

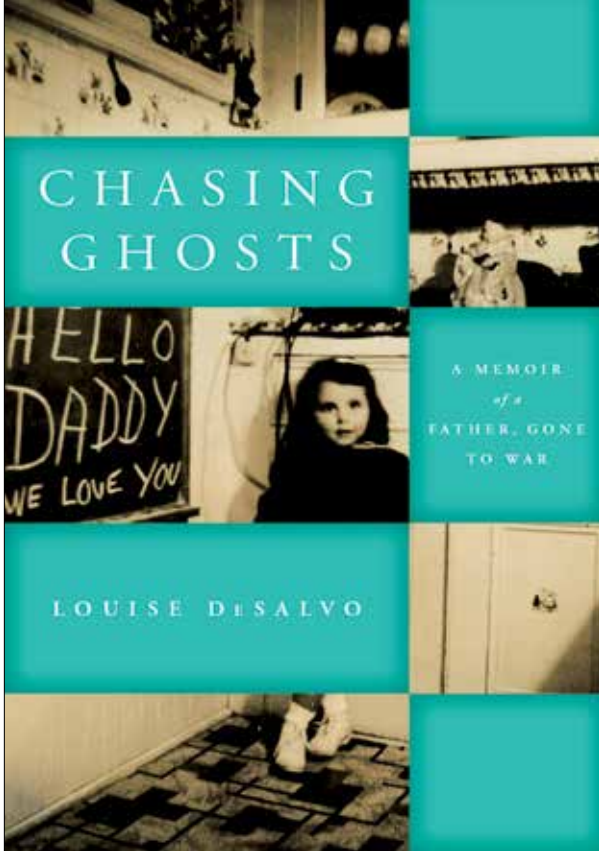
GENERAL INTEREST

When literary biographer and memoirist Louise DeSalvo embarked upon a journey to learn why her father came home from World War II a changed man, she didn't realize her quest would take ten years or that it would yield more revelations about the man—and herself—and the effect of his military service upon their family than she'd ever imagined. During his last years, as he told her about his life, DeSalvo began to understand that her obsession with war novels and military history wasn't merely academic but rooted in her desire to understand this complex father whom she both adored and reviled because of his mistreatment of her. Although she at first believes she wants to uncover his story, the story of a man who was no hero and who was adversely affected by his military service, she learns that what she really wants is to recover the man he was before he went away.

As DeSalvo and her father uncover his past piece by piece, bit by bit, she learns about the dreams of a working-class man who entered the military in the late 1930s during peacetime to better himself, a man who wanted to become a pilot. She learns about what it was like for him to participate in war games in the Pacific prior to the war, and the war's devastating toll. She learns about what it was like for her parents to fall in love, set up house, marry, and have children during this cataclysmic time. And as the pieces of her father's life fall into place as DeSalvo works to piece together the puzzle of everything she's learned about this time, she finds herself finally able to understand him.

Chasing Ghosts is an original contribution to the understanding of working-class World War II veterans who did not conventionally distinguish themselves through "heroic" actions and whose lives were not until recently considered worthy of historical or cultural attention. It personalizes the history of those sailors who served in the Navy aboard aircraft carriers and on islands in the Pacific prior to and during World War II and contributes to the current vital conversation about the often-unrecognized effects of war and its traumas upon those men and their families. It reveals the lifelong devastating consequences of military service on those men and women who fell in love, married, and set up house. And it reveals the complexity of what it is like to be the daughter of a father who has gone to war.

LOUISE DeSALVO is Jenny Hunter Professor of Creative Writing at Hunter College and the author of several books, including *Virginia Woolf: The Impact of Childhood Sexual Abuse on Her Life and Work*; *Vertigo: A Memoir*; and *The Art of Slow Writing: Reflections on Time, Craft, and Creativity*.



Chasing Ghosts

A Memoir of a Father, Gone to War

LOUISE DeSALVO

280 pages

978-0-8232-6884-9 • Paper • \$24.95 (03), £16.99

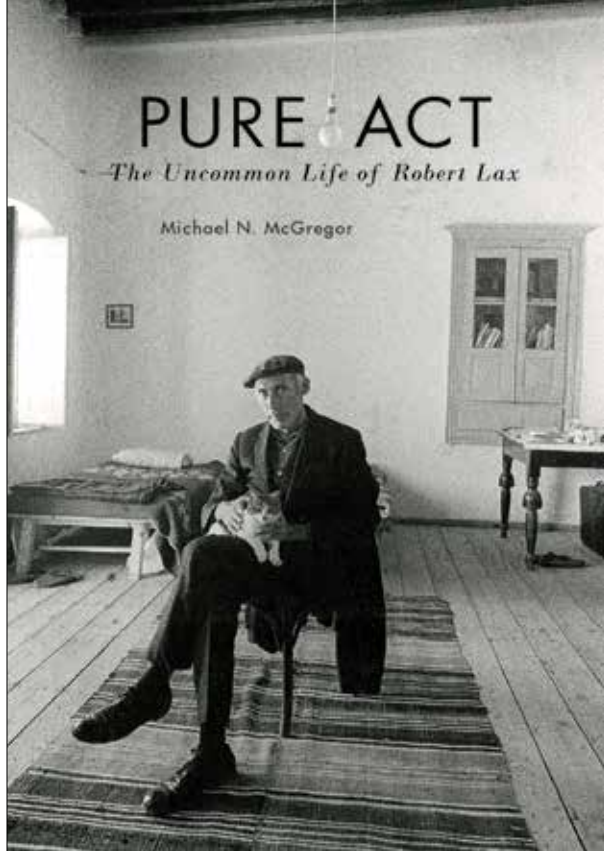
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World War II: The Global, Human, and Ethical Dimension

OCTOBER

HISTORY | LITERATURE | ITALIAN AMERICAN STUDIES

GENERAL INTEREST



Best known for his friendship with famed twentieth-century Trappist monk and writer Thomas Merton, Robert Lax was an influential writer and inspirational figure in his own right. Driven by a deep desire to be faithful to both God and his art, Lax roamed restlessly for decades, working for *The New Yorker* and *Time*, writing scripts in Hollywood, traveling with the circus, and editing a literary journal in Paris before settling among fishermen and sponge divers on a remote Greek island, where he finally felt at home.

In *Pure Act*, author Michael N. McGregor, who knew Lax for fifteen years, draws from a wide range of unpublished writings and little-known published works to reconstruct Lax's inner and outer life, his private struggles and public triumphs. This intimate biography—fifteen years in the making—presents a comprehensive view of the poet's origins, creative ideas, spiritual beliefs, journeys, and relationships. The artful interweaving of information from people who knew Lax at Columbia University and in Olean, New York City, and Europe, adds a depth of understanding not previously available. And *Pure Act* offers rare insight into why Lax fled his beloved island of Kalymnos, amid rumors of spying, during Greece's Cyprus crisis.

Seamlessly incorporating in-depth research, McGregor's exploration of the relationship between Lax's life and his writing greatly enhances the value of this insightful study. His examination of the concept of "pure act" is central to understanding the link between Lax's poetics and his pursuit of a true life.

Throughout its pages, *Pure Act* reveals a man endeavoring to simplify his life in the same way he was simplifying his poetry. A model of creative purity, Robert Lax's entire life was centered on coming to know his authentic self and his relationship with his Creator, creation, and humanity.

MICHAEL N. MCGREGOR, a Professor of English and Creative Writing at Portland State University, has lectured at universities, conferences, and community events on both Robert Lax and Thomas Merton and is a member of Biographers International Organization and the International Thomas Merton Society.

Pure Act

The Uncommon Life of Robert Lax

MICHAEL N. MCGREGOR

472 pages • 16 b/w illustrations

978-0-8232-6801-6 • Cloth • \$34.95 (O2) £23.99

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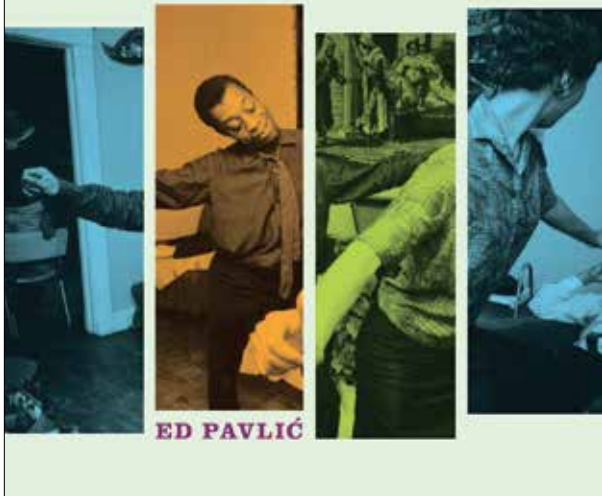
Catholic Practice in North America

SEPTEMBER

CATHOLIC STUDIES | POETRY | LITERATURE

WHO CAN AFFORD TO IMPROVISE?

James
Baldwin
and Black
Music,
the Lyric
and the
Listeners



Who Can Afford to Improvise?

*James Baldwin and Black Music,
the Lyric and the Listeners*

ED PAVLIĆ

320 pages • 20 b/w illustrations
978-0-8232-6848-1 • Cloth • \$29.95 (1A), £20.99
Simultaneous electronic edition available

SEPTEMBER

AFRICAN AMERICAN STUDIES | LITERATURE | MUSIC

GENERAL INTEREST

“In Who Can Afford to Improvise?, Ed Pavlić unearths James Baldwin’s epic song—one shaped and honed by sacred and popular music. This rumination of intricate details celebrates Baldwin’s vision of democratic conscience. Pavlić gives us a flesh-and-blood subject formed through a lyrical determinism of deep feeling. Through turn of thought and juxtaposition of historical and personal evidence, he embraces Baldwin’s need for justice and truth.”

—YUSEF KOMUNYAKAA

“A brilliant and original study of Baldwin as the ultimate bluesman.”

—DAVID RITZ, author of *Respect: The Life of Aretha Franklin*

More than a quarter-century after his death, James Baldwin remains an unparalleled figure in American literature and African American cultural politics. In *Who Can Afford to Improvise?* Ed Pavlić offers an unconventional, lyrical, and accessible meditation on the life, writings, and legacy of James Baldwin and their relationship to the lyric tradition in black music, from gospel and blues to jazz and R&B. Based on unprecedented access to private correspondence and unpublished manuscripts and attuned to a musically inclined poet’s skill in close listening, *Who Can Afford to Improvise?* frames a new narrative of James Baldwin’s work and life.

Who Can Afford to Improvise? is presented in three books—or movements; the first listens to Baldwin, in the initial months of his most intense visibility in May 1963 and the publication of *The Fire Next Time*. It introduces the key terms of his lyrical aesthetic and identifies the shifting contours of Baldwin’s career from his early work as a reviewer for left-leaning journals in the 1940s to his last published and unpublished works from the mid-1980s. Book II listens with Baldwin and ruminates on the recorded performances of Billie Holiday and Dinah Washington, singers whose messages and methods were closely related to his developing worldview. It concludes with the first detailed account of “The Hallelujah Chorus,” a performance from July 1, 1973, in which Baldwin shared the stage at Carnegie Hall with Ray Charles. Finally, in Book III, Pavlić reverses our musically inflected reconsideration of Baldwin’s voice, projecting it into the contemporary moment and reading its impact on everything from the music of Amy Winehouse, to the street performances of Turf Feinz, and the fire of racial oppression and militarization against black Americans in the twenty-first century.

Always with an ear close to the music, and avoiding the safe box of celebration, *Who Can Afford to Improvise?* enables a new kind of “lyrical travel” with the instructive clarity and the open-ended mystery Baldwin’s work invokes into the world.

ED PAVLIĆ is Professor of English and Creative Writing at the University of Georgia.

GENERAL INTEREST

*“Joseph B. Raskin’s parents never owned a car, and so the New York subway system perhaps played an outsize role in shaping his worldview. In *The Routes Not Taken: A Trip Through New York City’s Unbuilt Subway System*, Mr. Raskin draws on this perspective to provide an insightful look at the what-might-have-beens of urban mass transit. The first subway, the IRT from City Hall to West 145th Street, was built in four and a half years. That pace has rarely been equaled in the century since. Consider that the Second Avenue subway, the first segment of which is to open in 2016, was envisioned in 1929. Why were certain lines elevated—and later demolished—instead of buried? Mr. Raskin, the assistant director of government and community relations for New York City Transit, dusts off old blueprints of lines that were never built or never completed, explaining how the system shaped urban development and how political and economic forces conspired to create today’s subways. If only the Transit Construction Commission’s 1920 plan had been adopted: a \$350 million, 20-year blueprint that would have provided a grid of subway lines covering all five boroughs and provided for a city with a population even bigger than today’s.”*

—THE NEW YORK TIMES

“In presenting lively . . . case studies of what he regards as the most important unbuilt lines, Mr. Raskin encourages his readers to think about the adaptable nature of the city.”

—THE WALL STREET JOURNAL

“Apart from sheer enjoyment, this book underscores how radical decisions about transit shape property values, commerce, neighborhoods, and people.”

—CHOICE

“Joseph Raskin has opened a big can of worms with this book. He brings to light the massive number of subway lines that were planned throughout the area but stayed just that: plans and nothing more.”

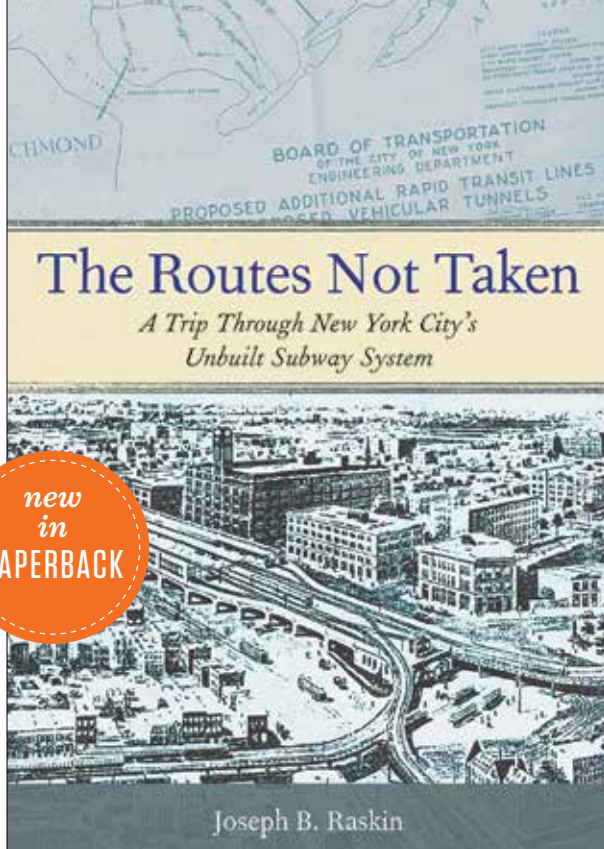
—INK NEW YORK

“The New York subway is a source of basic mobility in the world’s greatest city, but there remains much to be learned about why it came to be and how it functions. Raskin has given us a book that places all of our factual and historical narratives in a much larger context—what might have been, what could have been, and, perhaps, what should have been.”

—BRIAN J. CUDAHY, author of

A Century of Subways: Celebrating 100 Years of New York’s Underground

JOSEPH B. RASKIN, an independent scholar, is widely regarded as an authority on unbuilt subway systems, about which he has been interviewed by the *New York Times*. He is Assistant Director of Government and Community Relations for MTA New York City Transit.



The Routes Not Taken

A Trip Through New York City’s Unbuilt Subway System

JOSEPH B. RASKIN

336 pages • 100 b/w illustrations • 7 × 10
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Empire State Editions

SEPTEMBER

NEW YORK | TRANSPORTATION | HISTORY

**EMPIRE
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EDITIONS**

GENERAL INTEREST

“Was the Yale School a media creation? Marc Redfield here offers us both a shrewd account of the quite different contributions of Geoffrey Hartman, Harold Bloom, and Paul de Man to literary studies, and a smart, subtle analysis of the myth of the ‘Yale School’ and its fortunes in the culture wars. An invigorating retrospective on an important chapter in American intellectual history that is not yet over.”

—JONATHAN CULLER, CORNELL UNIVERSITY

“This is the most informative and accurate book I have read, or ever expect to read, on the ‘Yale Critics’ phenomenon. It’s completely free of both the bad faith and the idolatry that plague any and all other accounts.”

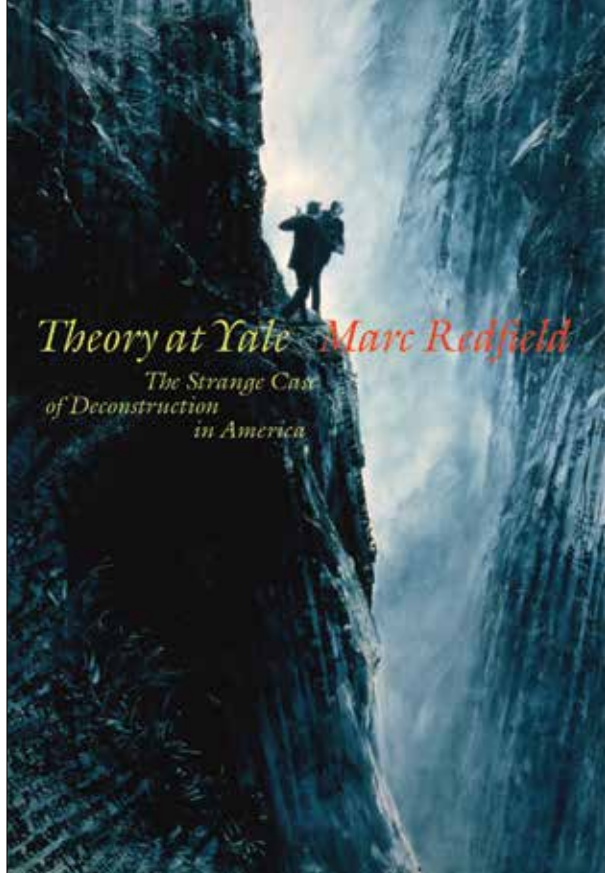
—PAUL FRY, YALE UNIVERSITY

This book examines the affinity between “theory” and “deconstruction” that developed in the American academy in the 1970s by way of the “Yale Critics”: Harold Bloom, Paul de Man, Geoffrey Hartman, and J. Hillis Miller, sometimes joined by the French philosopher Jacques Derrida.

With this semi-fictional collective, theory became a media event, first in the academy and then in the wider print media, in and through its phantasmatic link with deconstruction and with “Yale.” The important role played by aesthetic humanism in American pedagogical discourse provides a context for understanding theory as an aesthetic scandal, and an examination of the ways in which de Man’s work challenges aesthetic pieties helps us understand why, by the 1980s, he above all had come to personify “theory.”

Combining a broad account of the “Yale Critics” phenomenon with a series of careful re-examinations of the event of theory, Redfield traces the threat posed by language’s unreliability and inhumanity in chapters on lyric, on Hartman’s representation of the Wordsworthian imagination, on Bloom’s early theory of influence in the 1970s together with his later media reinvention as the genius of the Western Canon, and on John Guillory’s influential attempt to interpret de Manian theory as a symptom of literature’s increasing marginality. A final chapter examines Mark Tansey’s paintings “Derrida Queries de Man” and “Constructing the Grand Canyon,” works that offer subtle, complex reflections on the peculiar event of theory-as-deconstruction in America.

MARC REDFIELD is Professor of English and Comparative Literature and Chair of Comparative Literature at Brown University. His books include *Phantom Formations: Aesthetic Ideology and the Bildungsroman*; *The Politics of Aesthetics: Nationalism, Gender, Romanticism*; and *The Rhetoric of Terror: Reflections on 9/11 and the War on Terror* (Fordham).



Theory at Yale

*The Strange Case of
Deconstruction in America*

MARC REDFIELD

272 pages • 8 b/w illustrations

978-0-8232-6867-2 • Paper • \$29.95 (1A), £20.99

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Lit Z

NOVEMBER

LITERATURE | PHILOSOPHY

ACADEMIC TRADE

“To read Guibert’s journal of faltering vision is to teeter at the portal to many worlds. He stands, like Saramago, between light and darkness, right and wrong, life and death. What he sees and hears there—what he learns—is timeless. This book is a gift.”

—DAVID FRANCE, director of *How to Survive a Plague*

“In this medical humanities classic, the vulnerable yet unabashedly confrontational Hervé Guibert dissects the solitary hospital body that he and unknown others have become exam after exam, drug after drug, humiliation after humiliation, scream after scream. The writer’s urgent will to live and poignant desire to invent relations inside and outside the hospital are nothing short of breathtaking.”

—JOÃO BIEHL, author of *Vita: Life in a Zone of Social Abandonment and Will to Live: AIDS Therapies and the Politics of Survival*

“Like Roland Barthes’s Mourning Diary, Hervé Guibert’s hospitalization diary speaks with moonlit clarity about the threshold between life and death; with this heartbreaking and exemplary book Guibert has earned literary immortality.”

—WAYNE KOESTENBAUM, DISTINGUISHED PROFESSOR OF ENGLISH, CUNY

By the time of his death, Hervé Guibert had become a singular literary voice on the impact of AIDS in France. He was prolific. His oeuvre contained some twenty novels, including *To the Friend Who Did Not Save My Life* and *The Compassion Protocol*. He was thirty-six years old. In *Cytomegalovirus*, Guibert offers an autobiographical narrative of the everyday moments of his hospitalization because of complications of AIDS. *Cytomegalovirus* is spare, biting, and anguished. Guibert writes through the minutiae of living and of death—as a quality of invention, of melancholy, of small victories in the face of greater threats—at the moment when his sight (and life) is eclipsed.

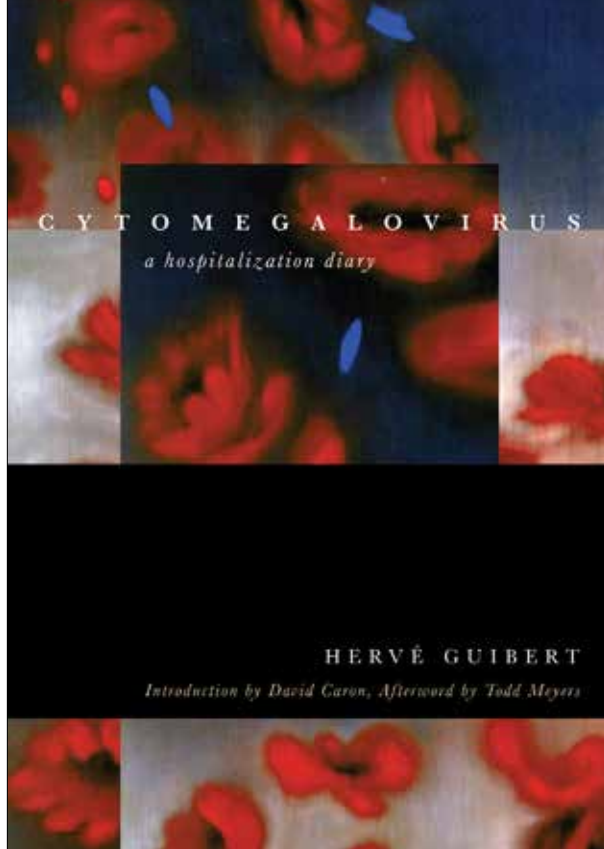
This new edition includes an Introduction and Afterword contextualizing Guibert’s work within the history of the AIDS pandemic, its relevance in the contemporary moment, and the importance of understanding the quotidian aspects of terminal illness.

HERVÉ GUIBERT (1955–91) was a French journalist and photographer before becoming a prominent literary figure in the early 1980s. He published nearly two dozen works in his lifetime, several of which deal with HIV/AIDS.

DAVID CARON is Professor of French and Women’s Studies at the University of Michigan. He is the author of *The Nearness of Others: Searching for Tact and Contact in the Age of HIV*.

TODD MEYERS is Assistant Professor of Medical Anthropology at Wayne State University. He is the author of *The Clinic and Elsewhere: Addiction, Adolescents, and the Afterlife of Therapy*.

CLARA ORBAN is Professor and Chair of French and Italian at DePaul University.



Cytomegalovirus

A Hospitalization Diary

HERVÉ GUIBERT

introduction by **DAVID CARON**

afterword by **TODD MEYERS**

translated by **CLARA ORBAN**

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Forms of Living

OCTOBER

LITERATURE | GAY AND LESBIAN STUDIES | MEDICINE

Richard Baxstrom & Todd Meyers Realizing the Witch

Science, Cinema, and the Mastery of the Invisible



Realizing the Witch

*Science, Cinema, and
the Mastery of the Invisible*

**RICHARD BAXSTROM
and TODD MEYERS**

296 pages • 64 b/w illustrations

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Forms of Living

NOVEMBER

FILM & THEATER | ANTHROPOLOGY | HISTORY

ACADEMIC TRADE

“Realizing the Witch is a highly original, exciting, and important book. With this work, Richard Baxstrom and Todd Meyers establish themselves as pioneering scholars in the emerging field between media studies and the history of science.”

—HENNING SCHMIDGEN, PROFESSOR OF MEDIA STUDIES AT THE
BAUHAUS UNIVERSITY WEIMAR, GERMANY

Benjamin Christensen’s *Häxan* (The Witch, 1922) stands as a singular film within the history of cinema. Deftly weaving contemporary scientific analysis and powerfully staged historical scenes of satanic initiation, confession under torture, possession, and persecution, *Häxan* creatively blends spectacle and argument to provoke a humanist re-evaluation of witchcraft in European history as well as the contemporary treatment of female “hysterics” and the mentally ill.

In *Realizing the Witch*, Baxstrom and Meyers show how *Häxan* opens a window onto wider debates in the 1920s regarding the relationship of film to scientific evidence, the evolving study of religion from historical and anthropological perspectives, and the complex relations between popular culture, artistic expression, and concepts in medicine and psychology. *Häxan* is a film that travels along the winding path of art and science rather than between the narrow division of “documentary” and “fiction.” Baxstrom and Meyers reveal how Christensen’s attempt to tame the irrationality of “the witch” risked validating the very “nonsense” that such an effort sought to master and dispel. *Häxan* is a notorious, genre-bending, excessive cinematic account of the witch in early modern Europe. *Realizing the Witch* not only illustrates the underrated importance of the film within the canons of classic cinema, it lays bare the relation of the invisible to that which we cannot prove but nevertheless “know” to be there.

RICHARD BAXSTROM is Lecturer in Social Anthropology at the University of Edinburgh. He is the author of *Houses in Motion: The Experience of Place and the Problem of Belief in Urban Malaysia*.

TODD MEYERS is Assistant Professor of Medical Anthropology at Wayne State University. He is the author of *The Clinic and Elsewhere: Addiction, Adolescents, and the Afterlife of Therapy*.

ACADEMIC TRADE

“Commons Democracy is an exhilarating and compelling account of early U.S. forms of participatory democracy that have largely disappeared from critical view behind the shadow of the dominant account of the Founders’ creation of formal electoral democracy.”

—ELIZABETH MADDOCK DILLON, NORTHEASTERN UNIVERSITY

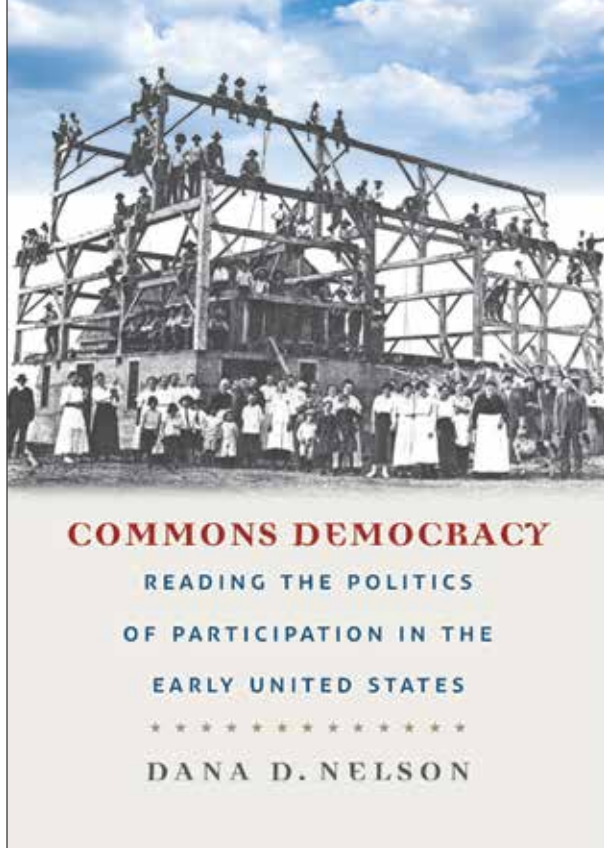
“Nelson focuses in this book on a dynamic aspect of U.S. history, one that is already quite relevant in our own time and that promises to be increasingly so in the future.”

—JOHN ERNEST, UNIVERSITY OF DELAWARE

Commons Democracy highlights a poorly understood dimension of democracy in the early United States. It tells a story that, like the familiar one, begins in the Revolutionary era. But instead of the tale of the Founders’ high-minded ideals and their careful crafting of the safe framework for democracy—a representative republican government—*Commons Democracy* examines the power of the democratic spirit, the ideals and practices of everyday people in the early nation. As Dana D. Nelson reveals in this illuminating work, the sensibility of participatory democratic activity fueled the involvement of ordinary folk in resistance, revolution, state constitution-making, and early national civic dissent. The rich variety of commoning customs and practices in the late colonies offered non-elite actors a tangible and durable relationship to democratic power, one significantly different from the representative democracy that would be institutionalized by the Framers in 1787. This democracy understood political power and liberties as communal, not individual.

Ordinary folk practiced a democracy that was robustly participatory and insistently local. To help tell this story, Nelson turns to early American authors—Hugh Henry Brackenridge, James Fenimore Cooper, Robert Montgomery Bird, and Caroline Kirkland—who were engaged with conflicts that emerged from competing ideals of democracy in the early republic, such as the Whiskey Rebellion and the Anti-Rent War as well as the enclosure of the legal commons, anxieties about popular suffrage, and practices of frontier equalitarianism. While *Commons Democracy* is about the capture of “democracy” for the official purposes of state consolidation and expansion, it is also a story about the ongoing (if occluded) vitality of commons democracy, of its power as part of our shared democratic history and its usefulness in the contemporary toolkit of citizenship.

DANA D. NELSON is Gertrude Conaway Vanderbilt Professor of English at Vanderbilt University. She is the author of *Bad for Democracy: How the Presidency Undermines the Power of the People* and *National Manhood: Capitalist Citizenship and the Imagined Fraternity of White Men*.



Commons Democracy

*Reading the Politics of Participation
in the Early United States*

DANA D. NELSON

232 pages

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DECEMBER

AMERICAN STUDIES | HISTORY | POLITICAL THEORY



Academics in Action!

*A Model for Community-Engaged
Research, Teaching, and Service*

edited by **SANDRA L. BARNES,**
LAUREN BRINKLEY-RUBINSTEIN,
BERNADETTE DOYKOS, NINA C.
MARTIN, and ALISON McGUIRE

240 pages
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JANUARY

EDUCATION | CULTURAL STUDIES | SOCIOLOGY | URBAN STUDIES

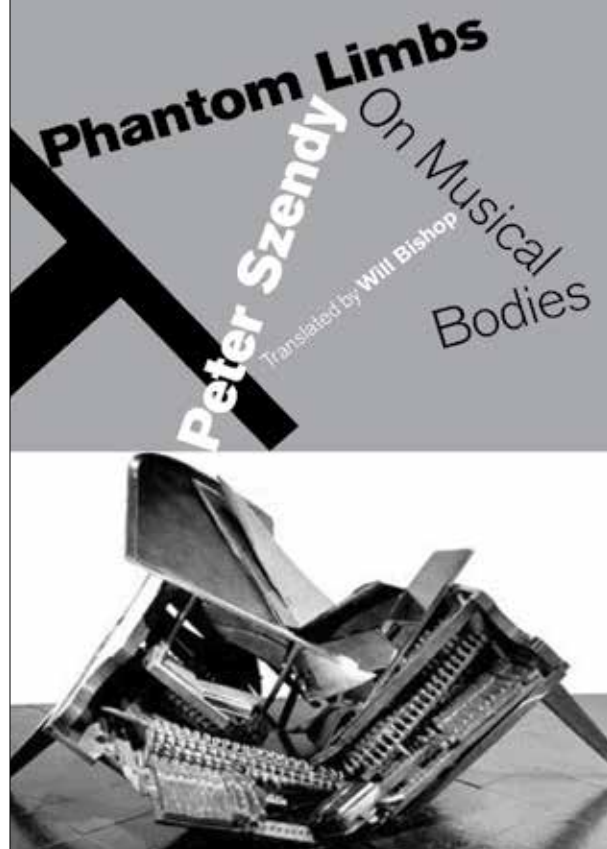
The academy is often described as an ivory tower, isolated from the community surrounding it. Presenting the theory, vision, and implementation of a socially engaged program for the Department of Human and Organizational Development (HOD) in Peabody's College of Education and Human Development at Vanderbilt University, *Academics in Action!* describes a more integrated model wherein students and faculty work with communities, learn from them, and bring to bear findings from theory and research to generate solutions to community problems.

Offering examples of community-engaged theory, scholarship, teaching, and action, *Academics in Action!* describes the nuanced structures that foster and support their development within a research university. Theory and action span multiple ecological levels from individuals and small groups to organizations and social structures. The communities of engagement range from local neighborhoods and schools to arenas of national policy and international development.

Reflecting the unique perspectives of research faculty, practitioners, and graduate students, *Academics in Action!* documents a specific philosophy of education that fosters and supports engagement; the potentially transformative nature of academic work for students, faculty, and the broader society; and some of the implications and challenges of action-oriented efforts in light of dynamics such as income inequality, racism, and global capitalism. This edited volume chronicles teaching, research, and community action that influences both inside and outside the classroom as well as presents dimensions of a participatory model that set such efforts into action.

CONTRIBUTORS: Dr. Sandra L. Barnes, Kimberly D. Bess, Lauren Brinkley-Rubinstein, Emily Burchfield, Vera S. Chatman, Krista Craven, Victoria J. Davis, Paul Dokecki, Bernadette Doykos, Andrew Finch, Benjamin W. Fisher, Gina Frieden, Susan Friedman, Joseph Gardella, Joanna Geller, Jessica Gibbons-Benton, Leigh Gilchrist, Andrew Greer, Craig Anne Heflinger, Emily Hennessy, Robert Innes, Linda Isaacs, Holly L. Karakos, Abbey Mann, Nina Martin, Mark McCormack, Allison McGuire, Nikolay Mihaylov, Hasina Mohyuddin, Velma Murry, Maury Nation, Carol T. Nixon, Oluchi Nwosu, Neal A. Palmer, William L. Partridge, Douglas D. Perkins, Alley Pickren, Bethan Pittman, Lindsay Satterwhite Mayberry, Sharon Shields, Marybeth Shinn, Heather L. Smith, Paul Speer, Sarah Suiter, Kristen Tompkins, William Turner, Stephanie Zucker

SANDRA L. BARNES is Professor in the Department of Human and Organizational Development (HOD) and the School of Divinity at Vanderbilt University. **LAUREN BRINKLEY-RUBINSTEIN** is a recent Ph.D. graduate in Community Research and Action (CRA) in Peabody College of Education and Human Development at Vanderbilt University. **BERNADETTE DOYKOS** is a doctoral candidate in CRA in HOD at Peabody College of Education and Human Development at Vanderbilt University. **NINA C. MARTIN** is Lecturer in Psychology and Human Development and HOD in Peabody College of Education and Human Development at Vanderbilt University. **ALISON McGUIRE** is Lecturer in HOD in Peabody College of Education and Human Development at Vanderbilt University.



ACADEMIC TRADE

“A very original discussion of the production of the body through music. Szendy takes up a variety of musical practices in their fascinating and little-known history.”

—SUSAN BERNSTEIN, BROWN UNIVERSITY

“A patient meditation on the musical body. Szendy provides a stunning reading of the digital history of the finger, or ‘digit.’ We witness the multiplication of digits, the multiplication of hands and fingers, the regulation of bodies in the hope of having as many fingers as we need to play on the keyboard. But there is more to musical bodies; there are the virtual bodies of instruments who would play without contact of touch, repeating the motion of music that touches us through the ether, and there is the body of a conductor, who governs the body politic that is the orchestra. This is a compelling study.”

—GIL ANIDJAR, COLUMBIA UNIVERSITY

The prostheses Peter Szendy explores—those peculiar artifacts known as musical instruments—are not only technical devices but also bodies that live a strange phantom life, as uncanny as a sixth finger or a third lung.

The musicological impulse to inventory those bodies that produce sound is called into question here. In Szendy’s hands, its respectable corpus of scholarship is read aslant, so as to tease out what it usually prefers to hide: hybrids and grafts produced by active fictions, monsters, and chimera awaiting the opportunity to be embodied. Beyond these singular bodies that music composes and disposes there lies the figure of a collective “social” body ready to emerge amid an innervated apparatus that operates at a distance, telepathically.

Phantom Limbs touches on bodies of all shapes and sizes that haunt the edges of music’s conceptualizations. Music continually reinvents such bodies and reconvenes them in new collective formations. It is their dynamics and crystallizations that Szendy auscultates on a motley corpus that includes Bach, Diderot, Berlioz, Eisenstein, Disney, and Monk.

PETER SZENDY is Professor of Philosophy at Paris Ouest Nanterre and musicological adviser for the concert programs at the Cité de la musique. His five previous books to appear in English (all published by Fordham) are *Apocalypse-Cinema: 2012 and Other Ends of the World*; *Kant in the Land of Extraterrestrials*; *Hits: Philosophy in the Jukebox*; *Prophecies of Leviathan: Reading Past Melville*; and *Listen: A History of Our Ears*.

WILL BISHOP received his doctorate in French Literature from the University of California, Berkeley. He lives in Paris, where he teaches and translates.

Phantom Limbs

On Musical Bodies

PETER SZENDY

translated by **WILL BISHOP**

192 pages • 5½ × 8½ • 5 b/w illustrations
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NOVEMBER

MUSIC | PHILOSOPHY

INTOXICATION

JEAN-LUC NANCY *Translated by* PHILIP ARMSTRONG



Intoxication

JEAN-LUC NANCY

translated by PHILIP ARMSTRONG

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Idiom: Inventing Writing Theory

DECEMBER

PHILOSOPHY | LITERATURE

ACADEMIC TRADE

“The originality of Intoxication lies in the acuity and patience (and indeed the touch of humor) with which it teases out the surprising concurrence, or interaction, of two apparently unrelated terms—that of the ‘Absolute’ on the one hand, and that of ‘ivresse’ or ‘drunkenness’ on the other.”

—RICHARD A. RAND, UNIVERSITY OF ALABAMA

From Plato’s *Symposium* to Hegel’s truth as a “Bacchanalian revel,” from *The Bacchae* of Euripides to Nietzsche, philosophy holds a deeply ambivalent relation to the pleasures of intoxication. At the same time, from Baudelaire to Lowry, from Proust to Dostoyevsky, literature and poetry are also haunted by scenes of intoxication, as if philosophy and literature share a theme that announces and navigates their proximities and differences.

For Nancy, intoxication constitutes an excess that both fascinates and questions philosophy’s sober ambitions for appropriate forms of philosophical behavior and conceptual lucidity. At the same time, intoxication displaces a number of established dualities—reason and passion, mind and body, rationality and desire, rigor and excess, clarity and confusion, logic and eros.

Taking its point of departure from Baudelaire’s categorical imperative to understand modernity—“be drunk always”—Nancy’s little book is composed in fragments, quotations, drunken asides, and inebriated repetitions. His contemporary “banquet” addresses a range of related themes, including the role of alcohol and intoxication in rituals, myths, divine sacrifice, and religious symbolism, all those toasts to the sacred “spirits” involving libations and different forms of speech and enunciation—to the gods, to modernity, to the Absolute.

Affecting both mind and body, Nancy’s subject becomes intoxicated: *Ego sum, ego existo ebrius*—I am, I exist—drunk.

JEAN-LUC NANCY is Distinguished Professor of Philosophy at the Université Marc Bloch, Strasbourg. Among the most recent of his many books to be published in English are *Corpus*; *Dis-Enclosure: The Deconstruction of Christianity*; *The Truth of Democracy*; *Adoration: The Deconstruction of Christianity II*; *Corpus II: Writings on Sexuality*; *The Pleasure in Drawing*; *Identity: Fragments, Frankness*; *After Fukushima: The Equivalence of Catastrophes*; and, with Frederico Ferrari, *Being Nude: The Skin of Images* (all Fordham).

PHILIP ARMSTRONG is Associate Professor in the Department of Comparative Studies at The Ohio State University.

ACADEMIC TRADE

“Faced with the neoliberal enclosure and privatization of nearly everything, this collection convokes an array of theists, pantheists, nontheists, and post-theists to theorize the multiplicity of both ‘the common’ and ‘the good.’ . . . Common Goods provides us with readable, teachable, timely, plugged-in, politically compelling, and intellectually generous theological and para-theological work.”

—MARY-JANE RUBENSTEIN, WESLEYAN UNIVERSITY

“This book marks a watershed moment that effectively redefines the parameters of political theology by expanding and pluralizing it, and it expresses the vibrancy of a pluralist spirituality by infusing it with a process and liberationist sensibility.”

—JEFFREY W. ROBBINS, LEBANON VALLEY COLLEGE

In the face of globalized ecological and economic crises, how do religion, the postsecular, and political theology reconfigure political theory and practice? As the planet warms and the chasm widens between the 1 percent and the global 99, what thinking may yet energize new alliances between religious and irreligious constituencies?

This book brings together political theorists, philosophers, theologians, and scholars of religion to open discursive and material spaces in which to shape a vibrant planetary commons. Attentive to the universalizing tendencies of “the common,” the contributors seek to reappropriate the term in response to the corporate logic that asserts itself as a universal solvent. In the resulting conversation, the common returns as an interlinked manifold, under the ethos of its multitudes and the ecology of its multiplicity.

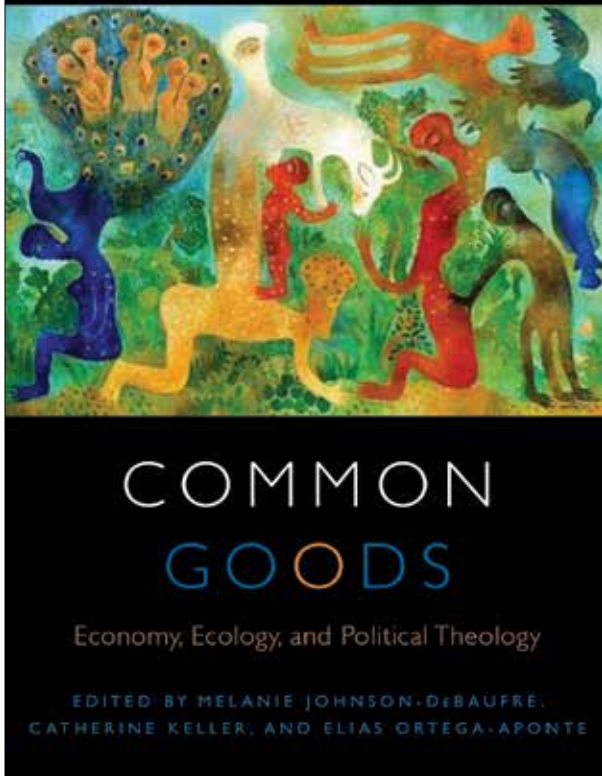
Beginning from what William Connolly calls the palpable “fragility of things,” *Common Goods* assembles a transdisciplinary political theology of the Earth. With a nuance missing from both atheist and orthodox religious approaches, the contributors engage in a multivocal conversation about sovereignty, capital, ecology, and civil society. The result is an unprecedented thematic assemblage of cosmopolitics and religious diversity; of utopian space and the time of insurrection; of Christian socialism, radical democracy, and disability theory; of quantum entanglement and planetarity; of theology fleshly and political.

CONTRIBUTORS: An Yountae, Sharon Betcher, Karen Bray, William Connolly, Clayton Crockett, Gary Dorrien, Paulina Ochoa Espejo, Charon Hribar, Anatoli Ignatov, Melanie Johnson-DeBaufre, Vincent Lloyd, Dhawn Martin, Cynthia Moe-Lobeda, Elias Ortega-Aponte, Elijah Prewitt-Davis, A. Paige Rawson, Joerg Rieger, Kathryn Tanner, John Thatamanil, Nimi Wariboko

MELANIE JOHNSON-DeBAUFRE is Associate Professor of New Testament and Early Christianity at Drew Theological Seminary.

CATHERINE KELLER is George T. Cobb Professor of Christian Theology at Drew Theological Seminary.

ELIAS ORTEGA-APONTE is Assistant Professor of Afro-Latina/o Religions and Cultural Studies at Drew Theological Seminary.



Common Goods

Economy, Ecology, and Political Theology

edited by **MELANIE JOHNSON-DeBAUFRE, CATHERINE KELLER, and ELIAS ORTEGA-APONTE**

384 pages
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Transdisciplinary Theological Colloquia

SEPTEMBER

THEOLOGY | POLITICAL THEORY | ENVIRONMENTAL STUDIES

ACADEMIC TRADE

"Thou Shalt Not Kill represents an exceptionally original contribution to the study of contemporary Western culture seen from both a religious and a secular feminist perspective."

—ALESSIA RICCIARDI, NORTHWESTERN UNIVERSITY

In this fascinating and rare little book, a leading Italian feminist philosopher and the Archbishop of Milan face off over the contemporary meaning of the biblical commandment not to kill.

The result is a series of erudite and wide-ranging arguments that move from murder and suicide to just war and drone strikes, from bioethics and biopolitics to hermeneutics and philology, from Theodor Adorno and Max Horkheimer to Hannah Arendt and Michel Foucault, from Torah and Scripture to art and literature, from the essence of human dignity and the paradoxes of fratricide to engagements with Levinasian ethics.

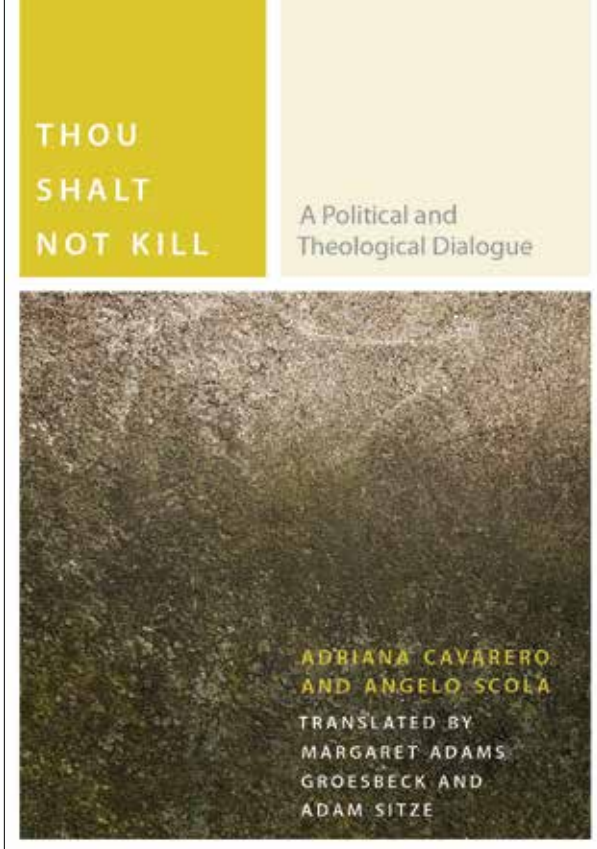
Less a direct debate than a disputation in the classical sense, *Thou Shalt Not Kill* proves to be a searching meditation on one of the unstated moral premises shared by otherwise bitterly opposed political factions. It will stimulate the mind of the novice while also reminding more advanced readers of the necessity and desirability of thinking in the present.

ADRIANA CAVARERO is Professor of Political Philosophy at the University of Verona. Her books in English include *Horrorism: Naming Contemporary Violence*; *For More than One Voice: Toward a Philosophy of Vocal Expression*; and *Relating Narratives: Storytelling and Selfhood*.

ANGELO SCOLA was appointed Cardinal by Pope John Paul II in 2003 and Archbishop of Milan by Pope Benedict XVI in 2011. He has also served as Rector of the Pontifical Lateran University.

MARGARET ADAMS GROESBECK has been a reference librarian, bibliographer, and Head of Public Services in the Amherst College Library. She and Adam Sitze have translated essays by Carlo Galli and Robert Esposito.

ADAM SITZE is Associate Professor of Law, Jurisprudence and Social Thought at Amherst College. He is editor of Carlo Galli's *The Janus Gaze: Essays on Carl Schmitt*. With Timothy Campbell, he co-edited *Biopolitics: A Reader*.



Thou Shalt Not Kill

A Political and Theological Dialogue

ADRIANA CAVARERO
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SEPTEMBER

RELIGION | PHILOSOPHY | POLITICAL THEORY

ACADEMIC TRADE

TWO

The Machine of
Political Theology and
the Place of Thought

ROBERTO ESPOSITO
Translated by Zakiya Hanafi



TWO

The Machine of Political Theology and the Place of Thought

ROBERTO ESPOSITO
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SEPTEMBER

POLITICAL THEORY | PHILOSOPHY

“Two is a tour-de-force by Roberto Esposito: an attempt to grasp the phenomenon of political theology, from its origins in Roman jurisprudence and Christian theology, all the way up to the twentieth-century debate on this theme.”

—MIGUEL VATTER, UNIVERSITY OF NEW SOUTH WALES

The debate on “political theology” that ran throughout the twentieth century has reached its end, but the ultimate meaning of the notion continues to evade us. Despite all the attempts to resolve the issue, we still speak its language—we remain in its horizon.

The reason for this, says Roberto Esposito, lies in the fact that political theology is neither a concept nor an event; rather, it is the pivot around which the machine of Western civilization has revolved for more than 2,000 years. At its heart stands the juncture between universalism and exclusion, unity and separation: the tendency of the Two to make itself into One by subordinating one part to the domination of the other. All the philosophical and political categories that we use, starting with the Roman and Christian notion of “the person,” continue to reproduce this exclusionary *dispositif*.

To take our departure from political theology, then—the task of contemporary philosophy—we must radically revise our conceptual lexicon. Only when thought has been returned to its rightful “place”—connected to the human species as a whole rather than to individuals—will we be able to escape from the machine that has imprisoned our lives for far too long.

ROBERTO ESPOSITO is a leading Italian political philosopher who teaches at the Scuola Normale Superiore in Italy. His books in English include *Terms of the Political: Community, Immunity, Biopolitics* (Fordham); *Third Person: Politics of Life and Philosophy of the Impersonal*; and *Categories of the Impolitical* (Fordham).

ZAKIYA HANAFI is the author of *The Monster in the Machine: Magic, Medicine, and the Marvelous in the Time of the Scientific Revolution*. Her most recent book translation is Simona Forti’s *The New Demons: Rethinking Power and Evil Today*. This is the fourth book by Roberto Esposito that she has translated into English.

ACADEMIC TRADE

*“For readers of German, *Shadows of Trauma* is a classic in the field of memory studies. We are fortunate now to benefit from Aleida Assmann’s elegant elucidation of key theoretical concepts and analysis of important debates animating the memory of the Second World War and the Holocaust in contemporary Germany. At the same time, Assmann’s own original and often surprising conceptualizations of the workings of individual, social, political, and collective memory are as definitive as they are provocative and productive.”*

—MARIANNE HIRSCH, COLUMBIA UNIVERSITY

*“The appearance in English of this major text by Aleida Assmann will be welcomed by all scholars of cultural memory. *Shadows of Trauma*, lucidly translated by Sarah Clift, offers both an important introduction to Assmann’s influential thinking about how individuals and societies recall traumatic pasts and a sustained exploration of the memory of the Holocaust and World War II in the German context.”*

—MICHAEL ROTHBERG, author of *Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization*

We have left the twentieth century, but this century of violence and extremes has not left us: Its shadow has become longer and blacker. Seventy years after the end of the Second World War, the memory of the Holocaust is less and less anchored in the lived experience of survivors and witnesses.

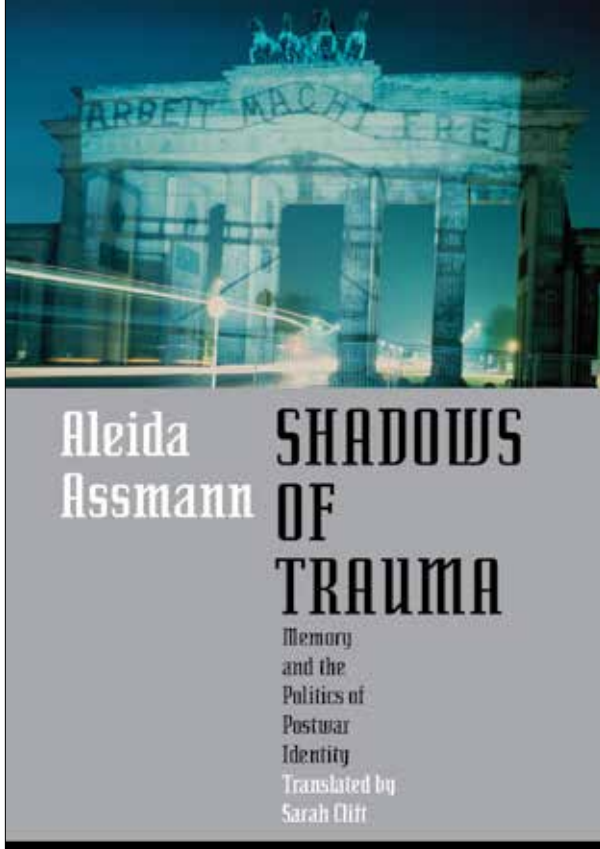
Shadows of Trauma analyzes the transformation of the past from an individual experience to a collective construction, with special attention to the tensions that arise when personal experience collides with official commemoration.

In addition to surveying memory’s important terms and distinctions, Assmann traces the process that emerged after the fall of the Berlin Wall, of creating a new German memory of the Holocaust. Assmann revisits the pitfalls of “false memory” and lingering forms of denial and repression, as well as the new twenty-first-century discourses, such as that of German “victimhood,” as well as the new memory sites for a future in which German memory will be increasingly oriented toward a European context.

Combining theoretical analysis with historical case studies, the book revisits crucial debates and controversial issues out of which “memory culture” has emerged as a collective project and a work in progress.

ALEIDA ASSMANN is Professor Emerita of English Literature at the University of Konstanz, Germany. Her most recent book to appear in English is *Cultural Memory and Western Civilization: Functions, Media, Archives*.

SARAH CLIFT is Assistant Professor of Contemporary Studies at the University of King’s College, Halifax, Canada. She is the translator of *God, Justice, Love, Beauty: Four Little Dialogues* by Jean-Luc Nancy (Fordham) and co-translator (with Pascale-Anne Brault and Michael Naas) of Jean-Luc Nancy’s *Noli me tangere: On the Raising of the Body* (Fordham).



Shadows of Trauma

*Memory and the Politics
of Postwar Identity*

ALEIDA ASSMANN
translated by **SARAH CLIFT**

288 pages

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DECEMBER

HISTORY | LITERATURE | FILM & THEATER

Excommunicated from the Union

*How the Civil War
Created a Separate
Catholic America*

WILLIAM B. KURTZ



HISTORY | CATHOLIC STUDIES

“A significant contribution to scholarship on both American Catholicism and the American Civil War. Excommunicated from the Union fills a large gap in the literature, offering fresh material on Catholic chaplains, giving valuable attention to both the English and foreign-language Catholic press and drawing provocative conclusions about the war’s impact on anti-Catholic prejudice.”

—GEORGE RABLE, author of *God’s Almost Chosen Peoples: A Religious History of the American Civil War*

Anti-Catholicism has had a long presence in American history. The Civil War in 1861 gave Catholic Americans a chance to prove their patriotism once and for all. Exploring how Catholics sought to use their participation in the war to counteract religious and political nativism in the United States, *Excommunicated from the Union* reveals that while the war was an alienating experience for many of 200,000 Catholics who served, they still strove to construct a positive memory of their experiences in order to show that their religion was no barrier to their being loyal American citizens.

WILLIAM B. KURTZ is an Assistant Editor at *Documents Compass*, a program of the Virginia Foundation for the Humanities. He has published several articles and a book chapter on Catholics in the Civil War.

Excommunicated from the Union

*How the Civil War Created
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WILLIAM B. KURTZ

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The North’s Civil War

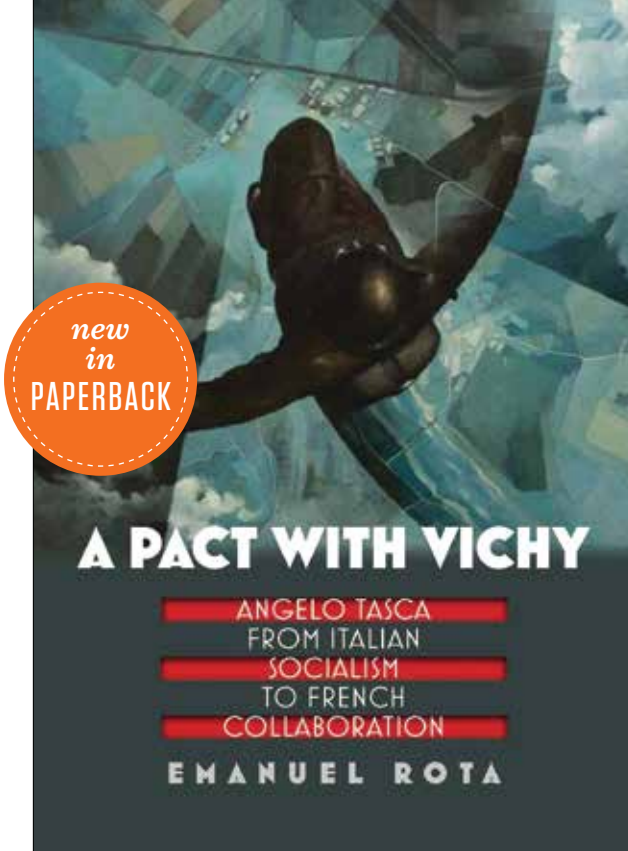
DECEMBER

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EMANUEL ROTA is Assistant Professor of Italian, History, and Jewish Studies at the University of Illinois at Urbana–Champaign.

A Pact with Vichy

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World War II: The Global, Human, and Ethical Dimension

OCTOBER

ABOUT THE SERIES

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American Philosophy
FEBRUARY

PHILOSOPHY | RELIGION

The Varieties of Transcendence

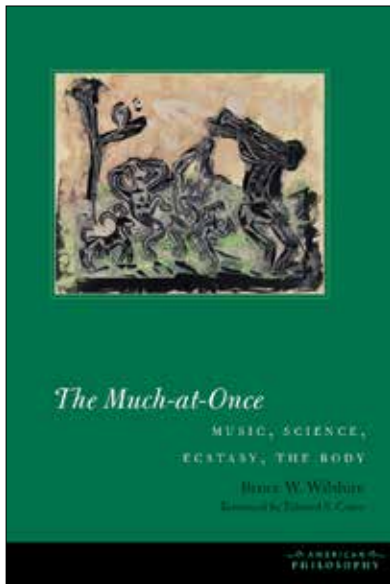
Pragmatism and the Theory of Religion

edited by **HERMANN DEUSER, HANS JOAS, MATTHIAS JUNG, and MAGNUS SCHLETTE**

The Varieties of Transcendence traces American pragmatist thought on religion and its relevance for theorizing religion today. The volume establishes pragmatist concepts of religious individualization as powerful alternatives to the more common secularization discourse. In stressing the importance of Josiah Royce's work, it emphasizes religious individualism's compatibility with community. At the same time, by covering all of the major classical pragmatist theories of religion, it shows their kinship and common focus on the interrelation between the challenges of contingency and the semiotic significance of transcendence.

CONTRIBUTORS: Vincent Colapietro, Hermann Deuser, Hans Joas, Matthias Jung, Victor Kestenbaum, Gesche Linde, Ludwig Nagl, Robert Cummings Neville, Sami Pihlström, Christian Polke, Wayne Proudfoot, Michael L. Raposa, Magnus Schlette, Christoph Seibert

HERMANN DEUSER is Professor Emeritus at Goethe-University Frankfurt am Main and Permanent Fellow at the Max Weber Centre for Cultural and Social Studies at Erfurt University. **HANS JOAS** is Ernst Troeltsch Professor for the Sociology of Religion at Humboldt University and Professor of Sociology at the University of Chicago. **MATTHIAS JUNG** is Professor of Practical Philosophy at Koblenz University. **MAGNUS SCHLETTE** is Permanent Fellow at the FEST-Protestant Institute for Interdisciplinary Research in Heidelberg.



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American Philosophy
FEBRUARY

PHILOSOPHY | MUSIC

The Much-at-Once

Music, Science, Ecstasy, the Body

by **BRUCE W. WILSHIRE**
foreword by **EDWARD S. CASEY**

“For decades, the late Bruce Wilshire has showered us with incandescent prose, teaching us to reflect and see beyond the banal, the habitual, the perpetual vises that often render our experiencing inert. In this last bequest from Wilshire, he teaches us how to listen, how to hear.”

—JOHN J. MCDERMOTT, UNIVERSITY DISTINGUISHED PROFESSOR OF PHILOSOPHY AND HUMANITIES IN MEDICINE, TEXAS A&M UNIVERSITY

In this capstone work, the late Bruce Wilshire seeks to rediscover the fullness of life in the world by way of a more complete activation of the body's potentials. Appealing to our powers of hearing and feeling, with a special emphasis on music, he engages a rich array of composers, writers, and thinkers ranging from Beethoven and Mahler to Emerson and William James.

Wilshire builds on James's concept of the much-at-once to name the superabundance of the world that surrounds, nourishes, holds, and stimulates us; that pummels and provokes us; that responds to our deepest need—to feel ecstatically real.

BRUCE W. WILSHIRE (1932-2013) was Senior Professor of Philosophy at Rutgers University. His many books include *Fashionable Nihilism: A Critique of Analytic Philosophy* and *The Primal Roots of American Philosophy: Pragmatism, Phenomenology, and Native American Thought*.



192 pages
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Commonalities
SEPTEMBER

PHILOSOPHY | POLITICAL THEORY | RELIGION

Redemptive Hope

From the Age of Enlightenment to the Age of Obama

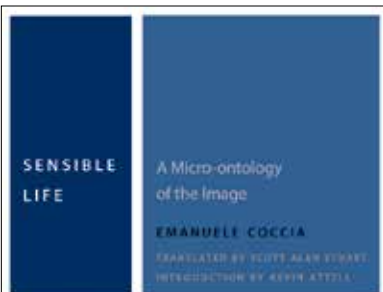
AKIBA J. LERNER

This is a book about the need for redemptive narratives to ward off despair and the dangers these same narratives create by raising expectations that are seldom fulfilled. The quasi-messianic expectations produced by the election of President Barack Obama in 2008, and their diminution, were stark reminders of an ongoing struggle between ideals and political realities.

Redemptive Hope begins by tracing the tension between theistic thinkers, for whom hope is transcendental, and intellectuals, who have striven to link hopes for redemption to our intersubjective interactions with other human beings.

Lerner argues that a vibrant democracy must draw on the best of both religious thought and secular liberal political philosophy. By bringing Richard Rorty's pragmatism into conversation with early-twentieth-century Jewish thinkers, including Martin Buber and Ernst Bloch, Lerner begins the work of building bridges, while insisting on holding crucial differences in dialectical tension. Only such a dialogue, he argues, can prepare the foundations for modes of redemptive thought fit for the twenty-first century.

AKIBA J. LERNER is Assistant Professor of Religious Studies and Theology at Santa Clara University.



144 pages • 5 × 7½
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Commonalities
FEBRUARY

PHILOSOPHY

Sensible Life

A Micro-ontology of the Image

EMANUELE COCCIA

translated by **SCOTT ALAN STUART**

introduction by **KEVIN ATTELL**

We like to imagine ourselves as rational beings who think and speak, yet to live means first and foremost to look, taste, feel, or smell the world around us. But sensibility is not just a faculty: We are sensible objects both to ourselves and to others, and our life is through and through a sensible life.

This book, now translated into five languages, rehabilitates sensible existence from its marginalization at the hands of modern philosophy, theology, and politics. Coccia begins by defining the ontological status of images. Not just an internal modification of our consciousness, an image has an intermediate ontological status that differs from that of objects or subjects. The book's second part explores our interactions with images in dream, fashion, and biological facts like growth and generation. Our life, Coccia argues, is the life of images.

EMANUELE COCCIA is Associate Professor for Philosophy at the EHESS in Paris. With Giorgio Agamben, he edited a comprehensive anthology of texts on angels across the Abrahamic traditions.

SCOTT ALAN STUART teaches English at the Scuola Italiana Design in Padua and at the University of Padua.



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Commonalities

JANUARY

PHILOSOPHY | POLITICAL THEORY | RELIGION

Europe and Empire

On the Political Forms of Globalization

MASSIMO CACCIARI, edited by **ALESSANDRO CARRERA**
 translated by **MASSIMO VERDICCHIO**

The European Union and the single currency have given Europe more stability than it has known in the past thousand years, yet Europe seems to be in perpetual crisis about its global role. The many European empires are now reduced to a multiplicity of ethnicities, traditions, and civilizations. Europe will never be One, but to survive as a union it will have to become a federation of “islands” both distinct and connected.

Though drawing on philosophers of Europe’s past, Cacciari calls not to resist Europe’s sunset but to embrace it. Europe will have to open up to the possibility that in few generations new exiles and an unpredictable cultural hybridism will again change all we know about the European legacy. Though scarcely alive in today’s politics, the political unity of Europe is still a necessity, however impossible it seems to achieve.

MASSIMO CACCIARI has been Dean of Philosophy at the Università San Raffaele and has served three times as mayor of Venice. His books in English include *Architecture and Nihilism*; *Posthumous People*; *The Necessary Angel*; and *The Unpolitical: On the Radical Critique of Political Reason* (Fordham).



256 pages
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Perspectives in Continental Philosophy
 NOVEMBER

PHILOSOPHY | LITERATURE

Commiserating with Devastated Things

Milan Kundera and the Entitlements of Thinking

JASON M. WIRTH

“A unique, groundbreaking work that crosses the disciplinary lines between philosophy and literature to advance a highly creative thesis regarding the nature of thinking itself.”

—LEAH KALMANSON, DRAKE UNIVERSITY

“Writing with a Zen sense of Czech irony and from a comparative East–West perspective, Wirth situates Kundera’s opus at the borders of philosophy and literature. Commiserating with Devastated Things draws Kundera’s characters and ideas into dialogue with the intellectual history from Plato to Nietzsche to Musil and Kafka to Deleuze and Dögen.”

—MARTIN MATUŠTÍK, ARIZONA STATE UNIVERSITY

Commiserating with Devastated Things seeks to understand the place Milan Kundera calls “the universe of the novel.” Working through Kundera’s oeuvre as well as the continental philosophical tradition, Wirth argues that Kundera transforms—not applies—philosophical reflection within literature.

Reading between Kundera’s work and his self-avowed tradition, from Kafka to Hermann Broch, Wirth asks what it might mean to insist that philosophy does not have a monopoly on wisdom, that the novel has its own modes of wisdom that challenge philosophy’s.

JASON M. WIRTH is Professor of Philosophy and the current Piggott-McCone Chair of the Arts and Sciences at Seattle University.



A WORLD IN RUINS *Chronicles of Intellectual Life, 1943* Maurice Blanchot
Translated by Michael Holland

304 pages
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FEBRUARY

PHILOSOPHY | LITERATURE

A World in Ruins

Chronicles of Intellectual Life, 1943

MAURICE BLANCHOT
translated by **MICHAEL HOLLAND**

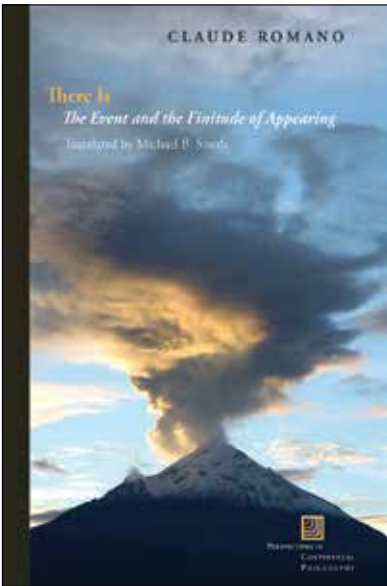
In certain key respects, 1943 marked a turning point in the war. Increasingly, victory seemed assured. However, the backdrop to this gradually improving situation was one of widespread and unremitting destruction.

In the essays from that year, Blanchot writes from a position of almost total detachment from day-to-day events, now that all of his projects and involvements have come to naught. As he explores and promotes works of literature and ideas, he privileges those with the capacity to sustain a human perspective that does not merely contemplate ruin and disaster but sees them as the occasion for a radical revision of what “human” is capable of signifying.

Consigning all that the name “France” has hitherto meant to him to a past that is now in ruins, Blanchot begins to sketch out a counter-history that is international in nature, and whose human field is literature.

MAURICE BLANCHOT (1907–2003)—writer, critic, and journalist—was one of the most important voices in twentieth-century literature and thought.

MICHAEL HOLLAND is a Fellow of St Hugh’s College, Oxford.



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CLAUDE ROMANO is Associate Professor of Philosophy at the Sorbonne. Two of his books have previously appeared in English: *Event and World* and *Event and Time* (both Fordham).

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The Cruellest of All Mothers is, fundamentally, an explanation of Marie de l’Incarnation’s decision to abandon Claude for religious life. Complicating Marie’s own explication of the abandonment as a sacrifice carried out in imitation of Christ and in submission to God’s will, the book situates the event against the background of early modern French family life, the marginalization of motherhood in the Christian tradition, and seventeenth-century French Catholic spirituality. Deeply grounded in a set of rich primary sources, *The Cruellest of All Mothers* offers a rich and complex analysis of the abandonment.

MARY DUNN is Assistant Professor of Early Modern Christianity at St. Louis University. She is the author of *From Mother to Son: Selected Letters from Marie de l’Incarnation to Claude Martin*.

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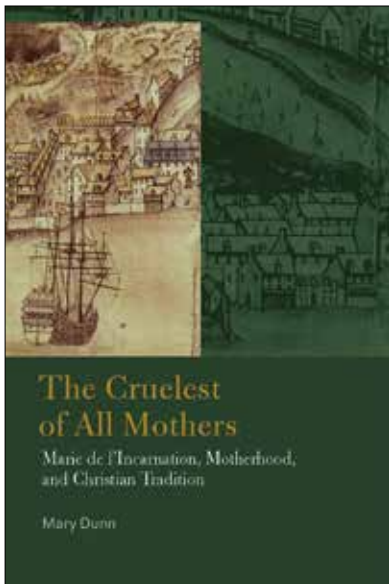
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MICHAEL SCHUCK is Associate Professor in the Department of Theology at Loyola University of Chicago, past Director of the Joan and Bill Hank Center for the Catholic Intellectual Heritage, and current Co-Director of the International Jesuit Ecology Project. **JOHN CROWLEY-BUCK** is a Ph.D. candidate in Christian Ethics in the Department of Theology at Loyola University Chicago and a research assistant at the Joan and Bill Hank Center for the Catholic Intellectual Heritage.

RELIGION | POLITICS | LATIN AMERICAN STUDIES

Liberation through Reconciliation

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In the past one hundred years alone, more than 200 million people have been killed as a consequence of systematic repression, political revolutions, or ethnic or religious war. The legacy of such violence lingers long after the immediate conflict. Drawing on the author's experiences of his native El Salvador, *Liberation through Reconciliation* builds on Jon Sobrino's thought to construct a Christian spirituality and theology of reconciliation that overcomes conflict by attending to the demands of truth, justice, and forgiveness.

O. ERNESTO VALIENTE is Assistant Professor of Systematic Theology at Boston College School of Theology and Ministry.

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LITERATURE | PHILOSOPHY

Receptive Spirit

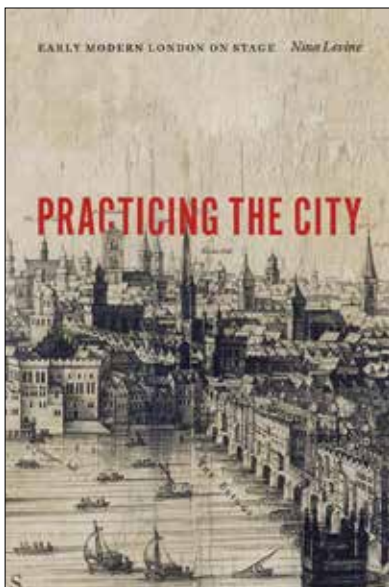
German Idealism and the Dynamics of Cultural Transmission

MÁRTON DORNBACH

Premised on the assumption that the mind is fundamentally active and self-determining, the German Idealist project gave rise to new ways of thinking about our dependence upon culturally transmitted models of thought, feeling, and creativity. *Receptive Spirit* elucidates the ways in which Kant, Fichte, Schlegel, and Hegel envisioned and enacted the conjunction of receptivity and spontaneous activity in the transmission of human-made models of mindedness. Their innovations have defined the very terms in which we think about the historical character of aesthetic experience, the development of philosophical thinking, the dynamics of textual communication, and the task of literary criticism.

Combining a reconstructive approach to this key juncture of modern thought with close attention paid to subsequent developments, Márton Dornbach argues that we must continue to think within the framework established by the Idealists if we are to keep our bearings in the contemporary intellectual landscape.

MÁRTON DORNBACH is Assistant Professor of German Studies at Stanford University.



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Practicing the City

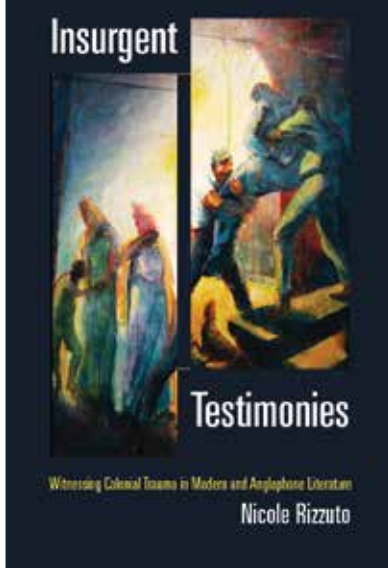
Early Modern London on Stage

NINA LEVINE

In late-sixteenth-century London, the commercial theaters undertook a novel experiment, fueling a fashion for plays that trafficked in the contemporary urban scene. But beyond the stage's representing the everyday activities of the expanding metropolis, its unprecedented urban turn introduced a new dimension into theatrical experience, opening up a reflexive space within which an increasingly diverse population might begin to “practice” the city. In this, the London stage began to operate as a medium as well as a model for urban understanding.

Practicing the City traces a range of local engagements, onstage and off, in which the city's population came to practice new forms of urban sociability and belonging. With this practice, Levine suggests, city residents became more self-conscious about their place within the expanding metropolis and, in the process, began to experiment in new forms of collective association. Reading an array of materials, from Shakespeare and Middleton to plague bills and French-language manuals, Levine explores urban practices that push against the exclusions of civic tradition and look instead to the more fluid relations playing out in the disruptive encounters of urban plurality.

NINA LEVINE is Associate Professor of English at the University of South Carolina.



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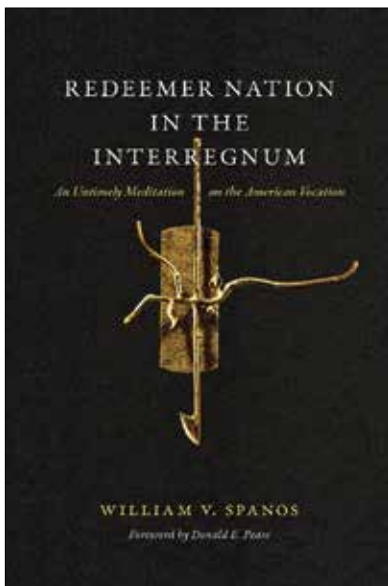
Witnessing Colonial Trauma in Modern and Anglophone Literature

NICOLE RIZZUTO

During the second half of the nineteenth century and the first half of the twentieth, insurgencies erupted in imperial states and colonies around the world, including Britain's. As Nicole Rizzuto shows, the writings of Ukrainian-born Joseph Conrad, Anglo-Irish Rebecca West, Jamaicans H. G. de Lisser and V. S. Reid, and Kenyan Ngugi wa Thiong'o testify to contested events in colonial modernity in ways that question premises underlying approaches in trauma and memory studies and invite us to reassess divisions and classifications in literary studies that generate such categories as modernist, colonial, postcolonial, national, and world literatures.

Departing from tenets of modernist studies and from methods in the field of trauma and memory studies, Rizzuto contends that acute as well as chronic disruptions to imperial and national power and the legal and extra-legal responses they inspired shape the formal practices of literatures from the modernist, colonial, and postcolonial periods.

NICOLE RIZZUTO is Assistant Professor of English at Georgetown University.



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Redeemer Nation in the Interregnum

An Untimely Meditation on the American Vocation

WILLIAM V. SPANOS, foreword by DONALD E. PEASE

Redeemer Nation in the Interregnum interrogates the polyvalent role that American exceptionalism continues to play after 9/11. Whereas American exceptionalism is often construed as a discredited Cold War-era belief structure, Spanos persuasively demonstrates how it operationalizes an apparatus of biopolitical capture that saturates the American body politic down to its capillaries.

The exceptionalism that *Redeemer Nation in the Interregnum* renders starkly visible is not a corrigible ideological screen. It is a deeply structured ethos that functions simultaneously on ontological, moral, economic, racial, gendered, and political registers as the American Calling. Precisely by refusing to answer the American Calling, by rendering inoperative (in Agamben's sense) its covenantal summons, Spanos enables us to imagine an alternative America.

At once timely and personal, Spanos's meditation acknowledges the priority of being. He emphasizes the dignity not simply of humanity but of all phenomena on the continuum of being, "the groundless ground of any political formation that would claim the name of democracy."

WILLIAM SPANOS is Distinguished Professor of English at Binghamton University, SUNY.

DONALD E. PEASE is Ted and Helen Geisel Third Century Professor in the Humanities at Dartmouth College.

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“What should it mean to hate empire, properly? What modes of conceptual critique, what ethos of engagement, what attitude to the modern, should we adopt? . . . If Enlightenment is neither single nor seamless, neither a choice nor a prison, Agnani’s reading underscores the truth of the dictum that, for its conscripts anyway, the only way out is through.”

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SUNIL M. AGNANI is Associate Professor of English and History at the University of Illinois at Chicago.



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The Body of Property

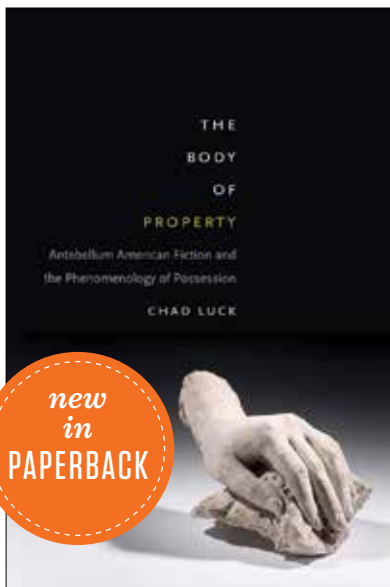
Antebellum American Fiction and the Phenomenology of Possession

CHAD LUCK

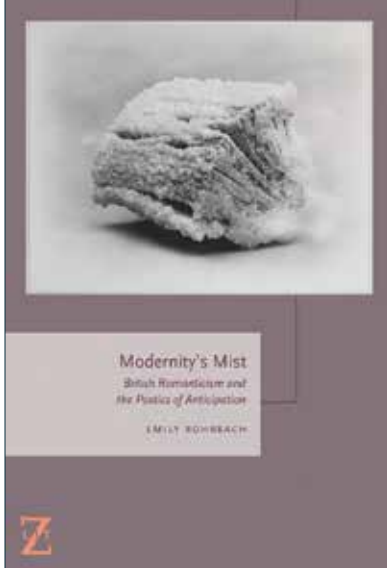
What does it mean to own something? Liberal philosophy since John Locke has championed the salutary effects of private property but has avoided the more difficult questions of property’s ontology. Reading slave narratives, gothic romances, mystery novels, and a range of other works, Chad Luck unearths a wide-ranging literary effort to understand the nature of ownership. In these texts, ownership is not an abstract legal form but a lived relation, a dynamic of embodiment emerging within specific cultural spaces.

Luck challenges accounts that map property practice along a trajectory of abstraction and “virtualization.” He also reorients recent Americanist work in emotion and affect by detailing a broader phenomenology of ownership, one extending beyond emotion to such sensory experiences as touch, taste, and vision. This productive blend of phenomenology and history uncovers deep-seated anxieties—and enthusiasms—about property across antebellum culture.

CHAD LUCK is Assistant Professor of English at California State University, San Bernardino.



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LITERATURE

Modernity's Mist

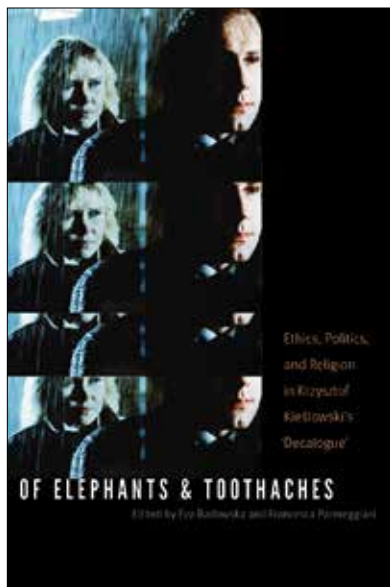
British Romanticism and the Poetics of Anticipation

EMILY ROHRBACH

Modernity's Mist explores an understudied aspect of Romanticism: its future-oriented poetics. Whereas Romanticism is well known for its relation to the past, Emily Rohrbach situates Romantic epistemological uncertainties in relation to historiographical debates that opened up a radically unpredictable and fast-approaching future. As the rise of periodization made the project of defining the “spirit of the age” increasingly urgent, the changing sense of futurity rendered the historical dimensions of the present deeply elusive.

While historicist critics often are interested in what Romantic writers and their readers would have known, Rohrbach draws attention to moments when these writers felt they could not know the historical dimensions of their own age. Illuminating the poetic strategies Keats, Austen, Byron, and Hazlitt used to convey that sense of mystery, Rohrbach describes a poetic grammar of future anteriority—of uncertainty concerning what will have been. Romantic writers, she shows, do not simply reflect the history of their time; their works make imaginable a new way of thinking the historical present when faced with the temporalities of modernity.

EMILY ROHRBACH is Assistant Professor of English at Northwestern University.



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MEDIA STUDIES & COMMUNICATION | RELIGION

Of Elephants and Toothaches

Ethics, Politics, and Religion in Krzysztof Kieślowski's 'Decalogue'

edited by **EVA BADOWSKA** and **FRANCESCA PARMEGGIANI**

This collection is the first to offer a genuinely interdisciplinary approach to Krzysztof Kieślowski's *Decalogue*, a ten-film cycle of modern tales that touch on the ethical dilemmas of the Ten Commandments. The cycle's deft handling of moral ambiguity and inventive technique established Kieślowski as a major international director.

Kieślowski once said, “Both the deep believer and the habitual skeptic experience toothaches in exactly the same way.” *Of Elephants and Toothaches* takes seriously the range of thought, from theological to skeptical, condensed in the cycle's quite human tales. Bringing together scholars of film, philosophy, literature, and several religions, the volume ranges from individual responsibility, to religion in modernity, to familial bonds, to human desire and material greed. It explores Kieślowski's cycle as it relentlessly solicits an ethical response that stimulates both inner disquiet and interpersonal dialogue.

CONTRIBUTORS: Eva Badowska, Michael Baur, Moshe Gold, William Jaworski, Joseph G. Kickasola, Joseph W. Koterski, Francesca Parmeggiani, Philip Sicker, Regina Small, Eva M. Stadler, Anne-Katrin Titze, Emma Wilson

EVA BADOWSKA is Associate Professor of English and Comparative Literature at Fordham University.

FRANCESCA PARMEGGIANI is Associate Professor of Italian and Comparative Literature at Fordham University.

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Migrant Hearts and the Atlantic Return

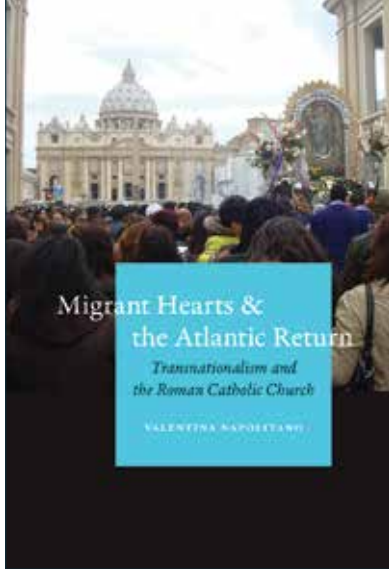
Transnationalism and the Roman Catholic Church

VALENTINA NAPOLITANO

Migrant Hearts and the Atlantic Return examines contemporary migration in the context of a Roman Catholic Church eager to both comprehend and act upon the movements of peoples. Combining extensive fieldwork with lay and religious Latin American migrants in Rome and analysis of the Catholic Church's historical desires and anxieties around conversion since the period of colonization, Napolitano sketches the dynamics of a return to a faith's putative center. Against a Eurocentric notion of Catholic identity, Napolitano shows how the Americas reorient Europe.

Napolitano examines both popular and institutional Catholicism in the celebrations of the Virgin of Guadalupe and El Señor de los Milagros, papal encyclicals, the Latin American Catholic Mission, and the order of the Legionaries of Christ. Tracing the affective contours of documented and undocumented immigrants' experiences and the Church's multiple postures toward transnational migration, she shows how different ways of being Catholic inform constructions of gender, labor, and sexuality whose fault lines intersect across contemporary Europe.

VALENTINA NAPOLITANO is Associate Professor of Anthropology at the University of Toronto. She is the author of *Migration, Mujercitas, and Medicine Men: Living in Urban Mexico*.



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Technicians of Human Dignity

Bodies, Souls, and the Making of Intrinsic Worth

GAYMON BENNETT

Technicians of Human Dignity traces the extraordinary rise of human dignity as a defining concern of religious, political, and bioethical institutions over the last half century and offers original insight into how human dignity has become threatened by its own success. The global expansion of dignitarian politics has left dignity without a stable set of meanings or referents, unsettling contemporary economies of life and power.

Engaging anthropology, theology, and bioethics, Bennett grapples with contemporary efforts to mobilize human dignity as a counter-response to the biopolitics of the human body, and the breakdowns this has generated. To do this, he investigates how actors in pivotal institutions—the Vatican, the United Nations, U.S. Federal Bioethics—reconceived human dignity as the bearer of intrinsic worth, only to become frustrated by the Sisyphean struggle of turning its conceptions into practice.

GAYMON BENNETT is Assistant Professor of Religion, Science, and Technology at Arizona State University. He is co-author, with Paul Rabinow, of *Designing Human Practices: An Experiment with Synthetic Biology* and, with Ted Peters and Karen Lebacqz, of *Sacred Cells? Why Christians Should Support Stem Cell Research*.



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RAFAEL SÁNCHEZ

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Dancing Jacobins traces the populist “monumental governmentality” that began to take shape in Venezuela and other Latin American nations around the time of independence, in response to the insistent return of subaltern populations in the form of crowds. Informed by a Bolivarian political theology, the nation’s representatives, or “dancing Jacobins,” draw on the repertoire of busts, portraits, and equestrian statues of national heroes scattered across Venezuela in a montage of monuments and dancing—or universal and particular.

To this day, the nervous oscillation between crowds and peoplehood intrinsic to this form of government has inflected the republic’s institutions and constructs, which are haunted and imbued from within by the crowds they otherwise set out to mold, enframe, and address.

RAFAEL SÁNCHEZ teaches at Amsterdam University College.

LAW | POLITICAL THEORY

The Mandate of Dignity

Ronald Dworkin, Revolutionary Constitutionalism, and the Claims of Justice

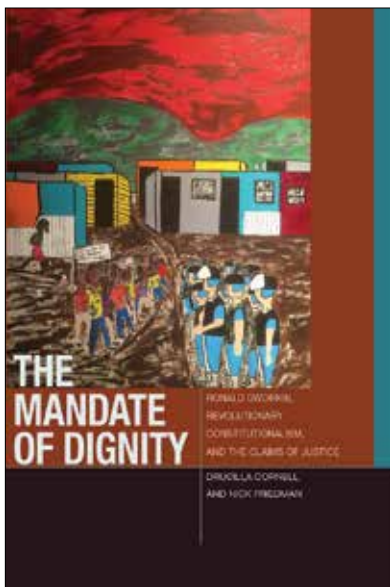
DRUCILLA CORNELL and NICK FRIEDMAN

A major American legal thinker, the late Ronald Dworkin also helped shape new dispensations in the Global South. In South Africa, in particular, his work has been fiercely debated in the context of one of the world’s most progressive constitutions. Despite Dworkin’s discomfort with that document’s enshrinement of “socioeconomic rights,” his work enables an important defense of a jurisprudence premised on justice, rather than on legitimacy.

Beginning with a critical overview of Dworkin’s work culminating in his two principles of dignity, Cornell and Friedman turn to Kant and Hegel for an approach better able to ground the principles of dignity Dworkin advocates. Framed thus, Dworkin’s challenge to legal positivism enables a theory of constitutional revolution in which existing legal structures are transformatively revalued according to ethical mandates. By founding law on dignity, Dworkin begins to articulate an ethical jurisprudence responsive to the lived experience of injustice. This book, then, articulates a revolutionary constitutionalism crucial to the struggle for decolonization.

DRUCILLA CORNELL is Professor of Political Science, Women’s and Gender Studies, and Comparative Literature at Rutgers University.

NICK FRIEDMAN is a doctoral candidate in legal theory at Oxford University.



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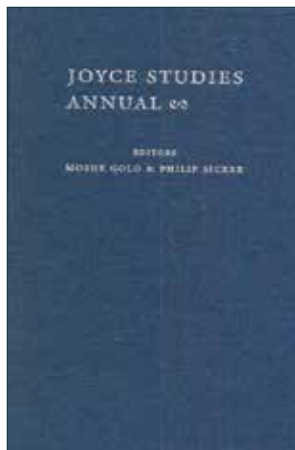
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