

# Sender

## A Play

Ike Holter

Ike Holter's *Sender* thrives on the contrast between order and chaos and the tensions that emerge as we leave childhood and adolescence behind to contend with the demands of "adulthood." In this comedy, Holter presents us with four millennial friends wrestling with these issues. While each is at a different stage of "growing up," one of the friends has disappeared and has been presumed dead. Yet, at the beginning of the play, he returns and completely upends the balance established in his absence. This witty, foul-mouthed, and razor-sharp play asks: "What does growing up mean . . . and is it even desired in this day and age?"

*Sender* is one of seven plays in Holter's Rightlynd saga, all to be published by Northwestern University Press. Modeled on August Wilson's iconic series exploring African American life in Pittsburgh, Holter's plays are set in Chicago's fictional fifty-first ward. The other plays in the cycle are *Exit Strategy*, *Lottery Day*, *Prowess*, *Red Rex*, *Rightlynd*, and *The Wolf at the End of the Block*.

RYAN BOURQUE



**IKE HOLTER** is a resident playwright at Victory Gardens Theater and the artistic director of The Roustabouts. His plays have been produced at the Steppenwolf Garage, the Philadelphia Theatre Company, Off-Broadway at Barrow Street Theatre and Cherry Lane Theatre, and elsewhere. He is the 2017 winner of the Windham-Campbell

Literature Prize for drama. His other produced plays include *Hit the Wall*, *Exit Strategy*, *Loom*, *B-Side Studio*, *The Wolf at the End of the Block*, *Prowess*, and *The Light Fantastic*.



**MARCH**

96 PAGES, 6 × 9 INCHES

NAPP ENGLISH, FIRST PUBLICATION

PAPER 978-0-8101-4017-2 \$16.00

E-BOOK 978-0-8101-4018-9 \$16.00

"Very funny and charming . . . a highly entertaining dissection of Midwestern millennials . . . [*Sender*] plows the very familiar territory of the 30ish person's agonized transition into arrested adulthood but is notable nonetheless for its wry humor, rich language, authentic compassion and distinct whiff of direct authorial experience." —*Chicago Tribune*

"Holter, the Chicago-based wunderkind best known for his Stonewall-riot drama *Hit the Wall*, is fearless here. He lets his characters spin out like wet clay on a lopsided potter's wheel, knowing there's every possibility they'll end up, well, hitting the wall." —*Chicago Reader*

### ALSO OF INTEREST



*Exit Strategy: A Play*

Ike Holter

PAPER 978-0-8101-3883-4 \$15.00

# neckbone

## visual verses

avery r. young

Foreword by Theaster Gates

A new conversation in visual poetics has arrived in the form of an altar to the “blk” experience that is avery r. young’s debut collection, *neckbone: visual verses*. A multidisciplinary work that speaks the gospel of the black experience through young’s years of supernatural fieldwork in music and history, and possesses the deep-seated dialect of Chicago’s West Side, *neckbone* invites, engages, and challenges all to see beyond the traditional spaces in which poems are shaped.

*neckbone* is a distinct conversation—in poetry and black thought. young’s bird’s-eye view of pop culture, from Billie Holiday and Nina Simone to today—removes the stark stitches of how we see the world, past and present, through poetry. This collection reads as the liner notes of a poet’s experience. A poet who hears the music of poetry. An artist who interprets poetry with a shapeshifting mind and heart.



BENJAMIN WARDELL

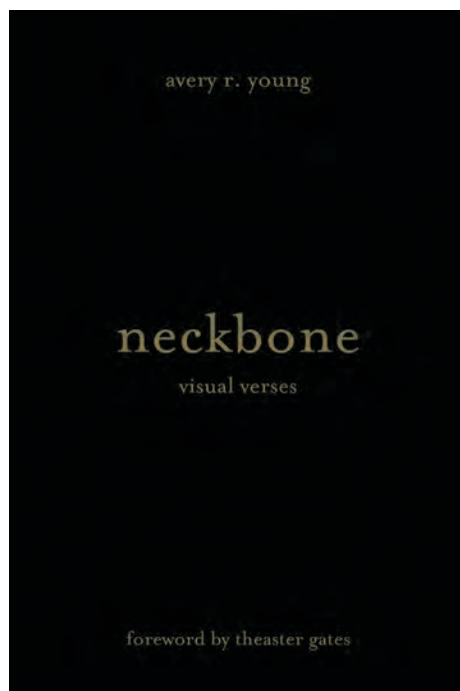
**avery r. young** is best known as a poet, songwriter, performer, and multidisciplinary artist. He is also an award-winning teaching artist who mentors youth in creative writing and theater. He has been an Arts and Public Life Artist-in-Residence at the University of Chicago and has written

curricula for Columbia College Chicago, Young Leeds Authors, *True Star Magazine*, and the Chicago Public Schools Art Integration Department. young’s poems and essays on HIV awareness, misogyny, race records, and art integration have been published in *The BreakBeat Poets*, *The Golden Shovel Anthology: New Poems Honoring Gwendolyn Brooks*, *AIMPrint: New Relationships in the Arts and Learning*, and other anthologies.

**THEASTER GATES** is renowned internationally for his interdisciplinary blend of social practice, performance, institution-building, painting, and sculpting. His practice, deeply rooted in African-American histories and culture, revolves around the transformation of objects, buildings and communities by catalyzing development through art and cultural activity.



TriQuarterly Books



### JUNE

144 PAGES, 8 × 10 INCHES, 79 COLOR IMAGES, 11 B/W IMAGES

WORLDWIDE, FIRST PUBLICATION

CLOTH 978-0-8101-4052-3 \$25.00

### ALSO OF INTEREST



*Bearden's Odyssey: Poets Respond to the Art of Romare Bearden*

Edited by Kwame Dawes and Matthew Shenoda

PAPER 978-0-8101-3489-8 \$24.95

"I have never encountered a book filled with such defying, defiant soul. I cannot predict nor describe the potential audience for this book, but I assure you I am a member of that audience."

—Terrance Hayes, author of *American Sonnets for My Past and Future Assassin*





# Treasure Island

## A Play

Mary Zimmerman

In *Treasure Island*, Tony Award winner and inventive adapter-director Mary Zimmerman has penned a spirited, energetic adaptation of Robert Louis Stevenson's most beloved novel, proving again that "a strong story full of larger-than-life characters and the quest for filthy lucre has no age barrier" (*Chicago Sun-Times*).

Enlivened by rum, mutiny, and buried treasure, *Treasure Island* is the classic pirates' tale, widely regarded as the forerunner of this genre. After discovering a treasure map, young Jim Hawkins sets off to sea as a cabin boy aboard the *Hispaniola*, where he encounters one of the most unforgettable characters in literary history—peg-legged buccaneer Long John Silver, a malicious mutineer and charismatic father figure.



### JULY

144 PAGES, 6 × 9 INCHES, 8 COLOR IMAGES

WORLDWIDE, FIRST PUBLICATION

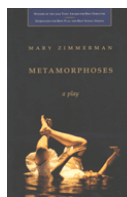
PAPER 978-0-8101-4030-1 \$16.00

E-BOOK 978-0-8101-4031-8 \$16.00

"Zimmerman has powerfully captured the joy, danger, and fantasy of Stevenson's novel . . . Pure fun, a potent coming-of-age story, and a rollicking swashbuckler." —*San Francisco Chronicle*

"Nothing short of sublime." —*Chicago Sun-Times*

### ALSO OF INTEREST



*Metamorphoses: A Play*  
Mary Zimmerman  
PAPER  
978-0-8101-1980-2  
\$17.00



*The Odyssey: A Play*  
Mary Zimmerman  
PAPER  
978-0-8101-2093-8  
\$16.00



JUSTIN BARBIN

**MARY ZIMMERMAN** is the recipient of a MacArthur Fellowship, a Tony Award (for Best Director, *Metamorphoses*), and numerous Jeff Awards. She is the Manilow Resident Director of Goodman Theatre, a member of Lookingglass Theatre Company, and a professor of performance studies at Northwestern University. She has also

adapted and directed *Arabian Nights*, *Argonautika*, *Journey to the West*, and *The Odyssey*.

# Speaking in Shakespeare's Voice

## A Guide for American Actors

Linda Gates

*Speaking in Shakespeare's Voice: A Guide for American Actors* is a book for undergraduate and graduate students of acting as well as for the professional who would like to perform Shakespeare with the skill of a classical actor. It is also valuable for European actors interested in performing Shakespeare in American English and British actors who would like to explore Shakespeare from an American perspective.

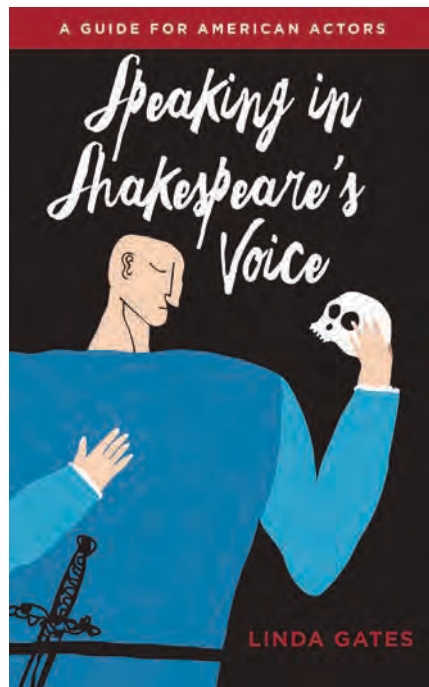
This guide focuses on the technical elements of voice and speech, including breathing, resonance, and diction, as well as providing an introduction to verse speaking and scansion and to Shakespeare's rhetorical devices, such as antithesis, alliteration, onomatopoeia, irony, metaphor, and wordplay. These topics are annotated with examples from Shakespeare's plays to demonstrate how an actor can apply the lessons to actual performance. The book also explores the history of Shakespearean performance in the United States and provides guidance on current editions of Shakespeare's texts, from the Folio to online Open Source Shakespeare. A helpful appendix offers examples of two-person scenes and contextualized monologues.



BRANDON DALQUIST

**LINDA GATES** is a Shakespearean vocal coach, actor, and director who has worked with both British and American directors on Broadway, Off-Broadway, and in regional theaters, as well as at the Prague Shakespeare Company, where she teaches, directs, and acts. Former students include Meryl Streep, Lily Rabe, Alan Paul (associate director of the Shakespeare Theatre in Wash-

ington, D.C.), Irish actor James Nesbitt, and English actor James Purefoy. She has taught voice and text for Shakespeare at NYU Tisch SOA, Yale School of Drama, Circle in the Square, the Royal Central School of Speech and Drama, and the BADA's Midsummer in Oxford program. She is Head of Voice in the acting program in the Department of Theatre at Northwestern University.



**MAY**

264 PAGES, 5 × 8 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-3990-9 \$24.95 (X)

E-BOOK 978-0-8101-3991-6 \$24.95 (X)

"The purpose of this book is to help all actors, but especially American actors, build the vocal skills and confidence necessary to speak Shakespeare's text and to communicate it to an audience. It covers the basic elements of vocal production, including breath, vocal placement principles and resonance, as well as the sounds of Standard American English voice and diction—always using Shakespeare's text as a practical guide. It also acquaints the actor with a working knowledge of some of the basic principles of Elizabethan rhetoric and verse speaking found in Shakespeare's plays and how modern actors can apply them in performance today."

—Linda Gates, from the introduction

### ALSO OF INTEREST



*Improvisation for the Theater: A Handbook of Teaching and Directing Techniques*

Viola Spolin

PAPER 978-0-8101-4008-0 \$22.95 (X)

# Country Place

## A Novel

Ann Petry

Foreword by Farah Jasmine Griffin

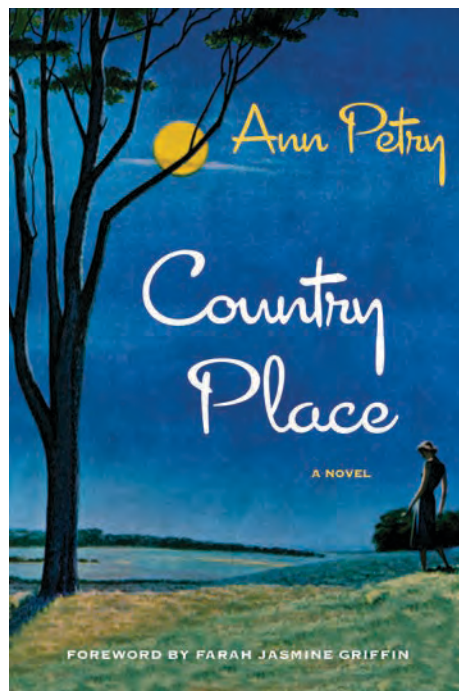
Originally published in 1947, Ann Petry's classic *Country Place* depicts a predominantly white community disillusioned by the indignities and corruption of small-town life.

Johnnie Roane returns from four years of military service in World War II to his wife, Glory. They had been married just a year when he left Lennox, Connecticut, where both their families live and work. In his taxi ride home, Johnnie receives foreboding hints that all has not been well in his absence. Eager to mend his fraying marriage, Johnnie attempts to cajole Glory to recommit to their life together. But something sinister has taken place during the intervening years—an infidelity that has not gone unnoticed in the superficially placid New England town.

Accompanied by a new foreword from Farah Jasmine Griffin on the enduring legacy of Petry's oeuvre, *Country Place* complicates and builds on the legacy of a literary celebrity and one of the foremost African American writers of her time.

**ANN PETRY** (1908–1997) was a reporter, pharmacist, social worker, and community activist. She illuminated the range of black and white experience in her novels, short stories, and other writing. Her book *The Street* was the first novel by an African American woman to sell more than a million copies.

**FARAH JASMINE GRIFFIN** is the William B. Ransford Professor of English and Comparative Literature and African-American Studies at Columbia University.



APRIL

280 PAGES, 6 × 9 INCHES

WORLDWIDE, NEW EDITION

PAPER 978-0-8101-3976-3 \$18.95

E-BOOK 978-0-8101-3977-0 \$18.95

"In this novel Ann Petry shows, through her compactness of style, increased fluidity of dialogue, and convincing character analysis, a marked advance over *The Street*." —Margaret Just Wormley, *Journal of Negro Education*, 1948

### ALSO OF INTEREST



*The Narrows:*  
A Novel

Ann Petry

PAPER

978-0-8101-3551-2

\$18.95



*Miss Muriel and Other Stories*

Ann Petry

PAPER

978-0-8101-3556-7

\$17.95

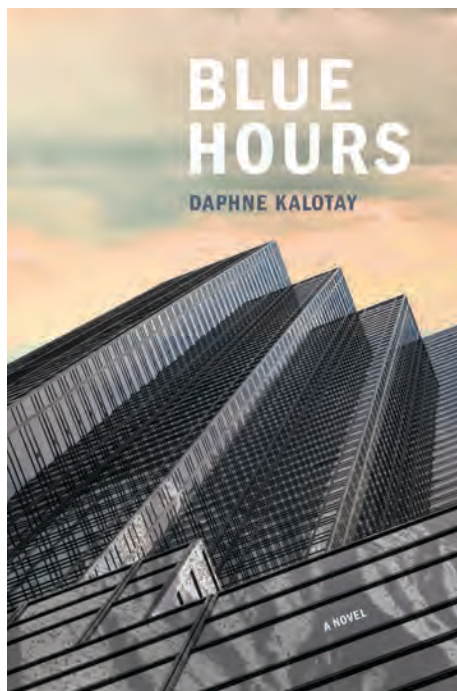
# Blue Hours

## A Novel

Daphne Kalotay

Set in grunge-era Manhattan and in eastern Afghanistan circa 2012, *Blue Hours* deftly explores identity, self-determination, and the consequences of neocolonialism. When we first meet Mim, a recent college graduate in NYC, she has disavowed her working-class roots, befriendng Kyra, a dancer and daughter of privilege, until calamity causes their estrangement. Twenty years later, Kyra has gone missing abroad, and Mim—now a recluse in rural New England—embarks on a midlife journey to find her.

Anchored by an uninvited voyage into an extraordinary place, with female friendship at its core, *Blue Hours* combines the moral complexity and surprise of Lillian Hellman's *Julia* and Ann Patchett's *State of Wonder*. Daphne Kalotay has crafted an unconventional tale about venturing beyond borders and of citizens persisting amid protracted war. In its ethical provocations, *Blue Hours* is timely and resonant, confronting the dissonance of America's role in the conflicted, interconnected world.



### JULY

280 PAGES, 6 × 9 INCHES

NAM, FIRST PUBLICATION

PAPER 978-0-8101-4056-1 \$22.95

E-BOOK 978-0-8101-4057-8 \$22.95

"Few writers I know speak . . . with such clear-eyed compassion, such quiet humor and grace."  
—Jhumpa Lahiri, Pulitzer Prize-winning author of *Interpreter of Maladies* and *The Lowland*

"Kalotay is engaged with questions of belonging—in literal homes as well as in friendships, marriages, and in ourselves. One part coming-of-age narrative, *Blue Hours* investigates sexuality, the pursuit of an artist's life, and class distinctions all as a means of casting a light on the arduous process of growing up." —Joanna Luloff, author of *Remind Me Again What Happened* and *The Beach at Galle Road: Stories*

"Kalotay infuses [her] characters with total believability . . . She is a very wise writer . . . and her brilliant intuitions are augmented by her lyrical writing." —*Toronto Star*

### ALSO OF INTEREST



*Faith and Fat Chances: A Novel*

Carla Trujillo

PAPER 978-0-8101-3164-4 \$18.95



SASHA PEDRO

**DAPHNE KALOTAY** is the award-winning author of *Sight Reading*, *Russian Winter*, and *Calamity and Other Stories*. She teaches creative writing at Princeton University.



TriQuarterly Books



# Extravagant Rescues

## Poems

Brett Foster

Foreword by Jeffrey Galbraith

How far from our imperfect human selves have we traveled? How shall we recover what is left, live within our man-made technologies built to be more powerful than us, and still keep a sense of humor? In the depths of an illness that would ultimately claim his life, the beloved poet and professor Brett Foster offered a parting gift, *Extravagant Rescues*, a sublime collection of poetry that lays bare the human and poetic brilliance of a man immersed in capturing human beings' mortal splendor and frailty within their own technology and flaws.

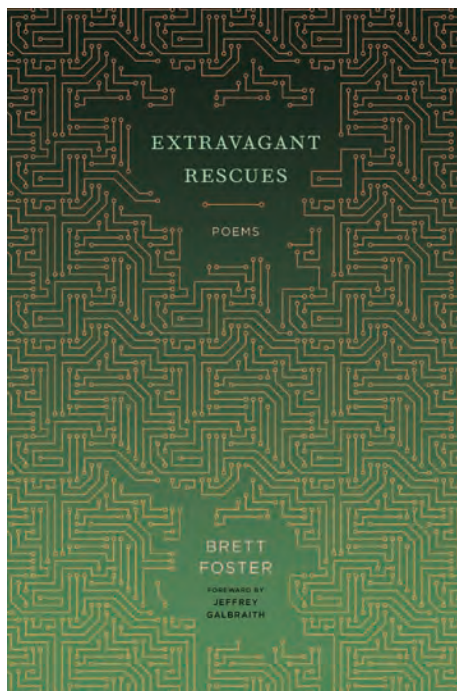
These poems ask questions with hymnlike couplets, in a language of the gospel of empathy. We are allowed to rethink our choices, question and be wary of our machinery, and, in the end, with metaphors that channel feelings of loss, humor, and compassion, we are reminded "to come, and dream, with eyes wide open / and set within the vessels of our waking selves, / of ever more intricate schemes, extravagant rescues."

**BRETT FOSTER** (1973–2015) was an associate professor of English at Wheaton College. A past Wallace Stegner and Elizabethan Club fellow, his poetry and criticism has appeared in *Raritan*, *The Kenyon Review*, *Best New Poets 2007*, and *Books & Culture*, among other publications. His book *The Garbage Eater* was published by Northwestern University Press in 2011.

**JEFFREY GALBRAITH** teaches English literature and creative writing at Wheaton College. His scholarly work has appeared in the journal *Restoration* and the edited collection *Invoking Slavery in the Eighteenth-Century British Imagination*. His poems and reviews have appeared in *Cresset*, *Yemassee*, *RHINO*, *Southern Humanities Review*, the *Florida Review*, and *Harvard Review*.



TriQuarterly Books



**AUGUST**

88 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4054-7 \$17.95

E-BOOK 978-0-8101-4055-4 \$17.95

"*Extravagant Rescues* is astonishingly receptive, transforming its wide-ranging references into a kind of wisdom literature for the technological age, each poem providing a new concoction of parts. The poet's intelligence seizes with energetic wit on YouTube videos, oil derricks in a cornfield, the sight of bucket trucks lined up in a parking lot, even (gasp!) George Clooney. All become emblems giving airy edifice to hope and human limits."

—Jeffrey Galbraith, from the foreword

### ALSO OF INTEREST



*TechnoRage: Poems*  
William Olsen  
PAPER  
978-0-8101-3512-3  
\$16.95



*The Garbage Eater: Poems*  
Brett Foster  
PAPER  
978-0-8101-2745-6  
\$16.95



# When the Pipirite Sings

## Selected Poems

Jean Métellus

Translated by Haun Saussy

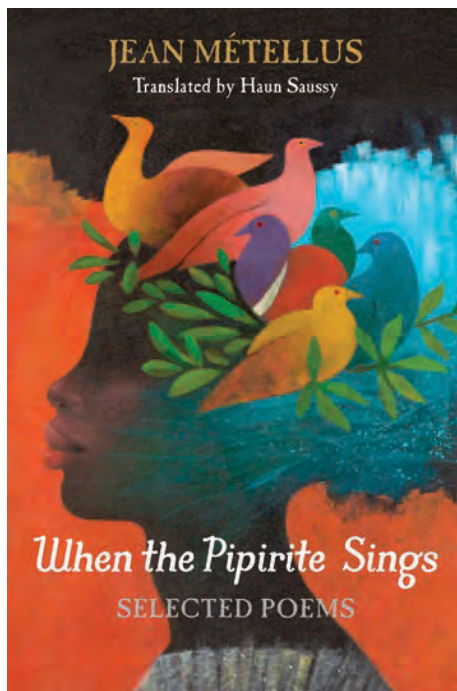
*When the Pipirite Sings* gathers poems by the noted Haitian poet, novelist, and neurologist Jean Métellus, who died in January 2014. Along with other signature works, this volume includes the first English translation of Métellus's visionary epic poem, "Au pipirite chantant" ("When the Pipirite Sings"), widely regarded as his masterpiece.

Translated by formidable comparative literature scholar Haun Saussy, *When the Pipirite Sings* expresses an acute historical consciousness and engages recurrent Haitian themes—the wrenching impact of colonialism and underdevelopment, the purposes of education, and the merging of spiritual and temporal power. And, as always with Métellus's poetry, the range of voices and points of view evokes other genres, including fiction and cinema. This eminently readable book has formal and thematic ties to Aimé Césaire's *Notebook of a Return to My Native Land*, central to the canon of French-language postcolonial writings.

In addition to many books of poetry, Métellus published novels, chiefly about the remembered Haiti of his youth, and plays about the conquest of the Caribbean. His nonfiction included reflections on Haitian history and politics, on the iconography of slave emancipation, and studies of aphasia and dyslexia.

**JEAN MÉTELLUS** (1937–2014) was the author of several novels, books of poetry, and plays, all written in French and largely untranslated. After an education in his native Haiti, he worked as a teacher. In 1959, to escape the Duvalier dictatorship, Métellus moved to Paris, where he studied linguistics and medicine, specializing in neurology. The magazine *Les Lettres Nouvelles* published his poem "Au pipirite chantant" in 1973, beginning his career as a poet and writer. Some of Métellus's early poems were also published by Jean-Paul Sartre in *Les Temps Modernes*. He was the recipient of many literary prizes.

**HAUN SAUSSY** is a professor at the University of Chicago, where he teaches in the departments of comparative literature, East Asian languages and literatures, and social thought. A former president of the American Comparative Literature Association, he is a member of the American Academy of Arts and Sciences. He has published numerous works on literary theory, intercultural comparison, translation, and poetics.



### APRIL

104 PAGES, 6 × 9 INCHES

WORLD ENGLISH, FIRST PUBLICATION

PAPER 978-0-8101-3978-7 \$18.95

E-BOOK 978-0-8101-3979-4 \$18.95

"Jean Métellus's strikingly original voice is finally available in a splendid translation that captures the epic sweep and tragic thrust of his hallucinatory style. It will now be possible to teach Métellus in world literature courses, alongside Homer, Aimé Césaire, René Depestre, or Derek Wolcott, and appreciate anew his remarkable talent and singular vision." —Françoise Lionnet, author of *Postcolonial Representations: Women, Literature, Identity*

"Saussy's translation remarkably preserves Métellus's poetic imagination and the Haitian matrix in which his entire literary work is inscribed. It skillfully transfers into English the coalescence of the poet's native land with the universal, the deliberate language turbulence, the 'thought-rhythm-images' association, the words' effervescence, and the sparkling images of Metellus's poetic language." —Elisabeth Mudimbe-Boyi, Stanford University

### ALSO OF INTEREST



*The Tragedy of King Christophe*

Aimé Césaire

PAPER 978-0-8101-3058-6 \$16.95

# Miracle Marks

## Poems

Purvi Shah

In her second full-length poetry collection, *Miracle Marks*, activist Purvi Shah charts women's status through pointed explorations of Hindu iconography and philosophy and powerful critiques of American racism. In these searing, revelatory poems, Shah reminds us that surviving birth as an infant girl and living as a woman is miraculous—as such, every girl is a miracle mark. And because education is often denied to girls, writing by women is a miracle.

In *Miracle Marks*, Shah probes belonging, devotion, and social inequity, delving into what it means to be a woman, and what it means to be. Through sound energy and white space, these poems chart multiple realities, including the miracles of women's labors and survivals. This collection spurs dialogue across audiences and communities and lights a way for brown girls and women who relish in spirit, intellect, politics, and justice.



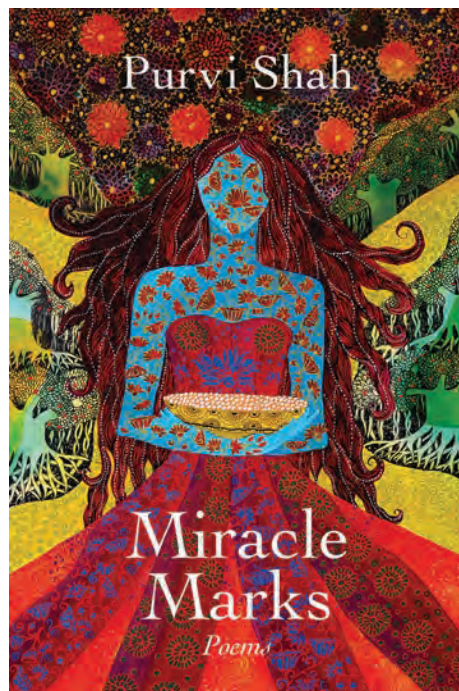
NEHA GAUTAM

**PURVI SHAH** inspires change as a non-profit consultant and writer. During the tenth anniversary of 9/11, she directed Together We Are New York, a community-based poetry project to highlight Asian American voices and experiences. Her first poetry collection, *Terrain*

*Tracks*, won the Many Voices Project prize, and her chaplet, *Dark Lip of the Beloved: Sound Your Fiery God-Praise*, explores women and being. She currently serves as a board member of The Poetry Project in New York. Her favorite art practices are her sparkly eyeshadow and raucous laughter.



Curbstone



JUNE

112 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

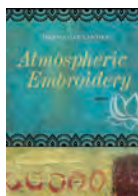
PAPER 978-0-8101-4038-7 \$18.95

E-BOOK 978-0-8101-4039-4 \$18.95

"Beautifully and evocatively written, with themes of femininity, love, longing, and playfulness woven throughout the entire collection. Also quite timely, given the #MeToo movement, and Shah's call to celebrate feminine strength. Haunting and vivid."

—Anita Anantharam, author of *Bodies that Remember: Women's Indigenous Knowledge and Cosmopolitanism in South Asia*

### ALSO OF INTEREST



*Atmospheric Embroidery: Poems*

Meena Alexander

PAPER 978-0-8101-3760-8 \$17.95

# Walls of Prophecy and Protest

## William Walker and the Roots of a Revolutionary Public Art Movement

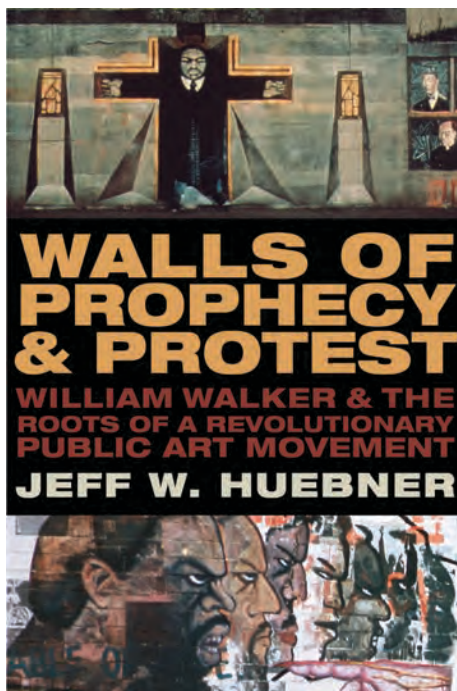
Jeff W. Huebner

Chicago is home to more intact African American street murals from the 1970s and 1980s than any other U.S. city. Among Chicago's greatest muralists is the legendary William "Bill" Walker (1927–2011), compared by art historians to Diego Rivera. Francis O'Connor, America's foremost mural historian, called Walker the most accomplished contemporary practitioner of the classical mural tradition that runs from Giotto to Rivera.

Though his art could not have been more public, Walker maintained a low profile during his working life and virtually withdrew from the public eye after his retirement in 1989. Author Jeff W. Huebner met Walker in 1990 and embarked on a series of insightful interviews in 2008. Those meetings form the basis of *Walls of Prophecy and Protest*, the story of Walker's remarkable life and the movement that he inspired.

Featuring thirty-five color images of Walker's work, this handsome edition reveals the artist who was the primary figure behind Chicago's famed Wall of Respect and who created numerous murals that depicted African American historical figures, protested social injustice, and centered imagination, love, respect, and community accountability.

**JEFF W. HUEBNER** is an arts journalist, freelance writer, and regular contributor to the *Chicago Reader*. His articles and occasional reviews have also appeared in *ARTnews*, *Public Art Review*, *Sculpture*, *Chicago* magazine, and the *Chicago Tribune*. He is the author of *Murals: The Great Walls of Joliet* and the coauthor of *Urban Art Chicago: A Guide to Community Murals, Mosaics, and Sculptures* and *Chicago Parks Rediscovered*. In July 2017, Huebner and seven other writers were the first recipients of the annual Dorothea and Leo Rabkin Foundation award, which supports arts criticism and journalism.



**AUGUST**

352 PAGES, 6 × 9 INCHES, 35 COLOR IMAGES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4058-5 \$34.95

"Huebner successfully addresses the conflicts Walker created and addressed when he insisted on representing the challenges of systemic racism and black poverty instead of just positive imagery . . . The author enables the reader to see that the desire to see public art as both uplifting and a call to action were Walker's endless tug of war as an activist and an artist." —Kimberly N. Pinder, University of New Mexico

### ALSO OF INTEREST



*The Wall of Respect: Public Art and Black Liberation in 1960s Chicago*

Edited by Abdul Alkalimat, Romi Crawford, and Rebecca Zorach

PAPER 978-0-8101-3593-2 \$35.00



# Some Girls Survive on Their Sorcery Alone

## Poems

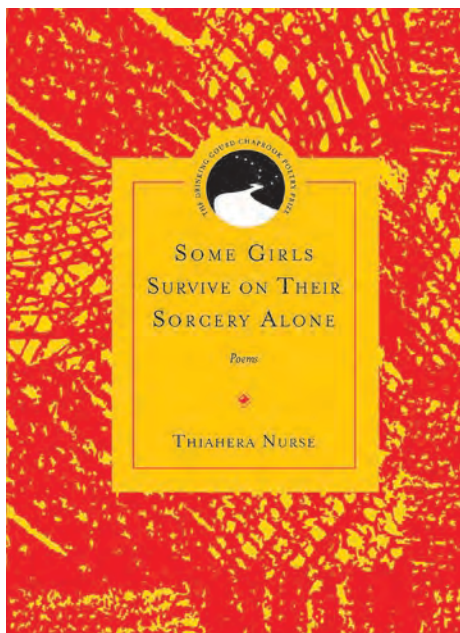
Thiahera Nurse

Thiahera Nurse's *Some Girls Survive on Their Sorcery Alone* works as ode and requiem to document the precious narratives held inside the body of a black girl. Opening with declarations of self-love, beauty, eulogy, and Lil' Kim rapping in the rain, the landscape of Nurse's poetry functions equally as underworld and imagined heaven.

*Some Girls Survive on Their Sorcery Alone* sees Renisha McBride, Sandra Bland, Korrynn Gaines, and others not as ornamental, nor does the book attempt to canonize the dead women as saints. The poems see them as they are: play-cousins, homegirls, the mirror. Line to line, there is an obsession with keeping all of the women in the poems safe and perhaps resurrectable. The black girl who is alive here lives to switch her waistline to a reggae beat. She is in the middle of the dance floor with a suicide note in her purse as a means of warding off bad juju. Always, she is chasing joy head-on, at warp speed.

*Some Girls Survive on Their Sorcery Alone* is a celebration that the black girl will always dance, in the church basement, at a grandmother's funeral repast—she dances until she hits the floor, in her joy . . . and her grief.

**THIAHERA NURSE** is from Hollis, Queens, by way of Trinidad and Tobago. She received her M.F.A. in poetry at the University of Wisconsin–Madison. Her work can be found in *The Rumpus*, *Callaloo*, *The Offing*, and in the forthcoming edition of *The BreakBeat Poets Anthology*. She has received support from *Callaloo*, *Tin House*, and The Pink Door Writing Retreat. She is a 2018 Poets House Emerging Poets Fellow. She writes for the black girls (the living and the dead).



APRIL

48 PAGES, 5 × 7 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4019-6 \$9.95 (S)



The Drinking Gourd Chapbook Poetry Prize

Chris Abani, John Alba Cutler,

Reginald Gibbons,

Susannah Young-ah Gottlieb,

Ed Roberson, Matthew Shenoda,

and Natasha Trethewey,

Series Editors

ALSO OF INTEREST



*The Animal After Whom Other Animals Are Named:*  
Poems

Nicole Sealey

PAPER 978-0-8101-3312-9 \$9.95 (S)

# Creance; or, Comest Thou Cosmic Nazarite

## Poems

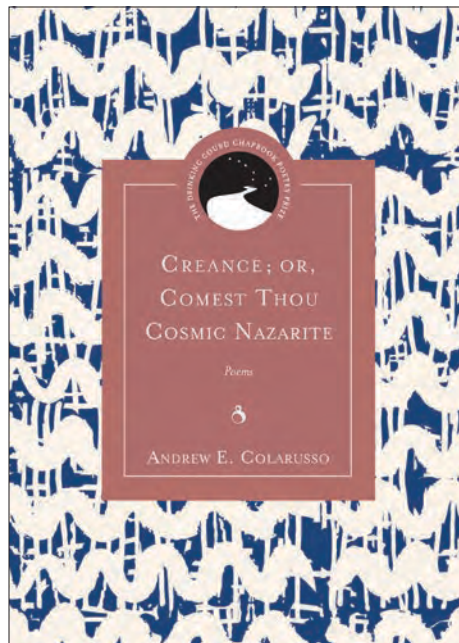
Andrew E. Colarusso

In *Creance; or, Comest Thou Cosmic Nazarite*, Andrew E. Colarusso hybridizes lost and unknown spaces, taking his title from a falconry term for the cord used to restrain a bird. The word derives from the late fifteenth century, from the French *créance* (“faith”), also denoting a cord to retain a bird of *peu de créance* (“of little faith,” i.e., who cannot yet be relied upon). Poems of personal narrative and metaphorical depth speak for the voices searching—in a world that lashes out or looks right past what remains tethered to the past—the parts that occupy the whispers of wanting, the dreams of finally being seen.

**ANDREW E. COLARUSSO** is the author of the novel *The Sovereign*. He was the editor in chief of *The Broome Street Review* from 2009 to 2017.

### BLERIM

*I'm learning to eat for days ahead  
to rock myself humming to sleep  
to tend exhaustions I haven't bathed  
in in weeks with gum in good-bye weather  
as the train over the bridge rocks me closer  
chewing a city given in good-bye light  
its shape I carry tuning for one channel  
peopled quiet not to fail the memory  
of Mommy rocking me to sleep forget  
not to insist I learned so young to hear  
everything she showed me dreaming  
the sky how soon I knew this flying  
as my inner ear.*



APRIL

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The Drinking Gourd Chapbook Poetry Prize

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and Natasha Trethewey,

Series Editors

ALSO OF INTEREST



*Closest Pronunciation: Poems*

Ed Roberson

PAPER 978-0-8101-2892-7 \$9.95 (S)

# Encuentro

## Latinx Performance for the New American Theater

Edited by Trevor Boffone, Teresa Marrero, and Chantal Rodriguez

This anthology has its origins in the Encuentro theater festival, which was produced by the Latino Theater Company in association with the Latinx Theatre Commons in Los Angeles in 2014. *Encuentro* means “an encounter,” and meetings form a core theme in these six groundbreaking plays, each prefaced by a critical introduction from a leading Latinx theater scholar.

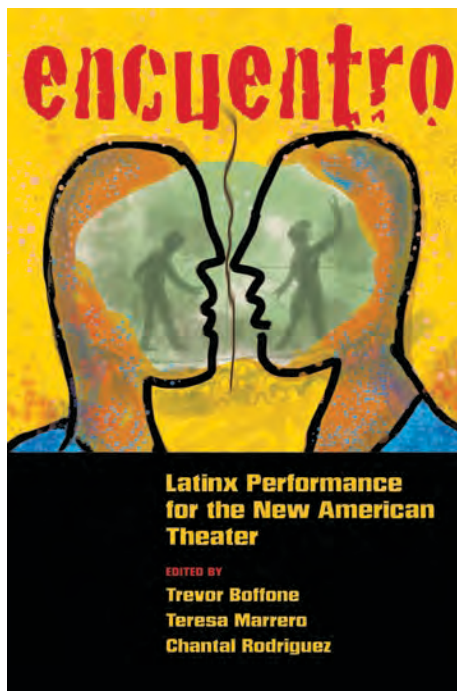
Playwrights Ruben C. Gonzalez, José Torres-Tama, Rickerby Hinds, Mariana Carreño King, Javier Antonio González, and Evelina Fernández exhibit a wide range of aesthetic approaches, dramatic structures, and themes, ranging from marriage, gentrification, racial and gendered violence, migration, and the ever-present politics of the U. S.–Mexico border. There is power in the communal experience of creating, witnessing, and participating in theater festivals. This anthology is a testament to that power and seeks to document the historic festival as well as to make these works available to a wider audience.

*Encuentro: Latinx Performance for the New American Theater* addresses interests of general audiences committed to the performing arts; scholars and students of Latinx, gender, and ethnic studies; university, college, and high school theater programs; and regional theaters looking to diversify their programming.

**TREVOR BOFFONE** is a lecturer in the Women’s, Gender, and Sexuality Studies program at the University of Houston and the founder of the 50 Playwrights Project.

**TERESA MARRERO** is a professor of Latin American and Latinx theater at the University of North Texas.

**CHANTAL RODRIGUEZ** is the associate dean of the Yale School of Drama and a lecturer in the Department of Dramaturgy and Dramatic Criticism.



### MAY

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“This essential anthology features established and emerging playwrights from a diverse range of Latinx backgrounds (most of whom remain staggeringly under-published) as introduced by incisive commentaries from an impressive array of contemporary Latinx theatre scholars and critics. An artfully edited volume that aptly captures both the excitement and the far-reaching impact of the 2014 Encuentro.”

—Brian Eugenio Herrera, author of *Latin Numbers: Playing Latino in Twentieth Century Popular Performance*

### ALSO OF INTEREST



*The Goodman Theatre's Festival Latino: Six Plays*  
Edited by Henry D. Godinez and Ramón H. Rivera-Servera  
PAPER 978-0-8101-2943-6 \$34.95 (X)



# Theatermachine

## Tadeusz Kantor in Context

Edited by Magda Romanska and Kathleen Cioffi

*Theatermachine: Tadeusz Kantor in Context* is an in-depth, multi-disciplinary compendium of essays about one of the most influential theater artists of the twentieth century. Hans-Thies Lehmann's theory of postdramatic theater and developments in critical theory—particularly Bill Brown's thing theory, Bruno Latour's actor-network theory, and posthumanism—serve to provide a previously unavailable vocabulary for discussion of Kantor's theater.

Drawing on diverse approaches, the contributors write about Kantor from both global and local perspectives: as an exemplar of "postdramatic tragedy"; in relationship to Jewish culture and Yiddish theater; through the prism of postmemory and trauma theory; and in relation to Japanese, German, French, Polish, and American avant-garde theater. This comprehensive anthology arrives at a time when we grapple with the materiality of our modern lives—AI, techno-objects, and algorithms—and might thus also be better poised to understand the materiality that permeates Kantor's theater.

*Theatermachine* argues that while confronting the twentieth century's most pressing, but least comfortable, questions—those of a human's worth, dignity, essence, and purpose—Kantor might also have been, unwittingly, a harbinger of the twenty-first century's political, ethical, aesthetic, and critical discourse.

**MAGDA ROMANSKA** is an associate professor in the department of performing arts at Emerson College and the author of *Post-traumatic Theatre of Grotowski and Kantor*.

**KATHLEEN CIOFFI** is a theater historian who specializes in Polish theater. She is the author of *Alternative Theatre in Poland, 1954–1989*.



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E-BOOK 978-0-8101-4026-4 \$34.95 (S)

"This groundbreaking collection of beautifully edited essays is impressive in both scope and depth. The book deftly interweaves Kantor's Polish, Jewish, international, and theoretical roots, thus illuminating essential connections between each in thrilling new ways."—Dassia Posner, author of *The Director's Prism: E. T. A. Hoffmann and the Russian Theatrical Avant-Garde*

### ALSO OF INTEREST



*Diary 1954*

Leopold Tyrmand

PAPER 978-0-8101-2951-1 \$27.95

# The Dictator Novel

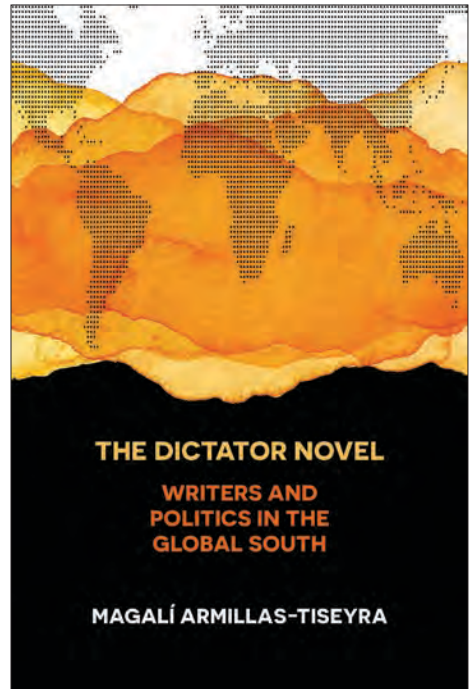
## Writers and Politics in the Global South

Magalí Armillas-Tiseyra

Where there are dictators, there are novels about dictators. But “dictator novels” do not simply respond to the reality of dictatorship. As this genre has developed and cohered, it has acquired a self-generating force distinct from its historical referents. The dictator novel has become a space in which writers consider the difficulties of national consolidation, explore the role of external and global forces in sustaining dictatorship, and even interrogate the political functions of writing itself. Literary representations of the dictator, therefore, provide ground for a self-conscious and self-critical theorization of the relationship between writing and politics itself.

*The Dictator Novel* positions novels about dictators as a vital genre in the literatures of the Global South. Primarily identified with Latin America, the dictator novel also has underacknowledged importance in the postcolonial literatures of francophone and anglophone Africa. Although scholars have noted similarities, this book is the first extensive comparative analysis of these traditions; it includes discussions of authors including Gabriel García Márquez, Ngũgĩ wa Thiong’o, Alejo Carpentier, Augusto Roa Bastos, Domingo Faustino Sarmiento, José Mármol, Esteban Echeverría, Ousmane Sembène, Chinua Achebe, Aminata Sow Fall, Henri Lopès, Sony Labou Tansi, and Ahmadou Kourouma. This juxtaposition illuminates the internal dynamics of the dictator novel as a literary genre. In so doing, Armillas-Tiseyra puts forward a comparative model relevant to scholars working across the Global South.

**MAGALÍ ARMILLAS-TISEYRA** is the Caroline D. Eckhardt Early Career Professor of Comparative Literature and an assistant professor in the department of comparative literature at the Pennsylvania State University. Her work has appeared in *PMLA*, the *Cambridge Journal of Postcolonial Literary Inquiry*, *Research in African Literatures*, and the *Latin American Literary Review*, as well as in *The Global South Atlantic* and *Unmasking the African Dictator: Essays on Postcolonial African Literature*.



### JULY

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“Genuinely illuminates both Latin American and African literature, as well as the field in which they are both located, the Global South. Students of literature will take this as a model of what comparative literature can teach.” —Neil ten Kortenaar, author of *Postcolonial Literature and the Impact of Literacy: Reading and Writing in African and Caribbean Fiction*

### ALSO OF INTEREST



*Strategic Occidentalism: On Mexican Fiction, the Neoliberal Book Market, and the Question of World Literature*

Ignacio M. Sánchez Prado  
 PAPER 978-0-8101-3755-4 \$34.95 (S)

# Citizen of the World

## The Late Career and Legacy of W. E. B. Du Bois

Edited by Phillip Luke Sinitiere

In his 1952 book *In Battle for Peace*, published when W. E. B. Du Bois was eighty-three years old, the brilliant black scholar announced that he was a “citizen of the world.” *Citizen of the World* chronicles selected chapters of Du Bois’s final three decades between the 1930s and 1960s. It maps his extraordinarily active and productive later years to social, cultural, and political transformations across the globe.

From his birth in 1868 until his death in 1963, Du Bois sought the liberation of black people in the United States and across the world through intellectual and political labor. His tireless efforts documented and demonstrated connections between freedom for African-descended people abroad and black freedom at home.

In concert with growing scholarship on his twilight years, the essays in this volume assert the fundamental importance of considering Du Bois’s later decades not as a life in decline that descended into blind ideological allegiance to socialism and communism but as the life of a productive, generative intellectual who responded rationally, imaginatively, and radically to massive mid-century changes around the world, and who remained committed to freedom’s realization until his final hour.

**PHILLIP LUKE SINITIERE** is a professor of history at the College of Biblical Studies in Houston. He is the author of *Salvation with a Smile: Joel Osteen, Lakewood Church, and American Christianity* and the coeditor of *Protest and Propaganda: W. E. B. Du Bois, the “Crisis,” and American History* and *Christians and the Color Line: Race and Religion after “Divided by Faith.”*

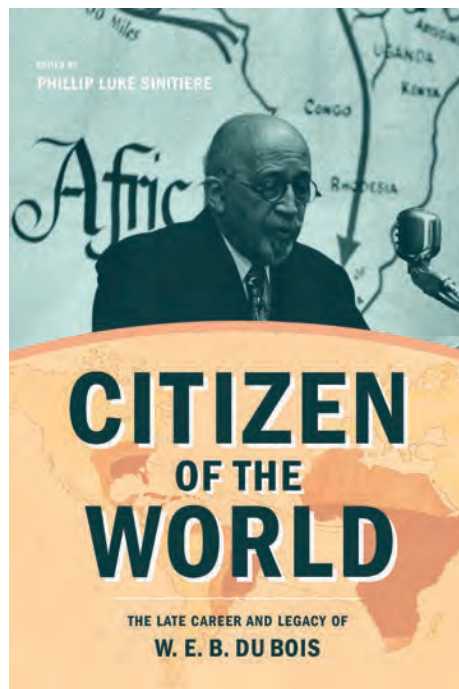
**CONTRIBUTORS:** Lauren Louise Anderson, Bettina Aptheker, Derek Charles Catsam, Gerald Horne, David Levering Lewis, Erik S. McDuffie, Bill V. Mullen, Gary Murrell, Yuichiro Onishi, Toru Shinoda, Phillip Luke Sinitiere, Alys Eve Weinbaum, Robert W. Williams



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“There is no existing overall counterpart [to this volume]; its time has come, the time for new scholarship on the latter part of W. E. B. Du Bois’s itinerary.”

—Nahum Chandler, editor of W. E. B. Du Bois’s *The Problem of the Color Line at the Turn of the Twentieth Century: The Essential Early Essays*

ALSO OF INTEREST



*New Perspectives on the Black Intellectual Tradition*  
Edited by Keisha N. Blain, Christopher Cameron,  
and Ashley D. Farmer

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# Watsuji on Nature

## Japanese Philosophy in the Wake of Heidegger

David W. Johnson

In the first study of its kind, David W. Johnson's *Watsuji on Nature* reconstructs the astonishing philosophy of nature of Watsuji Tetsuro (1889–1960), situating it in relation both to his reception of the thought of Heidegger and to his renewal of core ontological positions in classical Confucian and Buddhist philosophy.

Johnson shows that for Watsuji we have our being in the lived experience of nature, one in which nature and culture compose a tightly interwoven texture called *fūdo* (風土). By fully unfolding Watsuji's novel and radical claim that this is a setting that is neither fully external to human subjectivity nor merely a product of it, this book also sets out what still remains unthought in this concept, as well as in the relational structure that underwrites it. Johnson argues that what remains unarticulated is nothing less than the recovery of a reenchanting conception of nature and an elucidation of the wide-ranging implications of a relational conception of the self for questions about the disclosive character of experience, the distinction between fact and value, and the possibility of a place-based ecological ethics.

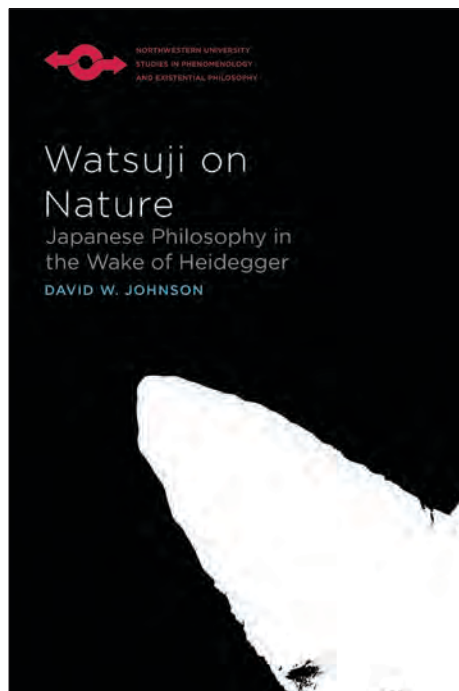
In an engagingly lucid and deft analysis, *Watsuji on Nature* radically expands our appreciation of twentieth-century Japanese philosophy and shows what it has to offer to a global philosophical conversation.

**DAVID W. JOHNSON** is an assistant professor of philosophy at Boston College.



Studies in Phenomenology and  
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"David Johnson has done a masterful job of presenting Watsuji in clear and accessible prose, always grounded in the primary sources and alert to the wider intellectual history of Japan. The contrast with Heidegger is illuminating and helps him to center on the remarkable novelty of Watsuji's thought."

—James W. Heisig, author of *Nothingness and Desire*

"This pathbreaking book opens up an area of inquiry at the intersection of philosophy and practical disciplines such as architecture, geography, and climate studies that focus on the interactions between humans and the environment. Avoiding jargon and abstract discussion, it presents Watsuji's philosophy, in conjunction with Heidegger's, in clear, step-by-step explanations and relevant, novel examples."

—John C. Maraldo, University of North Florida

### ALSO OF INTEREST



*The Fourfold: Reading the Late Heidegger*  
Andrew J. Mitchell

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# Force, Drive, Desire

## A Philosophy of Psychoanalysis

Rudolf Bernet

In *Force, Drive, Desire*, Rudolf Bernet develops a philosophical foundation of psychoanalysis focusing on human drives. Rather than simply drawing up a list of Freud's borrowings from Schopenhauer and Nietzsche, or Lacan's from Hegel and Sartre, Bernet orchestrates a dialogue between philosophy and psychoanalysis that goes far beyond what these eminent psychoanalysts knew about philosophy. By relating the writings of Freud, Lacan, and other psychoanalysts to those of Aristotle, Leibniz, Schopenhauer, Nietzsche, Husserl, Heidegger, and, more tacitly, Bergson and Deleuze, Bernet brings to light how psychoanalysis both prolongs and breaks with the history of Western metaphysics and philosophy of nature.

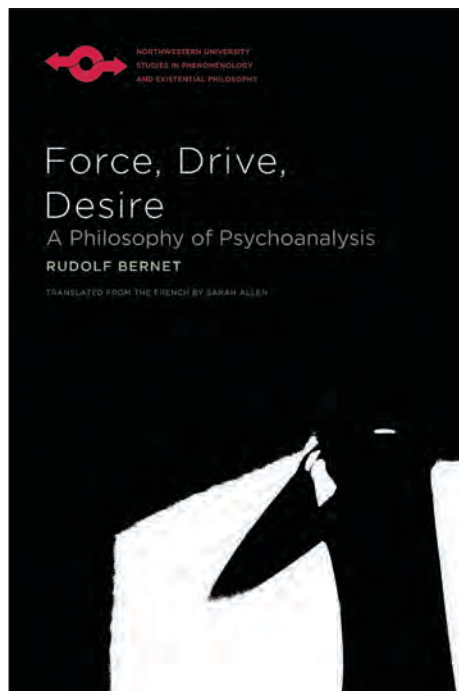
Rereading the long history of metaphysics (or at least a few of its key moments) in light of psychoanalytic inquiries into the nature and function of drive and desire also allows for a rewriting of the history of philosophy. Specifically, it allows Bernet to bring to light a different history of metaphysics, one centered less on Aristotelian substance (*ousia*) and more on the concept of *dunamis*—a power or potentiality for a realization toward which it strives with all its might. Relating human drives to metaphysical forces also bears fruit for a renewed philosophy of life and subjectivity.

**RUDOLF BERNET** is a professor emeritus of philosophy at the University of Leuven in Belgium and former director of the Husserl Archives. He is the editor of Edmund Husserl's *Texte zur Phänomenologie des inneren Zeitbewusstseins* (*The Phenomenology of Internal Time-Consciousness*) and *Die Bernauer Manuskripte über das Zeitbewusstsein* (*The Bernau Manuscripts on Time-Consciousness*), the coauthor of *An Introduction to Husserlian Phenomenology*, and the author of *La vie du sujet: Recherches sur l'interprétation de Husserl dans la phénoménologie* (*The Life of the Subject: Research on Husserl's Interpretation of Phenomenology*) and *Conscience et existence: Perspectives phénoménologiques* (*Consciousness and Existence: Phenomenological Perspectives*).



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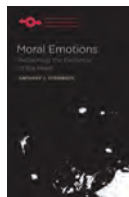
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"Rudolf Bernet's *Force, Drive, Desire* is a highly welcomed contribution to contemporary philosophy. Bernet offers an impressive, multifaceted account of the fundamental forces that move human beings, individually and collectively. This is crucial not just to phenomenology and psychoanalysis but also to political philosophy, ontology, and metaphysics." —Sara Heinämaa, Academy Professor, Academy of Finland

"The aim of Rudolf Bernet's *Force, Drive, Desire* is nothing less than a renewal of both philosophy and psychoanalysis by way of a powerful reconstruction of the concepts of drive and desire as fundamental to each. Clear and erudite, challenging and exciting, this work is a tour de force." —James Dodd, author of *Phenomenology, Architecture, and the Built World*

ALSO OF INTEREST



*Moral Emotions: Reclaiming the Evidence of the Heart*  
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# Kant's Nonideal Theory of Politics

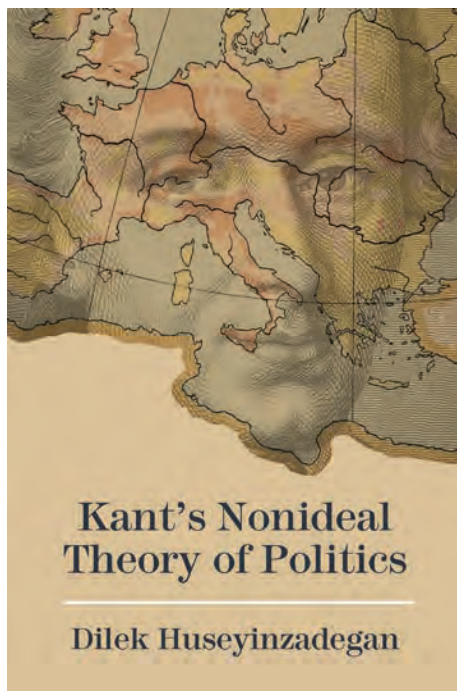
Dilek Huseyinzadegan

*Kant's Nonideal Theory of Politics* argues that Kant's political thought must be understood by reference to his philosophy of history, cultural anthropology, and geography. The central thesis of the book is that Kant's assessment of the politically salient features of history, culture, and geography generates a nonideal theory of politics, which supplements his well-known ideal theory of cosmopolitanism.

This novel analysis thus challenges the common assumption that an ideal theory of cosmopolitanism constitutes Kant's sole political legacy. Dilek Huseyinzadegan demonstrates that Kant employs a teleological worldview throughout his political writings as a means of grappling with the pressing issues of multiplicity, diversity, and plurality—issues that confront us to this day.

*Kant's Nonideal Theory of Politics* is the first book-length treatment of Kant's political thought that gives full attention to the role that history, anthropology, and geography play in his mainstream political writings. Interweaving close textual analyses of Kant's writings with more contemporary political frameworks, this book also makes Kant accessible and responsive to fields other than philosophy. As such, it will be of interest to students and scholars working at the intersections of political theory, feminism, critical race theory, and post- and decolonial thought.

**DILEK HUSEYINZADEGAN** is an assistant professor of philosophy at Emory University.



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*"Kant's Nonideal Theory of Politics gives us the first account of Kant's politics that can encompass the whole of his systematic thought. Huseyinzadegan is working at the cutting edge of the field, bringing together insights from recent research with themes that have puzzled Kant's interpreters for centuries. This book will be essential reading for Kant scholars and scholars of political thought, especially those interested in the intersection of ideal and nonideal theory." —Elisabeth Ellis, author of Kant's Politics: Provisional Theory for an Uncertain World*

ALSO OF INTEREST



*Immanuel Kant: The Very Idea of a Critique of Pure Reason*

J. Colin McQuillan

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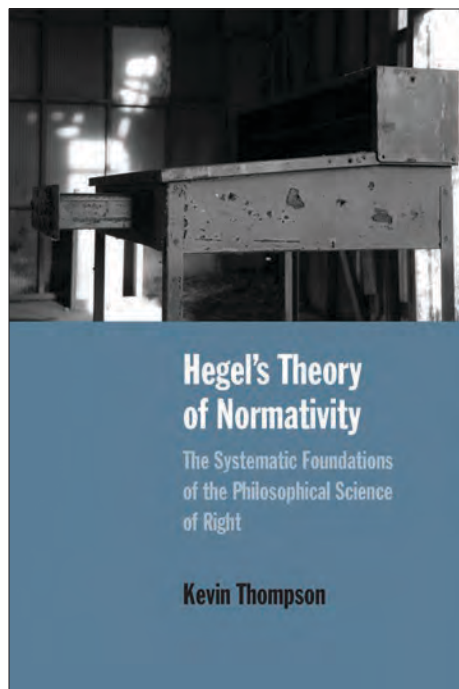
# Hegel's Theory of Normativity

## The Systematic Foundations of the Philosophical Science of Right

Kevin Thompson

Hegel's *Elements of the Philosophy of Right* offers an innovative and important account of normativity, yet the theory set forth there rests on philosophical foundations that have remained largely obscure. In *Hegel's Theory of Normativity*, Kevin Thompson proposes an interpretation of the foundations that underlie Hegel's theory: its method of justification, its concept of freedom, and its account of right. Thompson shows how the systematic character of Hegel's project together with the metaphysical commitments that follow from its method are essential to secure this theory against the challenges of skepticism and to understand its distinctive contribution to questions regarding normative justification, practical agency, social ontology, and the nature of critique.

**KEVIN THOMPSON** is an associate professor of philosophy at DePaul University. He is coeditor of *Phenomenology of the Political*.



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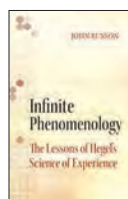
CLOTH 978-0-8101-3993-0 \$99.95 (S)

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"Kevin Thompson's book is a well-written and thought-provoking study of Hegel's theory of normativity. The book highlights with clarity, precision, and palpable intellectual energy what is original in Hegel's theory, and in so doing provides a fine introduction to Hegel's political thought for newcomers, as well as an insightful and challenging interpretation for those already familiar with Hegel's philosophy." —Stephen Houlgate, author of *The Opening of Hegel's Logic: From Being to Infinity* and editor of *Hegel and the Arts*

"Thompson develops a clear, tightly organized, textually correct analysis of Hegel's systematic procedure to show what an unshakeable justification of social norms requires." —Ardis Collins, author of *Hegel's Phenomenology: The Dialectical Justification of Philosophy's First Principles*

### ALSO OF INTEREST



*Infinite Phenomenology: The Lessons of Hegel's Science of Experience*

John Russon

PAPER 978-0-8101-3191-0 \$39.95 (S)

# Thinking and the I

## Hegel and the Critique of Kant

Alfredo Ferrarin

What is the relation between thinking and the I that thinks? And what is the relation between thought and reality? The ordinary view shared by modern philosophers from Descartes to Kant, as well as by common sense, is that there is only thought when someone thinks something, and thoughts and concepts are mental acts that refer to objects outside us.

In *Thinking and the I: Hegel and the Critique of Kant*, Alfredo Ferrarin shows that Hegel's philosophy entails a radical criticism of this ordinary conception of thinking. Breaking with the habitual presuppositions of both modern philosophy and common sense, Ferrarin explains that thought, negation, truth, reflection, and dialectic for Hegel are not properties of an I and cannot be reduced to the subjective activity of a self-conscious subject. Rather, he elucidates, thought is objective for Hegel in different senses. Reality as a whole is animated by a movement of thought and an unconscious logic as a spontaneity that reifies itself in determinate forms. Ferrarin concludes the book with a comprehensive comparison of Hegel's and Kant's concepts of reason.

While it mainly focuses on Hegel's *Phenomenology*, *Science of Logic*, and *Encyclopaedia*, this ambitious book covers all aspects of Hegel's philosophy. Its originality and strength lie in its recovery of the original core of Hegel's dialectic over and above its currently predominant transcendental, neopragmatist, or realist appropriations. It will be essential reading for all students of Hegel, Kant, and German idealism in general for years to come.

**ALFREDO FERRARIN** is a professor of philosophy at the University of Pisa. He is the author of seven books, including *Hegel and Aristotle* and *The Powers of Pure Reason: Kant and the Idea of Cosmic Philosophy*.



### *Thinking and the I* *Hegel and the* *Critique of Kant*

Alfredo Ferrarin

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"Ferrarin's book is a clear and persuasive explanation of the meaning of Hegel's surprising phrase 'objective thought.' Thanks to a comparison of Kant's and Hegel's conceptions of thinking and reason, Ferrarin shows that Hegel develops a totally new concept of subjectivity and deconstructs the usual 'logic of the I.'" —Jean-François Kervégan, University Paris 1-Sorbonne

"Ferrarin's much discussed book promises to enrich our views on Hegel's concept of thinking and the relationship with Kant in fundamentally new ways."

—Angelica Nuzzo, author of *Approaching Hegel's Logic, Obliquely: Melville, Molière, Beckett*

#### ALSO OF INTEREST



*Hegel and the Arts*

Edited by Stephen Houlgate

PAPER 978-0-8101-2362-5 \$34.95 (S)

# Distributions of the Sensible

## Rancière, between Aesthetics and Politics

Edited by Scott Durham and Dilip Gaonkar

Afterword by Jacques Rancière

Jacques Rancière's work is increasingly central to several debates across the humanities. *Distributions of the Sensible* confronts a question at the heart of his thought: How should we conceive the relationship between the "politics of aesthetics" and the "aesthetics of politics"? Specifically, the book explores the implications of Rancière's rethinking of the relationship of aesthetic to political democracy from a wide range of critical perspectives.

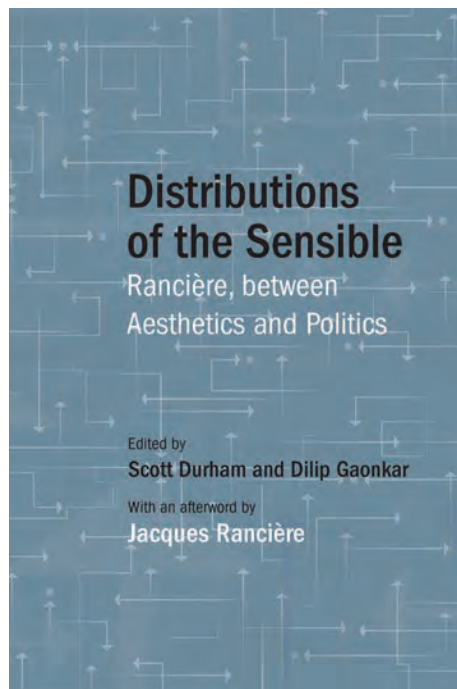
*Distributions of the Sensible* contains original essays by leading scholars on topics such as Rancière's relation to political theory, critical theory, philosophical aesthetics, and film. The book concludes with a new essay by Rancière himself that reconsiders the practice of theory between aesthetics and politics.

**SCOTT DURHAM** is an associate professor of French and the director of graduate studies in French and francophone studies at Northwestern University.

**DILIP GAONKAR** is a professor of rhetoric and public culture and the director of the Center for Global Culture and Communication at Northwestern University.

**JACQUES RANCIÈRE** is one of the most important and influential philosophers of our time. Educated at the École Normale Supérieure, Rancière is a professor emeritus at the University of Paris VIII. He is the author of numerous books, including *Disagreement: Politics and Philosophy*, *The Politics of Aesthetics: The Distribution of the Sensible*, and *The Aesthetic Unconscious*.

**CONTRIBUTORS:** Benjamin Arditi, Nico Baumbach, Pheng Cheah, Tom Conley, Sudeep Dasgupta, Scott Durham, Jason Frank, Eleanor Kaufman, Giuseppina Mecchia, Codruța Morari, Jacques Rancière, Joseph J. Tanke



**JUNE**

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"*Distributions of the Sensible* promises to be the best collection of essays on the topic. Few works until now have engaged the simultaneity of aesthetics and politics crucial to Rancière." —Davide Panagia, author of *Rancière's Sentiment*

### ALSO OF INTEREST



*The Powers of Sensibility: Aesthetic Politics through Adorno, Foucault, and Rancière*

Michael Feola

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# The Virginal Mother in German Culture

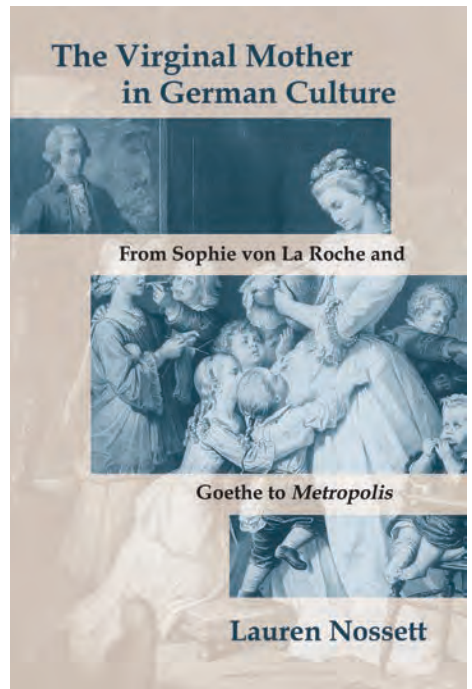
From Sophie von La Roche and Goethe to *Metropolis*

Lauren Nossett

*The Virginal Mother in German Culture* presents an innovative and thorough analysis of the contradictory obsession with female virginity and idealization of maternal nature in Germany from the late eighteenth to the early twentieth centuries. Lauren Nossett explores how the complex social ideal of woman as both sexless and maternal led to the creation of a unique figure in German literature: the virginal mother. At the same time, she shows that the literary depictions of virginal mothers correspond to vilified biological mother figures, which point to a perceived threat in the long nineteenth century of the mother's procreative power.

Examining the virginal mother in the first novel by a German woman (Sophie von La Roche), canonical texts by Goethe, nineteenth-century popular fiction, autobiographical works, and Thea von Harbou's novel *Metropolis* and Fritz Lang's film by the same name, this book highlights the virginal mother at pivotal moments in German history and cultural development: the entrance of women into the literary market, the *Goethezeit*, the foundation of the German Empire, and the volatile Weimar Republic. *The Virginal Mother in German Culture* will be of interest to students and scholars of German literature, history, cultural and social studies, and women's studies.

**LAUREN NOSSETT** is a visiting assistant professor of German at Randolph-Macon College in Virginia.



## MARCH

232 PAGES, 6 × 9 INCHES, 9 B/W IMAGES

WORLDWIDE, FIRST PUBLICATION

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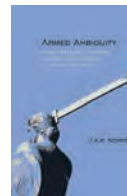
CLOTH 978-0-8101-3930-5 \$99.95 (S)

E-BOOK 978-0-8101-3931-2 \$34.95 (S)

"*The Virginal Mother in German Culture* is a very compelling, well-organized, and detailed analysis of the contradictory and developing tensions between eighteenth to twentieth-century fascinations with virginity and the idealization of maternal nature in Germany. It is a unique and field-transforming study." —Susan Gustafson, author of *Goethe's Families of the Heart*

"Beautifully written, persuasively argued, and extensively researched, this book details the cultural, social, and political importance of the 'virginal mother figure.'" —Elisabeth Krimmer, UC Davis

## ALSO OF INTEREST



*Armed Ambiguity: Women Warriors in German Literature and Culture in the Age of Goethe*

Julie Koser

PAPER 978-0-8101-3232-0 \$34.95 (S)

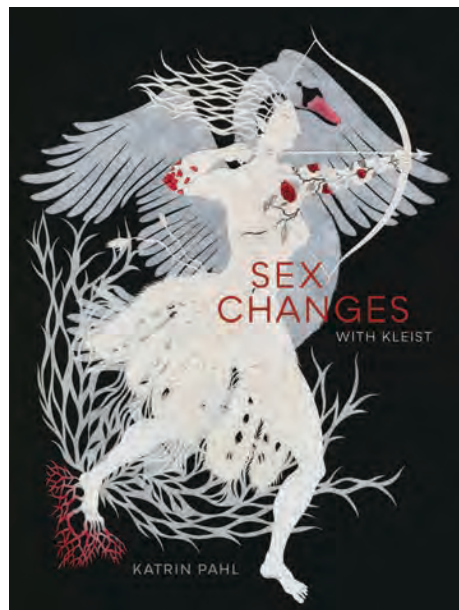
# Sex Changes with Kleist

Katrin Pahl

*Sex Changes with Kleist* analyzes how the dramatist and poet Heinrich von Kleist (1777–1811) responded to a change in the conception of sex and gender that occurred between 1790 and 1810. Specifically, Katrin Pahl shows that Kleist resisted the shift from a one-sex to the two-sex and complementary gender system that is still prevalent today. With creative close readings engaging all eight of his plays, Pahl probes Kleist's appreciation for incoherence, his experimentation with alternative symbolic orders, his provocative understanding of emotion, and his camp humor. Pahl demonstrates that rather than anticipating modern homosexuality, Kleist puts an end to modern gender norms even before they take hold and refuses the oppositional organization of sexual desire into homosexual and heterosexual that sprouts from these norms.

Focusing on the theatricality of Kleist's interventions in the performance of gender, sexuality, and emotion and examining how his dramatic texts unhinge major tenets of classical European theater, *Sex Changes with Kleist* is vital reading for anyone interested in queer studies, feminist studies, performance studies, literary studies, or affect studies. This book changes our understanding of Kleist and breathes new life into queer thought.

**KATRIN PAHL** is an associate professor of German at Johns Hopkins University. She is the author of *Tropes of Transport: Hegel and Emotion*.



MAY

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"At a moment when we are struggling with the sex-gendering power of language, Katrin Pahl argues that Heinrich Kleist's world of words put an end to modern gender and sex norms—before they were codified. And indeed, Pahl's critical analyses of the untimely author give us a fresh language to describe our world anew." —Randall Halle, author of *Queer Social Philosophy: Critical Readings from Kant to Adorno*

ALSO OF INTEREST



*Tropes of Transport: Hegel and Emotion*  
Katrin Pahl

PAPER 978-0-8101-2784-5 \$32.95 (S)

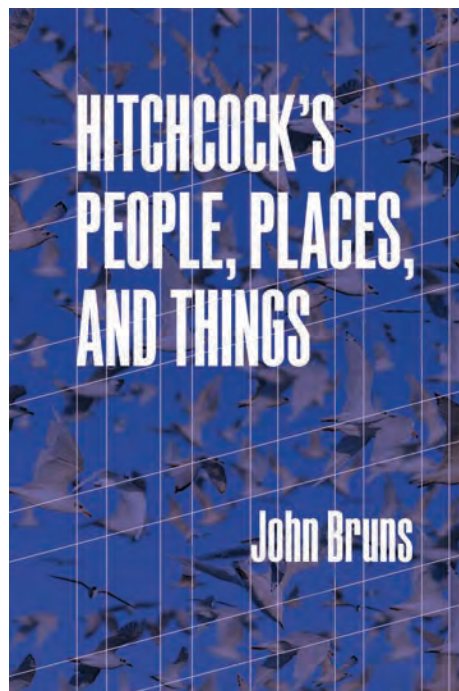
# Hitchcock's People, Places, and Things

John Brun

*Hitchcock's People, Places, and Things* argues that Alfred Hitchcock was as much a filmmaker of things and places as he was of people. Drawing on the thought of Bruno Latour, John Brun traces the complex relations of human and nonhuman agents in Hitchcock's films with the aim of mapping the Hitchcock landscape cognitively, affectively, and politically. Yet this book does not promise that such a map can or will cohere, for Hitchcock was just as adept at misdirection as he was at direction. Bearing this in mind and true to the Hitchcock spirit, *Hitchcock's People, Places, and Things* anticipates that people will stumble into the wrong places at the wrong time, places will be made uncanny by things, and things exchanged between people will act as (not-so) secret agents that make up the perilous landscape of Hitchcock's work.

This book offers new readings of well-known Hitchcock films, including *The Lodger*, *Shadow of a Doubt*, *Psycho*, *The Birds*, and *Marnie*, as well as insights into less-discussed films such as *I Confess* and *Family Plot*. Additional close readings of the original theatrical trailer for *Psycho* and a Hitchcock-directed episode of *Alfred Hitchcock Presents* expand the Hitchcock landscape beyond conventional critical borders. In tracing the network of relations in Hitchcock's work, Brun brings new Hitchcockian tropes to light. For students, scholars, and serious fans, the author promises a thrilling critical navigation of the Hitchcock landscape, with frequent "mental shake-ups" that Hitchcock promised his audience.

**JOHN BRUN** is a professor in the Department of English and the director of the Film Studies Program at the College of Charleston. He is the author of *Loopholes: Reading Comically*.



## MAY

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PAPER 978-0-8101-3995-4 \$34.95 (S)

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*"Hitchcock's People, Places, and Things is a knowledgeable, carefully thought out, and attractively written examination of key recurrent elements in Hitchcock's films and the overall subtlety and effectiveness of his visual design. John Brun expertly reveals how Hitchcock's objects and spaces powerfully convey the vulnerability and fragility of the self, an inescapable sense of homelessness and impenetrable isolation, the difficulties and limits of communication and knowledge, and the often punishing impact of nonrational forces in life." —Sidney Gottlieb, editor of Hitchcock on Hitchcock*

## ALSO OF INTEREST



*Godard and the Essay Film: A Form That Thinks*  
Rick Warner

PAPER 978-0-8101-3737-0 \$34.95 (S)

# Speculation

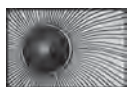
## Politics, Ideology, Event

Glyn Daly

*Speculation: Politics, Ideology, Event* develops Hegel's radical perspective of speculative thought as a way of reclaiming and revitalizing our sense of the future and its possibilities. Engaging with such figures as Alain Badiou, Quentin Meillassoux, Ernesto Laclau, Slavoj Žižek, and Fredric Jameson, Glyn Daly articulates the distinctness of speculative philosophy and draws its implications for new debates in areas of science, politics, capitalism, ideology, ethics, and the event.

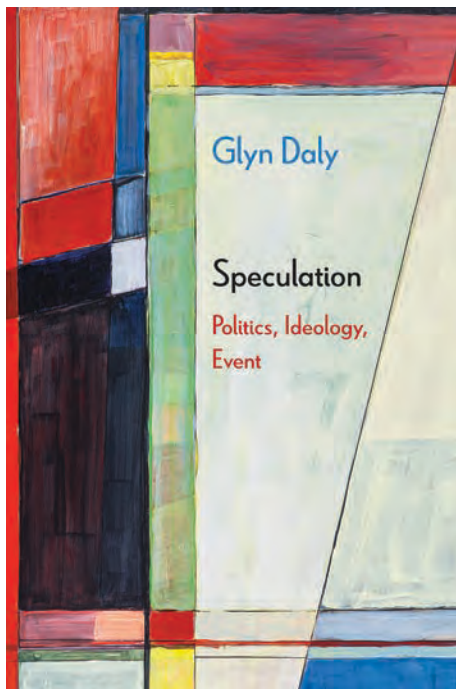
In a confrontation with today's fatalistic milieu, principal emphasis is given to Hegel's idea of infinity as the intrinsic dimension of negativity within all finitude. Against the modern era's paradigmatic tendency to externalize social problems in the form of antagonism and Otherness, Daly argues for a renewal of utopian thought based on Hegelian reconciliation and the affirmation of excess as the essence of all being. On these grounds, he advances a new kind of political imagination that in speculative terms centers on uncompromising notions of truth and reason.

**GLYN DALY** is an associate professor in international relations and politics in the Faculty of Business and Law at the University of Northampton. He is the coauthor of *Conversations with Žižek*.



### Diaeresis

**Slavoj Žižek, Adrian Johnston, and Todd McGowan,**  
Series Editors



### MARCH

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"Just as Hegel distinguishes endless infinity from true infinity, Glyn Daly distinguishes pragmatic speculation under the aegis of finance capitalism from philosophical speculation oriented toward the truth of events. In this precise sense, his brilliant new book isn't highly speculative: it is a speculative high." —Andrew Cutrofello, author of *All for Nothing: Hamlet's Negativity*

### ALSO OF INTEREST



*Hegel and Spinoza: Substance and Negativity*  
Gregor Moder

PAPER 978-0-8101-3541-3 \$34.95 (S)



# The Two-Soul'd Animal

## Early Modern Literatures of the Classical and Christian Souls

James Jaehoon Lee

*The Two-Soul'd Animal* illuminates an early modern debate that recognized the troubling extent to which Christian thought had defined the human in terms of two incompatible models of soul. As the sixteenth century progressed, Christian and humanist thinkers began to realize that these two souls fundamentally contradicted each other. On the one hand, Christian theology had a great debt to Aristotle's tripartite model of the soul based on three organic faculties: intellection, sensation, and nutrition. On the other, the Christian soul was defined by its immortal, immaterial, and transcendental substance. The sixteenth-century acknowledgment of the two souls provoked a great deal of anxiety, leading Christian thinkers to ask: How can we, as God's perfect design, have two redundant and yet contradictory souls? And how could the core of the religious subject possibly be defined by a psychological paradox? As a result, the "soul" was an intrinsically unstable term being renegotiated in Renaissance culture.

The English writers studied in *The Two-Soul'd Animal* place two prevailing interpretations of the soul's faculties—one rhetorical on the plane of aesthetics, the other theological on the plane of ethics—into contact as a way to construct a new mode of Christian agency.

**JAMES JAEHOON LEE** is an assistant professor of digital humanities and early modern literature and culture in the Department of English and Comparative Literature at the University of Cincinnati.



### THE TWO-SOUL'D ANIMAL

Early Modern Literatures of the  
Classical and Christian Souls

JAMES JAEHOON LEE

#### MARCH

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E-BOOK 978-0-8101-3928-2 \$34.95 (S)

"James Jaehoon Lee's *The Two-Soul'd Animal* is a focused and enlightening analysis of the ways English Renaissance literary writers made productive use of 'the paradox of the two souls.'"

—Alan Stewart, author of *The Oxford History of Life Writing, Volume 2: Early Modern*

#### ALSO OF INTEREST



*Site Unscene: The Offstage in English Renaissance Drama*

Jonathan Walker

PAPER 978-0-8101-3501-7 \$34.95 (S)

# Handsomely Done

## Aesthetics, Politics, and Media after Melville

Edited by Daniel Hoffman-Schwartz

*Handsomely Done: Aesthetics, Politics, and Media after Melville* brings together leading and emerging scholars from comparative literature, critical theory, and media studies to examine Melville's works in light of their ongoing afterlife and seemingly permanent contemporaneity. The volume explores the curious fact that the works of this most linguistically complex and seemingly most "untranslatable" of authors have yielded such compelling translations and adaptations as well as the related tendency of Melville's writing to flash into relevance at every new historical-political conjuncture.

The volume thus engages not only Melville reception across media (Jorge Luis Borges, John Huston, Jean-Luc Godard, Led Zeppelin, Claire Denis) but also the Melvillean resonances and echoes of various political events and movements, such as the Attica Uprising, the Red Army Faction, Occupy Wall Street, and Black Lives Matter. This consideration of Melville's afterlife opens onto theorizations of intermediality, un/translatability, and material intensity even as it also continually faces the most concrete and pressing questions of history and politics.

*Handsomely Done* presents readers with a Melville who is a philologist and even a cinematographer, but also a potent political thinker, a thinker of capital and credit as well as of resistance, insubordination, and escape.

**DANIEL HOFFMAN-SCHWARTZ** is a lecturer in comparative literature at Princeton University.



### APRIL

264 PAGES, 6 × 9 INCHES, 8 B/W IMAGES

WORLDWIDE, FIRST PUBLICATION

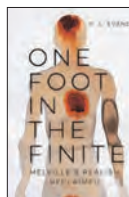
PAPER 978-0-8101-3973-2 \$34.95 (S)

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E-BOOK 978-0-8101-3975-6 \$34.95 (S)

"This is a vibrant, fascinating collection of essays on the permanently powerful, enigmatic corpus of Melville's writings. The analyses range across the canonical and not-so-canonical texts, articulating them with compelling works of art and pertinent historical configurations in Melville's aftermath. Diverse in their objects haunted or informed by Melville, these intense essays never fail to illuminate. Their close attention does a kind of belated justice to Melville too often denied in his lifetime." —Ian Balfour

### ALSO OF INTEREST



*One Foot in the Finite: Melville's Realism Reclaimed*  
K. L. Evans

PAPER 978-0-8101-3612-0 \$34.95 (S)

# The Price of Literature

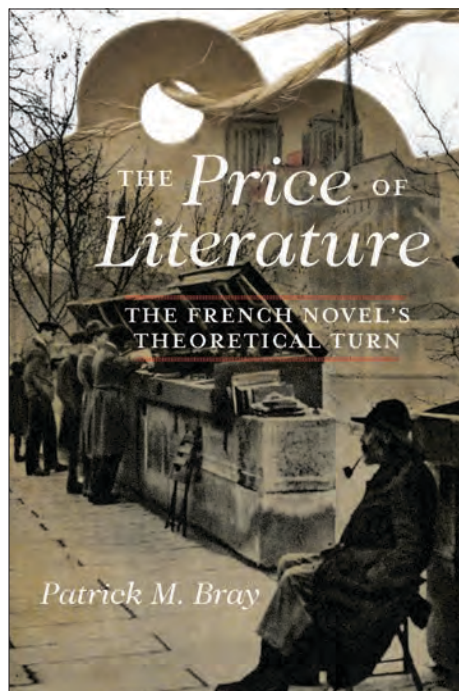
## The French Novel's Theoretical Turn

Patrick M. Bray

*The Price of Literature* examines the presence of theory in the nineteenth-century French novel, something Proust likened to leaving a price tag on a gift. Emerging after the French Revolution, what we now call literature was conceived as an art liberated from representational constraints. Patrick M. Bray shows how literature's freedom to represent anything at all has meant, paradoxically, that it cannot articulate a coherent theory of itself—unless this theory is a necessarily subversive literary representation, or “the novel's theoretical turn.”

Literary thought, or the theory produced by the text, can only function by exploring what escapes dominant representations. *The Price of Literature* analyzes how certain iconic texts from the nineteenth century (by Mme de Staël, Hugo, Balzac, Flaubert, and Proust) perform a theoretical turn to claim the freedom to represent anything in the world, but also literature's ability to transform the world it represents. The conclusion, “Distributions of Literature,” advances a new way of thinking about literary scholarship—one based on how literature redistributes ways of writing by lending form to thought.

**PATRICK M. BRAY** is an associate professor in the department of French and Italian at The Ohio State University and the author of *The Novel Map: Space and Subjectivity in Nineteenth-Century French Fiction*.



### MARCH

192 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

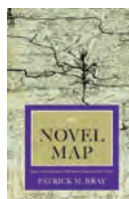
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CLOTH 978-0-8101-3933-6 \$99.95 (S)

E-BOOK 978-0-8101-3934-3 \$34.95 (S)

“This book offers an original, sound and clever approach to literary works, as a profound and better understanding of theoretical importance of Literature in the creative nature of thought over the mechanical habits of our reading, and of the ‘a-disciplinarity’ of literature.” —Jacques Neefs, James M. Beall Professor of French Literature at Johns Hopkins University

### ALSO OF INTEREST



*The Novel Map: Space and Subjectivity in Nineteenth-Century French Fiction*

Patrick M. Bray

PAPER 978-0-8101-2866-8 \$45.00 (X)

# The Fourth Estate at the Fourth Wall

## Newspapers on Stage in July Monarchy France

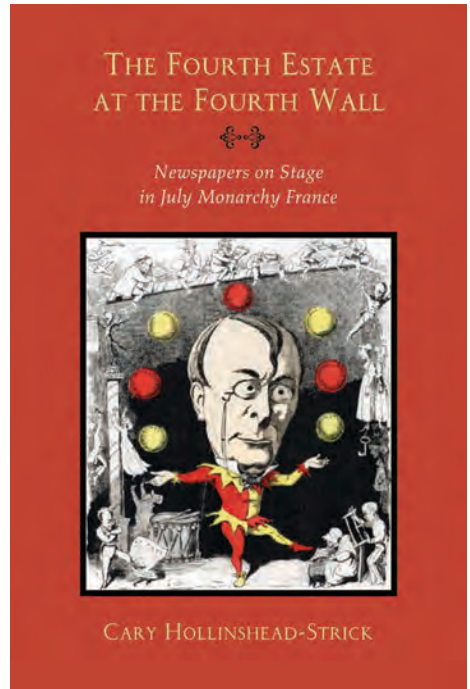
Cary Hollinshead-Strick

New media are often greeted with suspicion by older media. *The Fourth Estate at the Fourth Wall* explores how, when the commercial press arrived in France in 1836, popular theater critiqued its corruption, its diluted politics, and its tendency to orient its content toward the lowest common denominator.

July Monarchy plays, which provided affordable entertainment to a broad section of the public, constitute a large, nearly untapped reservoir of commentary on the arrival of the forty-franc press. Vaudevilles and comedies ask whether journalism that benefits from advertisement can be unbiased. Dramas explore whether threatening to spread false news is an acceptable way for journalists to exercise their influence. Hollinshead-Strick uses both plays and novels to show that despite their claims to enlighten their readers, newspapers were often accused of obscuring public access to information. Balzac's interventions in this media sphere reveal his utopian views on print technology. Nerval's and Pyat's demonstrate the nefarious impact that corrupt theater critics could have on authors and on the public alike.

Scholars of press and media studies, French literature, theater, and nineteenth-century literature more generally will find this book a valuable introduction to a cross-genre debate about press publicity that remains surprisingly resonant today.

**CARY HOLLINSHEAD-STRICK** is an associate professor of comparative literature and English at the American University of Paris.



### JULY

184 PAGES, 6 × 9 INCHES, 6 B/W IMAGES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4035-6 \$34.95 (S)

CLOTH 978-0-8101-4036-3 \$99.95 (S)

E-BOOK 978-0-8101-4037-0 \$34.95 (S)

"In *The Fourth Estate at the Fourth Wall*, Cary Hollinshead-Strick creatively reexamines a body of once popular—but since forgotten—vaudeville plays featuring newspapers as characters and props to show how the 'Fourth Wall' of the theater represented and critiqued the 'Fourth Estate' of the press as both media developed in France under the July Monarchy (1830–48). With its textured analysis of 'inter-mediation' between plays, newspapers, and novels, this study provides a critical and timely reminder of the long and contentious history of 'new media' and 'fake news.'" —Christine Haynes, author of *Lost Illusions: The Politics of Publishing in Nineteenth-Century France*

### ALSO OF INTEREST



*Occupying the Stage: The Theater of May '68*

Kate Bredeson

PAPER 978-0-8101-3815-5 \$34.95 (S)



# Absolutist Attachments

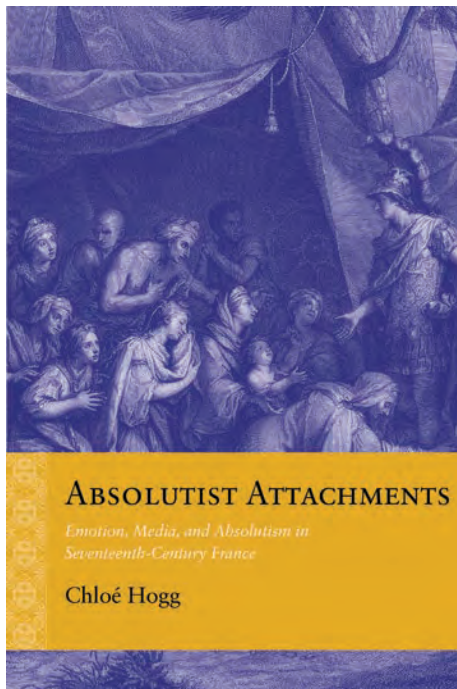
## Emotion, Media, and Absolutism in Seventeenth-Century France

Chloé Hogg

In *Absolutist Attachments*, Chloé Hogg uncovers the affective and media connections that shaped Louis XIV's absolutism. Studying literature, painting, engravings, correspondence, and the emerging periodic press, Hogg diagnoses the emotions that created absolutism's feeling subjects and publics.

Louis XIV's subjects explored new kinds of affective relations with their sovereign, joining with the king in acts of aesthetic judgment, tender feeling, or seizing upon the "newsiness" of emerging print culture. Such alternative modes of adhesion countered the hegemonic model of kingship upheld by divine right, reason of state, or corporate fidelities and privileges with subject-driven attachments and practices. *Absolutist Attachments* discovers absolutism's alternative political and cultural legacy—not the spectacle of an unbound king but the binding connections of his subjects.

**CHLOÉ HOGG** is an assistant professor of French at the University of Pittsburgh.



### MARCH

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WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-3941-1 \$34.95 (S)

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E-BOOK 978-0-8101-3943-5 \$34.95 (S)

"This is a timely, ambitious, and well-executed book project whose publication will reorient the way in which we look at the absolutist culture undergirding the reign of Louis XIV. It is compelling not only in the variety and depth of the archives it explores and the effortless merging of insights from very different sources, but also in the author's lightly worn erudition and eloquent pen."

—Hall Bjørnstad, Indiana University

"Turning from the familiar model of the spectacular monarch, the dazzling readings of *Absolutist Attachments* detail instead the affective attachments between king and subjects. This poised, persuasive book will make waves in French studies, affect studies, and beyond." —Katherine Ibbett, author of *Compassion's Edge: Fellow-Feeling and Its Limits in Early Modern France*

### ALSO OF INTEREST



#### Rethinking the Early Modern

Marcus Keller, Ellen McClure, and Feisal Mohamed,  
Series Editors



*Emotion in the Tudor Court: Literature, History, and Early Modern Feeling*

Bradley J. Irish

PAPER 978-0-8101-3639-7 \$34.95 (S)

# Sacred and Secular Transactions in the Age of Shakespeare

Edited by Katherine Steele Brokaw and Jay Zysk

The term “secular” inspires thinking about disenchantment, periodization, modernity, and subjectivity. The essays in *Sacred and Secular Transactions in the Age of Shakespeare* argue that Shakespeare’s plays present “secularization” not only as a historical narrative of progress but also as a hermeneutic process that unleashes complex and often problematic transactions between sacred and secular. These transactions shape ideas about everything from pastoral government and performative language to wonder and the spatial imagination.

Thinking about Shakespeare and secularization also involves thinking about how to interpret history and temporality in the contexts of Shakespeare’s medieval past, the religious reformations of the sixteenth century, and the critical dispositions that define Shakespeare studies today. These essays reject a necessary opposition between “sacred” and “secular” and instead analyze how such categories intersect. In fresh analyses of plays ranging from *Hamlet* and *The Tempest* to *All’s Well That Ends Well* and *All Is True*, secularization emerges as an interpretive act that explores the cultural protocols of representation within both Shakespeare’s plays and the critical domains in which they are studied and taught.

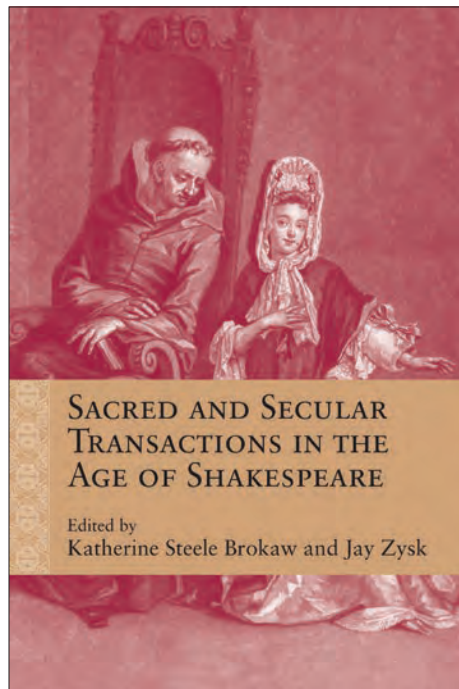
The volume’s diverse disciplinary perspectives and theoretical approaches shift our focus from literal religion and doctrinal issues to such aspects of early modern culture as theatrical performance, geography, race, architecture, music, and the visual arts.

**KATHERINE STEELE BROKAW** is an associate professor of English at University of California, Merced.

**JAY ZYSK** is an assistant professor of English at University of Massachusetts Dartmouth.



Rethinking the Early Modern  
**Marcus Keller, Ellen McClure, and Feisal Mohamed,**  
 Series Editors



## AUGUST

256 PAGES, 6 × 9 INCHES, 4 B/W IMAGES

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PAPER 978-0-8101-4051-6 \$39.95 (S)

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E-BOOK 978-0-8101-4050-9 \$39.95 (S)

“Is our world secular or religious—and can such a distinction be meaningfully drawn? What are the fates of art and religion in modernity? With meticulous scholarship—and an ecumenical spirit—this volume profitably directs these questions at Shakespeare.”

—Paul A. Kottman, *The New School for Social Research*

## ALSO OF INTEREST



*Milton's Modernities: Poetry, Philosophy, and History from the Seventeenth Century to the Present*

Edited by Feisal G. Mohamed and Patrick Fadely

PAPER 978-0-8101-3533-8 \$39.95 (S)

# Polish Literature and the Holocaust

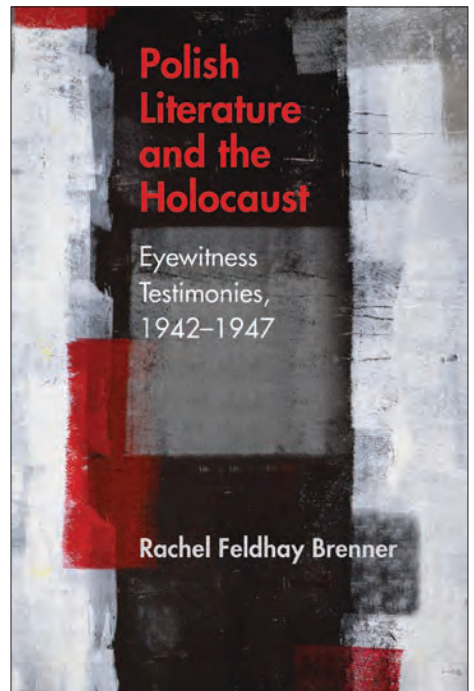
## Eyewitness Testimonies, 1942–1947

Rachel Feldhay Brenner

In this pathbreaking study of responses to the Holocaust in wartime and postwar Polish literature, Rachel Feldhay Brenner explores seven writers' compulsive need to share their traumatic experience of witness with the world. The Holocaust put the ideological convictions of Kornel Filipowicz, Józef Mackiewicz, Tadeusz Borowski, Zofia Kossak, Leopold Buczkowski, Jerzy Andrzejewski, and Stefan Otwinowski to the ultimate test. Tragically, witnessing the horror of the Holocaust implied complicity with the perpetrator and produced an existential crisis that these writers, who were all exempted from the genocide thanks to their non-Jewish identities, struggled to resolve in literary form.

*Polish Literature and the Holocaust: Eyewitness Testimonies, 1942–1947* is a particularly timely book in view of the continuing debates about the attitudes of Poles toward the Jews during the war. The literary voices from the past that Brenner examines posit questions that are as pertinent now as they were then. And so, while this book speaks to readers who are interested in literary responses to the Holocaust, it also illuminates the universal issue of the responsibility of witnesses toward the victims of any atrocity.

**RACHEL FELDHAY BRENNER** is a professor in the Department of Hebrew and Semitic Studies at the University of Wisconsin, Madison. She is the author of *The Ethics of Witnessing: The Holocaust in Polish Writers' Diaries from Warsaw, 1939–1945* (Northwestern, 2014).



### APRIL

184 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-3980-0 \$34.95 (S)

CLOTH 978-0-8101-3981-7 \$99.95 (S)

E-BOOK 978-0-8101-3982-4 \$34.95 (S)

"Sensitive and persuasively argued, *Polish Literature and the Holocaust* is both incisive literary analysis and a sober refutation of Poland's present nationalist leaders' attempt to rewrite history as a myth of Polish national innocence. Brenner's study of seven literary works composed during and immediately after the Holocaust by authors struggling to comprehend and represent the morally dubious responses of Poles like themselves to the slaughter of the Polish Jews is essential reading." —Madeline G. Levine

"This moving and timely book gives a detailed and coherent account of the response of a number of leading Polish writers to the mass murder of the Jews on Polish lands. It is essential reading for all interested in the moral problems raised by the Holocaust." —Antony Polonsky, author of *The Jews in Poland-Lithuania and Russia: A Short History*

### ALSO OF INTEREST



*The Ethics of Witnessing: The Holocaust in Polish Writers' Diaries from Warsaw, 1939–1945*

Rachel Feldhay Brenner

PAPER 978-0-8101-3444-7 \$34.95 (S)

# Eardrums

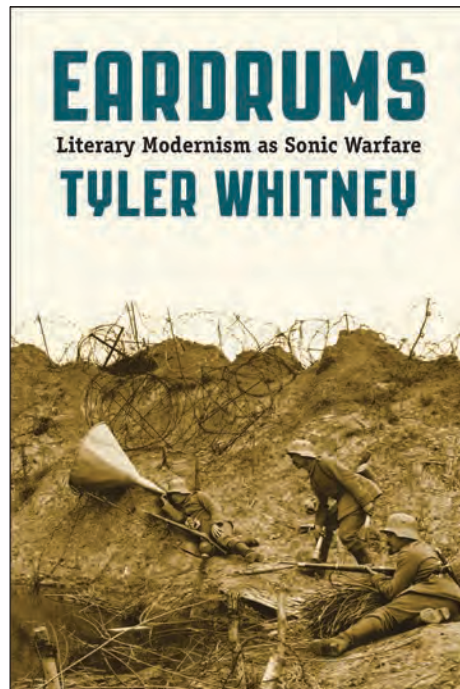
## Literary Modernism as Sonic Warfare

Tyler Whitney

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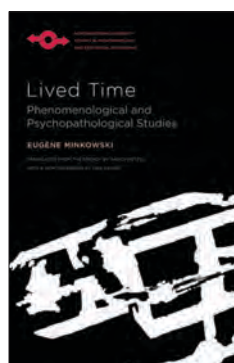
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**EUGÈNE MINKOWSKI** (1885–1972) was a French psychiatrist known for his incorporation of phenomenology into psychopathology. He was the author of numerous articles and seven books.

**DAN ZAHAVI** is a professor of philosophy and the director of the Center for Subjectivity Research at the University of Copenhagen.



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**I. A. IL'IN (1883–1954)** was born in Moscow and educated in the Faculty of Law at Moscow University. He served as head of the Psychological Society of Moscow from 1920 to 1922, when the society was disbanded and he, along with many other "irreconcilable" anti-Bolshevik intellectuals, were arrested and condemned to execution, or forcibly exiled. He taught at the Russian Academic Institute in Berlin until forced out by the Nazis in 1934. Il'in escaped to Switzerland in 1938, where he resided until his death in 1954.

**PHILIP T. GRIER** is Thomas Bowman Professor of Philosophy and Religion at Dickinson College. He is the author of *Marxist Ethical Theory in the Soviet Union* and the editor of *Identity and Difference: Studies in Hegel's Logic, Philosophy of Spirit, and Politics* (2007). He is a past president of the Hegel Society of America.

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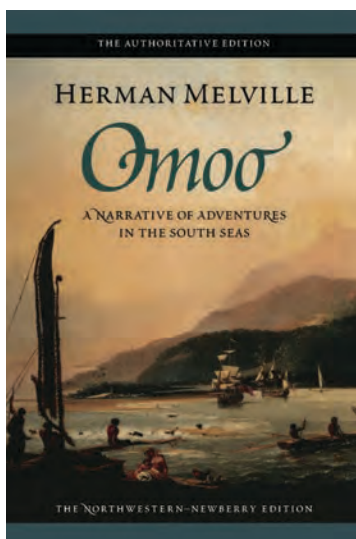
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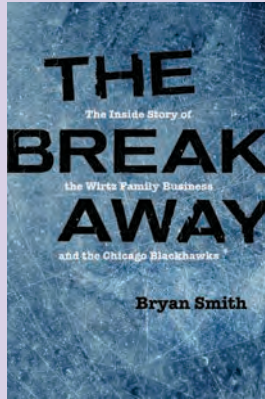
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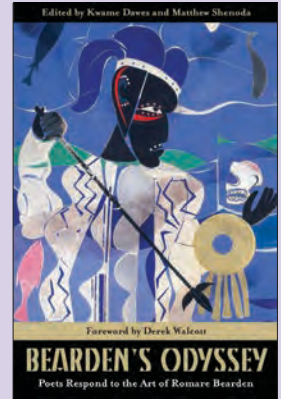
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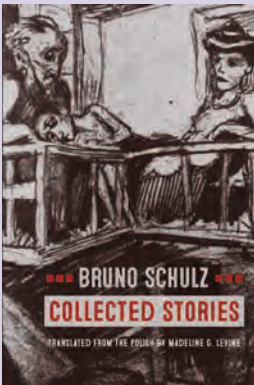
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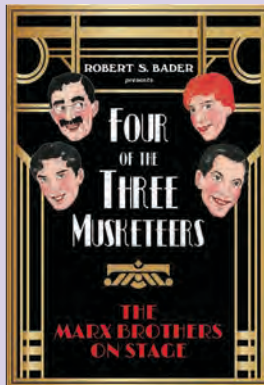
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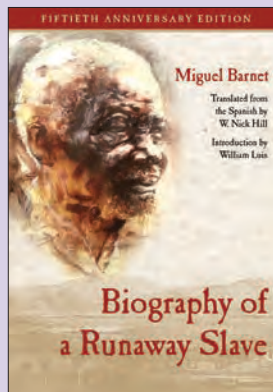
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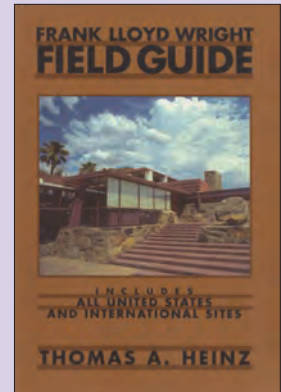
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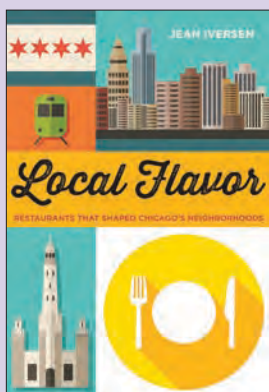
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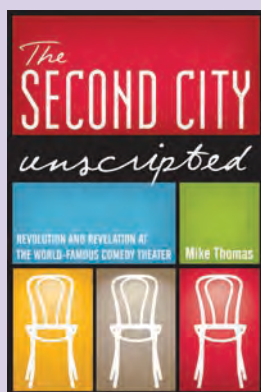
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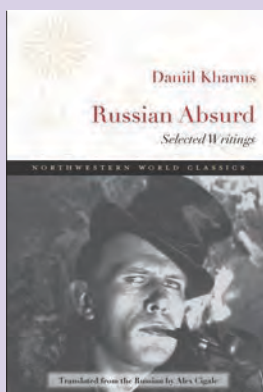
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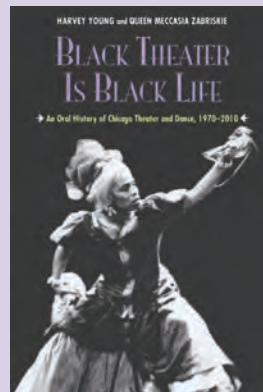
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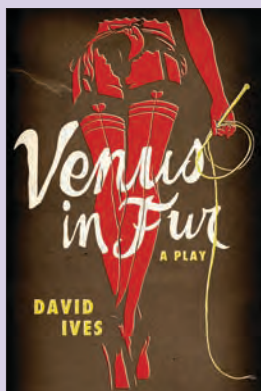
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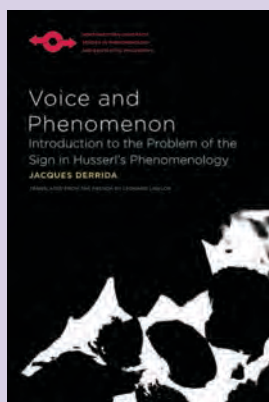
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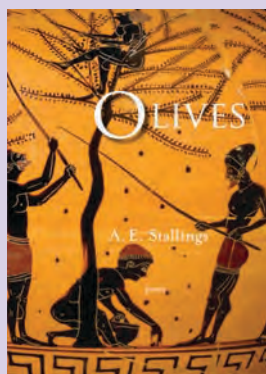
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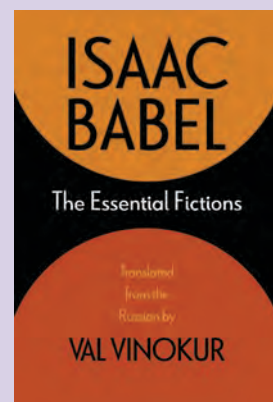
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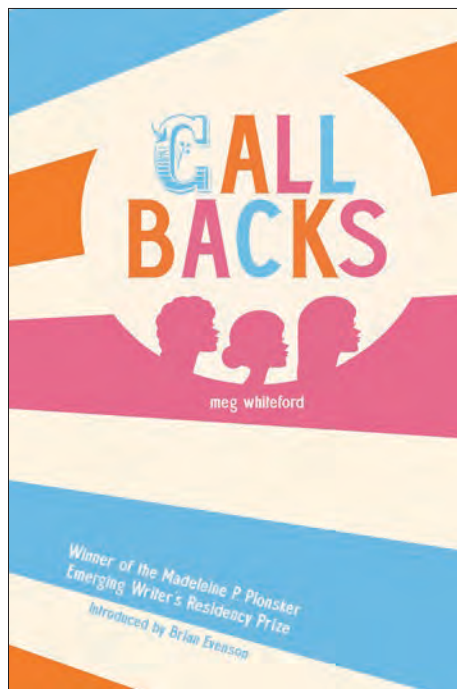
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The Starling sisters, Pearl, Minny, and Esther, are being raised by film, by what they hear on the radio, and by the hottest new pop culture phenomenon: television. They spend their feral trailer park childhood devising their own contortionist skits, daydreaming their own soap operas, and gushing over the latest episode of their favorite absurdist puppet show. After their lounge-singing mother flies the coop, the sisters run away to join an all-female revue in Northern California, run by the charismatic and power-hungry Bette Bunting. Their story is a portrait of a cultural moment in which television, a private viewing experience for the intimacy of home and nuclear families, precipitated the erosion of live, public performance and the midcentury American music hall.

The glamour of *Callbacks* is vulgar and gimcrack, the humor crass and slapstick. The women on stage rebel against the male gaze and male domination in entertainment. *Callbacks* is inspired by the structure and tone of the serial sitcom format, with fragments of unresolved narrative, a focus on the ensemble, pattering dialogue, recurrence, fadeouts, and a denial of closure. The uncanny and carnivalesque create an entrancing tone that is parried by the tragic side of showbiz—the scrutiny of women aging in front of an audience, and the resulting fear of failure and obscurity that drives rivalry and family feuds.

**MEG WHITEFORD** is a writer from New York now living and working in Los Angeles. Her play, *The Shapes We Make with Our Bodies*, was published by Plays Inverse in November 2015. She and her writing have appeared at REDCAT Theater, The Women's Center for Creative Work, MAMA Gallery, Pieter Performance Space, Coaxial, Alias Books, Last Projects, and 356 Mission in Los Angeles; Pocket Utopia in New York City; Living Copenhagen in Denmark; and The Institute for Sociometry in San Francisco. She is an active member of Los Angeles feminist communities, including the Women's Center for Creative Work and Barbara Grossman's Breakfast Club. She is a 2015 Juniper Scholar and 2015–2016 REEF Residency awardee. Whiteford is currently a Los Angeles critic for *ArtForum*, the managing editor of the *Art Book Review*, and a freelance art and book critic.



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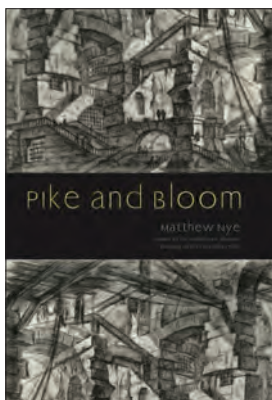
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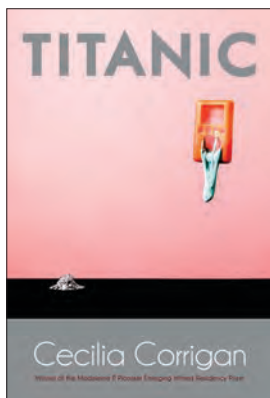
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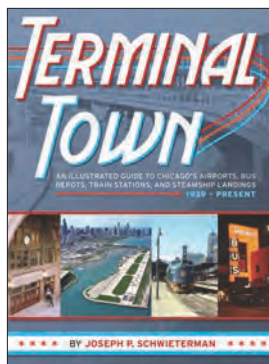
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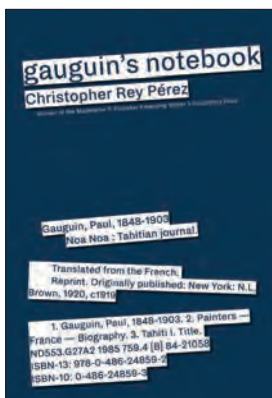
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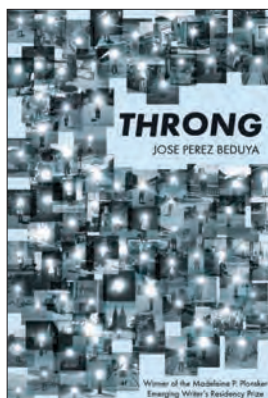
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## Counting Time Like People Count Stars

Poems by the Girls of Our Little Roses, San Pedro Sula, Honduras

Edited by Spencer Reece

Foreword by Marie Howe

Essays by Spencer Reece and Luis J. Rodríguez

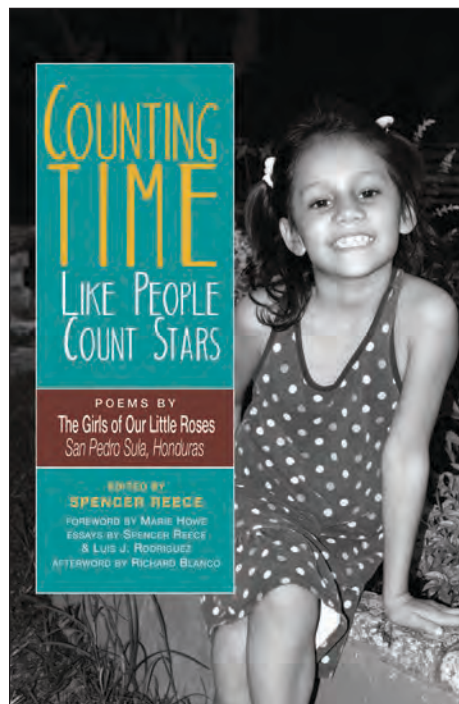
Afterword by Richard Blanco

Over twenty-five years ago two Americans, Dr. Diana Frade and her husband, Episcopalian Bishop Leo Frade, founded Our Little Roses Home for Girls in San Pedro Sula, Honduras. Until then abandoned girls were often given to prisoners since no such homes existed. Now Our Little Roses has some 60 rescued or orphaned girls in a city once considered the “murder capital of the world.” Poverty and violence—especially in the past 25 years attributed to deported Los Angeles-based gangs—has affected the lives of all in the poorest Spanish-speaking country of the hemisphere. Unaccompanied youth from Honduras were among the 100,000 refugees, which also included children and youth from El Salvador and Guatemala, arriving to the United States between 2013 and 2015.

American poet and Episcopalian priest Spencer Reece spent two years at Our Little Roses teaching poetry to girls who have lost family due to poverty, violence, and disasters like Hurricane Mitch that struck Honduras, Nicaragua, and Guatemala in 1998, resulting in 22,000 people dead or missing, 2.7 million homeless, and \$6 billion in damages.

This book has essays by Reece and Luis J. Rodríguez as a backdrop to the girls' voices, and a foreword and afterword by poets Marie Howe and Richard Blanco. Luis and his wife Trini, a poet, teacher, and indigenous healer, also helped teach at Our Little Roses and the Holy Family Bilingual School inside a walled compound in one of the city's poorest neighborhoods. Here poetry and stories transcend the pain of loss that often goes unexpressed. Here poetry serves as a beacon of hope and inspiration in the shadows. Here poetry can save lives.

**SPENCER REECE** is the author of *The Clerk's Tale* and *The Road to Emmaus*. He is the national secretary for the Spanish Episcopal Church, Iglesia Española Reformada Episcopal, and lives in Madrid, Spain.



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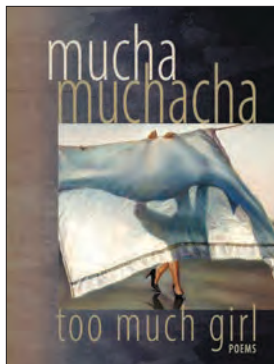
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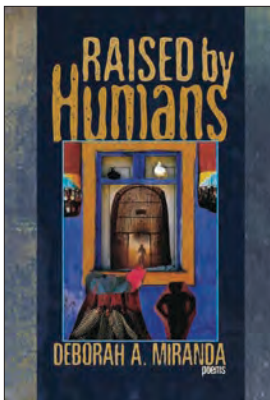
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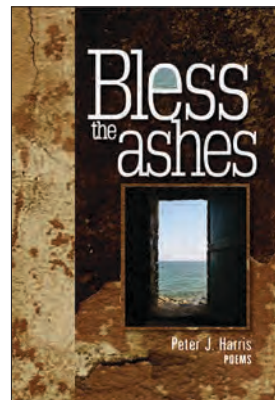
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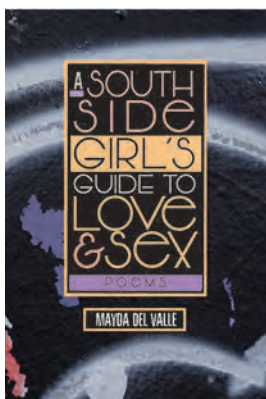
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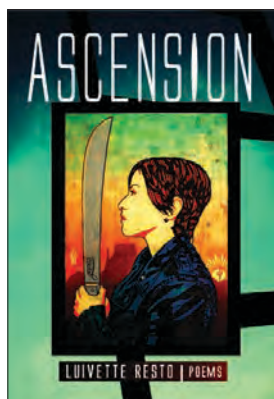
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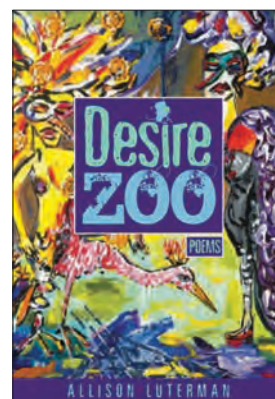
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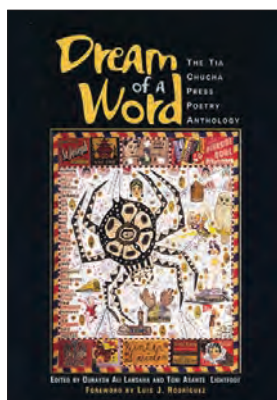
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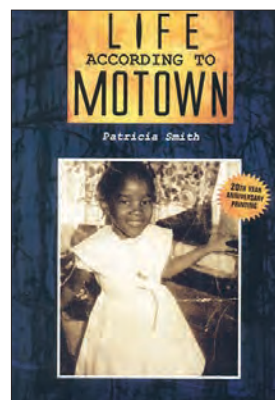
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