

## Eros The Bittersweet By Anne Carson Paperback Barnes

Since Glass and God, which was her first full-length collection published in Britain and which was nominated for the 1998 Forward Prize, Anne Carson has published a book a year to extraordinary critical acclaim. Her last two volumes, Autobiography of Red and Men in the Off Hours were both shortlisted for the T.S. Eliot Prize, and she has received numerous North American awards, including the prestigious MacArthur Fellowship. In her brilliant new book, she tells a single story. A verse, informed by the romanticism of Keats, the wisdom of the classical world and, most importantly, by Carson's own unique sensibility. The unnamed narrator - sometimes 'I', sometimes 'the wife' - speaks of the man she calls only 'the husband', illuminating moments that are by turn sensual, erotic, painful and heartbreaking. The Beauty of the Husband is a work that explores these oldest of lyrical subjects - beauty, desire, love, betrayal - with freshness and devastating power. This cahier unites two texts by celebrated Canadian poet Anne Carson, encouraging readers to experience them alongside and illuminating each other. 'Variations on the Right to Remain Silent' is an essay on the stakes involved when translation happens, ranging from Homer through Joan of Arc to Paul Celan: it includes the author's seven translations of a poetic fragment from the Greek poet Ibykos. 'By Chance the Cycladic People' is a poem about Cycladic culture where the order illustrated by Lanfranco Quadrio.

Eros the BittersweetAn EssayPrinceton University Press

A collection of revised and expanded writings culled from the author's popular Washington Post Book World "Poet's Choice" column demonstrates how poetry responds to world challenges and introduces the work of more than 130 writers. By the author of How to Read a Poem. Reprint.

The British and the Ottoman Middle East

Float

My Emily Dickinson

Reach Without Grasping

My Private Property

Men in The Off Hours

By combining the ancient mysteries of Sappho with the contemporary wizardry of one of our most fearless and original poets, if Not, Winter provides a tantalizing window onto the genius of a woman whose lyric power spans millennia. Of the nine books of lyrics the ancient Greek poet Sappho is said to have composed, only one poem has survived complete. The rest are fragments. In this miraculous new translation, acclaimed poet and classicist Anne Carson presents all of Sappho's fragments, in Greek and in English, as if on the ragged scraps of papyrus that preserve them, inviting a thrill of discovery and conjecture that can be described only as electric—or, to use Sappho's words, as "thin fire . . . racing under skin." "Sappho's verse has been elevated to new heights in [this] gorgeous translation." --The New York Times "Carson is in many ways [Sappho's] ideal translator....Her command of language is hones to a perfect edge and her approach to the text, respectful yet imaginative, results in verse that lets Sappho shine forth." --Los Angeles Times

In the 40 essays that constitute this collection, Guy Davenport, one of America's major literary critics, elucidates a range of literary history, encompassing literature, art, philosophy and music, from the ancients to the grand old men of modernism.

"Forty years ago I first linked up with Unguentine and we made love on twin-hulled catamarans, sails a-billow, blessed the seas . . ." So begins the courtship of a certain Unguentine to the woman we know only as Mrs. Unguentine, the chronicler of their sad, fantastical tale. For forty years, they sail the seas together, alone on a giant land-covered barge of their own devising. They tend their gardens, raise a child, invent an artificial forest-- all the while steering clear of civilization. Log of the S.S. The Mrs Unguentine is a masterpiece of modern domestic life, a comic novel of closeness and difficulty, miscommunication and stubborn resolve. Rarely has a book so perfectly registered the secret solitude of marriage, how shared loneliness can result in a powerful bond. "Log of the S.S. The Mrs. Unguentine is a captivating short work almost beyond description." -Verlyyn Klinkenberg, The New Yorker "No one captures the mind of a control freak like Stanley Crawford." -Ed Park, The Village Voice "I'll tell you a book I want to teach, by Stanley Crawford. Its out of print. How can a book like that be out of print? If I wrote that book and it went out of print, I just dont know what I would do. Id have to call the police, I think." -Deb Olin Unferth

The poetry and prose collected in Plainwater are a testament to the extraordinary imagination of Anne Carson, a writer described by Michael Ondaatje as "the most exciting poet writing in English today." Succinct and astonishingly beautiful, these pieces stretch the boundaries of language and literary form, while juxtaposing classical and modern traditions. Carson envisions a present-day interview with a seventh-century BC poet, and offers miniature lectures on topics as varied as orchids and Ovid. She imagines the muse of a fifteenth-century painter attending a phenomenology conference in Italy. She constructs verbal tableaux of a series of mysterious towns, and takes us on a pilgrimage in pursuit of the elusive and intimate anthropology of water. Blending the rhythm and vivid metaphor of poetry with the discursive nature of the essay, the writings in Plainwater dazzle us with their invention and enlighten us with their erudition.

Nay Rather

The Albertine Workout

Plainwater

The Spectre of War

Poems and Fragments of Sappho

On Being Blue

*On Being Blue is a book about everything blue—sex and sleaze and sadness, among other things—and about everything else. It brings us the world in a word as only William H. Gass, among contemporary American writers, can do. Gass writes: Of the colors, blue and green have the greatest emotional range. Sad reds and melancholy yellows are difficult to turn up. Among the ancient elements, blue occurs everywhere: in ice and water, in the flame as purely as in the flower, overhead and inside caves, covering fruit and oozing out of clay. Although green enlivens the earth and mixes in the ocean, and we find it, copperish, in fire; green air, green skies, are rare. Gray and brown and widely distributed, but there are no joyful swatches of either, or any of exuberant black, sullen pink, or acquiescent orange. Blue is therefore most suitable as the color of interior life. Whether slick light sharp high bright thin quick sour new and cool or low deep sweet dark soft slow smooth heavy old and warm: blue moves easily among them all, and all profoundly qualify our states of feeling.*

*An illustrated new translation of Sophokles' Antigone. Anne Carson has published translations of the ancient Greek poets Sappho, Simonides, Aiskhylos, Sophokles and Euripides. Antigoneick is her seminal work. Sophokles' luminous and disturbing tragedy is here given an entirely fresh language and presentation. This paperback edition includes a new preface by the author, "Dear Antigone."*

*Anne Carson's take on Albertine, Marcel Proust's famous love interest*

*'Fans of Anne Carson, rejoice!... Carson's depth of knowledge about Greek mythology coupled with her poetic sensibility and illustrations is sure to breathe new life into this oft-told story.' Lit Hub H of H Playbook is an explosion of thought, in drawings and language, about a Greek tragedy called Herakles by the 5th-century BC poet Euripides. In myth Herakles is an embodiment of manly violence who returns home after years of making war on enemies and monsters (his famous 'Labours of Herakles') to find he cannot adapt himself to a life of peacetime domesticity. He goes berserk and murders his whole family. Suicide is his next idea. Amazingly, this does not happen. Due to the intervention of his friend Theseus, Herakles comes to believe he is not, after all, indelibly stained by his own crimes, nor is his life without value. It remains for the reader to judge this redemptive outcome. "I think there is no such thing as an innocent landscape," said Anselm Kiefer, painter of forests grown tall on bones.*

*The Poem That Never Ends*

*Log of the S.S. The Mrs. Unguentine*

*Sappho, a Garland*

*Troy Essays*

*Trojan Women*

*If Not, Winter*

*"I don't know what comes after, once I decide to let desire have its way with me. How to un-melt the melted? How to turn the ground powder back into a person? This idea points to a knowledge that I don't have: how to love without losing the self.' Plumbing the well of culture for clues about love and loss - from Agnes Martin's abstract paintings to Anne Carson's Eros the Bittersweet to Frank Ocean's Blonde - this brilliant work of debut nonfiction explores the state of falling in love, whether with a painting or a person. Pham creates a perfectly fractured portrait of modern intimacy, triumphant in its vulnerability and restlessness. Pop Song is a book about distances: the miles we travel to get away from ourselves, or those who hurt us, and the impossible gaps that can exist between two people sharing a bed. Here is a map to all the routes by which we might escape our own needs before finally finding a way home.*

*Norma Jeanne Baker of Troy is a partly spoken, partly sung performance piece by poet, essayist, and scholar Anne Carson, and an exploration of the lives and myths of Marilyn Monroe and Helen of Troy-iconic beauties who lived millennia apart. A thrilling and thoughtful meditation on the destabilising and destructive power of beauty, it had its world premiere at The Shed in New York City, starring Ben Whishaw and Renée Fleming.*

*A signed, limited edition of 100 copies: Anne Carson's haunting and beautiful Nox is her first book of poetry in five years—a unique, illustrated, accordion-fold-out "book in a box."*

*A remarkable compilation of literary writings by the critically acclaimed author of Autobiography of Red features an array of original poetry, essays, a screenplay, and a libretto that explores the nature and mechanics of the human act of decreation as revealed in the lives of Sappho, Marguerite Porete, Simone Weil, Virginia Woolf, and her own relationship with her mother. Reprint.*

*Fragments*

*Antigoneick*

*(Reading Simonides of Keos with Paul Celan)*

*Norma Jeanne Baker of Troy*

*An Oresteia*

*A Philosophical Inquiry*

The ancient Greek lyric poet Simonides of Keos was the first poet in the Western tradition to take money for poetic composition. From this starting point, Anne Carson launches an exploration, poetic in its own right, of the idea of poetic economy. She offers a reading of certain of Simonides' texts and aligns these with writings of the modern Romanian poet Paul Celan, a Jew and survivor of the Holocaust, whose "economies" of language are notorious. Asking such questions as, What is lost when words are wasted? profits when words are saved? Carson reveals the two poets' striking commonalities. In Carson's view Simonides and Celan share a similar mentality or disposition toward the world, language and the work of the poet. Economy of the Unlost begins by showing how each of the two poets stands in a state of alienation between two worlds. In Simonides' case, the gift economy of fifth-century b.c. Greece was giving way to one based on money and commodities, while Celan's life spanned pre- and post-Holocaust worlds. The two poets' shared sense of the world's incommensurability is the result of the poet's struggle to find a way to express the inexpressible. Carson goes on to consider various aspects of the two poets' techniques for coming to grips with the invisible through the visible world. A focus on the genre of the epigram grants insights into the kinds of exchange the poets envision between the living and the dead. Assessing the impact on Simonidean composition of the material fact of inscription on stone, Carson suggests that a need for brevity influenced the exactitude and clarity of Simonides' style, and proposes a comparison with Celan's interest in the "negative design" of printmaking: both poets, though in different ways, employ a kind of negative image making, cutting away all that is superfluous. This book's juxtaposition of the two poets illuminates their differences--Simonides' fundamental faith in the power of the word, Celan's ultimate despair--as well as their similarities: it provides fertile ground for the virtuosic interplay of Carson's scholarship and her poetic sensibility.

Reach without Grasping examines the robust engagement with classical Greek and Roman literatures, themes, and genres in the works of Anne Carson, who explores as many and as diverse a range of genre choices as the classical authors from whom she has drawn so richly throughout her enormously creative body of work.

Anne Carson's poetry - characterized by various reviewers as "short talks," "essays," or "verse narratives" - combines the confessional and the critical in a voice all her own. Known as a remarkable classicist, Anne Carson in Glass, Irony and God weaves contemporary and ancient poetic strands with stunning style. This collection includes: "The Glass Essay", a powerful poem about the end of a love affair, told in the context of Carson's reading of the Bronte sisters; "Book of Isaiah", a poem evoking the deeply primitive faith of ancient Judaism; and "The Fall of Rome", about her trip to "find" Rome and her struggle to overcome feelings of a terrible alienation there.

"The award-winning poet Anne Carson reinvents a genre in Autobiography of Red, a stunning work that is both a novel and a poem, both an unconventional re-creation of an ancient Greek myth and a wholly original coming-of-age story set in the present. Geryon, a young boy who is also a winged red monster, reveals the volcanic terrain of his fragile, tormented soul in an autobiography he begins at the age of five. As he grows older, Geryon escapes his abusive brother and affectionate but ineffectual mother, finding behind the lens of his camera and in the arms of a young man named Herakles, a cavalier drifter who leaves him at the peak of infatuation. When Herakles reappears years later, Geryon confronts again the pain of his desire and embarks on a journey that will unleash his creative imagination to its fullest extent. By turns whimsical and haunting, erudite and accessible, richly layered and deceptively simple, Autobiography of Red is a profoundly moving portrait of an artist coming to terms with the fantastic accident of his life."

International Communism and the Origins of World War II

Poetry, Essays, Opera

Fragments of Sappho

Pop Song

You Say You Want a Revolution?

A Novel in Verse

*Literary Nonfiction. Sparked by the only two letters--out of over a hundred--that López Medin's mother saved from her own mother in Paraguay, THE POEM THAT NEVER ENDS weaves together poems and family photos to explore the fragmentation of time, memory, and mother-child relationships. Fragments, family hearing impairments, ripped-up letters, and living and writing between languages point to the inescapable holes in language, troubling the notion of a finite utterance. Layering elements of painting, cinema, and the elusive three dimensions of theater into the weave, THE POEM THAT NEVER ENDS traces a sequence of mothers-López Medin's mother, her mother's mother, herself as a mother-in a porous, restless gesture toward what's never fully grasped.*

*When her dead brother is decreed a traitor, his body left unburied beyond the city walls, Antigone refuses to accept this most severe of punishments. Defying her uncle who governs, she dares to say 'No'. Forging ahead with a funeral alone, she places personal allegiance before politics, a tenacious act that will trigger a cycle of destruction. Renowned for the revelatory nature of his work, Ivo van Hove first enthralled London audiences with his ground-breaking Roman Tragediesseen at the Barbican in 2009. Drawing on his 'ability to break open texts calcified by tradition' (Guardian), the director now turns to a classic Greek masterpiece.*

*"Riddle-poems that consist only of answers. Two-time Griffin Award winner Carson's first poetry collection."-- publisher's website.*

*Why modern revolutions have ended in bloodshed and failure—and what lessons they hold for today's world of growing extremism Why have so many of the iconic revolutions of modern times ended in bloody tragedies? And what lessons can be drawn from these failures today, in a world where political extremism is on the rise and rational reform based on moderation and compromise often seems impossible to achieve? In You Say You Want a Revolution? Daniel Chirof examines a wide range of right- and left-wing revolutions around the world—from the late eighteenth century to today—to provide important new answers to these critical questions. From the French Revolution of the eighteenth century to the Mexican, Russian, German, Chinese, anticolonial, and Iranian revolutions of the twentieth, Chirof finds that moderate solutions to serious social, economic, and political problems were overwhelmed by radical ideologies that promised simpler, drastic remedies. But not all revolutions had this outcome. The American Revolution didn't, although its failure to resolve the problem of slavery eventually led to the Civil War, and the collapse of communism in Eastern Europe was relatively peaceful, except in Yugoslavia. From Japan, North Korea, Vietnam, and Cambodia to Algeria, Angola, Haiti, and Romania, You Say You Want a Revolution? explains why violent radicalism, corruption, and the betrayal of ideals won in so many crucial cases, why it didn't in some others—and what the long-term prospects for major social change are if liberals can't deliver needed reforms. A powerful account of the unintended consequences of revolutionary change, You Say You Want a Revolution? is filled with critically important lessons for today's liberal democracies struggling with new forms of extremism.*

Stung with Love: Poems and Fragments of Sappho

Nox

Decreation

Antigone

The Beauty Of The Husband

Ecstatic Lyre

From the annual Eros the Bittersweet (1986) to her experimental Float (2016), Bakhtai (2017) and Norma Jeanne Baker of Troy (2019), Anne Carson's engagement with antiquity has been deeply influential to generations of readers, both inside and outside of academia. One reason for her success is the versatile scope of her classically-oriented oeuvre, which she rethinks across multiple media and categories. Yet an equally significant reason is her profile as a classicist. In this role, Carson unfailingly refuses to conform to the established conventions and situated practices of her discipline, in favour of a mode of reading classical literature that allows for interpretative and creative freedom. From a multi-praxis, cross-disciplinary perspective, the volume explores the erudite indiscipline of Carson's classicism as it emerges in her poetry, translations, essays, and visual artistry. It argues that her classicism is irreducible to a single vision, and that it is best approached as integral to the protean character of her artistic thought. Anne Carson/Antiquity collects twenty essays by poets, translators, artists, practitioners and scholars. It offers the first collective study of the author's classicism, while drawing attention to one of the most avant-garde, multifaceted readings of the classical past.

The insights presented in the volume are many and wide-ranging, recognizably in tune with the subtlest modern discussions of desire (such as triangulation, or loving what others love), yet offering new solutions to old problems, like the proper interpretation of Plato's Phaedrus. On the frequently discussed effect of literacy on Greek civilization, the book offers a fresh view: it was no accident that the poets who invented Eros were also the first readers and writers of the Western literate tradition. Originally published in 1986, The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

The first book of essays dedicated to the work of noted writer, Anne Carson

From the renowned classicist and MacArthur Prize winner: a brilliant new collection that explores myth and memory, beauty and loss, all the while playing with—and pushing—the limits of language and form. Anne Carson continuously dazzles us with her inventiveness and the way her work changes our perspectives. With Float, she surpasses her own bar. In individual chapbooks that can be read in any order, she conjures a mix of voices, time periods, and structures to explore what makes people, memories, and stories "maddeningly attractive" when observed in liminal space. One can begin with Carson puzzling through Proust on a frozen Icelandic plain; in the art-saturated enclaves of downtown New York City; atop Mount Olympus as Zeus ponders his afterlife. There is a three-woman chorus of Gertrude Steins embodying an essay about "falling." And an investigation of monogamy and marriage as Carson anticipates the perfect egg her husband is cooking for breakfast. Exquisite, heartbreaking, disarmingly funny, Float illuminates the uncanny magic that comes with letting go of boundaries. It is Carson's most intellectually electrifying and emotionally engaging book to date. From the Hardcover edition.

The Poems and Fragments of Sappho

Economy of the Unlost

The Geography of the Imagination

H of H Playbook

Eros the Bittersweet

Poet's Choice

Offers a new translation of the approximately one-twelfth of Sappho's total writing that has survived to the present, and includes brief essays on her life, writing style, and work.

A Bold, Iconoclastic New Look at One of the Great Works of Greek Tragedy In this innovative rendition of The Oresteia, the poet, translator, and essayist Anne Carson combines three different visions:Aischylos' Agamemnon, Sophokles' Elektra, and Euripides' Orestes!giving birth to a wholly new experience of the classic Greek triumvirate of vengeance. After the murder of her daughter Iphegenia by her husband Agamemnon, Klytaimestra exacts a mother's revenge, murdering Agamemnon and his mistress, Kassandra. Displeased with Klytaimestra's actions, Apollo calls on her son, Orestes, to avenge his father's death with the help of his sister Elektra. In the end, Orestes, driven mad by the Furies for his bloody betrayal of family, and Elektra are condemned to death by the people of Argos, and must justify their actions!signaling a call to change in society, a shift from the capricious governing of the gods to the rule of man's law. Carson's accomplished rendering combines elements of contemporary vernacular with the traditional structures and rhetoric of Greek tragedy, opening up the plays to a modern audience. In addition to its accessibility, the wit and dazzling morbidity of her prose sheds new light on the saga for scholars. Anne Carson's Oresteia is a watershed translation, a death-dance of vengeance and passion not to be missed.

Following her widely acclaimed Autobiography of Red ('a spellbinding achievement' - Susan Sontag): a new collection of poetry and prose that displays Anne Carson's intoxicating mixture of opposites - the classic and the modern, cinema and print, narrative and verse. In Men in the Off Hours, Carson re-invents figures as diverse as Oedipus, Emily Dickinson and Audubon. She views the writings of Sappho, St Augustine and Catullus through a modern lens. She sets up startling juxtapositions (Lazarus among video paraphernalia; Virginia Woolf and Thucydides discussing war). And, in a final prose poem, she meditates on the recent death of her mother. With its quiet, acute spirituality, its fearless wit and sensuality, and its joyful understanding that 'the fact of the matter for humans is imperfection', Men in the Off Hours is profound, provocative and unforgettable.

In a stunningly original mix of poetry, drama, and narrative, Anne Carson brings the red-winged Geryon from Autobiography of Red, now called 'IGI, into manhood, and through the complex labyrinths of the modern age. We join him as he travels with his friend and lover 'ISadi' (short for Sad But Great), a war veteran, and with Ida, an artist, across a geography that ranges from plains of glacial ice to idyllic green pastures; from a psychiatric clinic to the sombre house where Gi's mother must face her death. Haunted by Proust, juxtaposing the hunger for flight with the longing for family and home, this deeply powerful picaresque verse invites readers on an extraordinary journey of intellect, imagination, and soul.

Adventures in Art and Intimacy

Short Talks

Agamemnon by Aiskhylos; Elektra by Sophokles; Orestes by Euripides

An Essay

Anne Carson: Antiquity

*A fantastic comic-book collaboration between the artist Rosanna Bruno and the poet Anne Carson, based on Euripides's famous tragedy*

*With exacting rigor and wit, Howe pulls Dickinson free of all the sterile and stuffy belle-of-Amherst cotton wool and shows the poet in touch with elemental forces of nature, and as a prophet in all her radical zealotry and poetic glory. Her Emily Dickinson is a unique American genius, a demon lover of poetry—no neurasthenic spider artist. Howe draws into her discussion Browning, Wuthering Heights, the Civil War, "Master," the great Puritan preachers, captivity narratives, Shakespeare, and phantom lovers. As she chases away narrow and reductive feminist readings of the poet, Howe finds instead a radically powerful and true feminism at work in Dickinson, focusing the whole on that heart-stopping poem "My Life had stood—a Loaded Gun." A remarkable and passionate poet-on-poet engagement, My Emily Dickinson frees a great poet from the fetters of being read as a special female neurotic, and sets her against a fiery open sky where "Perception of an object means losing and losing it...only Mutability certain." My Emily Dickinson won The Before Columbus Foundation Book Award.*

*More or less 150 years after Homer's Iliad, Sappho lived on the island of Lesbos, west off the coast of what is present Turkey. Little remains today of her writings, which are said to have filled nine papyrus rolls in the great library at Alexandria some 500 years after her death. The surviving texts consist of a lamentably small and fragmented body of lyric poetry - among them poems of invocation, desire, spite, celebration, resignation and remembrance - that nevertheless*

*comes close to hear the living voice of the poet Plato called the Tenth Muse. This is a new translation of her surviving poetry.*

*A major history of the British Empire's early involvement in the Middle East Napoleon's invasion of Egypt in 1798 showed how vulnerable India was to attack by France and Russia. It forced the British Empire to try to secure the two routes that a European might use to reach the subcontinent—through Egypt and the Persian Gulf. Promised Lands is a panoramic history of this vibrant and explosive age. Charting the development of Britain's political interest in the Middle East from the Napoleonic Wars to the Crimean War in the 1850s, Jonathan Parry examines the various strategies employed by British and Indian officials, describing how they sought influence with local Arabs, Mamluks, Kurds, Christians, and Jews. He tells a story of commercial and naval power—boosted by the arrival of steamships in the 1830s—and discusses how classical and biblical history fed into British visions of what these lands might become. The region was subject to the Ottoman Empire, yet the sultan's grip on it appeared weak. Should Ottoman claims to sovereignty be recognised and exploited, or ignored and opposed? Could the Sultan's government be made to support British objectives, or would it always favour France or Russia? Promised Lands shows how what started as a geopolitical contest became a drama about diplomatic competition, religion, race, and the unforeseen consequences of history.*

*Anne Carson*

*Glass, Irony, and God*

*Promised Lands*

*Autobiography of Red*

*Essays and Poetry*

*Red Doc>*

*Author of Madness, Rack, and Honey ("One of the wisest books I've read in years," according to the New York Times) and Trances of the Blast, Mary Ruefle continues to be one of the most dazzling poets in America. My Private Property, comprised of short prose pieces, is a brilliant and charming display of her humor, deep imagination, mindfulness, and play in a finely crafted edition.*

*Personallia When I was young, a fortune-teller told me that an old woman who wanted to die had accidentally become lodged in my body. Slowly, over time, and taking great care in following esoteric instructions, including lavender baths and the ritual burial of keys in the backyard, I rid myself of her presence. Now I am an old woman who wants to die and lodged inside me is a young woman dying to live; I work on her. Mary Ruefle is the author of Trances of the Blast; Madness, Rack, and Honey; Collected Lectures, a finalist for the 2013 National Book Critics Circle Award in criticism; and Selected Poems, winner of the William Carlos Williams Award. She has published ten other books of poetry, a book of prose (The Most of It), and a comic book, Go Home and Go to Bed!; she is also an erasure artist whose treatments of nineteenth-century texts have been exhibited in museums and galleries as well as published in the book A Little White Shadow. Ruefle is the recipient of numerous honors, including an Award in Literature from the American Academy of Arts and Letters, a Guggenheim Fellowship, a National Endowment for the Arts fellowship, and a Whiting Award.*

*She lives in Bennington, Vermont and teaches in the MFA program at Vermont College.*

*"This book is a global history of the Interwar period, which posits a new history for the origins of the Second World War. Jonathan Haslam argues that it was not only the failures of the treaties that ended the First World War that led to the Second, as has traditionally been supposed. Rather, fear of international communism hampered the Great Powers and prevented the necessary diplomatic steps to contain the aggression of Germany and Japan to a much greater extent and much earlier in history than previous scholarship has recognized. Haslam looks at newly discovered and neglected archival materials around the world to show how communism as a social and political force shaped the politics in countries as diverse as Britain, Spain, France, as well as the U.S., China, and European colonies in the 1920s and 1930s. Both Communism and fear of communism were essential components of the period's political and class divides within Europe, the Weimar crisis, the Great Depression, and colonial conflicts around the world. These social factors formed the essential background to the grand political dramas in each country, explaining for example why France seemed timid, Britain appeased, and the U.S. self-isolated. Haslam expertly brings together domestic and international politics as well as the European and Asian theaters to shed new light on this pivotal period of history in new ways. Ultimately, he shows that international communism was much a more significant factor in the diplomatic failures that permitted Japan's increased aggression and Hitler's rise to power than was previously thought"---*

*The insights presented in the volume are many and wide-ranging, recognizably in tune with the subtlest modern discussions of desire (such as triangulation, or loving what others love), yet offering new solutions to old problems, like the proper interpretation of Plato's Phaedrus. On the frequently discussed effect of literacy on Greek civilization, the book offers a fresh view: it was no*

accident that the poets who invented Eros were also the first readers and writers of the Western literate tradition. Originally published in 1989. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These paperback editions preserve the original texts of these important books while presenting them in durable paperback editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Anne Carson's Classical Desires

Radical Idealism and Its Tragic Consequences