Susan Sontag (1933–2004) was one of America’s first celebrity intellectuals. In the first biography to be published since her death, Daniel Schreiber portrays a glamorous woman full of contradictions and inner conflicts, whose life mirrored the cultural upheavals of her time.

While known primarily as a cultural critic and novelist, Sontag was also a filmmaker, stage director, and dramatist. It was her status as a pop icon that was unusual for an American intellectual: she was filmed by Andy Warhol and Woody Allen, photographed by Annie Leibovitz and Diane Arbus, and her likeness adorned advertisements for Absolut vodka.

Drawing on newly available sources, including interviews with Nadine Gordimer, Robert Wilson, and Sontag’s son, David Rieff, as well as on myriad interviews given by Sontag and her extensive correspondence with her friend and publisher Roger Straus, Schreiber explores the roles that Sontag played in influencing American public cultural and political conversations.

DANIEL SCHREIBER is a Berlin-based writer. An art and literary critic, he contributes to numerous German and Swiss magazines and newspapers, including Die Zeit, DU—das Kulturmagazin, Philosophie Magazin, Literaturen, and Weltkunst, as well as the radio station Deutschlandradio Kultur. He is a columnist for the daily taz—die tageszeitung, and his essays on art and culture appear in a number of anthologies. He was previously contributing editor to Monopol and headed the culture section of the magazine Cicero.

DAVID DOLLENMAYER is emeritus professor of German at Worcester Polytechnic Institute and is the winner of the 2008 Helen and Kurt Wolff Prize for his translation of Moses Rosenkranz’s Childhood: An Autobiographical Fragment.
**Fortune’s Favored Child**

Raouf Mama

Praise for Raouf Mama’s previous books:

*Why Monkeys Live in Trees and Other Stories from Benin*

“The lessons . . . timeless, [leave] all of us . . . to reflect on past experiences and bring our newfound insights into the future.”

— *Neighbor’s Magazine*

*The Barefoot Book of Tropical Tales*

“His retellings are graceful and fluid.” — *School Library Journal*

“Rich in humor, sorrow, and thought-provoking plot turns.”

— *Booklist*

Raouf Mama is widely beloved by children and adults alike for his books and especially for his African and multicultural storytelling, which incorporates poetry, song, music, and dance.

In *Fortune’s Favored Child*, the master storyteller tells his own story, beginning in the West African country of Benin. Through a harrowing experience with sickness, an encounter with a clairvoyant traditional healer, and astonishing twists of fortune, the protagonist struggles to uncover his real identity, to get an education, and to make his own way in the world. His journey takes him to the shores of the United States to attend graduate school at the University of Michigan and begin a new chapter in his life.

RAOUF MAMA is Distinguished Professor of English at Eastern Connecticut State University. His previous books are *Why Monkeys Live in Trees and Other Stories from Benin* (Curbstone, 2006), winner of the 2008 National Multicultural Children’s Publication Award; *The Barefoot Book of Tropical Tales* (2000); *Pearls of Wisdom* (2001, with Mary Romney); and *Why Goats Smell Bad* (1998). Mama regularly travels to various parts of the world to work with teachers, education professionals, and children, using storytelling as a multicultural teaching and motivational tool. He has worked in partnership with UNICEF and the School of African Heritage in promoting education and cultural awareness through storytelling.
The First Lady of Olympic Track
The Life and Times of Betty Robinson

Joe Gergen

The 1928 Olympic Games in Amsterdam were the first in which women—over the objections of many, including Pope Pius XI and the founder of the modern Olympics, Baron Pierre de Coubertin—were allowed to run in the marquee track events.

Equally remarkable is the story behind the first female gold medal winner in the 100-meter dash, sixteen-year-old American Betty Robinson.

A prodigy running in just her fourth organized meet, Robinson stunned the world, earning special praise from the president of the 1928 American Olympic Committee, General Douglas MacArthur. But Robinson’s triumph soon became tragedy when in 1931 she was involved in a life-threatening plane crash. Unable to assume a sprinter’s crouch, she nevertheless joined fellow pioneer Jesse Owens at the infamous 1936 Berlin Olympics, and achieved further glory on the relay team. Journalist Joe Gergen’s The First Lady of Olympic Track rescues an exceptional figure from obscurity.

JOE GERGEN was a sports writer and columnist for Newsday for forty years. He also has written for numerous other publications, including Sporting News, Sports Illustrated, and New York magazine. His previous books include The Final Four (1987) and, with Ralph Kiner, Kiner’s Korner (1987).
Hog Butcher
A Novel

Ronald L. Fair

“Talk like that could start a revolution!” — Nikki Giovanni

“If the novel were longer, and more naturalistic, it could become the final part of a Chicago trilogy, the first two-thirds having been written by James T. Farrell and Nelson Algren; for, like the work of these two men, Hog Butcher offers a view of the city’s shame.”
— Saturday Review

“A moving indictment of the hypocrisy and tragedy of segregation in a land professing a religious and democratic way of life … an effectively compact, vivid, troubling book.” — Booklist

“Fair is a very nice writer; he handles [the plot] with an eloquent economy.” — Kirkus Reviews

It’s summer on the South Side of Chicago, and ten-year-old boys Earl and Wilford are frequently courtside watching their role model Nathaniel “Cornbread” Hamilton as he prepares to leave for college on a basketball scholarship.

Their world comes crashing down in an alley when two cops—one white, one black—mistake Cornbread for a fleeing burglary suspect. What follows threatens to tear apart the community. Earl and Wilford know what happened, but will they stand up for their hero in a city in which power trumps justice, and each player must decide whether to fold to the system, or risk losing it all?

Instantly recognized as a gritty classic when it was first published in 1966, Hog Butcher was later adapted for the 1975 film Cornbread, Earl and Me. This new edition brings back into print Fair’s startlingly relevant indictment of Chicago’s inequalities.

RONALD L. FAIR was born in Chicago in 1932 and published his first novel, Many Thousand Gone: An American Fable, in 1965. His other novels include We Can’t Breathe (1972), winner of the Best Book Award from the American Library Association. He lives in Lappeenranta, Finland.
Let Me See It
Stories
James Magruder

“There are few authors who write with as much sensitivity and tenderness as James Magruder; he has a way of finding something beautiful in the most heartbreaking moments . . . With sharp touches of humor, this is a marvel of a story.”
—Kevin Wilson, author of The Family Fang

“Let Me See It overflows with honesty, hilarity, and heart. It’s impossible not to love this book, impossible to turn away from its brilliant prose, wicked humor, and utterly engaging characters.”
—Jessica Anya Blau, author of The Wonder Bread Summer

“James Magruder manages a neat trick of math: his tale of two cousins, over two decades, yields a portrait of one whole gay generation. Each trajectory builds its own drama, which makes their intersection all the more affecting. Broad and deep, witty and wistful, Let Me See It is a work of subtle strength.”
—Michael Lowenthal, author of The Paternity Test

James Magruder’s collection of linked stories follows two gay cousins, Tom and Elliott, from adolescence in the 1970s to adulthood in the early ‘90s. With a rueful blend of comedy and tenderness, Magruder depicts their attempts to navigate the closet and the office and the lessons they learn about libidinous coworkers, résumé boosting, Italian suffixes, and frozen condoms. As Tom and Elliot search for trusting relationships while the AIDS crisis deepens, their paths diverge, leading Tom to a new sense of what matters most. Magruder is especially adept at rendering the moments that reveal unwritten codes of behavior to his characters, who have no way of learning them except through painful experience. Loss is sudden, the fallout portrayed with a powerful economy. In Tom and Elliott, readers come to recognize themselves, driven by the same absurd desires and unconscious impulses, subjected to the same fates.

JAMES MAGRUDER is a fiction writer, playwright, and award-winning translator. He teaches dramaturgy at Swarthmore College and fiction at the University of Baltimore. He is also the author of a novel, Sugarless (2009).
The poems in Samuel Hazo’s Sexes: The Marriage Dialogues are concerned with how husbands and wives confront each other at life’s various intersections—sometimes casually, sometimes profoundly. It is at these points that the most interesting differences in gender reveal themselves.

From the first poem (“Banterers”) to the last (“Ballad of the Old Lovers”) Hazo’s attuned ear picks up quotidian conversational exchanges, but the words are never window dressing. They hint at inevitable insights and misunderstandings born out of conjugal love. Each poem is a vignette of the moving and surprising moments that are married life.


From “Sexes”

“Whatever has to do with love,” she hummed, “is all that matters to me.”

He continued sanding the last walnut brace for a table he’d been assembling for months and said, “We agree.”

“The fact that you agree makes you different from most men.”

“How?”

“You make things with your hands, you read, you’re not obsessed with money, class, competition and the rest.”

Each time she spoke of men, she made him feel exempted.

Why he never discovered.
Designed for Flight
Poems
Gregory Fraser

Designed for Flight both continues and enlarges the exploration of the rhythms of our emotional lives undertaken in Gregory Fraser’s first two collections. A master of metaphor, Fraser works magic within tightly controlled forms, loading lines with surprising juxtapositions and changes of direction. Taken together, the poems trace the sometimes instant, sometimes decades-long movement from incomprehensible loss and grief to rueful reflection and, if we’re lucky, uneasy accommodation. Casting a sharply observant eye on past selves, always steering clear of simple sentiment, the speaker in this collection looks back with bitter irony and forgiveness in equal measure. Against the fears and frustrations of childhood, the dissolution of a doomed relationship, and the distance between the hoped for and the actual, Fraser’s poems offer the imagination’s capacity for endless invention and the compensatory pleasures of art.

GREGORY FRASER, a professor in the Department of English at the University of West Georgia, is the author of two previous poetry collections, Answering the Ruins (Northwestern, 2009) and Strange Pietà (2003). He is also the coauthor, with Chad Davidson, of the textbooks Writing Poetry (2009) and Analyze Anything (2012).

Ice
We drove out under starlight, a hearse of circus clowns, passed a fifth, spat at the sky. And groaned about the bloodless proofs of math, a father’s strop, the prim napkins some sister folded cleverly to stand erect. The moon beat its face against the water tower, phone wires stretched east and west like frozen nerves. Later, bored and loaded, we pulled on skates and slapped a puck till we doubled over, gasping. Then one guy flipped around his stick, took aim, and opened fire. We blasted until every man lay cold.
Bethany
A Play
Laura Marks

“Without stepping over the line into moralizing—or editorializing—Ms. Marks’s disturbing, incisive drama suggests that the bruising exigencies of our depressed economy are scraping away at the surface civilities of American life, making it harder for people to heed their moral compasses.” —Charles Isherwood, New York Times

“Impressively, the playwright, Laura Marks, has managed to wrench something almost Greek out of yesterday’s headlines and, with a supremely balanced sense of storytelling and an economic gift for language, announces herself here as a real talent to watch.” —New Yorker

“In Hebrew, the word ‘Bethany’ means ‘house of misery’ or ‘poor house.’ But don’t let the etymology fool you. There are dramatic riches here.” —Village Voice

“A brisk Hobbesian thriller.” —New York magazine

At the height of the foreclosure crisis, single mother Crystal loses more than her house. She struggles to stay positive, though—with plenty of help from a roommate with conspiracy theories, a motivational speaker with a secret, and her colleagues at the local Saturn dealership. But optimism is no match for a bad economy, and before long Crystal’s desperate quest to regain what she’s lost turns into the fight of her life. This darkly comic thriller explores just how far we’ll go to get back what’s ours.

LAURA MARKS is a graduate of Juilliard, an alumna of the Public Theater’s Emerging Writers Group, and a Resident Playwright at New Dramatists. Her work has been developed at the Public Theater, Steppenwolf, Manhattan Theatre Club, the Lark, and the Women’s Project, among other venues.
The Secret in the Wings
A Play
Mary Zimmerman

Mary Zimmerman's *The Secret in the Wings* adapts a group of lesser-known fairy tales to create a theatrical work that sets their dark mystery against her signature wit and humor. The framing story concerns a child and the frightening babysitter with whom her parents leave her. As the babysitter reads from a book, the characters in each of the tales materialize, with each tale breaking off just at its bleakest moment before giving way to the next one. The central tale is told without interruption, after which each previous tale is successively resumed, with each looming disaster averted. As in Zimmerman's other productions, here she uses costumes, props, sets, and lighting to brilliant effect, creating images and feelings that render the fairy tales in all their elemental and enduring power.

MARY ZIMMERMAN's credits as an adapter and a director include *The Arabian Nights, Journey to the West, Metamorphoses, The Odyssey,* and *The White Snake* (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 major regional theaters around the country and abroad. The recipient of a Tony Award for her direction of *Metamorphoses* and of a MacArthur Fellowship, Zimmerman is a professor of performance studies at Northwestern University.

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Mouth Filled with Night
Poems
Rodney Gomez

Foreword by Ed Roberson

The winner of the Drinking Gourd Chapbook Poetry Prize, Rodney Gomez’s collection *Mouth Filled with Night* employs familiar emblems of Mexican American identity to repeatedly subvert expectations while intensifying the dilemmas of affiliation. The poems run beyond more conventional ideas of agency, identity, and experience, creating a newly invigorated imaginative space. As a collection, *Mouth Filled with Night* gains particular momentum—a pitched anxiety that slowly grows throughout the volume—to create a poetic experience unique to the chapbook form.

RODNEY GOMEZ works as an urban planner in Weslaco, Texas. His poems have appeared in *Denver Quarterly, Devil’s Lake, Salt Hill, Barrow Street, RHNOL*, and other journals. He has held residencies at the Atlantic Center for the Arts and the Santa Fe Art Institute.

Riot

There was a riot in Bluetown
near a slab of balsa some said
held the Virgin of Guadalupe’s face.
A native son of Puebla, praying at her
chancel, forgot to remove his plumage.
They thought he mistook her for Tonantzín.
There was something sinister
in the angle of his palms, though he accepted
ash like the rest, stayed for Rooster Mass.
Seizing his beads, they stopped
caring about pretense, hung
his phony corpse from the poplar tree
and hoped he’d snap just as he was:
skin pulled taut, face made up
in crude proxy of the true Virgin
whose face they adored.
Romanticism
A German Affair

Rüdiger Safranski

Translated from the German by Robert E. Goodwin

“Safranski’s Romanticism is overdue—an enlightenedly bright, even cheerful description of a special way of being. It is the novel of the German spirit.” —Der Spiegel

“Rüdiger Safranski brilliantly familiarizes us with Romanticism and the Romantic. His terrific book combines philosophical analysis and anecdotes in such a skillful way that we are faced with something rare: fascinatingly told German intellectual history. Thanks to his erudition and linguistic capability, he contrives to open the treasure chamber of intellectual history.” —Die Zeit

The renowned scholar Rüdiger Safranski’s Romanticism: A German Affair both offers an accessible overview of Romanticism and, more critically, traces its lasting influence, for better and for ill, on German culture. Safranski begins with the eighteenth-century Sturm und Drang movement, which would sow the seeds for Romanticism in Germany. While Romanticism was a broad artistic, literary, and intellectual movement, German thinkers were especially concerned with its strong philosophical-metaphysical and religious dimension. Safranski follows this spirit in its afterlife in the work of Heinrich Heine, Richard Wagner, Friedrich Nietzsche, Thomas Mann, and through the later artistic upheavals of the twentieth century. He concludes by carefully considering Romanticism’s possible influence in the rise of National Socialism and the student revolt of 1968.

Romanticism: A German Affair is essential reading for anyone interested in the power of art, culture, and ideas in the life of a nation.

RÜDIGER SAFRANSKI is a distinguished philosopher and writer whose works have received numerous awards and have been translated into nineteen languages. His books published in English include Nietzsche: A Political Biography (2001), Martin Heidegger: Between Good and Evil (1998), and Schopenhauer and the Wild Years of Philosophy (1990). He lives in Germany.

ROBERT E. GOODWIN is a member of the faculty of Skidmore College in Saratoga Springs, New York. He is the author of The Playworld of Sanskrit Drama (1998) and the translator of Markus Werner’s novel On the Edge (2012).
Moral Emotions
Reclaiming the Evidence of the Heart
Anthony J. Steinbock

*Moral Emotions* builds upon the philosophical theory of persons begun in *Phenomenology and Mysticism* and marks a new stage of phenomenology. Author Anthony J. Steinbock finds personhood analyzing key emotions, called moral emotions. *Moral Emotions* offers a systematic account of the moral emotions, described here as pride, shame, and guilt as emotions of self-givenness; repentance, hope, and despair as emotions of possibility; and trusting, loving, and humility as emotions of otherness. The author argues these reveal basic structures of interpersonal experience. By exhibiting their own kind of cognition and evidence, the moral emotions not only help to clarify the meaning of person, they reveal novel concepts of freedom, critique, and normativity. As such, they are able to engage our contemporary social imaginaries at the impasse of modernity and postmodernity.

ANTHONY J. STEINBOCK is a professor of philosophy and the director of the Phenomenology Research Center at Southern Illinois University–Carbondale. He is the editor of Northwestern University Press’s Studies in Phenomenology and Existential Philosophy series and the editor in chief of *Continental Philosophy Review*; his previous books include *Phenomenology and Mysticism: The Verticality of Religious Experience* (2007) and *Home and Beyond: Generative Phenomenology After Husserl* (Northwestern, 1995).

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Cosmopolitan Desires
Global Modernity and World Literature in Latin America
Mariano Siskind

Mariano Siskind’s groundbreaking debut book redefines the scope of world literature, particularly regarding the place of Latin America in its imaginaries and mappings. In Siskind’s formulation, world literature is a modernizing discursive strategy, a way in which cultures negotiate their aspirations to participate in global networks of cultural exchange, and an original tool to reorganize literary history. Working with novels, poems, essays, travel narratives, and historical documents, Siskind reads the way Latin American literary modernity was produced as a global relation, from the rise of planetary novels in the 1870s and the cosmopolitan imaginaries of modernism at the turn of the twentieth century, to the global spread of magical realism. With its unusual breadth of reference and firm but unobtrusive grounding in philosophy, literary theory, and psychoanalysis, *Cosmopolitan Desires* will have a major impact in the fields of Latin American studies and comparative literature.

MARIANO SISKIND is John L. Loeb Associate Professor of the Humanities at Harvard University.
Fiction Beyond Secularism
Justin Neuman

Modernist thinkers once presumed a progressive secularity, with the novel replacing religious texts as society’s moral epics. Yet religion—beginning with the Iranian revolution of 1979, through the collapse of communism, and culminating in the singular rupture of September 11, 2001—has not retreated quietly out of sight.

In Fiction Beyond Secularism, Justin Neuman argues that contemporary novelists who are most commonly identified as antireligious—among them Orhan Pamuk, Salman Rushdie, Ian McEwan, Margaret Atwood, Nadine Gordimer, Haruki Murakami, and J. M. Coetzee—have defied assumptions and have instead written some of the most trenchant critiques of secular ideologies, as well as the most exciting and rigorous inquiries into the legacies of the religious imagination. As a result, many readers (or nonreaders) on either side of the religious divide neglect the insights of works like The Satanic Verses, Disgrace, and Snow. Fiction Beyond Secularism serves as a timely corrective.

JUSTIN NEUMAN is an assistant professor of English at Yale University.

Periodizing Jameson
Dialectics, the University, and the Desire for Narrative
Phillip E. Wegner

For a half century, the American intellectual Fredric Jameson has been a driving force in literary and cultural theory. In Periodizing Jameson, Phillip E. Wegner builds upon Jameson’s unique dialectical method to demonstrate the value of Jameson’s tools—periodization, the fourfold hermeneutic, and the Greimasian semiotic square, among others—and to develop virtuoso readings of Jameson’s own work and the history of the contemporary American university in which it unfolds.

Wegner shows how Jameson’s work intervenes in particular social, cultural, and political situations, using his scholarship both to develop original explorations of nineteenth-century fiction, popular films, and other prominent theorists, and to examine the changing fortunes of theory itself. In this way, Periodizing Jameson casts new light on the potential of and challenges to humanist intellectual work in the present.

After the Nation
Postnational Satire in the Americas in the Works of Carlos Fuentes and Thomas Pynchon
Pedro García-Caro

If the geographic imaginings of the national map aim to contain and retain the nation within its projected borders, the narratives of national histories have as their central subject the teleological discourse of modernity as an experience of national fulfillment. The literary narratives studied in After the Nation, in contrast, aim to unravel and denounce those combined hegemonic processes while they start to contemplate the ensuing postnational constellations. These are literary narratives that playfully point to and debase “holy” borders, international borders as well as the internal lines where narratives of nation are embodied and consecrated. After the Nation proposes a series of new approaches to novels, essays, and short stories by Carlos Fuentes and Thomas Pynchon within the framework of a postnational, hemispheric American Studies.

PEDRO GARCÍA-CARO is an assistant professor of Spanish in the Department of Romance Languages and Participating Faculty in the Department of Comparative Literature at the University of Oregon.

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

In Essential Vulnerabilities, Deborah Achtenberg contests Emmanuel Levinas’s idea that Plato is a philosopher of freedom for whom thought is a return to the self. Instead, Plato, like Levinas, is a philosopher of the other. Nonetheless, Achtenberg argues, Plato and Levinas are different. Though they share the view that human beings are essentially vulnerable and essentially in relation to others, they conceive human vulnerability and responsiveness differently. For Plato, when we see beautiful others, we are overwhelmed by the beauty of what is, by the vision of eternal form. For Levinas, we are disrupted by the newness, foreignness, or singularity of the other. The other, for him, is new or foreign, not eternal. The other is unknowable singularity.

By showing these similarities and differences, Achtenberg resituates Plato in relation to Levinas and opens up two contrasting ways that self is essentially in relation to others.

An Ideological Death

Suicide in Israeli Literature

Rachel S. Harris

An Ideological Death: Suicide in Israeli Literature examines literary challenges to Israel’s national narratives. The centrality of the army, the mythology of the New Jew, the vision of the first Israeli city, Tel Aviv, and the very process by which a nation’s history is constructed are confronted in fiction by many prominent Israeli writers. Using the image of suicide, A. B. Yehoshua, Amos Oz, Etgar Keret, Yehudit Katzir, Alon Hilu, Yaakov Shabtai, Benjamin Tammuz, and Yehoshua Kenaz each engage in a critical and rhetorical process that examines the nation’s formation and reconsiders myths at the heart of the Zionist project. In Israeli literature, suicide represents a society’s compulsion to create impossible ideals that leave its populace disappointed and deluded. Yet as Rachel S. Harris shows, even at their harshest these writers also represent the idealism that helped build Israel as a modern nation-state.

RACHEL S. HARRIS is an assistant professor of Israeli literature and culture at the University of Illinois.

The Ethics of Witnessing

The Holocaust in Polish Writers’ Diaries from Warsaw, 1939–1945

Rachel Feldhay Brenner

The Ethics of Witnessing investigates the reactions of five important Polish diarists—writers—Jarosław Iwaszkiewicz, Maria Dąbrowska, Aurelia Wyleżyńska, Zofia Nałkowska, and Stanisław Rembek—during the period when the Nazis persecuted and murdered Warsaw’s Jewish population. The responses to the Holocaust of these prominent prewar authors extended from insistence on empathic interaction with victims to resentful detachment from Jewish suffering.

Whereas some defied the dehumanization of the Jews and endeavored to maintain intersubjective relationships with the victims they attempted to rescue, others self-deceptively evaded the Jewish plight. The Ethics of Witnessing examines the extent to which ideologies of humanism and nationalism informed the diarists’ perceptions, proposing that the reality of the Final Solution exposed the limits of both orientations and ultimately destroyed the ethical landscape shaped by the Enlightenment tradition, which promised the equality and fellowship of all human beings.

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

Taking the reader on an inward journey from façades to closets, from physical to psychic space, Architectural Involutions offers an alternative genealogy of theater by revealing how innovations in architectural writing and practice transformed an early modern sense of interiority. As the English house underwent a process of inward folding, replacing a logic of central assembly with one of dissemination, the subject who negotiated this new scenography became a flashpoint of conflict in both domestic and theatrical arenas. The book launches from a matrix of related “platforms”—a term that in early modern usage denoted scaffolds, stages, and draftsmen’s sketches—to situate Alberti, Shakespeare, Jonson, and others within a landscape of spatial and visual change. Engaging theory with archival findings, Mimi Yiu reveals an emergent desire to perform subjectivity, to unfold an interior face to an admiring public.

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

Incapacity
Wittgenstein, Anxiety, and Performance Behavior
Spencer Golub

In this highly original study of the nature of performance, Spencer Golub uses the insights of Ludwig Wittgenstein into the way language works to analyze the relationship between the linguistic and the visual in the work of a broad range of dramatists, novelists, and filmmakers, among them Richard Foreman, Mac Wellman, Peter Handke, David Mamet, and Alfred Hitchcock. Like Wittgenstein, these artists are concerned with the limits of language’s representational capacity. For Golub, it is these limits that give Wittgenstein’s thought a further, very personal significance—its therapeutic quality with respect to the Obsessive Compulsive Disorder from which he suffers. Underlying what Golub calls “performance behavior” is Wittgenstein’s notion of “pain behavior”—that which gives public expression to private experience. Golub charts new directions for exploring the relationship between theater and philosophy, and even for scholarly criticism itself.

Demonic History
From Goethe to the Present
Kirk Wetters

In this ambitious book, Kirk Wetters traces the genealogy of the demonic in German literature from its imbrications in Goethe to its varying legacies in the work of essential authors, both canonical and less well known, such as Gundolf, Spengler, Benjamin, Lukács, and Doderer. Wetters focuses especially on the philological and metaphorological resonances of the demonic from its core formations through its appropriations in the tumultuous twentieth century.

Propelled by equal parts theoretical and historical acumen, Wetters explores the ways in which the question of the demonic has been employed to multiple theoretical, literary, and historico-political ends. He thereby produces an intellectual history that will be consequential both to scholars of German literature and to comparatists.

KIRK WETTERS is an associate professor of German at Yale University. Among his previous books is The Opinion System: Impasses of the Public Sphere from Hobbes to Habermas (2008).

Irony’s Antics
Walser, Kafka, Roth, and the German Comic Tradition
Erica Weitzman

Irony’s Antics marks a major intervention into the underexplored role of the comic in German letters.

At the book’s heart is the relationship between the comic and irony. Weitzman argues that in the early twentieth century, irony, a key figure for the German Romantics, reemerged from its relegation to “nonsense” in a way that both rethought Romantic irony and dramatically extended its reach.

Through readings of works by Robert Walser, Franz Kafka, and Joseph Roth, as well as theorists of the comic such as Freud, Schlegel, Hegel, Kierkegaard, and Jean Paul, Irony’s Antics traces the development of a specifically comic irony, a play with irony that is itself the condition for all play. It thus constitutes a significant advance in German literary history and shows how the question of the comic has been and continues to be decisive for modern thought.

ERICA WEITZMAN is a visiting professor of German and comparative literature at the University of California, Berkeley.
Bodily Desire, Desired Bodies
Gender and Desire in Early Twentieth-Century German and Austrian Novels and Paintings
Esther K. Bauer

*Bodily Desire, Desired Bodies* examines the diverse ways that literary works and paintings can be read as screens onto which new images of masculinity and femininity are cast. Esther Bauer focuses on German and Austrian writers and artists from the 1910s and 1920s—specifically authors Franz Kafka, Vicki Baum, and Thomas Mann, and painters Otto Dix, Christian Schad, and Egon Schiele—who gave spectacular expression to shifting trends in male and female social roles and the organization of physical desire and the sexual body.

Bauer’s comparative approach reveals the ways in which artists and writers echoed one another in undermining the gender duality and highlighting sexuality and the body. As she points out, as sites of negotiation and innovation, these works reconfigured bodies of desire against prevailing notions of sexual difference and physical attraction and thus became instruments of social transformation.

**ESTHER K. BAUER** is an assistant professor of German at Virginia Tech.

Lost in Time
Locating the Stranger in German Modernity
June J. Hwang

June J. Hwang’s provocative *Lost in Time* explores discourses of timelessness in the works of central figures of German modernity such as Walter Benjamin, Georg Simmel, Siegfried Kracauer, and Helmuth Plessner, as well as those of Alfred Döblin, Joseph Roth, and Hugo Bettauer. Hwang argues that in the Weimar Republic the move toward ahistoricization is itself a historical phenomenon, one that can be understood by exploring the intersections of discourses about urban modernity, the stranger, and German Jewish identity. These intersections shed light on conceptions of German Jewish identity that rely on a negation of the specific and temporal as a way to legitimize a historical outsider position, creating a dynamic position that simultaneously challenges and acknowledges the limitations of an outsider’s agency. She reads these texts as attempts to transcend the particular, attempts that paradoxically reveal the entanglement of the particular and the universal.

**JUNE J. HWANG** is an associate professor in the Department of Modern Languages and Cultures at the University of Rochester.
Dostoevsky and the Catholic Underground
Elizabeth A. Blake

While Dostoevsky's relation to religion is well-trod ground, there exists no comprehensive study of Dostoevsky and Catholicism. Elizabeth Blake's ambitious and learned Dostoevsky and the Catholic Underground fills this glaring omission in the scholarship. Previous commentators have traced a wide-ranging hostility in Dostoevsky's understanding of Catholicism to his Slavophilism. Blake depicts a far more nuanced picture. Her close reading demonstrates that he is repelled and fascinated by Catholicism in all its medieval, Reformation, and modern manifestations. Dostoevsky saw in Catholicism not just an inspirational source for the Grand Inquisitor but a political force, an ideological wellspring, a unique mode of intellectual inquiry, and a source of cultural production.

Blake's insightful textual analysis is accompanied by an equally penetrating analysis of nineteenth-century European revolutionary history, from Paris to Siberia, that undoubtedly influenced the evolution of Dostoevsky's thought.

ELIZABETH A. BLAKE is an assistant professor of Russian in the Department of Modern and Classical Languages at Saint Louis University.

Voiceless Vanguard
The Infantilist Aesthetic of the Russian Avant-Garde
Sara Pankenier Weld

Voiceless Vanguard: The Infantilist Aesthetic of the Russian Avant-Garde offers a new approach to the Russian avant-garde. It argues that central writers, artists, and theorists of the avant-garde self-consciously used an infantile aesthetic, as inspired by children's art, language, perspective, and logic, to accomplish the artistic renewal they were seeking in literature, theory, and art. It treats the influence of children's drawings on the Neo-Primitivist art of Mikhail Larionov, the role of children's language in the Cubo-Futurist poetics of Aleksei Kruchenykh, the role of the naive perspective in the Formalist theory of Viktor Shklovsky, and the place of children's logic and lore in Daniil Kharms's absurdist writings for children and adults. This interdisciplinary and cultural study not only illuminates a rich period in Russian culture but also offers implications for modernism in a wider Western context, where similar principles apply.

SARA PANKENIER WELD is an assistant professor of Russian in the Department of Germanic, Slavic, and Semitic Studies at the University of California, Santa Barbara.
Kantian Transpositions
Derrida and the Philosophy of Religion
Eddis N. Miller

*Kantian Transpositions* presents an important new reading of Jacques Derrida’s writings on religion and ethics. Eddis Miller argues that Derrida’s late texts on religion constitute an interrogation of the meaning and possibility of a “philosophy of religion.” It is the first book to fully engage Derrida’s claim, in “Faith and Knowledge: The Two Sources of ‘Religion’ at the Limits of Reason Alone” to be transposing the Kantian gesture of thinking religion “within the limits of reason alone.” Miller outlines the terms of this “transposition” and reads Derrida’s work as an attempt to enact such a transposition. Along the way, he stakes out new ground in the debate over deconstruction and ethics, showing—against recent interpretations of Derrida’s work—that there is an ethical moment in Derrida’s writings that cannot be understood properly without accounting for the decisive role played by Kant’s ethics. The result is the most sustained demonstration yet offered of Kant’s indispensible contribution to Derrida’s thought.

**Eddis N. Miller** is an assistant professor of philosophy and religious studies at Pace University in New York.

The Linguistic Dimension of Kant’s Thought
Historical and Critical Essays
Edited by Frank Schalow and Richard Velkley

Among modern philosophers, Immanuel Kant (1724–1804) has few rivals for his influence over the development of contemporary philosophy as a whole. While the issue of language has become a key fulcrum of continental philosophy since the twentieth century, Kant has been overlooked as a thinker whose breadth of insight has helped to spearhead this advance. *The Linguistic Dimension of Kant’s Thought* remedies this historical gap by gathering new essays by distinguished Kant scholars. The chapters examine the many ways that Kant’s philosophy addresses the nature of language. Although language as a formal structure of thought and expression has always been part of the philosophical tradition, the “linguistic dimension” of these essays speaks to language more broadly as a *practice* including communication, exchange, and dialogue.

**Frank Schalow** is University Research Professor of Philosophy at the University of New Orleans.

**Richard Velkley** is Celia Scott Weatherhead Professor of Philosophy at Tulane University.
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Desire Zoo
Poems
Alison Luterman

Alison Luterman’s eye is on women, on children, in the streets and in the woods. Or at home alone in front of a desk. Her arms envelop love in whatever form it shows up: a cup of coffee from her husband, or the curve of a pregnant woman’s belly as she walks around the lake in flip-flops. Luterman’s poems are concerned with this and more. She is not abstract—she can’t stop telling stories. She doesn’t know how to refrain from making meaning out of scraps of beauty that she’s found. For Luterman, poetry is both a privilege and a job.

ALISON LUTERMAN has written two previous books of poetry, The Largest Possible Life (Cleveland State University Press) and See How We Almost Fly (Pearl Editions). Luterman also writes plays and personal essays. She has taught at The Writing Salon in Berkeley, the Esalen Institute, and the Omega Institute, as well as at high schools, juvenile halls, and poetry festivals. Check out her website, www.alisonluterman.com, for more information.

Because These Failures Are My Job
This morning I failed to notice the pearl-gray moment just before sunrise when everything lightens; failed also to find bird song under the grinding of garbage trucks, and later, walking through woods, to stop thinking, thinking, for even five consecutive steps. Then there was the failure to name the exact shade of blue overhead, not sapphire, not azure, not Delft, to savor the soft squelch of pine needles underfoot.
Later I found the fork raised halfway to my mouth while I was still chewing the last untasted bite, and so it went, until finally, wading into sleep’s thick undertow, I felt myself drift from dream to dream, forever failing to comprehend where I am falling from or to: this blurred life with only moments caught in attention’s loose sieve — tiny pearls fished out of oblivion’s sea laid out here as offering or apology or thank you.
Poems Across the Pavement
25th Anniversary Edition
Luis J. Rodriguez

“[Rodriguez’s poems] are full of ethnic passion and political fervor, and are witty and imaginative as well.” —Hayden Carruth

“[Rodriguez is] the poet laureate of the barrio.”
—Luis R. Torres, Los Angeles Times

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Tia Chucha Press started twenty-five years ago in Chicago with the publication of Luis J. Rodriguez’s first book, Poems Across the Pavement. As founder/editor of the Press, Rodriguez has since published more than fifty poetry collections of quality cross-cultural U.S. poets, as well as anthologies, chapbooks, and a CD. Tia Chucha Press is now a project of Tia Chucha’s Centro Cultural & Bookstore in the San Fernando Valley section of Los Angeles, which Rodriguez helped create in 2001 with his wife Trini.

We are honored to announce the 25th Anniversary Edition of Poems Across the Pavement—close to twenty poems of an emerging poet that began a prolific writing career.

LUIS J. RODRIGUEZ has published fifteen books of poetry, children’s literature, fiction, and nonfiction. He is best known for his 1993 memoir of gang life, Always Running: La Vida Loca: Gang Days in L.A. His awards include a Finalist for the 2011 National Book Critics Circle Award, a Lila Wallace–Reader’s Digest Writers’ Award, a PEN Josephine Miles Literary Award, a Paterson Poetry Prize, a Carl Sandburg Literary Award, and fellowships from the Sundance Institute, the Lannan Foundation, the City of Los Angeles, the City of Chicago, the California Arts Council, and the Illinois Arts Council, among others. His latest book is It Calls You Back: An Odyssey Through Love, Addiction, Revolutions, and Healing.
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