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Colonies of Paradise
Poems

Matthias Göritz
Translated by Mary Jo Bang

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

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

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

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

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still
live

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held captive
a second before
the second before

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Any faults will go
to sepia Stay still

Dare them this beauty
hush
your drum
Unshuttered
Poems

Patricia Smith

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

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

_We ache for fiction etched in black and white. Our eyes never touch. These tragic grays and bustles, mourners’ hats plopped high upon our tamed but tangled crowns, strain to disguise what yearning does with us._

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

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

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**PRAISE FOR PATRICIA SMITH**

“Her work is always timely, powerful, necessary, and at turns heartbreaking.”
—Natasha Trethewey, author of _Memorial Drive: A Daughter’s Memoir_
INTRODUCING A NEW IMPRINT

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

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

General Editors: Jeff Deutsch and Parneshia Jones
Divine Days
A Novel

Leon Forrest
Preface by Zachary Price
Foreword by Kenneth W. Warren

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

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

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

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

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

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

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

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

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

Tahrir Suite: Poems
Matthew Shenoda
PAPER 978-0-8101-3024-1
$16.95

Novel

88 PAGES, 6 × 9 INCHES
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PAPER 978-0-8101-4566-5 $18.00
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Matthew Shenoda
PAPER 978-0-8101-3024-1
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Water’s Edge
Writing on Water

Edited by Lenore Manderson and Forrest Gander

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

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

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

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

FORREST GANDER, a writer and translator with degrees in geology and literature, was born in the Mojave Desert and lives in Northern California. Gander’s book Be With was awarded the Pulitzer Prize in Poetry. Core Samples from the World was a finalist for the National Book Critics Circle Award and the Pulitzer Prize in Poetry.
Among Murathan Mungan’s signature works, *Cenk Hikâyeleri (Valor: Stories)* has long been considered a milestone of twentieth-century Turkish literature. The six short stories in the collection reflect the author’s multiethnic background (which includes Kurdish, Arab, and Turkish heritage) and represent his lush poetics, literary breadth, and sociopolitical commitments.

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

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

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

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

Isaiah Spiegel
Translated from the Yiddish by Julian Levinson

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

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

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

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

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

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

ISAIAH SPIEGEL

Flames from the Earth
A NOVEL FROM THE ŁÓDŹ GHETTO

NORTHEASTERN WORLD CLASSICS

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184 PAGES, 5 1/2 × 8 1/2 INCHES
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CLOTH 978-0-8101-4558-0 $85.00 (S)
E-BOOK 978-0-8101-4559-7 $22.00 (S)

“Historical, biographical, and literary—historical framing and contextualization lay out the relevant information about the author, this novel, its place in Holocaust literature, the history of the Łódź ghetto, and other important facts in a clear, succinct style, accessible to the intended audience.”
—Harriet Murav, author of *David Bergelson’s Strange New World: Untimeliness and Futurity*

ALSO OF INTEREST

Judgment: A Novel
David Bergelson
PAPER 978-0-8101-3591-8
$18.95
Superimpositions: Philosophy and the Moving Image takes philosophy and visual media as related practices. Books in this series do not simply apply philosophy as a method for reading art or redundantly representing its extant ideas. Following the visual logic of superimposed imagery, we see what philosophy and art share and what remains distinct, and distinctly generative. Superimposition, moreover, resembles thinking itself: an encounter with an object summons the idea of something like it and yet not the same. Twentieth-century philosophers turned increasingly to literature to replace generalized axioms with thick descriptions of the world and our psyches. Superimpositions takes the moving image, in all its limitations and possibilities, as central to the task of twenty-first-century philosophy and its refusal to foreclose either thought or difference.
So What, or How to Make Films with Words

Alexander García Düttmann

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

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

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

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

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

SUPERIMPOSITIONS

Series Editor: Brian Price
Arendt, Kant, and the Enigma of Judgment

Martin Blumenthal-Barby

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

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

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

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

Richard Boothby

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

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

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

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

ALSO OF INTEREST

The Book of Job and the Immanent Genesis of Transcendence
Davis Hankins
PAPER 978-0-8101-3018-0 $29.95
Experience and Empiricism
Hegel, Hume, and the Early Deleuze

Russell Ford

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

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

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

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

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

Jeffrey Bloechl

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

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

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

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

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

www.nupress.northwestern.edu
Feelin
Creative Practice, Pleasure, and Black Feminist Thought

Bettina Judd

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

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

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

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

Sistuhs in the Struggle: An Oral History of Black Arts Movement Theater and Performance
La Donna L. Forsgren
PAPER 978-0-8101-4256-5
$34.95
Colorblind Tools
Global Technologies of Racial Power

Marzia Milazzo

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

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

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

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

Critical Insurgencies: A Book Series of the Critical Ethnic Studies Association
Series Editors: Michelle M. Wright and Jodi A. Byrd

Identity, Mediation, and the Cunning of Capital
Ani Maitra
PAPER 978-0-8101-4179-7 $34.95
The Aesthetic Life of Infrastructure
Race, Affect, Environment

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

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

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

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

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

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

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

Jessica Tanner

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

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

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

**JESSICA TANNER** is an associate professor of French and Francophone studies at the University of North Carolina at Chapel Hill.
How did the avant-garde imagine its interconnected world? And how does this legacy affect our understanding of the global today?

The writers and artists of the French avant-garde aspired to reach a global audience that would be wholly transformed by their work. In this study, Effie Rentzou delves deep into their depictions of the interwar world as an international and modern landscape, one marked by a varied cosmopolitanism. The avant-garde’s conceptualization of the world paralleled, rejected, or expanded prevailing notions of the global sphere. The historical avant-garde—which encompassed movements like futurism, Dada, and surrealism—was self-consciously international, operating across global networks and developed with the whole world as its horizon and its public. In the heady period between the end of the Belle Époque and the tumult of World War II, both individual artists (including Guillaume Apollinaire, Blaise Cendrars, Francis Picabia, Louis Aragon, Leonora Carrington, and Nicolas Calas) and collective endeavors (such as surrealist magazines and exhibitions) grappled with contemporary anxieties about economic growth, imperialism, and colonialism, as well as various universalist, cosmopolitan, and internationalist visions. By probing these works, Concepts of the World offers an alternative narrative of globalization, one that integrates the avant-garde’s enthusiasm for, as well as resistance to, the process. Rentzou identifies within the avant-garde a powerful political language that expressed the ambivalence of living and creating in an increasingly globalized world—a language that profoundly shaped the way the world has been conceptualized and is experienced today.

Effie Rentzou is a professor of French literature at Princeton University. She is the author of Littérature malgré elle: Le surréalisme et la tranformation du littéraire (Literature Despite Itself: Surrealism and the Transformation of the Literary) and the coeditor of 1913: The Year of French Modernism.
Traces of the Unseen
Photography, Violence, and Modernization in Early Twentieth-Century Latin America

Carolina Sá Carvalho

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

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

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

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

Lynn Ellen Patyk

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

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

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

LYNN ELLEN PATYK is an associate professor of Russian at Dartmouth College. She is the author of Written in Blood: Revolutionary Terrorism and Russian Literary Culture, 1861–1881.
Art in Doubt
Tolstoy, Nabokov, and the Problem of Other Minds

Tatyana Gershkovich

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

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

Art in Doubt: Tolstoy, Nabokov, and the Problem of Other Minds reconceives the pair’s celebrated fiction and contentious theorizing as coherent, lifelong efforts to reckon with the problem of other people’s minds. Gershkovich demonstrates how the authors’ shared yearning for an impossibly intimate knowledge of others formed and deformed their fiction and brought them through parallel logic to their rival late styles: Tolstoy’s rustic simplicity and Nabokov’s baroque complexity. Unlike those authors for whom the skeptical predicament ends in absurdity or despair, Tolstoy and Nabokov both hold out hope that skepticism can be overcome, not by force of will but with the right kind of text, one designed to withstand our impulse to doubt it. Through close readings of key canonical works—Anna Karenina, The Kreutzer Sonata, Hadji Murat, The Gift, Pale Fire—this book brings the twin titans of Russian fiction to bear on contemporary debates about how we read now, and how we ought to.

TATYANA GERSHKOVICH is an associate professor of Russian studies at Carnegie Mellon University.
How is a garden like a poem? Early modern writers frequently compared the two, and as Jim Ellis shows, the metaphor gained strength with the arrival of a spectacular new art form—the Renaissance pleasure garden—which immersed visitors in a political allegory to be read by their bodies’ movements. The Poem, the Garden, and the World traces the Renaissance-era relationship of place and movement from garden to poetry to a confluence of both. Starting with the Earl of Leicester’s pleasure garden for Queen Elizabeth’s 1575 progress visit, Ellis explores the political function of the entertainment landscape that plunged visitors into a fully realized golden world—a mythical new form to represent the nation. Next, he turns to one of that garden’s visitors: Philip Sidney, who would later contend that literature’s golden worlds work to move us as we move through them, reorienting readers toward a belief in English empire. This idea would later be illustrated by Edmund Spenser’s Faerie Queen; as with the pleasure garden, both characters and readers are refashioned as they traverse the poem’s dreamlike space. Exploring the artistic creations of three of the era’s major figures, Ellis argues for a performative understanding of literature, in which readers are transformed as they navigate poetic worlds.

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

“An imaginative and exciting mixture of literary criticism and cultural analysis, The Poem, the Garden, and the World shows just how important the advent of the pleasure garden was in shaping the imaginations of so many writers after it became popular in the sixteenth century…. Jim Ellis has written an important book that helps us understand the nature of early modern English writing.” —Andrew Hadfield, author of Lying in Early Modern English Culture: From the Oath of Supremacy to the Oath of Allegiance

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Four of the Three Musketeers
The Marx Brothers on Stage

Robert S. Bader

An updated paperback version of the book heralded as “a new benchmark in Marx scholarship” by the Los Angeles Times

Before film made them international comedy legends, the Marx Brothers developed their comic skills on stage for twenty-five years. In Four of the Three Musketeers: The Marx Brothers on Stage, Robert S. Bader offers the first comprehensive history of the foursome’s hardscrabble early years honing their act in front of live audiences.

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

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

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

Leticia Hernández-Linares

A beloved poetry collection, available again

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

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

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

Founded in 1989 by Luis J. Rodríguez in Chicago, Tia Chucha Press is one of the country’s leading cross-cultural small presses. It is the publishing wing of Tia Chucha’s Centro Cultural & Bookstore in the San Fernando Valley section of Los Angeles.

“...explores the centrality of place and community...” —Therese Konopelski, Letras Latina
The Stranger You Are

Art by Gronk
Poetry by Gail Wronsky

A collaboration by a legendary artist and a writer hailed by David St. John as “a poet of lasting beauty and relentless invention”

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

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

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

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