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Front List Titles Now Available As E-Books
All Things Tending towards the Eternal
A Novel

Kathleen Lee

“What begins as a kind of contemporary Henry James, a lady traveling alone, turns into a boisterous, multicultural romp: the early chapters spring to life with their omniscient narrative of larger-than-life characters that would delight the fans of Zadie Smith. I enjoyed it more than any new novel I have read this year.” —Katherine Karlin, author of Send Me Work: Stories (TriQuarterly Books)

Traveling through China in 1989, not long after the Tiananmen Square massacre, Fanny hopes to make sense of her brother Bruno’s death in a motorcycle accident by finding a woman with whom he had exchanged letters. On her journey Fanny’s fate becomes entwined with a handsome British rogue, an American of Russian-Cuban descent returning to Tashkent, and two Chinese men—one who loves Charles Dickens, the other a budding, entrepreneurial con man—struggling to find their way in a country undergoing tumultuous transformation.

Kathleen Lee’s debut novel explores the tension between the allure of the unfamiliar that draws us to distant lands and its unbidden tendency to reveal us to ourselves. With its rollicking sense of humor and slyly lyrical voice, as well as an extraordinary deftness in the rendering of place, All Things Tending towards the Eternal is an unforgettable ride.

Kathleen Lee is a writer living in Santa Fe and Houston. Her work has appeared in Ploughshares, Story Quarterly, and the Colorado Review, as well as Best American Travel Writing. She is the author of Travel among Men (2002), a collection of stories.

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Alan Grostephan
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The Authentic Death & Contentious Afterlife of *Pat Garrett and Billy the Kid*

The Untold Story of Peckinpah’s Last Western Film

Paul Seydor

“This exceptional and engrossing book explores the genesis of a particular film while describing the turmoil in film production that we like to call ‘collaboration.’ I cannot call to mind another book that is so illuminating on the great variety of pressures on a film idea that begins in the writing and the shooting, but may climax in the internecine warfare that carries the footage to the screen. In addition, we get a rich portrait—as good as has been achieved—of Peckinpah, the unruly genius who made many enemies but reserved first place on that team for himself.” —David Thomson

Long before Sam Peckinpah finished shooting his 1973 Western, *Pat Garrett and Billy the Kid*, there was open warfare between him and the studio. In this scrupulously researched new book, Paul Seydor reconstructs the riveting history of a brilliant director fighting to preserve an artistic vision while wrestling with his own self-destructive demons. Meticulously comparing the film’s five extant versions, Seydor documents why none is definitive, including the 2005 Special Edition, for which he served as consultant.

Viewing Peckinpah’s last Western from a variety of fresh perspectives, Seydor establishes a nearly direct line from the book Garrett wrote after he killed Billy the Kid to Peckinpah’s film ninety-one years later and shows how, even with directors as singular as this one, filmmaking is a collaborative medium. Art, business, history, genius, and ego all collide in this story of a great director navigating the treacherous waters of collaboration, compromise, and commerce to create a flawed but enduringly powerful masterpiece.

Paul Seydor is an Oscar-nominated film editor and a professor in the Dodge College of Film and Media Arts at Chapman University in California. He is the author of *Peckinpah: The Western Films—A Reconsideration* (1997).
Margaret Storm Jameson (1891–1986) is primarily known as a compelling essayist; her stature as a novelist and champion of the dispossessed is largely forgotten. In Life in the Writings of Storm Jameson, Elizabeth Maslen reveals a figure who held her own beside fellow British women writers, including Virginia Woolf; anticipated the Angry Young Women, such as Doris Lessing; and was an early champion of such European writers as Arthur Koestler and Czesław Miłosz.

Jameson was a complex character whose politics were grounded in social justice; she was passionately antifascist—her novel In the Second Year (1936) raised the alarm about Nazism—but always wary of communism. An eloquent polemicist, Jameson was, as president of the British PEN during the 1930s and 1940s, of invaluable assistance to refugee writers.

Elizabeth Maslen’s biography introduces a true twentieth-century hedgehog, whose essays and subtly experimental fiction were admired in Europe and the States.

ELIZABETH MASLEN is Senior Research Fellow of the Institute of English Studies, School of Advanced Study, at the University of London.
“Hole torn in the language, / How shall we speak?” The very first lines of the first poem in Paul Breslin’s artful second collection of poetry, Between My Eye and the Light, demand an answer, of both poet and reader, to the seemingly unspeakable tragedies of modern life. The rest of the collection forms a beautifully insistent exercise in the power of language to engage experiences both mundane and profound. Breslin queries far-flung corners of experience for answers, engaging childhood, his longtime home of Chicago, small moments of life, and profound encounters with artists such Rainer Marie Rilke and Derek Walcott. The poems even query the opening question. While pat answers elude us, poetry is a bulwark against cliché and cynicism, strengthening those who have the courage to question and explore the corners of experience.

Paul Breslin is a professor emeritus at Northwestern University. His most recent book is a translation of Aimé Césaire’s The Tragedy of King Christophe, forthcoming this season in the Northwestern World Classics series. His poems, essays, and reviews have appeared in Agni, American Poetry Review, American Scholar, Callaloo, New Republic, New York Times Book Review, Ploughshares, Poetry, TriQuarterly, Virginia Quarterly, and elsewhere. He has won six Illinois Arts Council prizes for literary essays and poems, and was twice winner of Poetry magazine’s George Kent prize.

From “Against My Voice”

Like the trees
at Carmel
leaning inland

from hard
wind off
the open

Pacific, you
were formed
by a violence.

You make
the shape
that let you live

to this moment
about which you
have nothing to say.
It Seems Like a Mighty Long Time
Poems
Angela Jackson

Angela Jackson’s latest collection of poetry borrows its title from a lyric in Barbara Lewis’s 1963 hit single “Hello Stranger,” recorded at Chess Records in Chicago. Like the song, Jackson’s poems are a melodic ode to the African American experience, informed by both individual lives and community history, from the arrival of the first African slave in Virginia in 1619 to post-Obama America. *It Seems Like a Mighty Long Time* reflects the maturity of Jackson’s poetic vision. The Great Migration, the American South, and Chicago all serve as signposts, but it is the complexity of individual lives—both her own and those who have gone before, walk beside, and come after—that invigorate this collection. Upon surveying so vast a landscape, Jackson finds that sorrow meets delight, and joy lifts up anger and despair. And for all this time, love is the agent, the wise and just rule and guide.

**ANGELA JACKSON** is the author of numerous collections of poetry, including *Voo Doo/Love Magic* (1974); *Dark Legs and Silk Kisses* (TriQuarterly, 1993), which won the Carl Sandburg Award; and *And All These Roads Be Luminous* (TriQuarterly, 1998). She has also written several plays, including *Witness!* (1978), *Shango Diaspora: An African-American Myth of Womanhood and Love* (1980), and *When the Wind Blows* (1984). Her novel *Where I Must Go* (TriQuarterly, 2009) won the American Book Award. Jackson’s honors include a Pushcart Prize, TriQuarterly’s Daniel Curley Award, the Poetry Society of America’s Shelley Memorial Award, the Academy of American Poets Prize, and grants and fellowships from the National Endowment for the Arts and the Illinois Arts Council. Jackson lives in Chicago.

**From “Hot Pink Flamingoes”**

Man named Joe whose story was his wife
Had left him with no notice; he came home
To a cleaned out house. I laughed something
Like, “What did you do to her?” He wouldn’t
Say, but said she reeled off a montage of charges
Against him. He would have liked a hotel romance
With a stranger with no past-due complaints

Or strange ones. Like me. “Go home. Talk
To your wife,” I said or words to that effect.
“You must still love her.” About me, he said,
“He doesn’t love you the way you are.”
How could he have known? You loved me
On another island, another time, when there
Were no pink flamingoes, only a rooster
That crowed to wake us up throughout the day.
Tahrir Suite
Poems
Matthew Shenoda

*Tahrir Suite* is a book-length poem that contemplates immigration, homeland, and diaspora in the twenty-first century. The poem, inspired by recent events in Egypt, cycles through the journey of two Egyptians moving across borders, languages, cultures, landscapes, and political systems while their life in the U.S. diaspora evolves and their home country undergoes revolutionary change.

Written from a perspective and about a place that is virtually unexplored in contemporary American poetry, *Tahrir Suite* works to capture the complicated essence of what it means to be from a specific place that is experiencing such radical change and how our understandings of “home” and “place” constantly evolve. *Tahrir Suite* is a musical meditation on what it means to be a global citizen in contemporary times.

**MATTHEW SHENODA** is the author of the poetry collections *Seasons of Lotus, Seasons of Bone* (2009) and *Somewhere Else* (2005), which won the American Book Award. He is currently Associate Dean of the School of Fine and Performing Arts at Columbia College, Chicago.

**From Tahrir Suite**

What can we call home?
Will the heart suffice?
Is scent enough to make our lives feel whole?
Shall I keep the pot to cook ceaselessly?
How does the soil make us firm?

The square is our false door
Our chants, a prayer for all who disappeared
We must not be mired in the present and forget
Where Are the Trees Going?
Vénus Khoury-Ghata

Translated from the French by Marilyn Hacker

Where Are the Trees Going? brings together some of the latest work of the poet and novelist Vénus Khoury-Ghata in a manner that showcases her central concerns in a wholly novel and provocative format. Renowned translator Marilyn Hacker inter-leaves a full translation of Khoury-Ghata’s volume of poetry Où vont les arbres with prose from La maison aux orties. The resulting interplay illuminates the poet’s contrasting and complementary drives toward surreal lyricism and stark narrative exposition.

Khoury-Ghata takes on perennial themes of womanhood, immigration, and cultural conflict. Characters take root in her memory as weathered trees and garden plants, lending grit and body to the imaginative collection. As bracing as the turn of seasons, Where Are the Trees Going? highlights a writer who has approached her most recent work with renewed urgency and maturity.

VÉNUS KHOURY-GHATA is a Lebanese poet and novelist, resident in France since 1973, author of twenty-four novels and twenty collections of poems, translated into German, Arabic, Swedish, and other languages. Her most recent collection to appear in English, Nettles (2008), was also translated by Marilyn Hacker. Her awards include the Goncourt Prize for Poetry for Où vont les arbres. She is an Officer of the French Legion of Honor.

MARI LYN HACKER is the author of twelve collections of poems and twenty translations of books of poems from the French. She received the PEN Voelcker Award for her own work in 2010, and the PEN Award for Poetry in Translation for King of a Hundred Horsemen by Marie Étienne in 2009.

From Where Are the Trees Going?

She broke bread the way you’d open a book
Light crumbled with the sparkling crust
Her voice’s sad snow chilled the soup and covered our fingers with chilblains
Between the mother and us was the shadow of winter
driven out the door it came back through the window
scoffed at us
sat down at the table between the trees’ hubbub and the pigeons’ disorganized singing lessons
Trees, she would say, are only crutches for tired winds to climb over hedges and pigeons are scraps of broken blackboards
Trees and pigeons are as ephemeral as the mountain and the seasons
Only stock-pots and mothers are eternal protected by their soot
The Tragedy of King Christophe

Aimé Césaire

Translated from the French by Paul Breslin and Rachel Ney

*The Tragedy of King Christophe* (1963, revised 1970) is recognized as the Martiniquan writer and activist Aimé Césaire's greatest play. Set in the period of upheaval in Haiti after the assassination of Jean-Jacques Dessalines in 1806, it follows the historical figure of Henri Christophe, a slave who rose to become a general in Toussaint Louverture's army. Christophe declared himself king in 1811 and ruled the northern part of Haiti until 1820. Césaire employs Shakespearean plotting and revels in the inexhaustible possibilities of language to convey the tragedy of Christophe's transformation from a charismatic leader sensitive to the oppression of his people to an oppressor himself.

Paul Breslin and Rachel Ney's nimble, accurate translation includes an introduction and explanatory notes to guide students, scholars, and general readers alike.

Aimé Césaire (1913–2008) was a Martiniquan poet, author, and politician. He was one of the founders of the negritude movement in Francophone literature.

Paul Breslin is a poet and a professor emeritus of English at Northwestern University. His most recent book of poetry, *Between My Eye and the Light*, is featured in this catalog.

Rachel Ney is a lecturer in French at Southern Methodist University in Dallas, Texas.
Mahabharata
Adapted and edited by David R. Slavitt

Introduction by Henry L. Carrigan Jr.

Within its 200,000 verse lines in Sanskrit the Mahabharata takes on many roles: epic poem, foundational text of Hinduism, and, more broadly, the engaging story of a dynastic struggle and the passing of an age when man and gods intermingled. David R. Slavitt’s sparkling new edition condenses the epic for the general reader.

At its core, the Mahabharata is the story of the rivalry between the Pandavas and the Kauravas, two related noble families who are struggling for control of a kingdom in ancient northern India. Slavitt’s readable, plot-driven, single-volume account describes an arc from the conception and birth of Bhishma to that hero’s death, while also introducing the four goals of life at the center of Hinduism: dharma (righteousness, morality, duty), artha (purpose), kāma (pleasure), and moksa (spiritual liberation).

The Mahabharata is engaging, thrilling, funny, charming, and finally awesome, with a range in timbre from the impish naïveté of fairy tales to the solemnity of our greatest epics, and this single-volume edition is the best introduction available.

David R. Slavitt is a poet, translator, novelist, critic, and journalist. He is the author of more than seventy works of fiction and poetry, as well as poetry and drama in translation. He is the author of The Duke’s Man: A Novel (Northwestern University Press, 2011) and translator of The Metamorphoses of Ovid (1994).

Henry L. Carrigan Jr. is the assistant director and a senior editor at Northwestern University Press.

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The Nether
A Play
Jennifer Haley

"Like the hard-core radical voyeurs in Jennifer Haley’s terrific sci-fi play ‘The Nether,’ you won’t want to leave the Hideaway." — Variety

“Tapping into the post-9/11 fears and discussion surrounding privacy and human rights, The Nether forces audiences to contemplate the consequences of these issues even in the most repellent cases.” — TheaterMania

“Big-budget theater rarely has this kind of hip factor and hardly ever addresses issues in cutting-edge technology with as much sophistication as we see here.” — LA Weekly

The Nether, a daring examination of moral responsibility in virtual worlds, opens with a familiar interrogation scene given a technological twist. As Detective Morris, an investigator of the Nether’s online offerings, questions Mr. Sims about his activities in a role-playing realm so realistic it could be life, she finds herself on unexpectedly slippery ground. Sims argues for the freedom to explore even the most deviant corners of our imagination. Morris holds that we cannot flesh out our malign fantasies without consequence. Their clash of wills leads to a consequence neither could have imagined. Suspenseful, ingeniously constructed, and fiercely intelligent, Haley’s play forces us to confront deeply disturbing questions about the boundaries of reality.

JENNIFER HALEY won the 2012 Susan Smith Blackburn Prize for The Nether. The play’s premiere by the Center Theatre Group at the Kirk Douglas Theatre in Los Angeles won seven 2013 Ovation Awards, including Playwriting. Her other plays include Neighborhood 3: Requisitions of Doom and Breadcrumbs. Her work has been developed at the Sundance Theatre Lab, The Eugene O’Neill Theater Center’s National Playwrights Conference, and Lark Play Development Center. She is a member of New Dramatists.
The Jacksonian
A Play
Beth Henley

“You see, Ms. Henley isn’t flirting with the clichés of Southern Gothic and pulp fiction. She’s embracing them with such ardor that she squeezes new life out of them. The result is her most entertaining work since she won the Pulitzer Prize and the Tony Award for Crimes of the Heart three decades ago.” —Ben Brantley, New York Times

“This 90-minute, part David Lynch, part Flannery O’Connor slice of Southern Gothic is a reminder of the simultaneously dark and often hilarious mix of confusion, rage, and just plain eccentricity that marked Henley in her Pulitzer Prize–winning Crimes of the Heart.” —Christian Science Monitor

In The Jacksonian, Beth Henley returns to the Southern Gothic storytelling that made her reputation with both critics and audiences. Set in a seedy motel in Jackson, Mississippi, in 1964, the play centers around Rosy, a troubled teenager, and Bill, her dentist father who has been living at the motel for several months as his wife, Susan, considers the disgrace of divorce. Fred, the motel bartender, and Eva, a waitress, are locked in a gruesome pact: he’ll marry her if she agrees to help him evade punishment for a hideous crime. But Bill, turning to nitrous oxide to ease the pain of his life collapsing around him, is a convenient target for Eva’s desperate desire for companionship. At the height of the violence associated with the civil rights movement, these characters gradually reveal the shameful secrets and psychological turmoil just beneath the surface of their insistent Southern gentility.

Beth Henley won the Pulitzer Prize in Drama and the New York Drama Critics Circle Award for Best American Play for Crimes of the Heart (1978) and was nominated for an Academy Award for her screenplay based on the play. Her most recent plays include Sisters of the Winter Madrigal (2003) and Ridiculous Fraud (2007). Her screenwriting credits also include Nobody’s Fool, True Stories (written with David Byrne), and Miss Firecracker, based on her play The Miss Firecracker Contest (1979).
Nation and World, Church and God
The Legacy of Garry Wills

Edited by Kenneth L. Vaux and Melanie Baffes

Garry Wills is the polymathic public intellectual bemoaned as missing from American letters. A professor emeritus at Northwestern University, he has built upon his early studies in classics and patristics, while bringing his considerable intellect to bear on American culture, politics, and religion, notably through provocative articles and books on wars, past and present presidents, and the Catholic Church. Wills has distinguished himself in the crowded field of Civil War history; fearlessly taken on the legacies of Richard Nixon and Ronald Reagan, among other presidents; and offered a critical voice in many fraught ethical discussions, especially in the areas of war and peace.

*Nation and World, Church and God* gathers original critical reflections by leading writers and scholars on Garry Wills’s life work. Organized around the themes of “Classics,” “Civil War,” “War and Peace,” and “Theology, Church, and the Arts,” the book reflects the cultural acumen, fine-grained political analysis, ethical candor, and theological wisdom of one of America’s most prolific writers.

**Kenneth L. Vaux** is an emeritus professor of Theological Ethics at Garrett-Evangelical Theological Seminary.

**Melanie Baffes** is a Ph.D. candidate in Biblical Studies at Garrett-Evangelical Theological Seminary.
The Practical Past
Hayden White

Hayden White borrows the title for *The Practical Past* from philosopher Michael Oakeshott, who used the term to describe the accessible material and literary-artistic artifacts that individuals and institutions draw on for guidance in quotidian affairs. *The Practical Past*, then, forms both a summa of White’s work to be drawn upon and a new direction in his thinking about the writing of history.

White’s monumental *Metahistory: The Historical Imagination in Nineteenth-Century Europe* (1973) challenged many of the commonplaces of professional historical writing and wider assumptions about the ontology of history itself. It formed the basis of his argument that we can never recover “what actually happened” in the past and cannot really access even material culture in context. Forty years on, White sees “professional history” as falling prey to narrow specialization, and he calls upon historians to take seriously the practical past of explicitly “artistic” works, such as novels and dramas, and literary theorists likewise to engage historians.

**Hayden White** is currently professor emeritus at the University of California, Santa Cruz, having recently retired from the position of professor of comparative literature at Stanford University.
Christophe Bouton's *Time and Freedom* addresses the problem of the relationship between time and freedom as a matter of practical philosophy, examining how the individual lives time and how her freedom is effective in time.

Bouton first charts the history of modern philosophy's reengagement with the Aristotelian debate about future contingents, beginning with Leibniz. While Kant, Husserl, and their followers would engage time through theories of knowledge, Schopenhauer, Schelling, Kierkegaard, and (later) Heidegger, Sartre, and Levinas applied a phenomenological and existential methodology to time, but faced a problem of the temporality of human freedom. Bouton's is the first major work of its kind since Bergson's *Time and Free Will* (1889), and Bouton's "mystery of the future," in which the individual has freedom within the shifting bounds dictated by time, charts a new direction.

**CHRISTOPHE BOUTON** is a professor of philosophy at Université Bordeaux Montaigne. His most recent book is *Faire l'Histoire* (2013). *Time and Freedom* is his first book to be translated into English.

**CHRISTOPHER MACANN**'s most recent translation is of Alain Berthoz and Jean-Luc Petit's *The Physiology and Phenomenology of Action* (2008).
The Book of Job and the Immanent Genesis of Transcendence
Davis Hankins

Recent philosophical reexaminations of sacred texts have focused almost exclusively on the Christian New Testament, and Paul in particular. The Book of Job and the Immanent Genesis of Transcendence revives the enduring philosophical relevance and political urgency of the book of Job and thus contributes to the recent “turn toward religion” among philosophers such as Slavoj Žižek and Alain Badiou. Job is often understood to be a trite folktale about human limitation in the face of confounding and absolute transcendence; on the contrary, Hankins demonstrates that Job is a drama about the struggle to create a just and viable life in a material world that is ontologically incomplete and consequently open to radical, unpredictable transformation. Job’s abiding legacy for any future materialist theology becomes clear as Hankins analyzes Job’s dramatizations of a transcendence that is not externally opposed to but that emerges from an ontologically incomplete material world.

DAVIS HANKINS is a lecturer at Appalachian State University in Boone, North Carolina.
Violence and Grace
Exceptional Life between Shakespeare and Modernity
Nichole E. Miller

In Violence and Grace, Nichole Miller establishes a conceptual link between early modern English drama and twentieth-century political theology, both of which emerge from the experience of political crisis. Even as philosophers from Max Weber, Carl Schmitt, and Walter Benjamin to Hannah Arendt and Simone Weil drew upon sixteenth- and seventeenth-century dramatic representations of the nation-state to analyze the political phenomena of late modernity, Miller contends that they effaced the gendered and sexual dimensions of power and "exceptional life" so crucial to these plays. Miller’s analyses accordingly undertake to retrieve for political theology the relations between gender, sexuality, and the political aesthetics of violence on the early modern stage, addressing the plays of Marlowe, Middleton, and especially Shakespeare. In doing so, she compellingly expands our understanding of drama’s continuing theoretical impact.

NICHOLE E. MILLER is an assistant professor of English at Temple University.
The Inability to Love
Jews, Gender, and America in Recent German Literature
Agnes C. Mueller

_BORROW_ borrows its title from Alexander and Margarete Mitscherlich’s 1967 landmark book _The Inability to Mourn_, which discussed German society’s lack of psychological reckoning with the Holocaust. Challenging that notion, Agnes Mueller turns to recently published works by prominent contemporary German, non-Jewish writers to examine whether there has been a thorough engagement with German history and memory. She focuses on literature that invokes Jews, Israel, and the Holocaust. Mueller’s aim is to shed light on pressing questions concerning German memories of the past, and on German images of Jews in Germany at a moment that is ideologically and historically fraught.

_AGNES C. MUELLER_ is a professor of German at the University of South Carolina. She is the editor of _German Pop Culture: How “American” Is It?_ (2004).
**The Making of a Terrorist**
On Classic German Rogues

Jeffrey Champlin

Foreword by Avital Ronell

In *The Making of a Terrorist*, Jeffrey Champlin examines key figures from three canonical texts from the German-language literature of the late eighteenth and early nineteenth centuries: Goethe’s *Götz von Berlichingen*, Schiller’s *Die Räuber*, and Kleist’s *Michael Kohlhaas*. Champlin situates these readings within a larger theoretical and historical context, exploring the mechanics, aesthetics, and poetics of terror while explicating the emergence of the terrorist personality in modernity. In engaging and accessible prose, Champlin explores the ethical dimensions of violence and interrogates an ethics of textual violence.

**JEFFREY CHAMPLIN** teaches at Bard College, where he is an associate fellow at the Hannah Arendt Center. He is also a visiting assistant professor and chair of the Department of Literature and Society at the Bard Honors College at Al-Quds University.

**AVITAL RONELL** is University Professor of the Humanities at NYU as well as Jacques Derrida Professor of Philosophy and Media at the European Graduate School in Switzerland.

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**Poetry as a Way of Life**

Aesthetics and Askesis in the German Eighteenth Century

Gabriel Trop

What would it mean to make a work of art the focal point of one’s life practice?

*Poetry as a Way of Life* goes back to the origins of aesthetics as a philosophical discipline in the early eighteenth century in order to uncover an understanding of the work of art as an exercise of the self. Engaging in close readings of works by both canonical and less well-known eighteenth-century German poets such as Friedrich Hölderlin, Novalis, Friedrich von Hagedorn, and Johann Wilhelm Ludwig Gleim, Gabriel Trop illustrates the ways in which these authors tap into the potential of poetic form to redefine the limits of human perception and generate alternative ways of being in the world.

**GABRIEL TROP** is an assistant professor of Germanic and Slavic languages and literatures at the University of North Carolina, Chapel Hill.

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The Powers of the False
Reading, Writing, Thinking beyond Truth and Fiction
Doro Wiese

Can literature make it possible to represent histories that are otherwise ineffable? Making use of the Deleuzian concept of “the powers of the false,” Doro Wiese offers readings of three novels that deal with the Shoah, with colonialism, and with racialized identities. She argues that Jonathan Safran Foer’s Everything Is Illuminated, Richard Flanagan’s Gould’s Book of Fish, and Richard Powers’s The Time of Our Singing are novels in which a space for unvoiced, silent, or silenced difference is created. Seen through the lens of Deleuze and his collaborators’ philosophy, literature is a means for mediating knowledge and affects about historical events. Going beyond any simple dichotomy between true and untrue accounts of what “really” happened in the past, literature’s powers of the false incite readers to long for a narrative space in which painful or shameful stories can be included.

DORO WIESE is a lecturer in comparative literature and gender studies at Utrecht University.

The Object of the Atlantic
Concrete Aesthetics in Cuba, Brazil, and Spain, 1868–1968
Rachel Price

The Object of the Atlantic is a wide-ranging study of the transition from a concern with sovereignty to a concern with things in Iberian Atlantic literature and art produced between 1868 and 1968. Rachel Price uncovers the surprising ways that concrete aesthetics from Cuba, Brazil, and Spain drew not only on global forms of constructivism but also on a history of empire, slavery, and media technologies from the Atlantic world. Analyzing José Martí’s notebooks, Joaquim de Sousândrade’s poetry, Ramiro de Maentu’s essays on things and on slavery, 1920s Cuban literature on economic restructuring, Ferreira Gullar’s theory of the “non-object,” and neoconcrete art, Price shows that the turn to objects—and from these to new media networks—was rooted in the very philosophies of history that helped form the Atlantic world itself.

RACHEL PRICE is an assistant professor of Spanish and Portuguese languages and cultures at Princeton University.
The Ethiopian Army
From Victory to Collapse, 1977–1991
Fantahun Ayele

The Ethiopian popular revolution of 1974 ended a monarchy that claimed descent from King Solomon and the Queen of Sheba, and brought to power a military government that created one of the largest and best-equipped armies in Africa. In his panoramic study of the Ethiopian army, Fantahun Ayele draws upon his unprecedented access to Ethiopian Ministry of Defense archives to study the institution that was able to repel the Somali invasion of 1977 and suppress internal uprisings, but collapsed in 1991 under the combined onslaught of armed insurgencies in Eritrea and Tigray. Besides military operations, The Ethiopian Army discusses tactical areas such as training, equipment, intelligence, and logistics, as well as grand strategic choices such as ending the 1953 Ethio-American Mutual Defense Agreement and signing a treaty of military assistance with the Soviet Union. The result sheds considerable light on the military developments that have shaped Ethiopia and the Horn in the twentieth century.

FANTAHUN AYELE is an assistant professor of history at Bahir Dar University in Ethiopia. He was the second recipient of the Global Encounters postdoctoral appointment in African Studies at Northwestern University, funded by the Andrew W. Mellon Foundation.

Muslims in Kenyan Politics
Political Involvement, Marginalization, and Minority Status
Hassan J. Ndzovu

Muslims in Kenyan Politics explores the changing relationship between Muslims and the state in Kenya from precolonial times to the present, culminating in the radicalization of a section of the Muslim population in recent decades. The politicization of Islam in Kenya is deeply connected with the sense of marginalization that shapes Muslims’ understanding of Kenyan politics and government policies. Kenya’s Muslim population comprises ethnic Arabs, Indians, and black Africans, and its status has varied historically. Under British rule, an imposed racial hierarchy affected Muslims particularly, thwarting the development of a united political voice. Drawing on a broad range of interviews and historical research, Ndzovu presents a nuanced picture of political associations during the postcolonial period and explores the role of Kenyan Muslims as political actors.

HASSAN J. NDOZOVU is a lecturer at Moi University in Kenya. He was the first recipient of the Global Encounters postdoctoral appointment in African Studies at Northwestern University, funded by the Andrew W. Mellon Foundation.
The Imperative of Reliability
Russian Prose on the Eve of the Novel, 1820s–1850s
Victoria Somoff

*The Imperative of Reliability* examines the development of nineteenth-century Russian prose and the remarkably swift emergence of the Russian novel. Victoria Somoff identifies an unprecedented situation in the production and perception of the utterance that came to define nascent novelistic fictionality both in European and Russian prose, where the utterance itself—whether an oral story or a “found” manuscript—became the object of representation within the compositional format of the frame narrative. This circumstance generated a narrative perspective from which both the events and their representation appeared as concomitant in time and space: the events did not precede their narration but rather occurred and developed along with and within the narration itself. Somoff establishes this story-discourse convergence as a major factor in enabling the transition from shorter forms of Russian prose to the full-fledged realist novel.

**VICTORIA SOMOFF** is an assistant professor in the Department of Russian Language and Literature at Dartmouth College in New Hampshire.
“Expanding Perspectives on the Holocaust in a Changing World” was the theme of the eleventh Lessons and Legacies Conference on the Holocaust. The eighteen essays published here, which sprung from the conference, reflect questions that Holocaust scholars are asking in the face of shifting political, economic, social, and disciplinary contexts. These questions are addressed from various perspectives, including Jewish studies, history, cultural studies (film and memory), literary studies, legal studies, and geography. The book opens with the contentious issues raised in the keynote addresses of Omer Bartov and Timothy Snyder, which highlight the fact that the Holocaust, a once untold history, is now a central component of a wide-ranging scholarship not limited to German history.

HILARY EARL is an associate professor of history at Nipissing University in Ontario.

KARL A. SCHLEUNES is a professor emeritus of history at the University of North Carolina, Greensboro.
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CECILIA CORRIGAN is a graduate of the University of Pennsylvania and a former writer for *Luck*, an HBO drama created by David Milch. Her work has been published by *The Journal*, the *Los Angeles Review of Books*, *The Awl*, the Nicola Midnight St. Claire, *GlitterPony*, and Ugly Duckling Presse. She lives in New York, where she is working on her first novel and her first feature screenplay.

From *Titanic*

What does it mean to “power up”

I think about a space with a lot of ice, like whole sheaves of it
Why would you dress that way if you don’t want them to look at you.
Wanting to get to sites of ecological destruction and stay there until I go
crazy meaning lose my mind

I’m writing this with my hair over my face like a curtain and my emotions
are hurting me, all the time all the time! Relentlessly! Are you undert

I’m inert. I’m boolean, no, no, no

Why does she always say “no” to us?—

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Peter J. Harris, founder and artistic director of Inspiration House, is an African American cultural worker who has since the 1970s published his poetry, essays, and fiction in a wide range of national publications. He has worked as a publisher, journalist, editor and broadcaster, and he has been an educator and workshop leader for adults and adolescents. Harris is also founding director of The Black Man of Happiness Project, a creative, intellectual, and artistic exploration of black men and joy. www.blackmanofhappiness.com
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