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This landmark book represents the first publication of original writing by Radclyffe Hall, author of *The Well of Loneliness*, in over 50 years. One of the most famous and influential lesbian novelists of the twentieth century, Hall became a cause célèbre in 1928, upon the publication of her novel *The Well of Loneliness*, when the British government brought action on behalf of the Crown to declare the book obscene. Probably the most widely read lesbian novel ever written, the book has been continuously in print since its first publication and remains to this day an important part of the literary landscape. Expertly deciphered and edited by Hall scholar and biographer Joanne Glasgow, *Your John* is a selection of Hall's love letters to Evguenia Souline, a White Russian émigré with whom Hall fell completely and passionately in love in the summer of 1934. Written between this first meeting and the onset of Hall's last illness in 1942, these letters detail Hall's growing obsession, the pain to her life partner Una Troubridge of this betrayal, and the poignant hopelessness of a happy resolution for any of the three women. It was ultimately this relationship, Glasgow argues, which tragically precipitated the decline in Hall's creative work and her health. The letters also provide important new information about her views on lesbianism and take us well beyond the artistic limits she imposed on the characters in *The Well of Loneliness*. They shed light on her views on religion, politics, war, and the literary and artistic scene. Illuminating both the nature of her relationships and her views on the current politics of the time, *Your John* will greatly extend the range of our knowledge about Radclyffe Hall.

This book tracks across history and cultures the ways in which writers have imagined cyclones, hurricanes, and typhoons, collectively understood as "tropical weather." Historically, literature has drawn upon the natural world for its store of symbolic language and technical device, making use of violent storms in the form of plot, drama, trope, and image in order to highlight their relationship to the political, social, and psychological realms of human affairs. Charting this relationship through writers such as Joseph Conrad, Herman Melville, Gisèle Pineau, and other writers from places like Australia, Japan, Mauritius, the Caribbean, and the Philippines, this ground-breaking collection of essays illuminates the specificities of the ways local, national, and regional communities have made sense and even relied upon the literary to endure the devastation caused by deadly tropical weather.

A thousand years ago, a young Japanese girl embarked on a journey from deep in the countryside of eastern Japan to the capital. Forty years later, with the long account of that journey as a foundation, the mature woman skillfully created an autobiography that incorporates many moments of heightened awareness from her long life. Married at age thirty-three, she identified herself as a reader and writer more than as a wife and mother; enthralled by fiction, she bore witness to the dangers of romantic fantasy as well as the enduring consolation of self-expression. This reader's edition streamlines Sonja Arntzen and Moriyuki Itō's acclaimed translation of the *Sarashina Diary* for general

readers and classroom use. This translation captures the lyrical richness of the original text while revealing its subtle structure and ironic meaning, highlighting the author's deep concern for Buddhist belief and practice and the juxtaposition of poetic passages and narrative prose. The translator's commentary offers insight into the author's family and world, as well as the style, structure, and textual history of her work.

A literary icon's "singular and beautiful" memoir of growing up as a first-generation Jewish American in Brownsville, Brooklyn (The New Yorker). A classic portrait of immigrant life in the early decades of the twentieth century, *A Walker in the City* is a tour of tenements, subways, and synagogues—but also a universal story of the desires and fears we experience as we try to leave our small, familiar neighborhoods for something new. With vivid imagery and sensual detail—the smell of half-sour pickles, the dry rattle of newspapers, the women in their shapeless flowered housedresses—Alfred Kazin recounts his boyhood walks through this working-class community, and his eventual foray across the river to "the city," the mysterious, compelling Manhattan, where treasures like the New York Public Library and the Metropolitan Museum beckoned. Eventually, he would travel even farther, building a life around books and language and literature and exploring all that the world had to offer. "The whole texture, color, and sound of life in this tenement realm . . . is revealed as tapestried, as dazzling, as full of lush and varied richness as an Arabian bazaar." —The New York Times

The Monteverde Cloud Forest Reserve has captured the attention of biologists, conservationists and ecologists and has been the setting for extensive investigation over the past 30 years. This provides information on this ecosystem and the biota.

American Ethnographic Film and Personal Documentary is a critical history of American filmmakers crucial to the development of ethnographic film and personal documentary. The Boston and Cambridge area is notable for nurturing these approaches to documentary film via institutions such as the MIT Film Section and the Film Study Center, the Carpenter Center and the Visual and Environmental Studies Department at Harvard. Scott MacDonald uses pragmatism's focus on empirical experience as a basis for measuring the groundbreaking achievements of such influential filmmakers as John Marshall, Robert Gardner, Timothy Asch, Ed Pincus, Miriam Weinstein, Alfred Guzzetti, Ross McElwee, Robb Moss, Nina Davenport, Steve Ascher and Jeanne Jordan, Michel Negroponte, John Gianvito, Alexander Olch, Amie Siegel, Ilisa Barbash, and Lucien Castaing-Taylor. By exploring the cinematic, personal, and professional relationships between these accomplished filmmakers, MacDonald shows how a pioneering, engaged, and uniquely cosmopolitan approach to documentary developed over the past half century.

Reconstructing the dramatic struggle surrounding the building of the New Tokyo (Narita) International Airport near Sanrizuka, this scrutiny of modern protest politics dispels the myth of corporate Japan's unassailable success, while showing that the problems of the Narita situation are also endemic to other industrialized countries.

The *Cambridge History of Japanese Literature* provides, for the first time, a history of Japanese literature with comprehensive coverage of the premodern and modern eras in a single volume. The book is arranged topically in a series of short, accessible chapters for easy access and reference, giving insight into both canonical texts and many lesser known, popular genres, from centuries-old folk literature to the detective fiction of modern times. The various period introductions provide an overview of recurrent issues that span many decades, if not centuries. The book also places Japanese literature in a wider East Asian tradition of Sinitic writing and provides comprehensive coverage of women's literature as well as new popular literary forms, including manga (comic books). An extensive bibliography of works in English enables readers to continue to explore this rich tradition through translations and secondary reading.

At once a literary-philosophical meditation on the question of modernity and a manifesto for a new form of literary criticism, *Modernity at Sea* argues that the nineteenth-century sea narrative played a crucial role in the emergence of a theory of modernity as permanent crisis. In a series of close readings of such works as Herman Melville's *White-Jacket* and *Moby Dick*, Joseph Conrad's *The Nigger of the "Narcissus"* and *The Secret Sharer*, and Karl Marx's *Grundrisse*, Cesare Casarino draws upon the thought of twentieth-century figures including Giorgio Agamben, Louis Althusser, Walter Benjamin, Leo Bersani, Gilles Deleuze, Félix Guattari, and Antonio Negri to characterize the nineteenth-century ship narrative as the epitome of Michel Foucault's 'heterotopia'-a special type of space that simultaneously represents, inverts, and contests all other spaces in culture. Elaborating Foucault's claim that the ship has been the heterotopia par excellence of Western civilization since the Renaissance, Casarino goes on to argue that the nineteenth-century sea narrative froze the world of the ship just before its disappearance—thereby capturing at once its apogee and its end, and producing the ship as the matrix of modernity.

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