



NORTHWESTERN UNIVERSITY PRESS

SPRING/SUMMER 2017

The Tunnel under the Lake

The Engineering Marvel That Saved Chicago

Benjamin Sells

The Tunnel under the Lake recounts the gripping story of how the young city of Chicago, under the leadership of an audacious engineer named Ellis Chesbrough, constructed a two-mile tunnel below Lake Michigan in search of clean water.

Despite Chicago's location beside the world's largest source of fresh water, its low elevation at the end of Lake Michigan provided no natural method of carrying away waste. As a result, Chicago began to choke on its own sewage collecting near the shore. The befouled environment, giving rise to outbreaks of sickness and cholera, became so acute that even the ravages and costs of the American Civil War did not distract city leaders from taking action.

Chesbrough's solution was an unprecedented tunnel five feet in diameter lined with brick and dug sixty feet beneath Lake Michigan. Construction began from the shore as well as the tunnel's terminus in the lake. With workers laboring in shifts and with clay carted away by donkeys, the lake and shore teams met under the lake three years later, just inches out of alignment. When it opened in March 1867, observers, city planners, and grateful citizens hailed the tunnel as the "wonder of America and of the world."

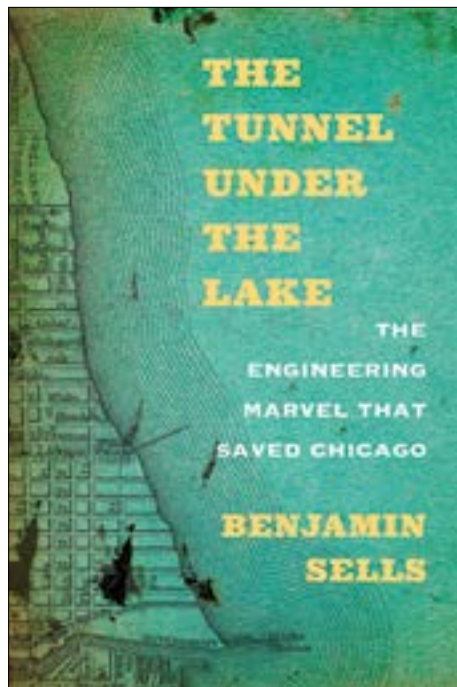
Benjamin Sells narrates in vivid detail the exceptional skill and imagination it took to save this storied city from itself. A wealth of fascinating appendixes round out Sells's account, which will delight those interested in Chicago history, water resources, and the history of technology and engineering.

BENJAMIN SELLS is a writer and sailing captain who owns and operates one of Chicago's oldest sailing schools. He was a syndicated columnist and has written many articles and books on law and psychology, including *The Soul of the Law*, which was recently reissued in a twentieth-anniversary edition by the American Bar Association, as well as *Order in the Court: Crafting a More Just World in Lawless Times* (1999) and *The Essentials of Style: A Handbook for Seeing and Being Seen* (2007).

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.



MAY

184 PAGES, 6 X 9 INCHES, 42 B/W IMAGES
 WORLDWIDE, FIRST PUBLICATION
 PAPER 978-0-8101-3474-4 \$24.95
 E-BOOK 978-0-8101-3475-1

"Benjamin Sells offers an interesting, meticulous, and thoroughgoing addition to the trove of books on Chicago."

—David Solzman, author of *The Chicago River: An Illustrated History and Guide to the River and Its Waterways*

ALSO OF INTEREST

Chief O'Neill's Sketchy Recollections of an Eventful Life in Chicago

Francis O'Neill, Ellen Skerrett, and Mary Lesch
 PAPER 978-0-8101-3561-1 \$28.95

See page 36

Bearden's Odyssey

Poets Respond to the Art of Romare Bearden

Edited by Kwame Dawes and Matthew Shenoda

Foreword by Derek Walcott

"*Bearden's Odyssey* is a powerful exercise in coherence—a bringing together of text and image, a negotiation of identities. The collection opens new paths by which to explore Bearden's most emblematic paintings. It will bring new audiences to both poetry and visual art."

—Jennifer Benka, executive director, Academy of American Poets

Borrowing from Romare Bearden's aesthetic palette and inspired by his *Odysseus* series, *Bearden's Odyssey* gathers, for the first time, poems from thirty-five of the most revered African diaspora poets in the United States. Poetic echoes come forth in themes of inspiration with historical intersections of one of the greatest visual artists of the twentieth century.

The award-winning editors, Kwame Dawes and Matthew Shenoda, assemble an esteemed literary congregation, with original poems by Chris Abani, Rita Dove, Lyrae Van Clief-Stefanon, Ed Roberson, Aracelis Girmay, Yusef Komunyakaa, and more. With a powerful foreword by Nobel laureate Derek Walcott and stunning visual reproductions of select Bearden masterpieces, this anthology fuses art and literature, standing as a testament to Romare Bearden's power and influence in the contemporary artistic world.

KWAME DAWES is the author of nineteen books of poetry and numerous books of fiction, criticism, and essays. His most recent collection, *City of Bones: A Testament*, will appear in 2016 along with *Speak from Here to There*, a collection of verse cowritten with the Australian poet John Kinsella, and *A Bloom of Stones*, a trilingual anthology of Haitian poetry. He is Glenna Luschei Editor of *Prairie Schooner* and Chancellor's Professor of English at the University of Nebraska, as well as a faculty member of Pacific University's M.F.A. program. He is the director of the African Poetry Book Fund and artistic director of the Calabash International Literary Festival.

MATTHEW SHENODA's debut collection of poems, *Somewhere Else*, was named one of 2005's debut books of the year by *Poets & Writers* magazine and was the winner of a 2006 American Book Award. He is also the author of *Seasons of Lotus*, *Seasons of Bone* and, most recently, of *Tahrir Suite: Poems*, winner of the 2015 Arab American Book Award. Shenoda is currently an associate professor in the Department of Creative Writing at Columbia College Chicago. He is a founding editor of the African Poetry Book Fund.



TriQuarterly Books

Cover art: *Poseidon, The Sea God*, 1977, copyright © Romare Bearden Foundation/Licensed by VAGA, New York, NY

www.nupress.northwestern.edu



APRIL

160 PAGES, 6 X 9 INCHES, 6 COLOR IMAGES
WORLDWIDE, FIRST PUBLICATION
PAPER 978-0-8101-3489-8 \$24.95
E-BOOK 978-0-8101-3494-2

ALSO OF INTEREST

City of Bones: Poems

Kwame Dawes
PAPER 978-0-8101-3462-1 \$24.95

Tahrir Suite: Poems

Matthew Shenoda
PAPER 978-0-8101-3024-1 \$16.95

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

Daniel Schulman
PAPER 978-0-8101-2588-9 \$39.95

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From Nobel Prize to Pulitzer Prize, National Book Award to National Book Critics Circle Award, MacArthur Genius and United States Poet Laureate, this extraordinary gathering of the most decorated poetic workers in America brings to the forefront the paramount visual mastery of Romare Bearden.



Photograph of Romare Bearden by Carl Van Vechten, 1944.
Courtesy of the Library of Congress, Prints & Photographs Division, Carl Van Vechten Collection, LC-USZ62-42507.

Fever Dogs

Stories

Kim O'Neil

Kim O'Neil's debut collection *Fever Dogs* is a fictional biography of three generations of women. It begins at the turn of the twenty-first century with Jean, a young woman at an impasse.

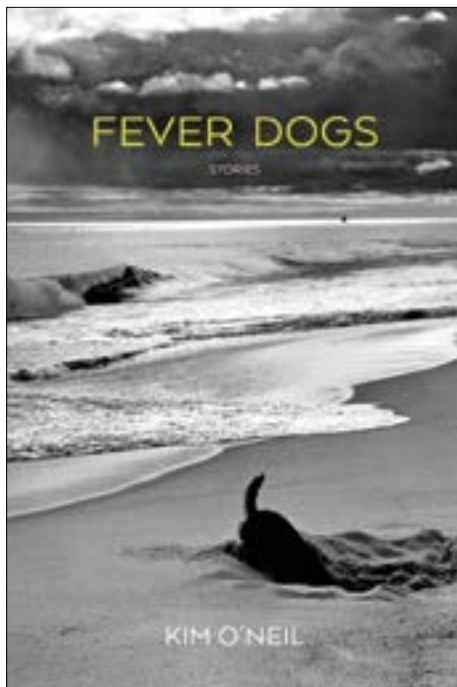
Romantically adrift, in a dying profession, she decides that to make herself a future, she must first make herself a past. To deal with a violent history, Jean's mother has violently erased it. Starting from a bare outline that includes an unspoken death, a predatory father, and a homeless stint, Jean reconstructs the life her mother, Jane, might have lived. But origin stories can never completely cover their tracks: like Jean's story, Jane's cannot be told apart from that of her own mother.

What follows is a set of stories spanning nearly a century in response to questions the narrator wishes she had asked her mother and to which she has disjointed answers at best. In the absence of answers, the narrator, in various points of view, invents them. As the stories progress backward in time, the footholds in fact grow fewer—and the shift to fabulism greater. But in her attempt to unravel her mother's origin and her own, Jean finds that the stories she invents serve as well as any other in the makeshift task of authoring a life.

KIM O'NEIL is a lecturer in the Department of English at the University of Illinois at Chicago and assistant director of the Writing Center. She has an M.F.A. from UC Irvine.



TriQuarterly Books



AUGUST

124 PAGES, 6 X 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-3549-9 \$17.95

E-BOOK 978-0-8101-3550-5

"Fever Dogs is a stunning collection of stories—each one tightly wound and glimmering with mysterious force. The writing is brilliant. It's very affecting to go back in time and see the throughlines that cross generations and continue to strangle."

—Elizabeth McKenzie, author of *Stop That Girl: A Novel in Stories* and *The Portable Veblen: A Novel*

ALSO OF INTEREST



You May See a Stranger: Stories

Paula Whyman

PAPER 978-0-8101-3353-2

\$17.95

Roads, Where There Are No Roads

A Novel

Angela Jackson

In this highly anticipated sequel to her acclaimed first novel, *Where I Must Go*, Angela Jackson continues the remarkable story of Magdalena Grace. As a black student at the predominantly white Eden University, Maggie found herself deeply involved in conflict. Now, out in the wider world, she and her beloved Treemont Stone evolve into agents of change as they become immersed in the historical events unfolding around them—the movements advocating for civil rights, black consciousness, black feminism, the rights of the poor, and an end to the war in Vietnam.

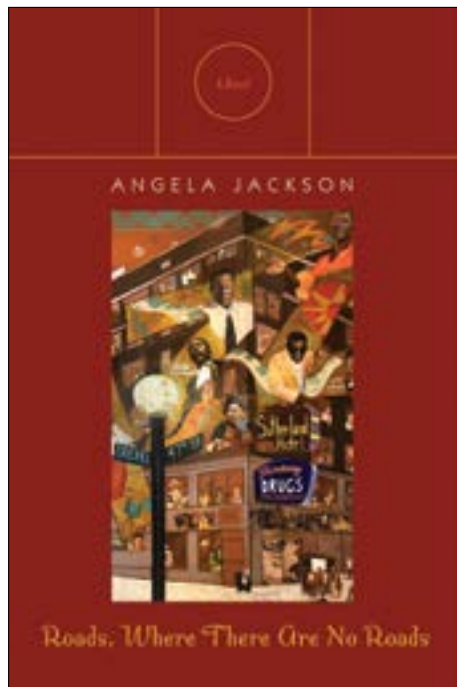
Rendered in prose so lyrical and luminous as to suggest a dream, *Roads, Where There Are No Roads* is a love story in the greatest sense, celebrating love between a man and a woman, between family members, and among the members of a community whose pride pushes them to rise up and resist.

This gorgeously written novel will resonate with readers today as incredibly relevant, uplifting hearts and causing eyes to water with sorrow and delight.

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 All These Roads Be Luminous* (TriQuarterly, 1998); and *It Seems Like a Mighty Long Time* (TriQuarterly, 2015). 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.



TriQuarterly Books



APRIL

368 PAGES, 6 X 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-3472-0 \$19.95

E-BOOK 978-0-8101-3473-7

"In Angela Jackson's new novel, love (of another, of a truth, of a place, of a cause) is courage: through obstacles, failures, frustrations, and enemies, it searches for its way forward. Jackson's language is beyond compare—at times a beautiful down-home lyricism, at times metaphorical in a profound way. And as in *Where I Must Go*, each of Maggie's choices is a moment of both risk and deepening insight and purpose, as she creates her ever fuller sense of life and of her role in it."

—Reginald Gibbons, Frances Hooper Professor of Arts and Humanities at Northwestern University and author of *Slow Trains Overhead: Chicago Poems and Stories*

ALSO OF INTEREST



Where I Must Go: A Novel

Angela Jackson

CLOTH 978-0-8101-5185-7

\$24.95

TechnoRage

Poems

William Olsen

William Olsen's *TechnoRage* is a meditative ode to nature. Its intensely lyrical poems remind us of our humanity, spinning free-verse poetic conversations that question the ways of the world. In the age of the wide but often shallow lens of our new technology, Olsen takes a nod from Robert Frost and Gary Snyder, laying bare our need to return to the roots of things, where these poems find their voice. Olsen revels in language that is an intensely authentic rumination on our human isolation.

WILLIAM OLSEN is the author of five previous poetry collections, four of them published by Northwestern University Press: *Sand Theory* (2011), *Avenue of Vanishing* (2007), *Trouble Lights* (2002), and *Vision of a Storm Cloud* (1996). Olsen teaches at Western Michigan University and Vermont College. He lives in Kalamazoo, Michigan.

And the Creatures Lay Down

The woods running out of breath
were paradise, you and I
rocking in sex like kids on swings,
trying out open tunings
or whatever we wished that seemed pure
and apart from our parents
and all humankind, and now
the ice caps are on the verge
of a nervous breakdown,
it's time our generation said
goodbye. That bowling ball
in my hands was my head,
before even midnight died
there was lots of wind to listen lost to
but when it lightnined
one beautiful sight was you.

And the world was just like
a reality and mostly ours to
kite alongside our loved ones
hurled like birds by the wind
beak first into the mortuary.
We stopped crying at the sad parts
to cry at the joyous parts,
then turn to one another.



TriQuarterly Books



JUNE

108 PAGES, 6.125 X 8.5 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-3512-3 \$16.95

E-BOOK 978-0-8101-3513-0

"The poems in William Olsen's *TechnoRage* are both intensely meditative and linguistically playful. They take the natural world as their subject, but when their speakers look at nature they are reminded of human artifice, particularly language."

—George David Clark, author of *Reveille: Poems*

ALSO OF INTEREST

Sand Theory: Poems

William Olsen

PAPER 978-0-8101-5217-5 \$16.95

Avenue of Vanishing: Poems

William Olsen

PAPER 978-0-8101-5182-6 \$16.95

Trouble Lights: Poems

William Olsen

PAPER 978-0-8101-5107-9 \$17.95

Vision of a Storm Cloud: Poems

William Olsen

PAPER 978-0-8101-5044-7 \$16.00

ARRIVAL

Poems

Cheryl Boyce-Taylor

ARRIVAL is a poetic love story between mother and daughter. The poems are road maps, intertwining generations with a narrative beginning in 1950 with a woman who is pregnant with twins. In her seventh month she delivers a stillborn boy and a baby girl weighing less than two pounds. From there, the evocation of a series of catastrophic family events brings forth Cheryl Boyce-Taylor's power to strip her readers down to their most vulnerable.

Boyce-Taylor is steeped in the narratives of Trinidad and New York City, colored with metaphorical stew-pot images. She revels in her lyrical range as she weaves these poetic retellings of family, place, and identity.

CHERYL BOYCE-TAYLOR, Trinidad born and Queens bred, is a poet and a visual and teaching artist. The author of two collections of poetry, *Raw Air* and *Night When Moon Follows*, and a recipient of a Partners in Writing grant, Boyce-Taylor served as poet-in-residence at the Caribbean Literary and Cultural Center in Brooklyn. Her poems have been anthologized in various publications including Def Poetry Jam's *Bum Rush the Page*, *Poetry Nation*, *Rogue's Scholar*, *In Defense of Mumia*, *Bloom*, *Catch the Fire!!!*, and *Aloud: Voices from the Nuyorican Poets Cafe*. Boyce-Taylor is the recipient of the 2015 Barnes & Noble Writers for Writers Award.

COMETS

My father draws a map
promises my mother the river
a mirror pyramids
he grows her a lime tree buys her a camel
and a white coat of lamb's hair

my mother sits on the steps of my father's house
her waist the size of his grandmother's gold bangle
he's given her this glowing gem for her twenty-fourth birthday

under my mother's floral waistband
my twin brother and I keep ourselves secret
we read tea leaves to decide who will tell

my mother is the canvas
upon which father paints his ark
father is a rocket jet's mother's heart

when moonlight softens the earth
they walk in each other's footsteps

my twin and I become comets
we lance them
we lance them apart.



TriQuarterly Books



JUNE

108 PAGES, 6.125 X 8.5 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-3514-7 \$16.95

E-BOOK 978-0-8101-3515-4

"Boyce-Taylor's bold new collection slyly and directly engages topics that have preoccupied major poets for centuries—mortality, cultural heritage, blood belonging, alienation, love, and the challenge of holding nature to the page. Readers will be enriched and enlivened by the grace and compassion at the heart of this casually polyphonic artist."

—Colin Channer, author of *Providential* and *The Girl with the Golden Shoes*

"Cheryl Boyce-Taylor will sweep you up in her pages with the scent of language. She will present you with what the craft of poetry can offer: precise, glowing, and painfully beautiful language set to a cadence that moves inside the body even after the poem has closed. A stunning contribution to contemporary poetry!"

—Kimiko Hahn, author of *Brain Fever*

ALSO OF INTEREST

Forest Primeval: Poems

Vieve Francis

PAPER 978-0-8101-3243-6 \$16.95

City of Bones: Poems

Kwame Dawes

PAPER 978-0-8101-3462-1 \$24.95

Filthy Labors

Poems

Lauren Marie Schmidt

In *Filthy Labors*, Lauren Marie Schmidt draws on personal observations from her position as a poetry teacher at a shelter for homeless mothers, as well as her own roles as daughter and sister through times of family turmoil. She condemns the indignities suffered by the poor and the powerless and praises the work of those who do the caretaking. Here is poetry in the great tradition of social justice literature going back to Walt Whitman. Organized around the Catholic sacraments, these poems call upon Whitman directly, for his words replace the liturgical text of these rituals to rejoice in the redemptive power of poetry in the absence of religion's saving grace.

LAUREN MARIE SCHMIDT is the author of three other collections of poetry: *Two Black Eyes and a Patch of Hair Missing*; *The Voodoo Doll Parade*, selected for the Main Street Rag Author's Choice Chapbook Series; and *Psalms of the Dining Room*, a sequence of poems about Schmidt's volunteer experience at a soup kitchen in Eugene, Oregon. Her work has appeared in journals such as *North American Review*, *Alaska Quarterly Review*, *Rattle*, *Nimrod*, *Painted Bride Quarterly*, *PANK*, *New York Quarterly*, *Bellevue Literary Review*, and *The Progressive*, among others. Her awards include the So to Speak Poetry Prize, the Neil Postman Award for Metaphor, the Janet B. McCabe Poetry Prize, and the *Bellevue Literary Review's* Marica and Jan Vilcek Prize for Poetry.

In Defense of Poetry

To you who say

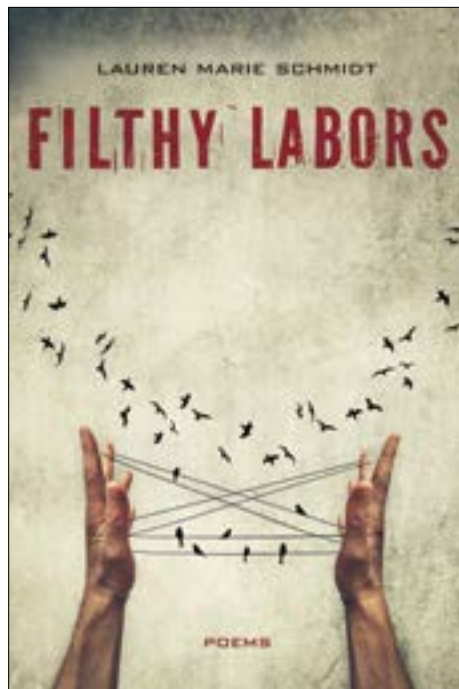
poetry is a waste of ten homeless mothers' time—
that I should correct their grammar and spelling,
spit-shine their speech so it gleams, make them sound
more like me, that I should set a bucket of *Yes, miss*,
Thank you, Whatever you say, miss on their heads,
fill that bucket heavy, tell them how to tiptoe
to keep it steady, that I should give them something
they can truly use, like diapers, food, or boots—

I say

you've never seen these women lower their noses
over poetry, as if praying the rosary, as if hoping
for a lover to slip his tongue between their lips,
or sip a thin spring of water from a fountain.



Curbstone



APRIL

104 PAGES, 6.125 X 8.5 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-3469-0 \$17.95

E-BOOK 978-0-8101-3470-6

"The range of Schmidt's vision is exquisite, and the unity of this work is inspiring. The whole of the poems form a single visionary revelation, a sustained focus that is very rare these days. No one, I believe, has ever written with such delicate honesty and compassion about shelters for homeless women. *Filthy Labors* is an indelible whole, an articulation of convictions deeply held and a life fully lived."

—Sam Hamill, author of *Almost Paradise*, *Dumb Luck*, and *Destination Zero*

"The poetry of Lauren Schmidt does what poetry should do: make the invisible visible, indelibly, unforgettably."

—Martín Espada

ALSO OF INTEREST

Zapata's Disciple: Essays

Martín Espada

PAPER 978-0-8101-3385-3 \$17.95

Wild Mustard

New Voices from Vietnam

Edited by Charles Waugh, Nguyễn Lien, and Văn Giá

Wild Mustard, an anthology of prize-winning short fiction by contemporary Vietnamese writers, throws into relief the transformations of self and place that followed Vietnam's turn toward a market economy.

In just three decades, since the 1986 policy known as *doi moi* (renovation) ended collectivization and integrated Vietnam into world markets, the country has transformed from one of the poorest and most isolated on earth into a dynamic global economy. The nineteen stories in this volume capture the kaleidoscopic experiences of Vietnam's youth, navigating between home and newly expanded horizons, as they seek new opportunities through migration, education, and integration not only into their nation but into the world.

In the tradition of the "Under 40" collections popularized by magazines such as the *New Yorker* and *Granta*, but with greater stakes and greater differences between the previous generation of writers and this new one, *Wild Mustard* seeks to change how North American readers think of Vietnam. Escaping the common fixation on the Vietnam War and its aftermath, these stories reflect the movement and dynamism of the young Vietnamese who locate themselves amid the transnational encounters and proliferating identities of a global economy.

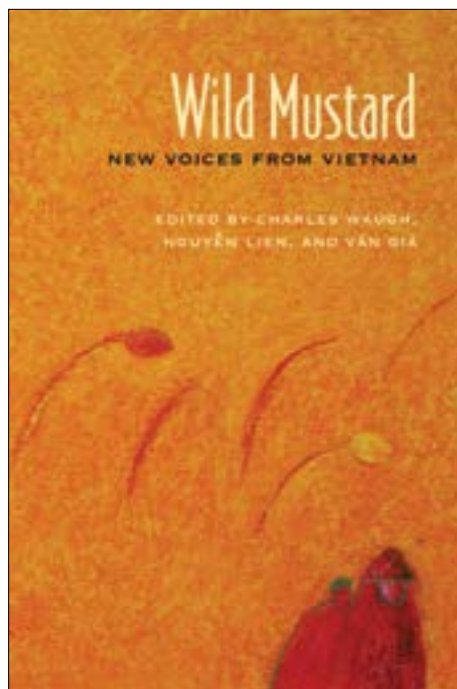
CHARLES WAUGH is an associate professor of English at Utah State University. In 2012, he received a fellowship from the National Endowment for the Arts for his work in literary translation, which led to the compilation of this anthology. With Nguyễn Lien he is the coeditor and cotranslator of *Family of Fallen Leaves* (2010).

NGUYỄN LIEN was a writer, translator, scholar, and teacher who championed world literature in translation for nearly fifty years. He translated many international works of literature into Vietnamese, including Tennessee Williams's *The Glass Menagerie* and Pat Conroy's *The Prince of Tides*, as well as the textbook *A Contemporary Approach to American Culture*. With Charles Waugh he is the coeditor and cotranslator of *Family of Fallen Leaves* (2010).

VĂN GIÁ is the dean of the Faculty of Creative Writing at the University of Culture in Hanoi. A professional journalist as well as a beloved teacher, he is a prolific author of literary reviews and nonfiction essays.



Curbstone



APRIL

272 PAGES, 6 X 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-3467-6 \$18.95

E-BOOK 978-0-8101-3468-3

"This beautiful collection of short stories introduces a new side of Vietnam that pulls it out of the historical prison of the Vietnam War, where it's been trapped for the last forty years. While the stories are specific to Vietnam, they are written in such a way that anglophone readers of this translation can relate to, which makes them so relevant and important."

—Christina E. Firpo, author of *The Uprooted: Race, Children and Imperialism in French Indochina, 1890–1980*

ALSO OF INTEREST

Behind the Red Mist

Short Fiction by Ho Anh Thai

PAPER 978-1-880684-54-2 \$14.95

Watercolor Women Opaque Men

A Novel in Verse

Ana Castillo

Introduction by Carmen Tafolla

2006 Independent Publisher Book Award for Story Teller of the Year

In this updated edition of Ana Castillo's celebrated novel in verse, featuring a new introduction by Poet Laureate of Texas Carmen Tafolla, we revisit the story's spirited heroine, known only as "Ella" or "She," as she takes us through her own epic journey of self-actualization as an artist and a woman. With a remarkable combination of tenderness, lyricism, wicked humor, and biting satire, Castillo dramatizes Ella's struggle through poverty as a Chicana single mother at the threshold of the twenty-first century, fighting for upward mobility while trying to raise her son to be independent and self-sufficient.

Urged on by the gods of the ancients, Ella's life interweaves with those of others whose existences are often neglected, even denied, by society's status quo. Castillo's strong rhythmic voice and exploration of love, sexual orientation, and cultural identity will resonate with readers today as much as they did upon the book's original publication more than ten years ago.

This expanded edition also includes a short preface by the author, as well as a glossary, a reader's guide, and a list of additional suggested readings.

ANA CASTILLO is an award-winning poet, novelist, short-story writer, essayist, editor, playwright, translator, and independent scholar. She has written more than twenty books in various genres, most recently *Give It to Me* and *Black Dove*, as well as *So Far From God*, *Massacre of the Dreamers*, and *I Ask the Impossible*. As a journalist and literary author, she has been a major force in the struggle for economic justice, women's rights, and civil liberties, and has won numerous awards and fellowships. In June 2015, Castillo was given the Lifetime Achievement Award in literature by Latina 50 Plus, a motivational organization based in the Bronx. Castillo holds a faculty post at the Bread Loaf program with Middlebury College in Santa Fe and teaches creative nonfiction. She is also the editor of *La Tolteca*.



Curbstone



FEbruary

312 PAGES, 5.5 X 8.5 INCHES
WORLDWIDE ENGLISH, NEW EDITION
PAPER 978-0-8101-3510-9 \$18.95
E-BOOK 978-0-8101-3511-6

"Ana Castillo has done it again—contributed an edgy, unique, and singularly vital book of literature to the world of Chicano letters and beyond. *Watercolor Women Opaque Men* must be opened, read, and savored, over and over again, to even begin to mine the immense treasures contained within."
—Luis J. Rodríguez, Poet Laureate of Los Angeles

"Castillo's novel in verse is mythic, earthy, sardonic, and unsparing in its outrage and compassion as she joins story and poetry, past and present, and love and valor."
—Donna Seaman, *Booklist*

"Castillo's sincerity is obvious, and we enjoy how deftly a writer can wield her pen, her wit, her aspirations and visions."
—Peter Matera, *Rattle*

ALSO OF INTEREST

Faith and Fat Chances: A Novel

Carla Trujillo
PAPER 978-0-8101-3164-4 \$18.95

Borrowed Bones: New Poems from the Poet Laureate of Los Angeles

Luis J. Rodríguez
PAPER 978-0-8101-3364-8 \$12.95

The Narrows

A Novel

Ann Petry

Introduction by Keith Clark

Link Williams is a handsome and brilliant Dartmouth graduate who tends bar for a lack of better opportunities for an African American man in a staid mid-century Connecticut town. The routine of Link's life is interrupted when he intervenes to save a woman from a late-night attack. When they enter a bar together after the incident, "Camilo" discovers that her rescuer is African American and he that she is a wealthy, married, white woman who's crossed the town's racial divide to relieve the tedium of her life. Thus brought together by chance, Link and Camilo draw each other into furtive encounters against the rigid and uncompromising social codes of their town and times.

Petry peoples the novel with a cast of characters written in mesmerizing detail—Weak Knees, Al the Nazi, and the female undertaker F. K. Jackson. As *The Narrows* sweeps ahead to its shattering denouement, Petry shines a harsh yet richly truthful light on the deforming harm that race and class wreak on human lives. In a fascinating introduction to this new edition, Keith Clark discusses the powerful prescience with which Petry chronicled the enduring ways tabloid journalism, smug elitism, and mob mentality distort and demonize African American men.

ANN PETRY (1908–1997) was a reporter, pharmacist, social worker, and community activist. She illuminated the range of black and white experience in her novels, short stories, and other writing. Her book *The Street* was the first novel by an African American woman to sell more than a million copies.

KEITH CLARK is the author of *The Radical Fiction of Ann Petry* and *Black Manhood in James Baldwin, Ernest J. Gaines, and August Wilson* and the editor of *Contemporary Black Men's Fiction and Drama*. He is an associate professor of English and African American studies at George Mason University in Virginia.

Miss Muriel and Other Stories

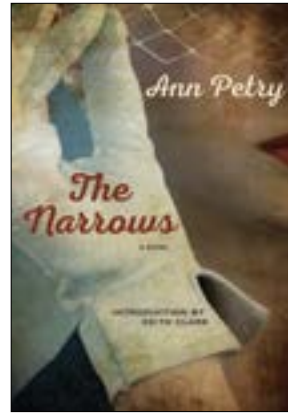
Ann Petry

Introduction by Jamilah Lemieux

A young black girl watches as her aunt's multiple suitors disrupt her family's privacy. The same girl, now on the cusp of adulthood, shares her family's growing fears that her father has disappeared.

Acclaimed author Ann Petry penned these and the other unforgettable narratives in *Miss Muriel and Other Stories* more than fifty years ago, yet in them contemporary readers recognize characters who exist today and dilemmas that recur again and again: the reluctance of African Americans to seek help from the police; the rage that erupts in a black man worn down by brutality; the tyranny that the young can visit on their elders regardless of race. Originally published between 1945 and 1971, Petry's stories capture the essence of African American experience in the 1950s and 1960s.

JAMILAH LEMIEUX is a writer and editor based in Brooklyn. Her work has appeared via a host of print and digital properties, including *Mic*, *Ebony*, *The Nation*, the *Washington Post*, the *New York Times*, *The Guardian*, *Gawker*, and her now-defunct, award-winning blog, *The Beautiful Struggler*.



JULY

464 PAGES, 6 X 9 INCHES

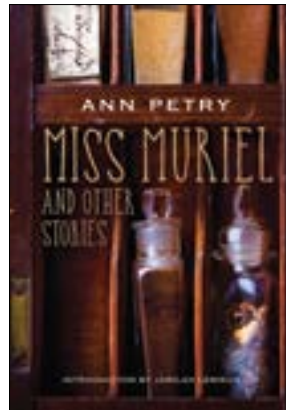
WORLDWIDE, NEW EDITION

PAPER 978-0-8101-3551-2 \$18.95

E-BOOK 978-0-8101-3552-9

"Before the Bottom, before Brewster Place, there was the Narrows (also called the Eye of the Needle, The Bottom, Little Harlem, Dark Town, Niggertown). Before China, one of the whores in Toni Morrison's *The Bluest Eye*, there was China the whore who lived in the Narrows. Before Alice Walker's sexy blues singer Sugg Avery, there was Mamie Powther, the busty, sensual, blues-singing woman desired by all the men of the Narrows and beyond. And before Milkman Dead, the middle-class protagonist of Morrison's *Song of Solomon* was Link Williams, the Robesonesque lead character of Ann Petry's final novel, *The Narrows*."

—Farah Jasmine Griffin, Columbia University



JULY

320 PAGES, 6 X 9 INCHES

WORLDWIDE, NEW EDITION

PAPER 978-0-8101-3556-7 \$17.95

E-BOOK 978-0-8101-3557-4

"*Miss Muriel and Other Stories* is timeless. Petry's sense of place, subtly drawn characters, and exploration of complex ethical questions, especially when race and gender collide, make these classic examples of the American short story."

—Barbara Smith, author of *The Truth That Never Hurts: Writings on Race, Gender, and Freedom*

Theogony and Works and Days

A New Bilingual Edition

Hesiod

Translated from the Greek by Kimberly Johnson

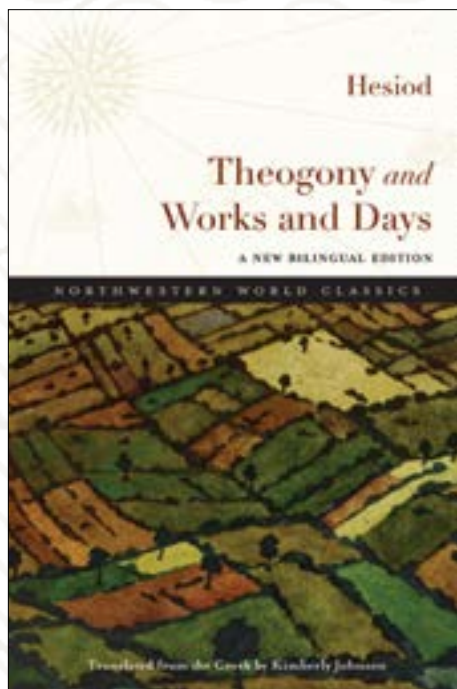
Widely considered the first poet in the Western tradition to address the matter of his own experience, Hesiod occupies a seminal position in literary history. The *Theogony* brings together and formalizes many of the Greek myth narratives, detailing the genealogy of the Greek gods and their violent struggles for power. *Works and Days* seems on its face to be a compendium of advice about managing a farm, but it ranges far beyond this scope to meditate on the virtues of a good life, morality, justice, and the place of humans in the universe.

Considered foundational texts of Western literature, these poems are concerned with orderliness and organization, and they proclaim those ideals from small scale to vast, from the legibility of a handful of seeds to the story of the cosmos. Presented here in a bilingual edition, Johnson's translation takes care to preserve Hesiod's expression of his themes in the structure of his lines and sentences, achieving a sonic and rhythmic balance that enables us to hear his music across the millennia.

HESIOD is believed to have lived in the eighth century B.C.E. *Works and Days* and *Theogony* are ascribed to him, though it isn't certain that the same poet wrote both. He is the first poet in Western literature to have written about himself, in this respect distinct from Homer.

KIMBERLY JOHNSON is an associate professor in the Department of English at Brigham Young University.

Northwestern World Classics



APRIL

176 PAGES, 5.125 X 7.75 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-3487-4 \$16.95

E-BOOK 978-0-8101-3488-1

"Wonderfully sensitive to the musicality and order of Hesiod's *Theogony* and *Works and Days*, Kimberly Johnson's deft translation restores attention to the complex poetic dimensions of these texts. With lyrical precision, Johnson illuminates the vast range of form and figure Hesiod employs to evoke the genealogy of gods and the labor of quotidian agricultural life. At the same time, this translation vividly captures the humor, restlessness, and forceful assertion that distinguishes Hesiod's oeuvre. Johnson's translation should be an essential text not only for readers of classical poetry, but for those interested in the long history of environmental literature."

—Margaret Ronda, author of *Personification*

ALSO OF INTEREST

Olives: Poems

A. E. Stallings

PAPER 978-0-8101-5226-7 \$16.95

Fog

A Novel

Miguel de Unamuno

Translated from the Spanish by Elena Barcia,
with an introduction by Alberto Manguel

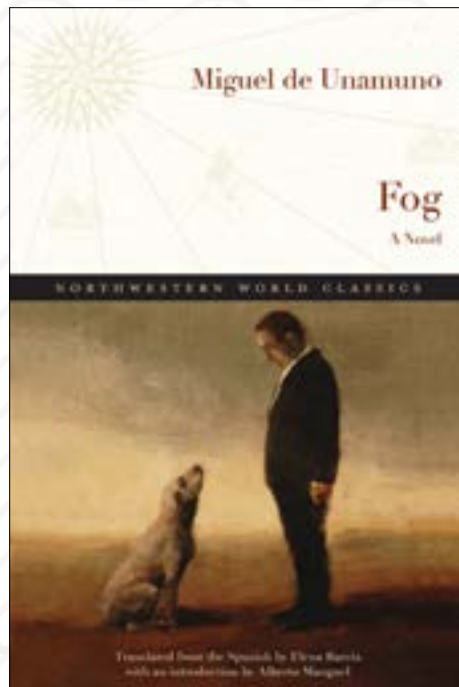
Fog is a fresh new translation of the Spanish writer Miguel de Unamuno's *Niebla*, first published in 1914. An early example of Modernism's challenge to the conventions of nineteenth-century realist fiction, *Fog* shocked critics but delighted readers with its formal experimentation and existential themes. This revolutionary novel anticipates the work of Sartre, Borges, Pirandello, Nabokov, Calvino, and Vonnegut.

The novel's central character, Augusto, is a pampered, aimless young man who falls in love with Eugenia, a woman he randomly spots on the street. Augusto's absurd infatuation offers an irresistible target for the philosophical ruminations of Unamuno's characters, including Eugenia's guardian aunt and "theoretical anarchist" uncle, Augusto's comical servants, and his best friend, Victor, an aspiring writer who introduces him to a new, groundbreaking type of fiction. In a desperate moment, Augusto consults his creator about his fate, arguing with Unamuno about what it means to be "real." Even Augusto's dog, Orfeo, offers his canine point of view, reflecting on the meaning of life and delivering his master's funeral oration. *Fog* is a comedy, a tragic love story, a work of metafiction, and a novel of ideas. After more than a century, Unamuno's classic novel still moves us, makes us laugh, and invites us to question our assumptions about literature, relationships, and mortality.

MIGUEL DE UNAMUNO (1864–1936) was a novelist, essayist, playwright, philosopher, and poet and one of the intellectual leaders of the renowned "Generation of '98" in Spain.

ELENA BARCIA has translated more than one hundred films for Disney Studios, Warner Bros. Studios, Sony Pictures, Paramount Studios, The Weinstein Company, Deluxe Digital Labs, Universal Studios, and Twentieth-Century Fox. She has served as a translation consultant for Woody Allen, Stanley Kubrick, Alfonso Cuarón, and others.

Northwestern World Classics



AUGUST

200 PAGES, 5.125 X 7.75 INCHES
WORLDWIDE, FIRST PUBLICATION
PAPER 978-0-8101-3536-9 \$19.95
E-BOOK 978-0-8101-3537-6

"Critics have almost unanimously placed Unamuno's *Niebla* among the great Modernist texts, next to Virginia Woolf's *The Waves* (1931) and Luigi Pirandello's *Six Characters in Search of an Author* (1921). *Niebla* precedes them all."

—Alberto Manguel, from the introduction

"Unamuno's *Fog* begins as a comedy of self-deception and role-playing, and ends by undermining the very notion of personal identity. With roots deep in Spanish culture (Cervantes above all), and anticipating a century of metafiction, from Borges to Perec, it is a triumphant demonstration of the novel as philosophical toy; rendered by Elena Barcia's translation with all its lively humor intact."

—Geoffrey O'Brien, author of *People on Sunday* and *The Guns and Flags Project*

ALSO OF INTEREST

The Athenaeum: A Novel

Raul Pompeia

Translated from the Portuguese by

Renata R. M. Wasserman

PAPER 978-0-8101-3079-1 \$21.95

The University of Hip-Hop

Poems

Mayda Del Valle

The University of Hip-Hop is a love letter to the city of Chicago, or, more specifically, to Chicago at a particular moment in the poet's life. It is a meditation on movement and migration that asks what it means to leave home, how to take home with you, and how to build a new home elsewhere. These poems invoke nostalgia tempered with the knowledge that one cannot return to the past. They employ tonal and structural variations that account for nostalgia without risking naïveté, taking all the influence of that time (hope, youth, love, music, art, and engagement) as a formal device, yet one filtered through the condensation of a current, more mature and nuanced understanding. The worldview learned then is employed in the now and frames the approach to the work, moving through formal registers that include spoken word, American lyric and narrative traditions, experimental thrusts, and documentary honed with the edge of hip-hop.

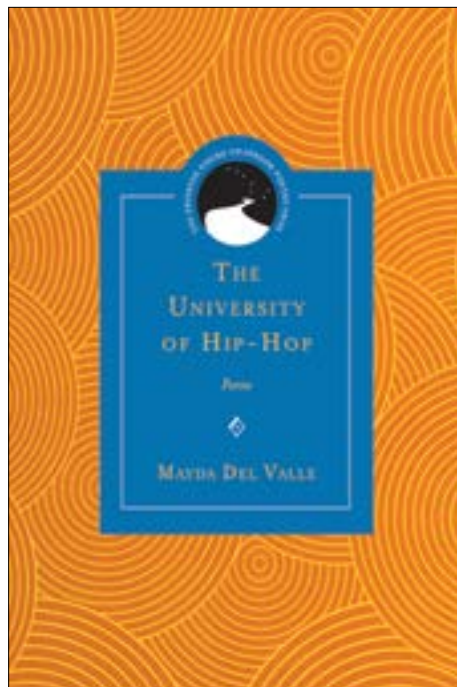
MAYDA DEL VALLE is a poet and performer. A proud native of Chicago's South Side, she appeared on Russell Simmons's Def Poetry Jam on HBO and was a contributing writer and original cast member of the Tony Award-winning Def Poetry Jam on Broadway. She is currently program director of the poetry-based, nonprofit youth organization Street Poets Inc., and a dancer and vocalist with the Los Angeles-based Afro-Puerto Rican bomba group Cuny.



The Drinking Gourd Chapbook Poetry Prize

Series Editors

**Chris Abani, John Alba Cutler, Reginald Gibbons,
Susannah Young-ah Gottlieb, Ed Roberson, and Matthew Shenoda**



JANUARY

48 PAGES, 5 X 7 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-3509-3 \$9.95 (S)

"The poet manages the collection by curating it so that the reader can DJ the poems, arrange their own set, and thus, to borrow a phrase from the world of hip-hop, 'spin' their own performance. I invite you into this book to play."

—Chris Abani, from the foreword

[Excerpt]

Chicago, c. 1993
Mix Tape as Ars Poetica

Original Mix:

We'd roll together me and my people
always together
tight knit like wool sweaters
with dreams of making it
big in our city—or making our city big.

Squeezed into the back of an '86 light blue hooptie
Honda Civic whose bumper we'd sometimes retrieve
a block or two behind us—still

The kicker box stuffed into the back trunk
bumping *Illmatic* and *Ready to Die*
made us feel like we was the shit.

On our way to see Common, live
before he lost the sense.
we'd roll northward—kings and queens of Chicago's South Side
planet
'cause anyone who's ever been there knows
it's a whole other world.

Nowhere to Arrive

Poems

Jenny Xie

Nowhere to Arrive takes as its subjects the whiplash of travel, the shuttling between disparate places and climes, and an unremitting sense of dislocation. These poems court the tension between the familiar and the foreign, between the self as distinct and the self as illusory. They look plainly at the startling strangeness of varied landscapes and mindscapes, and interrogate a state of unrootedness—one thrown into relief by the speaker's years abroad in Southeast Asia.

At the chapbook's center are two long poems, titled "Phnom Penh Diptych: Wet Season" and "Phnom Penh Diptych: Dry Season," that examine the escapist narratives that draw tourists and expatriates to Cambodia, and the speaker's own privileged positioning.

On a formal level, the poems in *Nowhere to Arrive* make room for the unsaid and unarticulable. Here, we have a vocabulary of silence alongside stark imagistic juxtapositions, poems that celebrate compression and the force of paratactic constructions. Attentiveness and concentration emerge as virtues, as the speaker surveys the vast territory of the present with a wakeful gaze.

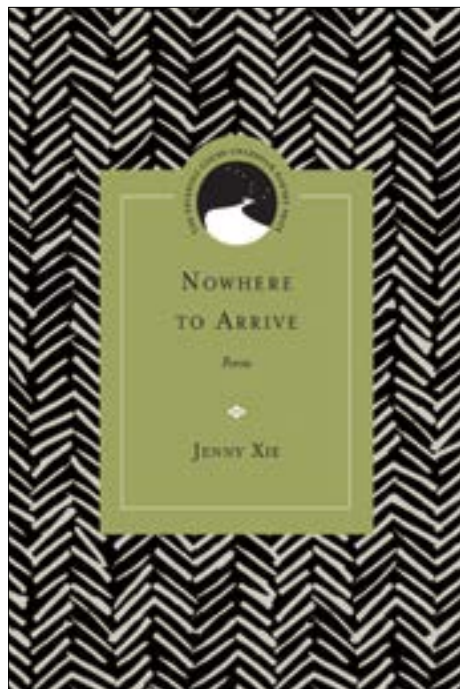
JENNY XIE's work appears in *Tin House*, the *New Republic*, *Harvard Review*, the *Literary Review*, the *Los Angeles Review of Books*, and elsewhere. She teaches at New York University and lives in Brooklyn.



The Drinking Gourd Chapbook Poetry Prize

Series Editors

**Chris Abani, John Alba Cutler, Reginald Gibbons,
Susannah Young-ah Gottlieb, Ed Roberson, and Matthew Shenoda**



JANUARY

48 PAGES, 5 X 7 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-3508-6 \$9.95 (S)

"Without ever taking the easy way out, this poet has crafted a book of questions and a book of sensual search. It is a beautiful one and we will all be enriched for reading it."

—Chris Abani, author of *The Secret History of Las Vegas* and *The Virgin of Flames*

Epistle

Eavesdropping on a mother
needling at her mule-brained son

stopping by the side of the road
to examine the dry socket of Agios Giorgios

the face of this year's summer is long
all those years I was spared of seeing myself through
myself

now the days clear like a yawn
distance giving autonomy the arid space to grow

I'll rinse later this afternoon in the sea
then compose lines to you of reasonable length

to say the opening you left is wide enough for me
but I'm stunned to love this aloneness

The Tallgrass Prairie

An Introduction

Cindy Crosby

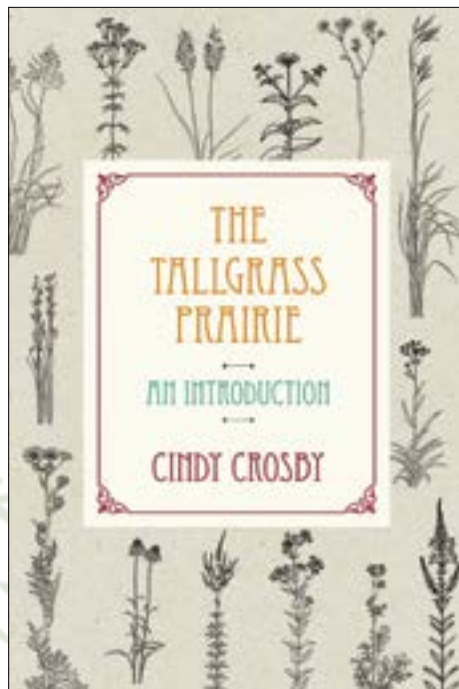
More than a region on a map, North America's vast grasslands are an enduring place in the American heart. Unfolding along and beyond the Mississippi River, the tallgrass prairie has entranced and inspired its natives and newcomers as well as American artists and writers from Willa Cather to Mark Twain. *The Tallgrass Prairie* is a new introduction to the astonishing beauty and biodiversity of these iconic American spaces.

Like a walking tour with a literate friend and expert, Cindy Crosby's *The Tallgrass Prairie* prepares travelers and armchair travelers for an adventure in the tallgrass. Crosby's engaging gateway assumes no prior knowledge of tallgrass landscapes, and she acquaints readers with the native plants they'll discover there. She demystifies botanic plant names and offers engaging mnemonic tips for mastering Latin names with verve and confidence. Visitors to the prairie will learn to identify native plants using the five senses to discover what makes each plant unique or memorable. In the summer, for example, the unusual square stem of cup plant, *Silphium perfoliatum*, sets it apart from its neighbors. And its distinctive leaf cups water after the rain.

A gifted raconteur, Crosby tells stories about how humankind has adopted the prairie as a grocery, an apothecary, and even as a shop for love charms. Rounding out this exceptional introduction are suggestions for experiencing the American prairie, including journaling techniques and sensory experiences, tips for preparing for a hike in tallgrass landscapes, ways to integrate native prairie plants into home landscapes (without upsetting the neighbors), and a wealth of resources for further exploration.

An instant classic in the tradition of American naturalist writing, *The Tallgrass Prairie* will delight not only scholars and policy makers, but guests to tallgrass prairie preserves, outdoors enthusiasts and gardeners, and readers interested in American ecosystems and native plants.

CINDY CROSBY is a steward supervisor for the Schulenberg Prairie at the Morton Arboretum and a steward at Nachusa Grasslands, a Nature Conservancy site. She is a writer, teacher, and lecturer on the tallgrass prairie and nature conservation.



APRIL

144 PAGES, 5 X 8 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-3547-5 \$19.95

E-BOOK 978-0-8101-3548-2

"Both timeless and timely, *The Tallgrass Prairie* is an excellent gateway into the field of tallgrass prairie conservation, restoration, and appreciation. It's a 'call to arms' to value and protect prairie ecosystems."

—Emily Yates, Chicago Botanic Garden

Celebrate the beauty of the Midwest with this limited time offer!

Purchase a copy of *Chicago and Its Botanic Garden* for a special price of \$25.00.

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Chicago and Its Botanic Garden

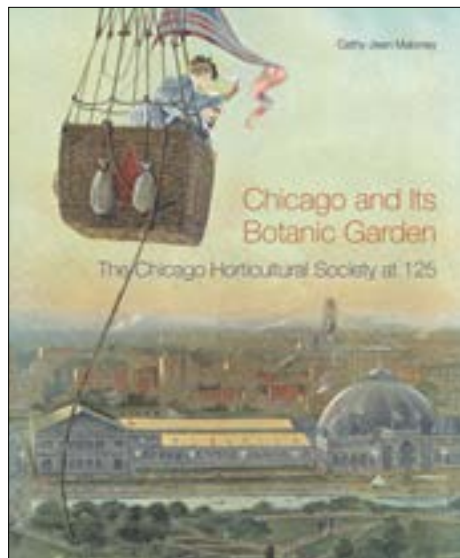
The Chicago Horticultural Society at 125

Cathy Jean Maloney

Formed in 1890, during the heady days before the 1893 World's Columbian Exposition, the Chicago Horticultural Society boasted members with names deeply rooted in Chicago history: Buckingham, McCormick, and Palmer, among others. Today, as it leads the Garden in a model public-private partnership with the Forest Preserves of Cook County, the Society's horticultural practices have exceeded the vision of its founders.

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

CATHY JEAN MALONEY is a lifelong Chicago-area resident and garden historian. She is a senior editor of *Chicagoland Gardening* magazine, and the author of *World's Fair Gardens; The Gardener's Cottage in Riverside, Illinois; Chicago Gardens: The Early History;* and *The Prairie Club of Chicago*. She teaches classes both at the Morton Arboretum and at the Chicago Botanic Garden, and is a frequent speaker to groups around the country.



280 PAGES, 10 X 12 INCHES, 305 IMAGES

WORLDWIDE, FIRST PUBLICATION

CLOTH 978-0-8101-3095-1 \$35.00

"The Chicago Botanic Garden is living proof of how a public-private partnership on the Chicago model can produce a world-class asset . . . The Chicago Horticultural Society and the Forest Preserve District of Cook County are the heroes of this remarkable unfolding story."

—Gary T. Johnson, President, Chicago History Museum

"This book tells the story of Chicago through horticulture! The story intersects with some of the biggest names and events in Chicago's history: early settlers like John Kinzie and Chicago's first mayor William B. Ogden; The World's Columbian Exposition of 1893, designed by Daniel Burnham and Fredrick Law Olmsted; the great city parks designed by William Le Baron Jenney and Jens Jensen that saved Chicago from choking on its own success; the Forest Preserves; the Great Depression; victory gardens; and more. Illustrated with gorgeous photography of the garden today and fascinating archival pictures, this book might live on a coffee table, but it will be opened and leafed through again and again."

—Geoffrey Baer, WTTW

You Got Older

A Play

Clare Barron

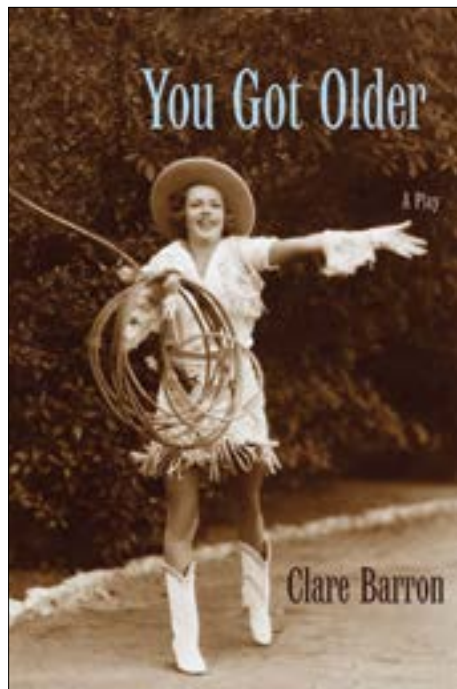
Winner of a 2015 Obie Award for Playwriting

Mae has returned home to help her father while he undergoes treatment for cancer. But she needs a little help herself. She's just lost her boyfriend and her job. (It turns out there are consequences to dating your boss . . .) And she's desperately craving intimacy of any sort. Mae escapes into the the arms of a chain-smoking, imaginary Cowboy who turns her on and ties her up. And she escapes into chatter with her siblings as they attempt to distract and entertain themselves in a hospital waiting room. But ultimately, it's her deep love for her father that teaches Mae to remain optimistic and ambitious in the face of suffering and that gets her back on track.

Barron's characters reveal themselves in odd, surprising details that leave disproportionately large impressions. With deceptive understatement, Barron illustrates both small moments of human connection and our ferocious desire for it, always surging beneath the surface.

You Got Older won a 2015 Obie Award, was nominated for a 2015 Drama Desk Award for Outstanding New Play, and was a finalist for the 2015 Susan Smith Blackburn Award.

CLARE BARRON is the 2014 P73 Playwriting Fellow and the recipient of the 2014-15 Paula Vogel Playwriting Award.



JUNE

144 PAGES, 6 X 9 INCHES

NAM, FIRST PUBLICATION

PAPER 978-0-8101-3528-4 \$15.00

E-BOOK 978-0-8101-3529-1

"This terrific new play by Clare Barron . . . offers a hilarious and painfully affecting blend of oddball dialogue, beautifully observed family dynamics, and a preoccupation with the weird ways of the body . . . Barron's special genius lies in the deep dividends she derives from small talk."

—*The New Yorker*

"[Barron's] play . . . blends offbeat, sometimes raunchy comedy into a slowly fused drama. Ms. Barron is not afraid of the occasional flight of fancy . . . and still more startling surprises."

—*New York Times*

"Clare Barron's extraordinary *You Got Older* moved me as few new plays have. As a critic, I can usually shake things off fast . . . but for some time after the play's wrenching finale, I found myself literally shaking. *You Got Older* beautifully captures elusive things about avoidance: It's about the denial of death, but also the denial of living. Like a great short story, it succeeds through details that . . . coalesce with a force all the stronger for their subtlety . . . there are moments in this play that I know I won't forget."

—*Time Out New York*

Intimations

The Cinema of Wojciech Has

Annette Insdorf

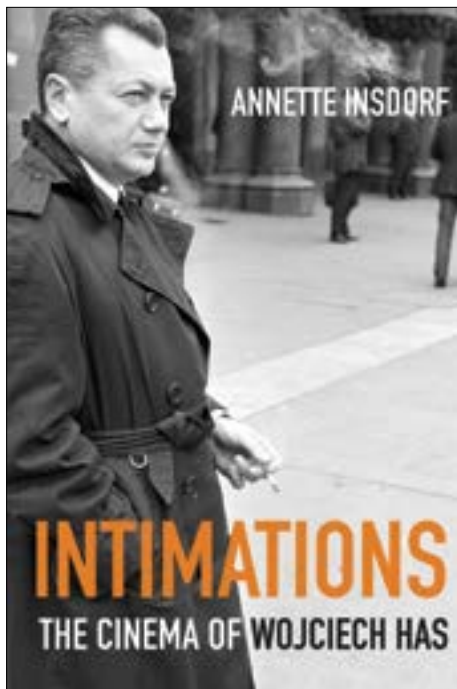
In this first study in English of a master of Polish cinema, Annette Insdorf explores Has's thirteen feature films with the same deep insight of her groundbreaking book on Krzysztof Kieslowski, *Double Lives, Second Chances* (Northwestern, 2013).

Wojciech Has's films are still less known outside of his native Poland than those of his countrymen Andrzej Wajda, Krzysztof Zanussi, and Krzysztof Kieslowski. Yet thanks to his singular vision, many critics rank Has among the masters of world cinema. Some of his movies have developed a cult following, notably *The Saragossa Manuscript*, the favorite film of the Grateful Dead's Jerry Garcia, which has been praised by directors such as Luis Buñuel, Francis Ford Coppola, and Roman Polanski.

Has's films reveal the inner lives of his characters, which he portrays by giving free rein to his own wildly creative imagination. In addition to *The Saragossa Manuscript*, his diverse and innovative filmography includes *The Hourglass Sanatorium*, a vividly surreal depiction of Hassidic life in Poland between the world wars; *The Moose*, a stark poetic drama about a lucid alcoholic who knows he will not be able to kick the habit; and *How to Be Loved*, in which an actress remembers her wartime past.

Has made disparate but formally striking movies infused with European strains of existentialism and the avant-garde. With many of his films being restored and rereleased, new generations of film lovers are discovering his artistic genius. *Intimations: The Cinema of Wojciech Has* is the definitive guide in English to his work.

ANNETTE INSDORF is a professor of film in Columbia University's School of the Arts, and moderator of the "Reel Pieces" series at Manhattan's 92nd Street Y. Her books include *François Truffaut: Indelible Shadows: Film and the Holocaust*; and *Philip Kaufman*.



MAY

144 PAGES, 6 X 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-3504-8 \$24.95 (X)

CLOTH 978-0-8101-3505-5 \$99.95 (S)

E-BOOK 978-0-8101-3506-2

"Like most westerners, I came to Wojciech Has by way of *The Saragossa Manuscript*, a picture I've always loved. It was many years before I was able to catch up with other Has films, for instance, *The Hourglass Sanatorium*, which came as a revelation. Annette Insdorf's book provides welcome historical context and insight into the achievement of this singular filmmaker. A critical study of Has is long overdue, and no one but Insdorf could have written it."

—Martin Scorsese

"Has is a completely unrecognized genius, probably the most talented Polish director since the war, with his own sensibility and vision."

—Pawel Pawlikowski, director of the Oscar-winning film *Ida*

ALSO OF INTEREST

*Double Lives, Second Chances:
The Cinema of Krzysztof Kieslowski*
Annette Insdorf

PAPER 978-0-8101-2948-1 \$24.95

Time Slips

Queer Temporalities, Contemporary Performance, and the Hole of History

Jaclyn I. Pryor

This bold book investigates how performance can transform the way people perceive trauma and memory, time and history. Pryor introduces the concept of “time slips,” moments in which past, present, and future coincide, moments that challenge American narratives of racial and sexual citizenship. Framing performance as a site of resistance, Pryor analyzes their own work and that of three other queer artists—Ann Carlson, Mary Ellen Strom, Peggy Shaw, and Lisa Kron—between 2001 and 2011. Pryor illuminates how each artist deploys performance as a tool to render history visible, trauma recognizable, and transformation possible by laying bare the histories and ongoing systems of violence woven deep into our society. Pryor also includes a case study that examines the challenges of teaching queer time and queer performance within the academy in what Pryor calls a post-9/11 “homeland” security state.

These insightful case studies recover violent or forgotten histories related to race, religion, class, gender, and sexuality, tracing concomitant histories of settler colonialism, capitalist development, and neoliberal progress—the scaffolding upon which, Pryor argues, all forms of identity-based structural violence hang. *Time Slips* ultimately delivers the hopeful message that, by bringing seen and unseen traumas into view, live performance may enable solutions and reveal previously unimaginable futures.

Masterfully synthesizing a wealth of research and experiences, *Time Slips* will interest scholars and readers in the fields of theater and performance studies, gender studies, and American studies.

JACLYN I. PRYOR is a visiting assistant professor in the Department of English at Haverford College.



Series Editors

Patrick Anderson and Nicholas Ridout

This series publishes books in theater and performance studies, focused in particular on the material conditions in which performance acts are staged, and to which performance itself might contribute. We define “performance” in the broadest sense, including traditional theatrical productions and performance art, but also cultural ritual, political demonstration, social practice, and other forms of interpersonal, social, and political interaction which may fruitfully be understood in terms of performance.



JULY

192 PAGES, 6 X 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-3530-7 \$34.95 (S)

CLOTH 978-0-8101-3531-4 \$99.95 (S)

E-BOOK 978-0-8101-3532-1

“Time Slips balances theory and practice beautifully in a unique mode of thinking and writing. Pryor argues that performance can transform how we think about time, reminding us of the genuine change we can make through our interventions.”

—Jennifer Parker-Starbuck, author of *Cyborg Theatre: Corporeal/Technological Intersections in Multimedia Performance and Performance and Media: Taxonomies for a Changing Field*

“A lively read, *Time Slips* is filled with excellent research and fascinating case studies concerned with some of the most freighted issues in contemporary politics. *Time Slips* will interest scholars in a number of different fields, including but not limited to theater and performance studies, gender and sexuality studies, visual studies, cultural studies, and American studies.”

—Sara Warner, author of *Acts of Gaiety: LGBT Performance and the Politics of Pleasure*

The Scene of Foreplay

Theater, Labor, and Leisure in 1960s New York

Giulia Palladini

The Scene of Foreplay: Theatre, Labor and Leisure in 1960s New York suggests foreplay as a theoretical framework for understanding a particular mode of performance production. That mode exists outside of predetermined structures of recognition in terms of professionalism, artistic achievement, and a logic of eventfulness.

Foreplay denotes a peculiar way of working and inhabiting time in performance. It is recognized as emblematic of a constellation of artists in the 1960s New York scene, including Ellen Stewart, John Vaccaro, Ruby Lynn Reyner, Jackie Curtis, Andy Warhol, Tom Eyen, Jack Smith, and Penny Arcade.

Matching an original approach to historical materials and theoretical reflection, Palladini addresses the peculiar forms of production, reproduction, and consumption developed in the 1960s scene as labors of love, creating for artists a condition of “preliminarity” toward professional work and also functioning as a counterforce within productive economy, as a prelude where value is not yet assigned to labor.

The Scene of Foreplay proposes that such labors of love can be considered both as paradigmatic for contemporary forms of precarious labor and also resonating with echoes from marginal histories of performing arts, in a nonlinear genealogy of queer resistance to ideas of capitalist productivity and professionalism. The book offers much for those interested in performance theory as well as the history of theater and performance arts in the 1960s.

GIULIA PALLADINI is a researcher in performance studies who is based in Berlin. She was an Alexander von Humboldt fellow (2012–14) and currently teaches at the Kunsthochschule-Weißensee Berlin.



Series Editors

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JULY

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“Palladini develops truly fresh theorizations of the possible relations between labor, value, productivity, and capitalism, while presenting an extraordinarily rich and extensive set of materials on 1960s New York ‘underground’ performance. This work has the potential for broad impact beyond theater and performance studies; it is relevant to everyone engaged with cultural studies and critical theory, from queer and gender studies to critical human geography and other theoretically engaged humanistic social sciences. It will thus be a great resource for scholars within these fields, as well as for historians of New York City.”

—Miranda Joseph, author of *Debt to Society: Accounting for Life under Capitalism*

Underworlds of Memory

W. G. Sebald's Epic Journeys through the Past

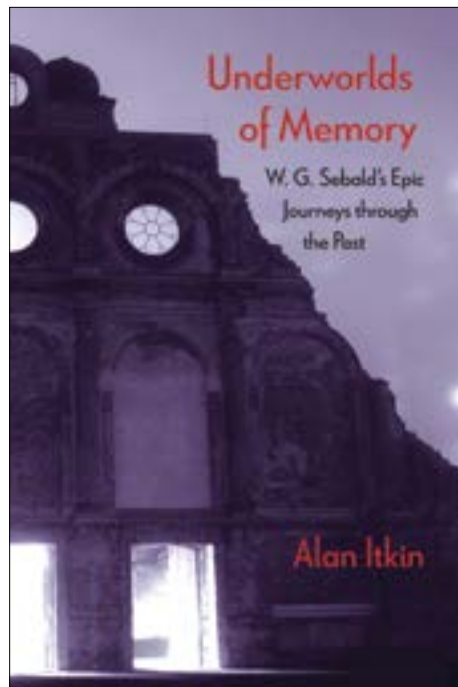
Alan Itkin

Underworlds of Memory argues persuasively that the literary works of the expatriate German author W. G. Sebald can best be understood through the lens of the classical genre of epic.

Scholars often read Sebald's work as a project of cultural memory that aims to reevaluate Europe's past in the wake of the traumatic and complex events of the twentieth century. Sebald's characters seek out the traces of Europe's destructive history in strange places. They linger in disused train stations, pause before works of art, and return to childhood homes that turn out to be more foreign than any place they have visited. *Underworlds of Memory* demonstrates that these strange encounters with the past are based on central tropes of classical epic: the journey to the underworld, the encounter with a work of art, and the return to the homeland.

Sebald thus follows in the footsteps of German-Jewish authors, including Peter Weiss, Siegfried Kracauer, and Jean Améry, who use these same epic tropes to reconsider the cultural memory of the Holocaust. *Underworlds of Memory* reads Sebald's works together with the works of these German-Jewish authors and the classical epics of Homer and Virgil in order to describe and trace the origins of the unique intervention into cultural memory they embody.

ALAN ITKIN is a senior lecturer in German at Vanderbilt University.



MAY

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"In this insightful new work, Itkin draws illuminating connections between antiquity and contemporary literature, while making a convincing case for the significance of this contemporary author. This is a valuable contribution to the fields of literary and cultural studies; in particular, the definition of genre, the formation of memory, and the representation of history."

—Lynn L. Wolff, author of *W. G. Sebald's Hybrid Poetics: Literature as Historiography*

Transculturality and German Discourse in the Age of European Colonialism

Chunjie Zhang

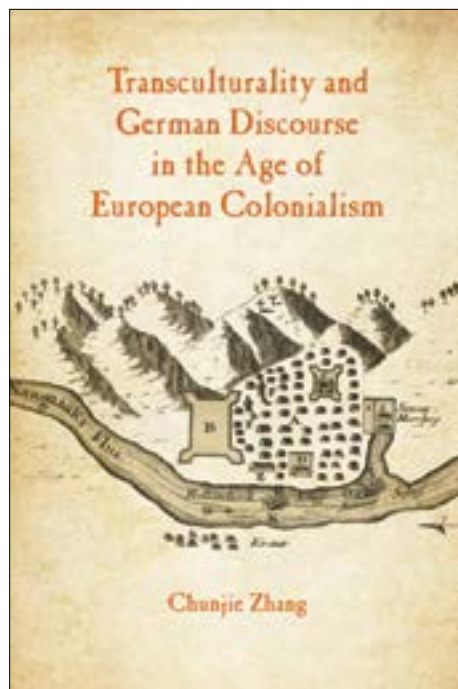
In *Transculturality and German Discourse in the Age of European Colonialism*, Chunjie Zhang delineates a transcultural discourse to highlight the influence of non-European cultures on German thinking in the polycentric global eighteenth century.

Zhang examines the South Pacific travel writings of George Forster and Adelbert von Chamisso, literary works by August von Kotzebue and Johann Joachim Campe, Herder's philosophy of history, and Kant's theory of geography from the perspective of non-European impact during the age of Europe's colonial expansion. She explores what these texts show about German and European superiority, the critique of the slave trade, European moral debauchery, acknowledgments of non-European cultural achievements, and sympathy with colonized peoples.

Moving beyond the question of empire or enlightenment, Zhang's book shifts from predominantly critiquing Eurocentrism toward diligently detecting global connections and enhancing the visibility of non-European contributions in global modernity.

Offering much to scholars of literature, culture, and intellectual history, Zhang's examination of the discordances in German transcultural discourse allows us to trace the divergent German, European, and non-European forces, desires, and ideas that collide, negotiate, and integrate in a key period of global modernity.

CHUNJIE ZHANG is an assistant professor of German at the University of California-Davis.



MAY

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CLOTH 978-0-8101-3478-2 \$99.95 (S)

E-BOOK 978-0-8101-3479-9

"The combination of texts that the author examines is both new and significant—they show that Germans had every hemisphere and global region on their minds. Zhang brings into focus the impact of non-European knowledge on German thinking."

—Birgit Tautz, author of *Reading and Seeing Ethnic Differences in the Enlightenment: From China to Africa*

Cosmopolitan Parables

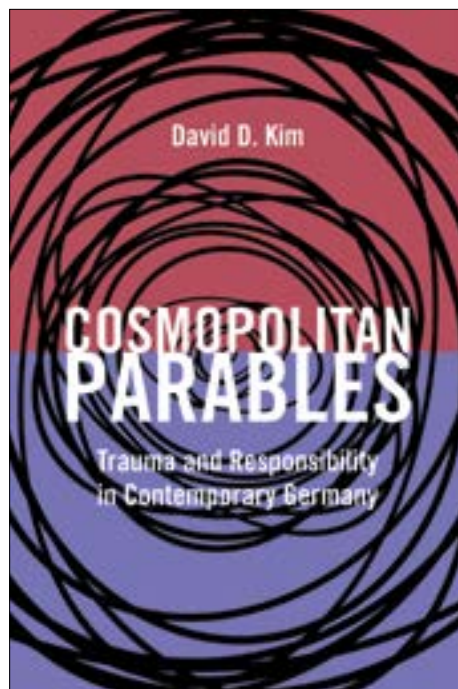
Trauma and Responsibility in Contemporary Germany

David D. Kim

Cosmopolitan Parables explores the global rise of the heavily debated concept of cosmopolitanism from a unique German literary perspective. Since the early 1990s, the notion of cosmopolitanism has acquired a new salience because of an alarming rise in nationalism, xenophobia, migration, international war, and genocide. This uprising has transformed how artists and scholars within every geopolitical context assess the power of an international civil society, resulting in a moral obligation to unite regardless of cultural background, religious affiliation, or national citizenship. It rejuvenates an ancient yet timely framework within which contemporary political crises are to be overcome, especially after the collapse of communist states and the intersection of postwar and postcolonial trajectories.

To exemplify this global challenge, Kim examines three internationally acclaimed writers of German origin—Hans Christoph Buch, Michael Krüger, and W. G. Sebald—joined by their own harrowing experiences and stunning entanglements of Holocaust memory, postcolonial responsibility, and communist legacy. This bold new study is the first of its kind, interrogating transnational memories of trauma alongside globally shared responsibilities for justice. More important, it addresses the question of remembrance—whether the colonial past or the postwar legacy serves as a proper foundation upon which cosmopolitanism is to be pursued in today's era of globalization.

DAVID D. KIM is an assistant professor of German at UCLA.



AUGUST

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"This book addresses an important and timely subject: the question of world citizenship in the wake of the various shifts in power after 1989. Time and again, cultural critics of the late twentieth century returned to the German events as events of world-historical significance that have shaped the way they make us think about common humanity. And yet, there is no in-depth study of how this looks from a German literary perspective. This shift of the debate to German history and German literature makes Kim's book a worthwhile addition to the widespread debates around cosmopolitanism."

—John K. Noyes, author of *Herder: Aesthetics against Imperialism*

"*Cosmopolitan Parables* is an insightful exploration of the idea of cosmopolitanism, specifically in the works of select German-language writers. Kim provides detailed information on the authors and their literary production, and then proceeds to offer passionate and deeply thoughtful analyses of select texts with regard to the main focus of the study. This is an original contribution to a critical debate in the humanities."

—Nina Berman, author of *German Literature on the Middle East: Discourses and Practices, 1000–1989*

Writing against War

Literature, Activism, and the British Peace Movement

Charles Andrews

In *Writing against War*, Charles Andrews integrates literary analysis and peace studies to create innovative new ways to view experimental British fiction in the interwar period.

The cataclysm of the First World War gave rise to the British Peace Movement, a spectrum of pacifist, internationalist, and antiwar organizations and individuals. Antiwar sentiments found expression not only in editorials, criticism, and journalism but also in novels and other works of literature. *Writing against War* examines the work of Aldous Huxley, Storm Jameson, Siegfried Sassoon, Rose Macaulay, and Virginia Woolf to analyze the effects of their attempts to employ fiction in the service of peace activism. It further traces how Huxley, Woolf, and others sought to reconcile their antiwar beliefs with implacable military violence.

The British Peace Movement's failure to halt the rise of fascism and the Second World War continues to cast a shadow over contemporary pacifist movements. *Writing against War* will fascinate scholars of peace studies and literature and offers valuable insights for current-day peace activists and artists who seek to integrate creativity with activism.

CHARLES ANDREWS is an associate professor of English at Whitworth University.



Cultural Expressions of World War II
Phyllis Lassner, Series Editor



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"This work does an excellent job at persuasively carrying pacifist content while also showing the horrors and dangers of war. This is a timely contribution to an understanding of the interwar Peace Movement; a relevant topic today."

—Elizabeth Maslen, author of *Life in the Writings of Storm Jameson: A Biography*

"This is a highly original, densely researched, and beautifully written work of scholarship."

—Kristin Bluemel, author of *Intermodernism: Literary Culture in Mid-Twentieth-Century Britain*

ALSO OF INTEREST

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Petra Rau

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Leah Garrett

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Milton's Modernities

Poetry, Philosophy, and History from the Seventeenth Century to the Present

Edited by Feisal G. Mohamed and Patrick Fadely

The phrase “early modern” challenges readers and scholars to explore ways in which that period expands and refines contemporary views of the modern. *Milton's Modernities* is a collection of eleven original essays undertaking such exploration with a focus on John Milton, a poet whose prodigious energies simultaneously point to the past and future.

Bristling with insights on Milton's major works, *Milton's Modernities* offers fresh perspectives on the thinkers central to our theorizations of modernity: from Lucretius and Spinoza, Hegel and Kant, to Benjamin and Deleuze. At the core of this volume is an embrace of the possibilities unleashed by current trends in philosophy, variously styled as the return to ethics, or metaphysics, or religion. These make all the more visible Milton's dialogues with later modernity, dialogues that promise to generate much critical discussion in early modern studies and beyond.

Such approaches necessarily challenge many prevailing assumptions that have guided recent Milton criticism—assumptions about context and periodization, for instance. In this way, *Milton's Modernities* powerfully broadens the historical archive beyond the materiality of events and things, incorporating as well intellectual currents, hybrids, and insights.

FEISAL G. MOHAMED is a professor of English at The Graduate Center, CUNY, and author of *Milton and the Post-Secular Present: Ethics, Politics, Terrorism* and *In the Anteroom of Divinity: The Reformation of the Angels from Colet to Milton*.

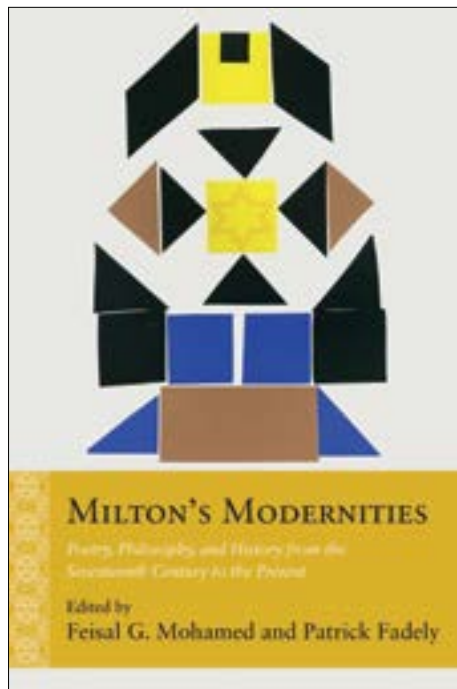
PATRICK FADELY is a graduate student in the department of English at the University of Illinois.



Rethinking the Early Modern

Series Editors

Marcus Keller, Ellen McClure, and Feisal Mohamed



AUGUST

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E-BOOK 978-0-8101-3535-2

CONTRIBUTORS: Sharon Achinstein, Sanford Budick, Wendy Furman-Adams, Jessie Hock, Christopher Kendrick, Russ Leo, Feisal G. Mohamed, Lee Morrissey, Ryan Netzley, James Norhnberg, Gordon Teskey, Jennifer Tole

“What is exciting about the recent wave of Milton scholarship—and I include *Milton's Modernities* in that category—is that it builds on foundational new critical and historicist work to rethink the boundaries of Milton studies more generally. This timely and innovative volume will appeal not only to dyed-in-the-wool Miltonists, but also to scholars who may not think of themselves as Miltonists at all.”

—Melissa E. Sanchez, author of *Erotic Subjects: The Sexuality of Politics in Early Modern English Literature*

“The premise for this volume is significant, timely, and salient. The editors have declared the modernity of John Milton, a major, if not the major, poet in the English literary canon. The essays they have gathered demonstrate how reading Milton's works and studying key thinkers' interpretations of Milton can open new possibilities for both Milton Studies and studies of modernity. Thus, the volume successfully achieves its goals of reinvigorating Milton Studies and supplying alternative lenses for conceptualizing modernity.”

—Elizabeth Sauer, author of *Milton, Toleration, and Nationhood* and coeditor of *Milton and the Imperial Vision*

Shakespeare's Legal Ecologies

Law and Distributed Selfhood

Kevin Curran

Shakespeare's Legal Ecologies offers the first sustained examination of the relationship between law and selfhood in Shakespeare's work. Taking five plays and the sonnets as case studies, Kevin Curran argues that law provided Shakespeare with the conceptual resources to imagine selfhood in social and distributed terms, as a product of interpersonal exchange or as a gathering of various material forces. In the course of these discussions, Curran reveals Shakespeare's distinctly communitarian vision of personal and political experience, the way he regarded living, thinking, and acting in the world as materially and socially embedded practices.

At the center of the book is Shakespeare's fascination with questions that are fundamental to both law and philosophy: What are the sources of agency? What counts as a person? For whom am I responsible, and how far does that responsibility extend? What is truly mine? Curran guides readers through Shakespeare's responses to these questions, paying careful attention to both historical and intellectual contexts.

The result is a book that advances a new theory of Shakespeare's imaginative relationship to law and an original account of law's role in the ethical work of his plays and sonnets. Readers interested in Shakespeare, theater and philosophy, law, and the history of ideas will find *Shakespeare's Legal Ecologies* to be an essential resource.

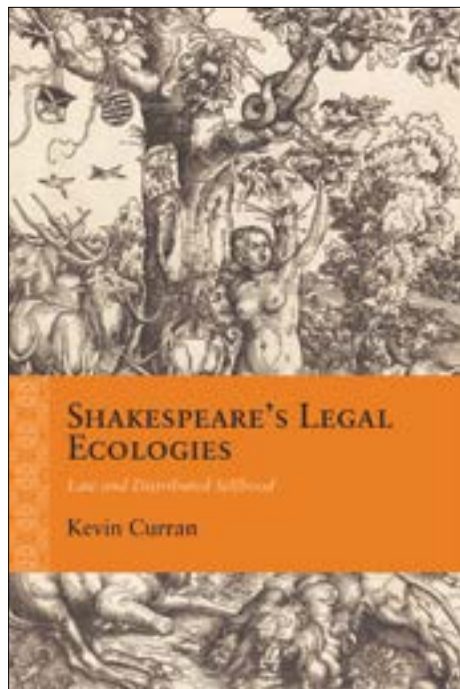
KEVIN CURRAN is an associate professor of early modern literature at the University of Lausanne in Switzerland. He is the author of *Marriage, Performance, and Politics at the Jacobean Court* and editor of *Shakespeare and Judgment*.



Rethinking the Early Modern

Series Editors

Marcus Keller, Ellen McClure, and Feisal Mohamed



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"Curran mobilizes for the study of Shakespeare a deep knowledge of Enlightenment and modern philosophy, and is equally adept at negotiating the complexities of early modern English law and culture."

—Luke Wilson, author of *Theaters of Intention: Drama and the Law in Early Modern England*

ALSO OF INTEREST

Violence and Grace: Exceptional Life between Shakespeare and Modernity

Nichole E. Miller

CLOTH 978-0-8101-3014-2 \$79.95

Acoustic Properties

Radio, Narrative, and the New Neighborhood of the Americas

Tom McEnaney

Acoustic Properties: Radio, Narrative, and the New Neighborhood of the Americas discovers the prehistory of wireless culture. It examines both the coevolution of radio and the novel in Argentina, Cuba, and the United States from the early 1930s to the late 1960s, and the various populist political climates in which the emerging medium of radio became the chosen means to produce the voice of the people.

Based on original archival research in Buenos Aires, Havana, Paris, and the United States, the book develops a literary media theory that understands sound as a transmedial phenomenon and radio as a transnational medium. Analyzing the construction of new social and political relations in the wake of the United States' 1930s Good Neighbor Policy, *Acoustic Properties* challenges standard narratives of hemispheric influence through new readings of Richard Wright's cinematic work in Argentina, Severo Sarduy's radio plays in France, and novels by John Dos Passos, Manuel Puig, Raymond Chandler, and Carson McCullers. Alongside these writers, the book also explores Che Guevara and Fidel Castro's Radio Rebelde, FDR's fireside chats, Félix Caignet's invention of the *radionovela* in Cuba, Evita Perón's populist melodramas in Argentina, Orson Welles's experimental New Deal radio, Cuban and U.S. "radio wars," and the 1960s African American activist Robert F. Williams's proto-black power Radio Free Dixie.

From the doldrums of the Great Depression to the tumult of the Cuban Revolution, *Acoustic Properties* illuminates how novelists in the radio age converted writing into a practice of listening, transforming realism as they struggled to channel and shape popular power.

TOM McENANEY is an assistant professor of comparative literature at Cornell University.



FlashPoints

Founding Editors

Ali Behdad (Editor Emeritus); Judith Butler (Editor Emerita);

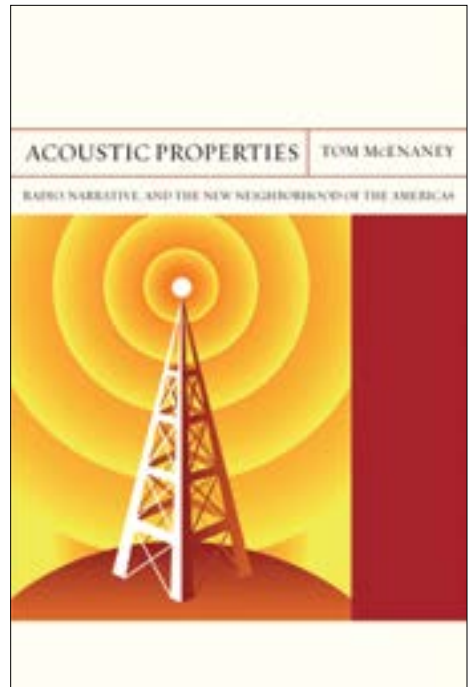
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"A highly original work of literary criticism, *Acoustic Properties* brings sound and radio to the forefront of several interlocking transnational literary movements."

—Jonathan Sterne, author of *The Audible Past: Cultural Origins of Sound Reproduction and MP3: The Meaning of a Format*

"*Acoustic Properties* is a wonderful book that ranges impressively across histories of technology, narrative theory, legal history, sound studies, and the hemispheric Americas."

—Rachel Price, author of *Planet/Cuba: Art, Culture, and the Future of the Island*

ALSO OF INTEREST

Media Laboratories: Late Modernist Authorship in South America

Sarah Ann Wells

PAPER 978-0-8101-3454-6 \$34.95

The New Woman

Literary Modernism, Queer Theory, and the Trans Feminine Allegory

Emma Heaney

The New Woman: Literary Modernism, Queer Theory, and the Trans Feminine Allegory traces the creation and significance of the trans feminine as an allegorical figure from its origins in late nineteenth-century sexological writing to subsequent writings in the fields of psychoanalysis, Modernist fiction, and contemporary Queer Theory.

The first study to identify the process by which medical sources simplified the diversity of trans feminine experience into a single diagnostic narrative of transsexuality, *The New Woman* illuminates how trans women were identified as archetypes for the redefinition of sex roles in works by artists and writers such as Aldous Huxley, James Joyce, Djuna Barnes, T. S. Eliot, and Jean Genet. She demonstrates how Modernism borrowed the sexological trans feminine as the embodiment of the “sexual anarchy” of the period.

Thus illuminating the trans feminine’s Modernist provenance, *The New Woman* examines foundational works in Queer Theory to demonstrate how the Modernist trans feminine allegory was resuscitated at the end of the twentieth century. Insightful and seminal, *The New Woman* debunks the pervasive reflex beginning in the 1990s to connect trans people to a perceived collapse in sexual differences by revealing the late nineteenth-century and Modernist roots of the figure.

EMMA HEANEY is an assistant professor of English at William Paterson University.



FlashPoints

Founding Editors

Ali Behdad (Editor Emeritus); Judith Butler (Editor Emerita);

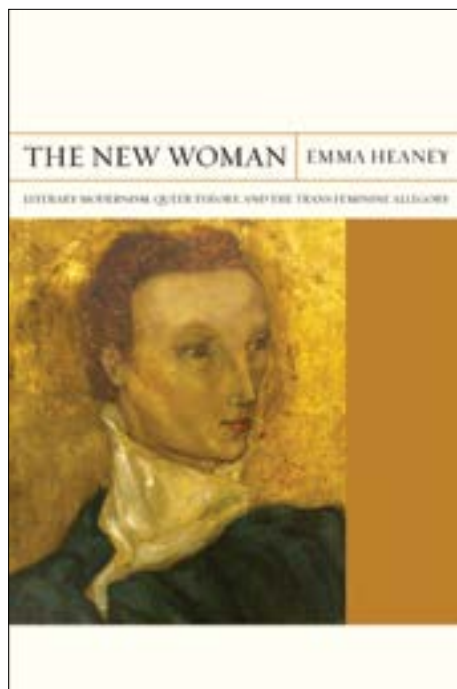
Edward Dimendberg; Catherine Gallagher (Editor Emerita);

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Susan Gillman, Coordinator

Series Editors

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AUGUST

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E-BOOK 978-0-8101-3555-0

“Heaney provides insightful and informed analyses of a wide range of writings from the modernist era, in the context of medical, psychoanalytic, feminist and material challenges to binary notions of gender and sex. Reading what she terms a ‘trans feminine archive’ of first-person accounts, Heaney argues against the figural appropriation of the trans feminine, detailing a range of trans experience and the various ways individuals have related to their bodies and sex experiences. Her argument is compelling, important, and timely.”

—Pamela L. Caughie, author of *Virginia Woolf and Postmodernism: Literature in Quest and Question of Itself*

“While trans masculine studies have helped to redefine both Queer Theory and literary Modernism, trans feminist studies have largely been absent. Thus, the theoretical insights of this book will provide an original and long overdue addition to the fields of Queer Theory, Modernism, and twentieth-century literary and cultural studies.”

—Jaime E. Hovey, author of *A Thousand Words: Portraiture, Style, and Queer Modernism*

Economies of Feeling

Russian Literature under Nicholas I

Jillian Porter

Economies of Feeling offers new explanations for the fantastical plots of mad or blocked ambition that set the nineteenth-century Russian prose tradition in motion. Jillian Porter compares the conceptual history of social ambition in post-Napoleonic France and post-Decembrist Russia and argues that the dissonance between foreign and domestic understandings of this economic passion shaped the literature of Nicholas I's reign (1825–1855).

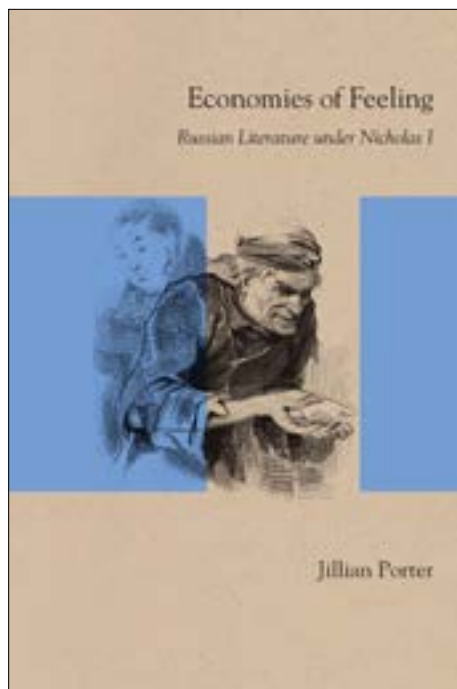
Porter shows how, for Pushkin, Gogol, Dostoevsky, and Faddei Bulgarin, ambition became a staging ground for experiments with transnational literary exchange. In its encounters with the celebrated Russian cultural value of hospitality and the age-old vice of miserliness, ambition appears both timely and anachronistic, suspiciously foreign and disturbingly Russian—it challenges readers to question the equivalence of local and imported words, feelings, and forms.

Economies of Feeling examines founding texts of nineteenth-century Russian prose alongside nonliterary materials from which they drew energy—from French clinical diagnoses of “ambitious monomania” to the various types of currency that proliferated under Nicholas I. It thus contributes fresh and fascinating insights into Russian characters' impulses to attain rank and to squander, counterfeit, and hoard. Porter's interdisciplinary approach will appeal to scholars of comparative as well as Russian literature.

JILLIAN PORTER is an assistant professor of Russian in the Department of Modern Languages, Literatures, and Linguistics at the University of Oklahoma.

SRLT

Studies in Russian Literature and Theory
Gary Morson, Founding Editor



JUNE

208 PAGES, 6 X 9 INCHES

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E-BOOK 978-0-8101-3546-8

“An extremely impressive study of some canonical Russian classics in highly sophisticated dialogue with European literary, critical, and philosophical tradition. Porter's writing is precise, even elegant, and is a pleasure to read.”

—Susan McReynolds, translator of *The Brothers Karamazov* (Norton Critical Edition)

ALSO OF INTEREST

Redemption and the Merchant God: Dostoevsky's Economy of Salvation and Antisemitism

Susan McReynolds

PAPER 978-0-8101-2787-6 \$29.95

Turned Inside Out

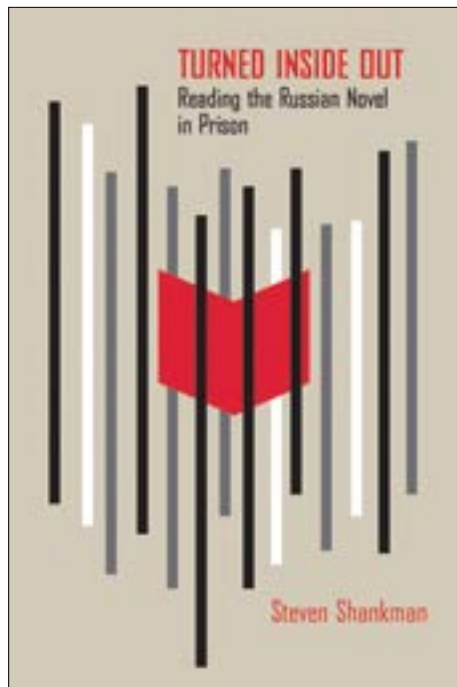
Reading the Russian Novel in Prison

Steven Shankman

In *Turned Inside Out: Reading the Russian Novel in Prison*, Steven Shankman reflects on his remarkable experience teaching texts by Fyodor Dostoevsky, Vasily Grossman, and Emmanuel Levinas in prison to a mix of university students and inmates. These persecuted writers—Shankman argues that Dostoevsky's and Levinas's experiences of incarceration were formative—describe ethical obligation as an experience of being turned inside out by the face-to-face encounter. Shankman relates this experience of being turned inside out to the very significance of the word "God," to Dostoevsky's tormented struggles with religious faith, to Vasily Grossman's understanding of his Jewishness in his great novel *Life and Fate*, and to the interpersonal encounters the author has witnessed reading these texts with his students in the prison environment.

Turned Inside Out will appeal to readers with interests in the classic novels of Russian literature, in prisons and pedagogy, or in Levinas and phenomenology. At a time when the humanities are struggling to justify the centrality of their mission in today's colleges and universities, Steven Shankman by example makes an undeniably powerful case for the transformative power of reading great texts.

STEVEN SHANKMAN holds the UNESCO Chair in Transcultural Studies, Interreligious Dialogue, and Peace at the University of Oregon in Eugene. He is codirector of the UNESCO Crossings Institute for Intercultural Dialogue and Conflict-Sensitive Reporting at the University of Oregon.



MAY

184 PAGES, 6 X 9 INCHES

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PAPER 978-0-8101-3491-1 \$34.95 (S)

CLOTH 978-0-8101-3492-8 \$99.95 (S)

E-BOOK 978-0-8101-3493-5

"Prisons are places where you're rocked to your core or, as Steven Shankman puts it, turned inside out. I urge you to join Shankman and his students as they encounter the great Russian novelists, and themselves, on a journey of suffering and redemption behind prison walls. A moving and innovative book."
—Helen Prejean, author of *Dead Man Walking*

"Shankman offers provocative new readings of Dostoevsky's major novels that draw on both a deep understanding of the author and one of his greatest students, Emmanuel Levinas. The personal stories of Shankman and his students in and out of prison lend an urgency unusual in a work of literary criticism to the ethical issues explored in this book. Indispensable for any Dostoevsky scholar interested in the writer's ethics, *Turned Inside Out* is also an inspiration to scholars, educators, and general readers alike who still believe—or are ready to believe—in the power of great literature to effect personal and social change."

—Andrew D. Kaufman, founder of Books Behind Bars at the University of Virginia and author of *Give War and Peace a Chance: Tolstoyan Wisdom for Troubled Times*

Hegel and Spinoza

Substance and Negativity

Gregor Moder

Foreword by Mladen Dolar

Gregor Moder's *Hegel and Spinoza: Substance and Negativity* is a lively entry into current debates surrounding the issues raised by Hegel's readings of Spinoza, from the Lacanians and Deleuzians to the Althusserians and Heideggerians.

Contemporary materialist philosophy is either Spinozist or Hegelian—it either abolishes the concepts of the subject and negation, arguing for pure affirmation, for the vitalistic production of differences, or it makes a case for the productiveness of concepts of the negative, nothingness, and death. *Hegel and Spinoza: Substance and Negativity* both traces the historical elements of the alternatives and explains contemporary discussions as its variation, persuasively demonstrating throughout that the best way to read Hegel and Spinoza is not in opposition or contrast, but together: as Hegel and Spinoza.

GREGOR MODER is an assistant professor on the Faculty of Arts at the University of Ljubljana.

MLADEN DOLAR is a senior research fellow in the Department of Philosophy at the University of Ljubljana and a professor of philosophy at The European Graduate School.



Diaeresis

Series Editors

**Slavoj Žižek, Adrian Johnston,
and Todd McGowan**

JULY

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PAPER 978-0-8101-3541-3 \$34.95 (S)

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E-BOOK 978-0-8101-3543-7

"With exemplary clarity and striking originality, Moder shows us how to think Hegel and Spinoza together again, at last. His book will make a signal contribution to current philosophical debates and could become a classic commentary."

—Nathan Brown, author of *The Limits of Fabrication: Materials Science, Materialist Poetics*

The Emerging Good in Plato's *Philebus*

John V. Garner

The Emerging Good in Plato's "Philebus" argues that the Socratic pleasures of learning emphasize, above all, the importance of being open to change. John V. Garner convincingly refines previous interpretations and uncovers a profound thesis in the *Philebus*: genuine learners find value not only in stable being but also in the process of becoming. Further, since genuine learning arises in pluralistic communities where people form and inform one another, those who are truly open to learning are precisely those who actively shape the betterment of humanity.

The Emerging Good in Plato's "Philebus" thus connects the *Philebus*'s grand philosophical ideas about the order of values, on the one hand, to its intimate and personal account of the experience of learning, on the other. It shows that this dialogue, while agreeing broadly with themes in more widely studied works by Plato such as the *Republic*, *Gorgias*, and *Phaedo*, also develops a unique way of salvaging the whole of human life, including our ever-changing nature.

JOHN V. GARNER is an assistant professor of philosophy at the University of West Georgia.



Rereading Ancient Philosophy
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PAUL M. LIVINGSTON is a professor of philosophy at the University of New Mexico and the author of *Philosophical History and the Problem of Consciousness*, *Philosophy and the Vision of Language*, and *The Politics of Logic: Badiou, Wittgenstein, and the Consequences of Formalism*.

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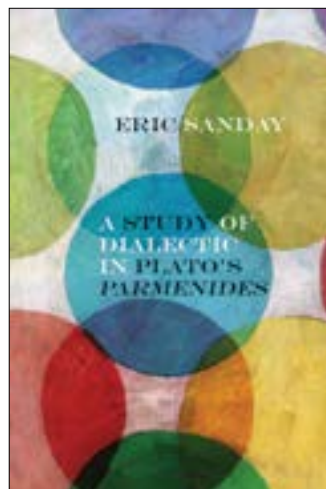
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ERIC SANDAY is an assistant professor of philosophy at the University of Kentucky.



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G. F. MUNZEL is an associate professor in the Program of Liberal Studies and the department of philosophy at the University of Notre Dame.

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Studies of Eastern European literature have largely confined themselves to a single language, culture, or nationality. In this highly original book, Glaser shows how writers working in Russian, Ukrainian, and Yiddish during much of the nineteenth century and the early part of the twentieth century were in intense conversation with one another. The marketplace was both the literal locale at which members of these different societies and cultures interacted with one another and a rich subject for representation in their art. It is commonplace to note the influence of Gogol on Russian literature, but Glaser shows him to have been a profound influence on Ukrainian and Yiddish literature as well. Glaser's book paints a far more complicated portrait than scholars have traditionally allowed of Jewish (particularly Yiddish) literature in the context of Eastern European and Russian culture.

AMELIA GLASER is an assistant professor of Russian literature in the Department of Literature at UC, San Diego.

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Klyuev's work incorporates rich elements of folklore, mysticism, politics, and religion, and he sometimes invokes arcane Russian syntax and vocabulary. Makin's feat is particularly notable because Klyuev was often elusive in his own accounts of his life, and Makin successfully brings into focus the poet's deliberate strategies of self-mythologization. *Nikolai Klyuev* is an indispensable guide to the life and the work of an important poet winning wider recognition outside of Russia.

MICHAEL MAKIN is a professor of Slavic languages and literature at the University of Michigan and the author of *Marina Tsvetaeva: Poetics of Appropriation*.

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After the emancipation of the serfs in 1861, educated Russians began to present plays as part of a crusade to “civilize” the peasants. Relying on archival and published material virtually unknown outside Russia, this study looks at how playwrights criticized Russian social and political realities, how various groups perceived their plays, and how the plays motivated viewers to change themselves or change their circumstances. The picture that emerges is of a potent civic art influential in a way that eluded and challenged authoritarian control.

GARY THURSTON is a professor emeritus of history at the University of Rhode Island.

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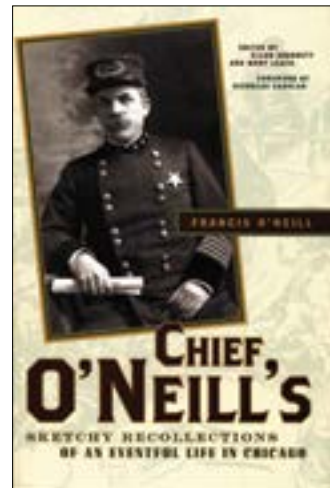
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This remarkable memoir of immigration and assimilation provides a rare view of urban life in Chicago in the late 1800s by a newcomer to the city and the Midwest, and the nation as well. Francis O’Neill left Ireland in 1865. After five years traveling the world as a sailor, he and his family settled in Chicago just shortly before the Great Fire of 1871. As O’Neill looked back on his life, writing in Chicago at the age of 83, he could give firsthand accounts of the Pullman strike of 1894, the railway strike of 1903, and the packing-house strike of 1904. Despite these obstacles, O’Neill eventually rose to be chief of police—a position from which he could enact much-needed civil service reform. O’Neill’s story offers perspective on the inner workings of the police department at the turn of the twentieth century. His memoir also brings to life the challenges involved in succeeding in a new land, providing for his family, and integrating into a new culture.

FRANCIS O’NEILL was born to a farming family in County Cork in Ireland in 1848. He left home in 1865 and died a true Chicagoan in 1936.

MARY LESCH is Francis O’Neill’s great-granddaughter.

ELLEN SKERRETT is the author of *Born in Chicago: A History of Chicago’s Jesuit University* and *At the Crossroads: Old Saint Patrick’s and the Chicago Irish*.



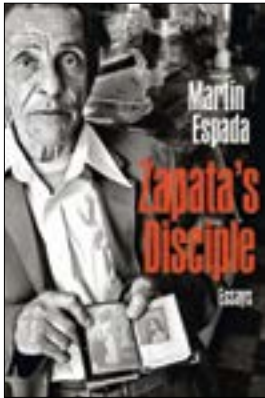
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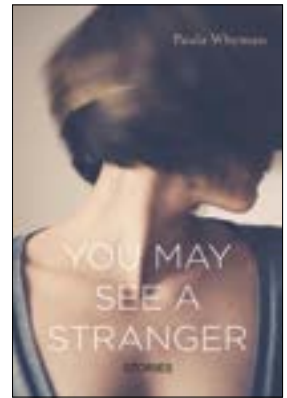
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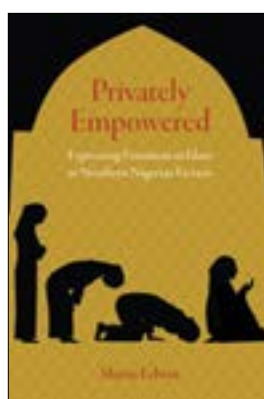
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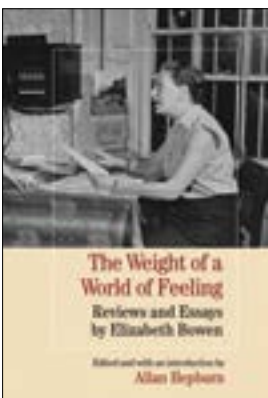
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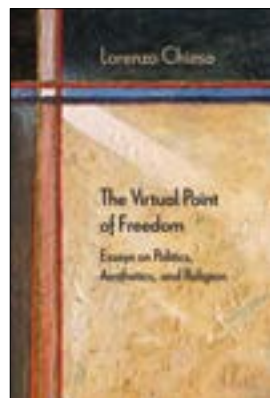
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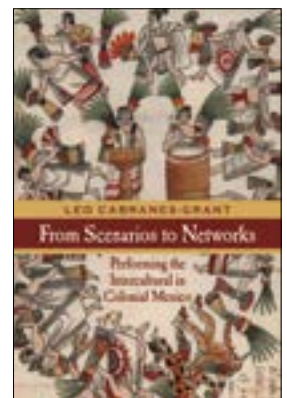
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gauguin's notebook

a retrospective

Christopher Rey Pérez

A poetic roman à clef, *gauguin's notebook* follows an anonymous protagonist—who keeps a diary while reading through Paul Gauguin's *Tahiti*—as he travels clandestinely across the U.S.-Mexico border and in the occupied West Bank of Palestine. What begins as a search for a strange angel quickly descends into the mire of Internet forums, where narco terror, soldier porn, and blue stars give the impression that amid forced immigration and self-exile there's also something searing, tragic, and funny when what you love gets irrevocably lost.

The winner of the 2015 Madeleine P. Plonsker Emerging Writers Residency Prize, *gauguin's notebook* was selected by the acclaimed poet and translator Eleni Sikelianos, author most recently of *You Animal Machine (The Golden Greek)* (Coffee House Press, 2014) and *The Loving Detail of the Living & the Dead* (Coffee House Press, 2013).

CHRISTOPHER REY PÉREZ is an M.F.A. graduate of the Milton Avery Graduate School of Arts at Bard College and current faculty of Bard's Language and Thinking Program. His publications include *On the heels of our enemies* (98editions, Beirut), 427-375 (LIKE Editorial, Mexico City), and an untitled collaboration with artist Barbara Ess (321 Editions, New York City). He also writes for Intelligentsia Gallery in Beijing and edits, with Gabriel Finotti, *Dolce Stil Criollo* out of São Paulo. In December of 2015, he left the occupied West Bank of Palestine, where he taught at al-Quds Bard Honors College for a period of two and a half years. He is originally from the Rio Grande Valley of Texas.



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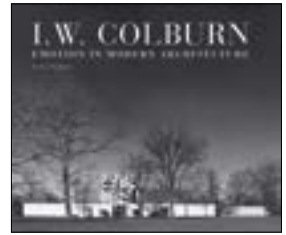
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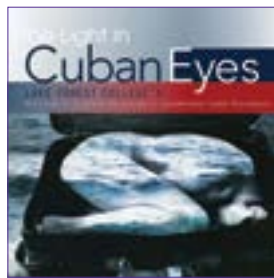
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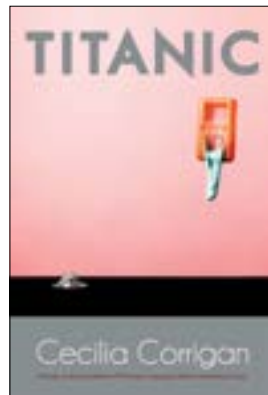
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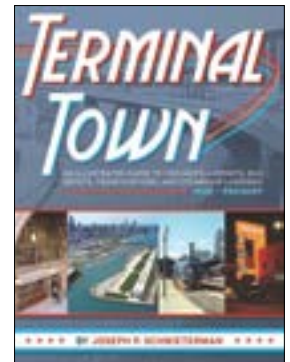
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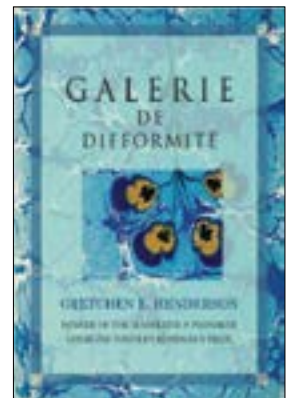
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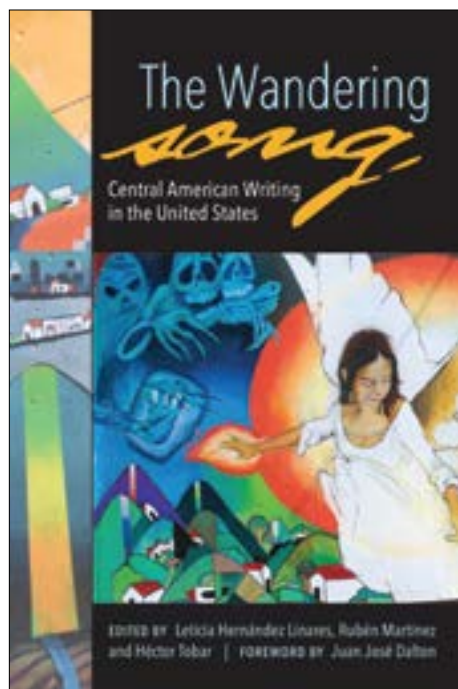
A multi-genre collection—including poems, short stories, essays, memoir or novel excerpts, and creative nonfiction—the book showcases writers who render a multiplicity of experiences, as refugees from the wars of the 1980s to those who barely remember the homeland or who were born in El Norte. There are writers from both coasts and from the middle. Their aesthetics range from hip-hop inflected to high literary to acrobatics in Spanglish. Yet it is a community that shares a history of violence—both here and back home—and the hope and healing that ensures its survival. They include migrants or children of migrants from countries in the so-called Northern Triangle—El Salvador, Guatemala, and Honduras—considered one of the most violent places on earth, as well as from Belize, Costa Rica, Nicaragua, and Panamá.

LETICIA HERNÁNDEZ LINARES is the author of *Mucha Muchacha*, *Too Much Girl* and a three-time San Francisco Arts Commission Individual Artist Grantee.

RUBÉN MARTÍNEZ, the son and grandson of immigrants from El Salvador and Mexico, is a writer, performer, and professor of literature and writing at Loyola Marymount University in Los Angeles.

HÉCTOR TOBAR is a novelist and journalist, the author of four books, and the Los Angeles-born son of Guatemalan immigrants.

JUAN JOSÉ DALTON is a Salvadoran journalist who has worked for *La Opinión* (Los Angeles), *Excelsior* (Mexico), *El País* (Spain), and *ContraPunto* (El Salvador), among other publications. He is the son of the renowned Salvadoran poet Roque Dalton (1935–1975).



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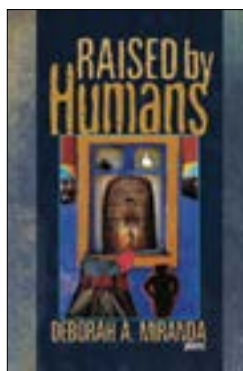
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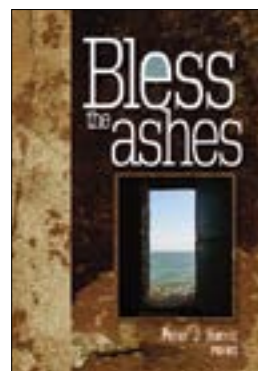
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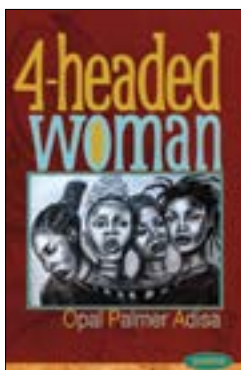
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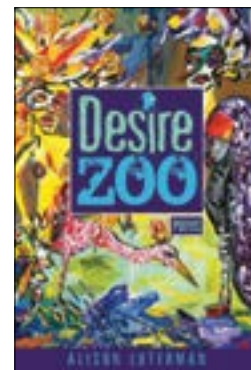
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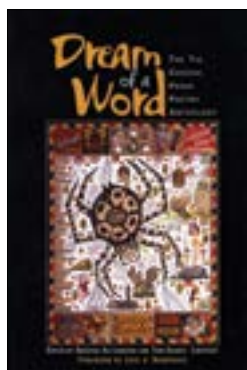
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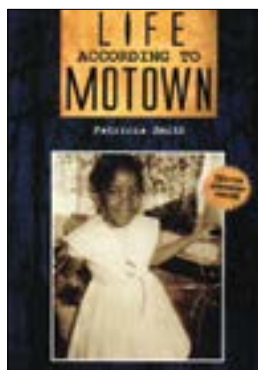
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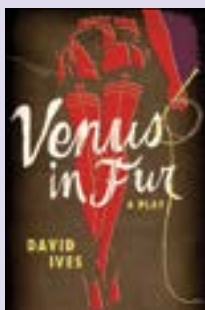
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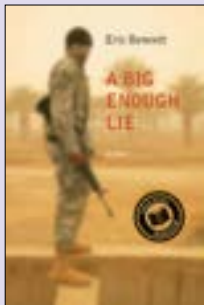
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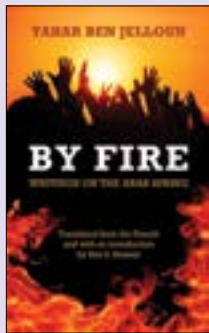
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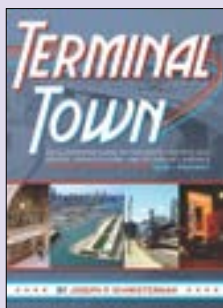
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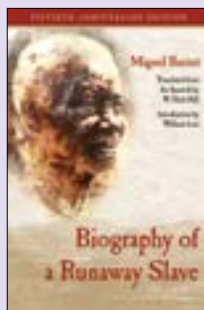
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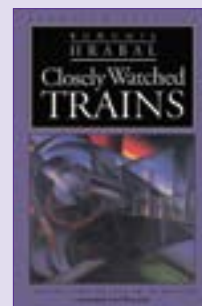


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