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"Will put Allen in the company of

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writers such as James Joyce,  
August Wilson, and Ralph Ellison."

—The Philadelphia Inquirer When  
it was first published fifteen years  
ago, Jeffery Renard Allen's debut  
novel, *Rails Under My Back*,  
earned its author comparisons to

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some of the giants of twentieth-century modernism. The

publication of Allen's equally

ambitious second novel, *Song of the Shank*, cemented those lofty

claims. Now, the book that

established his reputation is being

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restored to print in its first  
Graywolf Press edition. Together,  
the two novels stand as significant  
achievements of twenty-first-  
century literature. Rails Under My  
Back is an epic that tracks the  
interwoven lives of two brothers,

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Lucius and John Jones, who are  
married to two sisters, Gracie and

Sheila McShan. For them, their  
parents, and their children, life is  
always full of departures;

someone is always fleeing town  
and leaving the remaining family

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to suffer the often dramatic,  
sometimes tragic consequences.

The multiple effects of the  
comings and goings are  
devastating: These are the almost  
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American experience in the half



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century that followed the Second  
World War. The story ranges, as  
the characters do, from the city,  
which is somewhat like both New  
York and Chicago, to Memphis, to  
the West, and to many "inner" and  
"outer" locales. Rails Under My

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and the nature of poetic value  
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great poetry is to aid us to  
become free artists of ourselves."

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to poetry. This edition will also  
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list of poems.

Michael Havelock's world died on

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a moonlit beach on the Costa  
Brava as he watched his partner  
and lover, double agent Jenna  
Karas, efficiently gunned down by  
his own agency. There's nothing  
left for him but to quit the game,  
get out. Then, in one frantic

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moment on a crowded railroad  
platform in Rome, Havelock sees  
Jenna. Racing around the globe in  
search of his beautiful betrayer,  
Havelock is now marked for death  
by both U.S. and Russian  
assassins, trapped in a massive

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mosaic of treachery created by a  
top-level mole with the world in  
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**hypocrisies of the powerful,  
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spooling back in time, through  
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**twentieth century, to 1922,  
when the Turks sacked Smyrna  
and Callie's grandparents fled  
for their lives. Back to a tiny  
village in Asia Minor where  
two lovers, and one rare  
genetic mutation, set our**



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**people, divided families,  
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**Harold Bloom explores our  
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**concentrating on the works of  
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the start-ups and disruptions  
that happened along the way.  
Rarely has one economy  
asserted itself as swiftly--and  
as aggressively--as the entity**

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**we now know as Silicon Valley.  
Built with a seemingly  
permanent culture of  
reinvention, Silicon Valley  
does not fight change; it  
embraces it, and now powers  
the American economy and**



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**global innovation. So how did  
this omnipotent and ever-  
morphing place come to be? It  
was not by planning. It was,  
like many an empire before it,  
part luck, part timing, and part  
ambition. And part pure,**

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In Spiritual Genius, journalist  
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Winifred Gallagher, the  
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acclaimed author of Working on  
God, asks Rabbi Lawrence  
Kushner to define holiness.  
"Standing in the presence of  
God," he says. "Everyone has it,**

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**but some people seem to have  
more of a knack for accessing  
it." Like holiness, the gift that  
Gallagher calls "spiritual  
genius"--which she defines as  
"the uniquely human ability to  
search for and find life's**

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meaning, then express it in our  
lives as only each of us can"--is  
one we all possess but don't  
necessarily recognize. Whether  
they are called saints, gurus,  
tzaddiks, or shamans, there have  
always been people who



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**possess exceptional insight,  
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**argues, we can glimpse our own  
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finding life's meaning that is  
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and reveals instead the genius of  
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conflict. Working from industry**

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ranges across 2500 years,***

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touches on all the principal  
cultures both east and west.***

***A Wrinkle in Time is the***

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**winner of the 1963 Newbery**

**Medal. It was a dark and**

**stormy night—Meg Murry, her**

**small brother Charles**

**Wallace, and her mother had**

**come down to the kitchen for**

**a midnight snack when they**

**were upset by the arrival of a**



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*most disturbing stranger.*

*"Wild nights are my glory,"  
the unearthly stranger told  
them. "I just got caught in a  
downdraft and blown off  
course. Let me sit down for a  
moment, and then I'll be on  
my way. Speaking of ways, by*

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*the way, there is such a thing  
as a tesseract." A tesseract*

*(in case the reader doesn't  
know) is a wrinkle in time. To*

*tell more would rob the  
reader of the enjoyment of*

*Miss L'Engle's unusual book.  
A Wrinkle in Time, winner of*

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*the Newbery Medal in 1963, is  
the story of the adventures in  
space and time of Meg,  
Charles Wallace, and Calvin  
O'Keefe (athlete, student, and  
one of the most popular boys  
in high school). They are in  
search of Meg's father, a*

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**scientist who disappeared  
while engaged in secret work  
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celebrated poets. As with his  
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Poems of the English  
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*carefully curated and  
annotated the final works of  
one hundred poets in Till I  
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from John Keats, T.S. Eliot,  
Elizabeth Bishop, Emily  
Dickinson, Dylan Thomas,  
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***Song is a moving and***

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***meaning, and ultimately,***

***death, from the literary titan***

***of our time.***

***Offers an exploration of what***



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***it means to be a Jew, rooted  
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**A portrait of the late  
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physicist recounts his  
early enthusiasm for  
science, work on the atom  
bomb, and inquiry into the  
Challenger explosion  
Ezra Pound referred to  
1922 as Year One of a new

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**era. It was the year that  
began with the publication  
of James Joyce's Ulysses  
and ended with the  
publication of T. S.  
Eliot's The Waste Land,  
two works that were**

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arguably "the sun and  
moon" of modernist

literature, some would say  
of modernity itself. In

Constellation of Genius,

Kevin Jackson puts the

titanic achievements of

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Joyce and Eliot in the  
context of the world in  
which their works first

appeared. As Jackson  
writes in his  
introduction, "On all  
sides, and in every field,

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there was a frenzy of  
innovation." It is in 1922  
that Hitchcock directs his  
first feature; Kandinsky  
and Klee join the Bauhaus;  
the first AM radio station  
is launched; Walt Disney

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releases his first  
animated shorts; and Louis  
Armstrong takes a train  
from New Orleans to  
Chicago, heralding the age  
of modern jazz. On other  
fronts, Einstein wins the



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Nobel Prize in Physics,  
insulin is introduced to  
treat diabetes, and the  
tomb of Tutankhamun is  
discovered. As Jackson  
writes, the sky was  
"blazing with a

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**'constellation of genius'  
of a kind that had never  
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never since been rivaled."**

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journey through the**

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dancers, designers,  
filmmakers, philosophers,  
playwrights, politicians,  
and scientists whose lives  
and works—over the course**

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of twelve months—brought a  
seismic shift in the way

we think, splitting the

cultural world in two. Was

this a matter of

inevitability or of

coincidence? That is for

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the reader of this romp,  
this hugely entertaining  
chronicle, to decide.

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bestselling author of The  
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realm of our

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technology,  
mathematics--we are  
captivated by stories of  
genius. Geniuses violate  
the status quo,  
destabilize old ways of**

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**thinking, and ultimately  
disrupt history by making  
us see the world**

**differently. We see this  
effect when we consider  
the canon of history's  
great geniuses, from**



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**Leonardo da Vinci to Steve  
Jobs. But when we look for  
the genius who left the  
most lasting impact on  
human life--our search for  
truth; our desire to know  
who we are; our notion**

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that happiness is about  
more than seeking to serve  
ourselves--we inevitably  
encounter Jesus. Despite  
having lived in obscurity  
for most his life, Jesus  
of Nazareth is undeniably

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one of the most  
influential people to have  
ever walked the face of  
the earth. In The Genius  
of Jesus, Erwin Raphael  
McManus asks: what would  
happen if we studied and

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emulated Jesus, not only  
through the lens of his  
divinity, but as a genius  
who showed us what it  
means to live fully human?  
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history, and stories from

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**his own ministry, McManus  
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Jesus's words and actions,  
showing how they can not  
only inspire us, but  
transform how we think  
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future, The Genius of  
Jesus is a thought-

provoking study of the

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**events that forever**

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**continent—here is the**

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**from its violent**

**beginnings and rise to**



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power to its calamitous  
defeat in the First World  
War. Before 1871, Germany

was not yet nation but

simply an idea. Its

founder, Otto von

Bismarck, had a formidable

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**task at hand. How would he  
bring thirty-nine  
individual states under  
the yoke of a single  
Kaiser? How would he  
convince proud Prussians,  
Bavarians, and**

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Germans? Once united,  
could the young European  
nation wield enough power  
to rival the empires of  
Britain and France—all  
without destroying itself**

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unique study of five**

**decades that changed the  
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story of the German Empire  
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beginnings to its  
calamitous defeat in the  
First World War. This  
often startling narrative  
is a dramatic tale of  
national self-discovery,  
social upheaval, and

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realpolitik that ended, as  
it started, in blood and  
iron.

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**Taffanel**

Erica Grieder's Texas is a state that  
is not only an outlier but an

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is not a natural fact and universal human constant that has been only recently identified by modern science, but instead a categorical mode of assessing human ability and merit. Second, as a concept with specific definitions and resonances,

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genius has performed specific cultural work within each of the societies in which it had a historical presence.

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nineteenth-century London, citing the achievements of such influential figures as John Maynard Keynes, Paul Samuelson, and Amartya Sen. "As a commander of men of many races, Alexander was and is incomparable. As a statesman he

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envisaged, and to some extent  
created, an ecumenical kingdom  
which rose above race and nation  
and which enjoyed peace and  
prosperity, extending from his  
birthplace in Macedonia to the  
borders of Kashmir. His intellect and

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charismatic personality so fascinated those he conquered that they served in his army and administration and adopted him as the hero of their quasi-mythical romances. We have much to learn today from this genius of a man who died having achieved

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so much at the age of thirty-  
two." --BOOK JACKET.

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1922: Modernism Year One

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Pale Fire

Big, Hot, Cheap, and Right

The French flute player and  
conductor Paul Taffanel

(1844-1908) was an

extraordinary virtuoso and a  
major figure in fin de

sicè½cle Parisian musical



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life. Based on a treasure trove of private documents of Taffanel's previously unpublished letters and papers, Taffanel: Genius of the Flute recounts the rich story of his multi-faceted career as a player,

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conductor, composer,  
teacher, and leader of  
musical organizations. As a  
player, Taffanel had a rare  
vision of the flute as a  
serious, expressive  
instrument and is credited  
with re-establishing it in

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the mainstream of music. He

was also an inspiring

teacher at the Paris

Conservatoire, to whom many

modern flutists can trace

their roots. In 1879,

Taffanel founded the

Société de musique de

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chambre pour instruments in 1/2  
vent (Society of Chamber  
Music for Wind Instruments),  
reviving the wind ensemble  
music of Mozart and  
Beethoven, and breaking the  
dominance of piano and  
strings in recital and

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chamber music. From 1890, he served as chief conductor at the Paris Opera and the Socii; ½ti; ½ des Concerts du Conservatoire (Paris Conservatory Orchestra)--the first time a flutist, rather than a string player, had

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been appointed to such key positions. Edward Blakeman expertly places these and many other elements of Taffanel's story in the rich political and cultural backdrop of the time, evoking Conservatoire

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intrigues, the Socii½ti½  
des concerts, and Taffanel's  
relationships with various  
musicians and major  
composers. Blakeman details  
the circumstances  
surrounding landmark  
commissions, performances,

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and repertoire, and weaves  
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the details from Taffanel's  
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correspondence with first  
person interviews and flute  
lore. What emerges is a  
portrait of an all-around  
musician who was also a  
modest and genial man.



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Emerson with Emily  
Dickinson, Nathaniel

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Hawthorne with Henry James,  
Mark Twain with Robert  
Frost, Wallace Stevens with  
T. S. Eliot, and William  
Faulkner with Hart Crane,  
Bloom places these writers'  
works in conversation with  
one another, exploring their

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relationship to the  
"daemon"—the spark of genius

or Orphic muse—in their

creation and helping us  
understand their writing  
with new immediacy and  
relevance. It is the  
intensity of their

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preoccupation with the sublime, Bloom proposes, that distinguishes these American writers from their European predecessors. As he reflects on a lifetime lived among the works explored in this book, Bloom has

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himself, in this magnificent  
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intellectual feuds or

oppositions that he calls

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vibrant, multicultural tapestry of  
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Theodor W. Adorno

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collection of disparate stories illustrating the challenges and motivations of Black people in the United States. The author uses poetry and imagery to create a world that's recognizable but also unique. In "Seventh Street," the narrative follows the happenings of a historic neighborhood with links to World War I

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