

NORTHWESTERN
UNIVERSITY
PRESS

Fall 2022



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Founded in 1893, Northwestern University Press is dedicated to publishing works of enduring scholarly and cultural value, extending the university's mission to a community of readers throughout the world. The Press publishes important works in philosophy, the performing arts, fiction, poetry, critical ethnic studies, Slavic studies, literary criticism, world literature in translation, books on Chicago and the region, and titles for general audiences, across fields. The Press's award-winning imprint, TriQuarterly Books, is devoted primarily to contemporary American fiction and poetry. In 2010, Northwestern University Press acquired Curbstone Press, a prestigious publisher of world literature. The Curbstone imprint remains active and committed to its original mission.

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Colonies of Paradise

Poems

Matthias Göritz
Translated by Mary Jo Bang

The first book of poetry by Matthias Göritz to be available in English, in a translation by a renowned writer

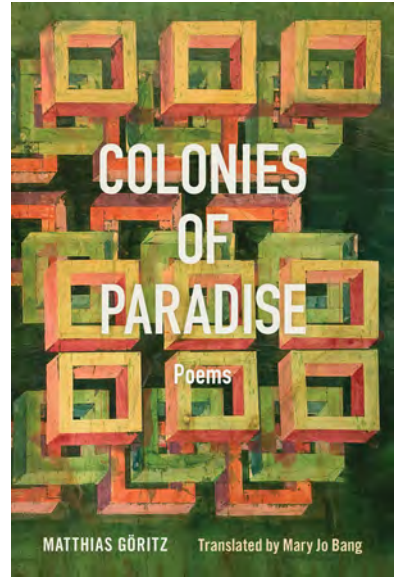
Very few books of poetry by contemporary German writers are available to English-speaking readers. In *Colonies of Paradise*, acclaimed poet and translator Mary Jo Bang introduces the poems of novelist, poet, and translator Matthias Göritz, one of the most exciting German writers publishing today. The poems in this book, which originally appeared in German under the title *Loops*, take the reader on a tour of Paris, Chicago, Hamburg, and Moscow as they explore childhood, travel, and the human experience. Unsettling our expectations about adulthood, the book permeates the quotidian with a disquieting strangeness that leads us deeper into our own lives and histories. Göritz's sly humor, keen insight, and artistry are brought to the fore in Bang's careful and innovative translation, allowing an English-language audience to enter fully the intricate interiority of Göritz's work.

MATTHIAS GÖRITZ is a poet, translator, and novelist. He has written four poetry collections, *Loops*, *Pools*, *Tools*, and *Spools*; three novels, including *Der kurze Traum des Jakob Voss* (*The Brief Dream of Jakob Voss*) and *Parker*; and three novellas. He has received the Hamburg Literature Prize, the Mara Cassens Prize, the Robert Gernhardt Prize, and the William Gass Award. He teaches at Washington University in St. Louis.

MARY JO BANG is the author of eight books of poetry—including *Elegy: Poems*, which received the National Book Critics Circle Award—and the translator of Dante's *Inferno*, illustrated by Henrik Drescher, and *Purgatorio*. She has received a Hodder Fellowship from Princeton University, a Guggenheim Fellowship, and a Berlin Prize Fellowship. She teaches creative writing at Washington University in St. Louis.



TriQuarterly Books



OCTOBER

104 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4581-8 \$18.00

E-BOOK 978-0-8101-4582-5 \$18.00

"There are no neat stories and anecdotes here: the flashes of perception, of understanding, are given to us via stark metaphors, images, unpredictable syntax, musical structures that are by turns surprising and illuminating . . . This is the kind of art that is never willing to rest, always in motion. Matthias Göritz is an original, talented contemporary German poet, and translator Mary Jo Bang is one of the most interesting poets currently at work in the English language. Bravo." —Ilya Kaminsky, author of *Deaf Republic*

ALSO OF INTEREST



Daybook 1918: Early Fragments

J. V. Foix

PAPER 978-0-8101-4065-3

\$18.95



26.

On shelves of shadowboxes, their warnings
gone to sepia, still lives

still
live

their ferocious magic.

Youth is stunned
captured
held captive
a second before
the second before

*Please don't breathe
You must not blur*

*Any faults will go
to sepia Stay still*

*Dare them this beauty
hush
your drum*

Unshuttered

Poems

Patricia Smith

An award-winning author presents a portrait of Black America in the nineteenth century

Unshuttered: Poems is the vessel for poetic personae and a selection of antique photographs of Black Americans, which Patricia Smith has collected over the course of twenty years. In these hard-to-find images, men, women, and children peer at us from the past, stripped of their lives and histories. Smith's language and searing lines ghost-story the unnamed forebears who daguerreotype-stare from the page while backdropping the poet's own losses:

We ache for fiction etched in black and white. Our eyes never touch. These tragic grays and bustles, mourners'

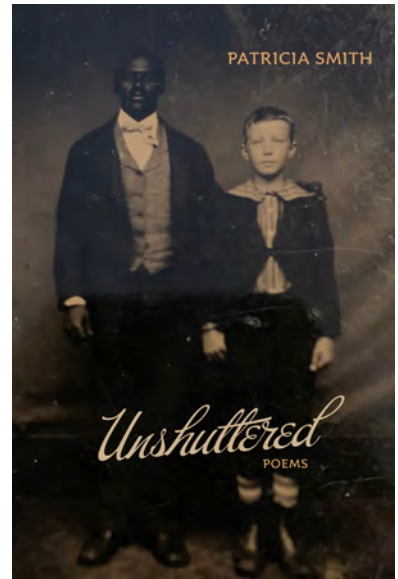
hats plopped high upon our tamed but tangled crowns, strain to disguise what yearning does with us.

This masterful and haunting mosaic is a search for lost histories, both personal and inherited, from an incendiary era in human history. Bound in black and white, these faces, staring back, find a home and resting place in the words of one of American literature's finest wordsmiths. In return, the wordsmith uncovers her own unknown history.

PATRICIA SMITH is a National Book Award finalist (2008) and the author of eight critically acknowledged volumes of poetry, including *Incendiary Art: Poems* (TriQuarterly Books), winner of the 2018 Kingsley Tufts Poetry Award, the 2017 Los Angeles Times Book Prize, the 2018 NAACP Image Award for Outstanding Literary Work in the poetry category, and finalist for the 2018 Pulitzer Prize for Poetry. A Guggenheim Fellow, a Civitella Ranieri Fellow, a National Endowment for the Arts grant recipient, and a four-time individual champion of the National Poetry Slam, Smith received the Poetry Foundation Ruth Lily Award for Lifetime Achievement in 2021. She is a professor of English at the College of Staten Island/CUNY, a faculty member with Voices of Our Nations Arts Foundation, and an instructor at the Vermont College of Fine Arts Postgraduate Writers' Conference.



TriQuarterly Books



FEBRUARY

112 PAGES, 6 × 9 INCHES

42 B/W IMAGES

WORLDWIDE, FIRST PUBLICATION

CLOTH 978-0-8101-4563-4 \$28.00

E-BOOK 978-0-8101-4564-1 \$28.00

PRAISE FOR PATRICIA SMITH

"Her work is always timely, powerful, necessary, and at turns heartbreaking."

—Natasha Trethewey, author of *Memorial Drive: A Daughter's Memoir*

ALSO OF INTEREST



Incendiary Art: Poems
Patricia Smith
PAPER 978-0-8101-3433-1
\$18.95

INTRODUCING A NEW IMPRINT

Seminary Co-op Offsets is a showcase for outstanding work in literature and the humanities, focusing on authors who unsettle the canon, juxtapose traditions, and boldly experiment with new forms. The lost classics, out-of-print gems, works in translation, and overlooked contemporary masterpieces will challenge and delight the serious general reader who deeply values a spirit of intellectual discovery and a commitment to the cultural value of the book.

This collaboration between Northwestern University Press and Seminary Co-op Bookstores enshrines one of the most crucial relationships in the book industry: that between publisher and independent bookstore. Book proposals may be sent to [**submissions@semcoop.com**](mailto:submissions@semcoop.com).

General Editors: Jeff Deutsch and Parneshia Jones

Divine Days

A Novel

Leon Forrest

Preface by Zachary Price

Foreword by Kenneth W. Warren

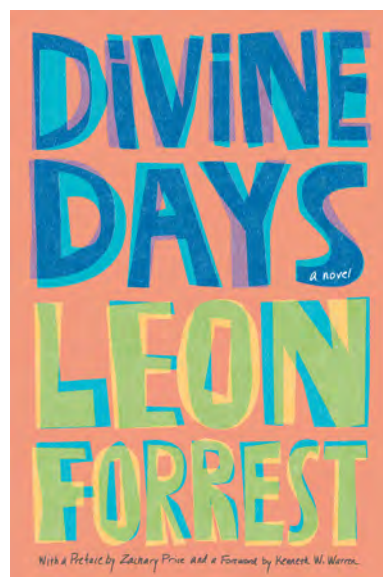
A virtuosic epic applauded by Stanley Crouch as “an adventurous masterwork that provides our literature with a signal moment,” back in print in a definitive new edition

“I have an awful memory for faces, but an excellent one for voices,” muses Joubert Jones, the aspiring playwright at the center of *Divine Days*. A kaleidoscopic whorl of characters, language, music, and Black experience, this saga follows Jones for one week in 1966 as he pursues the lore and legends of fictional Forest County, a place resembling Chicago’s South Side. Joubert is a veteran, recently returned to the city, who works for his aunt Eloise’s newspaper and pours drinks at her Night Light Lounge. He wants to write a play about Sugar-Groove, a drifter, “eternal wunderkind,” and local folk hero who seems to have passed away. Sugar-Groove’s disappearance recalls the subject of one of Joubert’s earlier writing attempts—W. A. D. Ford, a protean, diabolical preacher who led a religious sect known as “Divine Days.” Joubert takes notes as he learns about both tricksters, trying to understand their significance.

Divine Days introduces readers to a score of indelible characters: Imani, Joubert’s girlfriend, struggling to reconcile middle-class life with her values and Black identity; Eloise who raised Joubert and whose influence is at odds with his writerly ambitions; (Oscar) Williemain, a local barber, storyteller, and founder of the Royal Rites and Righteous Ramblings Club; and the Night Light’s many patrons. With a structure inspired by James Joyce and jazz, Leon Forrest folds references to African American literature and cinema, Shakespeare, the Bible, and classical mythology into a heady quest that embraces life in all its tumult and adventure.

This edition brings Forrest’s masterpiece back into print, incorporating hundreds of editorial changes that the author had requested (but were never made) when the book was picked up by W. W. Norton after a warehouse fire destroyed most of the inventory from the original printing of the book.

LEON FORREST (1937–1997) was born in Chicago and taught at Northwestern University for more than two decades. His first novel, *There Is a Tree More Ancient Than Eden*, included an introduction by Ralph Ellison and was edited by Toni Morrison, who also worked with Forrest on two subsequent novels, *The Bloodworth Orphans* and *Two Wings to Veil My Face*. Originally published in 1992, Forrest’s masterpiece, *Divine Days*, was inspired by James Joyce’s *Ulysses* and hailed as “boldly musical” by the *New York Times* and “dazzling” by *Publishers Weekly*.



FEBRUARY

1168 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4570-2 \$28.00

E-BOOK 978-0-8101-4571-9 \$25.00

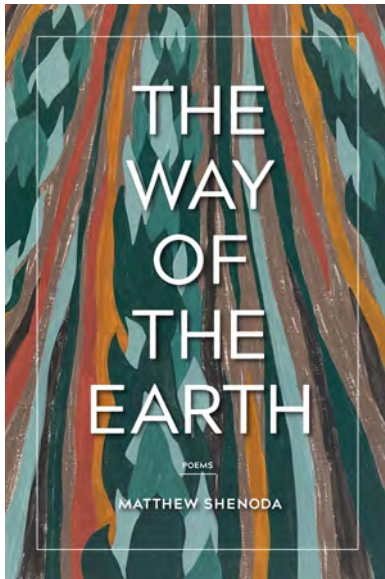
“The *War and Peace* of African American literature.” —Henry Louis Gates Jr.

ALSO OF INTEREST



Where I Must Go: A Novel
Angela Jackson
CLOTH 978-0-8101-5185-7
\$24.95

Seminary Co-op Offsets
General Editors: Jeff Deutsch and Parneshia Jones

**NOVEMBER**

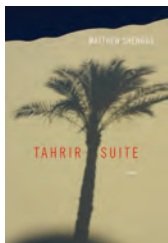
88 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4566-5 \$18.00

E-BOOK 978-0-8101-4567-2 \$18.00

"These poems meditate on fragments of memory that make up life. A door is cracked, a window, letting in the whole of the world where 'all the ways of knowing have never added up to a single whole. A birdcall is a birdcall.' In moments that recall the loss of a child and ask us to witness grief, we are also asked to find a way beyond pain. These poems are prayers against sorrow, and as Shenoda writes, they are what might lead us, even if only for a moment, to the sacred." —Dorianne Laux, author of *Only As the Day Is Long: New and Selected Poems*

ALSO OF INTEREST*Tahrir Suite: Poems*

Matthew Shenoda

PAPER 978-0-8101-3024-1

\$16.95

The Way of the Earth

Poems

Matthew Shenoda

A lyrical collection examines the quotidian beauty that surrounds us despite deep loss and climate crisis

The Way of the Earth is the fourth collection from award-winning poet Matthew Shenoda. In this, his most personal collection to date, he explores the temporal and fleeting nature of human life and the earth we inhabit. Through ruminations on the intersections of culture and ecology, the death of loved ones, and the growing inequities in our midst, Shenoda explores what it means to be a person both grounded to the earth and with a yearning beyond it. Memories of landscapes and histories echo throughout the sensations of the present: the sight of egrets wading in the marshes, the smell of the ocean, a child's hand nestled in a warm palm. "Time never goes back," Shenoda writes, "but the imagination must."

MATTHEW SHENODA is a writer, professor, university administrator, and the author of several books, including *Tahrir Suite: Poems* (TriQuarterly Books), winner of the 2015 Arab American Book Award. He is the editor, with Kwame Dawes, of *Bearden's Odyssey: Poets Respond to the Art of Romare Bearden* (TriQuarterly Books, 2017), and a founding editor of the African Poetry Book Fund.

**TriQuarterly Books**

Water's Edge

Writing on Water

Edited by Lenore Manderson and Forrest Gander

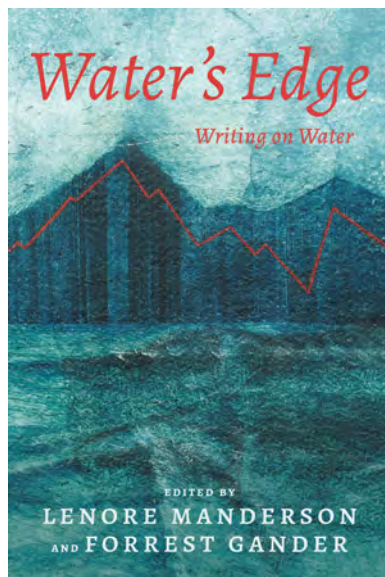
A wide-ranging consideration of water's plenitude and paucity—
and of our relationship to its many forms

Water is quotidian, ubiquitous, precious, and precarious. With their roots in this element, the authors of *Water's Edge* reflect on our natural environment: its forms, textures, and stewardship. Born from a colloquium organized by the editors at the Institute at Brown for Environment and Society, the anthology features a diverse group of writers and artists from half a dozen countries, from different fields of scholarship and practice: artists, biologists, geologists, poets, ecocritics, actors, and anthropologists. The contributors explore and celebrate water while reflecting on its disturbances and pollution, and their texts and art play with the boundaries by which we differentiate literary forms.

In the creative nonfiction, poetry, and visual art collected here, water moves from backdrop to subject. Ashley Dawson examines the effects of industrial farming on the health of local ecosystems and economies. Painter Kulvinder Kaur Dhew captures water's brilliance and multifaceted reflections through a series of charcoal pieces that interlace the collection. Poet Arthur Sze describes the responsibility involved in the careful management of irrigation ditches in New Mexico. Rather than concentrating their thoughts into a singular, overwhelming argument, the authors circulate moments of apprehension, intimation, and felt experience. They are like tributaries, each carrying, in a distinctive style, exigent and often intimate reports concerning a substance upon which all living organisms depend.

LENORE MANDERSON is a distinguished professor of public health and medical anthropology in the School of Public Health at the University of the Witwatersrand, Johannesburg, South Africa. From 2014 to 2019 she was also a distinguished visiting professor at Brown University in the Institute at Brown for Environment and Society. She is the author of *Surface Tensions: Surgery, Bodily Boundaries, and the Social Self*, among other books; her most recent coedited work is *Viral Loads: Anthropologies of Urgency in the Time of Covid-19*.

FORREST GANDER, a writer and translator with degrees in geology and literature, was born in the Mojave Desert and lives in Northern California. Gander's book *Be With* was awarded the Pulitzer Prize in Poetry. *Core Samples from the World* was a finalist for the National Book Critics Circle Award and the Pulitzer Prize in Poetry.



OCTOBER

112 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4579-5 \$22.00

E-BOOK 978-0-8101-4580-1 \$22.00

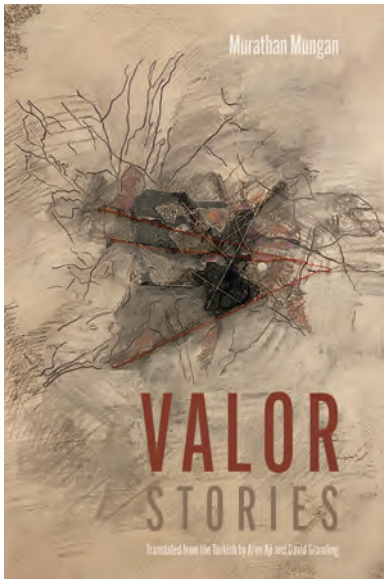
ALSO OF INTEREST



*What Saves Us: Poems of Empathy
and Outrage in the Age of Trump*
Edited by Martín Espada
PAPER 978-0-8101-4077-6
\$24.95



Curbstone



SEPTEMBER

280 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4524-5 \$22.95

E-BOOK 978-0-8101-4525-2 \$22.95

"A feast of lyric and legend, *Valor: Stories* depicts mythical and metaphorical battles about the coming of age, love, rivalry, loss, and perseverance. With roots extending into Anatolia, this collection resonates with the question, 'Can one who doesn't believe in stories believe in reality?' Mungan's intimate, poetic prose is majestically translated into English for the first time by Aji and Gramling."
—Erdağ Gökner, translator of Orhan Pamuk's *My Name Is Red*

ALSO OF INTEREST



The Beast, and Other Tales
Jousè d'Arbaud
PAPER 978-0-8101-4312-8
\$19.95

Valor

Stories

Murathan Mungan

Translated from the Turkish by Aron Aji and David Gramling

Winner of the 2021 Global Humanities Translation Prize

Among Murathan Mungan's signature works, *Cenk Hikâyeleri (Valor: Stories)* has long been considered a milestone of twentieth-century Turkish literature. The six short stories in the collection reflect the author's multiethnic background (which includes Kurdish, Arab, and Turkish heritage) and represent his lush poetics, literary breadth, and sociopolitical commitments.

Valor reimagines Shahmaran, a mythical half-human, half-snake figure that commonly appears in the folklore of Turkey's southeastern provinces. Legend interweaves with the contemporary realities of ethnicity, religious dogma, gender, and sexuality. Uncovering hidden narratives within a rich and complicated culture, Mungan's stories depict self-realization and sexual awakening as they showcase one of Turkey's most popular literary voices.

MURATHAN MUNGAN is a Turkish short-story writer, playwright, and poet. He is the author of several books of poetry, including *Osmanlıya Dair Hikâyat (Stories about Ottomans)*, *Yaz Geçer (Summer Passes)*, and *Metal*. His short-story collections include *Kırk Oda (Forty Rooms)* and *Paranın Cinleri (Genies of Money)*. Mungan's plays *Mahmud ile Yezida (Mahmud and Yezida)* and *Taziye (Condolence)* are frequently staged in Turkey, and he wrote the screenplay for the 1984 film *Dağınık Yatak (Messy Bed)*. *Valor: Stories* is his first work to be translated into English. Openly gay, Mungan is a prominent advocate for LGBTQ rights in Turkey.

ARON AJI is the director of the MFA in Literary Translation program at the University of Iowa. A native of Turkey, he has translated works by Bilge Karasu, Murathan Mungan, Elif Shafak, Latife Tekin, and other Turkish writers, including three book-length works by Karasu: *Death in Troy*; *The Garden of Departed Cats*, winner of the 2004 National Translation Award; and *A Long Day's Evening*, which was short-listed for the 2013 PEN Translation Prize. He also edited *Milan Kundera and the Art of Fiction: Critical Essays*.

DAVID GRAMLING is a literary translator working in German, Turkish, Spanish, and English. He wrote *The Invention of Multilingualism*, *The Invention of Monolingualism*, and the forthcoming *Literature in Late Monolingualism*. He serves as head of the Department of Central, Eastern, and Northern European Studies at the University of British Columbia in Vancouver, Canada, on unceded Musqueam land.

Flames from the Earth

A Novel from the Łódź Ghetto

Isaiah Spiegel

Translated from the Yiddish by Julian Levinson

An emotionally powerful, poetic Yiddish novel, available in English for the first time, that expands our understanding of Holocaust literature and testimony

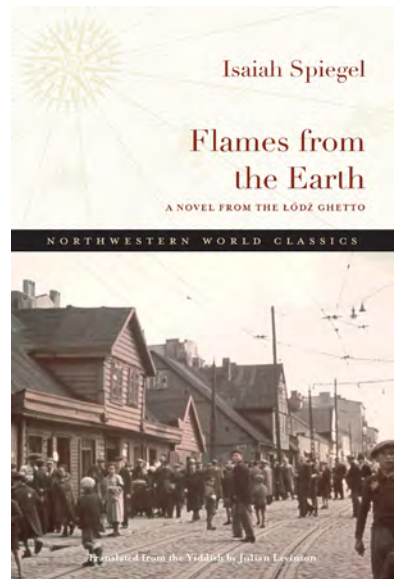
Flames from the Earth: A Novel from the Łódź Ghetto is an autobiographical novel written by Isaiah Spiegel, one of the most revered Yiddish authors to survive the Holocaust. Originally published in Israel in 1966, the novel brings together material that Spiegel wrote while imprisoned in the Łódź Ghetto, which he recovered from a cellar when he returned from Auschwitz after the war. The only works by Spiegel previously available to English readers have been short stories.

In this, his first novel, Spiegel explores a complex web of characters in and around the Łódź Ghetto: Vigdor and Gitele, lovers who are involved in the ghetto resistance movement; Nicodem, a Polish priest, who hides a member of the Jewish underground; Stefan Kaczmarek, a Polish tavern keeper who betrays Nicodem to preserve his own smuggling business; Franz Jessike, a Nazi guard who blackmails local Poles for personal gain; and Chaim Vidaver, the heroic leader of the ghetto resistance. Based largely on historical events, the novel's lyrical style echoes its emotional intensity.

Gripping and atmospheric, *Flames from the Earth* honors daring acts of heroism and human connections forged amid unthinkable conditions. Spiegel's novel represents an important contribution to the archive of literary depictions of historical trauma.

ISAIAH SPIEGEL (1906–1991) won nearly every major prize awarded to Yiddish writers, including the International Culture Congress Prize and the Itsik Manger Prize for Yiddish Literature, and his work found devoted readers throughout the Yiddish diaspora. His books include *Ghetto Kingdom: Tales of the Łódź Ghetto* (Northwestern University Press, 1998).

JULIAN LEVINSON holds the Samuel Shetzer Chair in American Jewish Studies at the University of Michigan. He is the author of *Exiles on Main Street: Jewish American Writers and American Literary Culture*, a 2008 National Jewish Book Award Winner.



DECEMBER

184 PAGES, 5 1/2 × 8 1/2 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4557-3 \$22.00 (X)

CLOTH 978-0-8101-4558-0 \$85.00 (S)

E-BOOK 978-0-8101-4559-7 \$22.00 (S)

“Historical, biographical, and literary-historical framing and contextualization lay out the relevant information about the author, this novel, its place in Holocaust literature, the history of the Łódź ghetto, and other important facts in a clear, succinct style, accessible to the intended audience.”

—Harriet Murav, author of *David Bergelson's Strange New World: Untimeliness and Futurity*

ALSO OF INTEREST



Judgment: A Novel

David Bergelson

PAPER 978-0-8101-3591-8

\$18.95

INTRODUCING A NEW SERIES

SUPER IMPOSITIONS

Series Editor: Brian Price

Superimpositions: Philosophy and the Moving Image takes philosophy and visual media as related practices. Books in this series do not simply apply philosophy as a method for reading art or redundantly representing its extant ideas. Following the visual logic of superimposed imagery, we see what philosophy and art share and what remains distinct, and distinctly generative. Superimposition, moreover, resembles thinking itself: an encounter with an object summons the idea of something like it and yet not the same. Twentieth-century philosophers turned increasingly to literature to replace generalized axioms with thick descriptions of the world and our psyches. *Superimpositions* takes the moving image, in all its limitations and possibilities, as central to the task of twenty-first-century philosophy and its refusal to foreclose either thought or difference.

So What, or How to Make Films with Words

Alexander García Düttmann

A series of philosophical meditations on the nature of aesthetics across a wide array of filmmaking styles

Images, whether filmic or not, cannot be replaced by words. Yet words can make images. This is the general thesis underlying *So What*, a collection of essays on canonical filmmakers like Luchino Visconti and Orson Welles; more experimental directors, such as Marguerite Duras and Albert Serra; and visual artists, including Hollis Frampton and Agnes Martin. Alexander García Düttmann aims to *make* these films as if they did not precede his text, capturing their idea and experience.

If the relationship between filmic image and text is a heterogeneous one, then this heterogeneity must leave a trace. This is why the book's chapters are organized not according to historical periods or on the basis of film theories but rather by single concepts that function like dictionary entries. The chapters adopt different forms, blurring the lines between art and philosophy. *So What* is a practical exercise in “making films with words,” inviting readers to draw out insights from its conceptual play.

So What compiles previously untranslated and hard-to-find essays into a single volume, one that represents the absorbing and singular thought process of a major contemporary philosopher.

ALEXANDER GARCÍA DÜTTMANN teaches philosophy at Berlin University of the Arts. His many books include *Visconti: Insights into Flesh and Blood*, *Between Cultures: Tensions in the Struggle for Recognition*, *What Is Contemporary Art?*, and most recently, *In Praise of Youth (Lob der Jugend)* and *The Hopeless (Die Hoffnungslosen)*.

**SUPER
IMPOSITIONS**

Series Editor: Brian Price



JANUARY

256 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4535-1 \$32.00 (X)

CLOTH 978-0-8101-4536-8 \$100.00 (S)

E-BOOK 978-0-8101-4537-5 \$32.00 (X)

“García Düttmann poses questions that others would regard as too simple to ask. His style of thinking and of writing make this book unlike anything else in film studies or philosophy . . . unique and compelling.” —John David Rhodes, author of *Spectacle of Property: The House in American Film*

ALSO OF INTEREST

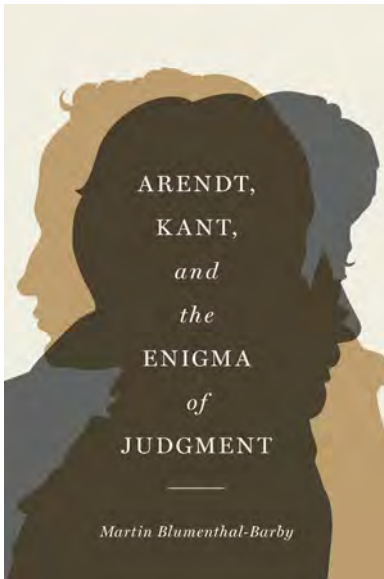


Cinema of Confinement

Thomas J. Connelly

PAPER 978-0-8101-3921-3

\$39.95



OCTOBER

160 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

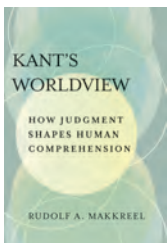
PAPER 978-0-8101-4547-4 \$28.00 (S)

CLOTH 978-0-8101-4548-1 \$95.00 (S)

E-BOOK 978-0-8101-4549-8 \$28.00 (S)

"At a time in our intellectual and political history in which distinguishing between truth and lie, right and wrong, good and evil seems more pressing than ever, reflecting on how we judge is essential for our institutions. With this truly exquisite book, Martin Blumenthal-Barby shows how Arendt's masterful, if elusive, theory of judgment can serve to reimagine politics in our time." —Amir Eshel, author of *Poetic Thinking Today: An Essay*

ALSO OF INTEREST



Kant's Worldview: How Judgment Shapes Human Comprehension
Rudolf A. Makkreel
PAPER 978-0-8101-4430-9
\$34.95

Arendt, Kant, and the Enigma of Judgment

Martin Blumenthal-Barby

A nuanced extrapolation of Hannah Arendt's theory of judgment through her highly provocative reading of Immanuel Kant

More than a half century after it was first published, Hannah Arendt's *Origins of Totalitarianism* rose to the top of best-seller lists as readers grappled with the triumph of Trumpism. *Arendt, Kant, and the Enigma of Judgment* directs our attention to her later thought, the posthumously published and highly provocative *Lectures on Kant's Political Philosophy*. Martin Blumenthal-Barby puts this work in dialogue with Arendt's other writings, including her notes on Kant's *Critique of Judgment*, to outline her theory of judgment for the twentieth century. The idea that authentic judgment—for example, the ability to distinguish right from wrong—is incommensurable with abstract, automated processes lies at the center of Arendt's late work and at the fore of our collective reckoning in an era of post-truths and artificial intelligence.

Rather than presenting us with a fixed account, Blumenthal-Barby suggests, Arendt's drawing and redrawing of conceptual distinctions is itself an enactment of judgment, a process that challenges and complicates what she says at every turn. In so doing, Arendt, in thoroughly Kantian fashion, establishes judgment as a performative category that can never be taught but only demonstrated. As sharp as it is timely, this incisive book reminds us why a shared reality matters in a time of intense political polarization and why the democratic project, vulnerable as it may appear today, crucially depends on it.

MARTIN BLUMENTHAL-BARBY is an associate professor of German and film studies at Rice University. He is the author of *Inconceivable Effects: Ethics through Twentieth-Century German Literature, Thought, and Film* and *The Asymmetrical Gaze: Film and Surveillance (Der asymmetrische Blick: Film und Überwachung)*.

Embracing the Void

Rethinking the Origin of the Sacred

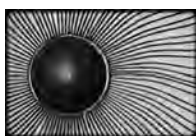
Richard Boothby

A radical reinterpretation of the origin of religion through a psychoanalytic theorization of the unknown

Renowned psychoanalytic philosopher Richard Boothby puts forward a novel theory of religion inspired by Jacques Lacan's theory of *das Ding*, the disquieting, inaccessible dimension of fellow human beings. This notion of an unfathomable excess, originally encountered in the figure of the mother, led Lacan to break with Freud's formulation of the Oedipus complex and underlies Lacan's distinctive conception of unconscious dynamics. Leaning on this account, Boothby shows how our sense of the sacred arises from our relation to what we do not know.

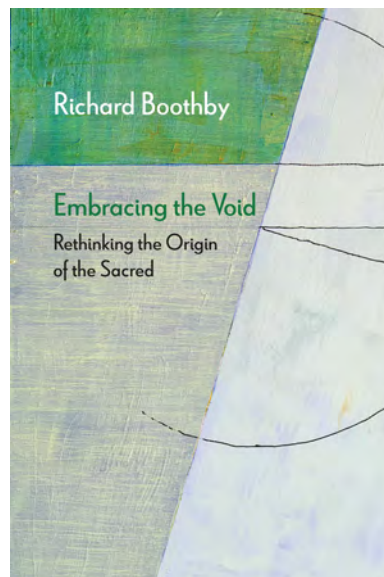
Embracing the Void lays out the range of Freud's attempts at a psychoanalytic theory of religion and then sketches the rough contours of Lacan's contrasting approach. From there, Boothby offers the theoretical tools for interpreting the religious impulse and analyzes key religious traditions, from ancient Greek polytheism to Judaism and Christianity, and from Hinduism and Buddhism to Islam, finally turning to modern capitalist culture and the seductive deity that dominates it—money. Lucid, accessible, and compelling, the book provides a cogent intervention in one of the psychoanalytic tradition's most contentious topics and offers a new approach to our understanding of religion.

RICHARD BOOTHBY is a professor of philosophy at Loyola University Maryland. He is the author of *Death and Desire: Psychoanalytic Theory in Lacan's Return to Freud: Freud as Philosopher: Metapsychology after Lacan; Sex on the Couch: What Freud Still Has to Teach Us about Sex*; and the memoir *Blown Away: Refinding Life after My Son's Suicide*.



Diaeresis

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Richard Boothby charts a new path for our thinking about politics and what it means to be human—a path in which religion and notions of the sacred are not dismissible but inescapable. This book's insights have genuine theoretical and political salience and are conveyed with distinctive clarity."

—Paul Eisenstein, coauthor of *Rupture: On the Emergence of the Political* (Northwestern University Press, 2012)

ALSO OF INTEREST

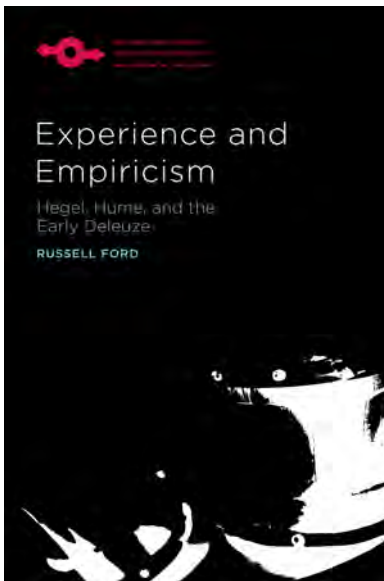


The Book of Job and the Immanent Genesis of Transcendence

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"This book will transform how we understand Deleuze's relationship to empiricism. Offering a masterful close reading and a meticulous account of Deleuze's interpretation of Hume, Russell Ford demonstrates how this interpretation intervened in the major debates among French philosophical circles in the first half of the twentieth century." —Alan D. Schrift, author of *Twentieth-Century French Philosophy: Key Themes and Thinkers*

ALSO OF INTEREST
EDITED BY ANTHONY J. STEINBOCK


Hegel and Deleuze: Together Again for the First Time

Karen Houle

PAPER 978-0-8101-2897-2

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Experience and Empiricism

Hegel, Hume, and the Early Deleuze

Russell Ford

A clarifying examination of Gilles Deleuze's first book shows how he would later transform the problem of immanence into the problem of difference

Despite the wide reception Gilles Deleuze has received across the humanities, research on his early work has remained scant. *Experience and Empiricism* remedies that gap with a detailed study of Deleuze's first book, *Empiricism and Subjectivity*, which is devoted to the philosophical project of David Hume. Russell Ford argues that this work is poorly understood when read simply as a stand-alone study on Hume. Its significance only becomes apparent within the context of a larger problematic that dominated, and continues to inform, modern European philosophy: the conceptual constitution of a purely immanent account of existence.

While the importance of this debate is recognized in contemporary scholarship, its genealogy—including Deleuze's place within it—has been underappreciated. This book shows how Deleuze directly engages in an ongoing debate between his teachers Jean Wahl and Jean Hyppolite over experience and empiricism, an intervention that restages the famous encounter between rationalism and empiricism that yielded Kant's critical philosophy. What, Deleuze effectively asks, might have happened had Hume been the one roused from his empirical dogmatic slumber by the rationalist challenge of Kant?

RUSSELL FORD is a professor of philosophy at Elmhurst University. He has edited *Why So Serious: On Philosophy and Comedy* and translated *Such a Deathly Desire* by Pierre Klossowski.



Studies in Phenomenology and Existential Philosophy
Series Editor: Anthony J. Steinbock

Levinas on the Primacy of the Ethical

Philosophy as Prophecy

Jeffrey Bloechl

Exploring the relationship between phenomenology and religion in Levinas's writings

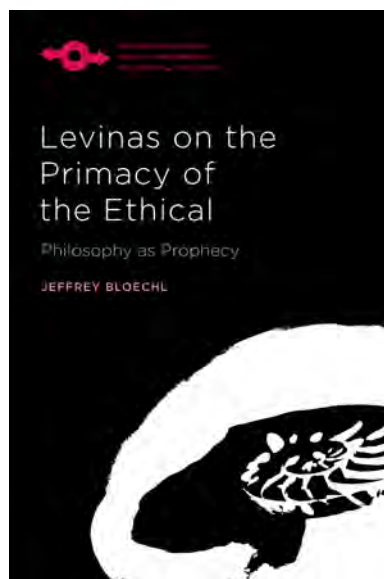
The philosophy of Emmanuel Levinas affirms both the urgency of peace and the fact that peace is never finally assured. This tension is a question of responsibility and of the ethical relation in which that responsibility is grounded. Jeffrey Bloechl pursues this prophetic dimension of Levinas's philosophy—his commitment to phenomenology and to a philosophy of religion—to make the case for the mutual reinforcement and intelligibility of these two threads.

Levinas on the Primacy of the Ethical traces the emergence of Levinas's early thought in relation to modern political philosophy, his revision of Martin Heidegger's existential phenomenology, the consolidation of his mature position, his important differences with Freudian psychoanalysis, the turn from metaphysics to language in his later philosophy, and his complex relationship with Christian theology. Starting with an exposition of how positive notions of religious transcendence are already present in some of Levinas's early phenomenological texts, Bloechl then stakes the reverse claim: that Levinas's conception of God is dependent on his existential phenomenology. Proceeding chronologically, but with frequent nods to later developments, this book builds toward the ultimate assertion that Levinas offers us a phenomenology of event and of relation without appeal to any foundation, ground, or causal principle. Only in this way is Levinas able to generate an argument—and not merely an exhortation—for the primacy of the ethical as he conceives it.

JEFFREY BLOECHL is an associate professor of philosophy at Boston College and an honorary fellow of the Australian Catholic University. He edited the first ten volumes of *Levinas Studies: An Annual Review*, which he founded, and he is a founding coeditor of the series *Thresholds in Philosophy and Theology*.



Studies in Phenomenology and Existential Philosophy
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NOVEMBER

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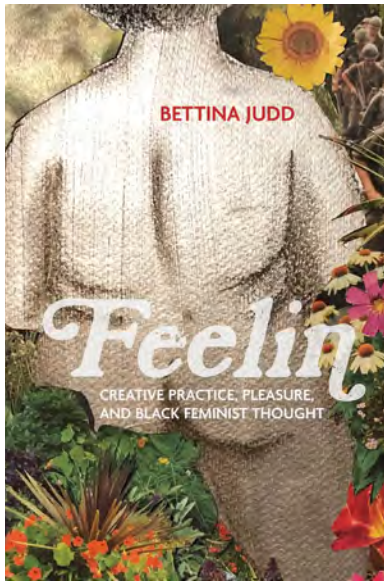
"This volume goes to the heart of Levinas's profoundly original and thus challenging ethics, clarifying and highlighting its essentials without conflation, simplification, or superficial criticism, and accenting the all-important social transcendence or 'prophecy' of goodness that makes for the humanity of the human."

—Richard A. Cohen, author of *Levinasian Meditations: Ethics, Philosophy, and Religion*

ALSO OF INTEREST



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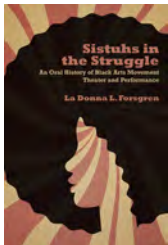
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ALSO OF INTEREST



Sistuks in the Struggle: An Oral History of Black Arts Movement Theater and Performance

La Donna L. Forsgren
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Feelin

Creative Practice, Pleasure, and Black Feminist Thought

Bettina Judd

How creativity makes its way through feeling—and what we can know and feel through the artistic work of Black women

Feeling is not *feelin*. As the poet, artist, and scholar Bettina Judd argues, *feelin*, in African American Vernacular English, is how Black women artists approach and produce knowledge as sensation: internal and complex, entangled with pleasure, pain, anger, and joy, and manifesting artistic production itself as the meaning of the work. Through interviews, close readings, and archival research, Judd draws on the fields of affect studies and Black studies to analyze the creative processes and contributions of Black women—from poet Lucille Clifton and musician Avery*Sunshine to visual artists Betye Saar, Joyce J. Scott, and Deana Lawson.

Feelin: Creative Practice, Pleasure, and Black Feminist Thought makes a bold and vital intervention in critical theory's trend toward disembodied feeling as knowledge. Instead, Judd revitalizes current debates in Black studies about the concept of the human and about Black life by considering how discourses on emotion as they are explored by Black women artists offer alternatives to the concept of the human. Judd expands the notions of Black women's pleasure politics in Black feminist studies that include the erotic, the sexual, the painful, the joyful, the shameful, and the sensations and emotions that yet have no name. In its richly multidisciplinary approach, *Feelin* calls for the development of research methods that acknowledge creative and emotionally rigorous work as productive by incorporating visual art, narrative, and poetry.

BETTINA JUDD is an interdisciplinary artist, performer, and writer whose creative research centers Black feminist thought. She is the author of *patient.*, winner of the Hudson Prize from Black Lawrence Press, and an associate professor in the Department of Gender, Women, and Sexuality Studies at the University of Washington.

Colorblind Tools

Global Technologies of Racial Power

Marzia Milazzo

A study of anti-Blackness and white supremacy across four continents demonstrates that colorblindness is neither new nor a subtype of racist ideology but a constitutive technology of racism

In *Colorblind Tools*, Marzia Milazzo offers a transnational account of anti-Blackness and white supremacy that pushes against the dominant emphasis on historical change pervading current racial theory. This emphasis on change, she contends, misses critical lessons from the past.

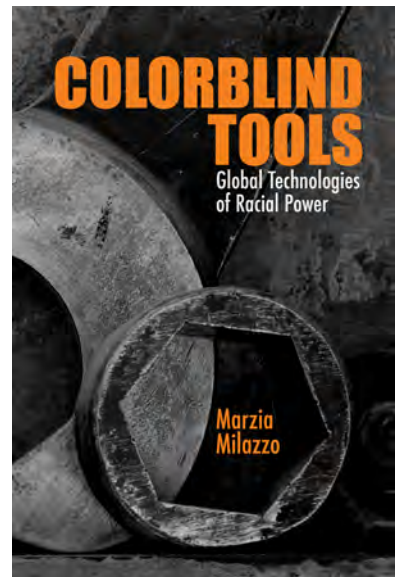
Bringing together a capacious archive of texts on race produced in Brazil, Cuba, Mexico, Panama, the United States, and South Africa from multiple disciplines and genres, Milazzo uncovers transnational continuities in structural racism and white supremacist discourse from the inception of colonial modernity to the present. In the process, she traces the global workings of what she calls *colorblind tools*: technologies and strategies that at once camouflage and reproduce white domination. Whether examining Rijno van der Riet's defense of slavery in the Cape Colony, discourses of racial mixture in Latin American eugenics and their reverberations in contemporary scholarship, the pitfalls of white "antiracism," or Chicana indigenist aesthetics, Milazzo illustrates how white people collectively disavow racism to maintain power across national boundaries, and how anti-Black and colonial logics can be reproduced even in some decolonial literatures. Milazzo's groundbreaking study proves that colorblindness is not new, nor is it a subtype of racist ideology or a hallmark of our era. It is a constitutive technology of racism—a tool the master cannot do without.

MARZIA MILAZZO is an associate professor of English at the University of Johannesburg.



Critical Insurgencies: A Book Series of the Critical Ethnic Studies Association

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"Destined to make a significant contribution to multiple fields of inquiry, *Colorblind Tools* is necessary, groundbreaking, and useful. Marzia Milazzo deploys historical breadth, philosophical depth, and analytic rigor to expose and articulate how colorblindness reproduces and dissimulates its own violence."
—Calvin Warren, author of *Ontological Terror: Blackness, Nihilism, and Emancipation*

ALSO OF INTEREST



Identity, Mediation, and the Cunning of Capital

Ani Maitra

PAPER 978-0-8101-4179-7

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The Aesthetic Life of Infrastructure

Race, Affect, Environment

Edited by Kelly Mee Rich, Nicole M. Rizzuto, and Susan Zieger

A critical reading of the unstable structures that organize biological and social life

This timely and radically interdisciplinary volume uncovers the aesthetics and politics of infrastructure. From roads and bridges to harbors and canals, infrastructure is conventionally understood as the public works that allow for the circulation of capital. Yet this naturalized concept of infrastructure, driven by capital's restless expansion, is haunted by imperial tendencies to occupy territory, extract resources, and organize life. Infrastructure thus undergirds the living nexus of modernity in an ongoing project of racialization, affective embodiment, and environmental praxis. Rather than merely making visible infrastructure's modes of power, however, *The Aesthetic Life of Infrastructure* brings literary methods to bear on the interpretive terrain, reading infrastructural space and temporalities to show that their aesthetic and sensorial experience cannot be understood apart from histories of production and political economies.

Building on critical infrastructure studies in anthropology, geography, and media studies, this collection demonstrates the field's vitality to scholars working across the humanities, including in literary, visual, and cultural studies. By querying the presumed invisibility of infrastructure's hidden life, the volume's contributors revitalize ongoing literary debates about reading surface and depth. How, they ask, might infrastructure and aesthetics then function as epistemic tools for rethinking each other? And what urgency do they acquire in light of current crises that bear on death, whether biological, social, or planetary?

KELLY MEE RICH is an associate professor of English at Harvard University.

NICOLE M. RIZZUTO is an associate professor of English at Georgetown University. She is the author of *Insurgent Testimonies: Witnessing Colonial Trauma in Modern and Anglophone Literature*.

SUSAN ZIEGER is a professor of English at the University of California, Riverside. She is the author of *Inventing the Addict: Drugs, Race, and Sexuality in Nineteenth-Century British and American Literature* and *The Mediated Mind: Affect, Ephemera, and Consumerism in the Nineteenth Century*.

DECEMBER

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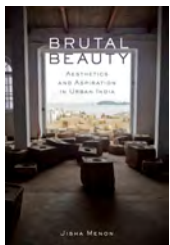
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"*The Aesthetic Life of Infrastructure* is a timely, significant collection addressing one of the central issues of the contemporary moment. It offers a refreshing and urgent contribution to the growing body of work in the humanities on infrastructures, addressing how infrastructures *mean* on multiple levels, and how they not only impact but are interpreted by culture." —Kate Marshall, author of *Corridor: Media Architectures in American Fiction*

ALSO OF INTEREST



Brutal Beauty: Aesthetics and Aspiration in Urban India

Jisha Menon

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Sex Work, Text Work

Mapping Prostitution in the Nineteenth-Century French Novel

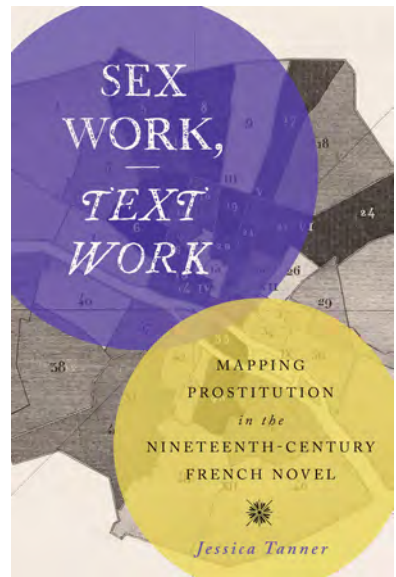
Jessica Tanner

Though male French authors plotted prostitution to make their names—mimicking the surveillance of municipal authorities—the sex workers in their books manage to evade efforts to contain them

While prostitutes in nineteenth-century Paris were subject to municipal laws that policed their bodies and movements, writers of the era enlisted them to stake their own claims on both the city and the novel as literary territory. *Sex Work, Text Work: Mapping Prostitution in the Nineteenth-Century French Novel* explores how prostitutes depicted by Émile Zola, Joris-Karl Huysmans, Edmond de Goncourt, Adolphe Tabarant, and Charles-Louis Philippe “write back,” confounding civil and literary efforts to contain them in space and in narrative.

In city-regulated brothels, *brasseries à femmes*, Haussmannian boulevards, and the novel itself, working-class prostitutes served to reinforce the boundaries of social inclusion and exclusion. And yet, Jessica Tanner contends, even the novels that most explicitly aligned with the disciplinary logic of regulated prostitution make space for a distinctly literary form of resistance: these women elude or disrupt the mapping that would claim them as literary territory, revealing their authors’ failure to secure their narratives as property. Tanner pushes back against the critical tendency to attribute agency only to courtesans who became published authors and forwards a new framework for understanding the political work novels engage in as they circulate. Observing that debates about the regulation of prostitution surfaced in tandem with racialized anxieties about the boundaries of the French nation, Tanner ultimately expands that framework to the history of French colonialism and the politics of immigration in the current day. This book shows that while sex workers have been recruited to mark the borders of civic and moral life, prostitution can also make space for more inclusive forms of community, both in the novel and in the world beyond its bounds.

JESSICA TANNER is an associate professor of French and Francophone studies at the University of North Carolina at Chapel Hill.



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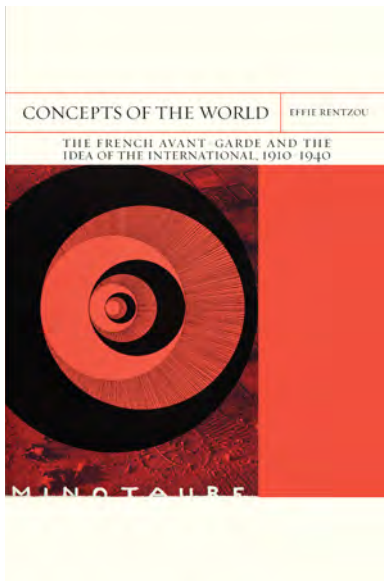
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“A masterful book on the exploitation of the figure of the Parisian prostitute by male authors seeking to establish reputations in the nineteenth-century French literary field. Through a series of carefully contextualized close-readings, Tanner demonstrates how the ‘prostitute,’ as both historical category and metaphorized object, confounds municipal and authorial attempts to map her in such places reserved for her as the *maison de tolérance*, *brasserie des femmes*, and even the streets of Paris.” —Gretchen Schultz, author of *Sapphic Fathers: Discourses of Same-Sex Desire from Nineteenth-Century France*

ALSO OF INTEREST



The Price of Literature: The French Novel's Theoretical Turn
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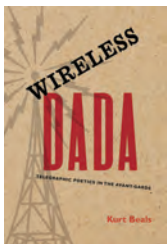
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"Marx famously said that so far philosophers have interpreted the world; the point is to change it . . . in a series of vivid and vibrant close-ups, [Rentzou] demonstrates with verve and accuracy that the highly charged combination of dynamic nomadism and messy internationalism, this very 'rastaquouère' modernism, has indeed changed our world for good." —Jean-Michel Rabaté, coeditor of *Historical Modernisms: Time, History and Modernist Aesthetics*

ALSO OF INTEREST



Wireless Dada: Telegraphic Poetics in the Avant-Garde
Kurt Beals
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Concepts of the World

The French Avant-Garde and the Idea of the International, 1910–1940

Effie Rentzou

How did the avant-garde imagine its interconnected world? And how does this legacy affect our understanding of the global today?

The writers and artists of the French avant-garde aspired to reach a global audience that would be wholly transformed by their work. In this study, Effie Rentzou delves deep into their depictions of the interwar world as an international and modern landscape, one marked by a varied cosmopolitanism. The avant-garde's conceptualization of the world paralleled, rejected, or expanded prevailing notions of the global sphere.

The historical avant-garde—which encompassed movements like futurism, Dada, and surrealism—was self-consciously international, operating across global networks and developed with the whole world as its horizon and its public. In the heady period between the end of the Belle Époque and the tumult of World War II, both individual artists (including Guillaume Apollinaire, Blaise Cendrars, Francis Picabia, Louis Aragon, Leonora Carrington, and Nicolas Calas) and collective endeavors (such as surrealist magazines and exhibitions) grappled with contemporary anxieties about economic growth, imperialism, and colonialism, as well as various universalist, cosmopolitan, and internationalist visions. By probing these works, *Concepts of the World* offers an alternative narrative of globalization, one that integrates the avant-garde's enthusiasm for, as well as resistance to, the process. Rentzou identifies within the avant-garde a powerful political language that expressed the ambivalence of living and creating in an increasingly globalized world—a language that profoundly shaped the way the world has been conceptualized and is experienced today.

EFFIE RENTZOU is a professor of French literature at Princeton University. She is the author of *Littérature malgré elle: Le surréalisme et la transformation du littéraire (Literature Despite Itself: Surrealism and the Transformation of the Literary)* and the coeditor of *1913: The Year of French Modernism*.



FLASHPOINTS

Traces of the Unseen

Photography, Violence, and Modernization in Early Twentieth-Century Latin America

Carolina Sá Carvalho

A richly illustrated examination of photography as a technology for documenting, creating, and understanding the processes of modernization in turn-of-the-century Brazil and the Amazon

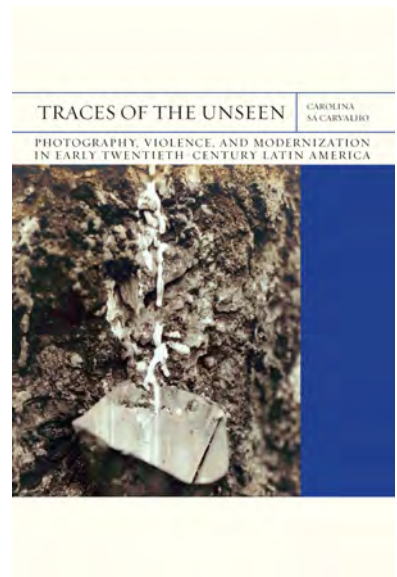
Photography at the turn of the twentieth century was not only a product of modernity but also an increasingly available medium to chronicle the processes of modernization. *Traces of the Unseen: Photography, Violence, and Modernization in Early Twentieth-Century Latin America* situates photography's role in documenting the destruction wrought by infrastructure development and extractive capitalist expansion in the Amazon and outside the Brazilian metropole. Combining formal analysis of individual photographs with their inclusion in larger multimedia assemblages, Carolina Sá Carvalho explores how this visual evidence of violence was framed, captioned, cropped, and circulated. As she explains, this photographic creation and circulation generated a pedagogy of the gaze with which increasingly connected urban audiences were taught what and how to see: viewers learned to interpret the traces of violence captured in these images within the larger context of modernization.

Traces of the Unseen draws on works by Flavio de Barros, Euclides da Cunha, Roger Casement, Claude Lévi-Strauss, and Mario de Andrade to situate an unruly photographic body at the center of modernity, in all its disputed meanings. Moreover, Sá Carvalho locates historically specific practices of seeing within the geopolitical peripheries of capitalism. What emerges is a consideration of photography as a technology through which modern aspirations, moral inclinations, imagined futures, and lost pasts were represented, critiqued, and mourned.

CAROLINA SÁ CARVALHO is an assistant professor of Hispanic and Lusophone literatures at the University of Toronto.



FLASHPOINTS



FEBRUARY

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"Through a careful analysis of visual records about key events in the country's history—the Canudos massacre, the Amazonian rubber boom and its aftermath—the author shows how photographers including Claude Lévi-Strauss, Roger Casement, and Mário de Andrade drew attention to forgotten communities, victims of Brazil's stride toward progress. A must-read for those interested in the iconography of Brazilian modernity." —Patricia Vieira, author of *States of Grace: Utopia in Brazilian Culture*

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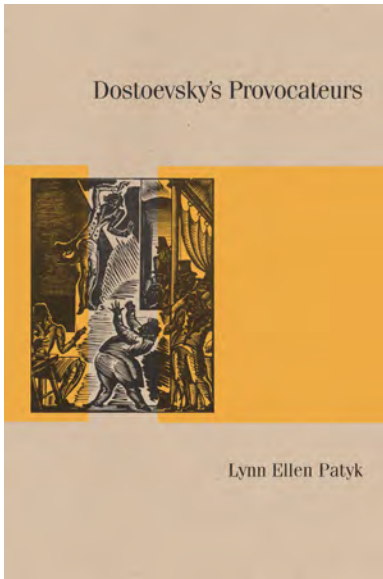


Object of the Atlantic: Concrete Aesthetics in Cuba, Brazil, and Spain, 1868-1968

Rachel Price

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**JANUARY**

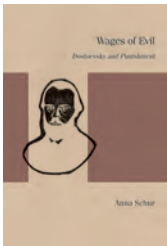
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ALSO OF INTEREST*Wages of Evil: Dostoevsky and Punishment*

Anna Schur

PAPER 978-0-8101-4448-4

\$39.95

Dostoevsky's Provocateurs

Lynn Ellen Patyk

Confronting Bakhtin's formative reading of Dostoevsky to recover the ways the novelist stokes conflict and engages readers—and to explore the reasons behind his adversarial approach

Like so many other elements of his work, Fyodor Dostoevsky's deliberate deployment of provocation was both prescient and precocious. In this book, Lynn Ellen Patyk singles out these forms of incitement as a communicative strategy that drives his paradoxical art. Challenging, revising, and expanding on Mikhail Bakhtin's foundational analysis in *Problems of Dostoevsky's Poetics*, Patyk demonstrates that provocation is the moving mover of Dostoevsky's poetics of conflict, and she identifies the literary devices he uses to propel plot conflict and capture our attention. Yet the full scope of Dostoevsky's provocative authorial activity can only be grasped alongside an understanding of his key themes, which both probed and exploited the most divisive conflicts of his era. The ultimate stakes of such friction are, for him, nothing less than moral responsibility and the truth of identity.

Sober and strikingly original, compassionate but not uncritical, *Dostoevsky's Provocateurs* exposes the charged current in the wiring of our modern selves. In an economy of attention and its spoils, provocation is an inexhaustibly renewable and often toxic resource.

LYNN ELLEN PATYK is an associate professor of Russian at Dartmouth College. She is the author of *Written in Blood: Revolutionary Terrorism and Russian Literary Culture, 1861–1881*.

SRLT

Studies in Russian Literature and Theory

Founding Editor: Gary Saul Morson

Art in Doubt

Tolstoy, Nabokov, and the Problem of Other Minds

Tatyana Gershkovich

Leo Tolstoy's and Vladimir Nabokov's radically opposed aesthetic worldviews emanate from a shared intuition—that approaching a text skeptically is easy, but trusting it is hard

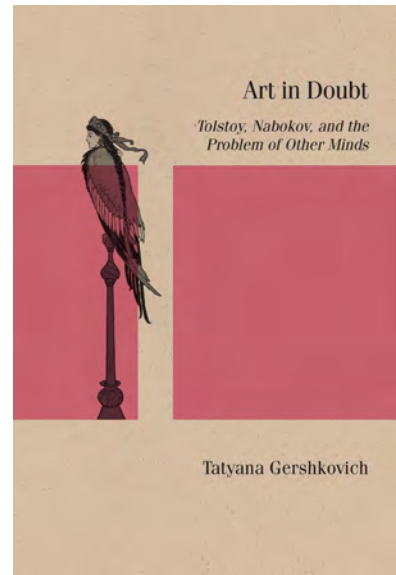
Two figures central to the Russian literary tradition—Tolstoy, the moralist, and Nabokov, the aesthete—seem to have sharply conflicting ideas about the purpose of literature. Tatyana Gershkovich undermines this familiar opposition by identifying a shared fear at the root of their seemingly antithetical aesthetics: that one's experience of the world might be entirely one's own, private and impossible to share through art.

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TATYANA GERSHKOVICH is an associate professor of Russian studies at Carnegie Mellon University.

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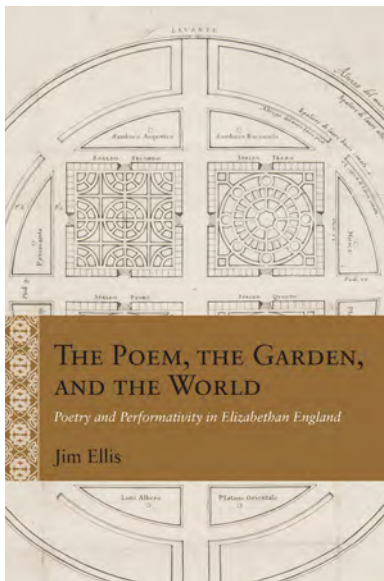
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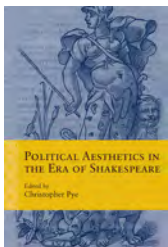
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How an early modern understanding of place and movement are embedded in a performative theory of literature

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JIM ELLIS is a professor of English and the director of the Calgary Institute for the Humanities at the University of Calgary. He is the author of *Sexuality and Citizenship: Metamorphosis in Elizabethan Erotic Verse* and *Derek Jarman's Angelic Conversations*. He is the editor of three volumes on environmental humanities, including *Intertwined Histories: Plants in Their Social Contexts*.



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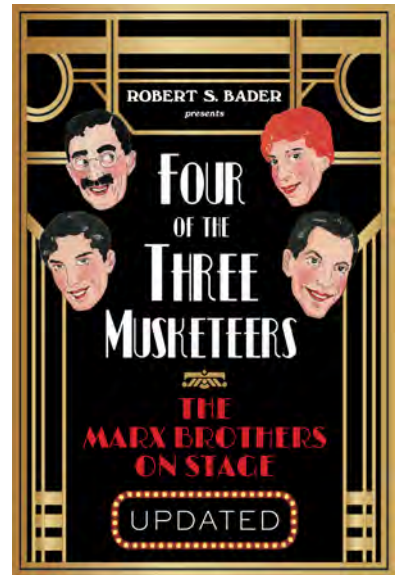
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From Groucho’s debut in 1905 to their final live performances of scenes from *A Night in Casablanca* in 1945, the brothers’ stage career shows how their characters and routines evolved before their arrival in Hollywood. *Four of the Three Musketeers* draws on an unmatched array of sources, many not referenced elsewhere. Bader’s detailed portrait of the struggling young actors both brings to vivid life a typical night on the road for the Marx Brothers and illuminates the inner workings of the vaudeville business, especially during its peak in the 1920s.

As Bader traces the origins of the characters that would later come to be beloved by filmgoers, he also skillfully scrapes away the accretion of rumors and mythology perpetuated not only by fans and writers but by the Marx Brothers themselves. Revealing, vital, and entertaining, *Four of the Three Musketeers* has taken its place as an essential reference for this legendary American act. Now, the updated edition adds newly discovered performances—some submitted by readers—and additional information provided by descendants of long-departed vaudevillians mentioned in the book.

ROBERT S. BADER is a writer, producer, and filmmaker, as well as the editor of *Groucho Marx and Other Short Stories and Tall Tales* and coauthor of *Speaking of Harpo* with Susan Fleming Marx, wife of Harpo Marx. Bader is the curator of the Bing Crosby Archive. He wrote, produced, and directed *Ali & Cavett: The Tale of the Tapes* (HBO, 2020), which was honored with a Critics’ Choice Documentary Award, and *Groucho & Cavett*, part of the *American Masters* series (PBS, 2022). He lives in Los Angeles.



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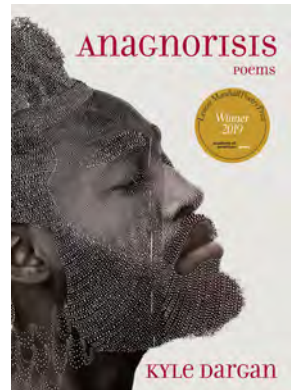
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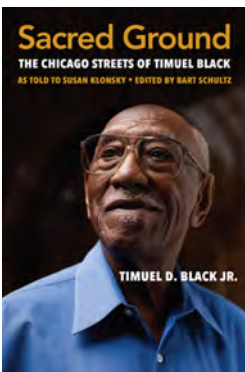
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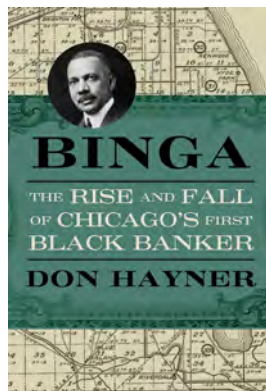
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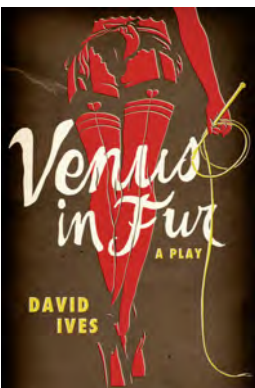
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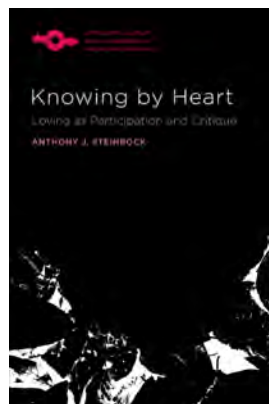
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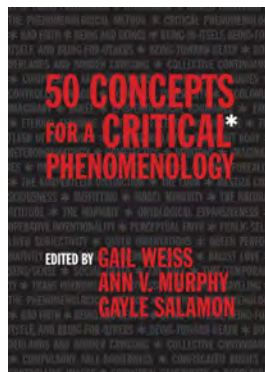
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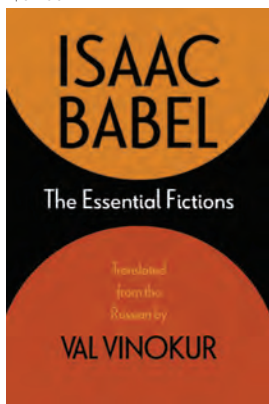
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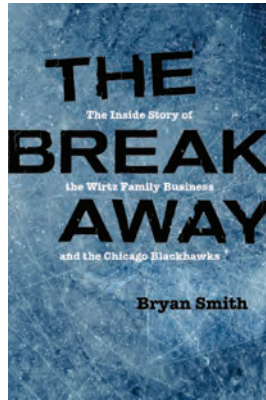
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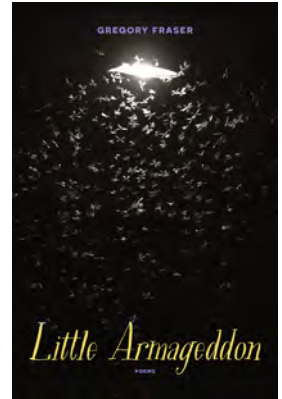
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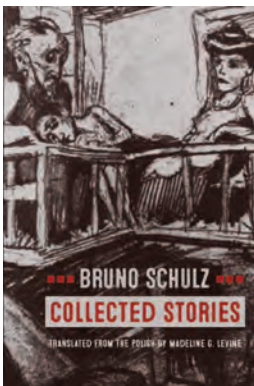
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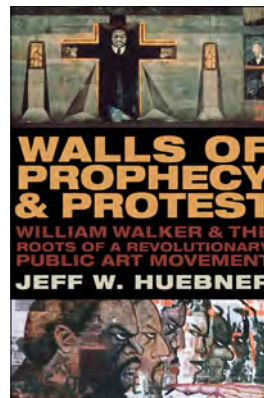
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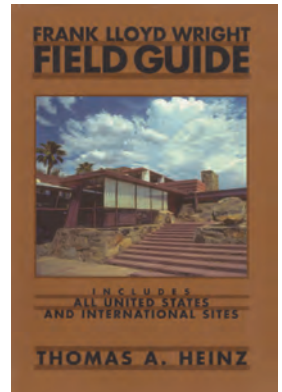
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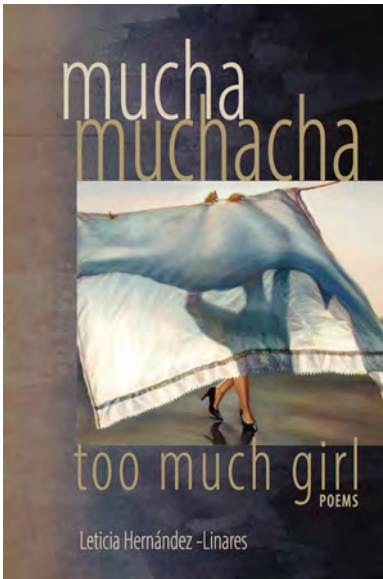
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The word "vos/z," spoken in Salvadoran Spanish, means "you" and also means "voice." If the word ends in "s" it means "you"; ending in "z" it means "voice." Leticia Hernández-Linares's poetry comes in somewhere between the S and the Z, and it is, like bread, like music, for everyone. The way Hernández-Linares shares her stories speaks to the hybridity of the cultural and literary histories she hails from.

Hernández-Linares's poemsongs are her personal flor y canto. Mexican and Central American indigenous ancestors combined the concepts "in xochitl, in cuicatl" (in flower, in song) to define poetry—the poetic oral tradition they used to teach, engage, and philosophize. Hernández-Linares's writing excavates the faces of women in her family, silences in her community, and shapes their stories into a poetry that sings, and other times dances on the page. "I am cut from Santa Ana, El Salvador mujer steel, y qué orgullo," says Hernández-Linares.

LETICIA HERNÁNDEZ-LINARES, an award-winning writer and community leader, has performed her teatro-infused poemsongs throughout the country and in El Salvador. Her writing has appeared in many newspapers, literary journals, and anthologies, including *Street Art San Francisco, U.S. Latino Literature Today, Teatro bajo mi piel, Huizache*, and *Pilgrimage*. She lives, writes, and works in the Mission District of San Francisco.



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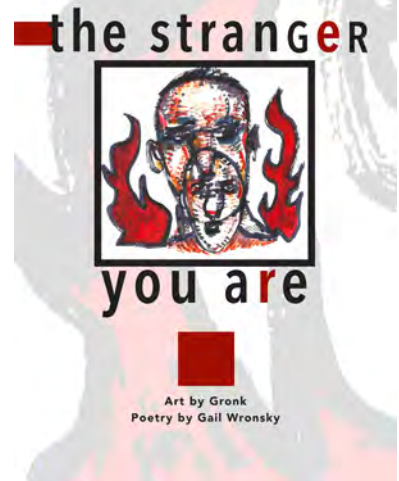
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Gronk was raised in East Los Angeles and lives in downtown LA. Gail Wronsky was raised in suburban Detroit and lives in the hippie haven of Topanga Canyon. But as artists they have found common ground—a shared commitment to the offbeat and the beautiful, to the slightly absurd and the slyly surreal, to blurring the distinction between our inner lives of dreams and imagination and our daily realities. Wronsky’s poems and Gronk’s drawings are equally grounded in poetic imagery. Wronsky mixes vernacular diction, or spoken language, with a more formal style in a way that is entirely unique; Gronk’s signature style alludes to both street art and classical art. Both are committed to making memorable work that surprises and delights, that sharpens and feeds our everyday lives as well as our deepest selves.

GAIL WRONSKY is the author, coauthor, or translator of fifteen books of poetry and prose, including the poetry collections *Under the Capsized Boat We Fly: New & Selected Poems*; *Dying for Beauty*; *Poems for Infidels*; *Fuegos Florales/ Flowering Fires*, a translation of the work of Argentinian poet Alicia Partnoy and the winner of the Settlement House American Poetry Prize; and *Tomorrow You’ll Be One of Us*, coauthored with Chuck Rosenthal and illustrated by Gronk. The recipient of an Artist Fellowship from the California Arts Council, she is a founding member of the Glass Table Artists Collective and lives in Topanga, California.

GRONK is a painter, printmaker, and performance artist who has created stage designs for the Santa Fe Opera, LA Opera, Latino Theater Company, and the East West Players. He has also collaborated on performances by the Kronos Quartet. He has exhibited at or curated work for many institutions, including the Hammer Museum at UCLA, the Fowler Museum at UCLA, the Los Angeles County Museum of Art, the Corcoran Gallery of Art in Washington, DC, the Fine Arts Museums of San Francisco, the National Hispanic Cultural Center in Albuquerque, the Mexican Museum in San Francisco, and the San José Museum of Art. He was given a career retrospective at the University of New Mexico, where he was an artist in residence in 2002. He is a founding member of Asco, a multimedia arts collective active during the 1970s.



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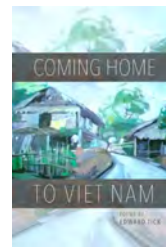
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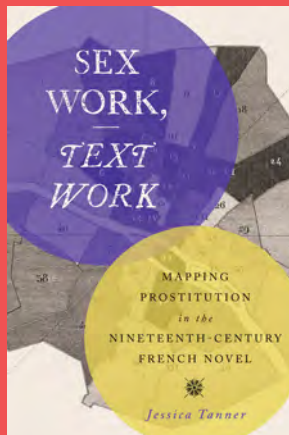
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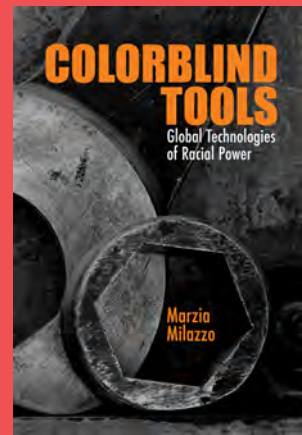
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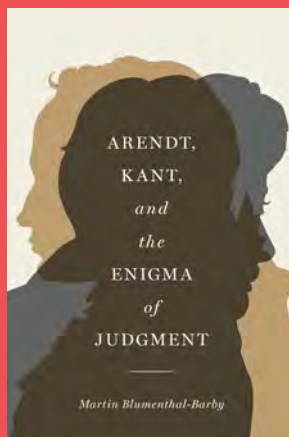
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