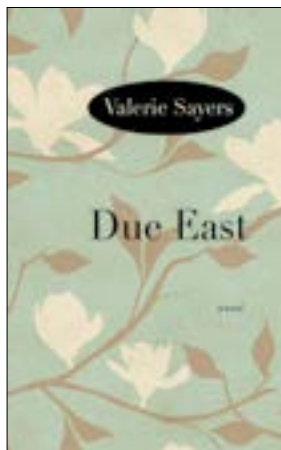


Available October 2013

A Uniform Edition of Valerie Sayers's Novels

Readers of Valerie Sayers have traveled from Due East, South Carolina, to New York City and points between with such memorable characters as teenage mother Mary Faith Rapple, her son Jesse, and troubled professor Tim Rooney. Both longtime fans and those new to Sayers's novels will enjoy this attractive new publication of her fiction, available in October 2013. The five titles listed here will be joined in spring 2014 by a paperback edition of *The Powers*.



"The book just wraps itself around you."—*New York Times Book Review*

"Like Carson McCullers and Flannery O'Connor, Sayers writes with compassion of lonely characters whose lives are slightly off center."—*Savannah News Press*

Due East

A Novel

Valerie Sayers

FICTION

October

264 pages, 6 x 9 inches
World English Rights, Paperback Reprint
Paper 978-0-8101-2724-1 \$16.95

"If William Faulkner's Yoknapatawpha County was a postage stamp of the South, then Valerie Sayers' fictional hamlet, Due East, S.C., is a microchip . . . brings to mind novelist Walker Percy and his Kierkegaardian leaps to faith."—*New York Daily News*

How I Got Him Back

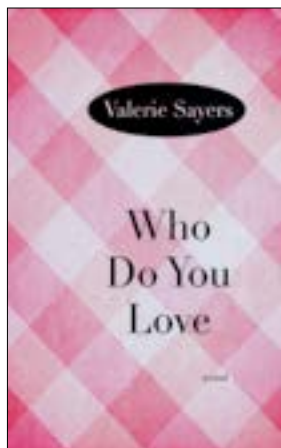
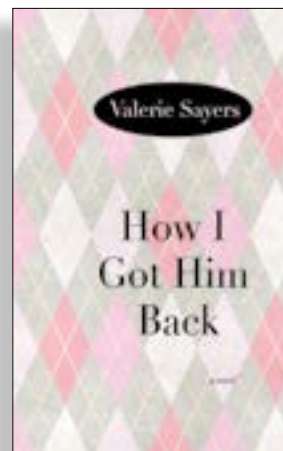
A Novel

Valerie Sayers

FICTION

October

320 pages, 6 x 9 inches
World English Rights, Paperback Reprint
Paper 978-0-8101-2725-8 \$16.95



"Humor and irony, family history, an unusual and fascinating setting, affecting characters—*Who Do You Love* has them all, along with a racy, light-handed prose style that's never less than entertaining."—*New York Times Book Review* (A Notable Book of the Year)

Who Do You Love

A Novel

Valerie Sayers

FICTION

October

334 pages, 6 x 9 inches
World English Rights, Paperback Reprint
Paper 978-0-8101-2726-5 \$16.95

The Distance Between Us

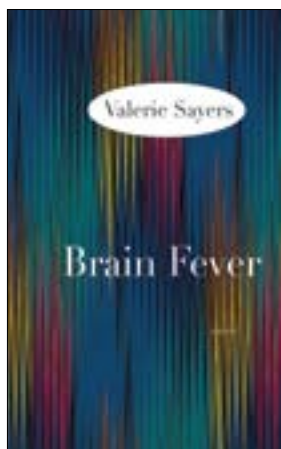
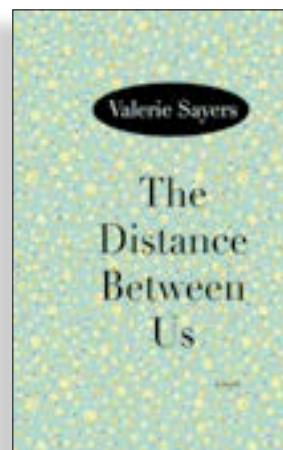
A Novel

Valerie Sayers

FICTION

October

528 pages, 6 x 9 inches
World English Rights, Paperback Reprint
Paper 978-0-8101-2723-4 \$18.95



"Immensely rich, readable . . . Large ambition, compassion and psychological depth, not to mention the pleasures of Valerie Sayers's graceful prose."—*New York Times Book Review* (A Notable Book of the Year)

Brain Fever

A Novel

Valerie Sayers

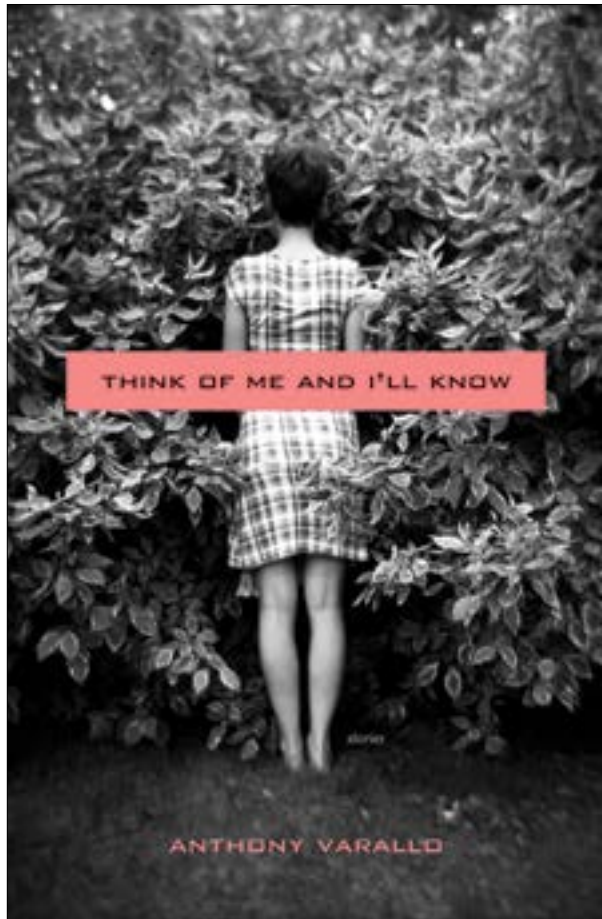
FICTION

October

320 pages, 6 x 9 inches
World English Rights, Paperback Reprint
Paper 978-0-8101-2722-7 \$16.95

VALERIE SAYERS

is a professor of English at the University of Notre Dame in Indiana. Born and raised in Beaufort, South Carolina, which became the thinly disguised Due East of her fiction, she lived in New York for many years. Her literary awards include a Pushcart Prize for fiction and a National Endowment for the Arts literature fellowship.



Think of Me and I'll Know

Stories

Anthony Varallo

The characters in *Think of Me and I'll Know*, Anthony Varallo's probing new collection of stories, face moments in which insight comes too late or proves insufficient, often to humorous effect. The characters approach the edge of learning something about themselves or about their relationships with other people, only to be left with knowledge that is not particularly useful.

Varallo ably captures the often confused and heart-rending perspective of adolescents discovering the world, as in "No One at All," in which an eleven-year-old boy comes to see that another boy, two years older, is something less than a reliable friend. He also captures the complications of family dynamics, such as the three generations of women in the related stories "Lucky Us" and "Tragic Little Me." The stories in *Think of Me and I'll Know* show that we are perhaps not much more comprehensible to ourselves than others are to us.

ANTHONY VARALLO is an associate professor of English at the College of Charleston. His previous story collections are *Out Loud* (2008; winner of the Drue Heinz Literature Prize) and *This Day in History* (2005; winner of the Iowa Short Fiction Award).



TRIQUARTERLY BOOKS

FICTION

September

176 pages, 6 × 9 inches
World Rights, First Publication
Paper 978-0-8101-5240-3 \$17.95

Also of Interest

Send Me Work: Stories
Katherine Karlin
Paper 978-0-8101-5220-5 \$17.95

In Pinelight

A Novel

Thomas Rayfiel

As the elderly hero of Thomas Rayfiel's daring new novel, *In Pinelight*, sits in a retirement home responding to the questions of an unseen interrogator, the fragments he supplies form the portrait of a man's life in upstate New York. Losses, loves, destructive family relationships, sexual entanglements, and moments of mystical awareness filter through the seeming minutiae of small-town gossip to confront the reader with their cumulative power.

In Pinelight stirs the emotions both by its formal virtuosity and by the precision with which the narrator is able to reveal human psychology. Rayfiel seeks to capture the essence of historical forces and to illuminate the inescapable truths we would rather not see.

THOMAS RAYFIEL is the author of five novels, including *Time Among the Dead* (2010) and *Colony Girl* (1999). He lives in Brooklyn, New York.

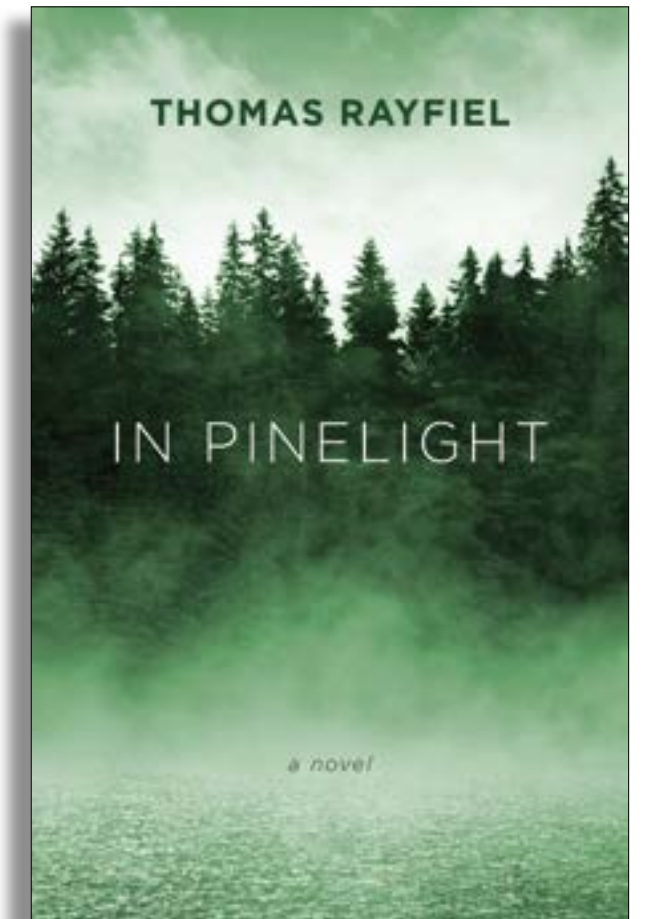


TRIQUARTERLY BOOKS

FICTION

September

278 pages, 6 × 9 inches
World Rights, First Publication
Paper 978-0-8101-5236-6 \$18.95



Praise for Thomas Rayfiel's previous books

Colony Girl

"winning, original and supremely intelligent"
—Richard Eder, *New York Times*

"In a story strung tight with sexual and spiritual tension, Eve is a pleasure to watch on the page: credibly innocent, crafty and resilient, she rewards the term "plucky" with engaging meaning."—*Kirkus Reviews*

Split Levels

"Will appeal especially to Twin Peaks fans and film buffs for its quirky contemporary surrealism and cinematic style; it's a deft handling of the dark side of human nature, without a stock character in sight."—*Library Journal*

"Intriguing...seductively malignant"
—Marilyn Stasio, *New York Times Book Review*

Also of Interest

Who Occupies This House: A Novel
Kathleen Hill
Paper 978-0-8101-5225-0 \$14.95



Charlie Chaplin, Director

Donna Kornhaber

Charlie Chaplin was one of the cinema's consummate comic performers, yet he has long been criticized as a lackluster film director. In this groundbreaking work—the first to analyze Chaplin's directorial style—Donna Kornhaber radically recasts his status as a filmmaker. Kornhaber discovers a sophisticated “Chaplinesque” visual style spanning Chaplin's career that draws from early cinema and slapstick and stands markedly apart from later, “classical” stylistic conventions. His is a manner of filmmaking that values space over time and simultaneity over sequence, crafting narrative and meaning through careful arrangement within the frame rather than cuts between frames.

Opening up aesthetic possibilities beyond the typical boundaries of the classical Hollywood film, Chaplin's filmmaking would profoundly influence directors from Fellini to Truffaut. To view Chaplin seriously as a director is to re-understand him as an artist and to reconsider the nature and breadth of his legacy.

DONNA KORNHABER is an assistant professor in the department of English at the University of Texas at Austin.

FILM/BIOGRAPHY

March

304 pages, 6 × 9 inches, 35 b/w images
World Rights, First Publication
Paper 978-0-8101-2952-8 \$29.95

Also of Interest

The Night of the Hunter: A Biography of a Film
Jeffrey Couchman
Paper 978-0-8101-2542-1 \$24.95

Thomas Mann's Artist-Heroes

Jeffrey Meyers

Jeffrey Meyers has written acclaimed biographies of many of the most influential authors of the twentieth century, but none has affected him as deeply as Thomas Mann. From his first youthful encounter with *Death in Venice*, Meyers has cultivated a lifetime obsession with Mann's elegant style, penetrating irony, and insight into the life of the artist.

Thomas Mann's Artist-Heroes follows Mann's own obsession with the artistic life through his characters: from the fiction of Gustav von Aschenbach in *Death in Venice* and the music of Adrian Leverkühn in *Doctor Faustus*, to Tonio Kröger's life as a writer, to the artistically minded patient Hans Castorp in *The Magic Mountain*, and finally to Mann's time in America and later memoirs by his family. Mann probes deeper than perhaps any other author into questions of how an artist is formed, why he must defy conventional society, and how suffering and disease affect his work.

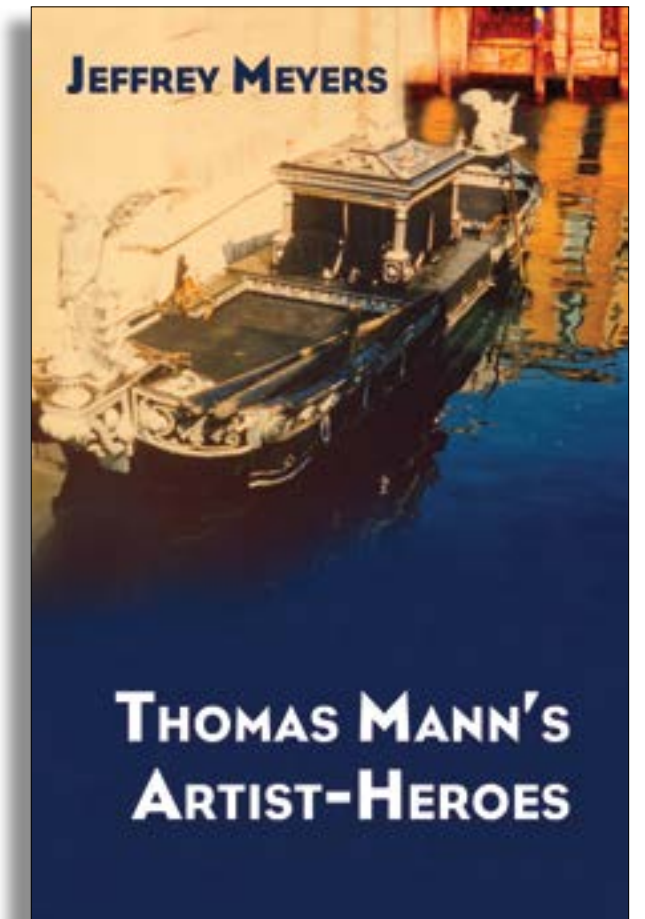
Admirers of Thomas Mann and of Jeffrey Meyers's biographies will find in this remarkable book the best introduction to one of the greatest writers of the modern age.

JEFFREY MEYERS has written biographies of Ernest Hemingway, Joseph Conrad, Scott Fitzgerald, George Orwell, and John Huston, among others. He lives in Berkeley, California.

BIOGRAPHY/LITERARY CRITICISM

February

240 pages, 6 × 9 inches
World Rights, First Publication
Cloth 978-0-8101-2953-5 \$26.95



Praise for Jeffrey Meyers's previous books

Joseph Conrad: A Life

“Sensitively written, and clearly inspired by a great admiration for its subject.”

—**Joyce Carol Oates, *New York Times Book Review***

Somerset Maugham: A Life

“Meyers's portrait of the long-lived Maugham and his tumultuous time is both nuanced and concise, a biography without a wasted word.” —***Washington Post Book World***

Edgar Allen Poe: His Life and Legacy

“Vivid and haunting: a great success.” —***Kirkus Reviews***

“Admirably executed. Meyers, untempted by psychoanalytic theories, conveys Poe's acrimonious, often absurd literary travails and canvasses his reputation and influence. Meyers' book pitches Poe as the 'prototypical self-destructive American writer.' Meyers insists on reading Poe as more than the sum of his bereavements.” —***Times Literary Supplement***



The White Snake

A Play

Mary Zimmerman

Foreword by Mo Zhou

In her latest theatrical production inspired by a classic story, Mary Zimmerman reimagines *The White Snake*, an ancient Chinese legend in which a snake spirit transforms herself into a beautiful woman in order to experience the human world. Adventuring down the mountainside with her companion, Green Snake, White Snake meets and falls in love with the humble, virtuous Xu Xian and convinces him to marry her. Together, the three friends open a pharmacy, but soon the remarkable healing powers of White Snake draw the attention of a treacherous monk, Fa Hai. Outraged at the union between a mortal and a snake spirit, Fa Hai takes it upon himself to destroy the couple. Zimmerman brings to this timeless romance her usual brilliant mix of ingenious stagecraft, song, abundant humor, and compassion.

MARY ZIMMERMAN's credits as an adapter and a director include *Metamorphoses*, *The Arabian Nights*, *The Odyssey*, *Journey to the West*, and *Argonautika* (all published by Northwestern). Her work has been produced at the Lookingglass Theatre and Goodman Theatre of Chicago; on Broadway at Circle in the Square; in New York at Second Stage, the Brooklyn Academy of Music, and the Manhattan Theatre Club; and at Berkeley Repertory Theatre and other theaters around the country and abroad. The recipient of a Tony Award for her direction of *Metamorphoses* and of a John D. and Catherine T. MacArthur Fellowship, Zimmerman is a professor of performance studies at Northwestern University.

DRAMA

September

6 × 9 inches, 176 pages, 8 b/w images
World Rights, First Publication
Paper 978-0-8101-2927-6 \$17.00

Also of Interest

The Arabian Nights: A Play

Mary Zimmerman

Paper 978-0-8101-2094-5 \$17.00

Argonautika: The Voyage of Jason and the Argonauts

Mary Zimmerman

Paper 978-0-8101-2606-0 \$17.00

Journey to the West: A Play

Mary Zimmerman

Paper 978-0-8101-2092-1 \$16.00

Metamorphoses: A Play

Mary Zimmerman

Paper 978-0-8101-1980-2 \$17.00

The Odyssey: A Play

Mary Zimmerman

Paper 978-0-8101-2093-8 \$16.00

Double Lives, Second Chances

The Cinema of Krzysztof Kieslowski

Annette Insdorf

"An invaluable introduction to one of the greatest of all filmmakers."—**Roger Ebert**

"Perceptive, empathetic, enigmatic, Krzysztof Kieslowski was perhaps the great filmmaker of our time, and in Annette Insdorf—who knew him, translated for him, and thoroughly understands his work—he has been rewarded with a writer who couldn't be better suited . . ."

—**Kenneth Turan, Los Angeles Times**

Northwestern University Press is pleased to bring back into print a classic in cinema studies—renowned critic Annette Insdorf's *Double Lives, Second Chances* is the most comprehensive analysis of Kieslowski's work to be published in English.

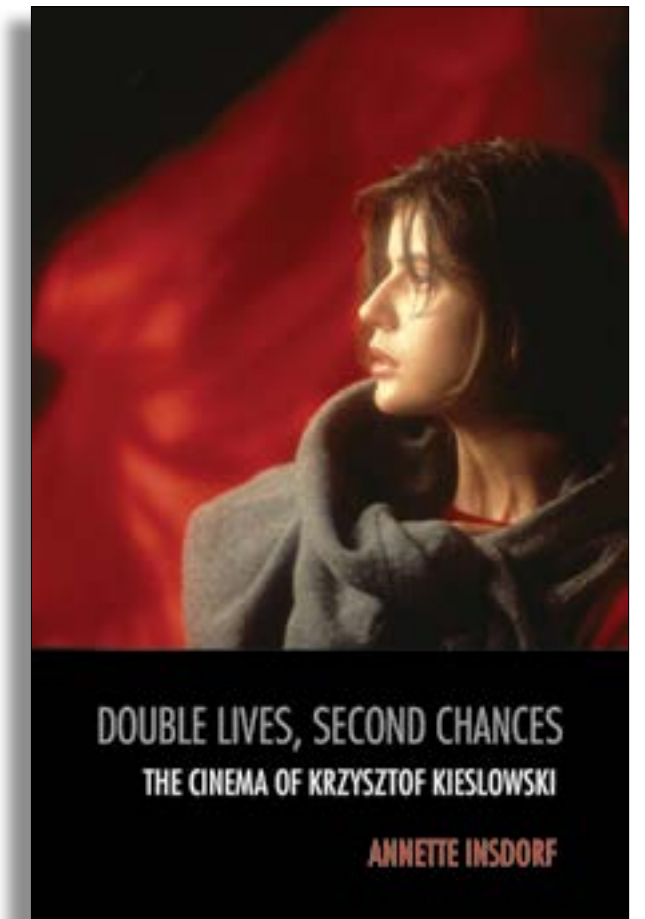
KRZYSZTOF KIESLOWSKI (1941–1996) began as a documentary filmmaker who took on controversial subjects in Communist Poland in the 1960s and '70s. He gained international renown with his award-winning narrative films *The Double Life of Veronique* and the *Three Colors* trilogy (*Blue, White, and Red*). He also made *The Decalogue*, a celebrated series for Polish television.

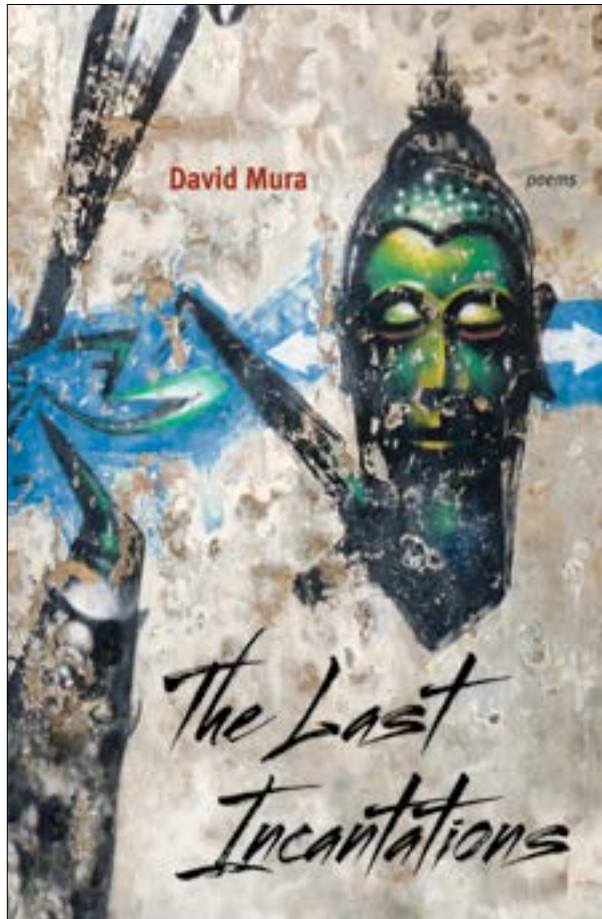
ANNETTE INSDORF is a professor in the Graduate Film Division of Columbia University's School of the Arts and director of Undergraduate Film Studies. She is the author of *Philip Kaufman* (2012), *François Truffaut* (1994), and *Indelible Shadows: Film and the Holocaust* (1983).

FILM

October

256 pages, 5-1/4 × 8 inches, 61 b/w images
World Rights, Reprint
Paper 978-0-8101-2948-1 \$24.95 (x)





The Last Incantations

Poems

David Mura

The personal, historical, and artistic are all in dialogue in David Mura's daring new collection, *The Last Incantations*. In a variety of poetic modes, Mura harmonizes and contrasts multiple voices to form a powerful meditation. Certain poems speak from his experiences as a third-generation Japanese American and his family's struggles to prove their "Americanness." Others speak from the intersections of our multiracial society—an Asian teenager in love with a Somali Muslim girl, an apostrophe to Richard Pryor, a Palestinian American friend, Abu Ghraib, the hapa sculptor Isamu Noguchi. The result is a sustained multifoliate poetry, bursting with elegance, heartache, and truth.

DAVID MURA is a Japanese American poet, novelist, memoirist, and critic. His most recent book is his novel, *Famous Suicides of the Japanese Empire* (2008). His poetry books are *Angels for the Burning* (2004); *The Colors of Desire* (1995), which won the Carl Sandburg Literary Award; and *After We Lost Our Way* (1989), which won a National Poetry Series Contest. His *Turning Japanese: Memoirs of a Sansei* (1991) was a *New York Times* Notable Book of the Year and won PEN Oakland's Josephine Miles Book Award. His poems have appeared in *The Nation*, *The American Poetry Review*, *The New Republic*, and *Ploughshares*.



TRIQUARTERLY BOOKS

POETRY

March

88 pages, 6-1/8 x 8-1/2 inches

World Rights, First Publication

Paper 978-0-8101-5237-3 \$16.95

Unsent E-mail, No. 5

... Sometimes I wish

I wasn't Oriental. Or, less quaintly, Asiatic.
My plain Midwestern origins, provincial Char Bovary.
Recent years I've written little. Friends

dwindled, as if I've moved elsewhere. I've
left the howling of dogs, Christ on the cross,
shoppers in downtown Hiroshima. A rice ball

carbonized to black seeds. Ash. Zycon. Zones.
An open book is also night. Why fight it?
As if clothes of mourning were simply for widows.

As if the Old Testaments got it right.
Duras: Destroy, she said.

The silence begins—
I can never have you. That is what I want.

Birthplace with Buried Stones

Poems

Meena Alexander

With their intense lyricism, Meena Alexander's poems convey the fragmented experience of the traveler, for whom home is both nowhere and everywhere. The landscapes she evokes, whether reading Bashō in the Himalayas or walking a city street, hold echoes of otherness. Place becomes a palimpsest, composed of layer upon layer of memory, dream, and desire. There are poems of love and poems of war—we see the rippling effects of violence and dislocation, of love and its aftermath. The poems in *Birthplace with Buried Stones* range widely over time and place, from Alexander's native India to New York City. We see traces of mythology, ritual, and other languages. Uniquely attuned to life in a globalized world, Alexander's poetry is an apt guide, bringing us face to face with the power of a single moment and its capacity to evoke the unseen and unheard.

MEENA ALEXANDER, Distinguished Professor of English at Hunter College and the Graduate Center of the City University of New York, is the author of numerous books of poetry, including *Quickly Changing River* (2008), *Raw Silk* (2004), and the PEN Open Book Award-winning *Illiterate Heart* (2002), all published by Northwestern. She is the author of the book of essays *Poetics of Dislocation* and the critically acclaimed memoir *Fault Lines*.



TRIQUARTERLY BOOKS

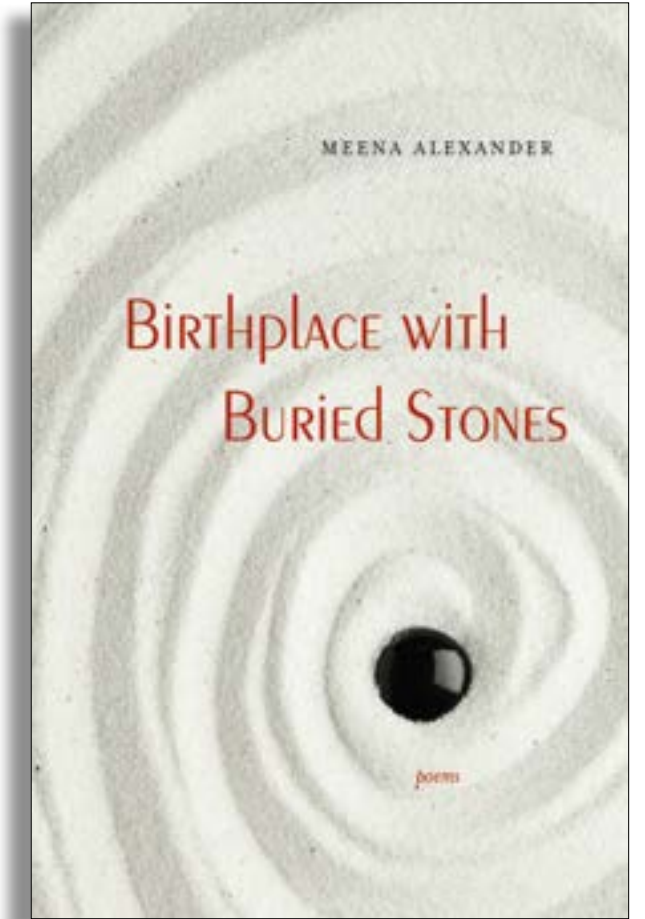
POETRY

September

136 pages, 6-1/8 x 8-1/2 inches

World Rights, First Publication

Paper 978-0-8101-5239-7 \$16.95



Snow

At the pitch heart of winter my parents appear
Dressed in thin cotton, holding hands.
He's come from a tent reared in the clouds,
And she from a house with a stony courtyard.
In her black cooking pot, goldfish crawl.
Not far from his grave, twin hummingbirds
Fasten nests to the rim of a pond.
Short strokes of water rise up and store
Darkness. They need me now,
See how my parents turn up as it snows,
Blanched petals of the lotus shredded and blown.
They never knew such treasure in their lives:
They reach for it now as it trembles on trees.

Also of Interest

Quickly Changing River: Poems

Meena Alexander

Paper 978-0-8101-2451-6 \$16.95

Raw Silk: Poems

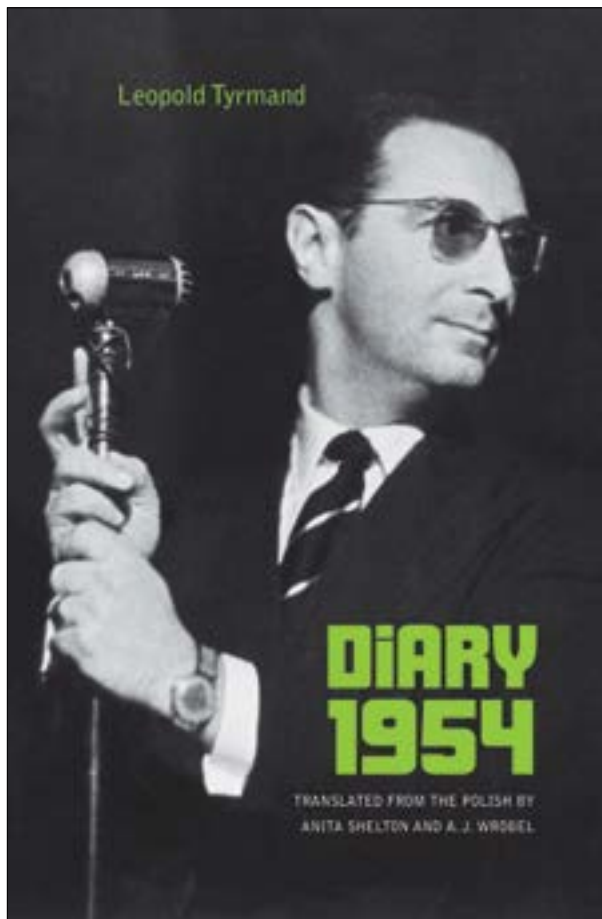
Meena Alexander

Paper 978-0-8101-5158-1 \$16.95

Illiterate Heart: Poems

Meena Alexander

Paper 978-0-8101-5118-5 \$16.95



Diary 1954

Leopold Tyrmand

Translated from the Polish by Anita Shelton and A. J. Wrobel

Leopold Tyrmand, a Polish Jew who survived World War II by working in Germany under a false identity, would go on to live and write under Poland's Communist regime for twenty years before emigrating to the West, where he continued to express his deeply felt anti-Communist views. *Diary 1954*—written after the independent weekly paper that employed him was closed for refusing to mourn Stalin's death—is an account of daily life in Communist Poland. Like Czesław Miłosz, Václav Havel, and other dissidents who described the absurdities of Soviet-backed regimes, Tyrmand exposes the lies—big and small—that the regimes employed to stay in power. Witty and insightful, Tyrmand's diary is the chronicle of a man who uses seemingly minor modes of resistance—as a provocative journalist, a Warsaw intellectual, the “spiritual father” of Polish hipsters, and a promoter of jazz in Poland—to maintain his freedom of thought.

LEOPOLD TYRMAND (1920–1985) published his diary, books of fiction, journal articles, and essays on music in Poland. In 1966 he left Poland for the United States, where he wrote articles for the *New Yorker*, the *New York Times*, *Commentary*, and the *American Scholar*. Later, he cofounded *Chronicles of Culture*, now *Chronicles: A Magazine of American Culture*.

ANITA SHELTON is a professor of history at Eastern Illinois University.

A. J. WROBEL has been a senior research fellow at the London School of Economics and at Tilburg University in the Netherlands.

DIARY/POLAND

March

400 pages, 6 × 9 inches
World English Rights, First Publication
Paper 978-0-8101-2951-1 \$27.95

The Goodman Theatre's Festival Latino

Six Plays

Edited by Henry D. Godinez and Ramón H. Rivera-Servera

Drawn from the first ten years of the Goodman Theatre's renowned biennial festival of Latino plays, the works in this collection expand the definition of Latino theater, resisting the confines of a particular language, locale, or assumed audience. Instead of focusing on similarities that outline the boundaries of Latino identity, these plays look outward, representing the multiplicity of actual Latino experience. The plays were written and performed sometimes in English and sometimes in Spanish; their stories are set in heterogeneous milieus; they are directed at both Latino and non-Latino audiences; and they incorporate cultural or theatrical elements from vastly different traditions. As a group, these plays indicate the extraordinary range of the festival's offerings and show how it has contributed to a more complex notion of what Latino theater is and can be.

HENRY D. GODINEZ is an associate professor in the Department of Theatre at Northwestern University and a resident artistic associate at the Goodman Theatre, where he curates the Latino Theatre Festival.

RAMÓN H. RIVERA-SERVERA is an associate professor in the Department of Performance Studies at Northwestern University.

THEATER/LATINO STUDIES

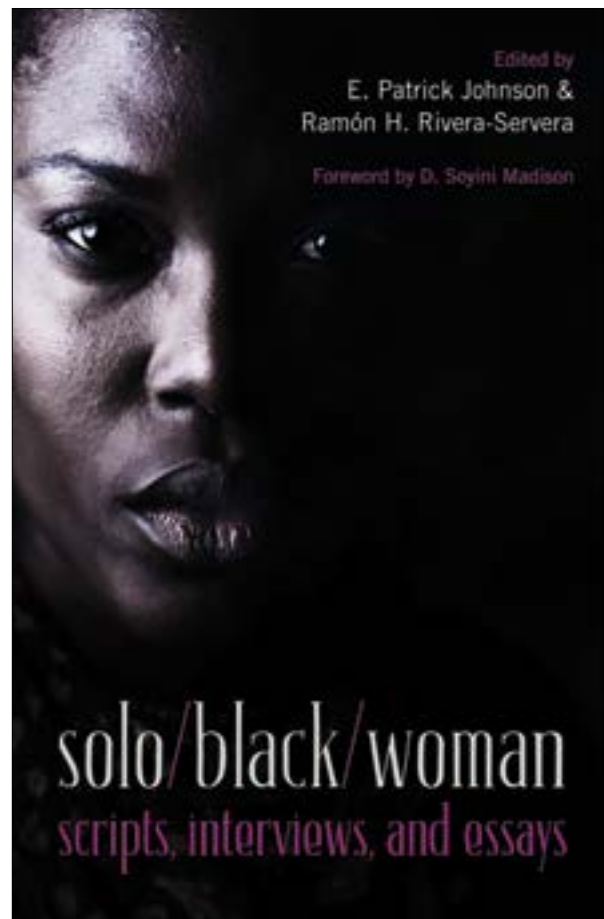
November

480 pages, 6 × 9 inches, 6 b/w images
World Rights, First Publication
Paper 978-0-8101-2943-6 \$34.95 (x)



The Plays

<i>Electricidad</i>	Luis Alfaro
<i>Taking Flight</i>	Adriana Sevahn Nichols
<i>Blue Suite</i>	Universes
<i>Home/Land</i>	Albany Park Theater Project
<i>Charentón</i>	Raquel Carrió
<i>Our Dad Is in Atlantis</i>	Javier Malpica



solo/black/woman

scripts, interviews, and essays

Edited by E. Patrick Johnson and
Ramón H. Rivera-Servera

Foreword by D. Soyini Madison

The collection *solo/black/woman* features seven solo performances by emerging and established feminist performance artists from the past three decades. The scripts are accompanied by interviews and critical essays, as well as a DVD showcasing the performances. The performers range from Robbie McCauley and Rhodessa Jones, who were at the leading edge of the solo monologue boom of the 1980s, to new talents such as Stacey Robinson and Misty DeBerry. Collectively, their work displays an enormous range of aesthetic approach and thematic emphasis. The anthology offers a comprehensive, stimulating introduction to the beauty, richness, urgency, pleasure, and political promise of black feminist performance.

E. PATRICK JOHNSON is Carlos Montezuma Professor of Performance Studies and African American Studies at Northwestern University.

RAMÓN H. RIVERA-SERVERA is an associate professor in the Department of Performance Studies at Northwestern University.

THEATER

November
432 pages, 6 × 9 inches; DVD included
World Rights, First Publication
Paper 978-0-8101-2947-4 \$34.95 (x)

Contributors

Bryant Keith Alexander
Renée Alexander Craft
Stephanie Batiste
Lisa Biggs
Sharon Bridgforth
Jennifer Devere Brody
Edris Cooper-Anifowoshe
Nancy Cheryl Davis-Bellamy
Misty DeBerry
Anita Gonzalez
Nadine George Graves
Omi Osun Joni L. Jones
Rhodessa Jones
Robbie McCauley
Raquel Monroe
Diana R. Paulin
Sandra L. Richards
Stacey Robinson
Francesca Royster

Black Theater Is Black Life

*An Oral History of Chicago Theater and
Dance, 1970–2010*

Harvey Young and Queen Meccasia Zabriskie

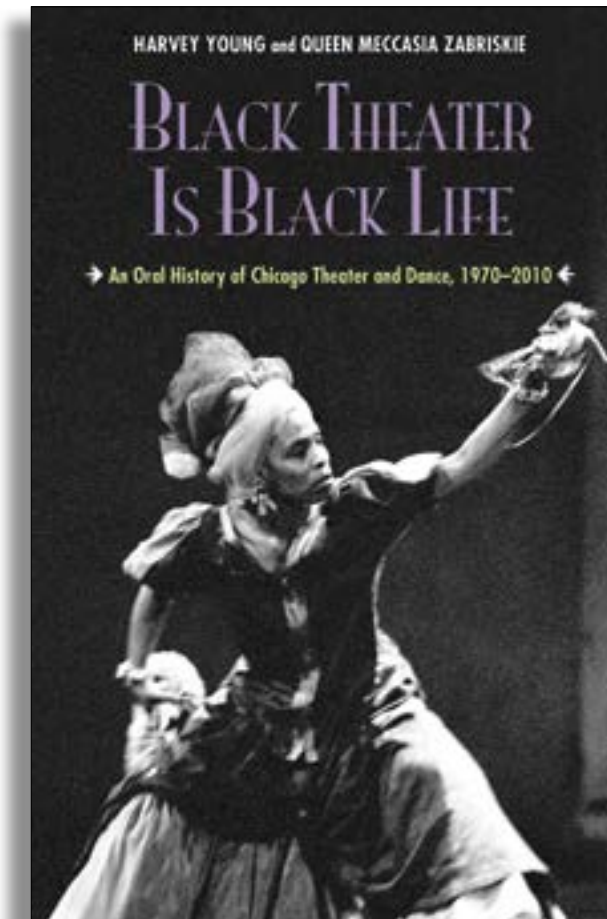
Black Theater Is Black Life fills a critical gap in the history of African American culture in Chicago. Through interviews with prominent producers, directors, choreographers, designers, dancers, and actors, Young and Zabriskie create a portrait of a diverse, dynamic artistic community between 1970 and 2010. They frame this history with helpful guides, including a chronology of key events, a directory of historic names from the interviews, and an appendix of leading performing arts institutions in Chicago.

HARVEY YOUNG is an associate professor of theater at Northwestern University.

QUEEN MECCASIA ZABRISKIE is an assistant professor of sociology at New College of Florida.

THEATER/AFRICAN AMERICAN STUDIES

November
392 pages, 6 × 9 inches, 25 b/w images
World Rights, First Publication
Paper 978-0-8101-2942-9 \$34.95 (x)



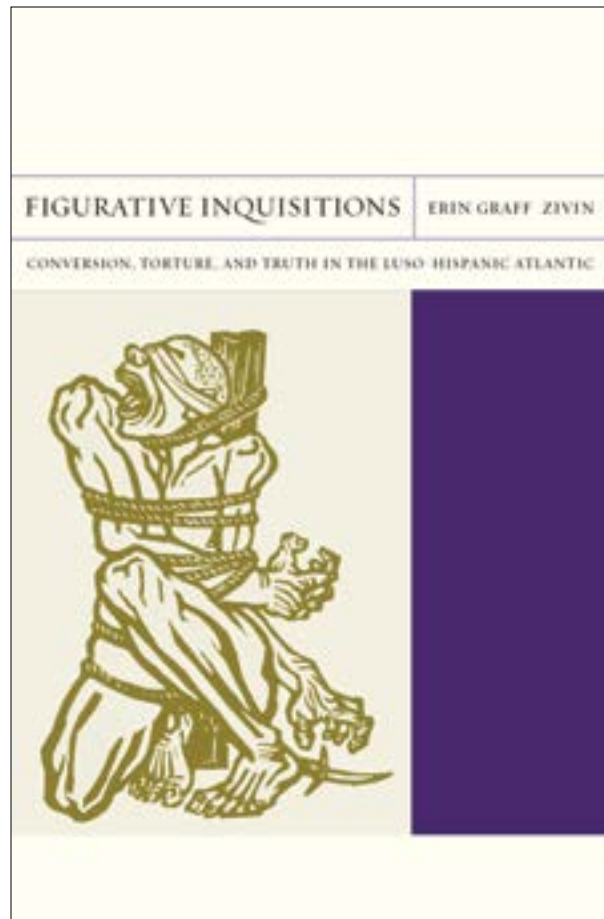
Featuring

Theater

Chuck Smith
Kemati Porter
Gloria Bond Clunie
Jackie Taylor
Jonathan Wilson
Ron O. J. Parson
Kathy A. Perkins
Derrick Sanders
Rashida Z. Shaw
Sydney Chatman

Dance

Najwa I
Darlene Blackburn
Geraldine Williams
Idella Reed-Davis
Babu Atiba
Joel Hall
Alfred (Fred) Baker
Amaniyea Payne
Idy Ciss
Kevin Iega Jeff
Tosha Alston
Daniel "Brave Monk" Haywood



Figurative Inquisitions

Conversion, Torture, and Truth in the Luso-Hispanic Atlantic

Erin Graff Zivin

The practices of interrogation, torture, and confession have resurfaced in public debates since the early 2000s following human rights abuses around the globe. Yet discussion of torture has remained restricted to three principal fields: the legal, the pragmatic, and the moral, eclipsing the less immediate but vital question of what torture *does*. *Figurative Inquisitions* seeks to correct this lacuna by approaching the question of torture from a literary vantage point.

This book investigates the uncanny presence of the Inquisition and *marranismo* (crypto-Judaism) in modern literature, theater, and film from Mexico, Brazil, and Portugal. Through a critique of fictional scenes of interrogation, it underscores the vital role of the literary in deconstructing the relation between torture and truth. *Figurative Inquisitions* traces the contours of a relationship among aesthetics, ethics, and politics in an account of the “Inquisitional logic” that continues to haunt contemporary political forms. In so doing, the book offers a unique humanistic perspective on current torture debates.

ERIN GRAFF ZIVIN is an associate professor of Spanish and Portuguese and of comparative literature at the University of Southern California.

FLASHPOINTS

FOUNDING EDITORS: JUDITH BUTLER AND CATHERINE GALLAGHER

COORDINATOR: EDWARD DIMENDBERG

SERIES EDITORS: ALI BEHDAD, JODY GREENE, SUSAN GILLMAN, AND RICHARD TERDIMAN

LITERARY CRITICISM/LATIN AMERICAN STUDIES

January

216 pages, 6 × 9 inches

World Rights, First Publication

Paper 978-0-8101-2945-0 \$45.00 (s)

Montaigne and the Origins of Modern Philosophy

Ann Hartle

Montaigne’s *Essays* are rightfully studied as giving birth to the literary form of that name. Ann Hartle’s *Montaigne and the Origins of Modern Philosophy* argues that the essay is actually the perfect expression of Montaigne as what he called “a new figure: an unpremeditated and accidental philosopher.” Unpremeditated philosophy is philosophy made sociable—brought down from the heavens to the street, where it might be engaged in by a wider audience. In the same philosophical act, Montaigne both transforms philosophy and invents “society,” a distinctly modern form of association. Through this transformation, a new, modern character emerges: the individual, who is neither master nor slave and who possesses the new virtues of integrity and generosity. In Montaigne’s radically new philosophical project, Hartle finds intimations of both modern epistemology and modern political philosophy.

ANN HARTLE is a professor of philosophy at Emory University in Atlanta. She is the author of *Michel de Montaigne: Accidental Philosopher* (2003); *Self-Knowledge in the Age of Theory* (1996); *Death and the Disinterested Spectator: An Inquiry into the Nature of Philosophy* (1986); and *The Modern Self in Rousseau’s Confessions: A Reply to St. Augustine* (1983).

PHILOSOPHY

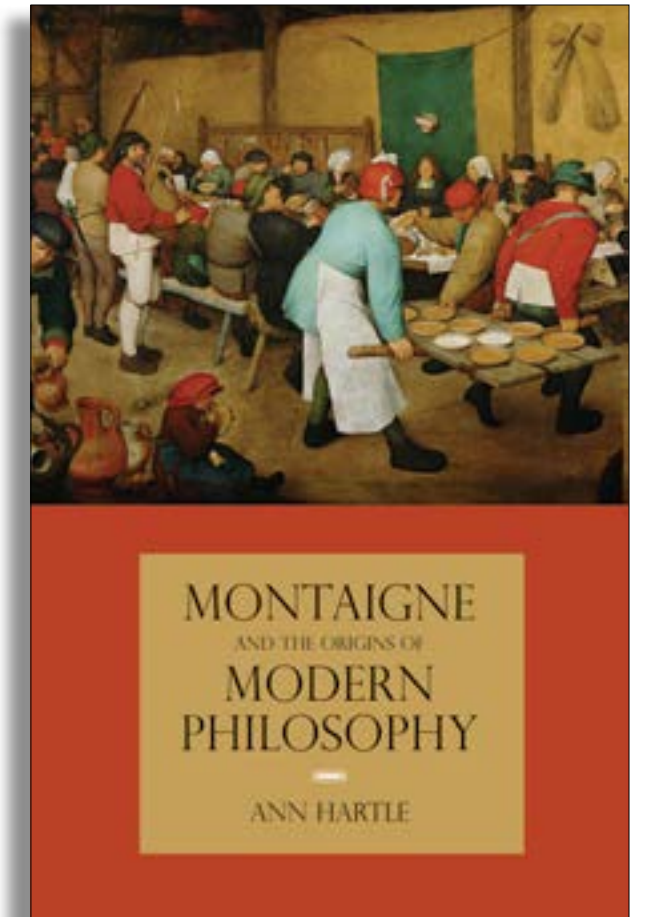
November

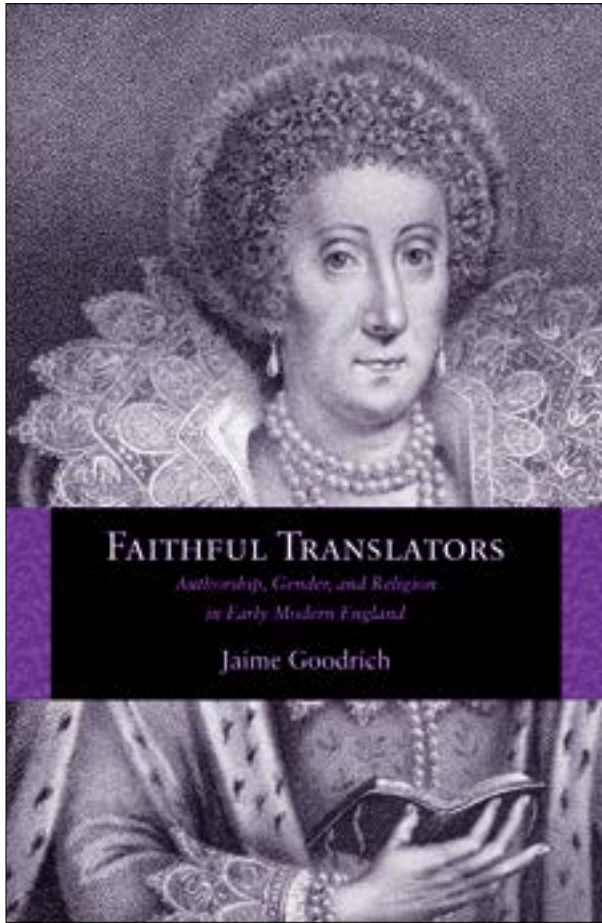
288 pages, 6 × 9 inches

World Rights, First Publication

Cloth 978-0-8101-2965-8 \$80.00 (s)

Paper 978-0-8101-2932-0 \$39.95 (s)





Faithful Translators

Authorship, Gender, and Religion in Early Modern England

Jaime Goodrich

With *Faithful Translators* Jaime Goodrich offers the first in-depth examination of women's devotional translations and of religious translations in general within early modern England. Placing female translators such as Queen Elizabeth I and Mary Sidney Herbert, Countess of Pembroke, alongside their male counterparts, such as Sir Thomas More and Sir Philip Sidney, Goodrich argues that both male and female translators constructed authorial poses that allowed their works to serve four distinct cultural functions: creating privacy, spreading propaganda, providing counsel, and representing religious groups. Ultimately, *Faithful Translators* calls for a reconsideration of the apparent simplicity of "faithful" translations and aims to reconfigure perceptions of early modern authorship, translation, and women writers.

JAIME GOODRICH is an assistant professor of English at Wayne State University in Detroit.

RETHINKING THE EARLY MODERN

SERIES EDITORS: MARCUS KELLER AND ELLEN McCLURE

LITERARY CRITICISM

December

272 pages, 6 × 9 inches, 8 b/w images
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The Body in Mystery

The Political Theology of the Corpus Mysticum in the Literature of Reformation England

Jennifer R. Rust

In *The Body in Mystery* Jennifer R. Rust engages the political concept of the mystical body of the commonwealth, the *corpus mysticum* of the medieval church. Rust argues that the communitarian ideal of sacramental sociality had a far longer afterlife than has been previously assumed. Reviving a critical discussion of the German historian Ernst Kantorowicz's 1957 masterwork, *The King's Two Bodies: A Study in Mediaeval Political Theology*, Rust brings to bear the latest scholarship. Her book expands the representation of the *corpus mysticum* through a range of literary genres as well as religious polemics and political discourses. Rust reclaims the concept as an essential category of social value and historical understanding for the imaginative life of literature from Reformation England. *The Body in Mystery* provides new ways of appreciating the always rich and sometimes difficult continuities between the secular and sacred in early modern England, and between the premodern and early modern periods.

JENNIFER R. RUST is an assistant professor of English at Saint Louis University.

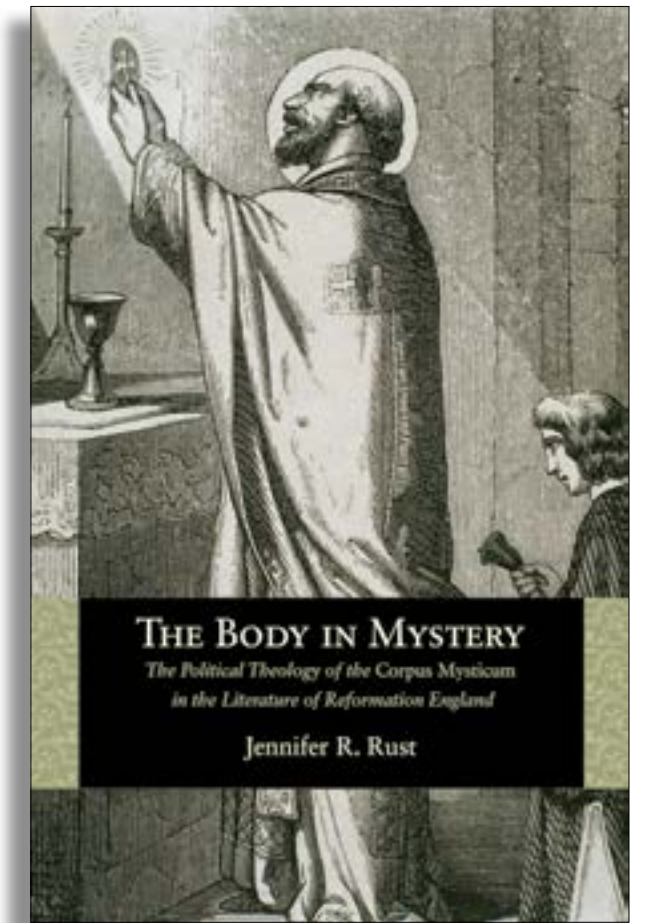
RETHINKING THE EARLY MODERN

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LITERARY CRITICISM

November

264 pages, 6 × 9 inches, 8 b/w images
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With or Without

Reading Postwar German Women Poets

Charlotte Ann Melin

With or Without explores the role of German women's poetry in the contemporary literary discourse of the latter half of the twentieth century. Melin highlights the significant role that women played in the shaping of postwar German poetry as a whole and also their deep engagement with the broader issues of modernism, postmodernism, and related discourses about the relationship between individual experience, communal ideals, and interpersonal expression. Melin shows that for German writers poetry became the genre that had the capacity to project subjectivity, voice, and authenticity.

CHARLOTTE ANN MELIN is a professor of German at the University of Minnesota–Twin Cities. She is the author of *Poetic Maneuvers: Hans Magnus Enzensberger and the Lyric Genre* (Northwestern, 2003) and the editor of *German Poetry in Transition, 1945–1990* (1999).

LITERARY CRITICISM

December

238 pages, 6 × 9 inches

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Connected by the Ear

The Media, Pedagogy, and Politics of the Romantic Lecture

Sean Franzel

In this innovative new study, Sean Franzel charts the concurrent emergence of German Romantic pedagogy, the modern research university, and modern visions of the politically engaged scholar. At the heart of the pedagogy of Immanuel Kant, Johann Gottlieb Fichte, K. P. Moritz, A. W. Schlegel, Adam Müller, and others was the lecture, with its ability to attract listeners and to model an ideal discursive community, reflecting an era of revolution, reform, and literary, philosophical, and scientific innovation.

Along with exploring the striking preoccupation of Romantic thinkers with the lecture and with its reverberations in print, Franzel argues that accounts of scholarly speech from this period have had a lasting impact on how the pedagogy, institutions, and medial manifestations of modern scholarship continue to be understood.

SEAN FRANZEL is an assistant professor of German at the University of Missouri, Columbia.

LITERARY CRITICISM

November

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Geophilosophy

On Gilles Deleuze and Felix Guattari's
What Is Philosophy?

Rodolphe Gasché

Rodolphe Gasché's commentary on Deleuze and Guattari's last book, *What Is Philosophy?*, homes in on what the two thinkers define as philosophy in distinction from the sciences and the arts and what it is that they understand themselves to have done while doing philosophy.

Gasché is concerned with the authors' claim not only that philosophy is a Greek invention but also that it is, for fundamental reasons, geophilosophical in nature. Gasché also intimates that, rather than a marginal issue of their conception of philosophy, geocentrism is a central dimension of their thinking. Indeed, Gasché argues, if all the principal traits that constitute philosophy according to *What Is Philosophy?*—*autochthony*, *philia*, and *doxa*—imply in an essential manner a concern with Earth, it follows that what Deleuze and Guattari have been doing while engaging in philosophy has been marked by this concern from the start.

RODOLPHE GASCHÉ is Distinguished Professor and Eugenio Donato Professor of Comparative Literature at the State University of New York University at Buffalo.

STUDIES IN COMPARATIVE AND CONTINENTAL PHILOSOPHY

SERIES EDITORS: DAVID JONES, MICHAEL SCHWARTZ,
AND JASON WIRTH
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January

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Virgin Microbe

Essays on Dada

Edited by David Hopkins and Michael White

The essays in *Virgin Microbe* foreground thematic issues and advance recent theoretical agendas, such as the study of identity construction and the relationship between the avant-garde and mass culture, rather than focusing on biographies of individual Dadaists or centers of Dada activity. The authors represent a wider spectrum of disciplines and a broader international perspective than do other recent collections on Dada. Ambitious in terms of contemporary academic interests, *Virgin Microbe* draws on a rich spectrum of intellectual traditions and contexts, prioritizing Dada's metaphysical enquiries and its complicated connection to modernity.

DAVID HOPKINS is a professor of art history at the University of Glasgow.

MICHAEL WHITE is a reader in the history of art at the University of York.

AVANT-GARDE AND MODERNISM STUDIES

MARJORIE PERLOFF AND RAINER RUMOLD, GENERAL EDITORS
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February

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Adrian Sudhalter

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Culture *Andreas Kramer*

Cardboard Toys and Dancing Marionettes: Play, Materiality,
and Agency in Zurich Dada *Joyce Suechen Cheng*

Violent Modernists

The Aesthetics of Destruction in Twentieth-Century German Literature

Kai Evers

Accounts of rape, murder, mutilation, and torture run like a bloodred thread through modernist literature in the German language. Previous accounts of German literary modernism have linked its fascination with violent destruction either to the militant avant-garde on the left or to fascist modernism on the right. Critics have noted that high modernists depicted violence through its impact on their own victimized protagonists. But by minimizing and ignoring the often disturbing attraction to aggression in the works of Franz Kafka and others, these prevalent readings have filtered out much of the provocative and productive potential of German modernism.

Kai Evers's *Violent Modernists: The Aesthetics of Destruction in Twentieth-Century German Literature* develops a new understanding of German modernism that moves beyond the oversimplified dichotomy of an avant-garde prone to aggression on the one hand and a modernism opposed to violence on the other. Analyzing works by Robert Musil, Franz Kafka, Karl Kraus, Walter Benjamin, Elias Canetti, and others, Evers argues that these authors are among the most innovative thinkers on violence and its impact on contemporary concepts of the self, history, and society.

KAI EVERS is an associate professor of German at the University of California, Irvine.

LITERARY CRITICISM

October

288 pages, 6 × 9 inches, 2 b/w images
World Rights, First Publication
Cloth 978-0-8101-2962-7 \$80.00 (s)
Paper 978-0-8101-2930-6 \$39.95 (s)

Fugitive Objects

Sculpture and Literature in the German Nineteenth Century

Catriona MacLeod

In *Fugitive Objects*, Catriona MacLeod examines the question of why sculpture is both intensively discussed and yet rendered immaterial in German literature. She focuses on three forms of disappearance: sculpture's vanishing as a legitimate art form at the beginning of the nineteenth century in German aesthetics, statues' migration from the domain of high art into mass reproduction and popular culture, and sculpture's dislodging and relocation into literary discourse. Through original readings of Clemens Brentano, Achim von Arnim, Adalbert Stifter, Leopold von Sacher-Masoch, and others, MacLeod reveals that if sculpture has disappeared from much of nineteenth-century German literature and aesthetics, it is a vanishing act that paradoxically relocates the statue back onto another cultural pedestal, attesting to the powerful force of the medium.

CATRIONA MACLEOD is an associate professor in the Department of Germanic Languages and Literatures at the University of Pennsylvania.

LITERARY CRITICISM

December

186 pages, 6 × 9 inches, 27 b/w images
World Rights, First Publication
Cloth 978-0-8101-2967-2 \$80.00 (s)
Paper 978-0-8101-2934-4 \$39.95 (s)

Phenomenology and Embodiment

Husserl and the Constitution of Subjectivity

Joona Taipale

At the dawn of the modern era, philosophers reinterpreted their subject as the study of consciousness, pushing the body to the margins of philosophy. With the arrival of Husserlian thought in the late nineteenth century, the body was once again understood to be part of the transcendental field. And yet, despite the enormous influence of Husserl's phenomenology, the role of "embodiment" in the broader philosophical landscape remains largely unresolved. In his ambitious debut book, *Phenomenology and Embodiment*, Joona Taipale tackles the Husserlian concept—also engaging the thought of Maurice Merleau-Ponty, Jean-Paul Sartre, and Michel Henry—with a comprehensive and systematic phenomenological investigation into the role of embodiment in the constitution of self-awareness, intersubjectivity, and objective reality. In doing so, he contributes a detailed clarification of the fundamental constitutive role of embodiment in the basic relations of subjectivity.

JOONA TAIPALE is a postdoctoral research fellow at the Center for Subjectivity Research, University of Copenhagen.

STUDIES IN PHENOMENOLOGY AND EXISTENTIAL PHILOSOPHY

ANTHONY STEINBOCK, GENERAL EDITOR

PHILOSOPHY

February

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Sociability and Its Enemies

German Political Theory After 1945

Jakob Norberg

Sociability and Its Enemies contributes both to contemporary studies of political theory and to discourse on postwar Germany by reconstructing the arguments concerning the nature and value of sociability as a form of interaction and interconnection particular to modern bourgeois society. Jakob Norberg argues that the writings of Hannah Arendt, Jürgen Habermas, Carl Schmitt, and the historian Reinhart Koselleck present conflicting responses to a hitherto neglected question or point of contention: whether bourgeois sociability should serve as a therapeutic practice and politically relevant ideal for postwar Germany. The book sheds light on previously neglected historical and conceptual connections among political theorists, and it enriches established narratives of postwar intellectual history.

JAKOB NORBERG is Andrew W. Mellon Assistant Professor of German at Duke University.

PHILOSOPHY

January

208 pages, 6 × 9 inches

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Making Modernism Soviet

The Russian Avant-Garde in the Early Soviet Era, 1918–1928

Pamela Kachurin

Making Modernism Soviet provides a new understanding of the ideological engagement of Russian modern artists such as Kazimir Malevich, Alexander Rodchenko, and Vera Ermolaeva with the political and social agenda of the Bolsheviks in the chaotic years immediately following the Russian Revolution. Focusing on the relationship between power brokers and cultural institutions under conditions of state patronage, Pamela Kachurin lays to rest the myth of the imposition of control from above upon a victimized artistic community. Drawing on extensive archival research, she shows that Russian modernists used their positions within the expanding Soviet arts bureaucracy to build up networks of like-minded colleagues. Their commitment to one another and to the task of creating a socially transformative visual language for the new Soviet context allowed them to produce some of their most famous works of art. But it also contributed to the "Sovietization" of the art world that eventually sealed their fate.

PAMELA KACHURIN is a visiting assistant professor in the departments of art history and Slavic and Eurasian studies at Duke University.

SLAVIC STUDIES/ART HISTORY

October

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The Novel in the Age of Disintegration

Dostoevsky and the Problem of Genre in the 1870s

Kate Holland

Scholars have long been fascinated by the creative struggles with genre manifested throughout Dostoevsky's career. In *The Novel in the Age of Disintegration*, Kate Holland brings historical context to bear, showing that Dostoevsky wanted to use the form of the novel as a means of depicting disintegration brought on by various crises in Russian society in the 1860s. This required him to reinvent the genre. At the same time he sought to infuse his novels with the capacity to inspire belief in social and spiritual reintegration, so he returned to some older conventions of a society that was already becoming outmoded. In thoughtful readings of *Demons*, *The Adolescent*, *A Writer's Diary*, and *The Brothers Karamazov*, Holland delineates Dostoevsky's struggle to adapt a genre to the reality of the present, with all its upheavals, while maintaining a utopian vision of Russia's future mission.

KATE HOLLAND is an assistant professor in the Department of Slavic Languages and Literatures at the University of Toronto.

STUDIES IN RUSSIAN LITERATURE AND THEORY

GARY SAUL MORSON, FOUNDING EDITOR

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October

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Anna Schur

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Women with a Thirst for Destruction

The Bad Mother in Russian Culture

Jenny Kaminer

In Russian culture, the archetypal mother is noble and self-sacrificing. In *Women with a Thirst for Destruction*, however, Jenny Kaminer shows how this image is destabilized during periods of dramatic rupture in Russian society, examining in detail the aftermath of three key moments in the country's history: the emancipation of the serfs in 1861, the Russian Revolution of 1917, and the fall of the Communist regime in 1991. She explores works both familiar and relatively unexamined: Leo Tolstoy's *Anna Karenina*, Mikhail Saltykov-Shchedrin's *The Golovlev Family*, Fyodor Gladkov's *Cement*, and Liudmila Petrushevskaya's *The Time: Night*, as well as a late Soviet film (Vyacheslav Krishtofovich's *Adam's Rib*, 1990) and media coverage of the Chechen conflict. Kaminer's book speaks broadly to the mutability of seemingly established cultural norms in the face of political and social upheaval.

JENNY KAMINER is an assistant professor of Russian at the University of California, Davis.

STUDIES IN RUSSIAN LITERATURE AND THEORY

GARY SAUL MORSON, FOUNDING EDITOR

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February

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An Appalachian Fairy Tale
Housebound

Elizabeth Gentry

"Here, secrets crisscross through walls as through hours, and words travel in creepy, kind whispers . . . Grown children run through the woods and enter strange houses. They live over here and over there—all over the terrible and beautiful map."—**Kate Bernheimer, judge for the 2011–12 Madeleine P. Plonsker Emerging Writer's Residency Prize**

"Housebound traffics in the liminal, in the recesses of consciousness, in mystery and in manners, yet it appeals to the heart as well as the head . . . Nothing like this dark fairy tale of discovery and desire has yet been written."—**Michael Parker, author of *The Watery Part of the World***

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

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

ELIZABETH GENTRY received the 2012 Madeleine P. Plonsker Emerging Writer's Residency Prize for *Housebound*. Originally from Asheville, North Carolina, she lives in Knoxville, Tennessee, where she works as a writing specialist for the University of Tennessee College of Law and teaches in the university's English department. She received an MFA in fiction writing from the University of North Carolina at Greensboro.

FICTION

November
 6 × 9 inches, 160 pages
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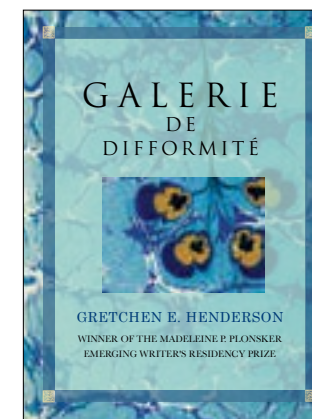
Throng

Jose Perez Beduya

Jose Perez Beduya's first book *Throng*, takes us "inside the bright wheel" where selfhood and community whirl along the event horizon of an elusive center—the fused question of the Singular and the Common. Jennifer Moxley, who selected Beduya as the winner of the 2011 Plonsker Emerging Writer's Residency, writes that in this book "a shimmering subjectivity—sometimes singular, more often plural—emits an intermittent signal, coming in and out of view like some mysterious lost 'other' flashing a pocket mirror against the sun in hope of rescue." The ethics of beauty in the face of violence contend with and haunt the forms of political desire in this marvelous and unexpected debut.

POETRY

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Gretchen E. Henderson

Traces of many books mask themselves inside Gretchen E. Henderson's *Galerie de Difformité*. With the head of a novel and the body of a poem, this extraordinary work interrogates the nuanced concepts of ability/disability, voyeurism/exhibition, deformity/normality—all with a wry sense of self-representational humor. This bestiary of the novel-as-poem-as-essay-as-art grows outside of the bounds of the Book and, in the process, redefines deformity for the digital millennium.

LITERATURE

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4-Headed Woman

Poems

Opal Palmer Adisa

4-Headed Woman is a journey into and through womanhood—from preadolescence through menopause—and an exploration of women’s relations with one another.

The poems employ female domestic imagery, manifest in the titles in the book’s first section, which name different types of breads found throughout the world—from coconut to pita. Yet many of these poems are sparse and abstract in their trajectory. The poems in the second section focus specifically on menses, weaving together biological, folk, and cultural aspects in a humorous tone. The third section, “Graffiti Poem,” comprises poems centered around college restrooms, which Adisa sees as a site of communication—through graffiti among other means—for students on a wide variety of social-sexual issues.

In *4-Headed Woman*, Adisa bravely explores and uncovers taboos about womanhood in a controlled and at times lyrical style laced with humor.

OPAL PALMER ADISA was born in Jamaica, and now divides her time between St. Croix, Virgin Islands, and Oakland, California, where she is a professor at California College of the Arts. She has published fourteen books of poetry, stories, and essays. She has been greatly anthologized and has read her work internationally. Adisa has been a resident artist at the McColl Center for Visual Art, North Carolina; at the Instituto Sacatar in Brazil; and in El Gouna, Egypt, among others. For more information visit her website: www.opalpalmeradisa.com.

POETRY

October

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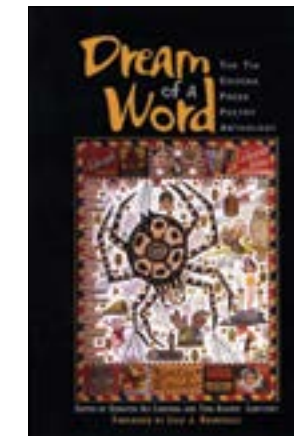
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the space between
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bleeding is not
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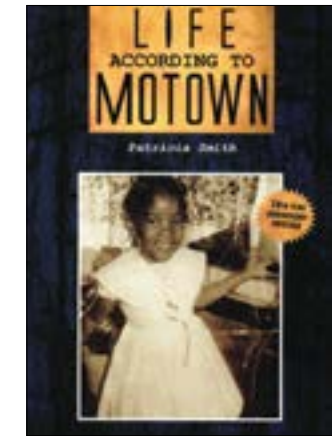
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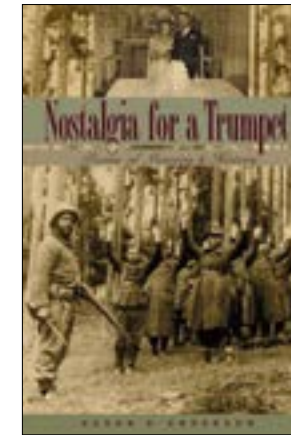
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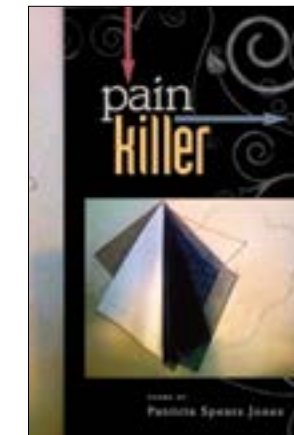
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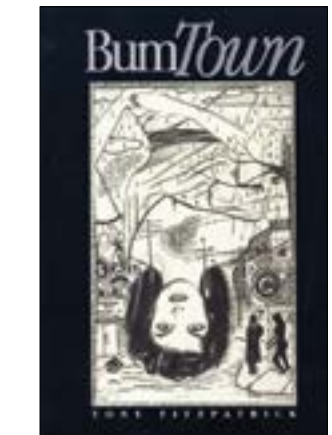
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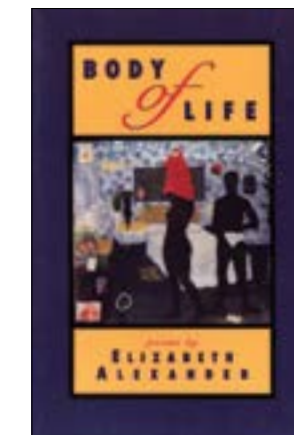
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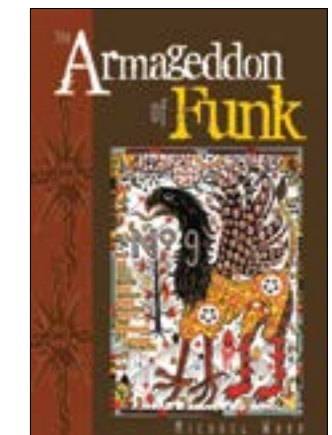
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