared World challenges the common view that Heidegger offers few resources for understanding humanity’s social nature. The book demonstrates that Heidegger’s reformulation of traditional notions of subjectivity has wide-ranging implications for understanding the nature of human relationships. Contrary to entrenched critiques, Irene McMullin shows that Heidegger’s characterization of selfhood as fundamentally social presupposes the responsive acknowledgment of each person’s particularity and otherness. McMullin argues that Heidegger’s work on the social nature of the self must be located within a philosophical continuum that builds on Kant and Husserl regarding the nature of the a priori and the fundamental structures of human temporality, while also pointing forward to developments of these themes to be found in Heidegger’s later work and in such thinkers as Sartre and Levinas. By developing unrecognized resources in Heidegger’s work, Time and the Shared World is able to provide a Heidegger-inspired account of respect and the intersubjective origins of normativity.

IRENE McMULLIN is a senior lecturer in the School of Philosophy and Art History at the University of Essex.
INTUITION OF THE INSTANT

GASTON BACHELARD
Translated from the French by Eileen Rizo-Patron

Appearing in English for the first time, *Intuition of the Instant*—Bachelard’s first metaphysical meditation on time and its moral implications—was written in 1932 in the wake of Edmund Husserl’s lectures on streaming time-consciousness, Martin Heidegger’s *Being and Time*, and Henri Bergson’s philosophy of the élan vital.

A culmination of Bachelard’s earlier studies in scientific epistemology, this work builds the epistemic framework that would lead theorists of all stripes to advance knowledge by breaking with accepted modes of thought. *Intuition of the Instant* sows the seeds of Bachelard’s future poetics, most notably in the essay “Poetic Instant and Metaphysical Instant” (1939)—included in this volume, along with an excerpt from Jean Lescure’s lecture “Introduction to Bachelard’s Poetics” (1966).

Eileen Rizo-Patron’s translation offers a key to Bachelard’s subsequent works on science, time, and imagination, which remain epistemological touchstones.

GASTON BACHELARD (1884–1962) began his teaching career in 1919 as professor of physics and chemistry at the Collège de Bar-sur-Aube. In 1927, Bachelard earned his doctorate in letters at the Sorbonne, specializing in epistemology. In 1930 he was appointed professor of philosophy at the University of Dijon, where he taught until 1940, at which time he was named chair of history and philosophy of science at the Sorbonne (1940–54). In 1961 he won the French Grand Prix National des Lettres for his widely acclaimed *The Poetics of Space* (*La poétique de l’espace*, 1957).

EILEEN RIZO-PATRON edited *Traversing the Heart: Journeys of the Inter-religious Imagination* (2010) with Richard Kearney. She is currently a research associate at State University of New York, Binghamton’s Center for Interdisciplinary Studies in Philosophy, Interpretation, and Culture.

Also of Interest

*A Study of Husserl’s Formal and Transcendental Logic*
Suzanne Bachelard
Translated from the French by Lester E. Embree
Paper 978-0-8101-0859-2  $34.95 (x)
In Womb Fantasies, Caroline Rupprecht examines the womb, a hidden and mysterious space invested with allegorical significance, as a metaphorical space in postwar cinematic and literary texts grappling with the trauma of post-Holocaust, postmodern existence. Specifically, she examines the representation of visible spaces in the texts in terms of their attribution with womb-like qualities. First situating Eero Saarinen’s Womb Chair in the context of the Cold War’s need for safety under the threat of nuclear destruction, Rupprecht then moves to a discussion of films, such as Hiroshima mon amour (written by Marguerite Duras and directed by Alain Resnais), and Uwe Johnson’s multivolume novel Anniversaries, exploring the ways that such cultural texts fantasize the womb as a response to trauma. The womb fantasy is defined as the compulsive need to return to the site of loss, a place envisioned as both a secure space and a prison. It is linked to the desire to re-create an identity that is new and original but ahistorical.
THE SECRET WAR
Treason, Espionage, and Modern Fiction

EVA HORN
Translated from the German and with an introduction by Geoffrey Winthrop-Young

The Secret War marks a new direction in the cultural history and theory of intelligence gathering and state secrecy in the twentieth and early twenty-first centuries. While historical truth remains hidden from the public, Eva Horn finds in political fiction, which serves as both an indicator and a tool, a means to analyze political secrets.

Starting with a general theory of treason and military intelligence as a specific type of political knowledge, the book charts the history of intelligence gathering from 1900 to 9/11. The Secret War analyzes literary and cinematic depictions of espionage from Rudyard Kipling and T. E. Lawrence to John le Carré and Steven Spielberg. Horn considers these fictional accounts against the historical development of Western secret services from their inception in World War I to their struggle against current terrorist networks. The Secret War shows the crucial part fictions play in shaping conflicts, constructing “the enemy,” and deciding political strategies.

EVA HORN is a professor of German literature and cultural studies in the Institute for German Studies at the University of Vienna.

GEOFFREY WINTHROP-YOUNG is a professor of German at the University of British Columbia in Vancouver, Canada.

LITERARY CRITICISM

AUGUST
432 pages, 6 x 9 inches, 32 b/w images
World English Rights, First Publication
Paper 978-0-8101-2763-0 $45.00 (s)
The essays in Thornton Wilder: New Perspectives constitute a comprehensive critical reassessment at a time of renewed interest in the writer. Wilder is best known for Our Town and The Bridge of San Luis Rey, both winners of a Pulitzer Prize, making Wilder still the only writer to be so honored for both drama and fiction. His other fiction, in particular, is far less familiar to a wider readership. The authors of these essays aim to contextualize Wilder’s work historically and to show that Wilder’s handling of questions of religion, American identity, gender, and ethics should vault him into the ranks of major American novelists. Specifically, this anthology includes groundbreaking work on the application of queer theory to Our Town; on Wilder’s screenplay for the Hitchcock film Shadow of a Doubt; and on Wilder’s adaptations of Ibsen’s A Doll’s House, Farquhar’s The Beaux’ Stratagem, and his own The Long Christmas Dinner.

Jackson R. Bryer is a professor emeritus of English at the University of Maryland.

Lincoln Konkle is a professor of English at the College of New Jersey.

Zora Neale Hurston wrote her most famous novel, Their Eyes Were Watching God, while in Haiti on a trip funded by a Guggenheim fellowship to research the region’s transatlantic folk and religious culture; this work grounded what would become her ethnography Tell My Horse: Voodoo and Life in Haiti and Jamaica. The essays in Zora Neale Hurston, Haiti, and “Their Eyes Were Watching God” persuasively demonstrate that Hurston’s study of Haitian Voudoun informed the characterization, plotting, symbolism, and theme of her novel. Much in the way that Voudoun and its North American derivative Voodoo are syncretic religions, Hurston’s fiction enacts a syncretic, performative practice of reference, freely drawing upon Greco-Roman, Judeo-Christian, and Haitian Voudoun mythologies for its political, aesthetic, and philosophical underpinnings. Zora Neale Hurston, Haiti, and “Their Eyes Were Watching God” connects Hurston’s work more firmly to the cultural and religious flows of the African diaspora and to the literary practice by twentieth-century American writers of subscripting in their fictional texts symbols and beliefs drawn from West and Central African religions.

La Vinia DeLois Jennings is Lindsay Young Professor of English and professor of twentieth-century American literature and culture at the University of Tennessee in Knoxville.
RITES OF PLACE
Public Commemoration in Russia and Eastern Europe
EDITED BY JULIE BUCKLER AND EMILY D. JOHNSON

Ranging widely across time and geography, Rites of Place is to date the most comprehensive and diverse example of memory studies in the Russian and East European fields. Leading scholars consider how public rituals and the commemoration of historically significant sites facilitate a sense of community, shape cultural identity, and promote political ideologies. The aims of this volume take on unique importance in the context of the tumultuous events that have marked Eastern European history—especially the revolutions of 1905 and 1917, World War II, and the collapse of the Soviet Union. With essays on topics such as the founding of St. Petersburg, the battle of Borodino, the Katyn massacre, and the Lenin cult, this volume offers a rich discussion of the uses and abuses of memory in cultures where national identity has repeatedly undergone dramatic shifts and remains riven by internal contradictions.

JULIE BUCKLER is a professor of Slavic languages and literatures at Harvard University. She is the author of Mapping St. Petersburg: Imperial Text and Cityshape (2005) and The Literary Lorgnette: Attending Opera in Imperial Russia (2000).

EMILY D. JOHNSON is an associate professor of Russian in the Department of Modern Languages, Literatures, and Linguistics at University of Oklahoma. She is the author of How St. Petersburg Learned to Study Itself: The Russian Idea of Kraevedenie (2006).

SLAVIC STUDIES
AUGUST
320 pages, 6 x 9 inches, 34 b/w images
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Cloth 978-0-8101-2910-8 $79.95 (s)

HEGEL AND DELEUZE
Together Again for the First Time
EDITED BY KAREN HOULE AND JIM VERNON

Hegel and Deleuze cannily examines the various resonances and dissonances between these two major philosophers. The collection represents the best in contemporary international scholarship on G. W. F. Hegel and Gilles Deleuze, and the contributing authors inhabit the as yet uncharted space between the two thinkers, collectively addressing most of the major tensions and resonances between their ideas and laying a solid ground for future scholarship. The essays are organized thematically into two groups: those that maintain a firm but nuanced disjunction or opposition between Hegel and Deleuze, and those that chart possible connections, syntheses, or both.

As is clear from this range of texts, the challenges involved in grasping, appraising, appropriating, and developing the systems of Deleuze and Hegel are varied and immense. While neither Hegel nor Deleuze gets the last word, the contributors ably demonstrate that partisans of either can no longer ignore the voice of the other.

KAREN HOULE is an associate professor of philosophy at the University of Guelph in Ontario, Canada. She is the author of numerous articles on Deleuze, as well as on Jacques Derrida, Michel Foucault, and other philosophers. Her book Responsibility, Complexity, and Abortion: Toward a New Image of Ethical Thought is forthcoming in 2013.

JIM VERNON is an associate professor of philosophy at York University in Toronto, Ontario, Canada. He is the author of Hegel’s Philosophy of Language (2007) and numerous articles on nineteenth- and twentieth-century European philosophy.

TOPICS IN HISTORICAL PHILOSOPHY
DAVID KOLB AND JOHN MCCUMBER, GENERAL EDITORS

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SILENCE AND THE REST
Verbal Skepticism in Russian Poetry

SOFYA KHAGI

Scholars have long noted the deeply rooted veneration of the power of the word—both the expressive and communicative capacities of language—in Russian literature and culture. In her ambitious book Silence and the Rest, Sofya Khagi illuminates a consistent counternarrative, showing how, throughout its entire history, Russian poetry can be read as an argument for what she calls “verbal skepticism.” Although she deals with many poets from a two-century tradition, Khagi gives special emphasis to Osip Mandelstam, Joseph Brodsky, and Timur Kibirov, offering readings that add new layers of meaning to their work. She posits a long-running dialogue between the poets and the philosophers and theorists who have also been central to the antiverbal strain of Russian culture. Unlike its Western counterpart, the Russian philosophical and theological doubt of the efficacy of the word still grants authors, and literature itself, an ethical force, the inadequacies of language notwithstanding.

SOFYA KHAGI is an assistant professor in the Department of Slavic Languages and Literatures at the University of Michigan.

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DAVIS SCHNEIDERMAN is the director of &NOW Books and the chair of the department of English at Lake Forest College. His works include Drain: A Novel (TriQuarterly) and the DEAD/BOOKS trilogy from Jaded Ibis Productions: BLANK (2011), [SIC] (2013), and INK (2014).
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KALAMU YA SALAAM

A contextual historical examination of the civil rights movement and the artists who inspired it, this recollection depicts that storied era and how these artists signified the affecting change they helped create. The exploration details the development of the Black Arts Movement—from precursor activities such as the Umbra Workshop to transitional activities such as Ntozake Shange’s choreopoem *For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf*—and gives in-depth information about the role of prominent poets, such as Amiri Baraka, and the influence of black music.

KALAMU YA SALAAM is a performance poet, dramatist, fiction writer, and music critic. He is the founder of the NOMMO Literary Society and the founder and former editor of Black Collegian Magazine. He is the editor of *From a Bend in the River: 100 New Orleans Poets* (1998) and the author of *What Is Life?: Reclaiming the Black Blues Self* (1994). He lives in New Orleans.

BLACK STUDIES

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330 pages, 6 x 9 inches
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USENI EUGENE PERKINS
Preface by Julieanna Richardson

Rise of the Phoenix is a collection of personal narratives that articulate the political, social, religious, and cultural experiences of many who participated in Chicago’s black struggle for self-determination, self-reliance, and equality during the civil rights and Black Power movements. Contributors include Timuel Black, Carol Adams, John R. Porter, and Ellis Cose with a preface by Julieanna Richardson, director of The HistoryMakers.

USENI EUGENE PERKINS is an American poet and playwright, and has been a hands-on worker with black youth for more than four decades. He is the author of numerous books, including Explosion of Chicago’s Black Street Gangs (1987) and Home Is a Dirty Street: The Social Oppression of Black Children (1991).

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**LUIVETTE RESTO** was born in Aguas Buenas, Puerto Rico, but proudly raised in the Bronx. In 2003, she completed her M.F.A. from the University of Massachusetts at Amherst. Her first book of poetry, *Unfinished Portrait*, was published in 2008 by Tia Chucha Press and later named a finalist for the 2009 Paterson Poetry Prize. She is also a contributing poetry editor for *Kweli Journal*, a CantoMundo fellow, and the hostess of a monthly poetry reading series called La Palabra at Avenue 50 Studio in Los Angeles.

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