Stone Baby
Stories
Michelle Sacks

This debut collection of stories by Michelle Sacks features characters from many walks of life, scattered around the globe—a young Irish woman backpacking in India, an ambitious black South African businessman, a roving killer for hire, a former SS officer. Their stories usually lead them—and us—to pivotal events that reveal unexpected, hidden truths.

Working on a large canvas that encompasses the extremes of rural Africa and urban London, material poverty and the surfeit of privilege, Sacks writes stories peopled by characters whose lives occasionally crisscross, with a protagonist in one story playing a deceptively small role in another. The stories artfully illuminate the rich interconnections and clashes that occur as her characters strike out boldly, yet find themselves at the mercy of capricious waves of circumstance. The story “All Them Savages” was shortlisted for the 2014 Commonwealth Short Story Prize.

Stone Baby explores movement, loss, and reinvention in the lives of people who are in the wrong place, in the wrong body, perhaps in the wrong life—it encapsulates an engrossing and urgent message in our age of migration and dislocation.

MICHELLE SACKS has been shortlisted twice for the PEN Prize for Southern African Fiction. Her short stories have been published in the 2007 and 2011 editions of the J. M. Coetzee-judged anthology African Pens.

“Michelle Sacks's stories invoke a gritty, conversational lyricism that is quite beautiful and engaging. There is a thematic continuity running throughout—a worldliness and an intimacy, a deep interest in wayward psychology, and a sort of relentless search for relationship and family, both invented and real. The stories do not shy away from difficulty, and this makes them honest, genuine, and interesting. This is a beautifully written and meticulously crafted collection.”
—Rebecca Lee, author of Bobcat and Other Stories and The City Is a Rising Tide

ALSO OF INTEREST

Pretend I’m Dead
Jen Beagin, winner of the 2017 Whiting Award for Fiction
PAPER 978-0-8101-3207-8 $17.95

TriQuarterly Books

www.nupress.northwestern.edu
The Wall of Respect
Public Art and Black Liberation in 1960s Chicago

Abdul Alkalimat, Romi Crawford, and Rebecca Zorach

The Wall of Respect: Public Art and Black Liberation in 1960s Chicago is the first in-depth, illustrated history of a lost Chicago monument. The Wall of Respect was a revolutionary mural created by fourteen members of the Organization of Black American Culture (OBAC) on the South Side of Chicago in 1967. This book gathers historic essays, poetry, and previously unpublished primary documents from the movement’s founders that provide a visual guide to the work’s creation and evolution.

The Wall of Respect received national critical acclaim when it was unveiled on the side of a building at Forty-Third and Langley in Chicago’s Bronzeville neighborhood. Painters and photographers worked side by side on the mural’s seven themed sections, which featured portraits of Black heroes and sheroes, among them John Coltrane, Nina Simone, Billie Holiday, Malcolm X, Muhammad Ali, and W. E. B. Du Bois. The Wall became a platform for music, poetry, and political rallies. Over time it changed, reflecting painful controversies among the artists as well as broader shifts in the Civil Rights and Black Liberation Movements.

At the intersection of African American culture, politics, and Chicago art history, The Wall of Respect offers, in one keepsake-quality work, an unsurpassed collection of images and essays that illuminate a powerful monument that continues to fascinate artists, scholars, and readers in Chicago and across the United States.

ABDUL ALKALIMAT is an activist and founding chairperson of the Organization of Black American Culture, which led the creation of the Wall of Respect in 1967. He is an emeritus professor of library and information science and African American studies at the University of Illinois.

ROMI CRAWFORD is an associate professor in visual and critical studies and liberal arts at the School of the Art Institute of Chicago.

REBECCA ZORACH is the Mary Jane Crowe Professor of Art and Art History at Northwestern University.

“The Wall of Respect: Public Art and Black Liberation in 1960s Chicago makes a valuable contribution to scholarly discourse about this important mural, the Black Arts Movement, the history of Chicago, and broader histories of civic engagement. I have no doubt that this book will have a significant impact on future scholarship in the areas of black aesthetics, community engagement and art, and the history and sociology of Chicago’s south side.”

—Greg Foster-Rice, coeditor (with Katherine Bussard and Alison Fisher) of The City Lost and Found: Capturing New York, Chicago and Los Angeles, 1960-1980

Second to None: Chicago Stories

Harvey Young, Series Editor

Since the city’s founding in 1833, Chicago’s diverse neighborhoods, people, music, and food have captured the attention of a worldwide audience. Celebrated for its gritty, unapologetic, and relentless “can do” spirit, the city has asserted an outsized influence on the development of modern American culture. This series invites projects that spotlight the spirit of Chicago and its people in an engaging, widely accessible, and historically accurate manner. These alternative, underground, and yet-to-be chronicled stories will reveal the connective tissues that make up the real Chicago.

ALSO OF INTEREST

A Force for Change: African American Art and the Julius Rosenwald Fund

Daniel Schulman

PAPER 978-0-8101-2588-9 $39.95
WITH CONTRIBUTIONS BY

Muhal Richard Abrams
Marissa H. Baker
Roger Bonair-Asgard
Gwendolyn Brooks
Jeff Donaldson
Ebony magazine
Hoyt W. Fuller
John Shenoy Jackson
Haki Madhubuti
Norman Parish III
Useni Eugene Perkins
Victor Sorell
Lolas’ House tells the stories, in unprecedented detail, of sixteen surviving Filipino “comfort women.” During World War II more than 1,000 Filipino women and girls were kidnapped by the Imperial Japanese Army. They were taken from their homes, snatched from road sides, and chased down in fields. Overall the Japanese forced 400,000 women across Asia into sexual slavery. M. Evelina Galang began researching these stories in the 1990s as 173 lolas, “grannies” in Tagalog, emerged after decades of shame and silence to demand recognition and justice from the Japanese government.

Galang enters into the lives of the surviving women at Lolas’ House, a community center for comfort women’s organizing in metro Manila. She accompanies them to the sites of their abduction and protests with them at the gates of the Japanese embassy. In Lolas’ House, each woman gives her testimony; even though the women relive their horror at each telling, they offer their stories so that no Filipina, no woman anywhere, should suffer wartime rape and torture again.

Lolas’ House is not only a book of testimony and documentation, it is a book of witness, of survival, and of the female body. Intensely personal and globally political, it is the legacy of Lolas’ House to the world.

M. Evelina Galang is a professor of English and director of creative writing at the University of Miami. She has been named one of the 100 most influential Filipinas in the United States and at-large by the Filipina Women’s Network. She is the author of Her Wild American Self, One Tribe, and Angel de la Luna and the 5th Glorious Mystery, and the editor of Screaming Monkeys: Critiques of Asian American Images. Among her numerous awards are the 2004 Association of Writers & Writing Programs (AWP) Prize for the Novel and the 2007 Global Filipino Literary Award for One Tribe.

“This book is the last stand of women who survived the kidnapping and rape that was Japanese army strategy in World War II. Courageous, aged grandmothers tell their stories and show their wounded bodies to Evelina Galang as evidence that these crimes occurred. Hopefully, Lolas’ House will end denial and get justice, reparations, and a place in the history books for these women and their 400,000 sisters.”

—Maxine Hong Kingston, author of The Woman Warrior: Memoirs of a Girlhood among Ghosts
The Place of Stones
A Novel
Ali Hosseini

The Place of Stones is Ali Hosseini’s newly translated first novel, his second book to appear in English. In it, he paints a vivid portrait of Sangriz, a village in the southern part of Iran where life has been disrupted by industrialization and the Iranian Revolution of 1979.

Haydar and Jamal are best friends, and their families have always made their living from the land in the foothills of Iran’s Zagros Mountains. Haydar is a dreamer who searches the hills for an ancient treasure called the Black Globe. Jamal is in love with Haydar’s sister, Golandam, and he attempts to accommodate himself to modernization as a way to create a better life for the two of them. The rapacious conversion of farmland to brick factories draws the trio into escalating conflict with the village landlord.

As Jamal, Haydar, and their families confront land reform, industrialization, revolution, and war, their lives are pulled forcefully toward the explosive events that will change them all. In masterfully crafted prose that never sinks into sentimentality, The Place of Stones illuminates how a lost past continues to shape the present.

ALI HOSSEINI is the author of the novel The Lemon Grove (Curbstone/Northwestern, 2012). The Place of Stones (Sangriz) and two short-story collections were published in Iran, and his short fiction has appeared in Persian in the United States in PAR Monthly and Persian Book Review. His work in English has been published in Epoch, StoryQuarterly, Guernica, Tweed’s, Fiction International, American Letters & Commentary, and elsewhere. He lives in the Boston area.

“This is a careful portrait of a land and a people ravaged by war. Hosseini provides a voice for those people who never make the news reports or the history books—the common people for whom the land is sacred. This is a story of the Middle East that we don’t get from the headlines, but it is also a novel with a significant story to tell.”—Lee Martin, author of The Bright Forever and Late One Night

ALSO OF INTEREST

The Lemon Grove
Ali Hosseini
PAPER 978-0-8101-2829-3  $18.95

Curbstone

www.nupress.northwestern.edu
Salvage
Poems
Cynthia Dewi Oka

How do we transform the wreckage of our identities? Cynthia Dewi Oka’s evocative collection answers this question by brimming with what we salvage from our most deep-seated battles. Reflecting the many dimensions of the poet’s life, Salvage manifests an intermixture of aesthetic forms that encompasses multiple social, political, and cultural contexts—leading readers to Bali, Indonesia, to the Pacific Northwest, and to South Jersey and Philadelphia.

Throughout it insistently interrogates what it means to reach for our humanity through the guises of nation, race, and gender. Oka’s language transports us through the many bodies of fluid poetics that inhabit our migrating senses and permeate across generations into a personal diaspora. Salvage invites us to be without borders.

**CYNTHIA DEWI OKA** is the author of the poetry collection *Nomad of Salt and Hard Water*. Born and raised in Bali, Indonesia, Oka is an alumna of the Voices of Our Nations (VONA) Writing Workshop, recipient of a 2014 artist grant from the Vermont Studio Center, and serves as the poetry editor for *Generations Literary Journal*. She lives in Philadelphia.

**Arboretum**

Two women beneath a weeping cherry in full bloom. One brushes earth with her hair, deciphering the calligraphy of fallen petals.

The other lifts her face to sun, laced by branch and flowers like tiny palms of snow. Almost a postcard of spring, who could guess the bounty on their heads, the men with knives behind, how they listen for their lives in what will never be said. Give thanks. If only today the world is their sons rolling down hills of grass, the boughs bending around them like mercy.

“Salvage is a necessary collection of poems that steadily pushes us not only to witness our world and surroundings, but to engage with both the stunning and the brutal, to hold both the dirt and the beauty, to oscillate between the guttural and the want, and to look so deeply at love and how it can sometimes erupt and feel broken—how to keep honoring it.”
—Ellen Hagan, author of *Hemisphere: Poems*

**TriQuarterly Books**
Stumbling Blocks
Roman Poems
Karl Kirchwey

Through six earlier books Karl Kirchwey has rewarded readers with poems of great musicality, visual richness, and historical resonance. *Stumbling Blocks: Roman Poems* represents a culmination of his “formal mastery”—an honor often too loosely bestowed in contemporary American poetry, but one Kirchwey thoroughly earns.

As in his 1998 New York Times Notable Book *The Engrafted Word*, the city of Rome becomes a lens through which to understand the contemporary human experience and the upheavals of human loss. *Stumbling Blocks* takes as its starting point the shattered ancient Roman ruins described in Renaissance poet Joachim du Bellay’s celebrated sonnet—a landscape of death feeding upon itself and restored to life in the imagination of each successive generation to salvage its own narratives.

Kirchwey builds new arches and mythological intersections in exquisite poems that take long walks in the Eternal City, through landscapes far away and deep within. This gorgeous collection takes us back in time and brings us forward through our Old and New Worlds, revealing through the religion of art both beauty and atrocity.

**KARL KIRCHWEY** is the author of six previous collections of poetry: *A Wandering Island; Those I Guard; The Engrafted Word; At the Palace of Jove; The Happiness of This World: Poetry and Prose;* and *Mount Lebanon*. His essays and reviews have been widely published. He has also written a verse play based on the *Alcestis* of Euripides and a translation of Paul Verlaine, *Poems under Saturn*. From 2010 to 2013 he served as Andrew Heiskell Arts Director at the American Academy in Rome.

**A Roman Garden**

Last night I dreamed again I was his son
(searching always for fathers, orphan of sleep),
then woke to hear hooded crows in the rain
whose raucous cries reverberated deep
within the garden and its citrus grove
laden with chill and pebble-rinded fruit.
He who is not my father does not move,
but waits; far from here, he could speak, but does not.
Some lamps to light the dark of where he is:
    my hand reached out. But then the eyeless bald
ivory skull and gleaming nightmare feathers
mocked me. I could bring nothing to the world.
The crows flew off beyond my furthest thought,
as citrus cast its heavy perfumed light.

—David St. John, author of *The Last Troubadour: New and Selected Poems*
Rosie the Tarantula
A True Adventure in Chicago’s Field Museum

Illustrations by Peggy Macnamara
Written by Katie Macnamara

Chicago’s famed Field Museum of Natural History is home to a collection of thirty million geological and biological specimens that enchant and dazzle two million visitors of all ages each year. Based on a true story, Rosie the Tarantula: A True Adventure in Chicago’s Field Museum is a beautifully illustrated introduction to the Field’s treasures through the eyes of Rosie, a member of the museum’s live arachnid collection.

Several years ago, Rosie went on an expedition to the wonders of the Field’s soaring halls, such as Sue the Tyrannosaurus rex, as well as the secret specimens of animal fossils and human artifacts hidden away in drawers, cabinets, and bins. Renowned Field Museum artist-in-residence Peggy Macnamara brings the marvels of the museum to vivid life in a set of gorgeous and meticulously accurate watercolors. Peggy’s daughter Katie narrates the story of this restless arachnid in rhyme ideal for reading aloud to children.

A keepsake quality book that will delight budding young scientists and their families, Rosie the Tarantula provides a colorful, interactive experience with one of Chicago’s foremost cultural institutions. This one-of-a-kind book is rounded out by fascinating notes for adult readers, and other fun features for further reading.

PEGGY MACNAMARA is an adjunct associate professor at the School of the Art Institute of Chicago; an artist in residence and associate of the zoology department at the Field Museum; an instructor at the Field Museum, Chicago Public Libraries Nature Connection, and Art Institute family programs; and the author of many books.

KATIE MACNAMARA teaches English literature, composition, and communications courses at John Abbott College in Montreal and Carleton University in Ottawa.
John Vinci
Life and Landmarks

Text by Robert Sharoff
Photographs by William Zbaren

John Vinci: Life and Landmarks is the first authoritative survey of the life and work of one of Chicago’s most acclaimed architects and preservationists. Long awaited by scholars as well as by architecture aficionados, John Vinci provides an intimate look at an architect whose portfolio spans half a century and includes the restoration of some of the city’s most important historic structures as well as numerous award-winning original projects.

This illustrated biography traces Vinci’s origins as a child of Italian immigrants on Chicago’s South Side and his coming of age at the Illinois Institute of Technology, which was then under the direction of the legendary Modernist architect Mies van der Rohe. It follows his career through his subsequent immersion in the historic preservation movement and the work of such early Chicago architects as Louis Sullivan, Frank Lloyd Wright, and John Wellborn Root.

Vinci’s pioneering restoration projects include Frank Lloyd Wright’s Robie House and Home Studio, Sullivan’s Chicago Stock Exchange Trading Room and the Carson Pirie Scott Building, and Root’s Monadnock Building. His original work, meanwhile, includes notable buildings such as the Arts Club of Chicago, numerous award-winning residences, and more than fifty major exhibitions at the Art Institute of Chicago and other museums.

John Vinci: Life and Landmarks also features portraits and profiles of Vinci’s friends and mentors over the years, including the architectural photographer Richard Nickel, the landscape designer Alfred Caldwell, the Art Institute curators James Speyer and Anne Rorimer, the architects Crombie Taylor and Myron Goldsmith, and the City of Chicago’s cultural historian Tim Samuelson.

The book includes new photos of twenty projects by noted architectural photographer William Zbaren as well as more than one hundred vintage photos and floorplans from Vinci’s personal archives, many never before published. A comprehensive catalogue raisonné rounds out this handsome and definitive work.

ROBERT SHAROFF writes about architecture and real estate for the New York Times, Chicago magazine, and other publications.

WILLIAM ZBAREN is an architectural photographer for the New York Times, Architectural Record, and other publications. He has collaborated with Robert Sharoff on six books, including Last Is More: Mies, IBM, and the Transformation of Chicago; American City: St. Louis Architecture, Three Centuries of Classic Design; and American City: Detroit Architecture, 1845–2005.
All Blue So Late
Poems
Laura Swearingen-Steadwell

Winner of the 2016 Cave Canem Northwestern University Press Poetry Prize

All Blue So Late presents the panorama of a young woman’s life as she struggles to come to terms with her place in the world. These poems look to race, gender, and American identity, plumbing the individual’s attendant grief, rage, and discomfort with these constructs.

The skeleton of this fine collection is a series of direct addresses to the author’s fourteen-year-old self, caught at the moment between girlhood and womanhood, when her perspective on everything suddenly changes. Swearingen-Steadwell’s poetic adventures through worlds within and without reveal the restlessness of the seeker. They offer unabashed tenderness to anyone who reckons with solitude, and chases joy.

LAURA SWEARINGEN-STEADWELL is the author of How to Seducce a White Boy in Ten Easy Steps. A Cave Canem Fellow and a graduate of Warren Wilson’s M.F.A. Program for Writers, she is an associate editor for PEN America: A Journal for Writers and Readers and was a finalist in 2010’s Women of the World Poetry Slam.

Caldera

Eight hours standing, stocking beer coolers before the local men shuffled in after work, brown and worn from building in the sun, or windburned, caked with ocean salt. I wiped fat off the cylinders of the hot dog machine until I smelled metal; made change; spoke to anyone: the man who bought a Klondike Bar most afternoons, the girl who brought Tupperware of tuna poke her mother made to sell. Mostly I was alone. When I was sure they’d all gone home, I flicked the lights and the locks.

I turned my back to town and walked along stone walls studded with hibiscus and palms, all blue so late. The street radiated fever. The misanthropic sea hissed. Space grew long, polishing its dark blade, stars two thousand nicks on its edge. The old volcano beckoned me to burn my loneliness, to sacrifice my sorrow to the attic of the sky.

“"All Blue So Late is a headfirst tumble into memory and witness, the self confronting the self without apology or shame. Laura Swearingen-Steadwell’s haunting images complicate our notions of race, family, and what it means to inhabit a world, to belong. These are poems that challenge us to ask the difficult questions and sit awhile, wrestling with all that we discover.”

—Jacqueline Jones LaMon, author of Last Seen: Poems

Also Of Interest

Horse in the Dark
Vievee Francis, winner of the 2017 Kingsley-Tufts award and Hurston-Wright award

DECEMBER
80 PAGES, 6.125 X 8.5 INCHES
WORLDWIDE, FIRST PUBLICATION
PAPER 978-0-8101-3634-2 $16.95
E-BOOK 978-0-8101-3635-9 $16.95
Pike St. is the highly praised sixth play by New Yorker Nilaja Sun, playwright of the solo show No Child... In it, a Lower East Side family comes vividly to life. As a storm approaches, Evelyn is trying to assure the safety of her teenage daughter, Candi, whose unidentified illness has immobilized her. Her care has forced Evelyn to quit her job as a subway conductor, though she must help support both her father and her brother, who has returned to New York from Afghanistan and suffers from PTSD.

Just behind the grace and humor with which Evelyn manages to hold together her own life and those of the people who depend on her is the constant threat of both natural and man-made disasters. Sun's deeply affecting portrait of a day in the life of a neighborhood is a reminder that chance works abruptly and inequitably.

NILAJA SUN is an actress, playwright, and teaching artist. In addition to many roles in television and film, she is best known for No Child... (2006), her solo performance piece based on her experience as an arts educator in New York City schools. No Child... won Obie and Lucille Lortel awards.

“Such is Ms. Sun’s ability to transmit the strong personalities of her characters that I had to keep stopping myself, as I wrote this review, from checking the program to look up the names of the actors playing Manny and the rest. The small Abrons stage seems to have been populated by a large, multitalented cast.”
—New York Times

SEPTEMBER
96 PAGES, 6 X 9 INCHES
WORLDWIDE ENGLISH, FIRST PUBLICATION
PAPER  978-0-8101-3625-0 $15.00
E-BOOK  978-0-8101-3626-7 $15.00

“Smart People
Lydia R. Diamond
PAPER 978-0-8101-3464-5 $15
Judgment
A Novel
David Bergelson
Translated from the Yiddish by Harriet Murav and Sasha Senderovich

Never before available in English, Judgment is a work of startling power by David Bergelson, the most celebrated Yiddish prose writer of his era.

Set in 1920 during the Russian Civil War, Judgment (Mides-hadin in Yiddish) traces the death of the shtetl and the birth of the “new, harsher world” created by the 1917 Russian Revolution. As Bolshevik power expanded toward the border between Poland and Ukraine, Jews and non-Jews smuggled people, goods, and anti-Bolshevik literature back and forth. In the novel’s fictional town of Golikovke, the Bolsheviks have established their local outpost in a former monastery, where the non-Jewish Filipov acts as the arbiter of “judgment” and metes out punishments and executions to the prisoners held there: Yuzi Spivak, arrested for anti-Bolshevik activities; Aaron Lemberger, a pious and wealthy Jew; a seductive woman referred to as “the blonde” who believes she can appease Filipov with sex; and a memorable cast of toughs, smugglers, and criminals.

Ordinary people, depicted in a grotesque, aphoristic style—comparable to Isaac Babel’s Red Cavalry—confront the overwhelming, mysterious forces of history, whose ultimate outcome remains unknown. Murav and Senderovich’s new translation expertly captures Bergelson’s inimitable modernist style.

DAVID BERGELSON (1884–1952), a Jewish novelist, short-story writer, and literary editor, was born in Ukraine. He moved to Berlin in 1921 and traveled throughout Europe and the United States until Hitler came to power in Germany. He returned to the Soviet Union in 1934, where he was eventually executed under Stalin’s orders. The author of The End of Everything and Descent, Bergelson was one of the most widely read Yiddish-language writers of the twentieth century.

HARRIET MURAV is a professor of Russian literature, comparative literature, and Jewish studies at the University of Illinois at Urbana-Champaign. She is the author of Music from a Speeding Train: Jewish Literature in Post-Revolution Russia and Holy Foolishness: Dostoevsky’s Novels and the Poetics of Cultural Critique.

SASHA SENDEROVICH is an assistant professor of Russian and Jewish Studies at the University of Colorado Boulder. He has published on Soviet Jewish culture and literature, including on Yiddish writer Moyshe Kulbak’s novel The Zelmenyaners, as well as on contemporary fiction by émigré Russian Jewish writers in America.
The Essential Fictions offers contemporary readers seventy-three short stories by one of twentieth-century Russia’s premier storytellers, Isaac Babel. This unique volume, which includes Babel’s famous Red Calvary series and his Odessa Stories, was translated, edited, introduced, and annotated by Val Vinokur, a 2008 Guggenheim Fellow in Translation, and features illustrations by Yefim Ladyzhensky, a painter known for his depictions of everyday life under Soviet rule in Babel’s native Odessa.

Babel was born in 1894 into multicultural Odessa’s thriving Jewish community. His work is tinctured with the sentiments of his childhood, but exhibits an acerbity that could only have been acquired during Babel’s time as a journalist, when he witnessed firsthand the Bolshevik Revolution and Civil War, and accompanied a mounted division of the Red Army during the Polish-Soviet War. Translator Vinokur deftly highlights both Babel’s “doleful and bespectacled Jewish comedy” and “horrified hopefulness” in the face of the bloody conflicts that plagued his generation.

On the centenary of the revolution that toppled the Romanov tsars, Babel’s fictions continue to engross and enthral contemporary readers interested in Eastern European and Jewish literature, as well as the history and politics of the twentieth century.

ISAAC BABEL (1894–1940) is best known for his short fiction, especially his tales about the Jewish gangsters of Odessa and the Cossacks of the Red Cavalry. A contemporary, Viktor Shklovsky, once described Babel as writing “in the same tone about the stars and gonorrhea.” Babel was executed on Stalin’s orders in 1940 in the wake of the Great Purge.

VAL VINOKUR is an associate professor of literary studies, chair of liberal arts, and director of Jewish culture at The New School, where he also leads workshops in literary translation. He is the author of The Trace of Judaism: Dostoevsky, Babel, Mandelstam, Levinas (Northwestern University Press, 2008) and has translated several novels from the French with Rose-Myriam Réjouis.

YEFIM LADYZHENSKY (1911–1982) began his career as a set designer but devoted his life to painting after encountering Babel’s fiction, which he described as having played for him “the same role that the Bible and myths did for a multitude of artists—a reason and a stimulus for expressing my feelings and experiences.” When he emigrated from Odessa to Jerusalem in 1979, the Soviet government impounded his Babel-inspired paintings. To make up for their loss, he quickly completed the eighteen richly detailed drawings for Red Cavalry that are included in this volume.

www.nupress.northwestern.edu
In *One Foot in the Finite*, K. L. Evans makes the case that Melville’s masterpiece *Moby-Dick* offers a chance to rethink literary realism. Distinguishing between realism as an attempt to hold up a mirror to the natural world and the more nuanced realism associated with the work of Dante, Shakespeare, Goethe, Melville, Proust, Woolf, and Joyce, Evans suggests that even narratives like *Moby-Dick* that are highly stylized or include fantastical elements can depict life as it is actually lived and experienced by real people.

This spirited contribution to materialist critiques also includes a timely reexamination of concepts. Concepts (like “whale”) are puzzling because they are not part of the natural world, the world of physical objects and forces in which human beings are immersed, and yet they are not denizens of the subjective, essentially private inner world that philosophers since Descartes have associated with the world of ideas. Though the whale that figures centrally in *Moby-Dick* is otherworldly or nonsensible, a “phantom” as Melville writes, it is not merely an idea or creation of the mind. For Evans, Melville is a realist because he shows how the concept “whale” is intersubjective—how it can be comprehensible to and rightly used by any number of persons.

The argument that our concepts (and their linguistic expressions) are not separated from the actual lives of humans has widespread literary and philosophical ramifications, for it overturns a view of language in which words pass at such remoteness from tangible things that all talk is idle and the meanings of our signs turn out to be capricious and arbitrary.

**K. L. EVANS** is a visiting scholar in English at Cornell University.
The gripping tale of a handsome and charismatic young sailor who runs afoul of his ship’s master-at-arms, is falsely accused of inciting a mutiny, and hung, *Billy Budd, Sailor* is often treated as a masterpiece, a canonical work. But that assessment is at least partly founded on the assumption that the story was complete and ready for publication when it was left among the manuscripts on Melville’s writing desk when he died in 1891. As Hershel Parker has pointed out, “It is a wonderfully teachable story—as long as it is not taught as a finished, complete, coherent, and totally interpretable work of art.” Furthering Melville’s goal of getting his last literary projects into print, even in their imperfect forms, this last volume in the edition presents the poetry and prose that Melville was unable to finish, his sometimes ineffectual, sometimes heroic purposes betrayed by death.

These unfinished writings include, besides *Billy Budd*, two projected volumes containing poems and prose pieces, *Weeds and Wildings* and *Parthenope*; three prose pieces, “Rammon,” “Story of Daniel Orme,” and “Under the Rose”; and some three dozen poems of varying lengths. Some of these pieces were surely composed late in Melville’s career, during his retirement, but others may date to as early as the 1850s. Except for *Billy Budd*, many of these works have not been readily available in reliable texts, when available at all.

This volume, the result of the editors’ meticulous study of the manuscripts, offers new reading texts, with significant corrections of words, phrases, and titles, the inclusion of heretofore unpublished lines of verse, and the return to their original locations of the two poems, “The Enviable Isles” and “Pausilippo,” that Melville had extracted for use in *John Marr* (1888) and *Timoleon* (1891). Hershel Parker’s Historical Note traces how these writings fit into the trajectory of Melville’s career, and the rest of the Editorial Appendix presents the scholarly evidence and decisions made in creating the reading texts. As a whole, the Northwestern-Newberry Edition of *The Writings of Herman Melville*, now complete in fifteen volumes, offers for the first time the total body of Melville’s extant writings in a critical text, faithful to his intentions.

**HERMAN MELVILLE** (1819–1891), the American novelist, reviewer, short-story writer, poet, and essayist, worked at various times as a teacher, sailor, farmer, and (for nineteen years) as a customs inspector. He died at seventy-two, in relative obscurity, still in the course of publishing his poetry in small, privately printed editions, and with *Billy Budd, Sailor* not yet completed.
A Process Model
Eugene T. Gendlin
Foreword by Rob Parker

A foundational text by Eugene Gendlin, increasingly recognized as one of the most original contemporary thinkers, *A Process Model* demonstrates how human behaving, perceiving, speaking, and everyday living arise from body-environment interaction. Gendlin creates “an alternative model in which we define living bodies in such a way that one of them can be ours.”

**EUGENE T. GENDLIN** received his Ph.D. in philosophy from the University of Chicago and taught there from 1964 to 1995. He has been honored four times by the American Psychological Association for his development of Experiential Psychotherapy. In 2008 he was awarded the Viktor Frankl prize by the city of Vienna and the Viktor Frankl Family Foundation. He is the author of a number of books, including *Experiencing and the Creation of Meaning*, *Focusing*, and *Focusing-Oriented Psychotherapy*.

**ROB PARKER** is a psychologist and Focusing-Oriented Psychotherapist at the Focusing Institute.

Saying What We Mean
Implicit Precision and the Responsive Order

*Selected works by Eugene T. Gendlin*
Edited by Edward S. Casey and Donata M. Schoeller
Foreword by Edward S. Casey

The first collection of Gendlin’s groundbreaking essays in philosophical psychology, *Saying What We Mean* casts familiar areas of human experience, such as language and feeling, in a radically different light. Instead of the familiar emphasis on the conceptually explicit in an era of scientism, Gendlin shows that the *implicit* also comprises a structure available for recognition and analysis.

In the tradition of American pragmatism, Gendlin forges a new path that synthesizes contemporary evolutionary theory, cognitive psychology, and philosophical linguistics.

**EDWARD S. CASEY** is a distinguished professor of philosophy at Stony Brook University and the author of *The World at a Glance*, *The Fate of Place: A Philosophical History, Getting Back into Place: Toward a Renewed Understanding of the Place-World*, and *Remembering: A Phenomenological Study*.

**DONATA M. SCHOELLER** is a visiting scholar at the University of Chicago and the author of *Close Talking* and *Thinking Thinking*.
The Worker
Dominion and Form

Ernst Jünger
Edited by Laurence Paul Hemming
Translated from the German by Bogdan Costea and Laurence Paul Hemming

Written in 1932, just before the fall of the Weimar Republic and on the eve of the Nazi accession to power, Ernst Jünger's *The Worker: Dominion and Form* articulates a trenchant critique of bourgeois liberalism and seeks to identify the form characteristic of the modern age. Jünger’s analyses, written in critical dialogue with Marx, are inspired by a profound intuition of the movement of history and an insightful interpretation of Nietzsche’s philosophy.

Martin Heidegger considered Jünger “the only genuine follower of Nietzsche,” singularly providing “an interpretation which took shape in the domain of that metaphysics which already determines our epoch, even against our knowledge; this metaphysics is Nietzsche’s doctrine of the ‘will to power.’” In *The Worker*, Jünger examines some of the defining questions of that epoch: the nature of individuality, society, and the state; morality, justice, and law; and the relationships between freedom and power and between technology and nature.

This work, appearing in its entirety in English translation for the first time, is an important contribution to debates on work, technology, and politics by one of the most controversial German intellectuals of the twentieth century. Not merely of historical interest, *The Worker* carries a vital message for contemporary debates about world economy, political stability, and equality in our own age, one marked by unsettling parallels to the 1930s.

ERNST JÜNGER (1895–1998) was a German novelist and essayist perhaps best known to English-speaking audiences for *Storm of Steel*, based on his experience as a soldier in World War I.

LAURENCE PAUL HEMMING is a professor at Lancaster University in the Management School and in the Department of Politics, Philosophy, and Religion. He is the author of *Heidegger and Marx: A Productive Dialogue over the Language of Humanism* and *Heidegger’s Atheism: The Refusal of a Theological Voice*.

BOGDAN COSTEA is a professor at Lancaster University Management School in the Department of Organisation, Work, and Technology. He is a coeditor (with Laurence Paul Hemming and Kostas Amiridis) of *The Movement of Nihilism: Heidegger’s Thinking after Nietzsche*.

“This excellent translation of Ernst Jünger’s most important book is a signal event for scholars of twentieth-century European literature, culture, politics, and philosophy. In particular, Jünger’s interpretation of the Gestalt of the worker helped to shape Martin Heidegger’s influential view of modern technology.”
—Michael E. Zimmerman, author of *Heidegger’s Confrontation with Modernity*

“The twentieth century was marked by revolutions, horrors, and profound changes that still puzzle us and haunt our self-understanding. Anyone wanting to understand those events, as well as the present that has emerged out of them, needs to read Jünger’s *The Worker* and to take seriously the ‘new reality’ it wants to make visible. One welcomes the appearance of this landmark of twentieth-century thought in English: Jünger’s remarkable literary style is well served by this translation.”
—Dennis J. Schmidt, author of *Idiome der Wahrheit (Idioms of Truth)* and *Between Word and Image*
Aesthetic Citizenship
Immigration, Theater, and Embodiment in Twenty-First-Century Paris
Emine Fişek

Aesthetic Citizenship is an ethnographic study of the role of theatrical performance in questions regarding immigration, citizenship, and the formation of national identity. Focusing on Paris in the twenty-first century, Emine Fişek analyzes the use of theater by immigrant-rights organizations there and examines the relationship between aesthetic practices and the political personhoods they negotiate.

From neighborhood associations and humanitarian alliances to arts organizations both large and small, Fişek traces how theater has emerged as a practice with the perceived capacity to address questions regarding immigrant rights, integration, and experience. In Aesthetic Citizenship, she explores how the stage, one of France’s most evocative cultural spaces, has come to play a role in contemporary questions about immigration, citizenship, and national identity. Yet Fişek’s insightful research also illuminates Paris’s broader historical, political, and cultural through lines that continue to shape the relationship between theater and migration in France.

By focusing on how French public discourses on immigration are not only rendered meaningful but also inhabited and modified in the context of activist and arts practice, Aesthetic Citizenship seeks to answer the fundamental question: is theater a representational act or can it also be a transformative one?

EMINE FIŞEK is an assistant professor in the Department of Western Languages and Literatures at Bogazici University in Istanbul.
Latinx Theater in the Times of Neoliberalism
Patricia A. Ybarra

Latinx Theater in the Times of Neoliberalism traces how Latinx theater in the United States has engaged with the policies, procedures, and outcomes of neoliberal economics in the Americas from the 1970s to the present. Patricia A. Ybarra examines IMF interventions, NAFTA, shifts in immigration policy, the escalation of border industrialization initiatives, and austerity programs. She demonstrates how these policies have created the conditions for many of the most tumultuous events in the Americas in the last forty years, including dictatorships in the Southern Cone; the 1994 Cuban Rafters Crisis; femicides in Juárez, Mexico; the Zapatista uprising in Chiapas, Mexico; and the rise of narcotrafficking as a violent and vigorous global business throughout the Americas.

Latinx artists have responded to these crises by writing and developing innovative theatrical modes of representation about neoliberalism. Ybarra analyzes the work of playwrights María Irene Fornés, Cherríe Moraga, Michael John García, Caridad Svich, Quirina Alegría Hudes, Victor Cazares, Jorge Ignacio Cortiñas, Tanya Saracho, and Octavio Solís. In addressing histories of oppression in their home countries, these playwrights have newly imagined affective political and economic ties in the Americas. They also have rethought the hallmark movements of Latinx politics in the United States—cultural nationalism, third world solidarity, multiculturalism—and their many discontents.

PATRICIA A. YBARRA is an associate professor of theater arts and performance studies at Brown University and the author of Performing Conquest: Five Centuries of Theater, History, and Identity in Tlaxcala, Mexico. She has served as president of the Association for Theatre in Higher Education (ATHE).

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“Beautifully written, brilliantly conceptualized, informative at every turn; in short it is convincing and extraordinary... Latinx Theater is the most interesting analyses of neoliberalism and hemispheric culture that I have read. Given its trenchant and provocative theorizing of political economy, Latinx Theater will shape the field of performance studies more broadly for the next generation.”
—Mary Brady, author of Extinct Lands, Temporal Geographies: Chicana Literature and the Urgency of Space

ALSO OF INTEREST

The Scene of Foreplay
Giulia Palladini
PAPER 978-0-8101-3522-2 $34.95
CRITICAL INSURGENCIES: A Book Series of the Critical Ethnic Studies Association
This new series features activists and scholars, as well as artists and other media makers, who forge new theoretical and political practices that unsettle the nation-state, neoliberalism, carcerality, settler colonialism, Western hegemony, legacies of slavery, colonial racial formations, gender binaries, ableism, and challenge all forms of oppression and state violence through generative future imaginings.

Dissensual Subjects
Memory, Human Rights, and Postdictatorship in Argentina, Brazil, and Uruguay
Andrew C. Rajca

Dissensual Subjects examines the relationship between memory and human rights in postdictatorial Argentina, Brazil, and Uruguay. Combining cultural studies and critical theory, Andrew C. Rajca explores how the aftereffects of dictatorship are used to formulate dominant notions of human rights in the present. In so doing he criticizes the exclusionary nature of these processes and highlights who and what count (and do not count) as subjects of human rights as a result.

Through an engaging exploration of the concept of “never again” (nunca más/nunca mais) and close analysis of photography exhibits, audiovisual installations, and other art forms in spaces of cultural memory, the book explores how aesthetic interventions can suggest alternative ways of framing human rights subjectivity beyond the rhetoric of liberal humanitarianism. The book visits sites of memory, two of which functioned as detention and torture centers during dictatorships, to highlight the tensions between the testimonial tenor of permanent exhibits and the aesthetic interventions of temporary visual culture installations there.

Rajca thus introduces perspectives that both undo common understandings of authoritarian violence and its effects as well as reconfigure who or what are made visible as subjects of memory and human rights in postdictatorship countries. Dissensual Subjects offers much to those concerned with several interlocking fields: memory, human rights, political subjectivity, aesthetics, cultural studies, visual culture, Southern Cone studies, postdictatorship studies, and sites of memory.

ANDREW C. RAJCA is an assistant professor of Portuguese and Spanish and the Portuguese program director at the University of South Carolina.
Diasporic Intimacies: Queer Filipinos and Canadian Imaginaries is the first edited volume of its kind, featuring the works of leading scholars, artists, and activists who reflect on the contributions of queer Filipino people to Canadian culture and society.

As it foregrounds the experiences of diasporic Filipinos outside of the United States, Diasporic Intimacies also acknowledges the role that Canada plays in investigating the vibrant articulations of kinship, intimacy, and culture that many Filipinos enact in this settler colonial space. Through the lens of sexuality and gender, this groundbreaking collection investigates how diasporic communities engage with the Canadian nation-state, which continues to discipline our notions of difference through official policies of multiculturalism.

Addressing a wide range of issues beyond the academy, its contributors ultimately present a rich and under-studied archive of personal reflections, in-depth interviews, creative works, and scholarly essays. Such a transdisciplinary approach enables them to highlight the need for queer, transgressive, and utopian practices that render visible histories of migration, empire building, settler colonialism, and globalization.

Timely, urgent, and fascinating, Diasporic Intimacies offers an accessible entry point for readers who seek to pursue critically engaged community work, arts education, curatorial practice, and socially inflicted research on sexuality, gender, and race in this ever-changing world.

ROBERT DIAZ is an assistant professor in the Women and Gender Studies Institute at the University of Toronto. His scholarship, teaching, and community work center on the experiences of queer, racialized, and diasporic communities in the Philippines, the United States, and Canada.

MARISSA LARGO is a Ph.D. candidate in the Department of Social Justice Education at the Ontario Institute for Studies in Education of the University of Toronto. In 2013, she was awarded the Joseph-Armand Bombardier Canada Graduate Scholarship from the Social Sciences and Humanities Research Council of Canada (SSHRC).

FRITZ PINO a Ph.D. candidate in the Department of Social Justice Education at the Ontario Institute for Studies in Education of the University of Toronto. He is a lead researcher of the Toronto-based Filipino Elderly Well-being Project and serves as a program coordinator for seniors at the Silayan Filipino Community Centre.

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“Diasporic Intimacies is, without question, an ambitious and important collection that draws together new archives that illuminate the cultural productions, performances, histories, and experiences of queer Filipino/as in Canada. This formally innovative anthology provides rich material for students and scholars of queer studies, Asian North American studies, performance studies, and diaspora studies.”
—Denise Cruz, author of Transpacific Femininities: The Making of the Modern Filipina

ALSO OF INTEREST

Lolas’ House
M. Evelina Galang
PAPER 978-0-8101-3586-4 $18.95
See page 4.

Critical Insurgencies
Series Editors
Michelle M. Wright and Jodi A. Byrd
Civilizing War
Imperial Politics and the Poetics of National Rupture
Nasser Mufti

Civilizing War traces the historical transformation of civil war from a civil affair into an uncivil crisis. Civil war is today synonymous with the global refugee crisis, often serving as grounds for liberal-humanitarian intervention and nationalist protectionism.

In Civilizing War, Nasser Mufti situates this contemporary conjuncture in the long history of British imperialism, demonstrating how civil war has been and continues to be integral to the politics of empire. Through comparative readings of literature, criticism, historiography, and social analysis, Civilizing War shows how writers and intellectuals of Britain’s Anglophone empire articulated a “poetics of national rupture” that defined the metropolitan nation and its colonial others.

Mufti’s tour de force marshals a wealth of examples as diverse as Thomas Carlyle, Benjamin Disraeli, Friedrich Engels, Arthur Conan Doyle, Rudyard Kipling, Joseph Conrad, V. S. Naipaul, Nadine Gordimer, and Michael Ondaatje to examine the variety of forms this poetics takes—metaphors, figures, tropes, puns, and plot—all of which have played a central role in Britain’s civilizing mission and its afterlife. In doing so, Civilizing War shifts the terms of Edward Said’s influential Orientalism to suggest that imperialism was not only organized around the norms of civility but also around narratives of civil war.

NASSER MUFTI is an assistant professor in the department of English at the University of Illinois at Chicago.

FlashPoints

Founding Editors
Ali Behdad (Editor Emeritus); Judith Butler (Editor Emerita);
Edward Dimendberg; Catherine Gallagher (Editor Emerita);
Richard Terdiman
Susan Gillman, Coordinator

Series Editors
Michelle Clayton, Nouri Gana, and Jody Greene

ALSO OF INTEREST

Gaelic Scotland in the Colonial Imagination
Silke Stroh
PAPER  978-0-8101-3405-8  $39.95
Taking cues from Walter Benjamin’s fragmentary writings on literary-historical method, *Late Colonial Sublime* reconstellates the dialectic of Enlightenment across a wide imperial geography, with special focus on the fashioning of neo-epics in Hindi and Urdu literary cultures in British India. Working through the limits of both Marxism and postcolonial critique, this book forges an innovative approach to the question of late romanticism and grounds categories such as the sublime within the dynamic of commodification. While G. S. Sahota takes canonical European critics such as Theodor Adorno and Max Horkheimer to the outskirts of empire, he reads Indian writers such as Muhammad Iqbal and Jayashankar Prasad in light of the expansion of instrumental rationality and the neotraditional critiques of the West it spurred at the onset of decolonization.

By bringing together distinct literary canons—both metropolitan and colonial, hegemonic and subaltern, Western and Eastern, all of which took shape upon the common realities of imperial capitalism—*Late Colonial Sublime* takes an original dialectical approach. It experiments with fragments, parallaxes, and constellation form to explore the aporias of modernity as well as the possible futures they may signal in our midst. A bold intervention into contemporary debates that synthesizes a wealth of sources, this book will interest readers and scholars in world literature, critical theory, postcolonial criticism, and South Asian studies.

**G. S. SAHOTA** is an assistant professor in the department of literature at UC Santa Cruz.

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“This is an ambitious and erudite work that I find very original, and also very unusual in an inviting sense. It crosses the fields of postcolonial theory, South Asian studies, German studies, and aesthetic theory, and the explosive potential of some of its propositions (on neo-epic form, for instance) are what make it so inviting. I would recommend this book because of its originality, and what it uniquely offers to scholars in these fields.”
—Timothy Brennan, author of *Borrowed Light, Vol. I: Vico, Hegel and the Colonies*
The Institutions of Russian Modernism

Conceptualizing, Publishing, and Reading Symbolism

Jonathan Stone

_The Institutions of Russian Modernism_ illuminates the key role of Symbolism as the earliest form of modernism in Russia. Combining book history, periodical studies, and reception theory, Jonathan Stone examines the poetry and theory of Russian Symbolism within the framework of the institutions that organized, published, and disseminated the works to Russian readers.

Stone's study begins with the growth of Russian Symbolism into a unified concept. He identifies its first appearances in Russia and the means by which it became established in the Russian mindset and press, elucidating the critical contributions of mediating people and institutions to the movement’s success. He also explores factors in Russia that enabled or shaped the rise of Symbolism, such as commercial printing, distribution networks, and other technological and material developments.

Surveying a wealth of examples of Symbolist journals, almanacs, and publishing houses, Stone traces how publishers of Symbolist works presented the movement both descriptively by examples and prescriptively through explanations of its aesthetics. Stone persuasively argues that after its eclipse Symbolism’s legacy remained embedded in the heart of Russian modernism. The people, structures, and networks that came into being to support Symbolism shaped the creation, dissemination, and consumption of Russian books throughout the early twentieth century, affirming Russia’s place as a key site for the creation of modernism.

_The Institutions of Russian Modernism_ brings into focus for scholars and general readers the unappreciated aspects of Symbolism’s role in the development of modernism and Russian literature.

**JONATHAN STONE** is an associate professor at Franklin & Marshall College in Pennsylvania.
Dostoevsky and the Riddle of the Self
Yuri Corrigan

_Dostoevsky and the Riddle of the Self_ explores Dostoevsky’s literary career as an extended meditation on the question of “what is a human being?” Presenting new readings of such works as _The Brothers Karamazov, The Idiot, The Adolescent_, and _The Insulted and Injured_, it resolves what appear to be mutually exclusive interpretations of the self in Dostoevsky’s work by previous scholars.

Dostoevsky was hostile to the notion of individual autonomy, and yet throughout his life and work he vigorously championed the freedom and inviolability of the self. This ambivalence animates his diverse and often self-contradictory legacy as a theorist of selfhood: as precursor of psychoanalysis, forefather of existentialism, postmodernist avant la lettre, religious traditionalist, and Romantic mystic.

_Dostoevsky and the Riddle of the Self_ charts a unifying path through Dostoevsky’s artistic journey to reconcile the individual and the collective. Yuri Corrigan tells the story of Dostoevsky’s career-long attempt to overcome the pathology of collectivism by discovering a passage into the wounded, embattled, forbidding, and revelatory landscape of the psyche. The book presents Dostoevsky in a new light, as a metaphysical psychologist who reinvented traditional notions of self and soul through studying the collapse and reconstitution of his characters’ inner lives.

Corrigan’s argument offers a fundamental shift in theories about Dostoevsky’s work and will be of great interest to scholars of Russian literature, as well as to readers interested in the prehistory of psychoanalysis and trauma studies and in theories of selfhood and their cultural sources.

**YURI CORRIGAN** is an assistant professor of Russian and comparative literature at Boston University.
Emotion in the Tudor Court

Literature, History, and Early Modern Feeling

Bradley J. Irish

Deploying literary analysis, theories of emotion from the sciences and humanities, and an archival account of Tudor history, Emotion in the Tudor Court examines how literature both reflects and constructs the emotional dynamics of life in the Renaissance court. In it, Bradley J. Irish argues that emotionality is a foundational framework through which historical subjects embody and engage their world, and thus can serve as a fundamental lens of social and textual analysis.

Spanning the sixteenth century, Emotion in the Tudor Court explores John Skelton and Henrician satire; Henry Howard, Earl of Surrey, and elegy; Sir Philip Sidney and Elizabethan pageantry; and Robert Devereux, Earl of Essex, and factional literature. It demonstrates how the dynamics of disgust, envy, rejection, and dread, as they are understood in the modern affective sciences, can be seen to guide literary production in the early modern court.

By combining Renaissance concepts of emotion with modern research in the social and natural sciences, Emotion in the Tudor Court takes a transdisciplinary approach to yield fascinating and robust ways to illuminate both literary studies and cultural history.

BRADLEY J. IRISH is an assistant professor in the department of English at Arizona State University.
Reveries of Community
French Epic in the Age of Henri IV, 1572–1616
Katherine S. Maynard

Reveries of Community reconsiders the role of epic poetry during the French Wars of Religion, the series of wars between Catholics and Protestants that dominated France between 1562 and 1598. Critics have often viewed French epic poetry as a casualty of these wars, arguing that the few epics France produced during this conflict failed in power and influence compared to those of France’s neighbors, such as Italy’s Orlando Furioso, England’s Faerie Queene, and Portugal’s Os Lusiadas. Katherine S. Maynard argues instead that the wars did not hinder epic poetry, but rather French poets responded to the crisis by using epic poetry to reimagine France’s present and future.

Traditionally united by une foi, une loi, un roi (one faith, one law, one king), France under Henri IV was cleaved into warring factions of Catholics and Huguenots. The country suffered episodes of bloodshed such as the St. Bartholomew’s Day Massacre, even as attempts were made to attenuate the violence through frequent edicts, such as those of St. Germain (1570) and Nantes (1598).

Maynard examines the rich and often dismissed body of work written during these bloody decades: Pierre de Ronsard’s Franciade, Guillaume Salluste Du Bartas’s La Judit and La Sepmaine, Sébastien Garnier’s La Henriade, Agrippa d’Aubigné’s Les Tragiques, and others. She traces how French poets, taking classics such as Virgil’s Aeneid and Homer’s Iliad as their models, reimagined possibilities for French reconciliation and unity.

KATHERINE S. MAYNARD is an associate professor of French at Washington College in Chestertown, Maryland.

ALSO OF INTEREST

Becoming French
Dana Kristofor Lindaman
PAPER 978-0-8101-3279-5 $34.95
Screening Auschwitz
Wanda Jakubowska’s The Last Stage and the Politics of Commemoration
Marek Haltof

Screening Auschwitz examines the classic Polish Holocaust film The Last Stage (Ostatni etap), directed by the Auschwitz survivor Wanda Jakubowska (1907–1998). Released in 1948, The Last Stage was a pioneering work and the first narrative film to portray the Nazi German camp. Haltof’s fascinating book offers to English-speaking readers a wealth of new materials and sources, mostly from original Polish sources and obtained through extensive archival research.

With its powerful dramatization of the camp experience, The Last Stage shaped subsequent Shoah films, establishing several quasi-documentary themes easily discernible in later Holocaust narratives: the dark, “realistic” images of the camp; the passionate moralistic appeal; and the clear divisions between victims and perpetrators. Jakubowska’s film introduced the images of camp life that are now archetypal—for example, morning and evening roll calls on the Appelplatz, the arrival of transport trains at Birkenau, the separation of families, and tracking shots over the belongings left by the gassed camp victims. These and other images reinforced the depiction of Nazi German concentration camps and are discernible in a number of subsequent American films, including George Stevens’s The Diary of Anne Frank (1959), Alan Pakula’s Sophie’s Choice (1982), and Steven Spielberg’s Schindler’s List (1993).

Haltof discusses the unusual circumstances that surrounded the production of the film on location at Auschwitz-Birkenau and summarizes critical debates surrounding the film’s release. The book offers much of interest to film historians and readers interested in the Holocaust.

MAREK HALTOF is a professor at Northern Michigan University. He has published several books in English and Polish on the cultural histories of Central European and Australian film. His recent books include Historical Dictionary of Polish Cinema; Polish Film and the Holocaust: Politics and Memory; The Cinema of Krzysztof Kieslowski: Variations on Destiny and Chance; and Polish National Cinema.

ALSO OF INTEREST

The Ethics of Witnessing
Rachel Feldhay Brenner
PAPER 978-0-8101-3444-7 $34.95
More Than Life
Georg Simmel and Walter Benjamin on Art
Stéphane Symons

More Than Life: Georg Simmel and Walter Benjamin on Art is the first book to trace the philosophical relation between Georg Simmel and his one-time student Walter Benjamin, two of the most influential German thinkers of the twentieth century.

Reading Simmel’s work, particularly his essays on Michelangelo, Rembrandt, and Rodin, alongside Benjamin’s concept of Unscheinbarkeit (inconspicuousness) and his writings on Charlie Chaplin, More Than Life demonstrates that both Simmel and Benjamin conceive of art as the creation of something entirely new rather than as a mimetic reproduction of a given. The two thinkers diverge in that Simmel emphasizes the presence of a continuous movement of life, whereas Benjamin highlights the priority of discontinuous, interruptive moments.

With the aim of further elucidating Simmel and Benjamin’s ideas on art, Stéphane Symons presents a number of in-depth analyses of specific artworks that were not discussed by these authors. Through an insightful examination of both the conceptual affinities and the philosophical differences between Simmel and Benjamin, Symons reconstructs a crucial episode in twentieth-century debates on art and aesthetics.

STÉPHANE SYMONS is an associate professor at the Institute of Philosophy, KU Leuven, in Leuven, Belgium.

“More Than Life makes a valuable contribution to the fields of Simmel and Benjamin studies, more specifically, and to the intellectual and philosophical history of German thought, more broadly. No other study situates these two thinkers side by side as, first and foremost, aestheticians. This felicitous juxtaposition yields remarkable insight into these theorists’ revolutionary approaches to art, as well as into the various artworks (ranging from sculpture and painting to film and literature) that occasion their readings.”
—Samuel Frederick, author of Narratives Unsettled: Digression in Robert Walser, Thomas Bernhard, and Adalbert Stifter
Perception in Aristotle’s Ethics
Eve Rabinoff

Perception in Aristotle’s Ethics seeks to demonstrate that living an ethical life requires a mode of perception that is best called ethical perception. Specifically, drawing primarily on Aristotle’s accounts of perception and ethics in De anima and Nicomachean Ethics, Eve Rabinoff argues that the faculty of perception (aisthesis), which is often thought to be an entirely physical phenomenon, is informed by intellect and has an ethical dimension insofar as it involves the perception of particulars in their ethical significance, as things that are good or bad in themselves and as occasions to act. Further, she contends, virtuous action requires this ethical perception, according to Aristotle, and ethical development consists in the achievement of the harmony of the intellectual and perceptual, rational and nonrational, parts of the soul.

This project is philosophically motivated both by the details of Aristotle’s thought and more generally by an increasing philosophical awareness that the ethical agent is an embodied, situated individual, rather than primarily a disembodied, abstract rational will.

EVE RABINOFF is an assistant professor of philosophy at the University of Minnesota, Duluth.

“Stimulating and insightful, this is a very important book on Aristotle’s claims about ethical life and its relation to embodiment, and issues of ethical life more generally. The book stands on its own as a major contribution to this literature.”
—Drew A. Hyland, author of Questioning Platonism: Continental Interpreters of Plato and Plato and the Question of Beauty

ALSO OF INTEREST

Socrates among Strangers
Joseph P. Lawrence
PAPER 978-0-8101-3169-9 $34.95 (S)
Only a Joke Can Save Us
A Theory of Comedy
Todd McGowan

Only a Joke Can Save Us presents an innovative and comprehensive theory of comedy. Using a wealth of examples from high and popular culture and with careful attention to the treatment of humor in philosophy, Todd McGowan locates the universal source of comedy in the interplay of the opposing concepts lack and excess.

After reviewing the treatment of comedy in the work of philosophers as varied as Aristotle, G. W. F. Hegel, Sigmund Freud, Henri Bergson, and Alenka Zupančič, McGowan, working in a psychoanalytic framework, demonstrates that comedy results from the deployment of lack and excess, whether in contrast, juxtaposition, or interplay.

Illustrating the power and flexibility of this framework with analyses of films ranging from Buster Keaton and Marx Brothers classics to Dr. Strangelove and Groundhog Day, McGowan shows how humor can reveal gaps in being and gaps in social order. Scholarly yet lively and readable, Only a Joke Can Save Us is a groundbreaking examination of the enigmatic yet endlessly fascinating experience of humor and comedy.

TODD McGOWAN is a professor of film and television studies at the University of Vermont.
PHILOSOPHY/COMPARATIVE LITERATURE

Judgment and Action
Fragments toward a History

Edited by Vivasvan Soni and Thomas Pfau

Written by theologians, literary scholars, political theorists, classicists, and philosophers, the essays in Judgment and Action address the growing sense that certain key concepts in humanistic scholarship have become suspect, if not downright unintelligible, amid the current plethora of critical methods. These essays aim to reassert the normative force of judgment and action, two concepts at the very core of literary analysis, systematic theology, philosophy, ethics, aesthetics, and other disciplines.

VIVASVAN SONI is an associate professor of English at Northwestern University.

THOMAS PFAU is Alice Mary Baldwin Professor of English and a professor of German at Duke University, as well as a professor in the Duke Divinity School.

CONTRIBUTORS
Sarah Beckwith / Stanley Hauerwas / Florian Klinger / John McGowan / Christoph Menke / Hina Nazar / Oliver O’Donovan / Gretchen Reydams-Schils / Christopher Yeomans / Linda M. G. Zerilli

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“Sophisticated and ambitious, this compilation of essays seeks to shift the center of discourse about action, agency, and judgment in the humanities. Together, these essays contribute new and interesting ways to discuss concepts that humanists are finding increasingly difficult to broach.”
—Natalie Carnes, author of Image and Presence: A Christological Reflection on Iconoclasm and Iconophilia

The Fate of Difficulty in the Poetry of Our Time

Edited by Charles Altieri and Nicholas D. Nace

The essays in this volume include poets writing on the works of a younger generation (Lyn Hejinian on Paolo Javier, Bob Perelman on Rachel Zolf, Roberto Tejada on Rosa Alcalá), influential writers addressing the work of peers (Ben Lerner on Maggie Nelson, Michael W. Clune on Aaron Kunin), critics making imaginative leaps to encompass challenging work (Brian M. Reed on Sherwin Bitsui, Siobhan Philips on Juliana Spahr), and younger scholars coming to terms with poets who continue to govern new poetic experimentation (Joseph Jeon on Myung Mi Kim, Lytle Shaw on Lisa Robertson).

CHARLES ALTIERI is a professor and the Rachael Anderson Stageberg Endowed Chair of English at the University of California, Berkeley.

NICHOLAS D. NACE is a visiting assistant professor of rhetoric at Hampden-Sydney College in Virginia.

CONTRIBUTORS

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“Truly more than the sum of its parts, this exceptionally well-edited collection offers a smart and imaginative concept that not only sheds important light on the individual poems and poets addressed, but opens up the entire field of contemporary poetics by putting critical pressure on the concept of ‘difficulty.’”
—Craig Dworkin, author of Reading the Illegible and No Medium

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Kierkegaard, Literature, and the Arts
Edited by Eric Ziolkowski

*Kierkegaard, Literature, and the Arts* is a collection of fourteen essays that illuminate the broad and often underappreciated variety of the nineteenth-century Danish thinker Søren Kierkegaard’s engagements with literature and the arts.

Kierkegaard was as much an aesthetic thinker as a philosopher, and his philosophical writings are complemented by his literary and music criticism. Bringing together insights from an international group of Kierkegaard scholars, *Kierkegaard, Literature, and the Arts* will offer much of interest to scholars concerned with Kierkegaard as well as teachers, performers, and readers in the various aesthetic fields discussed.

**ERIC ZIOLKOWSKI** is a professor of philosophy and and religion at Lafayette College in Easton, Pennsylvania.

**CONTRIBUTORS**
Christopher B. Barnett / Martijn Boven / Anne Margrete Fiskvik / Joakim Garff / Ronald M. Green / Peder Jothen / Ragni Linnet / Jamie A. Lorentzen / Edward F. Mooney / George Pattison / Nils Holger Petersen / Howard Pickett / Marcia C. Robinson / James Rovira

George Eliot’s Religious Imagination
A Theopoetics of Evolution
Marilyn Orr

*George Eliot’s Religious Imagination* addresses the much-discussed question of Eliot’s relation to Christianity in the wake of the sociocultural revolution triggered by the spread of theories of evolution. The standard view is that the author of *Middlemarch* and *Silas Marner* “lost her faith” at this time of religious crisis. Orr argues for a more nuanced understanding of the continuity of Eliot’s work as one not shattered by science, but shaped by its influence.

The book takes an original look at questions many believe settled, encouraging readers to revisit George Eliot’s work. Orr illuminates the creative tension that still exists between science and religion, a tension made fruitful through the exercise of the imagination. Through close readings of Eliot’s writings, Orr demonstrates how deeply the novelist’s religious imagination continued to operate in her fiction and poetry.

**MARILYN ORR** is professor emerita of English at Laurentian University in Ontario.
Christ’s Subversive Body
Practices of Religious Rhetoric in Culture and Politics

Olga V. Solovieva
Foreword by Haun Saussy

Christ’s Subversive Body offers a fascinating exploration of six historical examples of politically or culturally subversive usages of the body of Christ. Shining a light on the enabling potential of religious rhetoric, Solovieva examines how in moments of crisis or transition throughout Western history the body of Christ has been deployed in a variety of discourses, including recent neo- and theoconservative movements in the United States.

Solovieva presents her findings not as an entry into theological or Christological debates but rather as a study in comparative discourse analysis. She demonstrates how these uses of Christ’s body are triggered by moments of epistemological, political, and representational crisis in the history of Western civilization.

OLGA V. SOLOVIEVA teaches comparative literature at the University of Chicago.

HAUN SAUSSY is University Professor of Comparative Literature at the University of Chicago and author of The Ethnography of Rhythm: Orality and Its Technologies.

Lyrical Strategies
The Poetics of the Twentieth-Century American Novel

Katie Owens-Murphy

Lyrical Strategies advances the highly original idea that not all literary fiction should be read as a novel. In it, Katie Owens-Murphy identifies a prominent type of American novel well suited to the reading methods of lyric poetry and lyric frameworks of structural repetition, rhythm, figurative meaning, dramatic personae, and exclusive address.

Owens-Murphy surveys a broad array of writers: poets from the lyrical transatlantic tradition, as well as American novelists including Gertrude Stein, Jean Toomer, William Faulkner, Toni Morrison, Louise Erdrich, and Cormac McCarthy. Through a masterful reexamination of canonical works of twentieth-century American fiction through the lens of lyric poetry, she reveals how many elements in these novels can be better understood as poetic and rhetorical figures (metaphysical conceit, polysyndeton, dramatic monologue, apostrophe, and so on) than narrative ones.

Making fresh contributions to literary theory and American fiction, Lyrical Strategies will fascinate readers and scholars of the American novel, fiction, poetry, and poetics alike.

KATIE OWENS-MURPHY is an assistant professor in the English department at the University of North Alabama.
With roots in phenomenology and existentialism, the SPEP series has brought out an impressive selection of works fundamental to continental philosophy for nearly five decades, including works by and about Maurice Merleau-Ponty, Paul Ricoeur, and Edmund Husserl. It brings classical authors and texts to contemporary readers and provides translations of key international works. SPEP also provides a forum for promising scholarly studies on contemporary figures and welcomes significant contributions to pressing philosophical topics and existential problems.
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Forest Primeval also won the 2016 Hurston/Wright Award for Poetry, among the most prestigious in the world of African American letters. The selection committee wrote: “In this tight, audaciously gorgeous collection of lyric poems, Francis brings her ‘moonshine mouth of fiddles and laments’ right up to our ears, to surprise us with all we once knew and can’t admit. Just ‘another antipastoral’? Hardly. These hungry songs consume and nourish us.”

The collection was also a longlist finalist for the the 2015 PEN Open Book Award for an exceptional book by an author of color.

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Method Acting and Its Discontents
On American Psycho-Drama

Shonni Enelow

Enelow is the recipient of the 2015–2016 George Jean Nathan Award for Dramatic Criticism, among the most distinguished in the American theater. The award committee praised Enelow’s work as: “a forceful and timely rethinking of the American theater’s dominant acting theory . . . . The highlight of her book is a persuasive critique of the Method’s representation of race, and its promises of universalism, as the American theater made room for competing acting methods in the 1960s.”

Architectural Involutions
Writing, Staging, and Building Space, c. 1435–1650

Mimi Yiu

Mimi Yiu’s Architectural Involutions earned the coveted thirty-first Modern Language Association Prize for Independent Scholars, which was awarded at the organization’s annual meeting in January.

Uncensored
Samizdat Novels and the Quest for Autonomy in Soviet Dissidence

Ann Komaromi

The American Association of Teachers of Slavic and East European Languages recognized Uncensored as the Best Book in Literary/Cultural Studies, praising the book for “making her characters come alive on the page.”
Architectural Involutions  
Writing, Staging, and Building Space, c. 1435-1650  
Mimi Yiu  

Winner of the 2017 MLA Prize for Independent Scholars  

Taking the reader on an inward journey from façades to closets, from physical to psychic space, *Architectural Involutions* offers an alternative genealogy of theater by revealing how innovations in architectural writing and practice transformed an early modern sense of interiority. As the English house underwent a process of inward folding, replacing a logic of central assembly with one of dissemination, the subject who negotiated this new scenography became a flashpoint of conflict in both domestic and theatrical arenas.  

Highly praised for its comprehensive supplementary material and engaging tone, *Architectural Involutions* was the winner of the 2017 MLA Prize for Independent Scholars.  

**MIMI YIU** is an assistant professor of English at Georgetown University.  

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**NICHOLE E. MILLER** is an assistant professor of English at Temple University.  

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—Modern Philology
Essential Vulnerabilities
Plato and Levinas on Relations to the Other
Deborah Achtenberg

In *Essential Vulnerabilities*, Deborah Achtenberg contests Emmanuel Levinas’s idea that Plato is a philosopher of freedom for whom thought is a return to the self. To the contrary, she agrees, Plato, like Levinas, is a philosopher of the other. While they share the view that human beings are essentially vulnerable and in relation to others, they conceive human vulnerability and responsiveness differently.

For Plato, when one sees beauty in others, one is overwhelmed by the beauty of what is, by the vision of eternal form. For Levinas, on the other hand, we are disrupted by the newness, foreignness, or singularity of the other. For him, the other is not eternal, but new or foreign. The other is an unknowable singularity. By bringing into focus these similarities and differences, Achtenberg resituates Plato in relation to Levinas and opens up two contrasting ways that self is essentially in relation to others.

*DEBORAH ACHTENBERG* is a professor of philosophy at the University of Nevada, Reno.

Wonderlands of the Avant-Garde
Technology and the Arts in Russia of the 1920s
Julia Vaingurt

In postrevolutionary Russia, as the Soviet government pursued rapid industrialization, avant-garde artists declared their intent to serve the nascent state and to transform life in accordance with their aesthetic designs. Despite their utilitarian intentions, however, most avant-gardists rarely created works regarded as practical instruments of societal transformation.

Exploring this paradox, Vaingurt claims that the artists’ fusion of technology and aesthetics prevented their creations from being fully conscripted into the arsenal of political hegemony. The purposes of avant-garde technologies, she contends, are contemplative rather than constructive. Looking at Meyerhold’s theater, Tatlin’s and Khlebnikov’s architectural designs, Mayakovsky’s writings, and other works from the period, Vaingurt offers an innovative reading of an exceptionally complex moment in the formation of Soviet culture.

*JULIA VAINGURT* is an assistant professor in the Department of Slavic and Baltic Languages and Literatures at the University of Illinois at Chicago.

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“I don’t think I can overstress how generative this book is. Pairing Levinas and Plato like this allows for more refined answers to the questions ‘what is knowledge?’ ‘what is virtue?’ and ‘what is goodness?’ in both thinkers. In addition, Achtenberg offers a more refined view of how exactly it is that Levinasian epistemology serves as a critique of the Western philosophical tradition.”

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“Discussing the technological underpinnings and wild ambitions of early Soviet artists, Vaingurt expertly probes ‘the hybrid of art and technology’ that emerged in 1920s avant-garde literature, theater design, sculpture, and cinema... *Wonderlands of the Avant-Garde* proves quite informative and perceptive... A compelling, ingenious portrait of early Soviet creativity.”

—*Slavic Review*
Out of Russia
Fictions of a New Translingual Diaspora

Adrian Wanner

Out of Russia is the first scholarly work to focus on a group of writers who, over the past decade, have formed a distinct phenomenon: immigrants with cultural and linguistic roots in Russia who have chosen to write in the language of their adopted countries. The best known among these are Andreï Makine, who writes in French, Wladimir Kaminer, who writes in German, and Gary Shteyngart, who writes in English.

ADRIAN WANNER is professor of Slavic Languages and Literatures and Comparative Literature at Pennsylvania State University. He is the author of Russian Minimalism: From the Prose Poem to the Anti-Story and Baudelaire in Russia.

Russian Minimalism
From the Prose Poem to the Anti-Story

Adrian Wanner

Russian Minimalism is the first book to apply the theoretical debate on the nature of the prose poem to Russian literature. Challenging traditional concepts of poetry and narrative prose, the prose poem is by nature a "subversive" form—and as such has drawn extensive interest in literature and criticism during the past two decades. In Russian Minimalism, Adrian Wanner uses the notion of minimalism, borrowed from the realm of American visual arts, as a critical tool for a historical investigation of the genesis and development of the Russian prose miniature, going back to the nineteenth and early twentieth centuries.

ADRIAN WANNER is professor of Slavic Languages and Literatures and Comparative Literature at Pennsylvania State University. He is the author of Russian Minimalism: From the Prose Poem to the Anti-Story and Baudelaire in Russia.
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This bestiary of the novel-as-poem-as-essay-as-art grows outside of the bounds of the Book.
Over twenty-five years ago two Americans, Dr. Diana Frade and her husband, Episcopalian Bishop Leo Frade, founded Our Little Roses Home for Girls in San Pedro Sula, Honduras. Until then abandoned girls were often given to prisoners since no such homes existed. Now Our Little Roses has some 60 rescued or orphaned girls in a city once considered the “murder capital of the world.” Poverty and violence—especially in the past 25 years attributed to deported Los Angeles-based gangs—has affected the lives of all in the poorest Spanish-speaking country of the hemisphere. Unaccompanied youth from Honduras were among the 100,000 refugees, which also included children and youth from El Salvador and Guatemala, arriving to the United States between 2013 and 2015.

American poet and Episcopalian priest Spencer Reece spent two years at Our Little Roses teaching poetry to girls who have lost family due to poverty, violence, and disasters like Hurricane Mitch that struck Honduras, Nicaragua, and Guatemala in 1998, resulting in 22,000 people dead or missing, 2.7 million homeless, and $6 billion in damages.

This book has essays by Reece and Luis J. Rodríguez as a backdrop to the girls’ voices, and a foreword and afterword by poets Marie Howe and Richard Blanco. Luis and his wife Trini, a poet, teacher, and indigenous healer, also helped teach at Our Little Roses and the Holy Family Bilingual School inside a walled compound in one of the city’s poorest neighborhoods. Here poetry and stories transcend the pain of loss that often goes unexpressed. Here poetry serves as a beacon of hope and inspiration in the shadows. Here poetry can save lives.

SPENCER REECE is the author of The Clerk’s Tale and The Road to Emmaus. He is the national secretary for the Spanish Episcopal Church, Iglesia Española Reformada Episcopal, and lives in Madrid, Spain.
The San Gabriel Valley of Los Angeles County was a vibrant citrus-and-nut growing area for much of the twentieth century before it became a suburban and industrial sprawl east of Los Angeles. Hidden among Mexican migrant camps and barrios were street gangs that from the 1960s to the present made this area known as “The Valley of Death.” Gang injunctions—where law enforcement targeted select gangs for curfews, stop-and-frisks, database gathering, arrests, and more—were first initiated here. By the 1980s, Chinese, Koreans, Japanese, and other Asians with money bought out whole neighborhoods. Streets with shacks and unpaved roads now have mansions and town houses. Poorer residents were pushed further east—to the Inland Empire, Riverside and San Bernardino counties, and the deserts.

This book tells stories of six former gang members, drug addicts, and incarcerated men who lived through intense incidents of violence as well as shifts in populations, industry, and means—and how they overcame the odds.

Good for use in prisons, juvenile lockups, schools, and community organizations to show that change is always possible, it is an argument for restorative justice, drug treatment, mental health services, spiritual practices, jobs training, and the arts instead of mass incarceration.

ALISHA M. ROSAS was born and raised in the Inland Empire. She is an advocate for educational access and equal rights for all. In 2007, she wrote the first book the United Farm Workers published in two decades, *California’s Broken Promises: The Laws on the Books Are Not the Laws in the Fields*. She is a believer in second chances, hope, and is inspired by the idea that all things will work out in the end.

LUIS J. RODRÍGUEZ, author of the best-selling memoir *Always Running, La Vida Loca, Gang Days in L.A.*, has conducted writing workshops, healing circles, talks, and readings in prisons, juvenile facilities, homeless shelters, migrant camps, Native American reservations, universities, libraries, and schools across the United States, Latin America, Japan, and Europe for the past forty years.
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### INDEX

#### BY TITLE

- **Aesthetic Citizenship**.................. 18
- **All Blue So Late** .................. 10
- **Architectural Involutions** ............. 39
- **Billy Budd, Sailor and Other Uncompleted Writings** ................ 15
- **Christ’s Subversive Body** .......... 34
- **Civilizing War** .................... 22
- **Counting Time Like People Count Stars** .......... 43
- **Diasporic Intimacies** .............. 21
- **Dissensual Subjects** ............ 20
- **Dostoevsky and the Riddle of the Self** ............... 25
- **Emotion in the Tudor Court** ......... 26
- **Essential Fictions, The** ............ 13
- **Essential Vulnerabilities** .......... 40
- **Fate of Difficulty in the Poetry of Our Time, The** ............... 32
- **From Trouble to Triumph** .......... 44
- **George Eliot’s Religious Imagination** ............ 33
- **Institutions of Russian Modernism, The** ........... 24
- **John Vinci** ........................ 9
- **Judgment** ......................... 12
- **Judgment and Action** ............. 32
- **Kierkegaard, Literature, and the Arts** ................ 33
- **Late Colonial Sublime** ............. 23
- **Latinx Theater in the Times of Neoliberalism** ........ 19
- **Lolas’ House** ..................... 4
- **Lyrical Strategies** ................. 34
- **More Than Life** ................... 29
- **One Foot in the Finite** .......... 14
- **Only a Joke Can Save Us** .......... 31
- **Out of Russia** .................... 41
- **Perception in Aristotle’s Ethics** ........ 30
- **Pike St.** .......................... 11
- **Place of Stones, The** .............. 5
- **Process Model, A** ................. 16
- **Reveries of Community** ............ 27
- **Rosie the Tarantula** .............. 8
- **Russian Minimalism** ............. 41
- **Salvage** .............................. 6
- **Saying What We Mean** ............ 16
- **Screening Auschwitz** ............. 28
- **Stone Baby** ............................ 1
- **Stumbling Blocks** ................... 7
- **Violence and Grace** ............... 39
- **Wall of Respect, The** .......... 2
- **Wonderlands of the Avant-Garde** ....... 40
- **Worker, The** .......................... 17
- **Worker, The** .......................... 17
- **Wall of Respect, The** .......... 2
- **Wonderlands of the Avant-Garde** ....... 40
- **Worker, The** .......................... 17

#### BY AUTHOR

- **Achtenberg, Deborah** ............. 40
- **Alkalimat, Abdul** .................. 2
- **Altieri, Charles** ................. 32
- **Babel, Isaac** ...................... 13
- **Bergelson, David** ............... 12
- **Blanco, Richard** ............... 43
- **Casey, Edward S.** ............... 16
- **Corrigan, Yuri** .................... 25
- **Costea, Bogdan** ............... 17
- **Crawford, Romi** .................. 2
- **Diaz, Robert** ...................... 21
- **Evans, K. L.** ...................... 14
- **Fisek, Emine** ...................... 18
- **Galang, M. Evelina** .............. 4
- **Gendlin, Eugene T.** ............. 16
- **Haltorf, Marek** ................... 28
- **Hemming, Laurence Paul** ........ 17
- **Hosseini, Ali** ...................... 5
- **Howe, Marie** ...................... 43
- **Irish, Bradley J.** ............... 26
- **Jünger, Ernst** ..................... 17
- **Kirchwey, Karl** ................... 7
- **Largo, Marissa** .................... 21
- **Macnamara, Katie** ............... 8
- **Macnamara, Peggy** .............. 8
- **Maynard, Katherine S.** .......... 27
- **McGowan, Todd** .................. 31
- **Melville, Herman** ............... 15
- **Miller, Nichole E.** .............. 39
- **Mufti, Nasser** ..................... 22
- **Murav, Harriet** ................... 12
- **Nace, Nicholas D.** .............. 32
- **Oka, Cynthia Dewi** ............. 6
- **Orr, Marilyn** ...................... 33
- **Owens-Murphy, Katie** ........... 34
- **Parker, Hershel** .................. 15
- **Parker, Rob** ...................... 16
- **Pfau, Thomas** .................... 32
- **Pino, Fritz** ....................... 21
- **Rabinoff, Eve** ..................... 30
- **Rajca, Andrew C.** ............... 20
- **Reece, Spencer** ................... 43
- **Rodriguez, Luis J.** .............. 43, 44
- **Rosas, Alisha M.** ............... 44
- **Sacks, Michelle** ............... 1
- **Sahota, G. S.** ..................... 23
- **Schoeller, Donata M.** ........... 16
- **Senderovich, Sasha** ............. 12
- **Sharoff, Robert** ................... 9
- **Solovieva, Olga V.** .............. 34
- **Soni, Vivasvan** ............... 32
- **Stone, Jonathan** .................. 24
- **Sun, Nilaja** ....................... 11
- **Swearingen-Steadwell, Laura** .... 10
- **Symons, Stéphane** ............... 29
- **Vinokur, Val** ..................... 13
- **Wanner, Adrian** .............. 41
- **Ybarra, Patricia A.** ............ 19
- **Yiu, Mimi** ......................... 39
- **Zbaren, William** ............... 9
- **Ziolkowski, Eric** ............... 33
- **Zorach, Rebecca** ............... 2
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