Keep a Quiet Heart

Originally published fifty years ago as a criminology/sexology textbook for law enforcement personnel, The Sexual Criminal is a fascinating glimpse at the seedy L.A. Confidential underbelly of a dark and fetid Los Angeles, a city littered with innumerable true-life noir characters: a hophead butcher who eviscerates his dance-hall girlfriend; an electrician who makes love to his pet collie; an Italian immigrant who engages in clandestine necrophilia; an inebriated hustler who strangles his homosexual meal ticket; an adulterous housewife who puts rat poison in her husband's coffee. Written in a terse, Dragnet-like style by the controversial autocratic director of the Los Angeles Police Department's Sex Offense Bureau, and graphically illustrated with mugshots and harshly-lit photographs of violently torn bodies, The Sexual Criminal is both an amazing sociological time capsule of a not-so-distant era in the history of Los Angeles and a voyeuristic, prurient examination of the explosive sex lives of its inhabitants.

Counterpreservation

Friedman and McNeill draw on recent research in evolutionary game theory and behavioral economics to explore the relationship between our moral codes and our market systems. They show how imbalance between morals and markets is at the root of the recent corporate scandals in the US as well as the global financial crisis the world continues to face.
Thrifty Science

The prolific art critic and writer Brian Dillon is back with his fifth book in as many

Ulysses

With his mother working long hours and in pain from a romantic break-up, eighteen-year-old Logan feels alone and unloved until a zany new student arrives at his small-town Missouri high school, keeping a big secret.

Afterlives of Abandoned Work

Tormented Hopeis a book about mind and body, fear and hope, illness and imagination. It explores, in the stories of nine individuals, the relationship between mind and body as it is mediated by the experience, or simply the terror, of being ill. And in an intimate investigation of those nine lives, it shows how the mind can make a prison of the body, by distorting our sense of ourselves as physical beings. Healthy or unhealthy, robust or failing, ignored or obsessed over, our bodies respond daily to our shifting state of mind, whether we are aware of the process or not. This book is about an especially dramatic instance of that relationship- the mind's invention of physical disease. Through his witty, entertaining and often moving examinations of the lives of its nine subjects – James Boswell, Charlotte Brontë, Charles Darwin, Florence Nightingale, Daniel Paul Schreber, Marcel Proust, Alice James, Glenn Gould andAndy Warhol – Brian Dillon brilliantly unravels the tortuous connections between real and imagined illness, irrational fear and rational concern, anxiety and imagination, the mind's aches and the body's ideas.

Objects in this Mirror

The inaugural volume in Cabinet's new 24-Hour Book series, I Am Sitting in a Room-written and designed in one day-explores the scenography and architecture of writing itself. Inspired in part by Georges Perec's short fragment in Species of Spaces on Antonello da Messina's painting of St. Jerome in his study, Dillon's text is both a personal reflection on the theatrics of the study, the library and the office, and a historical consideration of such writerly paraphernalia as Proust's bed, Nabokov's index cards and Philip Roth's moustache. Dillon, who arrived at Cabinet's office without any prepared text,
also had to remain open to the contingencies of an unfamiliar writing environment, peculiar and perhaps slightly dodgy take-out food, a makeshift bed, and a capricious heating system, not to mention the obvious pressures of working under extreme time constraints. If that were not enough, this particular scene of writing was a public one, with curious onlookers dropping in during the process to watch the author (and his support staff) "at work." Inspired by literary precedents such as automatic writing, by the resourcefulness of the bricoleur making do with what is at hand and by the openness toward chance that all artistic production under severe constraint must necessarily incorporate, Cabinet's 24-Hour Book series will invite a number of distinguished authors and artists to be incarcerated in its gallery space to complete a project from start to finish within 24 hours.

In the Dark Room

Afterlives of Abandoned Work considers the relevance of unfinished projects to literary history and criticism, looking beyond famous posthumous work to investigate the abandoned everyday, from scrapped plans and rejected ideas to half-written novels or unfinished artistic works. It traces how the reading of abandoned creative endeavor—whether arriving in the form of a rejection letter, a disagreement with a collaborator, or the simple act of walking away from one's desk—can change the way we think about cultural production, the creative process, and the intellectual construction of everyday life. Over five distinct journeys through a variety of archives, from major research libraries to the unique collections of individual enthusiasts, Matthew Harle draws surprising connections between literary studies, media studies, and visual arts, exploring unfinished projects from Thomas Pynchon, Muriel Spark, B.S. Johnson, Harold Pinter, and others. Rooted in literary criticism, Afterlives of Abandoned Work reads unbuilt buildings, unfilmed screenplays, and unpublished novels and radio sketches as forms of text that can help us consider the enduring fragmentation and anecdotal construction of cultural form, as well as expand literary criticism's approach to the archive.

Echoes from the Sky

Anthropology of Tourism in Central and Eastern Europe explores traveling through case studies from Austria, Bulgaria, Estonia, and Poland through an anthropological lens. The contributors of this volume touch on broader issues like identity, gender, visuality, memory, heritage, intercultural relationships, and globalization.
I Am Sitting in a Room

On Being Blue

Charlotte Brontë found in her illnesses, real and imagined, an escape from familial and social duties, and the perfect conditions for writing. The German jurist Daniel Paul Schreber believed his body was being colonized and transformed at the hands of God and doctors alike. Andy Warhol was terrified by disease and by the idea of disease. Glenn Gould claimed a friendly pat on his shoulder had destroyed his ability to play piano. And we all know someone who has trawled the Internet in solitude, seeking to pinpoint the source of his or her fantastical symptoms. The Hypochondriacs is a book about fear and hope, illness and imagination, despair and creativity. It explores, in the stories of nine individuals, the relationship between mind and body as it is mediated by the experience, or simply the terror, of being ill. And, in an intimate investigation of those lives, it shows how the mind can make a prison of the body by distorting our sense of ourselves as physical beings. Through witty, entertaining, and often moving examinations of the lives of these eminent hypochondriacs—James Boswell, Charlotte Brontë, Charles Darwin, Florence Nightingale, Alice James, Daniel Paul Schreber, Marcel Proust, Glenn Gould, and Andy Warhol—Brian Dillon brilliantly unravels the tortuous connections between real and imagined illness, irrational fear and rational concern, the mind's aches and the body's ideas.

Stranger Magic

A lucid and delicate exploration of memory and grief from the author of Essayism.

Tormented Hope

When life gets too busy, too impersonal, and too much to handle, it's time to turn to God for some peace and quiet. Keep a Quiet Heart is a unique collection of some of Elisabeth's best work from her newsletter. More than 100 short passages offer a bit of relief from everyday life as they point the reader toward the everlasting love and peace of God.

Love, Lucas
A masterful account of a terrible disaster in a remarkable place: shortlisted for the Royal Society of Literature Ondaatje Prize In April 1916, shortly before the commencement of the Battle of the Somme, a fire started in a vast munitions works located in the Kentish marshes. The resulting series of explosions killed 108 people and injured many more. In a brilliant piece of storytelling, Brian Dillon recreates the events of that terrible day - and, in so doing, sheds a fresh and unexpected light on the British home front in the Great War. He offers a chilling natural history of explosives and their effects on the earth, on buildings, and on human and animal bodies. And he evokes with vivid clarity one of Britain's strangest and most remarkable landscapes - where he has been a habitual explorer for many years. The Great Explosion is a profound work of narrative, exploration and inquiry from one of our most brilliant writers. 'The Great Explosion is exhilarating and moving and lyrical. It is a quiet evisceration of a landscape through the discovery of a lost history of destructiveness, a meditation on Englishness, an autobiography, a mapping of absences. I loved it.' Edmund de Waal, author of The Hare with Amber Eyes 'What a fascinating, unclassifiable, brilliant book, confirming Brian Dillon's reputation as one of our most innovative and elegant non-fictioneers. No one else could have written it.' Robert Macfarlane, author of The Old Ways 'Forensic, fascinating, endlessly interesting' Philip Hoare, Samuel Johnson Prize-winning author of Leviathan and The Sea Inside 'A subtle, human history of the early twentieth century Explosions are a fruitful subject in Dillon's hands, one that enables him to reflect movingly on the instant between life and death, on the frailty of human endeavour, and on the readiness of nations to tear one another apart. The Great Explosion deftly covers a tumultuous period of history while centring on the tiniest moments - just punctuation marks in time' Financial Times '[Dillon's] account of the Faversham explosion is as bold as it is dramatic, while his descriptive passages about the marshlands of Kent are so evocative that you can practically feel the mud sticking at your feet' Evening Standard 'A brilliant evocation of place grasped in its modernity' Guardian 'Dillon has a WG Sebald-like gift for interrogating the landscape a work of real elegiac seriousness that goes to the heart of a case of human loss and destruction in England's sinister pastures green' Ian Thomson, Irish Times 'Exhilarating utterly beguiling' Literary Review

Politics of Security

Our foremost theorist of myth, fairytale, and folktale explores the magical realm of the imagination where carpets fly and genies grant prophetic wishes. Stranger Magic examines the profound impact of the Arabian Nights on the West, the progressive exoticization of magic, and the growing acceptance of myth and magic in contemporary experience.
Rightward Movement

Introduces Captain Jack Aubrey and Stephen Maturin, ship's surgeon and intelligence agent, in the age of the Napoleonic wars.

Curiosity

"Picasso and Truth" offers a breathtaking and original new look at the most significant artist of the modern era. From Pablo Picasso's early "The Blue Room" to the later "Guernica", eminent art historian T. J. Clark offers a striking reassessment of the artist's paintings from the 1920s and 1930s. Why was the space of a room so basic to Picasso's worldview? And what happened to his art when he began to feel that room-space become too confined--too little exposed to the catastrophes of the twentieth century? Clark explores the role of space and the interior, and the battle between intimacy and monstrosity, in Picasso's art. Based on the A. W. Mellon Lectures in the Fine Arts delivered at the National Gallery of Art, this lavishly illustrated volume remedies the biographical and idolatrous tendencies of most studies on Picasso, reasserting the structure and substance of the artist's work. With compelling insight, Clark focuses on three central works--the large-scale "Guitar and Mandolin on a Table" (1924), "The Three Dancers" (1925), and "The Painter and His Model" (1927)--and explores Picasso's answer to Nietzsche's belief that the age-old commitment to truth was imploding in modern European culture. Masterful in its historical contextualization, "Picasso and Truth" rescues Picasso from the celebrity culture that trivializes his accomplishments and returns us to the tragic vision of his art--humane and appalling, naive and difficult, in mourning for a lost nineteenth century, yet utterly exposed to the hell of Europe between the wars.

Master and Commander

Ruins is one of a series documenting major themes and ideas in contemporary art.

The Great Explosion

Discusses the way leaders deal with risk in making foreign policy decisions

Anthropology of Tourism in Central and Eastern Europe
Ruins of Modernity

In this innovative work, Julia King moves nimbly among a variety of sources and disciplinary
approaches—archaeological, historical, architectural, literary, and art-historical—to show how places
take on, convey, and maintain meanings. Focusing on the beautiful Chesapeake Bay region of Maryland,
King looks at the ways in which various groups, from patriots and politicians of the antebellum era to
present-day archaeologists and preservationists, have transformed key landscapes into historical, indeed
sacred, spaces. The sites King examines include the region’s vanishing tobacco farms; St. Mary’s City,
established as Maryland’s first capital by English settlers in the seventeenth century; and Point
Lookout, the location of a prison for captured Confederate soldiers during the Civil War. As the author
explores the historical narratives associated with such places, she uncovers some surprisingly durable
myths as well as competing ones. St. Mary’s City, for example, early on became the center of Maryland’s
“founding narrative” of religious tolerance, a view commemorated in nineteenth-century celebrations and
reflected even today in local museum exhibits and preserved buildings. And at Point Lookout, one private
group has established a Confederate Memorial Park dedicated to those who died at the prison, thus
nurturing the Lost Cause ideology that arose in the South in the late 1800s, while nearby the custodians
of a 1,000-acre state park avoid controversy by largely ignoring the area’s Civil War history,
preferring instead to concentrate on recreation and tourism, an unusually popular element of which has
become the recounting of ghost stories. As King shows, the narratives that now constitute the public
memory in southern Maryland tend to overlook the region’s more vexing legacies, particularly those
involving slavery and race. Noting how even her own discipline of historical archaeology has been
complicit in perpetuating old narratives, King calls for research—particularly archaeological
research—that produces new stories and “counter-narratives” that challenge old perceptions and
interpretations and thus convey a more nuanced grasp of a complicated past. Julia A. King is an
associate professor of anthropology at St. Mary’s College of Maryland, where she coordinates the Museum
Studies Program and directs the SlackWater Center, a consortium devoted to exploring, documenting, and
interpreting the changing landscapes of Chesapeake communities. She is also coeditor, with Dennis B.
Blanton, of Indian and European Contact in Context: The Mid-Atlantic Region.

Curated Decay

Delve deeper into the universe of Marvels as six fully painted masterpieces reveal the ordinary lives in
the shadow of the extraordinary. What happens to innocents caught in the crossfire of a blockbuster Silver Surfer battle? Can a fish out of water, the amnesiac Sub-Mariner, conquer his inner demons among Manhattan’s homeless? Experience the wonder of Wonder Man through the eyes of his greatest fan, learn how one of New York's Finest protects and serves in a city of miracles, and join a Daily Bugle reporter as he uncovers the conspiracy at the heart of everything! COLLECTING: TALES OF THE MARVELS: BLOCKBUSTER, TALES OF THE MARVELS: INNER DEMONS, TALES OF THE MARVELS: WONDER YEARS 1-2; CODE OF HONOR 1-4, CONSPIRACY 1-2, RUINS 1-2

Ruins

The Dead City unearths meanings from such depictions of ruination and decay, looking at representations of both thriving cities and ones which are struggling, abandoned or simply in transition. It reveals that ruination presents a complex opportunity to envision new futures for a city, whether that is by rewriting its past or throwing off old assumptions and proposing radical change. Seen in a certain light, for example, urban ruin and decay are a challenge to capitalist narratives of unbounded progress. They can equally imply that power structures thought to be deeply ingrained are temporary, contingent and even fragile. Examining ruins in Chernobyl, Detroit, London, Manchester and Varosha, this book demonstrates that how we discuss and depict urban decline is intimately connected to the histories, economic forces, power structures and communities of a given city, as well as to conflicting visions for its future.

Cartographies of the Absolute

A strikingly original, beautifully narrated history of Western architecture and the cultural transformations that it represents Concrete, marble, steel, brick: little else made by human hands seems as stable, as immutable, as a building. Yet the life of any structure is neither fixed nor timeless. Outliving their original contexts and purposes, buildings are forced to adapt to each succeeding age. To survive, they must become shape-shifters. In an inspired refashioning of architectural history, Edward Hollis recounts more than a dozen stories of such metamorphosis, highlighting the way in which even the most familiar structures all change over time into "something rich and strange." The Parthenon, that epitome of a ruined temple, was for centuries a working church and then a mosque; the cathedral of Notre Dame was "restored" to a design that none of its original makers would have recognized. Remains of the Berlin Wall, meanwhile, which was once gleefully smashed and bulldozed, are now treated as precious
relics. With The Secret Lives of Buildings, Edward Hollis recounts the most enthralling of these metamorphoses and shows how buildings have come to embody the history of Western culture.

**Pleasure of Ruins**

Can capital be seen? Cartographies of the Absolute surveys the disparate answers to this question offered by artists, film-makers, writers and theorists over the past few decades. It zones in on the crises of representation that have accompanied the enduring crisis of capitalism, foregrounding the production of new visions and artefacts that wrestle with the vastness, invisibility and complexity of the abstractions that rule our lives.

**The Hypochondriacs**

"I hold this book to be the most important expression which the present age has found; it is a book to which we are all indebted, and from which none of us can escape." T.S. Eliot Ulysses depicts a day in Leopold Bloom’s life, broken into episodes analogous to Homer’s Odyssey and related in rich, varied styles. Joyce’s novel is celebrated for its depth of learning, earthy humor, literary allusions and piercing insight into the human heart. First published in Paris in 1922 Ulysses was not published in the United States until 1934. Immediately recognized as an extraordinary work that both echoed the history of English literature and took it in new, unheralded directions, Joyce’s book was controversial. Its widespread release was initially slowed by censors nitpicking a few passages. The novel is challenging, in that it is an uncommon reader who will perceive all that Joyce has put into his pages upon first reading, but it is uniquely rewarding for anyone willing to follow where the author leads. Far more than a learned exercise in literary skill, Ulysses displays a sense of humor that ranges from delicate to roguish as well as sequences of striking beauty and emotion. Chief among the latter must be the novel’s climactic stream of consciousness step into the mind of the protagonist’s wife, Molly Bloom, whose open-hearted acceptance of life and love is among the most memorable and moving passages in English literature. With an eye-catching new cover, and professionally typeset manuscript, this edition of Ulysses is both modern and readable.

**The Dead City**

Curiosity is an ambiguous passion: the virtuous impulse behind the search for knowledge and at the same
time a disreputable desire for novelty and strangeness. This fascinating book, published to accompany the exhibition curated by Brian Dillon and organised in association with Cabinet magazine, concentrates on contemporary art’s return to the intellectual and aesthetic freedom that emerged in seventeenth century art and science. Taking the cabinet of curiosities as its founding motif, and through a combination of contemporary art and historical artefacts, Curiosity explores the contradictory pleasure that comes from the search for the wondrous and bizarre for their own sake. Drawing on intriguing artworks, objects, and narratives, this lavishly illustrated volume explores everything from the anthropological to the occult. Artists featured include Tacita Dean, Katie Paterson, Nina Canell, Pablo Bronstein, Charles Le Brun, Gerald Byrne, Phillip Henry Gosse, John Dee, Adam Broomberg and Oliver Chanarin, Corinne May Botz, Gunda Forster, Matt Mullican, Toril Johannesson, Pablo Bronstein, Salvatore Arancio, Aurelien Froment and Leopold and Rudolph Blaschka. Published on the occasion of the exhibition Curiosity: Art and the Pleasures of Knowing, touring in 2013–14 to Turner Contemporary, Margate (23 May – 15 September 2013), Norwich Castle Museum & Art Gallery (28 September 2013 – 5 January 2014), Royal Hibernian Academy, Dublin (March – April 2014), and de Appel, Amsterdam (June – August 2014).

Ruin Lust

Ruin Lust offers a guide to the mournful, thrilling, comic, and perverse uses of ruins in art from the 17th century to the present day. This book, which accompanied a major Tate Britain exhibition, includes more than 100 works by artists such as J. M. W Turner, John Constable, John Martin, Eduardo Paolozzi, Paul Nash, and Rachel Whiteread. Beginning in the midst of the craze that sent artists, writers, architects, and tourists in search of ruins and picturesque landscapes in the 18th century, it shows how ruins have continued to be a source of visual and emotional fascination at particular historical moments. Thoroughly illustrated, Ruin Lust explores how ruin has become a way of thinking about art itself and its connection to both the past and the future.

Risk-Taking in International Politics

In this critique of security studies, with insights into the thinking of Heidegger, Foucault, Derrida, Levinas and Arendt, Michael Dillon contributes to the rethinking of some of the fundamentals of international politics developing what might be called a political philosophy of continental thought. Drawing on the work of Martin Heidegger, Politics of Security establishes the relationship between Heidegger's reactical hermeneutical phenomenology and politics and the fundamental link between politics,
the tragic and the ethical. It breaks new ground by providing an etymology of security, tracing the word back to the Greek asphaleia (not to trip up or fall down), and a unique political reading of Oedipus Rex. Michael Dillon traces the roots of desire for security to the metaphysical desire for certitude, and points out that our way of seeking that security is embedded in 20th century technology, thus resulting in a global crisis. Politics of Security will be invaluable to both political theorists and philosophers, and to anyone concerned with international relations, continental philosophy or the work of Martin Heidegger.

Archaeology, Narrative, and the Politics of the Past

Transporting readers from derelict homesteads to imperiled harbors, postindustrial ruins to Cold War test sites, Curated Decay presents an unparalleled provocation to conventional thinking on the conservation of cultural heritage. Caitlin DeSilvey proposes rethinking the care of certain vulnerable sites in terms of ecology and entropy, and explains how we must adopt an ethical stance that allows us to collaborate with—rather than defend against—natural processes. Curated Decay chronicles DeSilvey’s travels to places where experiments in curated ruination and creative collapse are under way, or under consideration. It uses case studies from the United States, Europe, and elsewhere to explore how objects and structures produce meaning not only in their preservation and persistence, but also in their decay and disintegration. Through accessible and engaging discussion of specific places and their stories, it traces how cultural memory is generated in encounters with ephemeral artifacts and architectures. An interdisciplinary reframing of the concept of the ruin that combines historical and philosophical depth with attentive storytelling, Curated Decay represents the first attempt to apply new theories of materiality and ecology to the concerns of critical heritage studies.

Marvels Companion

In Berlin, decrepit structures do not always denote urban blight. Decayed buildings are incorporated into everyday life as residences, exhibition spaces, shops, offices, and as leisure space. As nodes of public dialogue, they serve as platforms for dissenting views about the future and past of Berlin. In this book, Daniela Sandler introduces the concept of counterpreservation as a way to understand this intentional appropriation of decrepitude. The embrace of decay is a sign of Berlin’s iconoclastic rebelliousness, but it has also been incorporated into the mainstream economy of tourism and development as part of the city’s countercultural cachet. Sandler presents the possibilities and shortcomings of
counterpreservation as a dynamic force in Berlin and as a potential concept for other cities. Counterpreservation is part of Berlin’s fabric: in the city’s famed Hausprojekte (living projects) such as the Køpi, Tuntenhaus, and KA 86; in cultural centers such as the Haus Schwarzenberg, the Schokoladen, and the legendary, now defunct Tacheles; in memorials and museums; and even in commerce and residences. The appropriation of ruins is a way of carving out affordable spaces for housing, work, and cultural activities. It is also a visual statement against gentrification, and a complex representation of history, with the marks of different periods—the nineteenth century, World War II, postwar division, unification—on display for all to see. Counterpreservation exemplifies an everyday urbanism in which citizens shape private and public spaces with their own hands, but it also influences more formal designs, such as the Topography of Terror, the Berlin Wall Memorial, and Daniel Libeskind’s unbuilt redevelopment proposal for a site peppered with ruins of Nazi barracks. By featuring these examples, Sandler questions conventional notions of architectural authorship and points toward the value of participatory environments.

The Rise of Euroskepticism

A 2015 Whitney Award Nominee! A powerful story of loss, second chances, and first love, reminiscent of Sarah Dessen and John Green. When Oakley Nelson loses her older brother, Lucas, to cancer, she thinks she’ll never recover. Between her parents’ arguing and the battle she’s fighting with depression, she feels nothing inside but a hollow emptiness. When Mom suggests they spend a few months in California with Aunt Jo, Oakley isn’t sure a change of scenery will alter anything, but she’s willing to give it a try. In California, Oakley discovers a sort of safety and freedom in Aunt Jo’s beach house. Once they’re settled, Mom hands her a notebook full of letters addressed to her—from Lucas. As Oakley reads one each day, she realizes how much he loved her, and each letter challenges her to be better and to continue to enjoy her life. He wants her to move on. If only it were that easy. But then a surfer named Carson comes into her life, and Oakley is blindsided. He makes her feel again. As she lets him in, she is surprised by how much she cares for him, and that’s when things get complicated. How can she fall in love and be happy when Lucas never got the chance to do those very same things? With her brother’s dying words as guidance, Oakley knows she must learn to listen and trust again. But will she have to leave the past behind to find happiness in the future? Sky Pony Press, with our Good Books, Racehorse and Arcade imprints, is proud to publish a broad range of books for young readers—picture books for small children, chapter books, books for middle grade readers, and novels for young adults. Our list includes bestsellers for children who love to play Minecraft; stories told with LEGO bricks; books that teach
lessons about tolerance, patience, and the environment, and much more. While not every title we publish becomes a New York Times bestseller or a national bestseller, we are committed to books on subjects that are sometimes overlooked and to authors whose work might not otherwise find a home.

The Secret Lives of Buildings

The central figure of this novel is a young man whose parents were executed for conspiring to steal atomic secrets for Russia. His name is Daniel Isaacson, and as the story opens, his parents have been dead for many years. He has had a long time to adjust to their deaths. He has not adjusted. Out of the shambles of his childhood, he has constructed a new life—marriage to an adoring girl who gives him a son of his own, and a career in scholarship. It is a life that enrages him. In the silence of the library at Columbia University, where he is supposedly writing a Ph.D. dissertation, Daniel composes something quite different. It is a confession of his most intimate relationships—with his wife, his foster parents, and his kid sister Susan, whose own radicalism so reproaches him. It is a book of memories: riding a bus with his parents to the ill-fated Paul Robeson concert in Peekskill; watching the FBI take his father away; appearing with Susan at rallies protesting their parents’ innocence; visiting his mother and father in the Death House. It is a book of investigation: transcribing Daniel’s interviews with people who knew his parents, or who knew about them; and logging his strange researches and discoveries in the library stacks. It is a book of judgments of everyone involved in the case—lawyers, police, informers, friends, and the Isaacson family itself. It is a book rich in characters, from elderly grandmothers of immigrant culture, to covert radicals of the McCarthy era, to hippie marchers on the Pentagon. It is a book that spans the quarter-century of American life since World War II. It is a book about the nature of Left politics in this country—its sacrificial rites, its peculiar cruelties, its humility, its bitterness. It is a book about some of the beautiful and terrible feelings of childhood. It is about the nature of guilt and innocence, and about the relations of people to nations. It is The Book of Daniel.

Morals and Markets

The Book of Daniel

Intervening Spaces examines interconnectedness between bodies, time and space. It explores the
oscillating and at times political impact that occurs when bodies and space engage in non-conventional ways. Temporal and spatial dichotomies are disrupted—revealing new ways of inhabiting space.

Sarah Jones

Images of ruins may represent the raw realities created by bombs, natural disasters, or factory closings, but the way we see and understand ruins is not raw or unmediated. Rather, looking at ruins, writing about them, and representing them are acts framed by a long tradition. This unique interdisciplinary collection traces discourses about and representations of ruins from a richly contextualized perspective. In the introduction, Julia Hell and Andreas Schönle discuss how European modernity emerged partly through a confrontation with the ruins of the premodern past. Several contributors discuss ideas about ruins developed by philosophers such as Immanuel Kant, Georg Simmel, and Walter Benjamin. One contributor examines how W. G. Sebald’s novel The Rings of Saturn betrays the ruins erased or forgotten in the Hegelian philosophy of history. Another analyzes the repressed specter of being bombed out of existence that underpins post-Second World War modernist architecture, especially Le Corbusier’s plans for Paris. Still another compares the ways that formerly dominant white populations relate to urban-industrial ruins in Detroit and to colonial ruins in Namibia. Other topics include atomic ruins at a Nevada test site, the connection between the cinema and ruins, the various narratives that have accrued around the Inca ruin of Vilcashuamán, Tolstoy’s response in War and Peace to the destruction of Moscow in the fire of 1812, the Nazis’ obsession with imperial ruins, and the emergence in Mumbai of a new “kinetic city” on what some might consider the ruins of a modernist city. By focusing on the concept of ruin, this collection sheds new light on modernity and its vast ramifications and complexities. Contributors. Kerstin Barndt, Jon Beasley-Murray, Russell A. Berman, Jonathan Bolton, Svetlana Boym, Amir Eshel, Julia Hell, Daniel Herwitz, Andreas Huyssen, Rahul Mehrotra, Johannes von Moltke, Vladimir Paperny, Helen Petrovsky, Todd Presner, Helmut Puff, Alexander Regier, Eric Rentschler, Lucia Saks, Andreas Schönle, Tatiana Smoliarova, George Steinmetz, Jonathan Veitch, Gustavo Verdesio, Anthony Vidler

Picasso and Truth

Over the course of the long 18th century (1700–1850), Britain's ruined medieval or "Gothic" abbeys, castles and towers became the objects of intense cultural interest. Turning their attention away from Classical to local and national sites of architectural ruin, antiquaries and topographers began to
scrutinize and sketch, record and describe the material remains of the British past, an expression of interest in domestic antiquity that was shared by many contemporary painters, poets, writers, politicians and tourists. This new, highly illustrated book traces the ways in which a selection of English, Scottish, Welsh and Irish ruins served as the objects of continuous cultural reflection between 1700 and 1850, drawing together essays on the antiquarian, poetic, visual, oral, fictional, dramatic, political, legal and touristic responses that they engendered. Thoroughly interdisciplinary in its approach, Writing Britain's Ruins provides an accessible and engaging account of the ways in which Britain's ruins inspired writers, artists and thinkers during a period of extraordinary cultural richness.

The Sexual Criminal

Covering from 1915 to the present, this book deals with the role that artists and intellectuals have played regarding projects of European integration. Consciously or not, they partake of a tradition of Euroskepticism. Because Euroskepticism is often associated with the discourse of political elites, its literary and artistic expressions have gone largely unnoticed. This book addresses that gap. Taking Spain as a case study, author Luis Martín-Estudillo analyzes its conflict over its own Europeanness or exceptionalism, as well as the European view of Spain. He ranges from canonical writers like Unamuno, Ortega y Gasset, and Zambrano to new media artists like Valeriano López, Carlos Spottorno, and Santiago Sierra. Martín-Estudillo provides a new context for the current refugee crisis, the North-South divide among EU countries, and the generalized disaffection toward the project of European integration. The eclipsed critical tradition he discusses contributes to a deeper understanding of the notion of Europe and its institutional embodiments. It gives resonance to the intellectual and cultural history of Europe's "peripheries" and re-evaluates Euroskeptic contributions as one of the few hopes left to imagine ways to renew the promise of a union of the European nations.

Intervening Spaces

This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to
Almost Perfect

Introduction -- Thrifty science: oeconomy and experiment -- Making a home for experiment -- Shifty science: how to make use of things -- The power of lasting: maintenance and cleaning -- The broken world: repairs and recycling -- Secondhand science -- Auctions and the dismantling of science -- The palatial laboratory: economy and experiment -- Conclusion

Writing Britain's Ruins

Symmetries and asymmetries have always played an important role in linguistic theorizing. From the early works on potentially universal properties of transformational processes, differences between rightward and leftward movement processes were noted and constituted a challenge to theories of conditions on transformations. The upward boundedness of extraposition rules vs. the successive cyclic character of question word movement, for example, remains a vexing problem. An idea which has gained considerable prominence in the most recent syntactic work, in particular Noam Chomsky's 'Minimalist Program' and Richard Kayne's 'Antisymmetry' proposal, is that rightward movement simply does not exist. This means, in essence, that what looks like an element that has been moved rightward is either base-generated in its surface position, or it is actually moved leftward but all its surrounding materials have been moved leftward even further. Clearly, these radical proposals have generated a large number of new analyses of the relevant phenomena, and they have fostered considerable controversy about the viability and desirability of this type of approach. The present volume brings together a representative group of articles discussing a variety of aspects of (apparent) rightward movement processes, including considerations having to do with parsing, and representing the various opposing lines of thought on this matter. Empirically, they cover a wide array of constructions (extraposition, scrambling, quantifier-floating, etc.) and languages (American Sign Language, Bengali, Dutch, French, Frisian, German, Hindi, Japanese, Marathi, etc.).