Calderón: Jealousy the Greatest Monster
Jealousy the Greatest Monster
Edited by José María Ruano de la Haza, Ann L. Mackenzie and Kenneth Muir

As the title indicates, Pedro Calderón de la Barca's Jealousy tragically dramatizes the same key themes and emotions that preoccupied Shakespeare in Othello. His portrayal of the mind and passion of King Herod, a ruler traditionally vilified in Catholic Spain during Calderón's age, reveals a compassionate understanding and lack of prejudice. Through the madness of possessive love and jealousy, Herod first destroys his wife's love and trust, and then her life.


BINDING: Hardback

PRICE: £50.00

PUBLISHER: Aris & Phillips

PAGES: 240

SPECIFICATION: 210mm x 149mm

PUBLICATION DATE: February 29, 2016

READER INTERESTS:
Hispanic Language Literature
Hispanic Language & Literature

NOT FOR SALE:
CA, MX, US

OTHER FORMATS AVAILABLE:
Hardback, 9780856683695, £50
ePub, 9781908343512
mobi (Kindle), 9781908343529
pdf, 9781908343536
Paperback, 9780856683701, £18
An Intimacy of Words
Essays in Honour of Petur Knutsson
Edited by Gudrun Bjork Gudsteinsdóttir, Birna Arnbjornsdottir, Matthew Whelpton and Martin Regal

This volume contains articles in the fields of translation theory. Literature and linguistics, and will appeal to international specialists in the humanities, especially in English and Icelandic studies.
The Marys of Medieval Drama
The Middle English Digby and N-town in Translation
By Colleen E. Donnelly

Mary Magdalene and the Virgin Mary continue to intrigue and fascinate us to this day. Their appearances in the Bible are brief, piquing our curiosity and compelling speculation about the unknown years of their lives. This volume contains modern translations of plays performed during the late Middle Ages in England about the lives of the Virgin Mary and Mary Magdalene. These plays provide a link between canonical Scripture, apocryphal and gnostic materials from the first centuries of Christianity that survived secreted or in oral tradition, legendary materials that developed over the ensuing centuries, and contemporary medieval religious belief and practices.

Materials from the 'N-Town Mary' and other plays contain episodes about the childhood of the Virgin, her betrothal and marriage to Joseph, and her time after the death of Christ. The 'Digby Mary Magdalene' begins with an account of the death of Mary Magdalene's father's death, her subsequent fall into promiscuity, her redemption, her journey to convert Marseille and thus christianize France, her later years as a hermit and her death. These plays illustrate one way in which Biblical materials were available to lay people before the printing of the Bible. Reading these plays of the Virgin Mary and Mary Magdalene from the late Middle Ages increases our understanding of the history of the Marian and Magdalene traditions practiced in earlier centuries, as well as our understanding of what these women have come to represent today, shedding light on how their images have shaped the roles for women in the Church.
Ritual and Bit
By Robert Ostrom

The landscape of Ritual and Bit is littered with the speaker's past: empty 40s, old posters, family lies, and fragmented missives. Internal struggles play out in the detritus of long-ago. Yet even as the speaker attempts to cautiously map his movements, effect a survival, and navigate beyond his past, he faces emotional fissures wrought by the present. Throughout the book, he restlessly searches for ways to regain control of his life, partly through ceremonies, prayers, and devotions, and partly through lyrical force. The danger is palpable among wolves and claws, boxcutter and jackknife. There's both caution here and a willingness to abandon caution if anything or anyone could be reached. The poems ask, What makes a home? What should we expect when we are so determined to live in a world where everything is disappearing?
Heat Wake
By Jason Zuzga

Heat Wake the phrase could designate the heat of the just-deceased animal, the warmed seat, the legacy of the anthropocene, the Fata Morgana that swirls and ripples sightlines. Heat Wake the book swirls with tactility, biology, evolution, and desire: hands reach, grab, feel, and are held as the poems percolate with quick sonic link and variation. The poems unfold amid the presence of stubborn rocks, ocean, suburban New Jersey, all approached at a queer angle. Time itself fluctuates within the poems and is central to their unfolding through the limited time of humans versus time cinematic, evolutionary, geological, and cosmic. Propelled by rollicking, playful language and quick-as-a-strobe-light metaphor, the reader travels through desire and its vicissitudes, through yearning and touch and the shaping of the future, from two boys stumbling toward each other in the darkness of a college dormitory to a bed in the depths of the sea, from the taciturn Arizona desert to giant sloths on Mars.
Minding Borders
Edited by Nicola Gardini and Adriana Jacobs

Both comparative criticism and translation cross borders, yet borders that have been crossed still exist. Even a border that has been dismantled is likely to reappear in a different place, or as a less obvious set of limiting practices: migrant texts and migrant ideas, like migrant people, may not achieve full citizenship in their new locations. Of course, there is a creative aspect to borders too, as postcolonial theory in particular has emphasized. Borders are contact zones, generators of hybridity, spaces of exchange, cross-fertilization, and enrichment. For all these reasons, borders require minding – thinking about, managing, even in a sense policing.

Rather than celebrating the crossing of borders, or dreaming of their abolition, Minding Borders traces their troubling and yet generative resilience. It explores how borders define as well as exclude, protect as well as violate, and nurture some identities while negating others. The contributors range comparatively across geography, politics, cultural circulation, creativity, and the structuration of academic disciplines, hoping that the analysis of borders in one domain may illuminate their workings in another. Whatever other form a border takes it is always also a border in the mind.
Southern Regional French
A Linguistic Analysis of Language and Dialect Contact
By Damien Mooney

Despite apparent interest in defining français régional since as early as the nineteenth century, we have been left wondering about the precise origins and changing nature of contemporary regional varieties of French, particularly in the south of France. Through an examination of linguistic transfer, in a situation of bilingualism, and of levelling and diffusion during dialect contact, this study examines the hypothesis that regional French pronunciations have resulted from contact with France's minority languages, and challenges the received view that young Southerners are abandoning their regional lilt in favour of a more cosmopolitan Parisian accent. The differential mechanisms of linguistic change active during the genesis and evolution of both northern and southern regional French, as well as broader questions concerning the interface between language and dialect contact, are also discussed.

About the Author:
Damien Mooney lectures in French Studies at Queen's University Belfast.
The French Art Novel 1900-1930
By Katherine Schingler

The French art novel, with its tales of artists, models and creative struggles, is often thought to be a specifically nineteenth-century phenomenon, which dies out by 1900. This wide-ranging, interdisciplinary study argues that the art novel does not in fact disappear but rather undergoes a series of transformations in the early twentieth century, in step with radical changes in the visual arts of the period. Examining both well-known and all-but-forgotten novels, Shingler examines the ways in which they move on from their nineteenth-century predecessors, as the development of avant-garde movements makes questions of aesthetic value and authenticity ever more pressing; as changing gender roles increasingly put pressure on writers to acknowledge female creativity; and as the emergent art of the cinema comes to compete with painting as the primary visual reference point for writers.

About the Author:
Katherine Shingler is Lecturer in French and Francophone Studies at the University of Nottingham.
Broken Glass, Broken World
Glass in French Culture in the Aftermath of 1870
By Hannah Scott

Crystal palaces and railway stations, greenhouses and arcades, church windows and shop frontages, wine glasses and lamp shades: from the monumental to the minuscule, glass became increasingly pervasive in nineteenth-century France. Yet as the bombshells and fires of the Année Terrible wreaked havoc upon Paris in 1870-71, this modern dreamland was harrowed by the sight and sound of shattering glass.

In this interdisciplinary study, Hannah Scott combines cultural history with close literary analyses of fictional works by three major authors from the period: Émile Zola's Au Bonheur des Dames (1883), Guy de Maupassant's Contes et nouvelles (1870-1891), and Joris-Karl Huysmans's decadent masterpiece, A Rebours (1884). She explores the distressing freight of meaning attached to glass for readers in the wake of the Année Terrible, before Symbolism and the Art Nouveau could purify the material world of its haunting past.

About the Author:
Hannah Scott is a College Lecturer in French at Girton College, Cambridge.
Devil's Paintbrush
Poems
By Desirée Alvarez

A collection of poems.

ISBN: 978-0-87233-218-8
BINDING: Paperback
PRICE: £10.00
PUBLISHER: Bauhan Publishing
PAGES: 80
SPECIFICATION: 165mm x 216mm
PUBLICATION DATE: May 17, 2016
READER INTERESTS:
American Poetry
Poetry
NOT FOR SALE:
CA, MX, US
You Were That White Bird
By Shelley Girdner

ISBN: 978-0-87233-220-1
BINDING: Paperback
PRICE: £10.00
PUBLISHER: Bauhan Publishing
PAGES: 80
SPECIFICATION: 216mm x 165mm
PUBLICATION DATE: May 17, 2016
READER INTERESTS: American Poetry, Poetry
NOT FOR SALE: CA, MX, US
World Beats
Beat Generation Writing and the Worlding of U.S. Literature
By Jimmy Fazzino

This fascinating book explores Beat Generation writing from a transnational perspective, using the concept of worlding to place Beat literature in conversation with a far-reaching network of cultural and political formations. Countering the charge that the Beats abroad were at best naïve tourists seeking exoticism for exoticism's sake, World Beats finds that these writers propelled a highly politicized agenda that sought to use the tools of the earlier avant-garde to undermine Cold War and postcolonial ideologies and offer a new vision of engaged literature. With fresh interpretations of central Beat authors Jack Kerouac, Allen Ginsberg, and William Burroughs—as well as usually marginalized writers like Philip Lamantia, Ted Joans, and Brion Gysin—World Beats moves beyond national, continental, or hemispheric frames to show that embedded within Beat writing is an essential universality that brought America to the world and the world to American literature.

This book presents an original treatment that will attract a broad spectrum of scholars.

About the Author:
Jimmy Fazzino is a lecturer in the Literature Department and Writing Program at the University of California, Santa Cruz.
The Unfollowing
By Lyn Hejinian

The Unfollowing is a sequence of elegies, mourning public as well as personal loss. The grief is not coherent. Though the poems are each fourteen lines long, they are not sonnets but anti-sonnets. They are composed entirely of non sequiturs, with the intention of demonstrating, if not achieving, a refusal to follow aesthetic proprieties, and a rejection of the logic of mortality and of capitalism. Outrage, hilarity, anxiety, and ribaldry are not easily separated in the play of human emotions. And they are all the proper, anarchic medium for staying alive.
Middle Time

By Angela Hume

A meditation on the body amidst a crisis of environment, Middle Time imagines the contours and limits (or non-limits) of bodies at a time when our attachments and our ecologies are increasingly administered, exploited, and degraded. How in particular, asks Middle Time, might one write the feminine body in ways that avoid essentializing women's experiences of toxicity and risk, while also acknowledging a very real history of patriarchal subjection of women's bodies to the same? At times choral lament, at times lyric trace of individual witness, the book's voices point toward the question of what it means to be in "the middle" (the title of one series), pushing back against the often totalizing rhetoric of "end times." While borrowing from and undermining the languages of poetry, philosophy, science, and medicine, Middle Time reaches toward a lyric of resurgent desire for a dire yet resilient present.


BINDING: Paperback

PRICE: £12.99

PUBLISHER: Omnidawn Publishing

PAGES: 96

SPECIFICATION: 229mm x 152mm

PUBLICATION DATE:
May 17, 2016

READER INTERESTS:
American Poetry

NOT FOR SALE:
CA, MX, US
In *Flesh of Leviathan*, Chus Pato alters her cadence to record, in sombre lyric form, the direct address of a singular voice that seems to emerge from time itself. In these poems, worldly things are largely absent and those present are iconic: birds, skies, winds. Through them, Pato articulates the possibility of thinking, the foreignness of any thinking subject, the borders to be crossed to move thinking forward, and the relation of thinking with time as humanity approaches—or not—time’s end.
The Orchard Green and Every Color
By Zach Savich

In Zach Savich's new collection, intent seeing makes the present more present. Here clarity is a quality not of logic, but of perception—not of description, but of the landscape itself. The mysteries of grief and joy, of daily desire and loss, resonate fleetingly, a bell struck delicately, struck again. Through his previous four volumes of poetry, Savich has embodied ways of seeing—ardent, fantastical, patient—and voiced the fugitive nature of perspective. In these new poems, language is a sense like any other and yet is everything that may be glimpsed and heard and briefly known.

BINDING: Paperback
PRICE: £12.99
PUBLISHER: Omnidawn Publishing
PAGES: 96
SPECIFICATION: 229mm x 152mm
PUBLICATION DATE:
May 17, 2016
READER INTERESTS:
American Poetry
NOT FOR SALE:
CA, MX, US
Our Animal
By Meredith Stricker

Our Animal hybridizes novel flaking into poetic forms like a gnat swarm, magnetic filings, or migratory flux. It's a fierce inquiry into Othering, tracking Kafka's life through his deep identification with animals, especially those hunted or outcast. Graphically complex with metamorphic text layers, the chapters shape-shift in relation to crows, dragonflies, a frog; there are deer, swallows, a goldfinch, humans, a hybrid Beast, wolf, Insekt, a small unidentified animal in its burrow. We are entangled in biography as biology-paradisiacal transfiguration that leaves out no being.

BINDING: Paperback
PRICE: £12.99
PUBLISHER: Omnidawn Publishing
PAGES: 96
SPECIFICATION: 229mm x 152mm
PUBLICATION DATE:
May 17, 2016
READER INTERESTS:
American Poetry
NOT FOR SALE:
CA, MX, US
Selected Poems
By Keith Waldrop

Keith Waldrop is a quiet major poet, a major poet of quiet. His accomplishment is difficult to describe because his work refuses, in Bartelby-like fashion, the twin traps of impassivity and affectation; "On my one hand, / stasis -- on the / other, striving for effect." In one of his very few interviews, Waldrop says: "I think the worst fault a poem can have is striving for effect." Waldrop never strives; instead, he haunts—his presence is all the more powerful for barely being there, like a ghost you discover in a familiar photograph.

BINDING: Paperback
PRICE: £14.99
PUBLISHER: Omnidawn Publishing
PAGES: 312
SPECIFICATION: 229mm x 152mm
PUBLICATION DATE:
May 17, 2016
READER INTERESTS:
American Poetry
NOT FOR SALE:
CA, MX, US
Return Flights
By Jarita Davis

These poems-varying from narrative to imagist to lyrical-reflect the "sodade" of Cape Verdean culture that is shaped by separation and longing-longing for the home that has been left behind and for loved ones who have departed. Cape Verdean communities extend beyond national boundaries and are paradoxically independent of place, even when inspired by it. Return Flights marks a turning point for Cape Verdean American culture, one in which a partially forgotten past becomes a starting point for possible futures, both of new transoceanic contacts and of new reinventions of culture.
The Citizen Poets of Boston
A Collection of Forgotten Poems, 1789–1820
Edited by Paul Lewis

Welcome to Boston in the early years of the republic. Prepare to journey by stagecoach with a young man moving to the "bustling city"; stop by a tavern for food, drink, and conversation; eavesdrop on clerks and customers in a dry-goods shop; get stuck in what might have been Boston's first traffic jam; and enjoy arch comments about spouses, doctors, lawyers, politicians, and poets. As Paul Lewis and his students at Boston College reveal, regional vernacular poetry—largely overlooked or deemed of little or no artistic value—provides access to the culture and daily life of the city. Selected from over 4,500 poems published during the early national period, the works presented here, mostly anonymous, will carry you back to Old Boston to hear the voices of its long-forgotten citizen poets.

A rich collection of lost poetry that will beguile locals and visitors alike.

About the Author:
Paul Lewis is a professor of English at Boston College specializing in the literary history of Boston and American humor.
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A Collection of Forgotten Poems, 1789–1820
Edited by Paul Lewis

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ISBN: 978-1-61168-888-7
BINDING: Paperback
PRICE: £16.99
PUBLISHER: University Press of New England
PAGES: 232
SPECIFICATION: 229mm x 152mm
PUBLICATION DATE: May 17, 2016
READER INTERESTS: American Poetry
NOT FOR SALE: CA, MX, US
Common Sense
By Ted Greenwald

First published in 1979, Common Sense evinces a spare street-wise style rooted in the vernacular of the city. Now something of a cult classic, the book is recognized as an understated masterpiece, pushing at the edges of spoken word. This is the language of everyday, brought onto the page in such a way that we never lose the flow of speech and at the same time we become attuned to its many registers—musical, emotional, ironic. Ted Greenwald's work has been associated with several major veins of American poetry, including the Language movement and the New York School, but it remains unclassifiable. An online reader's companion will be available at tedgreenwald.site.wesleyan.edu.
The Age of Reasons
Uncollected Poems 1969–1982
By Ted Greenwald and Edited by Miles Champion

This collection of Ted Greenwald's poetry, edited by Miles Champion, is a sampler of some of Greenwald's most breathtaking work. A New York poet with close ties to the New York School and the Language poets, Greenwald has written daily since the early 1960s, and none of the poems in this book are included in any of his books to date. These discrete works were written in advance of or alongside the extended explorations of a mutated triolet form that increasingly occupied him from the late 1970s on. This book can be seen as a companion to Common Sense, and provides further evidence of Greenwald's ability to think with his ear, to hear what's said as it arrives as a fresh sound or shape in his head. This work is singular in its pattern-making, its music-making, and its ability to simultaneously follow multiple paths. An online reader's companion will be available at tedgreenwald.site.wesleyan.edu

BINDING: Paperback
PRICE: £11.99
PUBLISHER: Wesleyan University Press
PAGES: 120
SPECIFICATION: 235mm x 152mm
PUBLICATION DATE: May 17, 2016
READER INTERESTS: American Poetry
Poetry
NOT FOR SALE: CA, MX, US
Eating Moors and Christians
By Sandra M. Castillo

Eating Moors and Christians depicts a conflicted history and utilizes the Cuban Revolution as a springboard from which to discuss what is at the center of exile literature—liminality. It explores universal issues as it aims to enlarge the scope of diaspora literature and transcend boundaries of ethnicity, expanding the conversation about the work of Cuban-American writers.
Singnagtugaq
A Greenlanders Dream
By Mathias Storch and Other Knud Rasmussen

Published in 1915, Singnagtugaq: A Greenlanders Dream, created both furor and literary history as the first original novel in Greenlandic. Initially the book was seen as an encounter between the historic clash of good and evil—Danish colonizers and the colonized Greenlanders. The book portrays this encounter in vivid, harsh terms reflecting the time. At the end of the novel comes a vision of a future, modern Greenland, freed from colonial humiliation and poverty: the first literary expression of the desire for progress which later became so prominent in Greenlandic poetry and politics. It also described the first required Danish education for primary school students, not to serve as subservient to the Danish, but as a necessary part of a Greenlanders education and growth. Later, this apparent contradiction came to characterize Greenlandic cultural policy.
Preludes and Fugues

By Marilyn Hacker and Emmanuel Moses

Stunning new work by this inimitable French master.

ISBN: 978-0-932440-93-8
BINDING: Paperback
PRICE: £11.99
PUBLISHER: Oberlin College Press
PAGES: 86
SPECIFICATION: 229mm x 152mm
PUBLICATION DATE: May 19, 2016
READER INTERESTS: Poetry
NOT FOR SALE: CA, MX, US
Blood Hyphen
By Kenny Williams

It's rare for a first book to demonstrate the confidence and distinctive voice of Blood Hyphen. Through the publication of individual poems in journals over several years, readers have become aware of Kenny Williams as a strikingly original writer, but the range and depth of his achievement in this collection are remarkable. Williams handles big concerns—faith, hurricanes, history, the conundrum of the body—with sly humor, assurance, and poise, instantly establishing himself as a mature and memorable presence.