

LITERARY
STUDIES

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2019

Plots against Russia

Conspiracy and Fantasy after Socialism

ELIOT BORENSTEIN

In this original and timely assessment of cultural expressions of paranoia in contemporary Russia, Eliot Borenstein samples popular fiction, movies, television shows, public political pronouncements, internet discussions, blogs, and religious tracts to build a sense of the deep historical and cultural roots of *konspirologiia* that run through Russian life. *Plots against Russia* reveals through dramatic and exciting storytelling that conspiracy and melodrama are entirely equal-opportunity in modern Russia, manifesting themselves among both pro-Putin elites and his political opposition. As Borenstein shows, this paranoid fantasy until recently characterized only the marginal and the irrelevant. Now, through its embodiment in pop culture, the expressions of a conspiratorial worldview are seen everywhere. *Plots against Russia* is an important contribution to the fields of Russian literary and cultural studies from one of its preeminent voices.

ELIOT BORENSTEIN is Professor of Russian and Slavic Studies at New York University. He is the author of *Men without Women* and *Overkill*.

“Plots against Russia is excellent. Eliot Borenstein has written a playful, witty, and invariably elegant book that makes complex theoretical concepts easily digestible and gives necessary retellings of crazy fantasies that are simply hilarious.”

—Mark Lipovetsky, University of Colorado, Boulder

“Plots against Russia, written with Eliot Borenstein’s characteristic flair, leads readers through an astounding maze of plots, paranoia, and apocalypse that sheds light on the timely topic of ‘conspirology’ and its links to issues of national identity and popular culture.”

—Michael Gorham, University of Florida, author of *Speaking in Soviet Tongues*

\$24.95 paperback 978-1-5017-3577-6
300 pages, 6 x 9

Great for
Class Use

The Dark Sides of Empathy

FRITZ BREITHAAPT

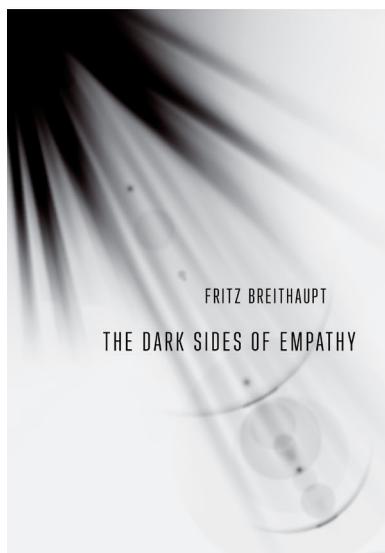
TRANSLATED BY ANDREW B.B. HAMILTON

Many consider empathy to be basis of moral action. However, the ability to empathize with others is also a prerequisite for deliberate acts of humiliation and cruelty toward them. In *The Dark Sides of Empathy*, Fritz Breithaupt contends that people commit atrocities not out of a failure of empathy but rather as a direct consequence of over-identification. Even well-meaning compassion can have many unintended consequences, such as intensifying conflicts or exploiting others.

Empathy plays a central part in a variety of highly problematic behaviors. From mere callousness to terrorism, exploitation to sadism, and emotional vampirism to stalking, empathy all too often motivates and promotes malicious acts. After tracing the history of empathy as an idea in German philosophy, Breithaupt looks at a wide-ranging series of case studies—from Stockholm syndrome to Angela Merkel’s refugee policy and from novels of the Romantic era to helicopter parents and murderous cheerleader moms—to uncover how narcissism, sadism, and dangerous celebrity obsessions alike find their roots in the quality that, arguably, most makes us human.

FRITZ BREITHAAPT is Provost Professor at Indiana University Bloomington. He founded and directs the Experimental Humanities Laboratory at IU.

\$21.95 paperback 978-1-5017-2164-9
258 pages, 5.5 x 8.5



“The deeper you go into this book, the more dominant the dark sides of empathy seem—and the more urgent it is to face them.”

—*Bavarian Public Radio*

“Empathy, Fritz Breithaupt shows through an abundant collection of examples, can lead to immoral acts as well as moral ones.”

—*Neue Zürcher Zeitung*

“A book well worth reading. It invites you to reflect on an important human, social, and political topic.”

—*socialnet*

“Fritz Breithaupt shows that empathy can be a source of emotional vampirism or sadistic pleasure. His work encourages circumvention of barriers to empathy and channeling it into helping others.”

—*Suzanne Keen, Hamilton College, and author of Empathy and the Novel*

Great for
Class Use

The Moral Witness

Trials and Testimony after Genocide

CAROLYN J. DEAN

The Moral Witness is the first cultural history of the “witness to genocide” in the West. Carolyn J. Dean shows how the witness became a protagonist of twentieth-century moral culture by tracing the emergence of this figure in courtroom battles from the 1920s to the 1960s—covering the Armenian genocide, the Ukrainian pogroms, the Soviet Gulag, and the trial of Adolf Eichmann. In these trials, witness testimonies differentiated the crime of genocide from war crimes and began to form our understanding of modern political and cultural murder.

By the turn of the twentieth century, the “witness to genocide” became a pervasive icon of suffering humanity and a symbol of western moral conscience. Dean sheds new light on the recent global focus on survivors’ trauma. Only by placing the moral witness in a longer historical trajectory, she demonstrates, can we understand how the stories we tell about survivor testimony have shaped both our past and contemporary moral culture.

CAROLYN J. DEAN is Charles J. Stille Professor of History and French at Yale University. She is a cultural and intellectual historian of Modern Europe and the author of five books, including *The Fragility of Empathy after the Holocaust* and *Aversion and Erasure*.

CORPUS JURIS: THE HUMANITIES IN POLITICS AND LAW

\$23.95 paperback 978-1-5017-3507-3
276 pages, 6 x 9, 7 b&w halftones



THE MORAL WITNESS

Trials and Testimony after Genocide

Carolyn J. Dean

“*The Moral Witness* is a brilliantly insightful and thought-provoking book on how the imagination of testimony evolved, which goes far beyond earlier accounts of its public emergence and power. Carolyn Dean has always been one of the best there is at combining theorized history with the interventions in theory itself, and this book is no exception.”

—Samuel Moyn, Yale University, and author of *Christian Human Rights*

“Carolyn Dean provides a rich, enlightening, and eye-opening narrative on a central figure in twentieth-century ethics and politics: the witness to mass violence or atrocity.”

—Thomas Keenan, Bard College, and co-author of *Mengele’s Skull*

Great for
Class Use

Authors and Apparatus

A Media History of Copyright

MONIKA DOMMANN

TRANSLATED BY SARAH PYBUS

Copyright is under siege. From file sharing to vast library scanning projects, new technologies, actors, and attitudes toward intellectual property threaten the value of creative work. However, while digital media and the Internet have made making and sharing perfect copies of original works almost effortless, debates about protecting authors' rights are nothing new. In this sweeping account of the evolution of copyright law since the mid-nineteenth century, Monika Dommann explores how radical media changes—from sheet music and phonographs to photocopiers and networked information systems—have challenged and transformed legal and cultural concept of authors' rights.

Dommann provides a critical transatlantic perspective on developments in copyright law and mechanical reproduction of words and music, charting how artists, media companies, and lawmakers in the United States and western Europe approached the complex tangle of technological innovation, intellectual property, and consumer interests. From the seemingly innocuous music box, invented around 1800, to BASF's magnetic tapes and Xerox machines, she demonstrates how copyright has been continuously destabilized by emerging technologies, requiring new legal norms to regulate commercial and private copying practices. Without minimizing digital media's radical disruption to notions of intellectual property, Dommann uncovers the deep historical roots of the conflict between copyright and media—a story that can inform present-day debates over the legal protection of authorship.

MONIKA DOMMANN is Professor of Modern History at the University of Zurich.

“Authors and Apparatus is a fascinating and impressive work of historical scholarship. Engaged with contemporary concerns about the impacts of new media on intellectual property, this book introduces a rich historical dimension and a transnational perspective that are frequently absent in copyright debates. Its lively, accessible style will attract a broad readership.”

—Kizer S. Walker, Cornell University

\$41.95 hardcover 978-1-5017-0992-0
282 pages, 6 x 9, 33 b&w halftones

Charles Dickens as an Agent of Change

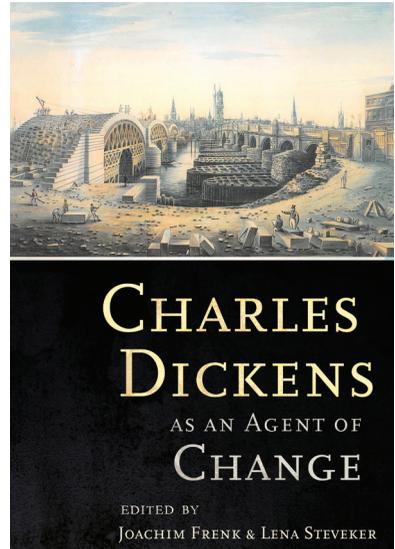
EDITED BY JOACHIM FRENK AND
LENA STEVEKER

Sixteen scholars from across the globe come together in *Charles Dickens as Agent of Change* to show how Dickens was (and still is) the consummate change agent. His works, bursting with restless energy in the Inimitable's protean style, registered and commented on the ongoing changes in the Victorian world while the Victorians' fictional and factional worlds kept (and keep) changing. The essays from notable Dickens scholars—Malcolm Andrews, Matthias Bauer, Joel J. Brattin, Doris Feldmann, Herbert Foltinek, Robert Heaman, Michael Hollington, Bert Hornback, Norbert Lennartz, Chris Louttit, Jerome Meckier, Nancy Aycock Metz, David Paroissien, Christopher Pittard, and Robert Tracy—suggest the many ways in which the notion of change has found entry into and is negotiated in Dickens's works through four aspects: social change, political and ideological change, literary change, and cultural change. An afterword by the late Edgar Rosenberg adds a personal account of how Dickens changed the life of one eminent Dickensian.

JOACHIM FRENK is Professor of British Literary and Cultural Studies at Saarland University.

LENA STEVEKER is Assistant Professor of British Literary and Cultural Studies at Saarland University.

\$26.95 paperback 978-1-5017-3628-5
264 pages, 6 x 9, 1 b&w halftone



“This book will delight Dickens scholars and prove an asset to any university library. . . . It is one that will inspire readers to consider the changes the great writer has wrought in them, and that they, in their turn, may bring to Dickens scholarship.”

—*The Modern Language Review*

“An enjoyable and wide-ranging collection of articles exploring Dickens and change.”

—*English Studies*

“Excellent discussions of condition-of-England novels.”

—*CHOICE*

Great for
Class Use

A Fiery Gospel

The Battle Hymn of the Republic and the Road to Righteous War

RICHARD M. GAMBLE

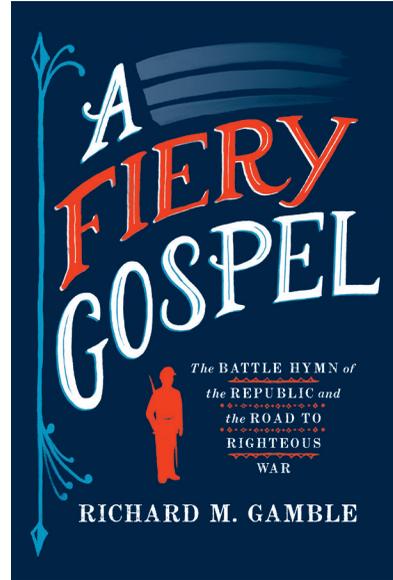
Since its composition in Washington's Willard Hotel in 1861, Julia Ward Howe's "Battle Hymn of the Republic" has been used to make America and its wars sacred. Few Americans reflect on its violent and redemptive imagery, drawn freely from prophetic passages of the Old and New Testaments, and fewer still think about the implications of that apocalyptic language for how Americans interpret who they are and what they owe the world.

In *A Fiery Gospel*, Richard M. Gamble describes how this camp-meeting tune, paired with Howe's evocative lyrics, became one of the most effective instruments of religious nationalism. He takes the reader back to the song's origins during the Civil War, and reveals how those political and military circumstances launched the song's incredible career in American public life. Gamble deftly considers the idea behind the song—humming the tune, reading the music for us—all while reveling in the multiplicity of meanings of and uses to which Howe's lyrics have been put. "The Battle Hymn of the Republic" has been versatile enough to match the needs of Civil Rights activists and conservative nationalists, war hawks and peaceniks, as well as Europeans and Americans. This varied career shows readers much about the shifting shape of American righteousness. Yet it is, argues Gamble, the creator of the song herself—her Abolitionist household, Unitarian theology, and Romantic and nationalist sensibilities—that is the true conductor of this most American of war songs.

A Fiery Gospel depicts most vividly the surprising genealogy of "The Battle Hymn of the Republic," and its sure and certain position as a cultural piece in the uncertain amalgam that was and is American civil religion.

RICHARD M. GAMBLE is the Anna Margaret Ross Alexander Chair of History and Politics at Hillsdale College. He is author of *In Search of the City on a Hill* and *The War for Righteousness*.

\$28.95 hardcover 978-1-5017-3641-4
288 pages, 6 x 9, 22 b&w halftones



"*A Fiery Gospel* is a lively book that provides a convenient and poignant vehicle for exploring the subjects of American wars and the rationale for fighting them through the analysis of what was at first an insignificant poem."

—Darryl G. Hart, Hillsdale College, author of the forthcoming *Between Heresy and Exceptionalism*

"Richard M. Gamble has written a complicated and fascinating book. His impressive interpretive skill makes *A Fiery Gospel* an excellent read."

—R. Laurence Moore, Cornell University, author of *Touchdown Jesus*

Victorian Skin

Surface, Self, History

PAMELA K. GILBERT

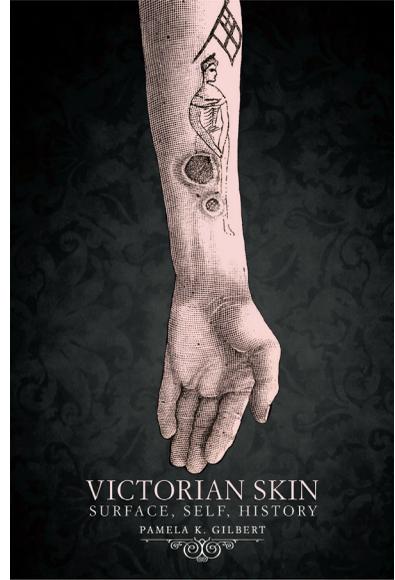
In *Victorian Skin*, Pamela K. Gilbert uses literary, philosophical, medical, and scientific discourses about skin to trace the development of a broader discussion of what it meant to be human in the nineteenth century. Where is subjectivity located? How do we communicate with and understand each other's feelings? How does our surface, which contains us and presents us to others, function and what does it signify?

As Gilbert shows, for Victorians, the skin was a text to be read. Nineteenth-century scientific and philosophical perspectives had reconfigured the purpose and meaning of this organ as more than a wrapping and instead a membrane integral to the generation of the self. Victorian writers embraced this complex perspective on skin even as sanitary writings focused on the surface of the body as a dangerous point of contact between self and others.

Drawing on novels and stories by Dickens, Collins, Hardy, and Wilde, among others, along with their French contemporaries and precursors among the eighteenth-century Scottish thinkers and German idealists, Gilbert examines the understandings and representations of skin in four categories: as a surface for the sensing and expressive self; as a permeable boundary; as an alienable substance; and as the site of inherent and inscribed properties. At the same time, Gilbert connects the ways in which Victorians "read" skin to the way in which Victorian readers (and subsequent literary critics) read works of literature and historical events (especially the French Revolution). From blushing and flaying to scarring and tattooing, *Victorian Skin* tracks the fraught relationship between ourselves and our skin.

PAMELA K. GILBERT is Albert Brick Professor at the University of Florida. Her books include *Disease, Desire and the Body in Victorian Women's Popular Novels*, *Mapping the Victorian Social Body*, *The Citizen's Body*, and *Cholera and Nation*.

\$49.95 hardcover 978-1-5017-3159-4
450 pages, 6 x 9, 13 b&w halftones



"Fascinating and capacious, *Victorian Skin* invites us to rethink what's at stake in those discourses that describe the body's relation to the world. The result is a stunning interdisciplinary intervention in Victorian Studies and a new way of reading Victorian realism's investment in the body's surface."

—Kathy Psomiasdes, Duke University

"A magisterial book that covers an encyclopedic range of issues. *Victorian Skin*, lucidly blending multiple discourses, is an impressively accomplished work."

—Talia Schaffer, Queens College CUNY and the Graduate Center, CUNY

"*Victorian Skin* is the prehistory of our obsession with our visible bodies. Pamela K. Gilbert's engagement with the Victorians' reading of the skin is sophisticated and extraordinary. A must read for everyone who owns a mirror!"

—Sander Gilman, author of *Stand Up Straight! A History of Posture*

"A major contribution to our understanding of 19th century literary realism."

—Kate Flint, University of Southern California

Scribes of Space

Place in Middle English Literature and Late
Medieval Science

MATTHEW BOYD GOLDIE

Scribes of Space posits that the conception of space—the everyday physical areas we perceive and through which we move—underwent critical transformations between the thirteenth and fifteenth centuries. Matthew Boyd Goldie examines how natural philosophers, theologians, poets, and other thinkers in late medieval Britain altered the ideas about geographical space they inherited from the ancient world.

In tracing the causes and nature of these developments, and how geographical space was consequently understood, Goldie focuses on the intersection of medieval science, theology, and literature, deftly bringing a wide range of writings—scientific works by Nicole Oresme, Jean Buridan, the Merton School of Oxford Calculators, and Thomas Bradwardine; spiritual, poetic, and travel writings by John Lydgate, Robert Henryson, Margery Kempe, the Mandeville author, and Geoffrey Chaucer—into conversation. This pairing of physics and literature uncovers how the understanding of spatial boundaries, locality, elevation, motion, and proximity shifted across time, signaling the emergence of a new spatial imagination during this era.

MATTHEW BOYD GOLDIE is Professor of English at Rider University, a founding member of MAPS: The Medieval Association of Place and Space, and author of *The Idea of the Antipodes*.

“I do not remember any one book that brings together as many medieval scientific ideas, or explains them as thoroughly as *Scribes of Space*. The breadth of Matthew Boyd Goldie’s research and his determination to learn from ancient texts are rare virtues.”

—William F. Woods, Wichita State
University, author of *The Medieval
Filmscape*

\$55.00 hardcover 978-1-5017-3404-5
312 pages, 6 x9, 11 b&w halftones

National Reckonings

The Last Judgment and Literature in Milton's England

RYAN HACKENBRACHT

During the tumultuous years of the English Revolution and Restoration, national crises like civil wars and the execution of the king convinced Englishmen that the end of the world was not only inevitable but imminent. *National Reckonings* shows how this widespread eschatological expectation shaped nationalist thinking in the seventeenth century. Imagining what Christ's return would mean for England's body politic, a wide range of poets, philosophers, and other writers—including Milton, Hobbes, Winstanley, and Thomas and Henry Vaughan,—used anticipation of the Last Judgment to both disrupt existing ideas of the nation and generate new ones.

Ryan Hackenbracht contends that nationalism, consequently, was not merely a horizontal relationship between citizens and their sovereign but a vertical one that pitted the nation against the shortly expected kingdom of God. The Last Judgment was the site at which these two imagined communities, England and ecclesia (the universal church), would collide. Harnessing the imaginative space afforded by literature, writers measured the shortcomings of an imperfect and finite nation against the divine standard of a perfect and universal community. In writing the nation into end-times prophecies, such works as *Paradise Lost* and *Leviathan* offered contemporary readers an opportunity to participate in the cosmic drama of the world's end and experience reckoning while there was still time to alter its outcome.

RYAN HACKENBRACHT is Assistant Professor of English at Texas Tech University. He specializes in British Renaissance literature, particularly the works of John Milton and Thomas Hobbes.

"By focusing on the incompatibility of nationhood and Christian universalism, *National Reckonings* offers a compelling study of the literary imagination and political conflict. The lessons of this historicist study remain urgently important for us now."

—Eric Song, Swarthmore College, and author of *Dominion Underserved*

"A work of cultural excavation, *National Reckonings*—intelligent, inclusive, and incisive—focuses on the Book of Revelation as an index to Protestant beliefs and then brackets its Last Judgment as a key to making political sense of events in Milton's England."

—Joseph Wittreich, The City University of New York, and author of *Why Milton Matters*

\$49.95 hardcover 978-1-5017-3107-5
234 pages, 6 x 9, 13 b&w halftones

When the Movies Mattered

The New Hollywood Revisited

EDITED BY JONATHAN KIRSHNER AND
JON LEWIS

In *When the Movies Mattered* Jonathan Kirshner and Jon Lewis gather a remarkable collection of authors to revisit the unique era in American cinema that was New Hollywood. Ten eminent contributors, some of whom wrote about the New Hollywood movement as it unfolded across the 1960s and 1970s, assess the convergence of film-industry developments and momentous social and political changes that created a new type of commercial film that reflected those revolutionary influences in American life.

Even as New Hollywood first took shape, film industry insiders and commentators alike realized its significance. At the time, Pauline Kael compared the New Hollywood to the “tangled, bitter flowering of American letters in the 1850s” and David Thomson dubbed the era, “the decade when movies mattered.” Thomson’s words provide the impetus for this volume in which a cohort of seasoned film critics and scholars who came of age watching the movies of this era reflect upon and reconsider this golden age in American filmmaking.

JONATHAN KIRSHNER is Professor in the Department of Political Science at Boston College and the author of numerous books, including *Hollywood’s Last Golden Age*.

JON LEWIS is the Distinguished Professor of Film Studies and University Honors College Eminent Professor at Oregon State University and the author of *Hard-Boiled Hollywood*, and several other books on film.

“Jonathan Kirshner and Jon Lewis’ book is a work of high quality and should become required reading for undergraduate Film Studies courses.”

—Julie Lobalzo Wright, University of Warwick, and author of *Crossover Stardom*

“*When the Movies Mattered* is a compelling collection that will both enrich and challenge the general conception of the turbulent, endlessly fascinating New Hollywood era.”

—Tom Schatz, University of Texas, Austin, and author of *Boom and Bust*

\$19.95 paperback 978-1-5017-3610-0
232 pages, 6 x 9, 32 b&w halftones, 1 chart

Great for
Class Use

This Thing of Darkness

Eisenstein's *Ivan the Terrible* in Stalin's Russia

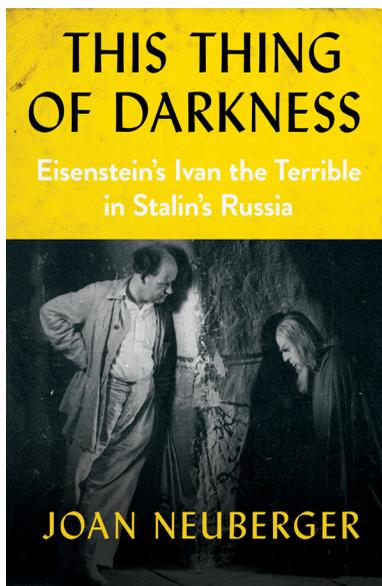
JOAN NEUBERGER

Sergei Eisenstein's unfinished masterpiece, *Ivan the Terrible*, was no ordinary movie. Commissioned by Joseph Stalin in 1941 to justify state terror in the sixteenth century and in the twentieth, the film's politics, style, and epic scope aroused controversy even before it was released. In *This Thing of Darkness*, Joan Neuberger offers a sweeping account of the conception, making, and reception of *Ivan the Terrible* that weaves together Eisenstein's expansive thinking and experimental practice with a groundbreaking new view of artistic production under Stalin. Drawing on Eisenstein's unpublished production notebooks, diaries, and manuscripts, Neuberger's riveting narrative chronicles Eisenstein's personal, creative, and political challenges and reveals the ways cinematic invention, artistic theory, political critique, and historical and psychological analysis went hand in hand in this famously complex film.

Neuberger's bold arguments and daring insights into every aspect of Eisenstein's work during this period, together with her ability to lucidly connect his wide-ranging late theory with his work on *Ivan*, show the director exploiting the institutions of Soviet artistic production not only to expose the cruelties of Stalin and his circle but to challenge the fundamental principles of Soviet ideology itself. *Ivan the Terrible*, she argues, shows us one of the world's greatest filmmakers and one of the 20th century's greatest artists observing the world around him and experimenting with every element of film art to explore the psychology of political ambition, uncover the history of recurring cycles of violence and lay bare the tragedy of absolute power.

JOAN NEUBERGER is Professor of History at the University of Texas at Austin. She has written extensively in print and online about Eisenstein, film, and modern Russian cultural history.

\$48.95 hardcover 978-1-5017-3276-8
424 pages, 6 x 9, 34 b&w halftones



“Joan Neuberger’s study combines her background in Russian history with a deep awareness of Eisenstein’s incredibly wide-ranging research and speculation while making his last film. A real tour de force that reaches a new level in Eisenstein studies—making a strong case for *Ivan the Terrible* as the crowning achievement of his career.”

—Ian Christie, Birkbeck College, University of London

No Spiritual Investment in the World

Gnosticism and Postwar German Philosophy

WILLEM STYFHALS

Throughout the twentieth century, German writers, philosophers, theologians, and historians turned to Gnosticism to make sense of the modern condition. While some saw this ancient Christian heresy as a way to rethink modernity, most German intellectuals questioned Gnosticism's return in a contemporary setting. In *No Spiritual Investment in the World*, Willem Styfhals explores the Gnostic worldview's enigmatic place in these discourses on modernity, presenting a comprehensive intellectual history of Gnosticism's role in postwar German thought.

Establishing the German-Jewish philosopher Jacob Taubes at the nexus of the debate, Styfhals traces how such figures as Hans Blumenberg, Hans Jonas, Eric Voegelin, Odo Marquard, and Gershom Scholem contended with Gnosticism and its tenets on evil and divine absence as metaphorical detours to address issues of cultural crisis, nihilism, and the legitimacy of the modern world. These concerns, he argues, centered on the difficulty of spiritual engagement in a world from which the divine has withdrawn. Reading Gnosticism against the backdrop of postwar German debates about secularization, political theology, and post-secularism, *No Spiritual Investment in the World* sheds new light on the historical contours of postwar German philosophy.

WILLEM STYFHALS is a postdoctoral fellow of the Research Foundation Flanders (FWO) at the Institute of Philosophy, KU Leuven.

SIGNALE: MODERN GERMAN LETTERS, CULTURES, AND THOUGHT

\$32.95 paperback 978-1-5017-3100-6
276 pages, 6 x 9

NO SPIRITUAL INVESTMENT
in the WORLD

Gnosticism and Postwar
German Philosophy

Willem **Styfhals**

signale

"Willem Styfhals offers a highly resourceful and brilliant analysis of the post-war German intellectual concepts, discourses and understandings. This is a book that has been much awaited."

—Yotam Hotam, Lecturer, the Faculty of Education, University of Haifa, and author of *Modern Gnosis and Zionism*

Great for
Class Use

The City Lament

Jerusalem across the Medieval Mediterranean

TAMAR M. BOYADJIAN

Poetic elegies for lost or fallen cities are seemingly as old as cities themselves. In the Judeo-Christian tradition, this genre finds its purest expression in the Book of Lamentations, which mourns the destruction of Jerusalem; in Arabic, this genre is known as the *rithā' al-mudun*. In *The City Lament*, Tamar M. Boyadjian traces the trajectory of this genre across the Mediterranean world during the period commonly referred to as the early Crusades (1095–1191), focusing on elegies and other expressions of loss focusing on the spiritual and strategic objective of those wars: Jerusalem. Through readings of city laments in English, French, Latin, Arabic, and Armenian literary traditions, this book challenges hegemonic and entrenched approaches to the study of medieval literature and the Crusades.

The City Lament exposes significant literary intersections between Latin Christendom, the Islamic caliphates and sultanates of the Middle East, and the Armenian Kingdom of Cilicia, arguing for shared poetic and rhetorical modes. Reframing our understanding of literary sources produced across the medieval Mediterranean from an antagonistic, Orientalist model to an analogous one, Boyadjian demonstrates how lamentations about the loss of Jerusalem, whether to Muslim or Christian forces, reveal fascinating parallels and rich, cross-cultural exchanges.

TAMAR M. BOYADJIAN is Assistant Professor of Medieval Literature at Michigan State University.

"The City Lament is an important and well-conceived study that will make a significant contribution to the field. Boyadjian widens our frame of reference by bringing in the enormously significant Kingdom of Armenia, enhancing our understanding of this crucial period of history."

—Suzanne Conklin Akbari, Director of the Centre for Medieval Studies, University of Toronto

\$52.95 hardcover 978-1-5017-3053-5
210 pages, 6 x 9, 6 b&w halftones

Taming Cannibals

Race and the Victorians

PATRICK BRANTLINGER

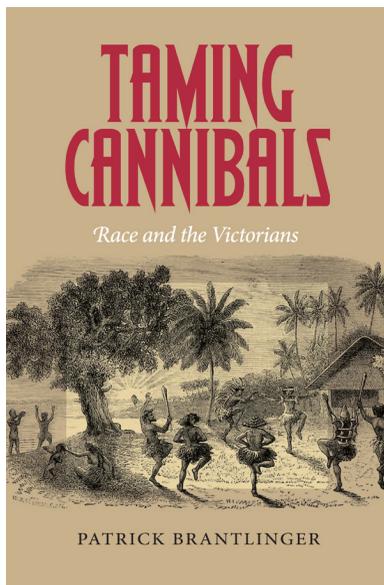
In *Taming Cannibals*, Patrick Brantlinger unravels contradictions embedded in the racist and imperialist ideology of the British Empire. For many Victorians, the idea of taming cannibals or civilizing savages was oxymoronic: civilization was a goal that the nonwhite peoples of the world could not attain or, at best, could only approximate, yet the “civilizing mission” was viewed as the ultimate justification for imperialism. Similarly, the supposedly unshakeable certainty of Anglo-Saxon racial superiority was routinely undercut by widespread fears about racial degeneration through contact with “lesser” races or concerns that Anglo-Saxons might be superseded by something superior—an even “fitter” or “higher” race or species.

Brantlinger traces the development of those fears through close readings of a wide range of texts—including *Robinson Crusoe* by Daniel Defoe, *Fiji and the Fijians* by Thomas Williams, *Daily Life and Origin of the Tasmanians* by James Bonwick, *The Descent of Man* by Charles Darwin, *Heart of Darkness* by Joseph Conrad, *Culture and Anarchy* by Matthew Arnold, *She* by H. Rider Haggard, and *The War of the Worlds* by H. G. Wells. Throughout the wide-ranging, capacious, and rich *Taming Cannibals*, Brantlinger combines the study of literature with socio-political history and postcolonial theory in novel ways.

PATRICK BRANTLINGER is James Rudy Professor of English (Emeritus) at Indiana University. He is the author of many books, including *Dark Vanishings*, *Fictions of State*, *Rule of Darkness*, and *Bread and Circuses*.

Great for
Class Use

\$24.95 paperback 978-1-5017-3089-4
288 pages, 6 x 9



Taming Cannibals provides a nuanced, powerfully told, and richly detailed story of the ways in which the paradox of racial and imperial thought and writing has been, and continues to be, constitutive of the West’s often agonistic but no less humanly costly self-understanding.”

—*Victorian Studies*

“A trailblazer in studies of Victorian culture and empire, Patrick Brantlinger delivers yet another wide-ranging book on Victorian racial ideologies. *Taming Cannibals* is indispensable reading for students and scholars of Victorian literature.”

—*Gauri Viswanathan, Columbia University*

“No writer has made a more convincing or more interesting case for the claim that European imperialism rested on a central, irresolvable contradiction: on the one hand, that non-European ‘savage’ races can never be ‘civilized’ and, on the other, that European colonialism can only be justified as a moral mission to ‘civilize’ the ‘savage.’”

—*Dan Bivona, Arizona State University*

“*Taming Cannibals* is the best of postcolonial criticism.”

—*Regenia Gagnier, University of Exeter*

On the Threshold of Eurasia

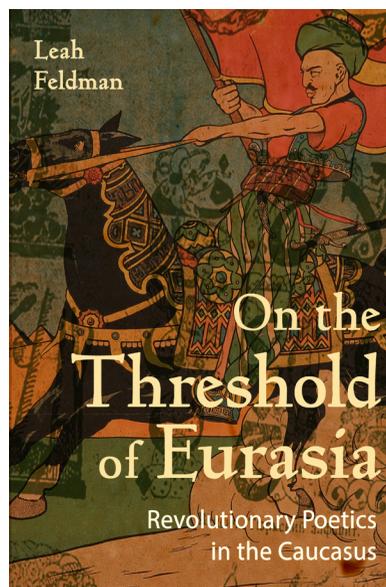
Revolutionary Poetics in the Caucasus

LEAH MICHELE FELDMAN

On the Threshold of Eurasia explores the idea of the Russian and Soviet “East” as a political, aesthetic, and scientific system of ideas that emerged through a series of intertextual encounters produced by Russians and Turkic Muslims on the imperial periphery amidst the revolutionary transition from 1905 to 1929. Identifying the role of Russian and Soviet Orientalism in shaping the formation of a specifically Eurasian imaginary, Leah Feldman examines connections between avant-garde literary works; Orientalist historical, geographic and linguistic texts; and political essays written by Russian and Azeri Turkic Muslim writers and thinkers.

Tracing these engagements and interactions between Russia and the Caucasus, Feldman offers an alternative vision of empire, modernity, and anti-imperialism from the vantage point not of the metropole but from the cosmopolitan centers at the edges of the Russian and later Soviet empires. In this way, *On the Threshold of Eurasia* illustrates the pivotal impact that the Caucasus (and the Soviet periphery more broadly) had—through the founding of an avant-garde poetics animated by Russian and Arabo-Persian precursors, Islamic metaphysics, and Marxist-Leninist theories of language—on the monumental aesthetic and political shifts of the early twentieth century.

LEAH MICHELE FELDMAN is Assistant Professor of Comparative Literature at the University of Chicago.



“*On the Threshold of Eurasia* joins with some of the best new work being done on the culture, history, and social geography of the Caucasus. In this beautiful work, Feldman offers a portrait of a robust world area that has long been lost to other master narratives of history, place, and culture.”
—Bruce Grant, author of *In the Soviet House of Culture: A Century of Perestroikas*

“*On the Threshold of Eurasia* presents new ways of thinking about Russian literature, Russian modernism and the avant-garde, and the long revolutionary period, and expands our view of what the Caucasus region is and was.”
—Katya Hokanson, author of *Writing at Russia’s Border*

\$59.95 hardcover 978-1-5017-2650-7
276 pages, 6 x 9, 3 b&w halftones

Brutal Reasoning

Animals, Rationality, and Humanity in Early Modern England

ERICA FUDGE

A 2007 CHOICE MAGAZINE “OUTSTANDING ACADEMIC TITLE”

Early modern English thinkers were fascinated by the subject of animal rationality, even before the appearance of Descartes’s *Discourse on the Method* (1637) and its famous declaration of the automatism of animals. But as Erica Fudge relates in *Brutal Reasoning*, the discussions were not as straightforward-or as reflexively anthropocentric-as has been assumed.

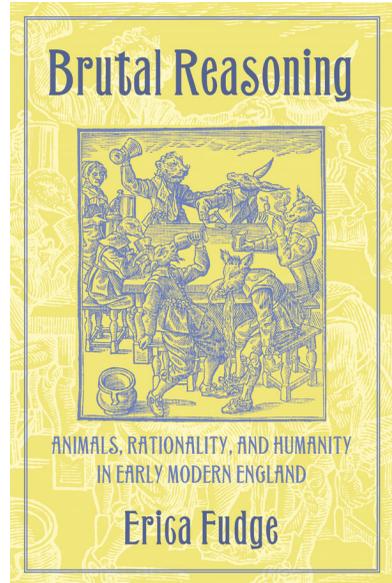
Surveying a wide range of texts—religious, philosophical, literary, even comic—Fudge explains the crucial role that reason played in conceptualizations of the human and the animal, as well as the distinctions between the two. *Brutal Reasoning* looks at the ways in which humans were conceptualized, at what being “human” meant, and at how humans could lose their humanity. It also takes up the questions of what made an animal an animal, why animals were studied in the early modern period, and at how people understood, and misunderstood, what they saw when they did look.

From the influence of classical thinking on the human-animal divide and debates surrounding the rationality of women, children, and Native Americans to the frequent references in popular and pedagogical texts to Morocco the Intelligent Horse, Fudge gives a new and vital context to the human perception of animals in this period. At the same time, she challenges overly simplistic notions about early modern attitudes to animals and about the impact of those attitudes on modern culture.

ERICA FUDGE is Reader in Literary and Cultural Studies at Middlesex University. She is the author of *Quick Cattle and Dying Wishes* and *Perceiving Animals* and editor of *Renaissance Beasts*.

Great for
Class Use

\$27.95 paperback 978-1-5017-3087-0
240 pages, 6 x 9



“At the heart of *Brutal Reasoning* is a contention that modern historiography has ignored how instrumental animals have been in forming humanity’s ideas of itself. Fudge argues that scholars have imposed on the Early modern world an anachronistic concept of humanity separated from animals by an unbridgeable chasm.”

—*Times Literary Supplement*

“*Brutal Reasoning* presents a powerful alternative to a critique of speciesism which typically pays little attention to particular animals and forms a bloodless abstraction out of the ‘nonhuman.’ A fundamental re-assessment of the human-animal relation in early modern history, the book succeeds in adjusting our sense of the period’s philosophy and literature by restoring animals to a central place in the project of constructing the human self.”

—*H-Animal*

“Erica Fudge has emerged as one of the most compelling and innovative voices in the historical profession today. Through her own ‘brutal reasoning,’ she asks us to reexamine the place of real animals in history.”

—Nigel Rothfels, author of *Savages and Beasts*

Quick Cattle and Dying Wishes

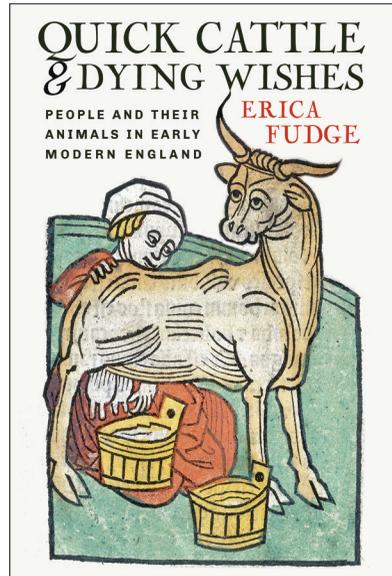
People and Their Animals in Early Modern England

ERICA FUDGE

What was the life of a cow in early modern England like? What would it be like to milk that same cow, day-in, day-out, for over a decade? How did people feel about and toward the animals that they worked with, tended, and often killed? With these questions, Erica Fudge begins her investigation into a lost aspect of early modern life: the importance of the day-to-day relationships between humans and the animals with whom they worked. Such animals are and always have been, Fudge reminds us, more than simply stock; they are sentient beings with whom one must negotiate. It is the nature, meaning, and value of these negotiations that this study attempts to recover.

By focusing on interactions between people and their livestock, *Quick Cattle and Dying Wishes* restores animals to the central place they once had in the domestic worlds of early modern England. In addition, the book uses human relationships with animals—as revealed through agricultural manuals, literary sources, and a unique dataset of over four thousand wills—to rethink what quick cattle meant to a predominantly rural population and how relationships with them changed as more and more people moved to the city. Offering a fuller understanding of both human and animal life in this period, Fudge innovatively expands the scope of early modern studies and how we think about the role that animals played in past cultures more broadly.

ERICA FUDGE is Reader in Literary and Cultural Studies at Middlesex University. She is the author of *Perceiving Animals* and editor of *Renaissance Beasts*.



“*Quick Cattle and Dying Wishes* is an impressive work, compellingly written by one of the leading scholars in the field. Fudge’s argument is important, at times controversial, and always fascinating and thoughtful. Both the new material and the theoretical discussion are especially timely.”

—Nigel Rothfels, author of *Savages and Beasts*

“*Quick Cattle and Dying Wishes* is a remarkable achievement. Bold questions are asked, pioneering methods deployed, and stimulating answers are found. Erica Fudge’s book is a significant contribution to the growing body of literature in animal studies.”

—Sandra Swart, Stellenbosch University

Great for
Class Use

\$29.95 paperback 978-1-5017-1508-2
276 pages, 6 x 9

Obscene Pedagogies

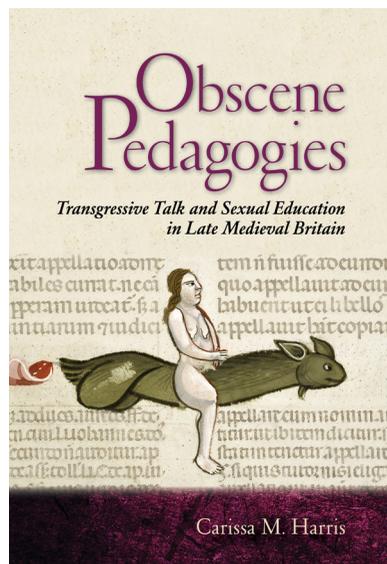
Transgressive Talk and Sexual Education in Late Medieval Britain

CARISSA M. HARRIS

As anyone who has read Chaucer's *Canterbury Tales* knows, Middle English literature is rife with sexually explicit language and situations. Less canonical works can be even more brazen in describing illicit acts of sexual activity and sexual violence. Such scenes and language were not, however, included exclusively for titillation. In *Obscene Pedagogies*, Carissa M. Harris argues instead for obscenity's usefulness in sexual education. She investigates the relationship between obscenity, gender, and pedagogy in Middle English and Middle Scots literary texts from 1300 to 1580 to show how sexually explicit and defiantly vulgar speech taught readers and listeners about sexual behavior and consent.

Through innovative close readings of literary texts including erotic lyrics, single-woman's songs, debate poems between men and women, Scottish insult poetry battles, and *The Canterbury Tales*, Harris demonstrates how through its transgressive charge and galvanizing shock value, obscenity taught audiences about gender, sex, pleasure, and power in ways both positive and harmful. She focuses in particular on understudied female-voiced lyrics and gendered debate poems, many of which have their origin in oral culture, and includes teaching-ready editions of fourteen largely unknown anonymous lyrics in women's voices. Harris's own voice, proudly witty and sharply polemical, inspires the reader to address these medieval texts with an eye on contemporary issues of gender, violence, and misogyny.

CARISSA M. HARRIS is Assistant Professor of English at Temple University.



"*Obscene Pedagogies* is an invigorating and dynamic study of how obscenity facilitates same-sex education in premodern English literatures. Harris intelligently details how these literatures are in dialogue with one another, attesting to a nuanced and complex conversation regarding sexual contact, erotic inter-subjectivity, and the limits of desire."

—Holly Crocker, author of *Chaucer's Visions of Manhood*

\$42.95 hardcover 978-1-5017-3040-5
312 pages, 6 x 9

Perilous Futures

On Carl Schmitt's Late Writings

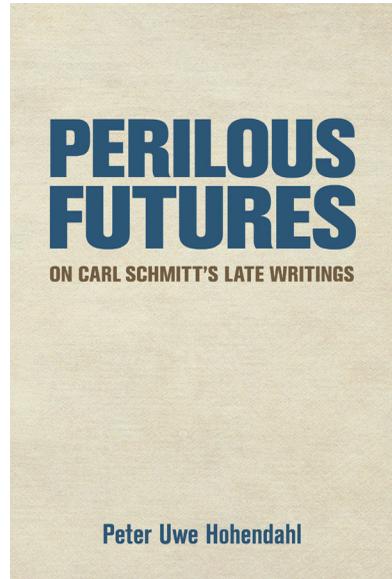
PETER UWE HOHENDAHL

Since his death, the writings of Carl Schmitt (1888–1985) have been debated, cited, and adopted by political and legal thinkers on both the left and right with increasing frequency, though not without controversy given Schmitt's unwavering support for National Socialism before and during World War II. In *Perilous Futures*, Peter Uwe Hohendahl calls for critical scrutiny of Schmitt's later writings, the work in which Schmitt wrestles with concerns that retain present-day relevance: globalization, asymmetrical warfare, and the shifting international order. Hohendahl argues that Schmitt's work seems to offer solutions to these present-day issues, although the ambiguity of his beliefs means that Schmitt's later work is a problematic guide.

Focusing on works Schmitt published after the war—including *The Nomos of the Earth*, *Theory of the Partisan*, and *Political Theology II*—as well as his posthumously published diaries, Hohendahl reads these works critically against the backdrop of their biographical and historical contexts, he charts the shift in Schmitt's perspective from a German nationalist focus to a European and then international agenda, while attending to both the conceptual and theoretical continuities with his prewar work and addressing the tension between the specific circumstances in which Schmitt was writing and the later international appropriation. Crossing disciplines of history, political theory, international relations, German studies, and political philosophy, Hohendahl brings Schmitt's later writings into contemporary discourse and forces us to reexamine what we believe about Carl Schmitt.

UWE PETER HOHENDAHL is Professor Emeritus of German and Comparative Literature at Cornell University. Among his many books are *Building a National Literature: The Case of Germany, 1830–1870*; *Reappraisals: Shifting Alignments in Postwar Critical Theory*; and *The Fleeting Promise of Art: Adorno's Aesthetic Theory Revisited*.

\$45.00 hardcover 978-1-5017-2654-5
234 pages, 6 x 9



“Peter Uwe Hohendahl’s interpretive readings of Carl Schmitt’s later works are powerful, subtle, and illuminating. *Perilous Futures* is clearly a profound achievement.”
—Max Pensky, author of *Ends of Solidarity: Discourse Theory in Ethics and Politics*

Frame, Glass, Verse

The Technology of Poetic Invention in the English Renaissance

RAYNA KALAS

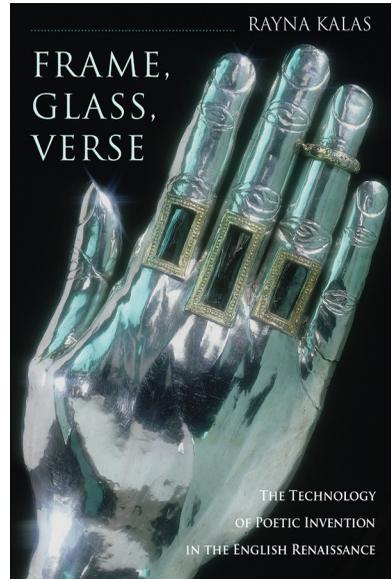
In a book that draws attention to some of our most familiar and unquestioned habits of thought—from “framing” to “perspective” to “reflection”—Rayna Kalas suggests that metaphors of the poetic imagination were once distinctly material and technical in character. Kalas explores the visual culture of the English Renaissance by way of the poetic image, showing that English writers avoided charges of idolatry and fancy through conceits that were visual, but not pictorial.

Frames, mirrors, and windows have been pervasive and enduring metaphors for texts from classical antiquity to modernity; as a result, those metaphors seem universally to emphasize the mimetic function of language, dividing reality from the text that represents it. This book dissociates those metaphors from their earlier and later formulations in order to demonstrate that figurative language was material in translating signs and images out of a sacred and iconic context and into an aesthetic and representational one. Reading specific poetic images—in works by Spenser, Shakespeare, Gascoigne, Bacon, and Nashe—together with material innovations in frames and glass, Kalas reveals both the immanence and the agency of figurative language in the early modern period.

Frame, Glass, Verse shows, finally, how this earlier understanding of poetic language has been obscured by a modern idea of framing that has structured our apprehension of works of art, concepts, and even historical periods. Kalas presents archival research in the history of frames, mirrors, windows, lenses, and reliquaries that will be of interest to art historians, cultural theorists, historians of science, and literary critics alike. Throughout *Frame, Glass, Verse*, she challenges readers to rethink the relationship of poetry to technology.

RAYNA KALAS is Assistant Professor of English at Cornell University.

\$28.95 paperback 978-1-5017-3088-7
272 pages, 6 x 9, 22 halftones



“Frame, Glass, Verse . . . is nothing less than a new window opening on Renaissance literature. We see through this ‘magic casement,’ as Keats put it, the way those texts were first intended to be seen, not distorted by our more modern ways of thought.”

—*Bibliothèque d’Humanisme et Renaissance*

“In a book filled with compelling moments of insight and brilliance, Rayna Kalas juggles a number of conceptual balls, showing in each case how more is going on than meets the modern eye. It is a difficult task but one that leads to fascinating observations and breathtaking readings of the Renaissance and its texts.”

—*Patricia Fumerton, University of California, Santa Barbara*

Great for
Class Use

Understanding Others

Peoples, Animals, Pasts

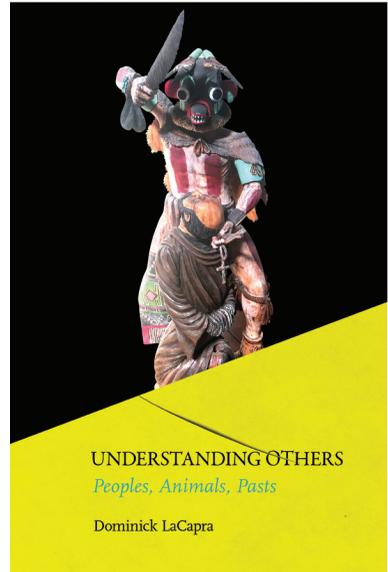
DOMINICK LACAPRA

To what extent do we and can we understand others—other peoples, species, times, and places? What is the role of others within ourselves, epitomized in the notion of unconscious forces? Can we come to terms with our internalized others in ways that foster mutual understanding and counteract the tendency to scapegoat, project, victimize, and indulge in prejudicial and narcissistic impulses? How do various fields or disciplines address or avoid such questions? And have these questions become particularly pressing and not in the least confined to other peoples, times, and places?

Making selective and critical use of the thought of such important figures as Sigmund Freud, Jacques Derrida, and Mikhail Bakhtin, in *Understanding Others* Dominick LaCapra investigates a series of crucial topics from the current state of deconstruction, trauma studies, and the humanities to newer fields such as animal studies and posthumanist scholarship. LaCapra adroitly brings critical historical thought into a provocative engagement with politics and our current political climate. This is LaCapra at his best, critically rethinking major currents and exploring the old and the new in combination, often suggesting what this means in the age of Trump.

DOMINICK LACAPRA is Professor Emeritus of History and Comparative Literature at Cornell University.

\$24.95 paperback 978-1-5017-2492-3
210 pages, 6 x 9



“Dominick LaCapra’s latest book represents a synthesis of his thinking on a wide variety of topics, from trauma to anthropocentrism. Most important, he develops the Freudian concept of ‘working through’ in a far more sustained manner than he has previously, demonstrating how a critical theory based on a self-conscious, rigorous assessment of the ‘transferential relation’ in which all subjects are mutually implicated disrupts seemingly self-sufficient and linear narratives.”

—Carolyn Dean, Charles J. Stille Professor of History and French, Yale University

“LaCapra is one of the best and most original minds in intellectual history and his ability to stay at the forefront of the humanities and historical theory is simply quite amazing. LaCapra is a master at assembling a series of essays into a cohesive whole to shape a work whose parts could be read individually but that taken together offer something more.”

—Ethan Kleinberg, Director of the Center for the Humanities, Wesleyan University

Great for
Class Use

Persistence of Folly

On the Origin of German Dramatic Literature

JOEL B. LANDE

Joel B. Lande's *Persistence of Folly* challenges the accepted account of the origins of German theater by focusing on the misunderstood figure of the fool, whose spontaneous and impish jests captivated audiences, critics, and playwrights from the late sixteenth through the early nineteenth century. Lande radically expands the scope of literary historical inquiry, showing that the fool was not a distraction from attempts to establish a serious dramatic tradition in the German language. Instead, the fool was both a fixture on the stage and a nearly ubiquitous theme in an array of literary critical, governmental, moral-philosophical, and medical discourses, figuring centrally in broad-based efforts to assign laughter a proper time, place, and proportion in society.

Persistence of Folly reveals the fool as a cornerstone of the dynamic process that culminated in the works of Lessing, Goethe, and Kleist. By reorienting the history of German theater, Lande's work conclusively shows that the highpoint of German literature around 1800 did not eliminate irreverent jesting in the name of serious drama but instead developed highly refined techniques for integrating the comic tradition of the stage fool.

JOEL B. LANDE is an Assistant Professor in the Department of German at Princeton University.

\$24.95s paperback 978-1-5017-2711-5
306 pages, 6 x 9, 4 b&w halftones

PERSISTENCE of FOLLY

On the Origins of German
Dramatic Literature

Joel B. Lande



"The quality of the work is high, the topic is well chosen, the writing is very good, the research is superb. The book does an excellent job of flushing out the historical development of German drama, the meaning of the fool, and our understanding of two canonical works by Goethe and Kleist."

—Mark W. Roche, author of *Tragedy and Comedy: A Systematic Study and a Critique of Hegel*

"*Persistence of Folly* has a clear and entertaining line of argumentation, the reader will have no trouble enjoying its sophisticated analysis. This is an excellent book."

—Daniel Purdy, author of *On the Ruins of Babel: Architectural Metaphor in German Thought*

Great for
Class Use

The Refugee-Diplomat

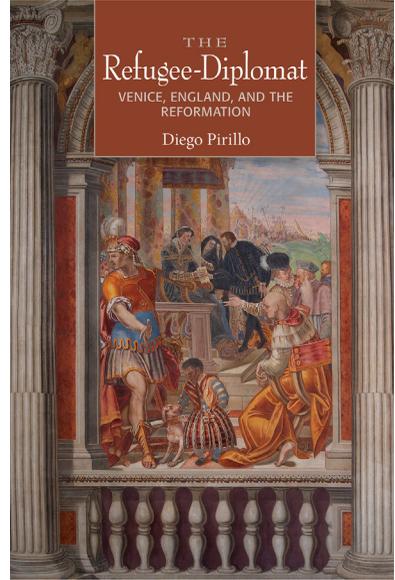
Venice, England, and the Reformation

DIEGO PIRILLO

The establishment of permanent embassies in fifteenth-century Italy has traditionally been regarded as the moment of transition between medieval and modern diplomacy. In *The Refugee-Diplomat*, Diego Pirillo offers an alternative history of early modern diplomacy, centered not on states and their official representatives but around the figure of “the refugee-diplomat” and, more specifically, Italian religious dissidents who forged ties with English and northern European Protestants in the hope of inspiring an Italian Reformation.

Pirillo reconsiders how diplomacy worked, not only within but also outside of formal state channels, through underground networks of individuals who were able to move across confessional and linguistic borders, often adapting their own identities to the changing political conditions they encountered. Through a trove of diplomatic and mercantile letters, inquisitorial records, literary texts, marginalia, and visual material, *The Refugee-Diplomat* recovers the agency of religious refugees in international affairs, revealing their profound impact on the emergence of early modern diplomatic culture and practice.

DIEGO PIRILLO is Associate Professor of Italian Studies at the University of California, Berkeley.



“Diego Pirillo offers a significant revision of early modern diplomacy. Pirillo shows that, especially after the rift in Europe created by the Reformation, Italian religious refugees rather than formal ambassadors served as the most effective diplomatic go-betweens, and many of these refugees were truer to their faith than to their state, creating a new kind of ‘public sphere’ to circulate news and political information for their own purposes. He demonstrates his novel thesis through a highly creative dissection of information networks, creating a model for how the relationship between diplomatic and intellectual history can be done.”

—Edward Muir, Northwestern University

“With an innovative focus on exiles and refugees, Diego Pirillo’s *The Refugee-Diplomat* breaks through several methodological and hermeneutic impasses that have long frustrated investigations of the diplomatic past.”

—John Watkins, University of Minnesota, and author of *After Lavinia*

\$57.95 hardcover 978-1-5017-1531-0

312 pages, 6 x 9, 11 b&w halftones

Living with Animals

Bonds across Species

EDITED BY NATALIE PORTER AND
ILANA GERSHON

Living with Animals is a collection of imagined animal guides—a playful and accessible look at different human-animal relationships around the world. Anthropologists and their co-authors have written accounts of how humans and animals interact in labs, in farms, in zoos, and in African forests, among other places. Modeled after the classic *A World of Babies*, an edited collection of imagined Dr. Spock manuals from around the world—*Living with Animals* focuses on human-animal relationships in their myriad forms.

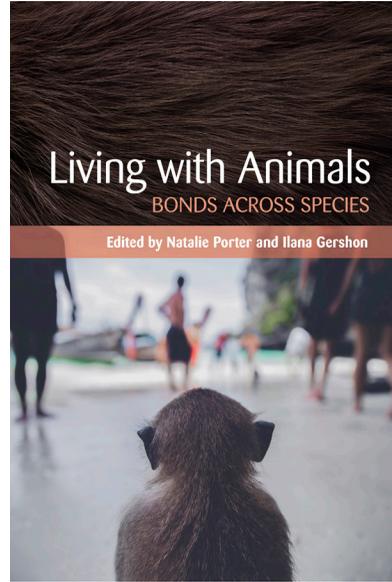
This is ethnographic fiction for those curious about how animals are used for a variety of different tasks around the world. To be sure, animal guides are not a universal genre, so *Living with Animals* offers an imaginative solution, doing justice to the ways details about animals are conveyed in culturally specific ways by adopting a range of voices and perspectives. How we capitalize on animals, how we live with them, and how humans attempt to control the untamable nature around them are all considered by the authors of this wild read.

If you have ever experienced a moment of “what if” curiosity—what is it like to be a gorilla in a zoo, to work in a pig factory farm, to breed cows and horses, this book is for you. A light-handed and light-hearted approach to a fascinating and nuanced subject, *Living with Animals* suggests many ways in which we can and do coexist with our non-human partners on Earth.

NATALIE PORTER is Assistant Professor in the Department of Anthropology at the University of Notre Dame.

ILANA GERSHON is Professor of Anthropology at Indiana University. She is the author of *A World of Work: Imagined Manuals for Real Jobs, Down and Out in the New Economy, No Family is an Island*, and *The Breakup 2.0*.

\$24.95 paperback 978-1-5017-2482-4
242 pages, 6 x 9, 14 b&w halftones



“Porter and Gershon deftly position this collection in a long-running tradition of reflection in ethnographic fieldwork that will make it recognizable to academics who have yet to be drawn into multispecies research but are curious what all the fuss is about. *Living with Animals* makes a significant contribution to the field by providing much-needed guidance on how to pursue such lines of inquiry, while also advancing the ‘species turn’ in a variety of intriguing directions.”

—John Hartigan, author of *Care of the Species*

“Contributors to this collection explore the tensions, joys and contradictions of becoming human with other animals. While a range of styles enliven this volume and make it a pleasure to read, the authors’ commitments to unsettling assumptions about species difference will keep you thinking for years to come.”

—Laura Ogden, author of *Swamplife*

Great for
Class Use

The Perraults

A Family of Letters in Early Modern France

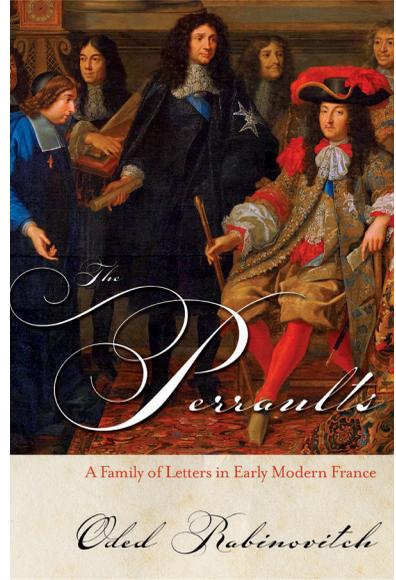
ODED RABINOVITCH

In *The Perraults*, Oded Rabinovitch takes the fascinating eponymous literary and scientific family as an entry point into the complex and rapidly changing world of early modern France. Today, the Perraults are best remembered for their canonical fairy tales, such as “Cinderella” and “Puss in Boots,” most often attributed to Charles Perrault, one of the brothers. While the writing of fairy tales may seem a frivolous enterprise, it was, in fact, linked to the cultural revolution of the seventeenth century, which paved the way for the scientific revolution, the rise of “national literatures,” and the early Enlightenment. Rabinovitch argues that kinship networks played a crucial, yet unexamined, role in shaping the cultural and intellectual ferment of the day, which in turn shaped kinship and the social history of the family.

Through skillful reconstruction of the Perraults’ careers and networks, Rabinovitch portrays the world of letters as a means of social mobility. He complicates our understanding of prominent institutions, such as the Academy of Sciences, Versailles, and the salons, as well as the very notions of authorship and court capitalism. *The Perraults* shows us that institutions were not simply rigid entities, embodying or defining intellectual or literary styles such as Cartesianism, empiricism, or the purity of the French language. Rather, they emerge as nodes that connect actors, intellectual projects, family strategies, and practices of writing.

ODED RABINOVITCH is Lecturer in the Department of History at Tel Aviv University.

\$57.95 hardcover 978-1-5017-2942-3
252 pages, 6 x 9, 10 b&w halftones, 3 charts



“This engaging portrait shows how central the Perraults were to their cultural firmament. It takes us deep into Louis XIV France at the highest levels, but it does so by breaking down such unwieldy categories like court and society, demonstrating the porous byways of intellectual production and cultural transmission. There is no book quite like this one.”

—Robert A. Schneider, *Indiana University Bloomington*

“Through the lens of a remarkable family in the age of Louis XIV, Rabinovitch examines literary and scientific activities as strategies for social and political advancement. His extensive research and subtle analyses offer fascinating new insight into the cultural efflorescence of the Grand Siècle.”

—Ann Blair, author of *Too Much to Know: Managing Scholarly Information before the Modern Age*

“Tracing the networks and dynastic ambitions of the Perrault brothers, this innovative book offers us new ways to think about authorship and intellectual life in the culture of absolutism. It will be of great interest to students of early modern France.”

—Nicholas Dew, *McGill University*, author of *Orientalism in Louis XIV’s France*

Photographic Literacy

Cameras in the Hands of Russian Authors

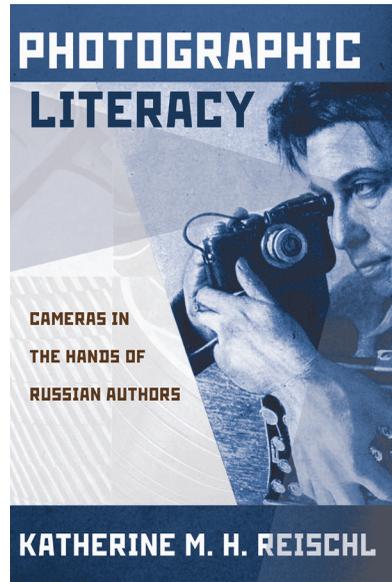
KATHERINE M. H. REISCHL

Photography, introduced to Russia in 1839, was nothing short of a sensation. Its rapid proliferation challenged the other arts, including painting and literature, as well as the very integrity of the self. If Leo Tolstoy and Fyodor Dostoevsky greeted the camera with skepticism in the nineteenth century, numerous twentieth-century authors welcomed it with a warm embrace. As Katherine M. H. Reischl shows in *Photographic Literacy*, authors as varied as Leonid Andreev, Ilya Ehrenburg, and Alexander Solzhenitsyn picked up the camera and reshaped not only their writing practices but also the sphere of literacy itself.

For these authors, a single photograph or a photograph as illustration is never an endpoint; their authorial practices continually transform and animate the frozen moment. But just as authors used images to shape the reception of their work and selves, Russian photographers—including Sergei Prokudin-Gorsky and Alexander Rodchenko—used text to shape the reception of their visual work. From the diary to print, the literary word imbues that photographic moment with a personal life story, and frames and reframes it in the writing of history. In this primer on photographic literacy, Reischl argues for the central place that photography has played in the formation of the Russian literary imagination over the course of roughly seventy years. From image to text and back again, she traces the visual consciousness of modern Russian literature as captured through the lens of the Russian author-photographer.

KATHERINE M. H. REISCHL is Assistant Professor of Slavic Languages and Literatures at Princeton University. In addition to her work on Russian author-photographers, she has published on Soviet children's books and the digital mediation of avant-garde journals.

\$49.95 hardcover 978-1-5017-2436-7
288 pages, 7 x 10, 20 color photos, 78 b&w halftones



“This book represents a truly significant contribution to literary criticism, offering a timely, in-depth, wide-ranging critical engagement of an issue of great current interest: how technology affects the evolution of cultural forms.”

—Elizabeth Papazian, author of *Manufacturing Truth: The Documentary Moment in Early Soviet Culture*

“This is a first-rate scholarly monograph. Reischl’s work brings together scholarly rigor, an excellent knowledge of sources, deft and expressive writing, insightful close-reading, and careful thinking.”

—Julie Buckler, author of *Mapping St. Petersburg: Imperial Text and Cityshape*

“Katherine M. H. Reischl shows how, for generations of Russian author-photographers, text and photography became essential in representations of the world and of the author. *Photographic Literacy* is essential for anyone interested in Russian institutions of authorship and media history and offers detailed accounts of important figures from Leo Tolstoy to Alexander Rodchenko.”

—Kevin M.F. Platt, University of Pennsylvania, and author of *Terror and Greatness*

Phantasmatic Shakespeare

Imagination in the Age of Early Modern Science

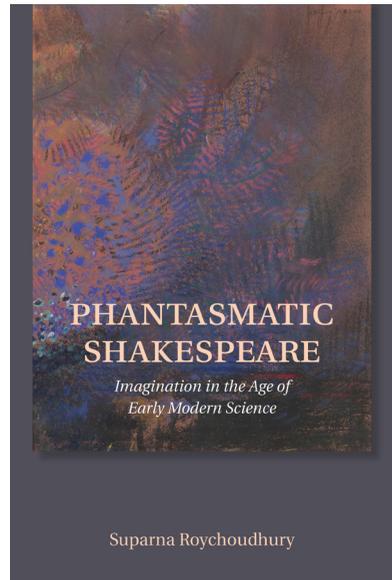
SUPARNA ROYCHOUDHURY

Representations of the mind have a central place in Shakespeare's artistic imagination, as we see in Bottom struggling to articulate his dream, Macbeth reaching for a dagger that is not there, and Prospero humbling his enemies with spectacular illusions. *Phantasmatic Shakespeare* examines the intersection between early modern literature and early modern understandings of the mind's ability to perceive and imagine. Suparna Roychoudhury argues that Shakespeare's portrayal of the imagination participates in sixteenth-century psychological discourse and reflects also how fields of anatomy, medicine, mathematics, and natural history jolted and reshaped conceptions of mentality. Although the new sciences did not displace the older psychology of phantasms, they inflected how Renaissance natural philosophers and physicians thought and wrote about the brain's image-making faculty. The many hallucinations, illusions, and dreams scattered throughout Shakespeare's works exploit this epistemological ferment, deriving their complexity from the ambiguities raised by early modern science.

Phantasmatic Shakespeare considers aspects of imagination that were destabilized during Shakespeare's period—its place in the brain; its legitimacy as a form of knowledge; its pathologies; its relation to matter, light, and nature—reading these in concert with canonical works such as *King Lear*, *Macbeth*, and *The Tempest*. Shakespeare, Roychoudhury shows, was influenced by paradigmatic epistemic shifts of his time, and he in turn demonstrated how the mysteries of cognition could be the subject of powerful art.

SUPARNA ROYCHOUDHURY is Assistant Professor at Mount Holyoke College.

\$45.00 hardcover 978-1-5017-2655-2
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"*Phantasmatic Shakespeare* features astonishingly good close readings of many of Shakespeare's most important works. It will make a significant contribution to Shakespeare studies as well as the history of the imagination."

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Modernism à la Mode

Fashion and the Ends of Literature

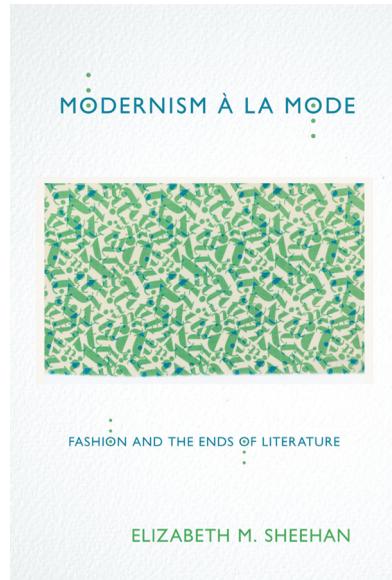
ELIZABETH SHEEHAN

Modernism à la Mode argues that fashion describes why and how literary modernism matters in its own historical moment and ours. Bringing together texts, textiles, and theories of dress, Elizabeth Sheehan shows that writers, including Virginia Woolf, D.H. Lawrence, W.E.B. Du Bois, Nella Larsen, and F. Scott Fitzgerald, turned to fashion to understand what their own stylized works could do in the context of global capital, systemic violence, and social transformation. Modernists engage with fashion as a mood, a set of material objects, and a target of critique, and, in doing so, anticipate and address contemporary debates centered on the uses of literature and literary criticism amidst the supposed crisis in the humanities. A modernist affect with a purpose, no less.

By engaging modernism à la mode—that is, contingently, contextually, and in light of contemporary concerns—this book offers an alternative to the often-untenable distinctions between strong or weak, suspicious or reparative, and politically activist or quietist approaches to literature, which frame current debates about literary methodology. As fashion helps us to describe what modernist texts do, it enables us to do more with modernism as a form of inquiry, perception, and critique. Fashion and modernism are interwoven forms of inquiry, perception, and critique, writes Sheehan. It is fashion that puts the work of early twentieth-century writers in conversation with twenty-first century theories of emotion, materiality, animality, beauty, and history.

ELIZABETH M. SHEEHAN is Assistant Professor of English and Women, Gender, and Sexuality Studies at Oregon State University. She is coeditor of *Cultures of Femininity in Modern Fashion*.

\$55.00 hardcover 978-1-5017-2772-6
276 pages, 6 x 9, 10 b&w halftones



“Modernism à la Mode is a highly original study of fashionability as a modern cultural phenomenon and mode of perception. Elizabeth Sheehan’s broader thinking through of fashion and the project of being ‘in the mode’ makes this book a sparkling read.”

—Barbara Green, editor of the *Journal of Modern Periodical Studies*.

“Modernism à la Mode is elegant, incisive, concise, and lucid. Elizabeth Sheehan’s command of the fields of modernist studies and contemporary theory is nothing less than stunning, as are her original interpretations of literary works and her knowledge of fashion history.”

—Rishona Zimring, author of *Social Dance and the Modernist Imagination in Interwar Britain*.

“Modernism à la Mode is a wonderfully rich analysis of the relations between text and textile, fiction and fashion. Historically anchored and theoretically astute, it connects readings of modernist works to current debates about enchantment and disenchantment, attachment and critique, showing brilliantly how modernism continues to shape the way we think, read—and dress—now.”

—Rita Felski, University of Virginia and author of *The Limits of Critique*

Virgin Whore

EMMA MAGGIE SOLBERG

In *Virgin Whore*, Emma Maggie Solberg uncovers a surprisingly prevalent theme in late English medieval literature and culture: the celebration of the Virgin Mary's sexuality. Although history is narrated as a progressive loss of innocence, the Madonna has grown purer with each passing century. Looking to a period before the idea of her purity and virginity had ossified, Solberg uncovers depictions and interpretations of Mary, discernible in jokes and insults, icons and rituals, prayers and revelations, allegories and typologies—and in late medieval vernacular biblical drama.

More unmistakable than any cultural artifact from late medieval England, these biblical plays do not exclusively interpret Mary and her virginity as fragile. In a collection of plays known as the N-Town manuscript, Mary is represented not only as virgin and mother but as virgin and promiscuous adulteress, dallying with the Trinity, the archangel Gabriel, and mortals in kaleidoscopic erotic combinations. Mary's "virginity" signifies invulnerability rather than fragility, redemption rather than renunciation, and merciful license rather than ascetic discipline. Taking the ancient slander that Mary conceived Jesus in sin as cause for joyful laughter, the N-Town plays make a virtue of those accusations: through bawdy yet divine comedy, she redeems and exalts the crime.

By revealing the presence of this promiscuous Virgin in early English drama and late medieval literature and culture—in dirty jokes told by Boccaccio and Chaucer, Malory's Arthurian romances, and the double entendres of the allegorical *Mystic Hunt of the Unicorn*—Solberg provides a new understanding of Marian traditions.

EMMA MAGGIE SOLBERG is Assistant Professor of Medieval Literature and Culture in the English department at Bowdoin College.

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VIRGIN WHORE



"Scholarship digs deep or shifts sideways: the deep digger discovers what was hidden from view, while the sideways shifter exposes what was hidden in plain sight. In her feisty, provocative *Virgin Whore*, Maggie Solberg is a sideways-shifter. Her delightful, poker-faced prose realigns our sight to confront what was staring us in the face: a larger than life Virgin!"

—James Simpson, *Harvard University*

"*Virgin Whore* shows that the Virgin beloved by medieval English Christians was not a demure, passive character, nor were her paradoxes limited to her roles of 'mother of mercy' and 'queen of hell.' Solberg's investigation of Mary's scandalous purity offers an exciting new paradigm for early drama scholarship and will make an impact on literary studies, history, theology, and art history."

—Nicole R. Rice, author of *Lay Piety and Religious Discipline in Middle English Literature*

The One, Other, and Only Dickens

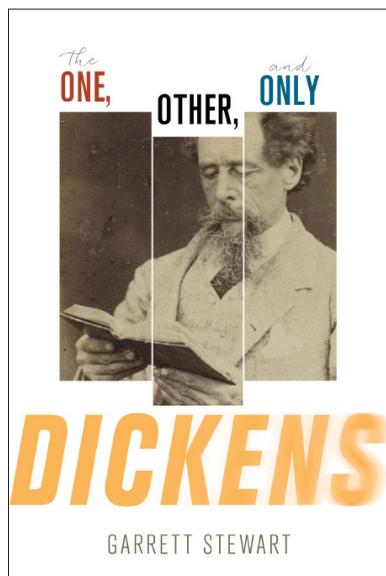
GARRETT STEWART

In *The One, Other, and Only Dickens*, Garrett Stewart casts new light on those delirious wrinkles of wording that are one of the chief pleasures of Dickens's novels but that go regularly unnoticed in Dickensian criticism: the linguistic infrastructure of his textured prose. Stewart, in effect, looks over the reader's shoulder in shared fascination with the local surprises of Dickensian phrasing and the restless undertext of his storytelling. For Stewart, this phrasal undercurrent attests both to Dickens's early immersion in Shakespearean sonority and, at the same time, to the effect of Victorian stenography, with the repressed phonetics of its elided vowels, on the young author's verbal habits long after his stint as a shorthand Parliamentary reporter.

To demonstrate the interplay and tension between narrative and literary style, Stewart draws out two personas within Dickens: the Inimitable Boz, master of plot, social panorama, and set-piece rhetorical cadences, and a verbal alter ego identified as the Other, whose volatile and intensively linguistic, even sub-lexical presence is felt throughout Dickens's fiction. Across examples by turns comic, lyric, satiric, and melodramatic from the whole span of Dickens's fiction, the famously recognizable style is heard ghosted in a kind of running counterpoint ranging from obstreperous puns to the most elusive of internal echoes: effects not strictly channeled into the service of overall narrative drive, but instead generating verbal microplots all their own. One result is a new, ear-opening sense of what it means to take seriously Graham Greene's famous passing mention of Dickens's "secret prose."

GARRETT STEWART is James O. Freedman Professor of Letters at University of Iowa. He is the author of several books on Victorian fiction as well as film theory, poetics, and conceptual art, including *The Deed of Reading: Literature • Writing • Language • Philosophy*.

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"Garrett Stewart's signature attentiveness finds a perfect object—and source—in the verbal and phonetic energies of Charles Dickens's writing. Stewart shows that if we take such energy seriously enough we are led, inevitably, to more granular ways of reading. The result is an entirely new and welcome picture of Dickens's prose, at close range, in all its uncanniness."

—Alex Woloch, *Stanford University*

"No critic trains a finer ear than does Garrett Stewart on the sheer sound of Dickens's language. A remarkable feat of attentive reading and writing equally, this study is a major contribution to our understanding of Dickensian prose."

—Daniel Tyler, *University of Cambridge*,
editor of *Dickens's Style*

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Imagining World Order

Literature and International Law in Early Modern Europe, 1500–1800

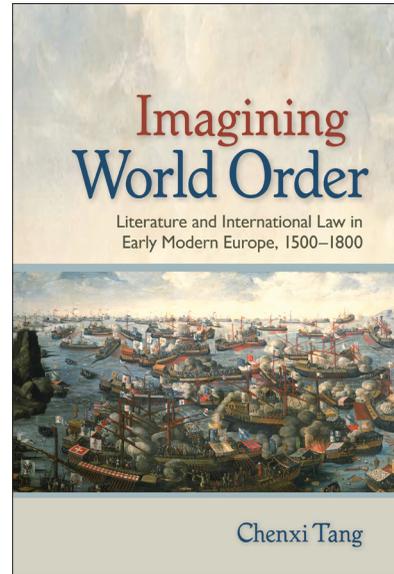
CHENXI TANG

In early modern Europe, international law emerged as a means of governing relations between rapidly consolidating sovereign states, purporting to establish a normative order for the perilous international world. However, it was intrinsically fragile and uncertain, for sovereign states had no acknowledged common authority that would create, change, apply, and enforce legal norms. In *Imagining World Order*, Chenxi Tang shows that international world order was as much a literary as a legal matter. To begin with, the poetic imagination contributed to the making of international law. As the discourse of international law coalesced, literary works from romances and tragedies to novels responded to its unfulfilled ambitions and inexorable failures, occasionally affirming it, often contesting it, always uncovering its problems and rehearsing imaginary solutions.

Tang highlights the various modes in which literary texts—some highly canonical (Camões, Shakespeare, Corneille, Lohenstein, and Defoe, among many others), some largely forgotten yet worth rediscovering—engaged with legal thinking in the period from the sixteenth to the eighteenth century. In tracing such engagements, he offers a dual history of international law and European literature. As legal history, the book approaches the development of international law in this period—its so-called classical age—in terms of literary imagination. As literary history, Tang recounts how literature confronted the question of international world order and how, in the process, a set of literary forms common to major European languages (epic, tragedy, romance, novel) evolved.

CHENXI TANG is Professor of German at the University of California at Berkeley. He is the author of *The Geographic Imagination of Modernity: Geography, Literature, and Philosophy in German Romanticism*.

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384 pages, 6 x 9, 4 b&w halftones



“*Imagining World Order* is one of the most engaging books to appear in the field of early modern comparative literature. Tang’s analysis of the histories of early modern literary genre and the emergent discourse of international law is ambitious, significant and could not be more convincing.”

—John Watkins, author of *After Lavinia: A Literary History of Premodern Marriage Diplomacy*

“Chenxi Tang’s work is remarkable, as is the scope of the study: spanning texts of the sixteenth, seventeenth, and eighteenth centuries while situating its discussion in relevant classical and medieval antecedents. This book will make a welcome contribution to scholarship on the history of law and New Diplomatic History.”

—Mark Netzloff, University of Wisconsin-Milwaukee, and author of *England’s Internal Colonies*

In Search of the Free Individual

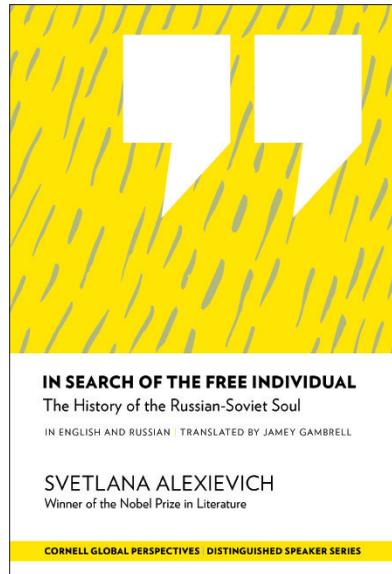
The History of the Russian-Soviet Soul

SVETLANA ALEXIEVICH
TRANSLATED BY JAMEY GAMBRELL

“I love life in its living form, life that’s found on the street, in human conversations, shouts, and moans.” So begins this speech delivered in Russian at Cornell University by Svetlana Alexievich, winner of the 2015 Nobel Prize in Literature. In poetic language, Alexievich traces the origins of her deeply affecting blend of journalism, oral history, and creative writing.

Cornell Global Perspectives is an imprint of Cornell University’s Mario Einaudi Center for International Studies. The works examine critical global challenges, often from an interdisciplinary perspective, and are intended for a non-specialist audience. The Distinguished Speaker Series presents edited transcripts of talks delivered at Cornell, both in the original language and in translation.

Born in Ukraine and raised in Belarus, **SVETLANA ALEXIEVICH** was trained as a journalist but was soon drawn to literature. She went on to create her own genre, which she has described as “a chorus of individual voices and a collage of everyday details.” Her books have been published in more than fifty countries and translated into more than forty languages. Alexievich is the recipient of the 2015 Nobel Prize in Literature.



\$6.95 paperback 978-1-5017-2690-3
42 pages, 6 x 9

Art of the Ordinary

The Everyday Domain of Art, Film, Philosophy, and Poetry

RICHARD DEMING

Cutting across literature, film, art, and philosophy, *Art of the Ordinary* is a trailblazing, cross-disciplinary engagement with the ordinary and the everyday. Because, writes Richard Deming, the ordinary is always at hand, it is, in fact, too familiar for us to perceive it and become fully aware of it. The ordinary he argues, is what most needs to be discovered and yet is something that can never be approached, since to do so is to immediately change it.

Art of the Ordinary explores how philosophical questions can be revealed in surprising places—as in a stand-up comic’s routine, for instance, or a Brillo box, or a Hollywood movie. From negotiations with the primary materials of culture and community, ways of reading “self” and “other” are made available, deepening one’s ability to respond to ethical, social, and political dilemmas. Deming picks out key figures, such as the philosophers Stanley Cavell, Arthur Danto, and Richard Wollheim; poet John Ashbery; artist Andy Warhol; and comedian Steven Wright, to showcase the foundational concepts of language, ethics, and society. Deming interrogates how acts of the imagination by these people, and others, become the means for transforming the alienated ordinary into a presence of the everyday that constantly and continually creates opportunities of investment in its calls on interpretive faculties.

In *Art of the Ordinary*, Deming brings together the arts, philosophy, and psychology in new and compelling ways so as to offer generative, provocative insights into how we think and represent the world to others as well as to ourselves.

RICHARD DEMING teaches in the Department of English at Yale University, where he is Director of Creative Writing. He is the author of *Day for Night*, *Let’s Not Call It Consequence*, and *Listening on All Sides: Toward an Emersonian Ethics of Reading*.

\$35.00 hardcover 978-1-5017-2014-7
222 pages, 6 x 9



“A trailblazing, cross-disciplinary engagement with the ordinary and the everyday.”
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“Reading *Art of the Ordinary* reanimates what Ralph Waldo Emerson set as the sign of ‘The Poet,’ that he ‘turns the world to glass, and shows us all things in their right series and procession.’ Deming teaches his readers how to regard the ordinary, the everyday, as though—or, better—in his phrasing, ‘because it is full of the meaning that we give it.’ We learn with and through Deming to make the everyday, in the words of Wallace Stevens, ‘a sacrament of praise’ to and for ‘mere being’—an astonishing achievement!”
—Joan Richardson, Distinguished Professor, the Graduate Center, CUNY

The Chain of Things

Divinatory Magic and the Practice of Reading
in German Literature and Thought, 1850–

1940

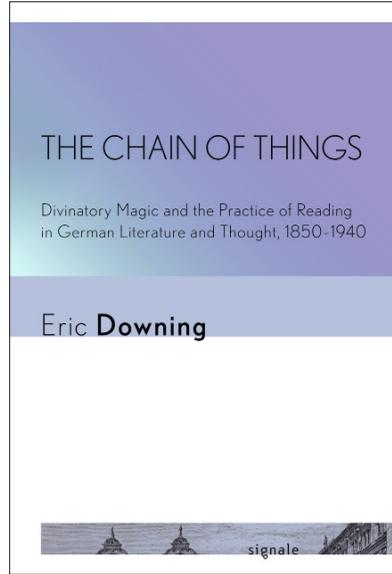
ERIC DOWNING

In *The Chain of Things*, Eric Downing shows how the connection between divinatory magic and reading shaped the experience of reading and aesthetics among nineteenth-century realists and modernist thinkers. He explores how writers, artists, and critics such as Gottfried Keller, Theodor Fontane, and Walter Benjamin drew on the ancient practice of divination, connecting the Greek idea of sympathetic magic to the German aesthetic concept of the attunement of mood and atmosphere.

Downing deftly traces the genealogical connection between reading and art in classical antiquity, nineteenth-century realism, and modernism, attending to the ways in which the modern re-enchantment of the world—both in nature and human society—consciously engaged ancient practices that aimed at preternatural prediction. Of particular significance to the argument presented in *The Chain of Things* is how the future figured into the reading of texts during this period, a time when the future as a narrative determinant or article of historical faith was losing its force. Elaborating a new theory of magic as a critical tool, Downing secures crucial links between the governing notions of time, world, the “real,” and art.

ERIC DOWNING is Professor of German, English, and Comparative Literature and Adjunct Professor of Classics at the University of North Carolina.

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366 pages, 6 x 9



“Eric Downing’s approach to divination promises to break new ground with an erudite scope that ranges ambitiously from classical antiquity to the works of Benjamin and Freud in the twentieth century. This is the work of a scholar at the height of his considerable powers.”

— **Catriona MacLeod**, University of Pennsylvania

“Eric Downing succeeds in giving new depth to the practice of tracing images and leitmotifs by regarding them as more than merely technical ways of assuring textual coherence. Downing’s introduction of the term ‘magic’ is well attuned to our time, concerned as it is with a perceived loss of relevance in the humanities.”

— **Judith Ryan**, Robert K. Harvard University

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Spirit Matters

Occult Beliefs, Alternative Religions, and the Crisis of Faith in Victorian Britain

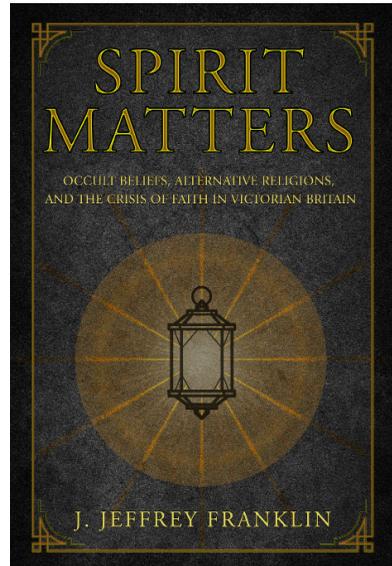
J. JEFFREY FRANKLIN

Spirit Matters explores the heterodox and unorthodox religions and spiritualities that arose in Victorian Britain as a result of the faltering of Christian faith in the face of modernity, the rise of the truth-telling authority of science, and the first full exposure of the West to non-Christian religions. J. Jeffrey Franklin investigates the diversity of ways that spiritual seekers struggled to maintain faith or to create new faiths by reconciling elements of the Judeo-Christian heritage with Spiritualism, Buddhism, occultism, and scientific naturalism. *Spirit Matters* covers a range of scenarios from the Victorian hearth and the state-Church altar to the frontiers of empire in Buddhist countries and Egyptian crypts. Franklin reveals how this diversity of elements provided the materials for the formation of new hybrid religions and the emergence in the 20th century of New Age spiritualities.

Franklin investigates a broad spectrum of experiences through a series of representative case studies that together trace the development of unorthodox religious and spiritual discourses. The ideas and events discussed by Franklin through these case studies were considered outside the domain of orthodox religion yet still religious or spiritual rather than atheistic or materialistic. Among the works—obscure and canonical—he analyzes are *Edward Bulwer-Lytton's Zanon* and *A Strange Story*; *Forest Life in Ceylon*, by William Knighton; *Anthony Trollope's The Vicar of Bullhampton*; Anna Leonowens's *The English Governess at the Siamese Court*; *Literature and Dogma*, by Matthew Arnold; and Bram Stoker's *Dracula*.

J. JEFFREY FRANKLIN is Professor of English and Associate Vice Chancellor at the University of Colorado Denver. He is the author of *Serious Play*, *For the Lost Boys*, and *The Lotus and the Lion*.

\$49.95 hardcover 978-1-5017-1544-0
288 pages, 6 x 9



“*Spirit Matters*, dealing with the more esoteric rather than mainstream nineteenth-century religious beliefs, is bound to be of interest to Victorian scholars and enjoys the great virtue of being lucidly presented.”

—Elisabeth Jay, Oxford Brookes University

“Franklin reconstructs a significant debate in mid- to late-nineteenth century culture, and by rereading these texts in the light of new work critiquing the ‘secularization thesis’ manages to throw important new light on the material. *Spirit Matters* will be of interest to a broad readership, including historians and literature specialists working in nineteenth-century studies, the history of religion, and the history of occultism and esotericism.”

—Joy Dixon, University of British Columbia

History Is a Contemporary Literature

Manifesto for the Social Sciences

IVAN JABLONKA

TRANSLATED BY NATHAN J. BRACHER

INNOVATIVE PERSPECTIVES ON THE WRITING OF HISTORY

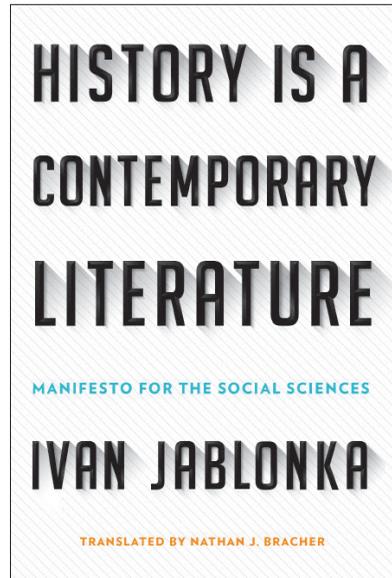
Ivan Jablonka's *History Is a Contemporary Literature* offers highly innovative perspectives on the writing of history, the relationship between literature and the social sciences, and the way that both social-scientific inquiry and literary explorations contribute to our understanding of the world. Jablonka argues that the act and art of writing, far from being an afterthought in the social sciences, should play a vital role in the production of knowledge in all stages of the researcher's work and embody or even constitute the understanding obtained. History (along with sociology and anthropology) can, he contends, achieve both greater rigor and wider audiences by creating a literary experience through a broad spectrum of narrative modes.

Challenging scholars to adopt investigative, testimonial, and other experimental writing techniques as a way of creating and sharing knowledge, Jablonka envisions a social science literature that will inspire readers to become actively engaged in understanding their own pasts and to relate their histories to the present day. Lamenting the specialization that has isolated the academy from the rest of society, *History Is a Contemporary Literature* aims to bring imagination and audacity into the practice of scholarship, drawing on the techniques of literature to strengthen the methods of the social sciences.

IVAN JABLONKA is Professor of History at Université Paris 13 and a researcher at Collège de France. He is the author of *A History of the Grandparents I Never Had*, winner of the Prix du Sénat du livre d'histoire, Prix Guizot de l'Académie française, and Prix Augustin-Thierry des Rendez-vous de l'histoire de Blois; and of *Laëtitia ou la fin des hommes* (Laetitia or the end of men), winner of the Le Monde's 2016 Prix littéraire, the 2016 Prix Médicis, and the 2016 Prix des prix.

NATHAN J. BRACHER is Professor of French at Texas A & M University.

\$39.95 hardcover 978-1-5017-0987-6
294 pages, 6 x 9

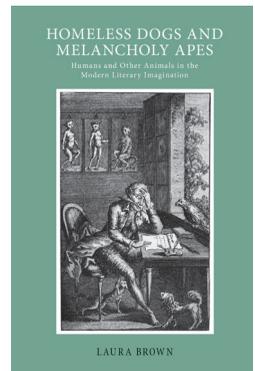
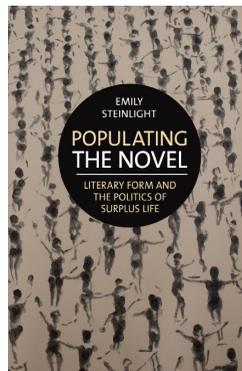
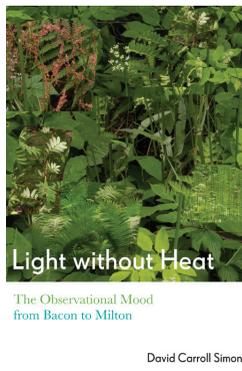
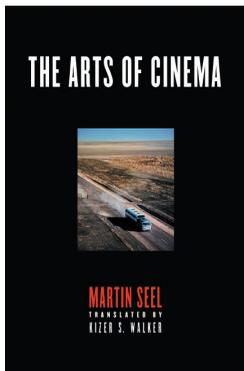
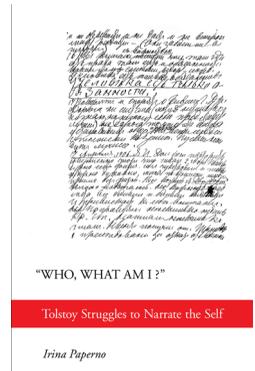
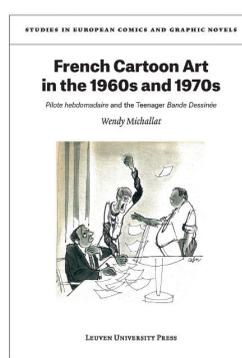
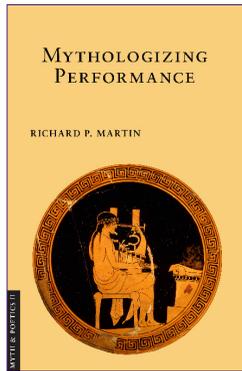


“Ivan Jablonka’s *History Is a Contemporary Literature* is an ambitious undertaking that would be suitable for undergraduates, graduates, and scholars in history, the social sciences, and literature. Jablonka’s approach is intellectually stimulating and well informed, and it touches on a vast array of material in a highly readable and well-formulated manner.”

—Dominick LaCapra, Cornell University

“With boldness and lucidity, Ivan Jablonka calls on historians to rethink how they write about the past. In order to devise new modes of knowing, he argues, historians must imagine a creative history that is rigorous and playful, hybrid and self-reflexive, steeped in reason and open to emotion. I cannot think of a more bracing, urgent book about the changing contours of history.”

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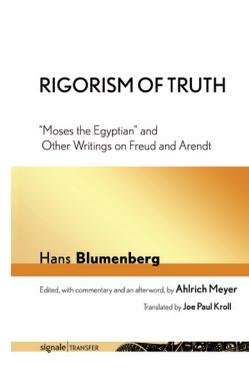
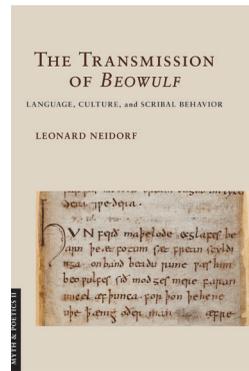
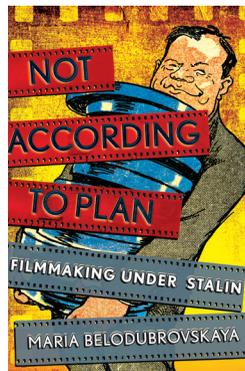
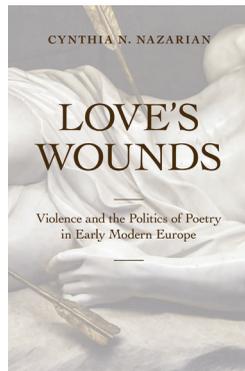
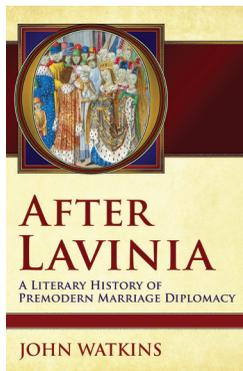
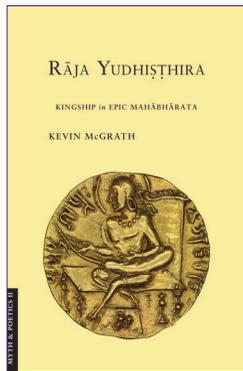
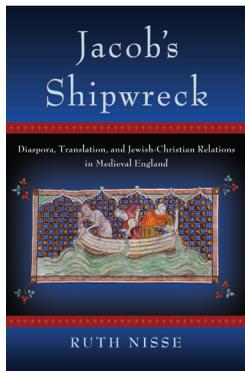
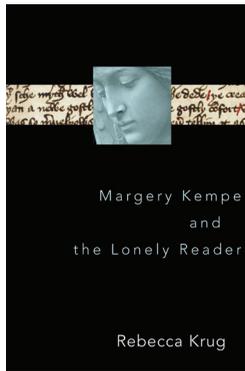
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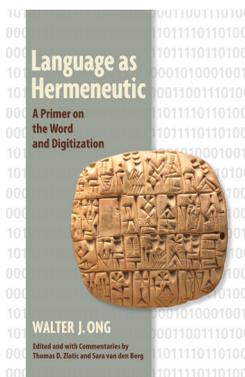
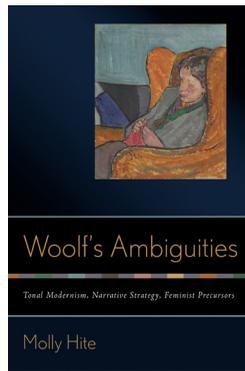
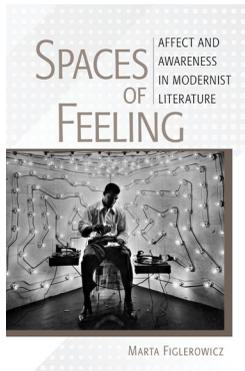
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