Bad Mothers, Bad Daughters
Stories
Maya Sonenberg

Summary
In these dense and startling stories, Maya Sonenberg telescopes seasons, decades, and generations in candid depictions of women’s family lives.

What happens when the urge to ditch your family outpaces the desire to love them? The stories in Bad Mothers, Bad Daughters, winner of the Richard Sullivan Prize in Short Fiction, attempt to answer this question, heading straight for the messiness of domestic relationships and the constraints society places on women as they navigate their obligations. In the midst of their sometimes privileged, sometimes bohemian lives, daughters desert their rheumy-eyed elders in dusty museums, steal a mother’s favorite teacup, or consider throwing their dead parents’ nostalgia-riddled belongings out the window. Mothers conclude that they love one child more than their others. Fathers puzzle over a wife’s inability to balance family and career or accuse a partner of blaming their child for her own misdeeds. Women mourn the children they decided not to have and fret over the legacy they’ll leave the children they do have. But sometimes the generations reconcile or siblings manage to rescue each other. Love tears these people apart, but it mends them too.

The emotions expressed in these stories are combustible, both fraught and nuanced, uncontrollable and common, but above all often ignored or hushed because we’re not supposed to be bored by our children or annoyed with our aged parents, even as we love them. The careful shapes of these stories adapted from fairy tales, verse, letters, or newspaper announcements, the surprise of their wordplay, and the blaze of their lyrical sentences allow them to dig into and contain all those messy emotions at the same time. In these works, constraint creates both understanding and fire.

Contributor Bio
Maya Sonenberg is professor of English in the Creative Writing Program at the University of Washington. Her previous collections of short stories include Cartographies (winner of the Drue Heinz Prize for Literature) and Voices from the Blue Hotel.

Stepmotherland
Darrel Alejandro Holnes

Summary
Stepmotherland is a tour-de-force debut collection about coming of age, coming out, and coming to America.

Winner of the Andrés Montoya Poetry Prize, Stepmotherland, Darrel Alejandro Holnes’s first full-length collection, is filled with poems that chronicle and question identity, family, and allegiance. This Central American love song is in constant motion as it takes us on a lyrical and sometimes narrative journey from Panamá to the USA and beyond. The driving force behind Holnes’s work is a pursuit for a new home, and as he searches, he takes the reader on a wild ride through the most pressing political issues of our time and the most intimate and transformative personal experiences of his life. Exploring a complex range of emotions, this collection is a celebration of the discovery of America, the discovery of self, and the ways they may be one and the same.

Holnes’s poems experiment with macaronic language, literary forms, and prosody. In their inventiveness, they create a new tradition that blurs the borders between poetry, visual art, and dramatic text. The new legacy he creates is one with significant reverence for the past, which informs a central desire of immigrants and native-born citizens alike: the desire for a better life. Stepmotherland documents an artist’s evolution into manhood and heralds the arrival of a stunning new poetic voice.

Contributor Bio
Darrel Alejandro Holnes is an Afro-Panamanian American writer and is the recipient of a National Endowment for the Arts Literature Fellowship in Creative Writing (Poetry). His poems have previously appeared in the American Poetry Review, Poetry, Callaloo, Best American Experimental Writing, and elsewhere. Holnes is a Cave Canem and CantoMundo fellow who has earned scholarships to the Bread Loaf Writers’ Conference, Fine Arts Work Center in Provincetown, Postgraduate Writers Conference at Vermont College of Fine Arts, and residencies nationwide, including a residency at MacDowell. He is an assistant professor of English at Medgar Evers College, a senior college of the City University of New York (CUNY), where he teaches creative writing and playwriting, and a faculty member of the Gallatin School of Individualized Study at New York University.
Magnificent Errors
Sheryl Luna

Summary
Magnificent Errors is a collection of poems that shows how mental health challenges can elicit beauty, resiliency, and hope.

In 2005, Sheryl Luna burst onto the poetry scene with Pity the Drowned Horses, which quickly became a classic of border and Southwest literature with its major point of reference in and around El Paso, Texas. Now with the poems in Magnificent Errors, Luna’s third collection and winner of the Ernest Sandeen Prize in Poetry, Luna turns her gaze toward people living on the margins—whether it be cultural, socioeconomic, psychological, or personal—and celebrates their ability to recover and thrive. Luna reveals that individuals who suffer and experience injustice are often lovely and awe inspiring. Her poems reflect on immigrants in a detention camp, a meth addict, a homeless individual, and someone on food stamps. She explores the voices of people with schizophrenia, bipolar disorder, or PTSD, poets, visual artists, and people living in a mental health community setting. The author’s own journey to recovery from childhood abuse and mental illness also illuminates how healing is possible.

The poems in Magnificent Errors are lyrical, narrative, and often highly personal, exploring what it means to be the “other” and how to cope with difference and illness. They venerate characters who overcome difficulties including ostracism and degradation. People who live outside of the mainstream in poverty are survivors, and showing their experience teaches us compassion and kindness. Ideas of art, culture, and recovery flow throughout the poems, exploring artistic creativity as a means of redemption. With language that is fresh and surprising, Sheryl Luna shares these remarkable poems that bring a reader into the experiences of marginalization and offer hope that grace and restoration do indeed follow.

Contributor Bio
Sheryl Luna’s first collection, Pity the Drowned Horses, won the inaugural Andrés Montoya Poetry Prize for emerging Latino/a poets (University of Notre Dame Press, 2005). She has been awarded fellowships from Yaddo, Anderson Center, Ragdale Foundation, and Canto Mundo.

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A Common Person and Other Stories
R. M. Kinder

Summary
These prizewinning stories champion the everyday person who tries to do his or her best in demanding and even demeaning situations.

The stories in A Common Person and Other Stories, R. M. Kinder’s third short-story collection and the winner of the Richard Sullivan Prize in Short Fiction, expose the disruption in our modern life and the ever-present threat of violence, and, most importantly, they capture the real heroism of everyday people. The characters in these stories, most set deep in the middle of America, seem to invite trouble through their concern for others: a neighbor’s mistreated dog, a boy standing up to a bully, a woman who faces cancer and the loss of love. Kinder’s characters struggle with conflicts common to us all—to treat humans and animals with compassion, to open minds and hearts to diversity, all while balancing the welfare of the individual and the larger community. The characters aren’t always loveable, but they have their moments of grace—they accept responsibility and take stands. These stories, by turns humorous, unsettling, and utterly believable, expose the dangers of ordinary life as their characters perform acts of defiance, determination, and connection. The memorable characters in A Common Person and Other Stories are, like us, doing the best they can, and that is often remarkable and admirable. Considered closely, Kinder shows us, no person is common.

Contributor Bio
R. M. Kinder is the author of three prizewinning collections of short fiction, including A Near-Perfect Gift, winner of the University of Michigan Press Literary Fiction Award, and Sweet Angel Band and Other Stories, winner of Helicon Nine Editions’s Willa Cather Fiction Prize. She has also published two novels, An Absolute Gentleman and The Universe Playing Strings. Her prose has appeared in Passages North, Other Voices, North American Review, the New York Times, and elsewhere.
Listen to the Mourners
The Essential Poems of Nazik Al-Mala‘ika
Nazik Al-Mala‘ika, ‘Abdulwā‘id Lu‘lu’a

Summary
This is one of the first book-length English translations of Nāzik Al-Malā‘ika’s Arabic poetry.

One of the most influential Iraqi poets of the twentieth century, Nāzik Al-Malā‘ika pioneered the modern Arabic verse movement when she broke away from the formalistic classical modes of Arabic poetry that had prevailed for more than fifteen centuries. Along with ‘Abdulwahhāb Al-Bayyāti and Badre Shākir Al-Sayyāb, she paved the way for the birth of a new modernist poetic movement in the Arab world.

Until now, very little of Al-Malā‘ika’s poetry has been translated into English. Listen to the Mourners contains forty of her most significant poems selected from six published volumes, including Life Tragedy and a Song for Man, The Woman in Love with the Night, Sparks and Ashes, The Wave’s Nadir, The Moon Tree, and The Sea Alters Its Colours. These poems show the beginning of her development from the late romantic orientation in Arabic poetry toward a more psychological approach. Her poetic form shows a significant liberation from the traditional two-hemistich line in traditional Arabic poetry, which adheres to the traditional Arabic measures of prosody and rhyme. ‘Abdulwahhād Lu‘lu’a’s introduction functions as a critical analysis of the liberated verse movement of the era and situates the poet among her Arab and Western counterparts. This accessible, beautifully rendered, and long overdue translation fills a gap in modern Arabic poetry in translation and will interest students and scholars of Iraqi literature, Middle East studies, women’s studies, and comparative literature.

Contributor Bio
Nāzik Al-Malā‘ika (1923–2007) was an Iraqi poet and is considered by many to be one of the most influential contemporary Iraqi female poets.


The Inheritance of Haunting
Heidi Andrea Restrepo Rhodes

Summary
Winner of the 2018 Andrés Montoya Poetry Prize, The Inheritance of Haunting, by Heidi Andrea Restrepo Rhodes, is a collection of poems contending with historical memory and its losses and gains carried within the body, wrought through colonization and its generations of violence, war, and survival.

The driving forces behind Rhodes’s work include a decolonizing ethos; a queer sensibility that extends beyond sexual and gender identities to include a politics of deviance; errantry; ramshackled bodies; and forms of living and loving that persist in their wild difference. Invoking individual and collective ghosts inherited across diverse geographies, this collection queers the space between past, present, and future. In these poems, haunting is a kind of memory weaving that can bestow a freedom from the attenuations of the so-called American dream, which, according to Rhodes, is a nightmare of assimilation, conquest, and genocide. How love unfolds is also a Big Bang emergence into life—a way to, again and again, cut the future open, open up the opening, undertake it, begin.

These poems are written for immigrants, queer and transgender people of color, women, Latin Americans, diasporic communities, and the many impacted by war.

Contributor Bio
Heidi Andrea Restrepo Rhodes is a queer, disabled, brown/Colombian poet, scholar, and cultural worker. Her poetry collection The Inheritance of Haunting explores intergenerational memory and postcolonial trauma. Most recently, she was a spring 2021 Mellon Arts Fellow at Yale’s Center for the Study of Race, Indigeneity, and Transnational Migration. Her work has been published in Poetry, the Academy of American Poets’ Poem-a-Day, Nat. Brut, Foglifter, and Waxwing, among other places.
**Splinters Are Children of Wood**

Leia Penina Wilson

**Summary**

The wildly unrestrained poems in *Splinters Are Children of Wood*, Leia Penina Wilson's second collection and winner of the Ernest Sandeen Prize in Poetry, pose an increasingly desperate question about what it means to be a girl, the ways girls are shaped by the world, as well as the role myth plays in this coming of age quest. Wilson, an afakasi Samoan poet, divides the book into three sections, linking the poems in each section by titles. In this way the poems act as a continuous song, an ode, or a lament revivifying a narrative that refuses to adopt a storyline.

Samoan myths and Western stories punctuate this volume in a search to reconcile identity and education. The lyrical declaration is at once an admiration of love and self-loathing. She kills herself. Resurrects herself. Kills herself again. She is also killed by the world. Resurrected. Killed again. These poems map displacement, discontent, and an increasing suspicion of the world itself, or the ways people learn the world. Drawing on the work of Bhanu Kapil, Anne Waldman, Alice Notley, and Mei-mei Berssenbrugge, Wilson's poems reveal familiarity and strangeness, invocation and accusation. Both ritual and ruination, the poems return again and again to desire, myth, the sacred, and body.

**Contributor Bio**

Leia Penina Wilson is an afakasi Samoan poet hailing from the Midwest. Her work has appeared in *Dream Pop Press*, *Split Lip*, *Birdfeast*, *Bombay Gin*, *Powder Keg*, and *OmniVerse*. She is the author of *i built a boat with all the towels in your closet (and will let you drown)*, winner of the 2012 To the Lighthouse Poetry Prize.

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**Barefoot**

Kevin J. Hart

**Summary**

*Barefoot* is Kevin Hart’s eighth collection of poems; it is rich in elegies, meditations on lost love, and celebrations of new love. The title speaks of mourning, pilgrimage, and the direct sensuous contact of flesh with earth. Harold Bloom has long extolled Hart as a “visionary of desire,” and in this collection we find that vision deepened and that desire extended. Never before has Hart stretched his range of inspiration quite so far; while continuing to draw from Christianity, he also responds to the rich heritage of American Blues, and reveals a wit as sharp as a razor’s edge. The poetry is at once religious poetry and love poetry; indeed, the “religious poetry” is itself love poetry. Always, Hart speaks to us in words that seem inevitable in their simplicity. As he himself has written, “The best conductor of mystery is clarity. The true bearer of complexity is simplicity.” *Barefoot* will delight poetry lovers everywhere.

**Contributor Bio**

Kevin Hart is the Edwin B. Kyle Professor of Christian Studies in the Department of Religious Studies at the University of Virginia. He is the author of many books, including *Wild Track* (University of Notre Dame Press, 2015).
**Down Along the Piney**

**Ozarks Stories**

John Mort

**Summary**

*Down Along the Piney* is John Mort’s fourth short-story collection and winner of the Richard Sullivan Prize in Short Fiction. With settings in Florida, California, Mexico, Chicago, the Texas Panhandle, and, of course, the Ozarks themselves, these thirteen stories portray the unsung, amusing, brutal, forever hopeful lives of ordinary people. Mort chronicles the struggles of “flyover” people who live not just in the Midwest, but anywhere you can find a farm, small town, or river winding through forested hills. Mort, whose earlier stories have appeared in the *New Yorker*, *GQ*, and *The Chicago Tribune*, is the author of the award-winning Vietnam War novel *Soldier in Paradise*, as well as *Goat Boy of the Ozarks* and *The Illegal*. These ironic, unflaggingly honest stories will remind the reader of Jim Harrison, Sherwood Anderson, and Shirley Jackson.

**Contributor Bio**

John Mort's first novel, *Soldier in Paradise*, won the W. Y. Boyd Award for best military fiction. He has published seven other books, including the story collections *Tanks*, *The Walnut King*, and *Dont Mean Nothin: Vietnam War Stories*. John Mort served in Vietnam with the First Cavalry and afterward attended the University of Iowa, receiving MFA and MLS degrees. He is a member of the Western Writers of America and in 2013 won a Spur Award for his short story, “The Hog Whisperer,” included in this volume. He lives in southern Missouri where he raises vegetables and fruit.

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**God, the Moon, and Other Megafauna**

Kellie Wells

**Summary**

Kellie Wells is a writer of startling imagination whose “phantasmal stories,” *Booklist* says, "shimmer with a dreamlike vibrancy.” *God, the Moon, and Other Megafauna*, Wells's second collection of short stories and winner of the Richard Sullivan Prize in Short Fiction, is populated with the world’s castoffs, cranks, and inveterate oddballs, the deeply aggrieved, the ontologically challenged, the misunderstood mopes that haunt the shadowy wings of the world’s main stage. Here you will find a teacup-sized aerialist who tries to ingest the world’s considerable suffering; a lonely god growing ever lonelier as the Afterlife swells with monkeys and other improbable occupants; a father fluent in the language of the Dead who has difficulty communicating with his living son; and Death himself, a moony adolescent with a tender heart and a lack of ambition. God-haunted and apocalyptic, comic and formally inventive, these stories give lyrical voice to the indomitability of the everyday underdog, and they will continue to resonate long after the last word has been read.

**Contributor Bio**

Kellie Wells is the author of a previous collection of short fiction, *Compression Scars*, which was the winner of the Flannery O’Connor Award, and two novels, *Skin* and *Fat Girl, Terrestrial*, a finalist for the Paterson Prize in Fiction. A congenital Midwesterner, Wells currently lives in Tuscaloosa, where she is associate professor of English at the University of Alabama.
Among Ruins
Robert Gibb

Summary
Among Ruins is the final volume of Homestead Works, a collection of four books of poetry that explore the industrial past and legacy of the old steel town of Homestead, Pennsylvania, and, by extension, Pittsburgh.

Contributor Bio
Robert Gibb was born in the steel town of Homestead, Pennsylvania. He is the author of eleven books of poetry, including The Origins of Evening, which was a National Poetry Series winner. He has received numerous awards, including two National Endowment for the Arts grants, seven Pennsylvania Council on the Arts grants, a Best American Poetry Prize, a Pushcart Prize, and The Marsh Hawk Poetry Prize, among others. He lives on New Homestead Hill above the Monongahela River.

Of Form & Gather
Felicia Zamora

Summary
Of Form & Gather marks the dazzling debut of Felicia Zamora, whose poems concern themselves with probing questions, not facile answers. Where does the self reside? What forms do we, as human beings, inhabit as we experience the world around us? Echoing the collection’s provocative title, final judge Edwin Torres writes: “Zamora has crafted a work that celebrates form as human evolution—the poem’s breath, the poet’s body—passing over time in a landscape thirsty for passage.” Privileging journey over destination, Zamora’s poems spur the reader to immerse herself in linguistic soundscapes where the physicality of the poems themselves is, in no small part, the point: poems that challenge us to navigate the word/world as both humans and things. Edwin Torres continues: “This is quietly revolutionary work. . . . A living palimpsest to newly awaken our social engagement.” With the publication of this volume, the Andrés Montoya Poetry Prize, now in its seventh edition, emphatically makes good on its aim to nurture the various paths that Latino/a poetry is taking in the twenty-first century.

Contributor Bio
Felicia Zamora is the author of six poetry books including, I Always Carry My Bones, winner of the 2020 Iowa Poetry Prize (University of Iowa Press, 2021), Quotient (forthcoming from Tinderbox Editions, 2021), Body of Render, Benjamin Saltman Award winner (Red Hen Press, 2020), and Of Form & Gather, Andrés Montoya Poetry Prize winner (University of Notre Dame Press). A CantoMundo and Ragdale Foundation fellow, she won the 2020 C.P. Cavafy Prize from Poetry International, the Wabash Prize for Poetry and the Tomaž Šalamun Prize. Her poems appear or are forthcoming in AGNI, Alaska Quarterly Review, American Poetry Review, Boston Review, Georgia Review, Guernica, Missouri Review Poem-of-the-Week, Orion, POETRY, The Nation, and others. She is an assistant professor of poetry at the University of Cincinnati and associate poetry editor for the Colorado Review.
**Furious Dusk**
David Campos

**Summary**
Rhina P. Espaillat, judge of the 2014 Andrés Montoya Poetry Prize, describes *Furious Dusk*, David Campos’s winning collection, as “a work whose five parts trace a son’s efforts—only partially successful—to fulfill his father’s expectations and—perhaps even more difficult—understand those expectations enough to forgive them.” The poet’s reflections are catalyzed by learning of his father’s impending death, which, in turn, forces him to examine his father’s expectations against his own evolving concept of what it means to be a man.

The poems’ speaker sifts through his past to find the speckles of memory that highlight the pressures to fit the mold of masculinity forged both by the Mexican culture of his father and the American culture he inhabits. The problematic norms of both rip the speaker in two directions as he recounts his father’s severe parenting, as he explores the inability to father a child, as he witnesses human suffering, as he overeats and confronts the effects on his body, and, finally, as he realizes what it means to transcend these expectations. The speaker’s epiphany frees him to reject masculine stereotypes and allows him to see himself simply as a human being. That realization, in turn, enables the speaker to see his father not only as “father,” “husband,” and “man,” but as a citizen of Earth.

Through Campos’s bold imagery and accessible language and themes, he memorably adds to the continuing conversation of the effects of cultural expectations on the children of immigrant parents.

**Contributor Bio**
David Campos lives in Fresno, California, where he teaches English at Fresno City College. His poems have appeared in *The American Poetry Review, Boxcar Poetry Review, Huizache, The Packinghouse Review, Verdad*, and *Miramar*, among other journals and magazines.

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**Underdays**
Martin Ott

**Summary**
We encounter many voices in life: from friends and family, from media, from co-workers, from other artists. In a highly connected global world, where people and entities are electronically enmeshed, we filter these voices constantly to get to what we determine to be the truth. Taking inspiration from pop culture, politics, art, and social media, Martin Ott mines daily existence as the inspiration and driving force behind *Underdays*.

*Underdays* is a dialogue of opposing forces: life/death, love/war, the personal/the political. Ott combines global concerns with personal ones, in conversation between poems or within them, to find meaning in his search for what drives us to love and hate each other. Within many of the poems, a second voice, expressed in italic, hints at an opposing force “under” the surface, or multiple voices in conversation with his older and younger selves—his Underdays—to chart a path forward. What results is a poetic heteroglossia expressing the richness of a complex world.

**Contributor Bio**
A former U.S. Army interrogator, Martin Ott is the author of six books of poetry and fiction. He lives in Los Angeles.
Wild Track
New and Selected Poems
Kevin Hart

Summary
The poems of Kevin Hart have nurtured international poetry audiences for nearly four decades. Translations of Hart’s work have appeared in Chinese, French, German, Hebrew, Italian, and Vietnamese, among other languages, and bear witness to the growing interest in Hart’s poetry both in the United States and abroad. This volume performs a valuable service by bringing together the best of Hart’s work from seven published collections, some of them now out of print, and from his forthcoming book, Barefoot. Wild Track reveals a poet capable of articulating genuine feeling and considerable philosophical depth. This volume confirms Hart’s standing as one of the most sophisticated poets writing today.

Contributor Bio
Kevin Hart teaches at the University of Virginia. His most recent collection of poems is Morning Knowledge (University of Notre Dame Press, 2011). His books have won many awards.

What I Found Out About Her
Stories of Dreaming Americans
Peter LaSalle

Summary
What I Found Out About Her: Stories of Dreaming Americans, winner of the 2014 Richard Sullivan Prize in Short Fiction, reaffirms Peter LaSalle’s reputation as one of the most startlingly original writers working in the short fiction genre today.

In this collection of eleven stories, LaSalle explores how everyday life for many—an FBI agent, a study-abroad student, a drug dealer’s chic girlfriend, a trio of Broadway playwrights, among others—can often take on something much larger than that, almost the texture of a haunting dream. Marked by stylistic daring and a rare lyricism in language, this is intense, thoroughly moving fiction that probes the contemporary American psyche, portraying it in all its frequently painful sadness and also its brave and unflagging hope.

Contributor Bio
Peter LaSalle a member of the creative writing faculty at the University of Texas at Austin.
**Alasdair MacIntyre**

**An Intellectual Biography**

Émile Perreau-Saussine, Nathan J. Pinkoski

**Summary**

This award-winning biography, now available for the first time in English, presents an illuminating introduction to Alasdair MacIntyre and locates his thinking in the intellectual milieu of twentieth-century philosophy.

Winner of the prestigious 2005 Philippe Habert Prize, the late Émile Perreau-Saussine’s *Alasdair MacIntyre: Une biographie intellectuelle* stands as a definitive introduction to the life and work of one of today’s leading moral philosophers. With Nathan Pinkoski’s translation, this long-awaited, critical examination of MacIntyre’s thought is now available to English readers for the first time, including a foreword by renowned philosopher Pierre Manent.

Amid the confusions and contradictions of our present philosophical landscape, few have provided the clarity of thought and shrewdness of diagnosis as Alasdair MacIntyre. In this study, Perreau-Saussine guides his readers through MacIntyre’s lifelong project by tracking his responses to liberalism’s limitations in light of the human search for what is good and true in politics, philosophy, and theology. The portrait that emerges is one of an intellectual giant who comes to oppose modern liberal individualism’s arguably singular focus on averting evil at the expense of a concerted pursuit of human goods founded upon moral and practical reasoning. Although throughout his career MacIntyre would engage with a number of theoretical and practical standpoints in service of his critique of liberalism, not the least of which was his early and later abandoned dalliance with Marxism, Perreau-Saussine convincingly shows how the Scottish philosopher came to hold that Aristotelian Thomism provides the best resources to counter what he perceives as the failure of the liberal project.

**Contributor Bio**

Émile Perreau-Saussine (1972–2010) was a lecturer in the Department of Politics and International Studies at the University of Cambridge.

Nathan Pinkoski is a research fellow and director of academic programs at the Zephyr Institute.

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**Jacques and Raïssa Maritain**

**Beggars For Heaven**

Jean-Luc Barré, Bernard Doering

**Summary**

This biography of French philosopher Jacques Maritain and his wife Raïssa offers a fascinating story of perhaps the most influential French theologian of the twentieth century.

This award-winning book, written by Jean-Luc Barré at the request of the Maritain Archives in Kolbsheim, France, and published in France in 1995, was the first biography of noted French philosopher Jacques Maritain and his wife Raïssa. Drawing on the wealth of Maritain materials at the Kolbsheim archives, many of which are unpublished, Barré offers a clear and objective account of the remarkable lives and intellectual pursuits of the Maritains. Noted scholar and translator Bernard Doering has now made this essential work available for the first time in English.

*Jacques and Raïssa Maritain: Beggars for Heaven* focuses not only on the Maritains’ philosophical work, but also on their pursuit of social justice, their opposition to the Vichy, their battle against intellectual repression in the church, and their contemplative life of prayer and devotion. Barré places a particular emphasis on the Maritains’ close and supportive friendships with novelists, poets, painters, and musicians who were considered revolutionary at the time. Doering’s translation will appeal not only to scholars but also to anyone interested in intellectual history generally and the intellectual history of modern Catholicism in particular.

**Contributor Bio**

Jean-Luc Barré, a journalist and historian, is the author of several books, including *Le Seigneur-Chat: Philippe Berthelot, 1866-1934*.

Bernard E. Doering (1924—2016) was professor emeritus of Romance languages and literatures at the University of Notre Dame.
Gay, Catholic, and American
My Legal Battle for Marriage Equality and Inclusion
Greg Bourke

Summary
Catholic Greg Bourke’s profoundly moving memoir about growing up gay and overcoming discrimination in the battle for same-sex marriage in the US.

In this compelling and deeply affecting memoir, Greg Bourke recounts growing up in Louisville, Kentucky, and living as a gay Catholic. The book describes Bourke’s early struggles for acceptance as an out gay man living in the South during the 1980s and ’90s, his unplanned transformation into an outspoken gay rights activist after being dismissed as a troop leader from the Boy Scouts of America in 2012, and his historic role as one of the named plaintiffs in the landmark United States Supreme Court decision Obergefell vs. Hodges, which legalized same-sex marriage nationwide in 2015. After being ousted by the Boy Scouts of America (BSA), former Scoutmaster Bourke became a leader in the movement to amend antigay BSA membership policies. The Archdiocese of Louisville, because of its vigorous opposition to marriage equality, blocked Bourke’s return to leadership despite his impeccable long-term record as a distinguished boy scout leader. But while making their home in Louisville, Bourke and his husband, Michael De Leon, have been active members at Our Lady of Lourdes Catholic Church for more than three decades, and their family includes two adopted children who attended Lourdes school and were brought up in the faith. Over many years and challenges, this couple has managed to navigate the choppy waters of being openly gay while integrating into the fabric of their parish life community. Bourke is unapologetically Catholic, and his faith provides the framework for this inspiring story of how the Bourke De Leon family struggled to overcome antigay discrimination by both the BSA and the Catholic Church and fought to legalize same-sex marriage across the country.

Gay, Catholic, and American is an illuminating account that anyone, no matter their ideological orientation, can read for insight. It will appeal to those interested in civil rights, Catholic social justice, and LGBTQ inclusion.

Contributor Bio
Greg Bourke has had a long corporate career in information technology and management.

Monk's Notre Dame
Edward A. Malloy C.S.C.

Summary
This book was a labor of love, and I hope my readers can share my pleasure in, once again, telling the stories of a place dear to us all.” —Father “Monk” Malloy, from the introduction

This wonderful collection of humorous, poignant, and revealing stories and anecdotes offers special insight into the university that Father Malloy has served so faithfully. Monk’s Notre Dame has a story to tell about nearly every aspect of life at Notre Dame. Father Malloy intersperses fresh insight on traditional campus events, such as new students moving into the residence halls and the annual bookstore basketball tournament, with lesser-known stories, such as the mysterious disappearance and dramatic reappearance of a statue of Father Edward Sorin at the helm of a motorboat on St. Mary’s Lake.

Father Malloy also presents charming vignettes about the people who have made Notre Dame the place it is. He offers a personal tribute to the legendary Reverend Theodore M. Hesburgh and includes warm and witty stories about other C.S.C. priests and brothers, such as Charles Doremus (“Father Duck”) and Brother Cosmas Guttly, who lived to be ninety-nine. Memorable anecdotes about professors, students, and “behind the scenes” workers are also captured in this book.

Anyone who has studied, taught, or worked at the University of Notre Dame, and those otherwise interested in the university, will find Monk’s Notre Dame delightful.

Contributor Bio
Edward A. "Monk" Malloy, C.S.C., served from 1987 to 2005 as the sixteenth president of the University of Notre Dame, where he is currently professor of theology. He serves on the board of directors of a number of universities and national organizations and is the recipient of twenty-five honorary degrees. Father Malloy is the author of eleven books, including his three-volume memoir Monk’s Tale: The Pilgrimage Begins, 1941–1975; Monk’s Tale: Way Stations on the Journey; and Monk’s Tale: The Presidential Years, 1987–2005 (University of Notre Dame Press, 2009, 2011, and 2016).
William Still

The Underground Railroad and the Angel at Philadelphia
William C. Kashatus

Summary

The first full-length biography of William Still, one of the most important leaders of the Underground Railroad.

William Still: The Underground Railroad and the Angel at Philadelphia is the first major biography of the free black abolitionist William Still, who coordinated the Eastern Line of the Underground Railroad and was a pillar of the Railroad as a whole. Based in Philadelphia, Still built a reputation as a courageous leader, writer, philanthropist, and guide for fugitive slaves. This monumental work details Still’s life story beginning with his parents’ escape from bondage in the early nineteenth century and continuing through his youth and adulthood as one of the nation’s most important Underground Railroad agents and, later, as an early civil rights pioneer. Still worked personally with Harriet Tubman, assisted the family of John Brown, helped Brown’s associates escape from Harper’s Ferry after their famous raid, and was a rival to Frederick Douglass among nationally prominent African American abolitionists. Still’s life story is told in the broader context of the anti-slavery movement, Philadelphia Quaker and free black history, and the generational conflict that occurred between Still and a younger group of free black activists led by Octavius Catto.

Unique to this book is an accessible and detailed database of the 995 fugitives Still helped escape from the South to the North and Canada between 1853 and 1861. The database contains twenty different fields and serves as a valuable aid for scholars by offering the opportunity to find new information, and therefore a new perspective, on runaway slaves who escaped on the Eastern Line of the Underground Railroad. Based on Still’s own writings and a multivariate statistical analysis of the database of the runaways he assisted on their escape to freedom, the book challenges previously accepted interpretations of the Underground Railroad.

Contributor Bio

William C. Kashatus holds a doctorate in history education from the University of Pennsylvania. He is the author or co-author of thirty books, including Harriet Tubman: A Biography and In Pursuit of Freedom: Teaching the Underground Railroad.

Nannie Helen Burroughs

A Documentary Portrait of an Early Civil Rights Pioneer, 1900–1959
Nannie Helen Burroughs, Kelisha B. Graves

Summary

This volume brings together the writings of Nannie Helen Burroughs, an educator, civil rights activist, and leading voice in the African American community during the first half of the twentieth century.

Nannie Helen Burroughs (1879–1961) is just one of the many African American intellectuals whose work has been long excluded from the literary canon. In her time, Burroughs was a celebrated African American (or, in her era, a "race woman") female activist, educator, and intellectual. This book represents a landmark contribution to the African American intellectual historical project by allowing readers to experience Burroughs in her own words. This anthology of her works written between 1900 and 1959 encapsulates Burroughs' work as a theologian, philosopher, activist, educator, intellectual, and evangelist, as well as the myriad of ways that her career resisted definition. Burroughs rubbed elbows with such African American historical icons as W. E. B. DuBois, Booker T. Washington, Anna Julia Cooper, Mary Church Terrell, and Mary McLeod Bethune, and these interactions represent much of the existing, easily available literature on Burroughs' life. This book aims to spark a conversation surrounding Burroughs' life and work by making available her own tracts on God, sin, the intersections of church and society, black womanhood, education, and social justice. Moreover, the volume is an important piece of the growing movement toward excavating African American intellectual and philosophical thought and reformulating the literary canon to bring a diverse array of voices to the table.

Contributor Bio

Nannie Helen Burroughs, born in 1879 in Orange, Virginia, was an African American educator and activist. In 1909, she founded the National Training School for Women and Girls in Washington, DC. She continued to work there until her death in 1961.

Kelisha B. Graves is the chief research, education, and programs officer at The Martin Luther King, Jr., Center for Nonviolent Social Change. Her research focuses on the global Africana experience with specific interest in education, intellectual history, and philosophy.
Taking the Fight South
Chronicle of a Jew’s Battle for Civil Rights in Mississippi
Howard Ball

Summary
Taking the Fight South provides a timely and telling reminder of the vigilance democracy requires if racial justice is to be fully realized.

Distinguished historian and civil rights activist Howard Ball has written dozens of books during his career, including the landmark biography of Thurgood Marshall, A Defiant Life, and the critically acclaimed Murder in Mississippi, chronicking the Mississippi Burning killings. In Taking the Fight South, arguably his most personal book, Ball focuses on six years, from 1976 to 1982, when, against the advice of friends and colleagues in New York, he and his Jewish family moved from the Bronx to Starkville, Mississippi. For Ball, his wife, Carol, and their three young daughters, the move represented a leap of faith, ultimately illustrating their deep commitment toward racial justice.

Ball, with breathtaking historical authority, narrates the experience of his family as Jewish outsiders in Mississippi, an unfamiliar and dangerous landscape contending with the aftermath of the civil rights struggle. Signs and natives greeted them with a humiliating and frightening message: “No Jews, Negroes, etc., or dogs welcome.” From refereeing football games, coaching soccer, and helping young black girls integrate the segregated Girl Scout troops in Starkville, to life-threatening calls from the KKK in the middle of the night, from his work for the ACLU to his arguments in the press and before a congressional committee for the extension of the 1965 Voting Rights Act, Ball takes the reader to a precarious time and place in the history of the South. He was briefly an observer but quickly became an activist, confronting white racists stubbornly holding on to a Jim Crow white supremacist past and fighting to create a more diverse, equitable, and just society.

Contributor Bio
Howard Ball is professor emeritus of political science at the University of Vermont. He specializes in civil liberties, civil rights, constitutional law, and American government. He is the author or co-author of over thirty books, including Of Power and Right: Hugo Black, William O. Douglas, and America’s Constitutional Revolution and The Supreme Court in the Intimate Lives of Americans.

Stories from Palestine
Narratives of Resilience
Marda Dunsky

Summary
Stories from Palestine profiles Palestinians engaged in creative and productive pursuits in their everyday lives in the West Bank, Jerusalem, and the Gaza Strip. Their narratives amplify perspectives and experiences of Palestinians exercising their own constructive agency.

In Stories from Palestine: Narratives of Resilience, Marda Dunsky presents a vivid overview of contemporary Palestinian society in the venues envisioned for a future Palestinian state. Dunsky has interviewed women and men from cities, towns, villages, and refugee camps who are farmers, scientists, writers, cultural innovators, educators, and entrepreneurs. Using their own words, she illuminates their resourcefulness in navigating agriculture, education, and cultural pursuits in the West Bank; persisting in Jerusalem as a sizable minority in the city; and confronting the challenges and uncertainties of life in the Gaza Strip. Based on her in-depth personal interviews, the narratives weave in quantitative data and historical background from a range of primary and secondary sources that contextualize Palestinian life under occupation.

More than a collection of individual stories, Stories from Palestine presents a broad, crosscut view of the tremendous human potential of this particular society. Narratives that emphasize the human dignity of Palestinians pushing forward under extraordinary circumstances include those of an entrepreneur who markets the yields of Palestinian farmers determined to continue cultivating their land, even as the landscape is shrinking; a professor and medical doctor who aims to improve health in local Palestinian communities; and an award-winning primary school teacher who provides her pupils a safe and creative learning environment.

Contributor Bio
Marda Dunsky is a journalism scholar and print journalist with expertise in the contemporary Middle East. She has taught global journalism on the faculty of the Medill School of Journalism at Northwestern University and has held editing and reporting positions at the Chicago Tribune and Jerusalem Post.
Head of the Mossad
In Pursuit of a Safe and Secure Israel
Shabtai Shavit

Summary
Shabtai Shavit, director of the Mossad from 1989 to 1996, is one of the most influential leaders to shape the recent history of the State of Israel. In this exciting and engaging book, Shavit combines memoir with sober reflection to reveal what happened during the seven years he led what is widely recognized today as one of the most powerful and proficient intelligence agencies in the world. Shavit provides an inside account of his intelligence and geostrategic philosophy, the operations he directed, and anecdotes about his family, colleagues, and time spent in, among other places, the United States as a graduate student and at the CIA.

Shavit’s tenure occurred during many crucial junctures in the history of the Middle East, including the collapse of the Soviet Union and the end of the Cold War era; the first Gulf War and Prime Minister Yitzhak Shamir’s navigation of the state and the Israeli Defense Forces (IDF) during the conflict; the peace agreement with Jordan, in which the Mossad played a central role; and the assassination of Prime Minister Yitzhak Rabin. Shavit offers a broad sweep of the integral importance of intelligence in these historical settings and reflects on the role that intelligence can and should play in Israel’s future against Islamist terrorism and Iran’s eschatological vision.

Head of the Mossad is a compelling guide to the reach of and limits facing intelligence practitioners, government officials, and activists throughout Israel and the Middle East. This is an essential book for everyone who cares for Israel’s security and future, and everyone who is interested in intelligence gathering and covert action.

Contributor Bio
Shabtai Shavit has over fifty years of experience in international security and counterterrorism and is an internationally recognized authority in the field. He served in the Mossad, Israel’s prestigious intelligence agency, for thirty-two years, eventually rising to the position of director. Previously, he served in the IDF, the Israeli Defense Forces, retiring after a distinguished service in “Sayeret Matkal.”

No Bridges Blown
With the OSS Jedburghs in Nazi-Occupied France
William B. Dreux

Summary
A rediscovered classic of military history back in print for the seventy-fifth anniversary of the end of World War II

When William B. Dreux parachuted into France in 1944, the OSS infantry officer had cinematic visions of blood-and-guts heroics, of leading the French Maquis resistance forces in daring missions to blow up key bridges and delay the German advance.

This isn’t the glamorized screen-ready account he expected; this is the real story. Dreux’s three-man OSS team landed behind enemy lines in France, in uniform, far from the targeted bridges. No Bridges Blown is a story of mistakes, failures, and survival, a story of volunteers and countrymen working together in the French countryside. The only book written by one of the Jedburghs about his wartime experiences, Dreux brings the history of World War II to life with stories of real people amidst a small section of the fighting in France. These people had reckless courage, little training, and faced impossible odds. This story will resonate with veterans and everyday citizens alike and it brings to life the realities of war on the ground in Nazi-occupied France.

Contributor Bio
William B. Dreux (1911–1983) graduated from the University of Notre Dame and earned a law degree at Tulane University. After serving in WWII as a U.S. Army Infantry Officer assigned to the Office of Strategic Services (OSS), he co-founded the Jones Walker law firm in New Orleans.
The Joys and Disasters of a German Governess in Imperial Brazil
Ina von Binzer, Linda Lewin, Gabriel Trop

Summary
This complex account by a German governess examines households, families, and slavery in Brazil, and bears witness to how “the world the slaveholders made” would soon collapse.

Ina von Binzer’s letters, published in German in 1887 and translated into English for this book, offer a rare view of three very different elite family households during the twilight years of Brazil’s Second Empire. Her woman’s gaze contrasts markedly with other contributions to the contemporary travel literature on Brazil that were nearly entirely written by men. Although von Binzer covers a multitude of topics—ranging from the management of households and plantations, the behavior of slaves and slaveowners, and the agricultural production of coffee and sugar to examinations of family relations, childrearing, culinary repertoires, and life on the street—the common theme running through her letters is the dawning perception that the world the slaveholders made could not long endure. She delves into the inevitable arrival of abolition as a national issue and a nascent movement—a destiny that her employers could no longer ignore. In recounting her conversations with them, she offers her own insights into their opinions and behaviors that make for a fascinating insider’s view of a world about to disappear. Von Binzer’s letters are prefaced by a valuable historical introduction that surveys the contexts of slavery’s slow demise after 1850 and offers new biographical research on von Binzer and the prominent families who employed her. A map of her travels together with dozens of photographs contemporary with her residence in Brazil provide visual documentation complementary to her letters.

Contributor Bio
Ina von Binzer (1855–1929) was a German writer who worked as a governess in Brazil from 1881 to 1883.

Linda Lewin is professor emerita of history at UC Berkeley and author of the two-volume Surprise Heirs.

Gabriel Trop is associate professor of German in the Department of Germanic and Slavic Languages and Literatures, University of North Carolina, Chapel Hill.

John Berryman and Robert Giroux
A Publishing Friendship
Patrick Samway S.J.

Summary
This engaging study provides new perspectives on the lives and work of two major figures in American poetry and publishing in the second half of the twentieth century: Robert Giroux (1914–2008), editor-in-chief of Harcourt, Brace and Company and later of Farrar, Straus and Giroux, and John Berryman (1914–1972), Pulitzer Prize–winning poet and Shakespearean scholar who also received a National Book Award and a Bollingen Prize for Poetry. From their first meeting as undergraduates at Columbia College in New York City in the early 1930s, Giroux and Berryman became lifelong friends and publishing partners. Patrick Samway received unprecedented access to Giroux’s letters and essays. By incorporating either sections or whole letters of the correspondence between Berryman and Giroux into this book, Samway makes available for the first time a historical account of their relationship, including revealing portraits of their personal lives.

As Giroux edited over a dozen books by Berryman, his letters to the poet were often filled with editorial details and pertinent observations, emanating from his genuine affection for his friend, whose talent he never doubted, even as Berryman endured prolonged periods of hospitalization due to his alcoholism. Giroux gave Berryman the greatest gift he could: sustained encouragement to continue writing without trying to manipulate or discourage him in any way. But Giroux also had a deep-seated secret desire to surpass the essays written about Shakespeare by Berryman, as well as the book on Shakespeare written by their mutual professor Mark Van Doren. Giroux’s volume, The Book Known as Q: A Consideration of Shakespeare’s Sonnets, was finally published in 1982. Samway’s fascinating account of a gifted but troubled poet and his devoted yet conflicted editor will interest fans of Berryman and all readers and students of American poetry.

Contributor Bio
Flannery O'Connor and Robert Giroux
A Publishing Partnership
Patrick Samway S.J.

Summary
Flannery O'Connor is considered one of America's greatest fiction writers. The immensely talented Robert Giroux, editor-in-chief of Harcourt, Brace & Company and later of Farrar, Straus; Giroux, was her devoted friend and admirer. He edited her three books published during her lifetime, plus *Everything that Rises Must Converge*, which she completed just before she died in 1964 at the age of thirty-nine, the posthumous *The Complete Stories of Flannery O'Connor*, and the subsequent award-winning collection of her letters titled *The Habit of Being*. When poet Robert Lowell first introduced O'Connor to Giroux in March 1949, she could not have imagined the impact that meeting would have on her life or on the landscape of postwar American literature.

*Flannery O'Connor and Robert Giroux: A Publishing Partnership* sheds new light on an area of Flannery O'Connor's life—her relationship with her editors—that has not been well documented or narrated by critics and biographers. Impressively researched and rich in biographical details, this book chronicles Giroux's and O'Connor's personal and professional relationship, not omitting their circle of friends and fellow writers, including Robert Lowell, Caroline Gordon, Sally and Robert Fitzgerald, Allen Tate, Thomas Merton, and Robert Penn Warren. As Patrick Samway explains, Giroux guided O'Connor to become an internationally acclaimed writer of fiction and nonfiction, especially during the years when she suffered from lupus at her home in Milledgeville, Georgia, a disease that eventually proved fatal. Excerpts from their correspondence, some of which are published here for the first time, reveal how much of Giroux's work as editor was accomplished through his letters to Milledgeville. They are gracious, discerning, and appreciative, just when they needed to be. In Father Samway's portrait of O'Connor as an extraordinarily dedicated writer and businesswoman, she emerges as savvy, pragmatic, focused, and determined. This engrossing account of O'Connor's publishing history will interest, in addition to O'Connor's fans, all readers and students of American literature.

Contributor Bio
Patrick Samway, S.J., professor emeritus of English at St. Joseph's University in Philadelphia, is the author or editor/co-editor of thirteen books.

The Letters of Robert Giroux and Thomas Merton
Patrick Samway, S.J.

Summary
From the time they first met as undergraduates at Columbia College in New York City in the mid-1930s, the noted editor Robert Giroux (1914–2008) and the Trappist monk and writer Thomas Merton (1915–1968) became friends. *The Letters of Robert Giroux and Thomas Merton* capture their personal and professional relationship, extending from the time of the publication of Merton's 1948 best-selling spiritual autobiography, *The Seven Storey Mountain*, until a few months before Merton's untimely death in December 1968. As editor-in-chief at Harcourt, Brace & Company and then at Farrar, Straus & Giroux, Giroux not only edited twenty-six of Merton's books but served as an adviser to Merton as he dealt with unexpected problems with his religious superiors at the Abbey of Our Lady of Gethsemani in Kentucky, as well as those in France and Italy.

These letters, arranged chronologically, offer invaluable insights into the publishing process that brought some of Merton's most important writings to his readers. Patrick Samway, S.J., had unparalleled access not only to the materials assembled here but to Giroux's unpublished talks about Merton, which he uses to his advantage, especially in his beautifully crafted introduction that interweaves the stories of both men with a chronicle of their personal and collaborative relationship. The result is a rich and rewarding volume, which shows how Giroux helped Merton to become one of the greatest spiritual writers of the twentieth century.

Contributor Bio
March 1917
The Red Wheel, Node III, Book 1
Aleksandr Solzhenitsyn, Marian Schwartz

Summary
The action of book 1 (of four) of *March 1917* is set during March 8–12. The absorbing narrative tells the stories of more than fifty characters during the days when the Russian Empire begins to crumble. Bread riots in the capital, Petrograd, go unchecked at first, and the police are beaten and killed by mobs. Efforts to put down the violence using the army trigger a mutiny in the numerous reserve regiments housed in the city, who kill their officers and rampage. The anti-Tsarist bourgeois opposition, horrified by the violence, scrambles to declare that it is provisionally taking power, while socialists immediately create a Soviet alternative to undermine it. Meanwhile, Emperor Nikolai II is away at military headquarters and his wife Aleksandra is isolated outside Petrograd, caring for their sick children. Suddenly, the viability of the Russian state itself is called into question.

The *Red Wheel* has been compared to Tolstoy's *War and Peace*, for each work aims to narrate the story of an era in a way that elevates its universal significance. In much the same way as Homer's *Iliad* became the representative account of the Greek world and therefore the basis for Greek civilization, these historical epics perform a parallel role for our modern world.

Contributor Bio
Aleksandr Solzhenitsyn (1918–2008), Nobel Prize laureate in literature, was a Soviet political prisoner from 1945 to 1953. His *The Gulag Archipelago* (1973) further unmasked Communism and played a critical role in its eventual defeat. Solzhenitsyn was exiled to the West in 1974. He ultimately published dozens of plays, poems, novels, and works of history, nonfiction, and memoir.

Marian Schwartz is a prizewinning translator of classic and contemporary Russian literature, including works by Leo Tolstoy, Nina Berberova, Olga Slavnikova, and Leonid Yuzefovich.

March 1917
The Red Wheel, Node III, Book 2
Aleksandr Solzhenitsyn, Marian Schwartz

Summary
Aleksandr Solzhenitsyn's *March 1917, Book 2*, covers three days of the February Revolution when the nation unraveled, leading to the Bolshevik takeover eight months later.

The action of Book 2 (of four) of *March 1917* is set during March 13–15, 1917, the Russian Revolution's turbulent second week. The revolution has already won inside the capital, Petrograd. News of the revolution flashes across all Russia through the telegraph system of the Ministry of Roads and Railways. But this is wartime, and the real power is with the army. At Emperor Nikolai II's order, the Supreme Command sends troops to suppress the revolution in Petrograd. Meanwhile, victory speeches ring out at Petrograd's Tauride Palace. Inside, two parallel power structures emerge: the Provisional Government and the Executive Committee of the Petrograd Soviet of Workers' and Soldiers' Deputies, which sends out its famous "Order No. 1," presaging the destruction of the army. The troops sent to suppress the Petrograd revolution are halted by the army's own top commanders. The Emperor is detained and abdicates, and his ministers are jailed and sent to the Peter and Paul Fortress. This sweeping, historical novel is a must-read for Solzhenitsyn's many fans, as well as those interested in twentieth-century history, Russian history and literature, and military history.

Contributor Bio
Aleksandr Solzhenitsyn (1918–2008), Nobel Prize laureate in literature, was a Soviet political prisoner from 1945 to 1953. His *The Gulag Archipelago* (1973) further unmasked Communism and played a critical role in its eventual defeat. Solzhenitsyn was exiled to the West in 1974. He ultimately published dozens of plays, poems, novels, and works of history, nonfiction, and memoir.

Marian Schwartz is a prizewinning translator of classic and contemporary Russian literature, including works by Leo Tolstoy, Nina Berberova, Olga Slavnikova, and Leonid Yuzefovich.
March 1917
The Red Wheel, Node III, Book 3
Aleksandr Solzhenitsyn, Marian Schwartz

Summary
In March 1917, Book 3 the forces of revolutionary disintegration spread out from Petrograd all the way to the front lines of World War I, presaging Russia’s collapse.

The action of Book 3 (out of four) is set during March 16–22, 1917. In Book 3, the Romanov dynasty ends and the revolution starts to roll out from Petrograd toward Moscow and the Russian provinces. The dethroned Emperor Nikolai II makes his farewell to the Army and is kept under guard with his family. In Petrograd, the Provisional Government and the Soviet of Workers’ and Soldiers’ Deputies continue to exercise power in parallel. The war hero Lavr Kornilov is appointed military chief of Petrograd. But the Soviet’s “Order No. 1” reaches every soldier, undermining the officer corps and shaking the Army to its foundations. Many officers, including the head of the Baltic Fleet, the progressive Admiral Nepenin, are murdered. Black Sea Fleet Admiral Kolchak holds the revolution at bay; meanwhile, Grand Duke Nikolai Nikolaevich, the emperor’s uncle, makes his way to military headquarters, naïvely thinking he will be allowed to take the Supreme Command.

Contributor Bio
Aleksandr Solzhenitsyn (1918–2008), Nobel Prize laureate in literature, was a Soviet political prisoner from 1945 to 1953. His The Gulag Archipelago (1973) further unmasked Communism and played a critical role in its eventual defeat. Solzhenitsyn was exiled to the West in 1974. He ultimately published dozens of plays, poems, novels, and works of history, nonfiction, and memoir.

Marian Schwartz is a prizewinning translator of classic and contemporary Russian literature, including works by Leo Tolstoy, Nina Berberova, Olga Slavnikova, and Leonid Yuzefovich.

Between Two Millstones, Book 1
Sketches of Exile, 1974–1978
Aleksandr Solzhenitsyn, Peter Constantine

Summary
Between Two Millstones begins on February 13, 1974, when Solzhenitsyn found himself forcibly expelled to Frankfurt, West Germany, as a result of the publication in the West of The Gulag Archipelago. Solzhenitsyn moved to Zurich, Switzerland, for a time and was considered the most famous man in the world, hounded by journalists and reporters. During this period, he found himself untethered and unable to work while he tried to acclimate to his new surroundings.

Between Two Millstones contains vivid descriptions of Solzhenitsyn’s journeys to various European countries and North American locales, where he and his wife Natalia (“Alya”) searched for a location to settle their young family. There are fascinating descriptions of one-on-one meetings with prominent individuals, detailed accounts of public speeches such as the 1978 Harvard University commencement, comments on his television appearances, accounts of his struggles with unscrupulous publishers and agents who mishandled the Western editions of his books, and the KGB disinformation efforts to besmirch his name. There are also passages on Solzhenitsyn’s family and their property in Cavendish, Vermont, whose forested hillsides and harsh winters evoked his Russian homeland, and where he could finally work undisturbed on his ten-volume dramatized history of the Russian Revolution, The Red Wheel. Stories include the efforts made to assure a proper education for the writer’s three sons, their desire to return one day to their home in Russia, and descriptions of his extraordinary wife, editor, literary advisor, and director of the Russian Social Fund, Alya.

Contributor Bio
Aleksandr Solzhenitsyn (1918–2008), Nobel Prize laureate in literature, was a Soviet political prisoner from 1945 to 1953. His The Gulag Archipelago (1973) further unmasked Communism and played a critical role in its eventual defeat. Solzhenitsyn was exiled to the West in 1974. He ultimately published dozens of plays, poems, novels, and works of history, nonfiction, and memoir.

Peter Constantine is a literary translator and editor, and the director of the Literary Translation Program at the University of Connecticut.
Between Two Millstones, Book 2
Exile in America, 1978-1994
Aleksandr Solzhenitsyn, Clare Kitson, Melanie Moore

Summary
Book 2 picks up the story of Solzhenitsyn’s remarkable life after the raucous publicity over his 1978 Harvard Address has died down. The author parries attacks from the Soviet state (and its many fellow-travelers in the Western press) as well as from recent émigrés who, according to Solzhenitsyn, defame Russian culture, history, and religion. He shares his unvarnished view of several infamous episodes, such as a sabotaged meeting with Ronald Reagan, aborted Senate hearings regarding Radio Liberty, and Gorbachev’s protracted refusal to allow The Gulag Archipelago to be published back home. There is also a captivating chapter detailing his trips to Japan, Taiwan, and Great Britain, including meetings with Margaret Thatcher and Prince Charles and Princess Diana. Meanwhile, the central themes of Book 1 course through this volume, too—the immense artistic quandary of fashioning The Red Wheel, staunch Western hostility to the historical and future Russia (and how much can, or should, the author do about it), and the challenges of raising his three sons in the language and spirit of Russia while cut off from the homeland in a remote corner of rural New England. The book concludes in 1994, as Solzhenitsyn bids farewell to the West in a valedictory series of speeches and meetings with world leaders, including John Paul II, and prepares at last to return home with his beloved wife Natalia, full of misgivings about what use he can be in the first chaotic years of post-Communist Russia, but never wavering in his conviction that, in the long run, his books would speak, influence, and convince.

Contributor Bio
Aleksandr Solzhenitsyn (1918–2008), Nobel Prize laureate in literature, was a Soviet political prisoner from 1945 to 1953. His The Gulag Archipelago (1973) further unmasked Communism and played a critical role in its eventual defeat. Solzhenitsyn was exiled to the West in 1974. He ultimately published dozens of plays, poems, novels, and works of history, nonfiction, and memoir.

Clare Kitson is a Russian literary translator.

Melanie Moore is a Russian and French translator.

Solzhenitsyn and American Culture
The Russian Soul in the West
David P. Deavel, Jessica Hooten Wilson

Summary
For many Americans of both right and left political persuasions, the Russian bear is more of a bugbear. On the right, the country is still mentally represented by Soviet domination. For those on the left, it is a harbor for reactionary values and neo-imperial visions. The reality, however, is that, despite Russia’s political failures, its rich history of culture, religion, and philosophical reflection—even during the darkest days of the Gulag—have been a deposit of wisdom for American artists, religious thinkers, and political philosophers probing what it means to be human in America.

Aleksandr Solzhenitsyn stands out as the key figure in this conversation, as both a Russian literary giant and an exile from Russia living in America for two decades. This anthology reconsiders Solzhenitsyn’s work from a variety of perspectives—his faith, his politics, and the influences and context of his literature—to provide a prophetic vision for our current national confusion over universal ideals. In Solzhenitsyn and American Culture: The Russian Soul in the West, David P. Deavel and Jessica Hooten Wilson have collected essays from the foremost scholars and thinkers of comparative studies who have been tracking what Americans have borrowed and learned from Solzhenitsyn as well as his fellow Russians. The book offers a consideration of what we have in common and will suggest to readers what we can still learn and what we must preserve.


Contributor Bio
David P. Deavel is visiting assistant professor of Catholic studies and co-director of the Terrence J. Murphy Institute for Catholic Thought, Law, and Public Policy at the University of St. Thomas in St. Paul, Minnesota.

Jessica Hooten Wilson is the Louise Cowan Scholar in Residence at the University of Dallas.
Dante's Multitudes
History, Philosophy, Method
Teodolinda Barolini

Summary
A critical addition to Dante studies that illuminates the poet’s disruptive impact within Italian culture and foregrounds Barolini’s marked contribution to the field.

In Dante’s Multitudes, the newest addition to the renowned William and Katherine Devers Series in Dante and Medieval Italian Literature, Teodolinda Barolini gathers sixteen of her essays exploring the revolutionary character of Dante’s work. Embracing the Vita Nuova, De vulgari eloquentia, Convivio, Epistles, Monarchia, and Rime, and of course the Divine Comedy, these essays together feature the many facets of the poet’s enduring legacy.

Dante’s Multitudes showcases the poet’s embrace of multiplicity, difference, and disruption in five parts, each with its own general focus. It begins with an introductory essay on method and the use of history in order to set the stage for the expert analyses that follow. Barolini treats various topics in Dante studies, including sexualized and racialized others in the Comedy, Dante’s unorthodox conception of limbo, his celebration of metaphysical difference within the paradoxical unity of the Paradiso, and his use of Aristotle to think disruptively about wealth and society, on the one hand, and about love and compulsion, on the other. The volume closes with a final meditation on method and “critical philology,” highlighting the ways in which philology has been used uncritically to bolster fallacious hermeneutical narratives about one of the West’s most celebrated and influential poets. Barolini once again opens avenues for further research in this compelling collection of essays. This volume will be of interest to scholars in Dante studies, Italian studies, and Medieval and Renaissance literature more broadly.

Contributor Bio
Teodolinda Barolini is the Lorenzo Da Ponte Professor of Italian at Columbia University and author of a number of books, including The Undivine Comedy: Dethelogizing Dante and Dante’s Poets: Textuality and Truth in the “Comedy.”

Visual Translation
Illuminated Manuscripts and the First French Humanists
Anne D. Hedeman

Summary
Visual Translation breaks new ground in the study of French manuscripts, contributing to the fields of French humanism, textual translation, and the reception of the classical tradition in the first half of the fifteenth century.

While the prominence and quality of illustrations in French manuscripts have attracted attention, their images have rarely been studied systematically as components of humanist translation. Anne D. Hedeman fills this gap by studying the humanist book production closely supervised by Laurent de Premierfalt and Jean Lebègue for courtly Parisian audiences in the first half of the fifteenth century.

Hedeman explores how visual translation works in a series of unusually densely illuminated manuscripts associated with Laurent and Lebègue circa 1404–54. These manuscripts cover both Latin texts, such as Statius’s Thebaid and Achilleid, Terence’s Comedies, and Sallust’s Conspiracy of Catiline and Jurguthine War, and French translations of Cicero’s De senectute, Boccaccio’s De casibus virorum illustrium and Decameron, and Bruni’s De bello Punico primo. Illuminations constitute a significant part of these manuscripts’ textual apparatus, which helped shape access to and interpretation of the texts for a French audience. Hedeman considers them as a group and reveals Laurent’s and Lebègue’s growing understanding of visual rhetoric and its ability to visually translate texts originating in a culture removed in time or geography for medieval readers who sought to understand them. The book discusses what happens when the visual cycles so carefully devised in collaboration with libraries and artists by Laurent and Lebègue escaped their control in a process of normalization. With over 180 color images, this major reference book will appeal to students and scholars of French, comparative literature, art history, history of the book, and translation studies.

Contributor Bio
Anne D. Hedeman is the Judith Harris Murphy Distinguished Professor of Art History at the University of Kansas. She is the author and co-editor of a number of books, including Inscribing Knowledge in the Medieval Book.
Translating Christ in the Middle Ages
Gender, Authorship, and the Visionary Text
Barbara Zimbalist

Summary
This study reveals how women’s visionary texts played a central role within medieval discourses of authorship, reading, and devotion.

From the twelfth to the fifteenth centuries, women across northern Europe began committing their visionary conversations with Christ to the written word. Translating Christ in this way required multiple transformations: divine speech into human language, aural event into textual artifact, visionary experience into linguistic record, and individual encounter into communal repetition. This ambitious study shows how women’s visionary texts form an underexamined literary tradition within medieval religious culture. Barbara Zimbalist demonstrates how, within this tradition, female visionaries developed new forms of authorship, reading, and devotion. Through these transformations, the female visionary authorized herself and her text, and performed a rhetorical *imitatio Christi* that offered models of interpretive practice and spoken devotion to her readers.

This literary-historical tradition has not yet been fully recognized on its own terms. By exploring its development in hagiography, visionary texts, and devotional literature, Zimbalist shows how this literary mode came to be not only possible but widespread and influential. She argues that women’s visionary translation reconfigured traditional hierarchies and positions of spiritual power for female authors and readers in ways that reverberated throughout late-medieval literary and religious cultures. In translating their visionary conversations with Christ into vernacular text, medieval women turned themselves into authors and devotional guides, and formed their readers into textual communities shaped by gendered visionary experiences and spoken *imitatio Christi*.

Contributor Bio
Barbara Zimbalist is associate professor of English at the University of Texas at El Paso.

Arabic Disclosures
The Postcolonial Autobiographical Atlas
Muhsin J. al-Musawi

Summary
*Arabic Disclosures* presents readers with a comparative analysis of Arabic postcolonial autobiographical writing.

In *Arabic Disclosures* Muhsin J. al-Musawi investigates the genre of autobiography within the modern tradition of Arabic literary writing from the early 1920s to the present. Al-Musawi notes in the introduction that the purpose of this work is not to survey the entirety of autobiographical writing in modern Arabic but rather to apply a rigorously identified set of characteristics and approaches culled from a variety of theoretical studies of the genre to a particular set of autobiographical works in Arabic, selected for their different methodologies, varying historical contexts within which they were conceived and written, and the equally varied lives experienced by the authors involved.

The book begins in the larger context of autobiographical space, where the theories of Bourdieu, Bachelard, Bakhtin, and Lefebvre are laid out, and then considers the multiple ways in which a postcolonial awareness of space has impacted the writings of many of the authors whose works are examined. Organized chronologically, al-Musawi begins with the earliest modern example of autobiographical work in Tāḥā Husayn’s book, translated into English as *The Stream of Days*. Al-Musawi studies some of the major pioneers in the development of modern Arabic thought and literary expression: Jurjī Zaydān, Mīkāḫīl Nuʿaymah, Ahmad Amin, Salāmah Mūsā, Sayyid Qub, and untranslated works by the prominent critic and scholar Ḥammād Ṣammūd, the novelist Āliāh Māmduḥ, and others. He also examines the autobiographies of a number of women, including Nawāl al-Sādāwī and Fadwā Tūqān, and fiction writers. The book draws a map of Arab thought and culture in its multiple engagements with other cultures and will be useful for scholars and students of comparative literature, Arabic studies, and Middle Eastern studies, intellectual thought, and history.

Contributor Bio
Muhsin J. al-Musawi is professor of classical and modern Arabic literature, and comparative and cultural studies at Columbia University.
Eliot’s Angels
George Eliot, René Girard, and Mimetic Desire
Bernadette Waterman Ward

Summary
René Girard’s mimetic theory opens up ways to make sense of the tension between the progressive politics of George Eliot and the conservative moralism of her narratives.

In this innovative study, Bernadette Waterman Ward offers an original rereading of George Eliot’s work through the lens of René Girard’s theories of mimetic desire, violence, and the sacred. It is a fruitful mapping of a twentieth-century theorist onto a nineteenth-century novelist, revealing Eliot’s understanding of imitative desire, rivalry, idol-making, and sacrificial victimization as critical elements of the social mechanism. While the unresolved tensions between Eliot’s realism and her desire to believe in gradual social amelioration have often been studied, Ward is especially adept at articulating the details of such conflict in Eliot’s early novels. In particular, Ward emphasizes the clash between the ruthless mechanisms of mimetic desire and the idea of progress, or, as Eliot stated, “growing good”; Eliot’s Christian sympathy for sacrificial victims against her general rejection of Christianity; and her resort to “Nemesis” to evade the systemic injustice of the social sphere. The “angels” in the title are characters who appear to offer a humanist way forward in the absence of religious belief. They are represented, in Girardian terms, as figures who try to rise above the snares of the mimetic machine to imitate Christ’s self-sacrifice but are finally rendered ineffectual. Very few studies have tackled Eliot’s short fiction and narrative poetry. *Eliot’s Angels* gives the short fiction its due, and it will appeal to scholars of mimetic and literary theory, Victorianists, and students of the novel.

Contributor Bio
Bernadette Waterman Ward is associate professor of English at the University of Dallas. She is the author of *World as Word: Philosophical Theology in Gerard Manley Hopkins*.

Dante’s "Other Works"
Assessments and Interpretations
Zygmunt G. Baranski, Theodore J. Cachey, Jr.

Summary
Prominent Dante scholars from the United States, Italy, and the United Kingdom contribute original essays to the first critical companion in English to Dante’s “other works.”

Rather than speak of Dante’s “minor works,” according to a tradition of Dante scholarship going back at least to the eighteenth century, this volume puts forward the designation “other works” both in light of their enhanced status and as part of a general effort to reaffirm their value as autonomous works. Indeed, had Dante never written the *Commedia*, he would still be considered the most important writer of the late Middle Ages for the originality and inventiveness of the other works he wrote besides his monumental poem, including the *Rime*, the *Fiore*, the *Detto d’amore*, the *Vita nova*, the Epistles, the *Convivio*, the *De vulgari eloquentia*, the *Monarchia*, the *Egloghe*, and the *Questio de aqua et terra*. Each contributor to this volume addresses one of the “other works” by presenting the principal interpretative trends and questions relating to the text, and by focusing on aspects of particular interest. Two essays on the relationship between the “other works” and the issues of philosophy and theology are included. Dante’s “Other Works” will interest Dantisti, medievalists, and literary scholars at every stage of their career.


Contributor Bio
Zygmunt G. Barański is Serena Professor of Italian Emeritus at the University of Cambridge and R. L. Canala Professor of Romance Languages & Literatures Emeritus at the University of Notre Dame.

Theodore J. Cachey, Jr., is Fabiano Collegiate Chair of Italian Studies and Ravarino Family Director of the Center for Italian Studies at the University of Notre Dame.
The Etiquette of Early Northern Verse
Roberta Frank

Summary
In The Etiquette of Early Northern Verse, Roberta Frank peers into the northern poet’s workshop, eavesdropping as Old English and Old Norse verse reveal their craft secrets.

This book places two vernacular poetries of the long Viking Age into conversation, revealing their membership in a single community of taste, a traditional stylistic ecology that did serious political and historical work. Each chapter seeks the codes of a now-extinct verse technique. The first explores the underlying architecture of the two poetries, their irregularities of pace, startling formal conventions, and tight verbal detail work. The passage of time has worn away most of the circumstantial details that literary scholars in later periods take for granted, but the public relations savvy and aural and syntactic signals of early northern verse remain to some extent retrievable and relatable, an etiquette prized and presumably understood by its audiences. The second and longest chapter investigates the techniques used by early northern poets to retrieve and organize the symmetries of language. It illustrates how supererogatory alliteration and rhyme functioned as aural punctuation, marking off structural units and highlighting key moments in the texts. The third and final chapter describes the extent to which both corpora revealed in negations, liltotes, indirection, and down-toners, modes that forced audiences to read between half-lines, to hear what was not said. By decluttering and stripping away excess, by drawing words through a tight mesh of meter, alliteration, and rhyme, the early northern poet filtered out dross and stitched together a poetics of stark contrasts and forebodings. Poets and lovers of poetry of all periods and places will find much to enjoy here. So will students in Old English and Old Norse courses.

Contributor Bio
Roberta Frank is the Marie Borroff Professor Emerita of English at Yale University. Over the past half century, she has published many essays on the style, form, and history of Old English and Old Norse poetry. Her first sole-authored book was Old Norse Court Poetry.

The Picaresque and the Writing Life in Mexico
Jorge Téllez

Summary
This book studies picaresque narratives from 1690 to 2013, examining how this literary form serves as a reflection on the material conditions necessary for writing literature in Mexico.

In The Picaresque and the Writing Life in Mexico, Jorge Téllez argues that Mexican writers have drawn on the picaresque as a device for pondering what they regard as the perils of intellectual and creative labor. Surveying ten narratives from 1690 to 2013, Téllez shows how, by and large, all of them are iterations of the same basic structure: pícaro meets writer; pícaro tells life story; writer eagerly writes it down. This written mediation (sometimes fictional but other times completely factual) is presented as part of a transaction in which it is rarely clear who is exploiting whom. Highlighting this ambiguity, Téllez’s study brings into focus the role that the picaresque has played in the presentation of writers as disenfranchised and vulnerable subjects. But as Téllez demonstrates, these narratives embody a discourse of precarity that goes beyond pícaros, and applies to all subjects who engage in the production and circulation of literature. In this way, Téllez shows that the literary form of the picaresque is, above all, a reflection on the value of literature, as well as on the place and role of writing in Mexican society more broadly.

The Picaresque and the Writing Life in Mexico is a unique work that suggests new paths for studying the reiteration of literary forms across centuries. Looking at the picaresque in particular, Téllez offers a new interpretation of this genre within its national context and suggests ways in which this genre remains relevant for reflecting on literature in contemporary society. It will be of interest to students and scholars of Latin American studies, Mexican cultures and literatures, and comparative literature.

Contributor Bio
Jorge Téllez is assistant professor of romance languages in the Department of Hispanic and Portuguese Studies at the University of Pennsylvania. He is the author of Poéticas del Nuevo Mundo.
**Drug Lords, Cowboys, and Desperadoses**

**Violent Myths of the U.S.-Mexico Frontier**

Rafael Acosta Morales

**Summary**

*Drug Lords, Cowboys, and Desperadoses* examines how historical archetypes in violent narratives on the Mexican American frontier have resulted in political discourse that feeds back into real violence. The drug battles, outlaw culture, and violence that permeate the U.S.-Mexican frontier serve as scenery and motivation for a wide swath of North American culture. In this innovative study, Rafael Acosta Morales ties the pride that many communities felt for heroic tales of banditry and rebels to the darker repercussions of the violence inflicted by the representatives of the law or the state. Narratives on bandits, cowboys, and desperados promise redistribution, regeneration, and community, but they often bring about the very opposite of those goals. This paradox is at the heart of Acosta Morales’s book.

*Drug Lords, Cowboys, and Desperadoses* examines the relationship between affect, narrative, and violence surrounding three historical archetypes—social bandits (often associated with the drug trade), cowboys, and desperados—and how these narratives create affective loops that recreate violent structures in the Mexican American frontier. Acosta Morales analyzes narrative in literary, cinematic, and musical form, examining works by Américo Paredes, Luis G. Inclán, Clint Eastwood, Rolando Hinojosa, Yuri Herrera, and Cormac McCarthy. The book focuses on how narratives of Mexican social banditry become incorporated into the social order that bandits rose against and how representations of violence in the U.S. weaponize narratives of trauma in order to justify and expand the violence that cowboys commit. Finally, it explains the usage of universality under the law as a means of criminalizing minorities by reading the stories of Mexican American men who were turned into desperados by the criminal law system.

**Contributor Bio**

Rafael Acosta Morales is assistant professor of Spanish at the University of Kansas and a contributor to *Modern Mexican Culture*.

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**Toward a Sacramental Poetics**

Regina M. Schwartz, Patrick J. McGrath

**Summary**

Distinguished theologians and literary scholars explore the workings of the sacred and the sacramental in language and literature.

What does a sacramental poetics offer that secular cultural theory, for all of its advances, may have missed? How does a sacred understanding of the world differ from a strictly secular one? This volume develops the theory of “sacramental poetics” advanced by Regina Schwartz in her 2008 book on English Reformation writers, taking the theory in new directions while demonstrating how enduring and widespread this poetics is.

*Toward a Sacramental Poetics* addresses two urgent questions we have inherited from a half century of secular critical thought. First, how do we understand the relationship between word and thing, sign and signified, other than as some naive direct representation or as a completely arbitrary language game? And, second, how can the subject experience the world beyond instrumentalizing it? The contributors conclude that a sacramental poetics responds to both questions, offering an understanding of the sign that, by pointing beyond itself, suggests wonder. The contributors explore a variety of topics in relation to sacramental poetics, including political theology, miracles, modernity, translation and transformation, and the metaphysics of love. They draw from diverse resources, from Dante to Hopkins, from Richard Hooker to Stoker’s *Dracula*, from the King James Bible to Wallace Stevens. *Toward a Sacramental Poetics* is an important contribution to studies of religion and literature, the sacred and the secular, literary theory, and theologies of aesthetics.

**Contributors:** Regina M. Schwartz, Patrick J. McGrath, Rowan Williams, Subha Mukherji, Stephen Little, Kevin Hart, John Milbank, Hent de Vries, Jean-Luc Marion, Ingolf U. Dalførth, Lori Branch, and Paul Mariani.

**Contributor Bio**

Regina M. Schwartz is professor of English and law at Northwestern University.

Patrick J. McGrath is associate professor of English at Southern Illinois University Carbondale.
Lessons from *Walden*

Thoreau and the Crisis of American Democracy

Bob Pepperman Taylor

Summary

Throughout this original and passionate book, Bob Pepperman Taylor presents a wide-ranging inquiry into the nature and implications of Henry David Thoreau’s thought in *Walden* and *Civil Disobedience*. Taylor pursues this inquiry in three chapters, each focusing on a single theme: chapter 1 examines simplicity and the ethics of “voluntary poverty,” chapter 2 looks at civil disobedience and the role of “conscience” in democratic politics, and chapter 3 concentrates on what “nature” means to us today and whether we can truly “learn from nature.” Taylor considers Thoreau’s philosophy, and the philosophical problems he raises, from the perspective of a wide range of thinkers and commentators drawn from history, philosophy, the social sciences, and popular media, breathing new life into *Walden* and asking how it is alive for us today.

In *Lessons from Walden*, Taylor allows all sides to have their say, even as he persistently steers the discussion back to a nuanced reading of Thoreau's actual position. With its tone of friendly urgency, this interdisciplinary tour de force will interest students and scholars of American literature, environmental ethics, and political theory, as well as environmental activists, concerned citizens, and anyone troubled with the future of democracy.

Contributor Bio

Bob Pepperman Taylor is the Elliott A. Brown Green and Gold Professor of Law, Politics, and Political Behavior at the University of Vermont. He is the author and editor of a number of books, including *The Routledge Guidebook to Thoreau’s Civil Disobedience*.

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Beyond the Story

American Literary Fiction and the Limits of Materialism

Christina Bieber Lake

Summary

*Beyond the Story: American Literary Fiction and the Limits of Materialism* argues that theology is crucial to understanding the power of contemporary American stories. By drawing on the theories of M. M. Bakhtin, Christian personalism, and contemporary phenomenology, Lake argues that literary fiction activates an irreducibly personal intersubjectivity between author, reader, and characters. Stories depend on a dignity-granting valuation of the particular lives of ordinary people, which is best described as an act of love that mirrors the love of the divine. Through original readings of the fiction of Philip Roth, Cormac McCarthy, Lydia Davis, Toni Morrison, and others, Lake enters into a dialogue with postsecular theory and cognitive literary studies to reveal the limits of sociobiology’s approach to culture. The result is a book that will remind readers how storytelling continually reaffirms the transcendent value of human beings in an inherently personal cosmos.

This book will be of interest to students and scholars of theology and literary studies, as well as a broad audience of readers seeking to engage on a deeper level with contemporary literature.

Contributor Bio

Christina Bieber Lake is the Clyde S. Kilby Professor of English at Wheaton College. She is the author of a number of books, including *Prophets of the Posthuman: American Fiction, Biotechnology, and the Ethics of Personhood* (University of Notre Dame Press, 2013), winner of the Aldersgate Prize and the Catholic Press Association Book Award for Faith and Science.
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