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edited with Introduction, Translation, and Commentary by Estelle Haan
LEUVEN UNIVERSITY PRESS
$105.00 PAPERBACK 978-94-6270-187-8
Thomas Mann’s War
Literature, Politics, and the World Republic of Letters
Tobias Boes

In *Thomas Mann’s War*, Tobias Boes traces how the acclaimed and bestselling author became one of America’s most prominent anti-fascists and the spokesperson for a German cultural ideal that Nazism had perverted.

Thomas Mann, winner of the 1929 Nobel Prize in literature and author of such world-renowned novels as Buddenbrooks and *The Magic Mountain*, began his self-imposed exile in the United States in 1938, having fled his native Germany in the wake of Nazi persecution and public burnings of his books. Mann embraced his role as a public intellectual, deftly using his literary reputation and his connections in an increasingly global publishing industry to refute Nazi propaganda. As Boes shows, Mann undertook successful lecture tours of the country and penned widely-read articles that alerted US audiences and readers to the dangers of complacency in the face of Nazism’s existential threat. Spanning four decades, from the eve of World War I, when Mann was first translated into English, to 1952, the year in which he left an America increasingly disfigured by McCarthyism, Boes establishes Mann as a significant figure in the wartime global republic of letters.

Tobias Boes is Associate Professor of German at the University of Notre Dame. He is author of *Formative Fictions*. Follow him on Twitter @tobiasboes.

“Boes’s exhaustive, meticulous survey should come to represent an exemplar for scholarship seeking to document the lasting significance of an author’s work.”—*Publishers Weekly*

“Boes’ superb account is based on extensive archival research, including Mann’s personal letters, as well as keen assessments of his novels.”—*The National Interest*

“*Thomas Mann’s War* is a beautiful and erudite book based on new international archival research. It creatively connects Thomas Mann’s politics in American exile with the media politics of his time. By exploring issues such as practices of lecturing, translation or publication, it uncovers the ways Mann was reinvented politically and aesthetically as a writer.”—Veronika Fuechtner, Dartmouth College, author of *Berlin Psychoanalytic*
Catching up with David Lehman

What’s your favorite anecdote from your research for this book?

Writing this book helped save my life. I wrote every day I could during the more than three years of my battle with bladder cancer. Writing, the imagination, is a lifesaver—way to affirm your existence and to escape from pain.

What do you wish you had known when you started writing your book, that you know now?

When I started writing my book, I didn’t know for sure that I’d win the battle with cancer and be alive to complete the book and see it published. It was a nice surprise. Everything that happened to me—the hell of chemotherapy, the procedures, the complications—was unexpected.

How do you wish you could change the field of history?

I wish our medical laboratories would come up with a method for eliminating cancer cells without poisoning the rest of one’s body, leaving terrible side effects.
In *One Hundred Autobiographies*, poet and scholar David Lehman applies the full measure of his intellectual powers to cope with a frightening diagnosis and painful treatment for cancer. No matter how debilitating the medical procedures, Lehman wrote every day during chemotherapy and in the aftermath of radical surgery. With characteristic riffs of wit and imagination, he transmutes the details of his inner life into a prose narrative rich in incident and mental travel. The reader journeys with him from the first dreadful symptoms to the sunny days of recovery.

This “fake memoir,” as he refers ironically to it, features one-hundred short vignettes that tell a life story. *One Hundred Autobiographies* is packed with insights and epiphanies that may prove as indispensable to aspiring writers as Rilke’s Letters to a Young Poet.

Set against the backdrop of Manhattan, Lehman summons John Ashbery, Kenneth Koch, Edward Said, and Lionel Trilling among his mentors. Dostoyevsky shows up, as does Graham Greene. Keith Richards and Patti Hansen put in an appearance, Edith Piaf sings, Clint Eastwood saves the neighborhood, and the Rat Pack comes along for the ride. These and other avatars of popular culture help Lehman to make sense of his own mortality and life story.

*One Hundred Autobiographies* reveals a stunning portrait of a mind against the ropes, facing its own extinction, surviving and enduring.

David Lehman is a poet and writer whose many books include *New and Selected Poems*, *The Daily Mirror*, and *Sinatra’s Century*. For *A Fine Romance*, he won ASCAP’s Deems Taylor Award. Lehman is the editor of *The Oxford Book of American Poetry* and the series editor of *The Best American Poetry*. He divides his time between Ithaca, New York, and New York City.

$22.95 hardcover 978-1-5017-4645-1
240 pages, 5.5 x 8.5
What’s your favorite anecdote from your research for this book?

When you’re doing interdisciplinary work about the critiques of technology and technoculture, you can either stick to the major texts of political philosophy and media studies, or you can vault from these texts into a world of popular, literary, and activist writing about the ways that people use and talk about their tools. After I chose the latter option, basically surrendering to the plurivocity of the archive, every research day had the chance to turn into a favorite anecdote. I had to dig through a lot of material because most intellectuals (then as now) had new ideas to share about new machines. But it was worth digging because many of these ideas involved righteous protest against those machines’ inegalitarian and deadly applications. Ideas could turn up anywhere, from radical newspapers to canonical literary or philosophical writing to letters and other ephemera, so I found myself lost up some blind alleys, fallen down lots of rabbit holes, and delivered to incredible surprise rewards.

What do you wish you had known when you started writing your book, that you know now?

I wish I had known how thoroughly imbricated were literary, theoretical, and political practices during the Long Seventies. Scholars often assume that fiction and poetry are written in one kind of language, that activist speeches are written in another language, and that both of these are different from the language of scholarship. But in my research, those distinctions began to fade away. This was a time when politics filled the academy, academic ideas fueled activist debate, and lots of people wrote literature.

How do you wish you could change the field of history?

In the field of media studies, I would increase research into bygone ways of thinking about technology. Today’s computational enthusiasms and fears, it turns out, closely resemble the enthusiasms and fears that surrounded prior technologies. In the field of English, I would change the presumption that the practices of philosophy and close reading are what produce our most illuminating knowledge about literature and culture. I am extremely interested in critique, as something that literature, no less than scholarship or activism, can do.
“For the master’s tools,” the poet Audre Lorde wrote, “will never dismantle the master’s house.” *Dismantlings* is a study of literary, political, and philosophical critiques of the utopian claims about technology in the Long Seventies, the decade and a half before 1980. Following Alice Hilton’s 1963 admonition that the coming years would bring humanity to a crossroads—“machines for HUMAN BEINGS or human beings for THE MACHINE”—Matt Tierney explores wide-ranging ideas from science fiction, avant-garde literatures, feminist and anti-racist activism, and indigenous eco-philosophy that may yet challenge machines of war, control, and oppression.

*Dismantlings* opposes the language of technological idealism with radical thought of the Long Seventies, from Lorde and Hilton to Samuel R. Delany and Ursula K. Le Guin to Huey P. Newton, John Mohawk, and many others. This counter-lexicon retrieves seven terms for the contemporary critique of technology: *Luddism*, a verbal and material combat against exploitative machines; *communion*, a kind of togetherness that stands apart from communication networks; *cyberculture*, a historical conjunction of automation with racist and militarist machines; *distortion*, a transformative mode of reading and writing; *revolutionary suicide*, a willful submission to the risk of political engagement; liberation technology, a synthesis of appropriate technology and liberation theology; and *thanatopography*, a mapping of planetary technological ethics after Auschwitz and Hiroshima. *Dismantlings* restores revolutionary language of the radical Long Seventies for reuse in the digital present against emergent technologies of exploitation, subjugation, and death.

**Matt Tierney** is Assistant Professor of English at The Pennsylvania State University. He is the author of *What Lies Between*.
Alexander Kluge is one of contemporary Germany’s leading intellectuals and artists. A key architect of the New German Cinema and a pioneer of auteur television programming, he has also cowritten three acclaimed volumes of critical theory, published countless essays and numerous works of fiction, and continues to make films even as he expands his video production to the internet. Despite Kluge’s five decades of work in philosophy, literature, television, and media politics, his reputation outside of the German-speaking world still largely rests on his films of the 1960s, 70s, and 80s.

With the aim of introducing Kluge’s heterogeneous mind to an Anglophone readership, *Difference and Orientation* assembles thirty of his essays, speeches, glossaries, and interviews, revolving around the capacity for differentiation and the need for orientation toward ways out of catastrophic modernity. This landmark volume brings together some of Kluge’s most fundamental statements on literature, film, pre- and post-cinematic media, and social theory, nearly all for the first time in English translation. Together, these works highlight Kluge’s career-spanning commitment to unorthodox, essayistic thinking.

**Richard Langston** is Professor of German Literature at the University of North Carolina at Chapel Hill. He is the author of *Visions of Violence* and translator of *History and Obstinacy*.
In *Theaters of Pardoning*, Bernadette Meyler traces the roots of contemporary understandings of pardoning to tragicomic “theaters of pardoning” in the drama and politics of seventeenth-century England. Shifts in how pardoning was represented on the stage and discussed in political tracts and in Parliament reflected the transition from a more monarchical and judgment-focused form of the concept to an increasingly parliamentary and legislative vision of sovereignty.

Meyler shows that on the English stage, individual pardons of revenge subtly transformed into more sweeping pardons of revolution, from Shakespeare’s *Measure for Measure*, where a series of final pardons interrupts what might otherwise have been a cycle of revenge, to later works like John Ford’s *The Laws of Candy* and Philip Massinger’s *The Bondman*, in which the exercise of mercy prevents the overturn of the state itself. In the political arena, the pardon as a right of kingship evolved into a legal concept, culminating in the idea of a general amnesty, the “Act of Oblivion,” for actions taken during the English Civil War. Reconceiving pardoning as law-giving effectively displaced sovereignty from king to legislature, a shift that continues to attract suspicion about the exercise of pardoning. Only by breaking the connection between pardoning and sovereignty that was cemented in seventeenth-century England, Meyler concludes, can we reinvigorate the pardon as a democratic practice.

**Bernadette Meyler** is Carl and Sheila Spaeth Professor of Law and Associate Dean for Curriculum and Professor (by courtesy) of English at Stanford University. She is the co-editor of *New Directions in Law and Literature* and *The Oxford Handbook of Law and Humanities*. Follow her on Twitter @MeylerBernie.

“*Theaters of Pardoning* brilliantly demonstrates the close link between sovereignty and pardoning in English law. Bernadette Meyler’s deep knowledge, combined with her breathtaking breadth and depth, has resulted in a truly remarkable project.”—Julia R. Lupton, University of California, Irvine, author of *Shakespeare Dwelling*

“I read this book with real interest and genuine excitement about its interventions in the field of Shakespeare studies and the larger fields of law, literature, and political philosophy. *Theaters of Pardoning* is elegant, persuasive, and impressive.”—Henry S. Turner, Rutgers University, author of *The Corporate Commonwealth*

“At a time of international obsession with the power to pardon, Bernadette Meyler’s *Theaters of Pardoning* could not be more timely or trenchant.”—Kenji Yoshino, New York University
Acclaimed Beatles historian Kenneth Womack offers the most definitive account yet of the writing, recording, mixing, and reception of Abbey Road.

In February 1969, the Beatles began working on what became their final album together. Abbey Road introduced a number of new techniques and technologies to the Beatles’ sound, and included “Come Together,” “Something,” and “Here Comes the Sun,” which all emerged as classics.

Womack’s colorful retelling of how this landmark album was written and recorded is a treat for fans of the Beatles. *Solid State* takes readers back to 1969 and into EMI’s Abbey Road Studio, which boasted an advanced solid state transistor mixing desk. Womack focuses on the dynamics between John, Paul, George, Ringo, and producer George Martin and his team of engineers, who set aside (for the most part) the tensions and conflicts that had arisen on previous albums to create a work with an innovative (and, among some fans and critics, controversial) studio-bound sound that prominently included the new Moog synthesizer, among other novelties.

As Womack shows, *Abbey Road* was the culmination of the instrumental skills, recording equipment, and artistic vision that the band and George Martin had developed since their early days in the same studio seven years earlier. A testament to the group’s creativity and their producer’s ingenuity, *Solid State* is required reading for all fans of the Beatles and the history of rock ‘n’ roll.

Kenneth Womack’s previous books about the Beatles include *Long and Winding Roads* and *The Beatles Encyclopedia*, and he is the author of the acclaimed two-volume biography of Sir George Martin, *Maximum Volume* and *Sound Pictures*. Follow him on Twitter @KennethAWomack and visit kennethwomack.com

**$26.95 hardcover 978-1-5017-4685-7**

288 pages, 5.5 x 8.5, 5 b&w halftones, 7 color halftones
Catching up with Kenneth Womack

What’s your favorite anecdote from your research for this book?

The Beatles’ story is a powerful narrative, indeed. But one of the most revelatory aspects of writing about them involves the experience of learning about their activities in real-time, as they churned out one great song after another under intense pressure.

What do you wish you had known when you started writing your book, that you know now?

The significance of the famous “tape” and how it has captured the attention of the blogosphere. I am delighted that I included material about this explosive story in Solid State, but I would have done more if I had a crystal ball about its increasing importance in Beatles lore.

How do you wish you could change the field of history?

I think that books like Solid State, and so many more, benefit from narrative-driven storytelling. Like so many readers, I enjoy histories that take on the guise of novels and energize us with narrative. I am hoping that Solid State is a harbinger of similar things to come.

“The Beatles’ story is a powerful narrative, indeed.”
What is revenge, and what purpose does it serve? On the early modern English stage, depictions of violence and carnage—the duel between Hamlet and Laertes that leaves nearly everyone dead or the ghastly meal of human remains served at the end of *Titus Andronicus*—emphasize arresting acts of revenge that upset the social order. Yet the subsequent critical focus on a narrow selection of often bloody “revenge plays” has overshadowed subtler and less spectacular modes of vengeance present in early modern culture.

In *Civil Vengeance*, Emily L. King offers a new way of understanding early modern revenge in relation to civility and community. Rather than relegating vengeance to the social periphery, she uncovers how facets of society—church, law, and education—relied on the dynamic of retribution to augment their power such that revenge emerges as an extension of civility. To revise the lineage of revenge literature in early modern England, King rereads familiar revenge tragedies (including Marston’s *Antonio’s Revenge* and Kyd’s *The Spanish Tragedy*) alongside a new archive that includes conduct manuals, legal and political documents, and sermons. Shifting attention from episodic revenge to quotidian forms, *Civil Vengeance* provides new insights into the manner by which retaliation informs identity formation, interpersonal relationships, and the construction of the social body.

Emily L. King is Assistant Professor of English at Louisiana State University.

“Emily L. King makes an ambitious and successful attempt to change our understanding of the concept of revenge in early modern English literary and cultural discourse. This book is refreshing, and offers a worthy reframing of the usual study of revenge plays.”—Marcela Kostihová, Hamline University, author of *Shakespeare in Transition*

“In *Civil Vengeance*, Emily L. King vividly shows how the logic of revenge permeates civil society. Reaching far beyond conventional revenge tragedies, she illuminates systems of retaliation that are at once more refined and more brutal than we might expect. *Civil Vengeance* interweaves deft, innovative analysis with constant attentiveness to the ethics of communitarian bonds.”—Kathryn Schwarz, Vanderbilt University
First-person poetry is a familiar genre in Latin literature. Propertius, Catullus, and Horace deployed the first-person speaker in a variety of ways that either bolster or undermine the link between this figure and the poet himself. In *I, the Poet*, Kathleen McCarthy offers a new approach to understanding the ubiquitous use of a first-person voice in Augustan-age poetry, taking on several of the central debates in the field of Latin literary studies—including the inheritance of the Greek tradition, the shift from oral performance to written collections, and the status of the poetic “I-voice.”

In light of her own experience as a twenty-first century reader, for whom Latin poetry is meaningful across a great gulf of linguistic, cultural, and historical distances, McCarthy positions these poets as the self-conscious readers of and heirs to a long tradition of Greek poetry, which prompted them to explore radical forms of communication through the poetic form. Informed in part by the “New Lyric Studies,” *I, the Poet* will appeal not only to scholars of Latin literature but to readers across a range of literary studies who seek to understand the Roman contexts which shaped canonical poetic genres.

*Kathleen McCarthy* is Professor of Classics at University of California, Berkeley. She is author of *Slaves, Masters, and the Art of Authority in Plautine Comedy*.

"*I, The Poet* is an elegant and exceptionally interesting book about an important topic in Latin literature, and I strongly recommend it."—Andrew Feldherr, Princeton University, author of *Playing Gods*

"Kathleen McCarthy’s book is a stimulating contribution to the application of narrative theory to the study of several major Latin poets."—Hayden Pelliccia, Cornell University, author of *Mind, Body, and Speech in Homer and Pindar*

"By posing a deceptively simple question—is the “I” addressing a “you” in a given Latin poem also performing a poem, or just talking?—McCarthy’s elegant eye-opener of a book productively disrupts stale categories and stands to reinvigorate the literary study of Latin poetry."—David Wray, The University of Chicago
Is, as Hamlet once complained, time out joint? Have the ways we understand the past and the future—and their relationship to the present—been reordered? The past, it seems, has returned with a vengeance: as aggressive nostalgia, as traumatic memory, or as atavistic origin narratives rooted in nation, race, or tribe. The future, meanwhile, has lost its utopian glamor, with the belief in progress and hope for a better future eroded by fears of ecological collapse.

In this provocative book, Aleida Assmann argues that the apparently solid moorings of our temporal orientation have collapsed within the span of a generation. To understand this profound cultural crisis, she reconstructs the rise and fall of what she calls “time regime of modernity” that underpins notions of modernization and progress, a shared understanding that is now under threat. *Is Time Out of Joint?* assesses the deep change in the temporality of modern Western culture as it relates to our historical experience, historical theory, and our life-world of shared experience, explaining what we have both gained and lost during this profound transformation.

**Aleida Assmann** was until 2014 Chair of English Literature and Literary Theory at the University of Konstanz. She is the author of several books that have been translated into English, including most recently, *Cultural Memory and Western Civilization*. With her husband Jan, she was awarded the prestigious 2017 Balzan Prize for Collective Memory and the 2018 Peace Prize of the German Book Trade.

“Since the 1970s, Aleida Assmann has been one of the most distinguished and prominent figures in transatlantic academia, working at the intersections of critical theory, literary and cultural studies, and memory studies. This book in particular is timely and urgent.”—Kirk Wetters, Yale University, author of *Demonic History from Goethe to the Present*

“As one of Germany’s leading humanist intellectuals, Aleida Assmann is an authoritative voice on cultural and historical change.”—Michael Rothberg, UCLA, author of *The Implicated Subject*
Precarious Times
Temporality and History in Modern German Culture

Anne Fuchs

In Precarious Times, Anne Fuchs explores how works of German literature, film, and photography reflect on the profound temporal anxieties precipitated by contemporary experiences of atomization, displacement, and fragmentation that bring about a loss of history and of time itself and that is peculiar to our current moment. The digital age places premiums on just-in-time deliveries, continual innovation, instantaneous connectivity, and around-the-clock availability. While some celebrate this 24/7 culture, others see it as profoundly destructive to the natural rhythm of day and night—and to human happiness. Have we entered an era of a perpetual present that depletes the future and erodes our grasp of the past? Beginning its examination around 1900, when rapid modernization was accompanied by comparably intense reflection on changing temporal experience, Precarious Times provides historical depth and perspective to current debates on the “digital now.” Expanding the modern discourse on time and speed, Fuchs deploys such concepts as attention, slowness and lateness to emphasize the uneven quality of time around the world.

Anne Fuchs is Professor and Director of the University College Dublin Humanities Institute. She is author of After the Dresden Bombing and Die Schmerzensspuren der Geschichte. Follow her on Twitter, @AnneFuchsUCD.

“Fuchs interrupts conventional, deterministic accounts of modern temporality, mechanization, and modernization with her meticulous accounts of the work of postmodern German image and text artists. A wide-ranging and compelling review of photography, film, and fiction from the Wende through the refugee crisis of 2015 and its aftermath.”—Jane O. Newman, University of California, Irvine

“Fuchs’ rich and important study energizes the theoretical discussions of time. Her sensitive readings reconnect time to space and provide historical depth for contemporary expressions across a wide range of literary texts, works of photography and films. By probing their aesthetic pulse, the author reveals the highly precarious quality of time as cultural frame, connector of social life and measure of individual experience.”—Aleida Assmann, University of Konstanz

SIGNALE: MODERN GERMAN LETTERS, CULTURES, AND THOUGHT

$25.95 paperback 978-1-5017-3510-3
342 pages, 6 x 9, 9 b&w halftones, 1 color halftone
Competing Germanies
Nazi, Antifascist, and Jewish Theater in German Argentina, 1933–1965

Robert Kelz

Competing Germanies tracks the paths of several stage actors from European theaters to Buenos Aires and explores how two of Argentina’s most influential immigrant groups, German nationalists and antifascists (Jewish and non-Jewish), clashed on the city’s stages. Covered widely in German- and Spanish-language media, theatrical performances articulated strident Nazi, antifascist, and Zionist platforms. Meanwhile, as their thespian representatives grappled onstage for political leverage among emigrants and Argentines, behind the curtain, conflicts simmered within partisan institutions and among theatergoers. Publicly they projected unity, but offstage nationalist, antifascist, and Zionist populations were rife with infighting on issues of political allegiance, cultural identity and, especially, integration with their Argentine hosts.

Competing Germanies reveals interchange and even mimicry between antifascist and nationalist German cultural institutions. Furthermore, performances at both theaters also fit into contemporary invocations of diasporas, including taboos and postponements of return to the native country, connections among multiple communities, and forms of longing, memory, and (dis)identification. Sharply divergent at first glance, their shared condition as cultural institutions of emigrant populations caused the antifascist Free German Stage and the nationalist German Theater to adopt parallel tactics in community-building, intercultural relationships, and dramatic performance.

Its cross-cultural, polyglot blend of German, Jewish, and Latin American studies gives Competing Germanies a wide, interdisciplinary academic appeal and offers a novel intervention in Exile studies through the lens of theater, in which both victims of Nazism and its adherents remain in focus.

Robert Kelz is Associate Professor of German and Associate Director of International Studies at the University of Memphis. He is co-author of Paul Walther Jacob y las Musicas Prohibidas durante el Nazismo.

SIGNALE: MODERN GERMAN LETTERS, CULTURES, AND THOUGHT

$25.95 paperback 978-1-5017-3986-6
372 pages, 6 x 9, 10 b&w halftones

“Competing Germanies is an insightful, lucid, and highly compelling book. It will appeal to a wide audience in German and European studies, theater and performance studies, migration studies, Jewish studies, and historians with an interest in immigration in South America.”—Patricia Anne Simpson, University of Nebraska-Lincoln, author of Reimagining the European Family

“Robert Kelz’s Competing Germanies is an outstanding accomplishment. It represents a new stage of scholarship about German exile literature where the political and cultural confrontations of a period are seen in their full complexity.”—Frank Trommler, University of Pennsylvania, author of The German-American Encounter
Sergey Gandlevsky’s 2002 novel *Illegible* has a double time focus, centering on the immediate experiences of Lev Krivorotov, a twenty-year-old poet living in Moscow in the 1970s, as well as his retrospective meditations thirty years later after most of his hopes have foundered. As the story begins, Lev is involved in a tortured affair with an older woman and consumed by envy of his more privileged friend and fellow beginner poet Nikita, one of the children of high Soviet functionaries who were known as “golden youth.”

In both narratives, Krivorotov recounts with regret and self-castigation the failure of a double infatuation, his erotic love for the young student Anya and his artistic love for the poet Viktor Chigrashov. When this double infatuation becomes a romantic triangle, the consequences are tragic.

In *Illegible*, as in his poems, Gandlevsky gives us unparalleled access to the atmosphere of the city of Moscow and the ethos of the late Soviet and post-Soviet era, while at the same time demonstrating the universality of human emotion.

*Sergey Gandlevsky* is widely recognized as one of the most important living Russian poets and prose writers and has received numerous literary prizes.

*Susanne Fusso* is Marcus L. Taft Professor of Modern Languages and Professor of Russian, East European, and Eurasian Studies at Wesleyan University. Her most recent book is *Editing Turgenev, Dostoevsky, and Tolstoy.*

“The quality of the translation is superb. The work captures Soviet and anti-Soviet language, themes, and the ambience of the time and the place, but it does not ‘read like a translation.’ The naturalness of the language is stunning.”—Sarah Pratt, University of Southern California, author of *Nikolai Zabolotsky*

“The translation is excellent, the notes informative. Gandlevsky’s novella provides insight into the everyday life of Russian/Soviet poets and writers who were part of the unofficial culture of the 1970s.”—Alexandra Smith, University of Edinburgh
Life Is Elsewhere
Symbolic Geography in the Russian Provinces, 1800–1917
Anne Lounsbery

In *Life Is Elsewhere*, Anne Lounsbery shows how nineteenth-century Russian literature created an imaginary place called “the provinces”—a place at once homogeneous, static, anonymous, and symbolically opposed to Petersburg and Moscow. Lounsbery looks at a wide range of texts, both canonical and lesser-known, in order to explain why the trope has exercised such enduring power, and what role it plays in the larger symbolic geography that structures Russian literature’s representation of the nation’s space. Using a comparative approach, she brings to light fundamental questions that have long gone unasked: how to understand, for instance, the weakness of literary regionalism in a country as large as Russia? Why the insistence, from Herzen through Chekhov and beyond, that all Russian towns look the same? In a literary tradition that constantly compared itself to a western European standard, Lounsbery argues, the problem of provinciality always implied difficult questions about the symbolic geography of the nation as a whole. This constant awareness of a far-off European model helps explain why the provinces, in all their supposed drabness and predictability, are a topic of such fascination for Russian writers—why these anonymous places are in effect so important and meaningful, notwithstanding the culture’s nearly unremitting emphasis on their nullity and meaninglessness.

*Anne Lounsbery* teaches Russian literature at New York University. She has published numerous articles on Russian and comparative literature and is the author of *Thin Culture, High Art*. 

"Life Is Elsewhere is that rare book that reveals an essential truth no one has noticed before. The Russian provinces, Russia’s provincialism, and the entirety of the Russian cultural landscape will never look the same."—Yuri Slezkine, University of California Berkeley, author of *The House of Government*

"Lounsbery manages to seamlessly integrate consistently interesting textual analysis with philosophical and metaphysical perspectives on Russian culture."—Ilya Vinitsky, Princeton University, author of *Vasily Zhukovsky’s Romanticism and the Emotional History of Russia*
Countless literary endeavours by “new Germans” have come into the spotlight of academic research since the turn of the 21st century. Yet “minority writing” and its distinctive renegotiation of traditional concepts of cultural identity are far from a recent phenomenon in German literature. More than a hundred years ago, German-Jewish writers put a clear stamp on German modernism and were intensely engaged in various cultural and political discourses on Jewish identity. This book is the first to unfold literary parallels between these two riveting periods in German cultural history. Drawing on the philosophical oeuvre of Jean-Luc Nancy, a comparative reading of texts by, amongst others, Beer-Hofmann, Kermani, Özdamar, Roth, Schnitzler, and Zaimoglu examines similar literary approaches to the thorny issue of cultural identity in either period, while developing an overarching perspective on the "politics of literature."

Lene Rock obtained a PhD in Literature from KU Leuven, and is currently employed at KU Leuven Libraries.
Roger Martin du Gard and Maumort
The Nobel Laureate and His Unfinished Creation

Benjamin Franklin Martin

In the late 1930s and early 1940s, Roger Martin du Gard was one of the most famous writers in the Western world. He won the Nobel Prize for Literature in 1937, and his works, especially Les Thibault, a multivolume novel, were translated into English and read widely. Today, this close friend of André Gide, Albert Camus, and André Malraux is almost unknown, largely because he left unfinished the long project he began in the 1940s, Lieutenant-Colonel de Maumort. With the expert narration that distinguishes all of his books, Martin creates a blend of intellectual history, family drama, and biography.

Benjamin Franklin Martin is Professor of History Emeritus at Louisiana State University. He is the author of six previous books, among them, Years of Plenty, Years of Want. He has been a consulting scholar to the Jewish Museum in New York for the celebrated exhibition The Dreyfus Affair and a featured contributor to documentaries by The History Channel.

“Rigorously researched and well-written. . . . Martin is an engaging guide as he measures the milestones through Martin du Gard’s intellectual odyssey. . . . Martin also provides an insight into the writer’s literary corpus that both the specialist and non-specialist reader will find illuminating. . . . And so in this book, a writer who has been closely associated with literary luminaries such as André Gide, Albert Camus and André Malraux finally receives the attention he undoubtedly deserves in his own right.”—French History

“An impressive achievement.”—The Key Reporter

“Martin offers the first in-depth, intimate English-language biography of reserved 20th-century French novelist Roger Martin du Gard. . . . Martin disclose[s] the most intimate side of his very private subject.”—Choice

NORTHERN ILLINOIS UNIVERSITY PRESS

$27.95 paperback 978-1-5017-4783-0
246 pages, 6 x 9, 1 b&w halftone
If God Meant to Interfere
American Literature and the Rise of the Christian Right

Christopher Douglas

The rise of the Christian Right took many writers and literary critics by surprise, trained as we were to think that religions waned as societies became modern. In If God Meant to Interfere, Christopher Douglas shows that American writers struggled to understand and respond to this new social and political force. Religiously inflected literature since the 1970s must be understood in the context of this unforeseen resurgence of conservative Christianity, he argues, a resurgence that realigned the literary and cultural fields.

Among the writers Douglas considers are Marilynne Robinson, Barbara Kingsolver, Cormac McCarthy, Thomas Pynchon, Ishmael Reed, N. Scott Momaday, Gloria Anzaldúa, Philip Roth, Carl Sagan, and Dan Brown. Their fictions engaged a wide range of topics: religious conspiracies, faith and wonder, slavery and imperialism, evolution and extraterrestrial contact, alternate histories and ancestral spiritualities. But this is only part of the story. Liberal-leaning literary writers responding to the resurgence were sometimes confused by the Christian Right’s strange entanglement with the contemporary paradigms of multiculturalism and postmodernism — leading to complex emergent phenomena that Douglas terms “Christian multiculturalism” and “Christian postmodernism.” Ultimately, If God Meant to Interfere shows the value of listening to our literature for its sometimes subterranean attention to the religious and social upheavals going on around it.

Christopher Douglas is Professor of English at the University of Victoria. He is the author of A Genealogy of Literary Multiculturalism.

“If God Meant to Interfere is full of surprises. Above all, Douglas takes time to tell stories, which is all too rare in literary scholarship. . . . A compelling and consistently surprising book for anyone interested in the relationship between literature and religion.”—Modern Fiction Studies

“If God Meant to Interfere is effectively two essay collections with a powerful argument uniting its halves in critical conversation.”—American Literary History

“Douglas traces a surprisingly broad and complex network of linkages between the Christian Right, postmodernism, and literary multiculturalism. . . . If God Meant to Interfere is a rich and complex treatment of three sociocultural movements that are rarely examined in combination, but should and will be, thanks largely to this book.”—Religion & Literature

$27.95 paperback 978-1-5017-4681-9
378 pages, 6 x 9, 2 b&w halftones
In *Untold Futures*, J. K. Barret locates models for recovering the variety of futures imagined within some of our most foundational literature. These poems, plays, and prose fictions reveal how Renaissance writers embraced uncertain potential to think about their own present moment and their own place in time. The history of the future that Barret reconstructs looks beyond futures implicitly dismissed as impossible or aftertimes defined by inevitability and fixed perspective. Chapters on Philip Sidney’s *Old Arcadia*, Edmund Spenser’s *The Faerie Queene*, William Shakespeare’s *Titus Andronicus*, *Antony and Cleopatra*, and *Cymbeline*, and John Milton’s *Paradise Lost* trace instead a persistent interest in an indeterminate, earthly future evident in literary constructions that foreground anticipation and expectation.

Barret argues that the temporal perspectives embedded in these literary texts unsettle some of our most familiar points of reference for the period by highlighting an emerging cultural self-consciousness capable of registering earthly futures predicated on the continued sameness of time rather than radical ruptures in it. Rather than mapping a particular future, these writers generate imaginative access to a range of futures. Barret makes a strong case for the role of language itself in emerging conceptualizations of temporality.

**J. K. Barret** is Associate Professor of English at the University of Texas at Austin.

“Untold Futures offers persuasive close analysis of the literary techniques and devices through which Barret suggests these writers were constantly ‘capturing, pacing, arranging and reimagining linear time.’”—*Renaissance Quarterly*

“A smart and daring work of scholarship that speaks to some of the most pressing issues in the study of sixteenth and seventeenth-century literature today. Barret’s argument ties together a novel critique of periodization with a sophisticated recuperation of the aesthetic, and her style of argumentation realizes an alternative critical model to the historicism that has long held sway over the field.”—*Shakespeare Quarterly*

“Thought-provoking, insightful, and carefully crafted. . . . At the heart of *Untold Futures*, then, is a challenge to familiar teleologies. Barret instead credits literature itself for constructing new modes of temporality.”—*Journal of British History*
A cultural history of writer and literary critic Hayashi Fusao’s (1903–1975) tenko experience, *Stories from the Samurai Fringe* examines Hayashi’s tenko (ideological conversion) through a close reading of his proletarian short stories. Tracing Hayashi’s move from “romanticizing” to “defining” to “remembering” the proletarian literature movement and its participants in his proletarian fiction, this study argues for a far more personal and political rationale for Hayashi’s subsequent turn to ultranationalism. *Stories from the Samurai Fringe* concludes with a consideration of Hayashi’s tenko experience, first, within the historiographical context of the early Showa years (1926–1937), and then within the trans-war setting of Hayashi’s reemergence as a proponent of wartime nationalism.

Jeff E. Long is associate professor in the Department of History at Bloomsburg University of Pennsylvania.
Silvery World and Other Stories
Anthology of Korean Literature
edited by Michael J. Pettid

This anthology is an exciting new collection of Korean fiction in translation from the early years of the twentieth century that demonstrate the political and ideological divides that Koreans experienced during this time.

Michael J. Pettid is professor of premodern Korean studies in the department of Asian and Asian American studies at Binghamton University, where he also is director of the Translation Research and Instruction Program.
The Novel in Transition
Gender and Literature in Early Colonial Korea

Jooyeon Rhee

Having been marginalized from the literature-proper sphere of Confucian elite culture, the novel began to transform significantly at turn of the twentieth century in Korea. Selected novels in transformation that Jooyeon Rhee investigates in this book include both translated and creative historical novels, domestic novels, and crime novels, all of which were produced under the spell of civilization and enlightenment. Rhee places the transformation of the novel in the complex nexus of civilization discourses, transnational literary forces, and modern print media to show how they became a driving force behind the development of modern Korean literature. Gender is an analytical category central to this book since it became an important epistemological ground on which to define the Korean nation and modernity in literature at the time, and because the novel was one of the most effective technologies that mediated and populated knowledge about gender roles and relations. The masculine norms and principles articulated in novels, Rhee argues, are indicative of writers’ and translators’ negotiation with political and cultural forces of the time; their observations of the ambiguity of modernity manifest in the figure of mobile, motivated, and forward-looking woman and immobile, emotional, and suppressed men.

Jooyeon Rhee is Senior Lecturer and Head of Korean Studies Program at The Hebrew University of Jerusalem in Israel. Her current research focuses on crime and mystery fiction of late colonial Korea.

CORNELL EAST ASIA SERIES

$27.95 paperback 978-1-939161-96-3
240 pages, 6 x 9
“No provider or user of an interactive computer service shall be treated as the publisher or speaker of any information provided by another information content provider.”

Did you know that these twenty-six words are responsible for much of America’s multibillion-dollar online industry? What we can and cannot write, say, and do online is based on just one law—a law that protects online services from lawsuits based on user content. Jeff Kosseff exposes the workings of Section 230 of the Communications Decency Act, which has lived mostly in the shadows since its enshrinement in 1996. Because many segments of American society now exist largely online, Kosseff argues that we need to understand and pay attention to what Section 230 really means and how it affects what we like, share, and comment upon every day.

_The Twenty-Six Words That Created the Internet_ tells the story of the institutions that flourished as a result of this powerful statute. It introduces us to those who created the law, those who advocated for it, and those involved in some of the most prominent cases decided under the law. Kosseff assesses the law that has facilitated freedom of online speech, trolling, and much more. His keen eye for the law, combined with his background as an award-winning journalist, demystifies a statute that affects all our lives—for good and for ill. While Section 230 may be imperfect and in need of refinement, Kosseff maintains that it is necessary to foster free speech and innovation.

For filings from many of the cases discussed in the book and updates about Section 230, visit jeffkosseff.com

Jeff Kosseff is Assistant Professor in the US Naval Academy’s Cyber Science department, where he teaches cybersecurity law. He has practiced technology and First Amendment law, and clerked for Judges Milan D. Smith, Jr. of the US Court of Appeals for the Ninth Circuit, and Leonie M. Brinkema of the US District Court for the Eastern District Court of Virginia. He was a finalist for the Pulitzer Prize for National Reporting and the recipient of the George Polk Award in National Reporting.

$26.95 hardcover 978-1-5017-1441-2
328 pages, 6 x 9

“Kosseff has a thorough grasp of his material, and readers will find his exploration of Section 230 balanced, timely, and consistently thought-provoking.”—Publishers Weekly

“Kosseff’s book is timely, given the intensifying debate about whether Congress should find ways to hold Internet companies accountable for third-party speech that harms individuals and society as a whole. But the book’s value goes beyond timing. The author’s background as a journalist and his current roles as a professor and a lawyer enable him to produce an engaging narrative that explains the law clearly and compels us to think about speech in the modern age and who is responsible when it is harmful.”—The Washington Post

“Americans are of two minds about the internet: They rely on it and fear it, they immerse themselves in it for hours and deplore its social consequences...” Jeff Kosseff’s _The Twenty-Six Words That Created the Internet_ is in many ways the story of how and why this happened.”—The Wall Street Journal
No Longer Newsworthy
How the Mainstream Media Abandoned the Working Class
Christopher R. Martin

Until the recent political shift pushed workers back into the media spotlight, the mainstream media had largely ignored this significant part of American society in favor of the moneyed “upscale” consumer for more than four decades. Christopher R. Martin now reveals why and how the media lost sight of the American working class and the effects of it doing so.

The damning indictment of the mainstream media that flows through No Longer Newsworthy is a wakeup call about the critical role of the media in telling news stories about labor unions, workers, and working-class readers. As Martin charts the decline of labor reporting from the late 1960s onwards, he reveals the shift in news coverage as the mainstream media abandoned labor in favor of consumer and business interests. When newspapers, especially, wrote off working-class readers as useless for their business model, the American worker became invisible. In No Longer Newsworthy, Martin covers this shift in focus, the loss of political voice for the working class, and the emergence of a more conservative media in the form of Christian television, talk radio, Fox News, and conservative websites.

Now, with our fractured society and news media, Martin offers the mainstream media recommendations for how to push back against right-wing media and once again embrace the working class as critical to its audience and its democratic function.

Christopher R. Martin is Professor of Digital Journalism and Communication Studies at the University of Northern Iowa. He is the award-winning author of Framed! Follow him on Twitter @chrismartin100

Insightful . . . At once an important work of Trump-era criticism and an urgently needed condemnation of a media culture that persistently erases and misrepresents the lives and concerns of America’s diverse working-class majority.”—Jacobin

“This book about journalism is also an example of what journalism should be”—Choice

“I read No Longer Newsworthy with great pleasure. This book is absolutely fresh and original, and insightful. Martin writes with a mildly smart-ass edge that adds to the attention-grabbing nature of his work.”—Jack Metzgar, Roosevelt University, Chicago, author of Striking Steel

“Christopher R. Martin has produced an important and powerfully argued intervention into a media conversation that has for too-long ignored the actual existing conditions of working people in the United States.”—Eric Alterman, Brooklyn College, Nation media columnist, author of What Liberal Media?
What’s your favorite anecdote from your research for this book?

“Come with me to the point and we’ll look at the country,
We’ll look across at the rocks,
Look, rain is coming!
It falls on my sweetheart.”

This story captures the essence of the neologism ‘endemophilia’ or the love of that which is unique to your place or region. To feel endemophilia also means that you can experience ‘solastalgia’ or the pain (distress) of the lived experience of negative environmental change. That dichotomy forms the basis of much of the content of Earth Emotions.

What do you wish you had known when you started writing your book, that you know now?

That the scale and speed of negative change in the biophysical world would make the need for yet more conceptual clarification (new words) even more pressing than before Earth Emotions was commenced in early 2017. The sub-title of the book, ‘New Words for a New World’, is there to alert the reader to the fact that in the early twenty-first century rapid environmental and climatic change has rendered many of our past ideas and concepts (in all languages) redundant.

How do you wish you could change the field of history?

Earth Emotions contains within it the idea of ‘sumbiocriticism’, a new form of social, cultural and literary criticism. The ‘sumbio’ comes from the Ancient Greek, sumbios, meaning “living together”. It is a root for the modern, scientific concept of symbiosis (companionship). This neologism extends the field of eco-criticism to include consideration of: the degree of interconnectedness between the social world, and the biological and ecological systems that support it; the extent of symbiotic interconnectedness between different types of beings on this planet; the ability to convey the love of a community of beings, living together on this Earth (sense of kinship); and the contribution of the ‘symbios’ to further human development and the goal of living together within a future age I call the Symbiocene. After the Anthropocene, comes the Symbiocene. Along with every-other-thing that humans do, literary studies will undergo a revolution within this transition.
As climate change and development pressures overwhelm the environment, our emotional relationships with Earth are also in crisis. Pessimism and distress are overwhelming people the world over. In this maelstrom of emotion, solastalgia, the homesickness you have when you are still at home, has become, writes Glenn A. Albrecht, one of the defining emotions of the twenty-first century.

*Earth Emotions* examines our positive and negative Earth emotions. It explains the author’s concept of solastalgia and other well-known eco-emotions such as biophilia and topophilia. Albrecht introduces us to the many new words needed to describe the full range of our emotional responses to the emergent state of the world. We need this creation of a hopeful vocabulary of positive emotions, argues Albrecht, so that we can extract ourselves out of environmental desolation and reignite our millennia-old biophilia—love of life—for our home planet. To do so, he proposes a dramatic change from the current human-dominated Anthropocene era to one that will be founded, materially, ethically, politically, and spiritually on the revolution in thinking being delivered by contemporary symbiotic science. Albrecht names this period the Symbiocene.

With the current and coming generations, “Generation Symbiocene,” Albrecht sees reason for optimism. The battle between the forces of destruction and the forces of creation will be won by Generation Symbiocene, and *Earth Emotions* presents an ethical and emotional odyssey for that victory.

Glenn A. Albrecht is an Australian environmental philosopher. He established the now widely used and accepted concept of solastalgia, or the lived experience of negative environmental change. He retired from Murdoch University in 2014 as a Professor of Sustainability, and he is now an Honorary Associate in the School of Geosciences at the University of Sydney.

“Albrecht offers a framework within which to understand and acknowledge the dissociation of humans from the living world. With a new language and means of expression, a wider array of stories from diverse voices can hopefully be heard.”—The Independent

“In *Earth Emotions*, Albrecht seeks to provide a new lexicon of emotional terms. The purpose of these terms is twofold: first, to allow people make better sense of themselves and of their relationship with the planet; second, to encourage development of a more meaningful and optimistic outlook toward the planet.”—Choice

“Glenn Albrecht is one of the most important eco-philosophers of our time, though the term ‘eco-philosopher’ may be too narrow. He is also a map-maker: he names the roads ahead, the dead-ends, the detours, and potential destinations. And, unlike so many scientists, he does not describe those roads only with numbers, but with a new language of emotions — those now emerging from the tragedy and the possibility of the Earth.”—Richard Louv, author of *The Nature Principle*
Pioneers of Modern Japanese Poetry
Muro Saisei, Kaneko Mitsuharu, Miyoshi Tatsuji, Nagase Kiyoko

Edited and translated with an introduction by Takako Lento

This bilingual book presents a generous selection of work by four distinguished twentieth-century poets who made significant contributions to the development of modern Japanese poetry. A general introduction provides the literary and historical context for their achievement, while each poet’s work is prefaced with notes on his/her life and career.


Cornell East Asia Series
New Japanese Horizons

$19.95 paperback 978-1-9391619-9-4
200 pages, 5.5 x 8.5
What’s your favorite anecdote from your research for this book?

These four great poets came from different backgrounds and had widely divergent poetics, but I discovered some remarkable personal associations among them. Muro Saisei, the master of lyrical poetry, was ceremonial go-between for the wedding of Kaneko Mitsuharu, the rebellious and decidedly non-lyricist poet. This meant Muro was expected to look after the well-being of the young couple. In addition, Muro edited the posthumous collected poems of Sato Sonosuke, whom both he and Kaneko admired for his “brilliant” poetry. Sato was the life-long mentor of Nagase Kiyoko.

What do you wish you had known when you started writing your book, that you know now?

When I started my research for the introduction to this book, I spent days looking for out-of-print resources in used bookstores in Tokyo. I did not know that the full text of some important early twentieth century literary publications had been digitized by volunteers and made available on the Internet. The discovery of such original texts as aozora bunko online was a true lifesaver for me.

How do you wish you could change the field of history?

I hope this is the first of many translations of modern Japanese poetry and criticism to appear under the auspices of the Tanikawa Shuntaro Fund at Cornell University. Tanikawa, the renowned Japanese poet, created the Fund to bring a broad and balanced body of work into English, so that scholars and general readers alike will have better access to an area of Japanese literature that has been underrepresented until now.

“I spent days looking for out-of-print resources in used bookstores in Tokyo.”

Catching up with Takako Lento
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*.

*Lively . . . Readers with an interest in 19th-century American religious and political popular culture will enjoy this biography of a hymn.*—*Publishers Weekly*

*“An accessible, engaging, and above all informative volume.”—*The Collegian*

*“We think we know ‘The Battle Hymn of the Republic’, but Richard Gamble better acquaints us with the mostly unknown author, Julia Ward Howe, and the almost entirely unknown history of her iconic poem. The result is a treasure trove of insight on Howe and her anthem, and the dubious career of American religious nationalism.”—*Mark Noll, author of In the Beginning Was the Word*

*“Richard Gamble’s amazing story of a heroic song, beautifully told and thoroughly researched, will appeal to readers with a wide range of interests, including American history and literature, patriotism, women’s achievements, popular culture, and Biblical religion.”—*Daniel Walker Howe, Pulitzer-Prize-winning author of What Hath God Wrought*
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.

Contributors: Molly Haskell, Heather Hendershot, J. Hoberman, George Kouvaros, Phillip Lopate, Robert Pippin, David Sterritt, David Thomson

**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.

“**And that’s what makes “Mattered” such a fascinating read. This set of random pieces actually reveal how — for one shining moment — the losers ran Hollywood.”**— *The Houston Chronicle*

“**Movie connoisseurs and film students, especially those who relish the pictures of the New Hollywood era, should add this admirable volume to their library**”— *Midwest Book Review*

“**Jonathan Kirshner and Jon Lewis’ book is a work of high quality and should become required reading for undergraduate Film Studies courses.”**—Julie Llobalzo 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*
Hoaxes! Jokes! Farces and fun! China’s Chaplin introduces the imagination of Xu Zhuodai (1880–1958), a comic dynamo who made Shanghai laugh through the tumultuous decades of the pre-Mao era. Xu was a popular and prolific literary humorist who styled himself variously as Master of the Broken Chamberpot Studio, Dr. Split-Crotch Pants, Dr. Hairy Li, and Old Man Soy Sauce. He was also an entrepreneur who founded gymnastics academies, theater troupes, film companies, magazines, and a home condiments business. While pursuing this varied career, Xu Zhuodai made a name for himself as a “Charlie Chaplin of the East.” He wrote and acted in stage comedies and slapstick films, compiled joke books, penned humorous advice columns, dabbled in parodic verse, and wrote innumerable works of comic fiction. China’s Chaplin contains a selection of Xu’s best stories and stage plays (plus a smattering of jokes) that will answer the questions that keep you up at night. What is a father’s duty when he and his son are courting the same prostitute? What ingenious method might save the world from economic crisis after a world war? Who is Shanghai’s most outrageous grandmother? What is the best revenge against plagiarists, thieves, landlords, or spouses? And why should you never, never, never pull a hair from a horse’s tail?

Christopher Rea is professor of Asian Studies at the University of British Columbia and the author of The Age of Irreverence. He recently edited Imperfect Understanding, and, with Bruce Rusk, translated The Book of Swindles.
The Wasteland
A Novel

Takako Takahashi

translated with an introduction by Britten Dean

The Wasteland explores the psychology of the modern Japanese woman and her urge to realize an inner self of latent sexuality, long suppressed in Japan’s male-dominated society. Nobe Michiko, the novel’s narcissistic protagonist, leaves ruined lives in her wake as she pursues her lustful goals. The author, Takahashi Takako (1932–2013) earned bachelor’s and master’s degrees in French literature at prestigious Kyoto University, a remarkable achievement for a woman in the 1950s. There, she was influenced by the decadent poetry of Charles Baudelaire (1821–1867) and the writings of novelist and Catholic apologist François Mauriac (1885–1970). Christianity and depravity characterize both The Wasteland and many of Takahashi’s other works. The novel was first published in 1980 at a time of explosive Japanese economic growth, which, in Takahashi’s view, had created in Tokyo a wasteland of immorality and inhumanity. Yet it is a Christian novel, for the author was a devout Roman Catholic (indeed a one-time nun), and the title page epigraph from the Old Testament book of Hosea unmistakably mantles the narrative in a religious message: God is here to help if the wayward would but listen. But, do they listen?

Britten Dean earned his BA from Brown University in French and German literature and his MA and PhD from Columbia University in East Asian Languages and Cultures. During a 30-year career at California State University Stanislaus, he published extensively and taught a wide variety of courses in the fields of modern Chinese and Japanese history and culture. He lived many years in East Asia, and now, professor emeritus, he resides in Charlottesville, Virginia.
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.

“A superbly informed, comprehensive reading of the films that may fairly be said to be the first fully to unpack and contextualize this still controversial masterpiece.”— *Cinéaste*

“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

“This Thing of Darkness, Joan Neuberger’s engrossing production history of Sergei Eisenstein’s *Ivan the Terrible*, is a major contribution to the study of Eisenstein and thus informs the history and theory of cinema and the study of Soviet culture and politics. Neuberger’s ability to mine, interpret, and connect Eisenstein’s voluminous, intriguingly digressive writings makes this book exceptional.”— Karla Oeler, Stanford University

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

“Borenstein (NYU) has written a fascinating book with self-awareness and humility, which only lends greater credibility to his arguments overall”—Choice

“He offers close readings of how conspiracy manifests itself in Russian popular as well as political culture. In doing so, he pushes our understanding of how conspiracy has transcended the paranoid fringe and become widely accepted as credible.”—East-West Review

“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, Professor of German and Slavic Languages and Literatures, University of Colorado, Boulder

$24.95 paperback 978-1-5017-3577-6
306 pages, 6 x 9
Many consider empathy to be the basis of moral action. However, the ability to empathize with others is also a prerequisite for deliberate acts of humiliation and cruelty. In *The Dark Sides of Empathy*, Fritz Breithaupt contends that people often commit atrocities not out of a failure of empathy but rather as a direct consequence of over-identification and a desire to increase empathy. 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 development 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 Breithaupt is Provost Professor at Indiana University Bloomington. He founded and directs the Experimental Humanities Laboratory at IU.

“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’s thorough examination of the risks of empathy—self-loss, polarization, and bystander effects—warns that we should not expect it to lead inevitably to altruism. 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, author of *Empathy and the Novel*
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.

Sarah Pybus translates fiction and nonfiction from German to English, and was awarded first place in the inaugural Geisteswissenschaften International Nonfiction Translation (GINT) Prize.

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

“An intrinsically fascinating and meticulously presented history of copyright in relationship to the ever advancing progress of the technologies affecting the intellectual property rights of authors (and their publishers!). Authors and Apparatus is ably translated from the original German into English for an American readership by Sarah Pybus.”—Midwest Book Review

“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

“Cutting a wide swath through media technologies and the laws governing them in the US and Europe, Authors and Apparatus shows the digital revolution has merely echoed battles fought in the analogue era. It is a fascinating pre-history of the digital revolution.”—Peter Baldwin, UCLA and NYU
Sixteen scholars from across the globe come together in *Charles Dickens as an 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’ 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.

“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*

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