**Batman’s Batman**
*A Memoir from Hollywood, Land of Bilk and Money*

By Michael E. Uslan

An insider’s look at Hollywood and how movies and television shows are made.

In *Batman’s Batman*, Michael E. Uslan, executive producer of the Batman movie franchise, offers an insider’s look at Hollywood and the process of how movies and television shows go from the drawing board to your screens.

Continuing the delightful tale of his adventures begun in *The Boy Who Loved Batman*, Uslan draws on both his successful and less successful attempts to bring ideas to the screen, offering a helpful, honest, and breezily told guide to producing films. From passion to promotion, from the initial pitch to selecting the best partners and packaging, Uslan reveals the 13 qualities essential to would-be producers.

A lively memoir and a valuable glimpse inside Hollywood rarely seen by the public, *Batman’s Batman* is sure to please fans of Michael Uslan and the Batman franchise but will also prove to be an invaluable resource for any aspiring producers, as he guides readers through the Land of Bilk and Money.

Michael E. Uslan is Originator and Executive Producer of the Batman movie franchise. He was the first instructor to teach an accredited course on comic book folklore at any university. He is the author of *The Boy Who Loved Batman*.

“*Batman’s Batman* is a refreshing reminder that there are heroes among us, those who refuse to compromise their vision for a quick payday. Uslan’s dedication to his vision of Batman as a dark, damaged angel of the night—and his willingness to fight for 10 years to see that vision realized—is a testament to his character, which was molded by his extraordinary family, and propelled him from the suburbs of New Jersey to the halls of Hollywood power.”

—Kevin Conroy, the definitive voice of Batman from *Batman: The Animated Series*

“Great enterprises often take an equally great amount of time to come to fruition. The Greeks had laid siege to Troy for ten years, at a cost of many lives, before Odysseus got the bright idea to hide a few men inside a big wooden horse. And Michael Uslan spent an equal amount of time—from 1979 to 1989—on his own personal crusade to get a high-budget, adult-worthy film about Batman onto the big screen. Both men—the canny king of Ithaca and the New Jersey ‘Boy Who Loved Batman’—deserve to be remembered and celebrated for a job well done!”

—Roy Thomas, former editor-in-chief of Marvel Comics and co-creator of Wolverine

“This fascinating coming-of-age story is very inspiring for all ages but an especially vivid tale for young folks. I thoroughly enjoyed it, and so will you!”

—Lea Thompson, Director, and star of the *Back to the Future* franchise
Small Marvels
Stories
By Scott Russell Sanders

In Limestone, Indiana, a city tucked away among forested hills, peculiar things happen, often in the vicinity of a jack-of-all-trades named Gordon Mills. Centaurs and nympha’s shelter in a local cave, alligators lurk in the sewers, warm snow falls on the Fourth of July, cornstalks rise higher than chimneys, and the Northern Lights shine down on the municipal dump.

Gordon takes such events in stride and deals with them as part of his work on the city maintenance crew. He earns just enough to support a boisterous family, which includes his formidable wife, Mabel, their four children, Mabel’s parents, and his widowed mother—nine souls packed into an old house that falls apart as fast as Gordon can fix it.

Part folktale, part tall tale, part comic romance, Small Marvels revels in the wonders of everyday life. So, welcome to Limestone, Indiana. You won’t find it on a map, but you may remember visiting the place in dreams, the rare, blissful ones in which puzzles are solved, kids flourish, hard work pays off, and love endures.

Scott Russell Sanders is the author of more than 20 books of fiction, essays, and personal narrative, including Hunting for Hope, A Conservationist Manifesto, Dancing in Dreamtime, and Earth Works: Selected Essays. His most recent book is The Way of Imagination, a reflection on healing and renewal in a time of social and environmental upheaval. Based in Bloomington, Indiana, he is a Distinguished Professor Emeritus of English at Indiana University and a fellow of the American Academy of Arts and Sciences.

“This book is a marvel indeed—a charming, improbably generous portrait of the pleasures of small-town life and enduring values. Simultaneously funny, rueful, nostalgic, and wry, these stories embrace hope and endurance, finding the miraculous bound up in the mundane. As one character says, ‘Earth was home to more marvels than he could take in.’”

—Erin McGraw, author of Joy and 52 Other Very Short Stories

“There is nothing small about this epic, large-hearted, greatly imagined book. Of all of his serious books on the fate of our earth, this may be Sanders’s most honest of all, a brave look at the realities of a struggling life in a literal holy landscape. We need this poignant, deeply comical book to remind us what a good time we can have after all in this world, right at home, with each other, in the most basic and fantastic of ways.”

—Barbara Mossberg, author of Here for the Present, professor of Literature and Leadership at the University of Oregon

“When I first heard Scott tell a story, I prayed the day would come he’d write a book of them, and here it is! In Small Marvels, eloquence, humor, and magic mingle together in a delicious blend. Limestone, Indiana, will no doubt take its place in the landscape of Hoosier legends.”

—Philip Gulley, author of the Harmony Series
The J Girls
A Reality Show

By Rochelle Hurt

Jocelyn, Jodie, Jennifer, Jacqui, Joelle. Ignoring the optimistic advice of elders, these five working-class teens in the Rust Belt band together in their embrace of bad behavior and poor taste as they navigate sexuality and identity with loud-mouthed joy and clear-eyed cynicism.

Winner of the 2021 Blue Light Books Prize, Rochelle Hurt’s *The J Girls: A Reality Show* is a tribute to the grit and glitter of millennial girlhood and a testament to its dangers and traumas. Hurt’s creative, genre-bending mix of poetry, fiction, and screenplay brings the girls to life with campy performances of monologues, soap opera clips, mock interviews, talk shows, commercials, and even burlesque. Vulgar, rhapsodic language serves as costume and shield, allowing the J Girls to script their own images and project glowing, outsized versions of themselves into the safe space of the TV screen.

Playful and poignant, *The J Girls* is a flashy ode to performance and a nostalgic elegy for adolescent friendships.

Rochelle Hurt is a poet and essayist. Her other books include *In Which I Play the Runaway*, which won the Barrow Street Book Prize, and *The Rusted City: A Novel in Poems*. Her work has been included in *Poetry* magazine and the Best New Poets anthology series, and she’s been awarded prizes and fellowships from Poetry International, Arts & Letters, Vermont Studio Center, Jentel, and Yaddo. Originally from Youngstown, Ohio, she now lives in Orlando and teaches in the MFA program at the University of Central Florida.

“Brilliant, startling, and stirring, Rochelle Hurt’s new book blurs poetry, fiction, and playwriting to capture the lives of a fierce group of girls in Ohio in the late 1990’s. Presented as VHS tapes unspooling at a church rummage sale, it’s impossible to categorize this innovative, edgy, often hilarious collection.”

—Carol Guess, author of *Girl Zoo* and *Doll Studies: Forensics*

“The strength of this collection is in the collective experiences where the body becomes an object of desire and the origin of resistance. These poems are unapologetic and tender. Part theater, part screenplay, part poetry, *The J Girls* is a genre-blending collection demanding the reader see these archetypes as real people with real stories and real unspeakable trauma.”

—Nandi Comer, author of *Tapping Out: Poems*

“Like the teenagers at its center, Rochelle Hurt’s *The J Girls: A Reality Show* is wild, smart, aching, and fearless. This genre-exploding book exquisitely captures the thrumming ecstasy and terror and guilt and bravado and tenderness and rage of adolescent girlhood.”

—Catherine Pierce, author of *Danger Days*
Casablanca Story
By In Koli Jean Bofane
Translated by Bill Johnston

One morning the beautiful Ichrak is found murdered in a street in Casablanca. All the men feared her as much as they desired her. . . . In a city buffeted by the Chergui, a violent wind emanating from the Sahara, the investigation becomes a prism through which a group portrait of a working-class district emerges.

In Casablanca Story, In Koli Jean Bofane trains his razor-sharp observations of a bitter reality and his mordant humor on corruption among the powerful, shady property deals, and the vulnerable situation of migrants and male sexual desire, and he succeeds in transforming a desperate contemporary reality into engrossing and entertaining fiction.

Following on from Congo Inc., In Koli Jean Bofane shifts his geographical focus to outline a vision that encompasses both north and sub-Saharan Africans: Africa is moving forward and is the equal of the other continents or, to put it another way, Africa is no better than they are.

In Koli Jean Bofane was born in 1954 in the northern region of what is today the Democratic Republic of Congo and currently resides in Belgium. His novels have received numerous awards, including the Grand Prix littéraire de l’Afrique noire, the Grand Prix du Roman Métis, and the Prix des Cinq continents de la Francophonie. He is the author of Congo, Inc.

“Casablanca Story illustrates, in a beautiful way, a moment of life at the crossroads of globalization and unique destinies.”

—Afrique Contemporaine

“In Koli Jean Bofane shows a reality that we do not know how to see. Or, maybe, that we don’t want to see.”

—La Croix
Boy with a Violin
A Story of Survival
By Yochanan Fein
Translated by Penina Reichenberg

On June 22, 1941, the German invasion of the Soviet Union began. In a matter of days, the war reached the outskirts of Kaunas, Lithuania, where a young Jewish violinist, Yochanan Fein, led a happy childhood. On June 22, 1941, that childhood ended.

In Boy with a Violin, Fein recounts his early life under Nazi occupation—his survival in the Kaunas Ghetto, the separation from his parents, his narrow escapes from death at the hands of Nazi officers, the harrowing stories of those he knew who did not survive, and the abhorrent conditions he endured while in hiding. He tells the tale of his rescuer, Jonas Paulavičius, the Lithuanian carpenter who sought to save the Jewish spirit. Paulavičius rescued those he believed could rebuild in the wake of the Holocaust, hiding engineers and doctors in his underground Noah’s Ark. Among the sixteen he saved stood one fourteen-year-old violinist.

Following liberation, Fein describes the aftermath of the war as survivors returned to what was left of their homes and attempted to piece together the fragmented remains of their lives. He recounts the difficulties of returning to some semblance of normal life in the midst of a complex political climate, culminating in his daring escape from Soviet Lithuania.

In one of the darkest eras of human history, there were those who proved that the goodness of the human spirit survives against all odds. Boy with a Violin pays tribute to those who risked everything to save a life, and whose altruism crossed the boundaries of race and religion. In this first English translation of Boy with a Violin, Fein continues to offer his testimony to the strength of the human spirit.

Born in 1929 in Lithuania, Yochanan Fein was just a boy when he was forced into the Kaunas Ghetto and his parents were taken from him. After surviving three years of peril at the hands of the Nazis, Yochanan was approached by a stranger with a miraculous claim: that as a violin prodigy, he was chosen to be saved. Following liberation, Yochanan fled Soviet Lithuania in secrecy. He immigrated to Israel in 1950, where he joined the Kibbutz movement and married his late wife, Nurit. Yochanan lives in Holon, Israel and has two children and six grandchildren.

“Such stories have been told before: A Jewish boy a violin, the pounding of boots, death and grief. Yet this book overwhelmed me. I was swept away, so much so that as I read this book on the train, I was so immersed that I missed my destination.”

—Het Parool Newspaper

“The heroes of Fein’s story are individualists who fought for their lives under impossible circumstances and overcame, illuminating the darkness of those days. The story is not told through the eyes of the young man in the story, but through the context of his accumulated life experience.”

—Matityahu Mintz, Tel Aviv University

“As I began to read the manuscript of Boy with a Violin, I could not put it down. Against the hellscape surrounding him the book has a breath of optimism, a belief in the future of mankind as a unique creature: capable of committing atrocities, but also of creating wonders. This book must be published: to show the reasons why man can rise from the ashes and continue to live.”

—Menachem Brinker, literary scholar and philosopher, Israel Prize laureate, and peace activist
Fat Boy and the Champagne Salesman
Göring, Ribbentrop, and the Nazi Invasion of Poland
By Rush Loving Jr.

Fat Boy and the Champagne Salesman offers a compelling behind-the-scenes exploration of the road to World War II and the invasion of Poland by the Hitler’s Third Reich. Focusing on the personal power plays within Hitler’s inner circle, author Rush Loving details the struggle for Hitler’s approval, long before the battle for Poland had begun.

The rivalry was between “Fat Boy,” the moniker given to Hermann Göring by his fellow Nazi generals, and “the Champagne Salesman,” Joachim von Ribbentrop, nicknamed for his previous career, and it was at the heart of Germany’s plans for the expansion of the Reich into Poland. Göring, founder of the Lüftwaffe and the man who oversaw the armaments industry, was convinced that any invasion of Poland would lead to war with England and France, who were committed to its defense. Von Ribbentrop, Hitler’s foreign minister, argued that the Allies would stand down and continue their policy of appeasement. Only one would be proved correct.

An engrossing and dramatic tale, Fat Boy and the Champagne Salesman shows Göring and Ribbentrop playing a tug-of-war with Hitler’s will. Loving’s vivid narrative of the struggle between the two advisers lends a new understanding of the events leading to the opening days of World War II.

Rush Loving Jr. is former associate editor of Fortune and former business editor of the Richmond Times-Dispatch. He is author of The Men Who Loved Trains and The Well-Dressed Hobo. Loving also served as assistant director of the Office of Management and Budget under President Jimmy Carter and worked as a consultant specializing in transportation economics, issues before Congress, and corporate communication problems.
What’s the Score?
25 Years of Teaching Women’s Sports History
By Bonnie J. Morris

Who is the first female athlete you admired? Were male and female athletes treated differently in your high school? Is there a natural limit to women’s athletic ability? How has Title IX opened opportunities for women athletes? Every semester since 1996, Bonnie Morris has encouraged students to confront questions like these in one of the most provocative college courses in America: Athletics and Gender, A History of Women’s Sports. What’s the Score?, Morris’s energetic teaching memoir, is a peek inside that class and features a decades-long dialogue with student athletes about the greater opportunities for women—on the playing field, as coaches, and in sports media. From corsets, to segregated schoolyards, to the WNBA, we find women athletes the world over conquering unique barriers to success.

What’s the Score? is not only an insider’s look at sports education but also an engaging guide to turning points in women’s sports history that everyone should know.

Bonnie J. Morris, author of 19 books and a member of the Authors Guild, has been teaching women’s sports history since 1996, becoming Professor of the Year and emeritus professor at George Washington University, Vicennial Medalist at Georgetown, and a nominee for the Excellence in Teaching Prize at UC-Berkeley. She is a scholarly adviser to the National Museum of Women’s History, a history consultant to Disney, and the archivist for Olivia Records, as well as three-time faculty for the global Semester at Sea program. Find her talks on C-SPAN and her writing at http://www.bonniejmorris.com. Morris is currently a lecturer in history at the University of California at Berkeley.

“This unique book truly holds delights for every reader. Skillfully combining information and inspiration, Morris—teacher, historian, and fan—offers a comprehensive, candid, and compelling overview of women’s sports. Packed with resources, yet always lively, What’s the Score is both a major contribution to women’s studies and a downright great read.”

—Shane Snowdon, former editor, Sojourner
White Terror

The Horror Film from Obama to Trump

By Russell Meeuf

What kinds of terror lurk beneath the surface of White respectability? Many of the top-grossing US horror films between 2008 and 2016 relied heavily on themes of White, patriarchal fear and fragility: outsiders disrupting the sanctity of the almost always White family, evil forces or transgressive ideas transforming loved ones, and children dying when White women eschew traditional maternal roles.

Horror film has a long history of radical, political commentary, and Russell Meeuf reveals how racial resentments represented specifically in horror films produced during the Obama era gave rise to the Trump presidency and the Make America Great Again movement. Featuring films such as The Conjuring and Don’t Breathe, White Terror explores how motifs of home invasion, exorcism, possession, and hauntings mirror cultural debates around White masculinity, class, religion, socioeconomics, and more.

In the vein of Jordan Peele, White Terror exposes how White mainstream fear affects the horror film industry, which in turn cashes in on that fear and draws voters to candidates like Trump.

Russell Meeuf is Professor in the School of Journalism and Mass Media at the University of Idaho in Moscow. He is author of Rebellious Bodies: Stardom, Citizenship, and the New Body Politics and John Wayne’s World: Transnational Masculinity in the Fifties.

―Aviva Briefel, author of Horror after 9/11: World of Fear, Cinema of Terror
“Given the rising awareness of entrenched racism and the accompanying resistance to white supremacy that marks the current moment, this book couldn’t come at a better time. A welcome addition to the growing body of work assessing the racial dynamics of the horror genre, the book offers a cogent assessment of Obama era horror, especially as it pertains to normative conceptions of family, home ownership, gender, and socio-economic class.”

—Natalie Wilson, author of *Willful Monstrosity: Race and Gender in 21st Century Horror*

“A chilling look not only at the horrors we can’t stop watching on screen — demonic possession, evil children, home invasions, and ghostly forces, to name a few — but also at the horrors we can’t stop living off screen. Meeuf deftly weaves together economic forces, political realities, and Hollywood strategies in order to demonstrate how the three of them work together to shape the way we see the world, as well as how we choose to live in it. Don’t make the mistake of thinking that what happens on screen is purely entertainment. As Meeuf demonstrates, there is no such thing.”

—Dahlia Schweitzer, author of *Going Viral: Zombies, Viruses, and the End of the World*

“Through a thematic overview of mainstream horror films divided into six cycles, Meeuf evokes the simmering discontent that boiled over with the rise of MAGA rhetoric and the election of Trump. Despite early-Obama era media speculations that the US had reached a post-racial turning point, horror films told a different story.”

—Marc Olivier, author of *Household Horror: Cinematic Fear and the Secret Life of Everyday Objects*
Three Midwestern Playwrights
How Floyd Dell, George Cram Cook, and Susan Glaspell Transformed American Theatre

By Marcia Noe

In the early 1900s, three small-town midwestern playwrights helped shepherd American theatre into the modern era. Together, they created the renowned Provincetown Players collective, which not only launched many careers but also had the power to affect US social, cultural, and political beliefs.

The philosophical and political orientations of Floyd Dell, George Cram Cook, and Susan Glaspell generated a theatre practice marked by experimentalism, collaboration, leftist cultural critique, rebellion, liberation, and community engagement. In Three Midwestern Playwrights, Marcia Noe situates the origin of the Provincetown aesthetic in Davenport, Iowa, a Mississippi River town. All three playwrights recognized that radical politics sometimes begat radical chic, and several of their plays satirize the faddish elements of the progressive political, social, and cultural movements they were active in.

Three Midwestern Playwrights brings the players to life and deftly illustrates how Dell, Cook, and Glaspell joined early 20th-century midwestern radicalism with East Coast avant-garde drama, resulting in a fresh and energetic contribution to American theatre.

Marcia Noe is author of Susan Glaspell: Voice from the Heartland and over 20 other publications on this Pulitzer Prize–winning playwright. Noe edits the academic journal MidAmerica for the Society for the Study of Midwestern Literature and is Professor of English and Director of Women, Gender, and Sexuality Studies at the University of Tennessee at Chattanooga.
Holiday World & Splashin’ Safari
75 Years of America’s First Theme Park

By Jim Futrell, Ron Gustafson, Dave Hahner, Nell Hedge, and Leah Koch

America’s first theme park, Holiday World & Splashin’ Safari, is one of the largest family-owned and -operated independent parks in the United States, and its success is no accident. From moving Interstate 64 closer to the small town to introducing free unlimited soft drinks, four generations of the Koch family have amplified the legacy of this iconic Indiana attraction.

Holiday World & Splashin’ Safari celebrates the history of the Koch family and Santa Jim Yellig; the origins of Santa Claus, Indiana; and the early years of Santa Claus Land. The story continues with the expansion from Santa Claus Land to Holiday World, the addition of the park’s famous trio of top-ranked wooden roller coasters, and the development of Splashin’ Safari Water Park, ranked one of the top water parks in the country.

For three-quarters of a century, the Koch family has launched the park into worldwide renown and national recognition. Featuring over 100 color illustrations, Holiday World & Splashin’ Safari relives this joyous past while looking forward to the thrills fans can expect in the next 75 years.

Jim Futrell has spent over 40 years documenting the industry, authoring over 70 articles for industry trade publications, along with dozens for National Amusement Parks Historical Association Chronicle.

Ron Gustafson is an award-winning journalist and photojournalist who has covered the industry for nearly 50 years. His work has been published in trade journals, magazines, and newspapers worldwide.

Dave Hahner has been a huge fan of amusement parks and roller coasters his entire life and has written several historical articles on them over the years for American Coaster Enthusiasts and other enthusiast organization publications.

Nell Hedge is executive director of the Santa Claus Museum & Village in Santa Claus, Indiana. She graduated from Indiana University with a bachelor’s degree in tourism management and has experience in education, communications, and community outreach.

Leah Koch represents the fourth generation of Koch family members to own and operate Holiday World & Splashin’ Safari. Leah became director of communications in 2019.
Wildflowers of the Indiana Dunes National Park
By Nathanael Pilla and Scott Namestnik

Indiana Dunes, located on the picturesque coast of Lake Michigan, is one of the most biologically diverse parks in the US national park system. Keen hikers can spot white mayapple blooms, orange-fringed orchids, pink lady slippers, and more.

Wildflowers of the Indiana Dunes National Park offers visitors a unique handbook highlighting over 160 of the common and exceptional wildflowers found along the trails of Indiana Dunes National Park and the surrounding area. This accessible field guide bypasses the dry nature of many wildflower guides. In addition to the usual scientific species names, descriptions, and bloom periods, Nathanael Pilla and Scott Namestnik offer deeper narratives—folklore surrounding the flowers, look-alikes, animals associated with the plants—that will be remembered much more easily than the length of a petal.

Illustrated with over 350 color photographs, Wildflowers of the Indiana Dunes National Park will be an asset to the casual hiker of Indiana Dunes National Park, a useful tool to the experienced botanist, and a delight to anyone interested in wildflowers.

Nathanael Pilla is a botanist and musician. He fell in love with plants while living in Minneapolis and moved to Indiana to pursue botany. He received his master of science in biology from Purdue University Northwest. Nathanael is an active public speaker and nature enthusiast whose written work has appeared in peer-reviewed journals, including Proceedings of the Indiana Academy of Science. He currently resides in northwest Indiana.

Scott Namestnik has a degree in botany from Miami University and serves as the Natural Heritage Program Botanist at the Indiana Department of Natural Resources—Division of Nature Preserves, where he conducts botanical inventories, assesses sites for protection consideration, and documents and monitors endangered and threatened species. He is coauthor (with Michael Homoya) of Wildflowers of the Midwest. He is based in northwest Indiana.

“While technical publications exist enumerating the varied plant life, this is the first volume to help the non-professional botanist unlock the floral diversity of this extraordinary place. For those with an interest in natural history, having a copy of this book in hand provides additional incentive to visit the park and will enhance your enjoyment during your stay.”

—Joel Greenberg, author of A Natural History of the Chicago Region and A Feathered River Across the Sky: The Passenger Pigeon’s Flight to Extinction

“Indiana Dunes National Park, although much smaller in acreage, has at least as many native plants as Great Smoky Mountain and Grand Canyon national parks—and has landscape vistas just as compelling. The flora is so rich and singular in its array that there are some species that grow there and nowhere else on earth. The beauty and floristic fecundity of the Indiana dunes have inspired great botanists and conservationists since the late 1800s, but none more knowledgeable and dedicated to their tasks than Nathanael Pilla and Scott Namestnik. If beautiful landscapes and plants are your interests, and you have this book, you are in for a treat!”

—Gerould Wilhelm, Conservation Research Institute
Crossroads of a Continent
Missouri Railroads, 1851–1921

By Peter A. Hansen, Don L. Hofsommer, and Carlos Arnaldo Schwantes

Crossroads of a Continent: Missouri Railroads, 1851–1921 tells the story of the state’s railroads and their vital role in American history. Missouri and St. Louis, its largest city, are strategically located within the American Heartland. On July 4, 1851, when the Pacific Railroad of Missouri began construction in St. Louis, the city took its first step to becoming a major hub for railroads. By the 1920s, the state was crisscrossed with railways reaching toward all points of the compass.

Authors Peter A. Hansen, Don L. Hofsommer, and Carlos Arnaldo Schwantes explore the history of Missouri railroads through personal, absorbing tales of the cutthroat competition between cities and between railroads that meant the difference between prosperity and obscurity, the ambitions and dreams of visionaries Fred Harvey and Arthur Stilwell, and the country’s excitement over the St. Louis World’s Fair of 1904.

Beautifully illustrated with over 100 color images of historical railway ephemera, Crossroads of a Continent is an engaging history of key American railroads and of Missouri’s critical contribution to the American story.

Peter A. Hansen, the editor of Railroad History from 2007 until 2020, came to railroad history after a career in business. He was especially active in the sphere of public history. As a nationally known rail historian, Hansen served as a frequent lecturer, consultant, and writer.

Don L. Hofsommer is the author of numerous books and articles on railroads. Among his many titles are several books on the railroads of Iowa including Iowa’s Railroads.

Carlos A Schwantes is the author or editor of twenty books and numerous professional journal articles. During his fifty-year career in the classroom, he frequently taught classes both on Missouri as the Gateway to the West and on the railroads of the United States.
Narrow Gauge in the Tropics
The Railways of the Dutch East Indies, 1864–1942
By Augustus J. Veenendaal, Jr.

Narrow Gauge in the Tropics is the first comprehensive history of railways and tramways in the Dutch East Indies (modern Indonesia) from breaking ground in 1864 to the invasion of the Japanese during World War II.

During the mid-19th century under colonial rule, the Dutch East Indies experienced enormous increases in production of sugar, coffee, and other commodities, resulting in a great dilemma: How were these goods to be moved to port when wagons hauled by animals was the only available form of transportation? The solution was to build a railway network through some of the most challenging terrain on the planet.

Lavishly illustrated, Narrow Gauge in the Tropics explores technical aspects of the construction of the railways over difficult terrain, the origin of the technicians who made the seemingly impossible happen, and the social impact of the railways on the indigenous population.

Augustus J. Veenendaal, Jr., is a professional historian who worked for the Institute of Netherlands History of The Hague, Netherlands, and the Netherlands Railways (NS). He has published extensively, in Dutch and in English, chiefly covering the railroads of his home country and those of the United States, including the financial involvement of Dutch investors in the building of US railroads.

“Augustus Veenendaal has written a ground-breaking and superbly researched study of narrow-gauge railroads in the Netherlands East Indies. He reveals the technology, finances, traffic, and enthusiasm for these slim-width carriers. This is a book that the general reader and professional historian alike can relish.”

—H. Roger Grant, Kathryn and Calhoun Professor of History, Clemson University

“It should be no surprise that the first comprehensive work on the Dutch East Indies railways comes from a Dutch author. He could hardly be better qualified: Guus Veenendaal is not only a railway enthusiast and modeller but by profession an academic historian, greatly respected in The Netherlands, and ultimately official historian to the Nederlandse Spoowegen. Heartily recommended.”

—Andrew Burnham, editor, Continental Modelle

“An informative addition to the growing library of books devoted to the history of railroads outside North America and Europe. Well-researched and beautifully illustrated.”

—Carlos Schwantes, author of Crossroads of a Continent
Angus Robertson Sinclair, one of the worst killers the UK has ever seen, was convicted of four murders. His first took place in his home city of Glasgow in 1961, when he raped and murdered his seven-year-old neighbor Catherine Reehill when he was just sixteen. But after spending a mere six years in prison, he was released in his early twenties to kill again.

Teenagers Helen Scott and Christine Eadie were last seen at the World’s End pub on Edinburgh’s Royal Mile in October 1977. The next morning both were found murdered; not together, but a few miles apart on the East Lothian coast. They had both been raped before they were killed. The largest investigation in Scottish police history didn’t find their killer. Several years later, in 1982, Sinclair was jailed for life after he was charged with and admitted eleven charges of rape and indecent assault. However, twenty years after this, as Sinclair was beginning to be hopeful about being released on parole, a cold case review showed that Sinclair’s DNA had been found on the body of 17-year-old Mary Gallagher, a 1978 Glasgow murder that had been previously unsolved. These discoveries lead detectives to examine the link between Sinclair and several other unsolved cases. Scientific advances put Sinclair and his brother-in law Gordon Hamilton who died in 1996 firmly in the frame for the World’s End pub murders of Helen Scott and Christine Eadie. In 2007 Sinclair stood trial for these murders, but a lack of evidence saw the case collapse. But following the change in Scotland’s double jeopardy law, Sinclair again faced trial for the World’s End murders in 2014, and this time was found guilty. The judge said the words ‘evil’ and ‘monster’ were not enough to describe Sinclair, as he sentenced him to a minimum of 37 years in prison for the murders of the two teenagers. This is the longest sentence issued to anyone in a Scottish court and ensured that Sinclair would die in jail. But there were more victims. Many more. Sinclair was convicted of four murders, but we believe he murdered at least twelve people, maybe fourteen. And in this book, we tell their stories.

Chris Clark is a retired police intelligence officer, now a true crime author and television consultant.

Adam Lloyd is host of the UK True Crime Podcast, which has released over 200 episodes since its launch in November 2016. This is his first book.
Rowan and Mayne
A Biography of the First Police Commissioners
By Tony Moore

There have been many famous partnerships in history. The Wright brothers gave the world flight, Marie and Pierre Curie made incredible advances in medicine, Larry Page and Sergey Brin started the company that became Google, now an integral part of information technology, Gilbert and Sullivan gave us the light opera, Lennon and McCartney were the dynamic duo that changed popular music for ever, and there are many others. But in all the lists that have been conjured up, one partnership is always missing. This is the story of that missing partnership: Charles Rowan and Richard Mayne, brought together by a third man, Robert Peel, to find the Metropolitan Police in 1829. They were appointed entirely on the recommendations of influential people who knew them or knew of them. But here, Peel had a remarkable ‘fluke of good fortune’, because they went on to form one of the most influential partnerships in British history. For it is out of their ‘inventive competence’ that the modern police service grew. Their shaping of the Office of Commissioner and their consolidation of the operational independence of the police were their ultimate achievement, for it was an example to all future commissioners and, indeed, chief officers throughout the United Kingdom and beyond. Never was a government better served than the British government was by Charles Rowan and Richard Mayne during the first ten years of the life of the Metropolitan Police. With their combined abilities and an industry, seldom equaled, they formed and led a police force that was equaled by none. Frequently they were met by vexatious opposition, yet, despite the difficulties, they became one of the most iconic partnerships in London’s long and often turbulent history. It is impossible to accurately measure the effect it had, not only on London but the remainder of the United Kingdom, what was then the Empire, now the Commonwealth, and a number of other Western democracies. From the actions they took in those early days stems the policing system that still exists in many countries today. And yet the part played by Rowan and Mayne remains largely unrecognized. Since the formation of the Metropolitan Police in 1829, twenty-seven people have held the role of Commissioner. The great commissioners were leaders who confronted and overcame difficulties, but none made a greater contribution than Rowan and Mayne. This book is the first full-length biography of both men.

After four years in the British Army, during which time he served in Germany and Aden, Tony Moore joined the Metropolitan Police. In a career spanning twenty-eight years he served successively at Commercial Street, Holborn, Bethnal Green, City Road, New Scotland Yard, Islington, Caledonian Road, Leyton, Kensington and Notting Hill. He served twice on the staff at The Police Staff College. An experienced public order commander, he was involved in the policing of a number of high-profile events, including the Iranian Embassy Siege, Notting Hill Carnival, the wedding of Prince Charles to Lady Diana Spencer, and, over a period of time, football hooliganism and clashes between right and left-wing demonstrators. On leaving the police, he became Associate Director of the Resilience Centre at that part of Cranfield University based within what was originally known as the Royal Military College of Science but then became the Defence College of Management and Technology, at Shrivenham. He holds a Master of Philosophy degree (M.Phil) from the University of Southampton, is a President Emeritus of the Institute of Civil Protection and Emergency Management, and a member of the Police History Society, the Metropolitan Police History Society and London Historians. Apart from many articles on policing and emergency management, Tony’s publications include Tolley’s Principles and Practice of Disaster Management (as co-editor) (three editions 2002-2006); Disaster and Emergency Management Systems; Policing Notting Hill: Fifty Years of Turbulence; and The Killing of Constable Keith Blakelock: The Broadwater Farm Riot.
Behind the Blue Lamp
Scotland Yard’s Police Stations 1829–2020
By Alan Moss, David Swinden, and Peter Kennison

Ever since its inception in 1829 the Metropolitan Police Service has seen change on a daily basis, not least in recent years with budget cuts and the closure of police stations. Recording the stories of these buildings, Behind the Blue Lamp reveals the histories of more than 400 police stations operated by the Metropolitan Police over the course of its existence, from pre-Peel Parish watch houses to the New Scotland Yard headquarters on Victoria Embankment. The lives of the officers who served and sometimes lived in these police stations are related, charting a developing social history across the capital of almost two centuries. An account of the evolution of the Metropolitan Police District is also given, including histories of the various Divisions, and details of the developing uniforms, equipment and badges of rank over the course of more that 190 years are recorded.

Alan Moss, a Classics graduate from Durham University, served as a Metropolitan Police officer for 30 years, retiring as a Chief Superintendent in 1997. He has worked abroad in police training and consultancy, was involved in planning for a Metropolitan Police museum at Bow Street, has co-authored a number of books about policing history with Keith Skinner, has made a number of TV appearances about policing history and operates a website about the history of London policing at www.historybytheyard.co.uk.

David Swinden, MSC., DMS., PgDip (History) retired from the Metropolitan Police as a Superintendent in 1994. His 36 years’ Police service was spent in north and east London and at New Scotland Yard. He also carried out police consultancy projects in the USA, Uganda and Gibraltar. After retiring from the Police service, he became a senior lecturer in Human Resources Management at the University of East London and was responsible for a number of educational programs worldwide.

Peter Kennison, BA, MA, PhD has been a practitioner and academic for over 35 years. He joined the Metropolitan Police in 1970 and over a career spanning nearly three decades he served on five Police divisions in north and east London, the Police Training School at Hendon, and in the Complaints Investigation Branch (CIB3) at New Scotland Yard. His interests include policing (including its historical context), child protection and community safety. Peter is now fully retired having been a senior lecturer in Criminology at the Universities of Middlesex and Brighton.
Cheers!
Around the World in 80 Toasts
By Brandon Cook
Salut! Prost! Skål! Na zdrave! Tagay!
Whether you’re traveling the globe or the beer aisle, Cheers! will show you there’s a world of fun waiting for you. So, raise a glass and begin exploring!

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The Secret History of Al-Qaeda’s Most Powerful Ally
By Dan Joseph and Harun Maruf
Drawing on insider interviews, journalists Maruf and Joseph recount the rise, fall, and resurgence of this overlooked terrorist organization.

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Woman, Native, Other
Writing Postcoloniality and Feminism
By Trinh T. Minh-Ha
“Woman, Native, Other is located at the juncture of a number of different fields and disciplines, and it genuinely succeeds in pushing the boundaries of these disciplines further. It is one of the very few theoretical attempts to grapple with the writings of women of color.”
—Chandra Talpade Mohanty

978-0-253-06339-7 - $9.99(AUD) £8.00 aud
Set in the rolling hills of southern Indiana, Indiana University Bloomington is widely acknowledged to be one of the most picturesque college campuses in the United States. Indiana University: New Portraits of the Bloomington Campus offers Hoosiers the chance to discover or revisit the campus for themselves and appreciate stunning new buildings and improvements in landscaping and facilities.

During its two-hundred-year history, the Bloomington campus has grown out from its original core while maintaining its focus on its architectural aesthetic. Indiana University Bloomington now occupies nearly 2,000 acres, and the beauty and harmony of its limestone buildings set against breathtaking natural scenery make the campus a treasure that all Hoosiers enjoy.

Indiana University: New Portraits of the Bloomington Campus offers Hoosiers the chance to travel back home, relive past friendships, scholarly achievements, Little Fives, and Hoosier victories, and wander again, if just for a moment, through Dunn’s Woods, the Cox Arboretum, and the iconic Sample Gates.
Being Lucky
Reminiscences and Reflections
The Complete Edition
By Herman B Wells

Being Lucky: Reminiscences and Reflections, The Complete Edition presents legendary Indiana University president Herman B Wells’ autobiography as he originally intended. Painstakingly restored from original archival materials and featuring over a dozen fascinating vignettes and talks that were cut from the original edition, Being Lucky is a must read for Hoosiers everywhere.

In this absorbing autobiography, Herman B Wells recalls his small-town childhood, the strong influence of his parents, and his pioneering work with Indiana banks during the Great Depression. His first contact with Indiana University was as an undergraduate in 1921, when the still provincial school had fewer than 3,000 students. At the end of his 25-year tenure as president in 1962, IU had gained an international reputation and a student body that would soon exceed 30,000. Wells’ reflections on his years as university president are both lighthearted and illuminating. They describe in candied detail how he approached the job, his observations on effective administration, his thoughts on academic freedom and tenure, his approach to student and alumni relations, and his views on the role of the university as a cultural center. Also included are his fifty maxims for young college presidents. Finally Wells discusses the national and international service that helped shape his presidency and the university.

Being Lucky is a nourishing brew of the memories, advice, wit, and wisdom of a remarkable man.

Herman B Wells (1902–2000) was the 11th president of Indiana University. He served the university in a variety of capacities, most notably as president and as chancellor, and was pivotal to the development of IU into a world-class institution of higher learning.

“Much more than the title might suggest, [this is] a heart-warming account of a young boy and his parents [who were] determined that a son should have a college education, a classic and detailed account of his widening involvement with every aspect of higher education, and a stirring story of a wise administrator. [Wells’] life is an astonishing success story. . . . He was not just lucky, he was careful and courageous.”

—Journal of Higher Education

“Being Lucky is as entertaining as it is informative. Wells’ biographer, James H. Capshew, called it ‘a manual of higher education management.’ . . . Reading Wells’ fascinating autobiography shows why it is no wonder that Indiana University is so proud of the great man and honors his accomplishments.”

—Louisville Courier Journal

“Wells’ humor, wit, and humanity pervade every chapter.”

—Indiana Magazine of History
Women at Indiana University

150 Years of Experiences and Contributions

Edited by Andrea Walton

The first in-depth look at how women have shaped the history and legacy of Indiana University.

Women first enrolled at Indiana University in 1867. In the following years they would leave an indelible mark on this Hoosier institution. However, until now their stories have been underappreciated, both on the IU campus and by historians, who have paid them little attention.

Women at Indiana University draws together 15 snapshots of IU women’s experiences and contributions to explore essential questions about their lives and impact. What did it mean to write the petition for women’s admission or to become the first woman student at an all-male university? To be a woman of color on a predominantly white campus? To balance work, studies, and commuting, entering college as a non-traditional student? How did women contribute to their academic fields and departments? How did they tap opportunities, confront barriers, and forge networks of support to achieve their goals?

Women at Indiana University not only opens the door to a more inclusive and accurate understanding of IU’s past and future, but also offers greater visibility for Hoosier women in our larger understanding of women in American higher education.

Andrea Walton is Associate Professor of Education at Indiana University Bloomington, where she teaches in the Higher Education and Foundations of Education programs and is a member of the Philanthropic Studies faculty. She is editor of Women and Philanthropy in Education.

“Andrea Walton’s comprehensive anthology orchestrates the diverse perspectives and research skills of numerous scholars, each of whom has a close, distinctive affiliation with Indiana University. The impressive result is a procession of profiles ranging from pioneers to professors, alumni and associates, who now are appropriately recognized as part of a sesquicentennial celebration of women as central characters in the saga of Indiana University. The timing of this work is worth the wait as it provides critical analysis of the flourishing of women as full citizens in all areas of campus mission and life.”


“Women at Indiana University demonstrates how broad historical insights can be gained from the study of individual lives. Spanning a period of 150 years, this essay collection focuses on particular female students, faculty, administrators, and supporters who experienced the campus amid a rapidly changing world. The book is a ‘must read’ for historians of U. S. higher education.”

—Linda C. Morice, author of Coordinate Colleges for American Women: A Convergence of Interest
A History of Indiana State University
From Normal School to Teachers College, 1865–1933
By Daniel A. Clark

In 1870, Indiana State University began classes as many other future regional state universities would: as a “normal school,” a school that specialized in training teachers, usually in one- or two-year programs. By 1933, Indiana State had won the name Teachers College and had begun offering graduate-level education. In A History of Indiana State University, Dan Clark explores the history of Indiana State’s institutional transformation against the backdrop of the amazing expansion of public education and the scope of higher education in the United States during this period.

Starting with the origins of the normal school and the need for professional teachers to help construct the educational infrastructure of Indiana, Clark examines how the faculty and students pushed the school to conform to increasingly popular traditional collegiate ideals, broadening their curriculum and student extracurricular life (athletics and Greek life), until by the 1920s Indiana State had transformed itself into a teacher’s college.

A History of Indiana State University offers an invaluable guide to the history of this beloved Indiana institution and details the underappreciated impact that normal schools had in providing an educational opportunity to less privileged aspiring students.

Daniel A. Clark is an Associate Professor of History at Indiana State University. He is the author of Creating the College Man: American Mass Magazines and Middle-Class Manhood, 1890–1915.
Theodore Clement “T.C.” Steele was one of the most celebrated American Impressionist painters of his time. Singing Winds: The Life and Works of T.C. Steele looks at the life and works of the great Hoosier Impressionist—from his hardscrabble youth to his journey through some of the major art centers of Europe, to his return to his native Indiana, where he captured the subtle beauty of the Midwestern landscapes.

Born on a farm in tiny Gosport, Indiana, T.C. Steele’s father died when he was a young teen, which during the Civil War era would have meant a life of hard labor on the farm for most helping to support their families. But Steele’s journey was a most unusual one—from early art and music classes that his mother insisted he take to a surprising opportunity to travel to some of the world’s top art schools in Europe.

Eventually Steele returned to his native Hoosier state and began a remarkable career in portrait painting, and, most famously, as one of the nation’s premier landscape painters at a time when the genre was only just beginning to take root across the United States. At the pinnacle of his career, Steele was celebrated as one of the leading plein air artists in America.

Two-time Grammy Award winner Sylvia McNair narrates the documentary. An opera soprano, classical recitalist, and recording artist with more than 70 albums to her name, McNair’s work also includes several critically acclaimed albums in the Broadway and cabaret genres.

WTIU Public Television is licensed through Indiana University and is a member station of PBS.
The Worlds of John Wick
The Year’s Work at the Continental Hotel
Edited by Caitlin G. Watt and Stephen Watt

Each John Wick film has earned more money and recognition than its predecessor, defying the conventional wisdom about the box office’s action movie landscape, normally dominated by superhero movies and science fiction epics.

As The Worlds of John Wick explores, the worldbuilding of John Wick offers thrills that you simply can’t find anywhere else. The franchise’s plot combines familiar elements of the revenge thriller and crime film with seamlessly coordinated action. One of its most distinctive appeals, however, is the detailed and multifaceted fictional world—or rather, worlds—it constructs. The contributors to this volume consider everything from fight sequences, action aesthetics, and stunts to grief, cinematic space and time, and gender performance to map these worlds and explore how their range and depth make John Wick a hit.

A deep dive into this popular neo-noir franchise, The Worlds of John Wick celebrates and complicates the cult phenomenon that is John Wick.

Caitlin G. Watt’s work, which focuses on gender and sexuality and narrative theories of character in medieval romances, has appeared in Neophilologus, Erasmus Studies, Medieval Feminist Forum, and Postmedieval. Her current project examines the development of the Arthurian storyworld in medieval manuscripts. Watt is Lecturer in the Department of English at Clemson University in Clemson, South Carolina.

Stephen Watt’s most recent books include Bernard Shaw’s Fiction, Material Psychology and Affect: Shaw, Freud, Simmel and “Something Dreadful and Grand”: American Literature and the Irish-Jewish Unconscious. In addition, he coedited Ian Fleming and James Bond: The Cultural Politics of 007. Most of his published writing treats one of three topics: Irish Studies; drama, film, and performance studies; or the contemporary university. Watt is Provost Professor Emeritus of English and former Associate Dean of the School of Art, Architecture + Design at Indiana University, Bloomington.

“The Worlds of John Wick is a brilliant, wide-ranging, interdisciplinary, and theoretically savvy collection on one of the most compelling and successful phenomena of action cinema in recent years: the John Wick franchise. Using approaches ranging from the discussion of ‘worldbuilding’ in the ‘Wickverse,’ to the films’ striking use of games and play, and allusions to forms such as folklore and fairy tales, the contributors present a stellar case for (re-) engaging with these remarkable movies. The chapters offer groundbreaking readings referencing Frankfurt School ‘Culture Industry,’ gender performance and masculinity, and much more. Caitlin G. Watt and Stephen Watt are to be applauded for their bold, original, and exciting work.”

—Oliver Buckton, author of The World is Not Enough: A Biography of Ian Fleming

“Especially because the John Wick franchise is largely viewed by the critical establishment as well-made, but fundamentally inconsequential, this volume is important in revealing the layers of meaning and significance.”

—James Kendrick, author of A Companion to the Action Film
Burnished
Zulu Ceramics between Rural and Urban South Africa

By Elizabeth Perrill

When Zulu women potters innovate or move to a more urban setting, they are asked why they have abandoned tradition. Yet when they continue to follow convention or choose to stay in rural areas, art historians speak of their work as unchanging symbols of the past. Burnished rejects both stereotypes, acknowledging the agency of rural women as innovative artists and complex individuals negotiating a biased set of power structures.

Featuring 90 color images, Burnished engages directly with individual artists and specific vessels, fracturing assumptions that Zulu ceramicists are resistant to rural transformation and insulated from urban realities. Elizabeth Perrill shares compelling narratives of women ceramic artists and the sophisticated beer pots they create—their aesthetic choices, audiences, production, and artistic lives. Simultaneously, Perrill documents the manner in which and reasons why ceramic arts, and at times the artists themselves, capitalize upon bucolic stereotypes of rural womanhood, are constrained by artistic methods, or chafe against definitions of what qualifies as a Zulu pot.

Revealing how White South Africans and global art gatekeepers have continually twisted the designation of Zulu ceramics before, during, and after apartheid, Burnished provides an engaging look at the artistry of entrepreneurial Black women too often erased from historical records.

Elizabeth Perrill is Associate Professor of Art History, University of North Carolina at Greensboro. Her scholarly and curatorial work with isiZulu-speaking artists began in 2004, and her research engages global histories of ceramics and ceramic economies in the modern and contemporary eras, South African contemporary art, and materiality. Perrill’s publications include Zulu Pottery and Ukucwebezela: To Shine, as well as numerous articles and exhibition essays. In 2018, her curation of the African Galleries at the North Carolina Museum of Art won an AAM Excellence in Exhibitions Award.
Creating African Fashion Histories
Politics, Museums, and Sartorial Practices

Edited by JoAnn McGregor, Heather Akou, and Nicola Stylianou

Creating African Fashion Histories examines the stark disjunction between African self-fashioning and museum practices. Conventionally, African clothing, textiles, and body adornments were classified by museums as examples of trade goods, art, and ethnographic materials—never as “fashion.” Counterposing the dynamism of African fashion with museums’ historic holdings thus provides a unique way of confronting ways in which coloniality persists in knowledge and institutions today. This volume brings together an interdisciplinary group of scholars and curators to debate sources and approaches for constructing African fashion histories and to examine their potential for decolonizing museums, fashion studies, and global cultural history.

The editors of this volume seek to answer questions such as: How can researchers use museum collections to reveal traces of past self-fashioning that are obscured by racialized forms of knowledge and institutional practice? How can archival, visual, oral, ethnographic, and online sources be deployed to capture the diversity of African sartorial pasts? How can scholars and curators decolonize the Eurocentric frames of thinking encapsulated in historic collections and current curricula? Can new collections of African fashion decolonize museum practice?

From Moroccan fashion bloggers to upmarket Lagos designers, the voices in this ground-breaking collection reveal fascinating histories and geographies of circulation within and beyond the continent and its diasporic communities.

JoAnn McGregor is Professor of Human Geography, School of Global Studies, University of Sussex. She is author of Crossing the Zambezi: The Politics of Landscape on a Central African Frontier and (with Jocelyn Alexander and Terence Ranger) of Violence and Memory: One Hundred Years in the ‘Dark Forests’ of Matabeleland, Zimbabwe. She was part of the Fashioning Africa Collection Panel at the Brighton Museum.

Heather Akou is Associate Professor of Fashion Design and former Director of the Elizabeth Sage Historic Costume Collection in the Eskenazi School of Art, Architecture & Design at Indiana University. She is author of The Politics of Dress in Somali Culture. Her work is published in numerous journals such as Fashion Theory, Dress, and Clothing Cultures.

Nicola Stylianou is Postdoctoral Research Fellow in the School of Global Studies at the University of Sussex working on the AHRC-funded project “Making African Connections: Decolonial Futures for Colonial Collections.” She received an AHRC Cultural Engagement Award for her work at the Victoria & Albert Museum, and she was part of the Fashioning Africa Collection Panel at the Brighton Museum.

“Creating African Fashion Histories is an innovative and timely publication that marks a welcome turn in the writing of global fashion histories and the curation of works by Africa’s historic and contemporary fashion creatives. This agenda-setting volume brings museum and sartorial practices into critical dialogue for the first time.”

—Christine Checinska, curator, African and African Diaspora Fashion at the Victoria and Albert Museum

“This book is an important contribution at the intersection of fashion history, museum curatorial studies, and anti-colonial intellectual practice.”

—Davinia Gregory-Kameka, Columbia University
Cultural Netizenship

Social Media, Popular Culture, and Performance in Nigeria

By James Yékú

How does social media activism in Nigeria intersect with online popular forms—from GIFs to memes to videos—and become shaped by the repressive postcolonial state that propels resistance to dominant articulations of power?

James Yékú proposes the concept of “cultural netizenship”—internet citizenship and its aesthetico-cultural dimensions—as a way of being on the social web and articulating counter-hegemonic self-presentations through viral popular images. Yékú explores the cultural politics of protest selfies, Nollywood-derived memes and GIFs, hashtags, and political cartoons as visual texts for postcolonial studies, and he examines how digital subjects in Nigeria, a nation with one of the most vibrant digital spheres in Africa, deconstruct state power through performed popular culture on social media. As a rubric for the new digital genres of popular and visual expressions on social media, cultural netizenship indexes the digital everyday through the affordances of the participatory web.

A fascinating look at the intersection of social media and popular culture performance, Cultural Netizenship reveals the logic of remediation that is central to both the internet’s remix culture and the generative materialism of African popular arts.

James Yékú is Assistant Professor of African and African American Studies at the University of Kansas. He is author of Where the Baedeker Leads, a collection of poems.

“Cultural Netizenship is an important addition to the growing library in digital humanities.”

—Katrien Pype, author of The Making of the Pentecostal Melodrama. Religion, Media, and Gender in Kinshasa

“This debut work, a distillation of the finest insights across the length and breadth of the social sciences, sets a new standard for scholarship in African and interdisciplinary studies.”

—Ebenezer Obadare, author of Humor, Silence, and Civil Society in Nigeria

“James Yékú offers a rich and remarkably varied account of the roles of social media in the cultural and political currents of contemporary Nigeria. His insights will be of importance to Africanists and anyone interested in vernacular uses of digital networks.”

—Noah Tsika, author of Nollywood Stars and Cinematic Independence
A Dam for Africa

Akosombo Stories from Ghana

By Stephan F. Miescher

Since its construction in the early 1960s, the hydroelectric Akosombo Dam across the Volta River has become one of the most controversial sites in Ghana. Drawing upon a wealth of sources, A Dam for Africa tells in detail for the first time the story of this dam that has so profoundly helped and hurt a nation for 60 years.

A rock-filled embankment dam, Akosombo stands 370 feet high and on its crest runs 2,100 feet long. It was the keystone of the Volta River Project, which included a large manmade lake 250 miles long, the VALCO aluminum smelter, new cities and towns, a deep-sea harbor, and an electrical grid. On the local level, Akosombo meant access to electricity for people in urban areas across southern Ghana. For others, Akosombo inflicted tremendous social and environmental costs. The dam altered the ecology of the Lower Volta, displaced 80,000 people in the Volta Basin, and impacted the livelihoods of hundreds of thousands of Ghanaians.

In A Dam for Africa, historian Stephan Miescher explores the three narratives that weave together around Akosombo: the international efforts of the American aluminum industry in building the dam and benefiting from it through subsidizing the VALCO aluminum smelter, the Ghanaian nation-wide drive toward electrification, and the many local stories of upheaval and devastation in the 52 resettlement towns, where those in the Lower Volta remain bitter about failed promises, state neglect, and ecological changes.

Stephan F. Miescher is Associate Professor of History at the University of California, Santa Barbara. He is editor (with Luise White and David William Cohen) of African Words, African Voices: Critical Practices in Oral History and (with Lisa A. Lindsay) of Making Men in Ghana and is author of Men and Masculinities in Modern Africa.
Emirs in London: Subaltern Travel and Nigeria’s Modernity

By Moses E. Ochonu

Emirs in London recounts how Northern Nigerian Muslim aristocrats who traveled to Britain between 1920 and Nigerian independence in 1960 relayed that experience to the Northern Nigerian people.

Moses E. Ochonu shows how rather than simply serving as puppets and mouthpieces of the British Empire, these aristocrats leveraged their travel to the heart of the empire to reinforce their positions as imperial cultural brokers, and to translate and domesticate imperial modernity in a predominantly Muslim society.

Emirs in London explores how, through their experiences visiting the heart of the British Empire, Northern Nigerian aristocrats were enabled to define themselves within the framework of the empire. In doing so, the book reveals a unique colonial sensibility that complements rather than contradicts the traditional perspectives of less privileged Africans toward colonialism.

Moses E. Ochonu is Professor of African History at Vanderbilt University. He is author of Africa in Fragments: Essays on Nigeria, Africa, and Global Africanity; Colonialism by Proxy: Hausa Imperial Agents and Middle Belt Consciousness in Nigeria, which was named finalist for the Herskovits Prize; and Colonial Meltdown: Northern Nigeria in the Great Depression. He is editor of Entrepreneurship in Africa: A Historical Approach.

“Brilliantly researched and full of archival discoveries, this original book deepens and extends the historiography of imperial travel. Ochonu focuses on a hitherto neglected group of travelers and travel-writers, the emirs and aristocrats of Northern Nigeria who undertook tours of Britain with their entourages, noting and narrating their experiences for audiences back home.”

—Stephanie Newell, Yale University

“Emirs in London enriches our appreciation of the cultural capital that travel secured for Northern Nigerian elites as they navigated the colonial landscape and the contradictory affective relationships that sometimes evolved.”

—Judith A. Byfield, Cornell University
Enclaves of Exception
Special Economic Zones and Extractive Practices in Nigeria
By Omolade Adunbi

How do we measure and truly grasp the sweeping social and environmental effects of an oil-based economy? Focusing on the special economic zones resulting from China’s trading partnership with Nigeria, Enclaves of Exception offers a new approach to exploring the relationship between oil and technologies of extraction and their interrelatedness to local livelihoods and environmental practices.

In this groundbreaking work, Omolade Adunbi argues that even though the exploitation of oil resources is dominated by big corporations, it establishes opportunities for many former Nigerian insurgents and their local communities to contest the ownership of such resources in the oil-rich Niger Delta and to extract oil themselves and sell it.

Based on extensive ethnographic fieldwork, Enclaves of Exception makes clear that, although both the free trade zones and the now booming local artisanal refineries share the goals of profit-making and are enthusiastically supported by those benefiting from them economically, they have yielded dramatically the same environmental outcome for communities around them that included pollution with precarious effects on the health of the populations in the regions, and displacement of population from their livelihood practices.

Omolade Adunbi is Associate Professor in the Department of Afroamerican and African Studies (DAAS), and the Honors Program, College of Literature, Science, and the Arts at the University of Michigan, Ann Arbor. A political and environmental anthropologist, Adunbi is also Distinguished Faculty Fellow at the Graham Sustainability Institute and Faculty Associate at the Program in the Environment (PitE), Energy Institute, Donia Human Rights Center, and the African Studies Center at the University of Michigan. He is the author of Oil Wealth and Insurgency in Nigeria, winner of the Amaury Talbot Prize for African Anthropology of the Royal Anthropological Institute of Great Britain and Ireland.

“An exceptional comparative ethnography! Enclaves of Exception is a fresh and fascinating analytic trajectory; a robust and valuable, if also troubling, insight into contemporary extractive economies struggling with the contradictions of special economic zones. This book is an inspiring contribution to economic anthropology.”

—Wale Adebanwi, Presidential Penn Compact Professor of Africana Studies, University of Pennsylvania
Global Trade and Cultural Authentication
The Kalabari of the Niger Deltas
Edited by Joanne B. Eicher

Global Trade and Cultural Authentication, edited by Joanne Eicher, showcases the complexity and enduring aesthetic and economic power of Kalabari crafts. The Kalabari people, most of whom make their homes in the eastern Niger Delta region of western Africa, are renowned for the artistry of their textiles and dress, which have been traded or sold globally for centuries.

The 22 essays in this edited volume feature the work of leading Nigerian and American scholars and offer an in-depth, nuanced understanding of Kalabari textiles, aesthetics, and engagement with past and present global trade networks.

Using dress and textiles as a lens, Global Trade and Cultural Authentication explores the Kalabari people’s centuries-long role in the global trade arena. Their economic interconnectedness demonstrates that Africa was never a “dark continent” but, rather, critically involved in a global trade built around Kalabari ingenuity and creativity.

Joanne B. Eicher is Regents Professor Emerita in the Department of Design, Housing, and Apparel at the University of Minnesota. She is editor (with Brent Luvaas) of The Anthropology of Dress and Fashion: A Reader, editor (with Sandra Lee Evenson) of The Visible Self: Global Perspectives on Dress, Culture and Society, 4th edition, and former editor-in-chief of the Encyclopedia of World Dress and Fashion.
Imagining Futures
Memory and Belonging in an African Family
Carola Lentz and Isidore Lobnibe

What keeps a family together? In Imagining Futures, authors Carola Lentz and Isidore Lobnibe offer a unique look at one extended African family, currently comprising over five hundred members in Northern Ghana and Burkina Faso.

Members of this extended family, like many others in the region, find themselves living increasingly farther apart and working in diverse occupations ranging from religious clergy and civil service to farming. What keeps them together as a family? In their groundbreaking work, Lentz and Lobnibe argue that shared memories, rather than only material interests, bind a family together.

Imagining Futures explores the changing practices of remembering in an African family and offers a unique contribution to the growing field of memory studies, beyond the usual focus of Europe and America. Lentz and Lobnibe explore how, in an increasingly globalized, postcolonial world, memories themselves are not static accounts of past events but are actually malleable and shaped by both current concerns and imagined futures.

Carola Lentz is Senior Research Professor at the Department of Anthropology and African Studies, University of Mainz, and president of the Goethe Institute. She is author of Land, Mobility and Belonging in West Africa, which won Melville Herskovits Prize, and author (with David Lowe) of Remembering Independence.

Isidore Lobnibe is a Professor of Anthropology and African Studies at Western Oregon University, Monmouth.

“A well-crafted, sparkling account that unravels not only how colonialism and conversion to Catholicism shaped the lives and relations of its ancestral members, but also how the family organizes belonging and togetherness in our time.”

—Birgit Meyer, Utrecht University

“Imagining Futures makes an extremely important contribution to scholarship in a range of fields, particularly Anthropology and African Studies”

—Blair Rutherford, author of Farm Labor Struggles in Zimbabwe: The Ground of Politics

“Imagining Futures is a compelling and beautifully written multi-generational saga of a remarkable family that is at once a unique contribution to African history and a rare longitudinal study of kinship. It will be widely read and admired.”

—Michael Lambek, University of Toronto
Media from the Cold War is often remembered in terms of conflict and propaganda, of a binary East and West. The reality during this era, however, was that film, television, radio, and other media were creating a global discourse between Eastern Europe, the West, and even the Global South.

Drawing on methods in media and literary history, Remapping Cold War Media offers new perspectives on the transnational aspects of Cold War media. Contributors analyze countries around the world, including Cuba, Finland, Italy, and more, to provide a fuller picture of a significant and complex media culture. They look past state-sanctioned or tolerated media to trace a web of connections that crossed and extended Europe’s divided media landscape. The volume’s extensive archival research reveals the creation of cross-bloc satellite communications, the work of Western film producers in Eastern Europe, the influence of Soviet theories of socialist realism in Latin America, and more. These international dynamics, the volume poses, were less frequently motivated by large-scale ideological concerns and more often by pragmatic matters such as professional practices and standards, technology and infrastructure, and economics.

As a whole, Remapping Cold War Media deftly demonstrates that the cultural history of media during the Cold War cannot simply be described as a binary conflict. Rather, it requires us to consider a global set of interactions that helped establish the ways media circulates today.

Alice Lovejoy is Associate Professor of Cultural Studies and Comparative Literature at the University of Minnesota. She is author of Army Film and the Avant Garde: Cinema and Experiment in the Czechoslovak Military

Mari Pajala is Senior Lecturer of Media Studies at the University of Turku, Finland. Her work is published in Media History, Television & New Media, and International Journal of Cultural Studies.
Transnationalism and Imperialism

Endurance of the Global Western Film
Edited by Hervé Mayer and David Roche

While Western films can be seen as a mode of American exceptionalism, they have also become a global genre. Around the world, Westerns exemplify colonial cinema, driven by the exploration of racial and gender hierarchies and the progress and violence shaped by imperialism.

Transnationalism and Imperialism: Endurance of the Global Western Film traces the Western from the silent era to present day as the genre has circulated the world. Contributors examine the reception and production of American Westerns outside the US alongside the transnational aspects of American productions, and they consider the work of minority directors who use the genre to interrogate a visual history of oppression. By viewing Western films through a transnational lens and focusing on the reinterpretations, appropriations, and parallel developments of the genre outside the US, editors Hervé Mayer and David Roche contribute to a growing body of literature that debunks the pervasive correlation between the genre and American identity.

Perfect for media studies and political science, Transnationalism and Imperialism reveals that Western films are more than cowboys; they are a critical intersection where issues of power and coloniality are negotiated.

Hervé Mayer is Assistant Professor of American studies and cinema in Montpellier, France. He is author of Guerre sauvage & empire de la liberté (Savage war and empire of liberty) and La Construction de l’Ouest américain dans le cinéma hollywoodien (The construction of the American West in Hollywood cinema) and has published several articles about the Western and the politics of US cinema.

David Roche is Professor of film studies in Montpellier, France. He is author of Quentin Tarantino: Poetics and Politics of Cinematic Metafiction and Making and Remaking Horror in the 1970s and 2000s: Why Don’t They Do It Like They Used To? He is editor (with Cristelle Maury) of Women Who Kill: Gender and Sexuality in Film and Series of the Post-Feminist Era.

“This edited volume is transnational in scope, demonstrating how filmmakers have used the Western genre to confront the ideologies of imperialism and colonization in various locations and periods. It is a detailed and comparative study of individual films, and an important contribution towards understanding the continuing vitality of the Western.”

—Stephen Teo Kian Teck, author of Eastern Westerns: Film and Genre Outside and Inside Hollywood

“This is a timely, dizzying mix of powerful and well-researched explorations of the Western as a potent, transnational and worlding genre.”

—Neil Campbell, author of The Rhizomatic West, Post-Westerns, and Worlding the Western
When it comes to evangelical Christianity, the internet is both a refuge and a threat. It hosts Zoom prayer groups and pornographic videos, religious revolutions and silly cat videos. Platforms such as social media, podcasts, blogs, and digital Bibles all constitute new arenas for debate about social and religious boundaries, theological and ecclesial orthodoxy, and the internet’s inherent danger and value.

In *The Digital Evangelicals*, Travis Warren Cooper locates evangelicalism as a media event rather than as a coherent religious tradition by focusing on the intertwined narratives of evangelical Christianity and emerging digital culture in the United States. He focuses in particular on two dominant media traditions: media sincerity, immediate and direct interpersonal communication, and media promiscuity, communication with the primary goal of extending the Christian community regardless of physical distance. Cooper, whose work is informed by ethnographic fieldwork, traces these conflicting paradigms from the Protestant Reformation through the rise of the digital and argues that the tension is culminating in a crisis of evangelical authority. What counts as authentic interaction? Who has authority over the circulation of information?

While many studies claim that technology influences religion, *The Digital Evangelicals* reveals how Protestant metaphors and discourses shaped the emergence of the internet and explores what this relationship with global new media means for evangelicalism.

Travis Warren Cooper is Research Associate in the Department of Anthropology at Indiana University Bloomington.

“In *The Digital Evangelicals*, Cooper reveals in greater detail and with more theoretical sophistication than any other scholar what the lived experience of evangelical Christianity looks like in the contemporary media landscape. More than that, Cooper helps scholars identify tensions that digital media technologies invoke for religious cultures beyond evangelicalism.”

—Daniel Vaca, author of *Evangelicals Incorporated: Books and the Business of Religion in America*
Haunted by Vertigo
Hitchcock’s Masterpiece Then and Now
Edited by Sidney Gottlieb and Donal Martin

When Richard Schickel stated unequivocally in 1972 that “We’re living in a Hitchcock world, all right”, he did so without even mentioning the film that now stands at the top of the Sight & Sound Greatest Films of All Time poll: Vertigo. That omission needs to be redressed when we think about the Hitchcock world we live in now. Haunted by Vertigo: Hitchcock’s Masterpiece Then and Now gathers essays that offer a variety of approaches to what many consider to be Hitchcock’s signature film, one that shows him operating at full strength as a cinematic artist portraying some of the defining elements of modern life: romantic exhilaration and anxiety, the attractiveness and elusiveness of love, and the interpenetration of pain, pleasure, life, and death in our psyche and our culture.

The pieces in this volume explore numerous aspects of how, broadly speaking, Vertigo is about characters haunted by memories and desires; how the film itself is haunted by numerous literary and cinematic forebears; and how it continues to haunt not only filmmakers but artists working in other media as well. Essays that concentrate on formative or interpretive contexts of the film, including Greek mythology, early German cinema, film noir, an ensemble of (mostly) French writers and filmmakers, and modern and postmodern art are complemented by others that present close readings of hidden details in the film, its use of multiple gazes that underscore its meaning and drama, the darker sides of even gestures of love and hospitality, and how the film embodies Hitchcock’s “late style.” Taken together the essays in the volume reinforce how Vertigo is, like the majestic trees visited by the two main characters in the film, sempervirens—an enduring masterpiece of then, now, and, we can safely say, the future.

Sidney Gottlieb is Professor Communication and Media Studies at Sacred Heart University, Fairfield, Connecticut, U.S. Donal Martin, a statistician, filmmaker, and classical fine art analogue photographer, was the organizer of two international film conferences on Vertigo in Dublin, in 2017 and 2018.
Pictures of Poverty
The Works of George R. Sims and Their Screen Adaptations
By Lydia Jakobs

From Charles Dickens’s Oliver Twist to George Sims’s How the Poor Live, illustrated accounts of poverty were en vogue in Victorian Britain. Poverty was also a popular subject on the screen, whether in dramatic retellings of well-known stories or in ‘documentary’ photographs taken in the slums. London and its street life were the preferred setting for George Robert Sims’s rousing ballads and the numerous magic lantern slide series and silent films based on them. Sims was a popular journalist and dramatist, whose articles, short stories, theatre plays, and ballads discussed overcrowding, drunkenness, prostitution and child poverty in dramatic and heroic episodes from the lives and deaths of the poor. Richly illustrated and drawing from many previously unknown sources, Pictures of Poverty is a comprehensive account of the representation of poverty throughout the Victorian period, whether disseminated in newspapers, illustrated books and lectures, presented on the theatre stage or projected on the screen in magic lantern and film performances. Detailed case studies reveal the intermedial context of these popular pictures of poverty and their mobility across genres. With versatile author George R. Sims as the starting point, this study explores the influence of visual media in historical discourses about poverty and the highly controversial role of the Victorian state in poor relief.

Lydia Jakobs holds a PhD from the University of Trier, Germany, and a Certificate in International Journalism from Hamline University, St. Paul, USA. She was a member of the Screen1900 research focus at the University of Trier, where she also earned master’s degrees in Media Studies, English and Spanish Literature and a Certificate in Gender Studies. She is the editor of the KINtop newsletter for early cinema and currently serves as Research Officer for the Magic Lantern Society of the UK.
Reel Change
A History of British Cinema from the Projection Box
By Richard Wallace and Jon Burrows

Ten years ago, a technological revolution swept through cinemas around the world, as analogue projectors were replaced with digital equipment. It was not just the plastic medium of film that was removed from projection boxes during this transformation; most cinemas took this opportunity to also evict the human projectionists who were hitherto in charge of screenings.

Projectionists had been hidden from the sight of audiences for most of the history of photographic moving image projection, and their redundancies went largely unnoticed and unremarked upon.

This book focuses attention on what has been happening behind film spectators’ heads for the past 130 years and attempts to write the history of cinema in Britain from the perspective of its habitually overlooked and undervalued projectionists, beginning in the silent era and continuing to the present day. Drawing upon extensive archival research and lengthy interviews with former projectionists, it documents the key facets and challenges of their work, and how these evolved in response to previous waves of significant technological change. It evaluates how projectionists helped to design and maintain key aesthetic characteristics of the 20th century big screen experience. It shows how the institution of cinema in Britain has been historically underpinned by the harsh exploitation of projectionists by many employers, detailing inadequate wage levels and poor working conditions that formerly provoked government investigation, and explaining why these problems were never successfully ameliorated by trade unions.

It also charts in depth the recent fateful transition to digital projection, delineating how and why projectionists were so swiftly and ruthlessly consigned to the past, and assessing whether this form of entertainment should be considered diminished by their super session.

Richard Wallace is an Assistant Professor in Film and Television Studies at the University of Warwick. His research interests include British film and television history, screen documentary and comedy. He has published in the Journal of British Cinema and Television, Quarterly Review of Film and Video and Oral History and is the author of the book Mockumentary Comedy: Performing Authenticity.

Jon Burrows is an Associate Professor in Film and Television Studies at the University of Warwick, UK. He is the author of numerous essays and articles about the British film industry during the silent era, and of two books: Legitimate Cinema: Theatre Stars in Silent British Films, 1908-1918 and The British Cinema Boom, 1909-1914: A Commercial History.
The Kinematic Turn

Film in the Digital Era and its Ten Problems

Second expanded edition

By André Gaudreault and Philippe Marion
Translated by Timothy Barnard

Heralding the digital era of cinema as a return to its roots as a crossroads of other media and cultural practices, André Gaudreault and Philippe Marion challenge the prognosis that cinema is dying, arguing that cinema has always been more an “evolving patchwork of federated cultural series” than a static form with a fixed identity. In a discussion ranging from early cinema, of which today’s media landscape a century later is an eerie reflection, to opera films in local movie theatres to the “return of cinema’s repressed” – animation, and now performance capture—The Kinematic Turn: Film in the Digital Era and Its Ten Problems lays out a roadmap for negotiating the issues that will confront cinema in the years ahead as it increasingly mingle with other media. In the process the authors coin another neologism in their extensive repertoire, the “kinematic,” or the shift from the medium cinema to a convergence of moving image media, one that will engender a major “turn” in study of the field. This expanded second edition includes a lengthy interview with the authors on the developments in their thinking since this volume was first published.

André Gaudreault is a professor at the Université de Montréal, the Canada Research Chair in Cinema and Media Studies and director of the Technè International Research Partnership. His books include From Plato to Lumière, Film and Attraction, and, with Philippe Marion, The End of Cinema?

Philippe Marion is a professor at the Université catholique de Louvain (UC Louvain) and the Facultés universitaires in Namur and Mons. Co-founder of the Observatoire du récit médiatique (ORM) and director of the research group Analyse des médias, he is the author of Traces en cases, L’année des médias, Schuiten, filiation, and, with André Gaudreault, The End of Cinema?

“Gaudreault and Marion engage such difficult issues of history, theory and philosophy as whether cinema has an essential nature—an anima—and whether film presentations are recordings, archives or performances that transcend their photochemical or digital traces. In its deceptively few but idea-packed pages, The Kinematic Turn provides a concise handbook that will provoke students, teachers, film specialists and anyone else who thinks deeply about contemporary media cultures. They will become informed, intrigued, swayed, outraged and fully absorbed in these arguments.”

—Donald Crafton, author of Shadow of a Mouse: Performance, Belief, and World-Making in Animation
The Life of the Author
By Sarah Kozloff

When Roland Barthes and Michel Foucault proclaimed the “death of the author” fifty years ago, they did so in the name of freedom. They could never have foreseen that its indiscriminate embrace by many film theorists would turn the anti-authorship stance into a restrictive orthodoxy. Sarah Kozloff daringly advocates a new paradigm, a theory of film authorship that takes into account flesh-and-blood filmmakers, including their biographies, their intentions and their collaborations. Building upon scholarship by Noël Carroll, Paisley Livingstone, Robert Carringer and Paul Sellors, Kozloff argues that we watch films in large part to feel a sense of communion with the people behind them. Writing with clarity and verve, Kozloff moves gracefully back and forth between film history and film theory. She offers an extended examination of The Red Kimona (1925) in order to demonstrate how knowledge about the people who created this intriguing early feminist movie can change a viewer’s interpretation.

“I believe art works are made by people operating (struggling) within their historical moment. Without denying or downplaying larger cultural forces – indeed, while drawing them into the mix—I want to study films from this standpoint. Yet, I do not think of myself as a naïve fan. Filmmakers as famous, successful celebrities hold no interest for me. If I am teaching or studying a film, however, I do want to know how the filmmakers’ biographies, intentions and agency combine with these larger social structures to influence the text before me.” —Sarah Kozloff

Sarah Kozloff is emeritus Professor of Film on the William R. Kenan Jr. Chair at Vassar College. Her books include The Best Years of Our Lives in the BFI Film Classics Series, Overhearing Film Dialogue, and Invisible Storytellers: Voice-Over Narration in American Fiction Film. Her articles and chapters appear in numerous journals, anthologies, and textbooks.
Mise en jeu and Mise en geste

By Sergei Eisenstein
Translated by Sergey Levchin

*Mise en jeu and Mise en geste* was composed in January 1948, a few months before Sergei Eisenstein’s untimely death. Here Eisenstein insists on subordinating all aspects of mise en scène to some unifying idea or principle inherent in the subject matter, transforming it from an incoherent jumble of staging decisions into a “legible text,” wherein the subtext of a given scene or event —its hidden meaning—may be writ large. Unlike Eisenstein’s previous writings on *mise en scène*, this essay treats separately distinct elements of that notoriously catch-all category: *mise en jeu* (transposition “of the interplay of motives” into a sequence of concrete actions); *mise en geste* (transposition of character into gesture); and *mise en cadre* (recreating the specific effects of a poetic passage through shot composition). Unfinished at the time of his death, the essay has been reconstructed by the Eisenstein Centre in Moscow and is appearing here in English for the first time.

“[Filming Balzac’s *Père Goriot*] is just like declaiming verse. A little too much emphasis on the period of the rhythm, and the recitation turns into a lifeless mechanical drone. A touch too slack on rhythmic delivery, and the distinct cadence of verse disintegrates into the baffling formlessness of semi-prose. A little too much emphasis on the circle [formed by the characters], and the mise en scène starts to lean towards ballet and conventional theatre. A bit too careless with the geometric figure, and the clear, distinct, meaningful mise en scène is sucked into the swamp of formless naturalism.” —Sergei Eisenstein

*Sergei Eisenstein*’s films include *Battleship Potemkin* (1926), still recognized today as one of cinema’s great masterpieces. As an early theorist of cinematic montage and film aesthetics, his writings display dazzling intellectual virtuosity, erudition and scope. Sergey Levchin is a literary and academic translator living in Brooklyn, New York.
Montage

By Jacques Aumont
Translated by Timothy Barnard

Describing editing as cinema’s formal and aesthetic soul because of its ability to represent time, in this wide-ranging essay Jacques Aumont surveys the theory and practice of editing and montage from early cinema to the digital era. Aumont addresses the Soviet filmmaker-theorists of the 1920s, of course – he is a translator of Eisenstein and the author of a book on Eisenstein’s montage – but also brings into the discussion contemporary directors such as Jia Zhangke, Abbas Kiarostami, Aleksandr Sokurov, Kathryn Bigelow and Lisandro Alonso, with stops along the way for the ideas of André Bazin, Jean-Luc Godard and Pier Paolo Pasolini.

This original essay is essential reading by one of the leading film scholars at work in the world today and a rare opportunity for English speakers to enjoy his work. This expanded and revised edition adds a dozen pages to the original volume. “We have entered into a period in which the reign of vision has become contested by that of the image, with the result that editing has changed nature, because its job is no longer to regulate a succession of shots as much as it is to regulate a succession of images. And while the shot has a responsibility towards reality, the image is responsible only to itself.” – Jacques Aumont

Jacques Aumont taught cinema and aesthetics for forty years in Paris universities. His work has focused on three related fields: (1) theoretical problems around representation and the aesthetics of visual art; (2) the relationship of film and fiction; and (3) film analysis, its methodology and related concepts. He is the author, co-author, editor or translator of more than twenty books, including in English Montage Eisenstein, The Image and Aesthetics of Film. In 2019, he received the prestigious Balzan Prize for his career in film studies.
The André Bazin Reader
Andre Bazin
with an essay by Jacques Aumont
translated by Timothy Barnard

The André Bazin Reader is the largest and most comprehensive edition of the work of André Bazin in English. It includes 40 articles from every full year of Bazin’s career, a major introductory essay by film theorist Jacques Aumont, and extensive annotations by translator Timothy Barnard. No other English-language edition has brought together all the major texts the way the caboose volume has. The texts included here are also offered in their original version, as they were written and published in Bazin’s day, before he or his posthumous editors revised and abridged them. Several have never before been translated.

The volume includes brilliant essays on filmmakers of Bazin’s day (Renoir, Welles, Hitchcock, Chaplin, Bresson, Malraux, Pagnol, Wyler); essays on film and literature, painting and theatre; on Japanese cinema and Italian neo-realism; documentary and science film; film genres (comedy, the western, children’s films); film language and mise en scène; film history; television and new film technologies; exhibition and dubbing; and the ‘politique des auteurs’ and the role of the critic. Readers will also discover the essay “Découpage,” which languished unread for nearly 60 years before the translator unearthed it. With the help of the translator’s extensive critical glossaries, this volume restores Bazin’s theory of découpage to his work and introduces it English-language film studies.

André Bazin (1918–1958) was France’s foremost film critic. He is the most influential and widely read critic in film history and, in the mid-1950s, was the spiritual godfather to the French “New Wave” filmmakers.

Jacques Aumont is the leading French film theorist today. Among his nearly two dozen authored, edited or co-edited books are, in English, Montage Eisenstein, The Image, Aesthetics of Film and, for caboose, Montage. In 2019 his career was recognized by the prestigious Balzan Prize.
**Introduction to a True History of Cinema and Television**

Jean-Luc Godard
with an essay by Michael Witt
translated by Timothy Barnard

In 1978, Jean-Luc Godard improvised a series of fourteen talks for a projected history of cinema on video. These talks, published in French in 1980 and long out of print, have never before been translated into English. This edition, based on the sole videotape copies of the lectures, corrects the faulty and incomplete French version and is the only complete edition in any language. The volume is accompanied by an essay by Michael Witt thoroughly documenting Godard’s various film history projects and by 56 full-page film stills manipulated by Godard and 24 illustrations in his own hand. For this project, Godard screened his own famous films of the 1960s alongside single reels of some of the films which most influenced his work. Working at the dawn of video, a technology essential to his completion of the project many years later, as the visual essay Histoire(s) du cinéma, Godard used pieces of 35mm film, projected in an auditorium, to approximate the historical montage he was groping towards. He then held forth, in an experience he describes as a form of ‘public self-psychoanalysis’, on his personal and professional relationships, working methods, aesthetic preferences, political beliefs and, on the cusp of 50, his philosophy of life. The result is the most extensive and revealing account ever of his work and critical opinions. Never has Godard been as loquacious, lucid and disarmingly frank as he is here. This volume is one of the great classics of film literature, by perhaps the wittiest and most idiosyncratic genius the cinema has known.

Jean-Luc Godard’s first feature film, Breathless, was released in 1960, spearheading the French New Wave film movement. More than 60 years and nearly as many feature films later, he is still working today, breaking new ground with each new film.

Michael Witt is professor of cinema at the University of Roehampton, London, and the author of Jean-Luc Godard, Cinema Historian and co-editor of The French Cinema Book, For Ever Godard and Jean-Luc Godard: Documents.

“This is a major event in film studies: we hear as if for the first time the live pulse of Godard’s lectures and discussions in Montreal in 1978—a series of fourteen meetings that pave the way for the eight chapters of his Histoire(s) du cinéma (1988–1998). Indispensable to anyone seriously interested in the history and philosophy of film.”

—James Williams, University of London

“The Godard who emerges from Introduction to a True History of Cinema and Television is a quintessential twentieth-century high modernist—the author of an ongoing, not yet completed project comparable in ambition to In Search of Lost Time or The Cantos, composed in an idiolect that, as with Joyce or Picasso or Gertrude Stein, effectively reinvented a medium.”

—J. Hoberman, The Nation
Montage, Découpage, Mise en scène
Essays on Film Form
Digital Original

By Laurent Le Forestier, Timothy Barnard, and Frank Kessler

Montage, découpage, mise en scène: these three French terms are central to debates around film history and aesthetics in every language, yet the precise meaning of each and especially their relationship to one another remain a source of confusion for many. In this unique volume, film scholars Laurent Le Forestier, Timothy Barnard and Frank Kessler examine in lively, readable prose the history of these concepts in film theory and criticism and their genesis and development in practice during cinema’s foundational first half-century and beyond—from early cinema to the modern mise en scène criticism of the 1950s and 60s by way of silent-era explorations of the theory and practice of montage and the early sound period’s counter example of découpage. Each essay serves as an essential guide for students and specialists alike, combining historical overview with fresh ideas about film aesthetics today.

Frank Kessler is professor of media history at Utrecht University, The Netherlands, and one of the founders and editors of KINtop: Jahrbuch zur Erforschung des frühen Films. His research mainly concerns the period of the emergence of cinema and nineteenth-century visual culture, as well as the history of film theory. His publications include, as co-editor, A Million Pictures: Magic Lantern Slides in the History of Learning.


Laurent Le Forestier is a professor in the film history and aesthetics section of the Université de Lausanne. He works on early cinema, the history of film criticism and the relations between découpage and montage. He has recently published La Transformation Bazin and is currently completing a book with André Gaudreault on editing practices in the silent era.

“This brilliant idea for an affordable text on film form has already demonstrated its worth in my classroom. Three scrupulous scholars—genuine philologists of film theory—have brought precision and nuance to the way we talk about the most powerful yet befuddling art of the twentieth century. ‘Montage,’ ‘Découpage,’ ‘Mise en scène’: to grasp the complexities of such nearly mystical terms may be the swiftest, securest way for students—for anyone—to understand and articulate what counts in how early, classical and modernist films look and sound. An uncommon, and uncommonly useful book in the film studies discipline.”

—Dudley Andrew, Yale University
The New Cinephilia
Second Expanded edition

By Girish Shambu

Cinephilia has recently experienced a powerful resurgence, one enabled by new media technologies of the digital revolution. One strong continuity between today’s “new cinephilia” and the classical cinephilia of the 1950s is the robust sociability which these new technologies have facilitated. Each activity of today’s cinephilmic practice – viewing, thinking, reading and writing about films – is marked by an unprecedented amount of social interaction facilitated by the Internet. As with their classical counterparts, the thoughts and writings of today’s cinephiles are born from a vigorous and broad-ranging cinephilmic conversation. Further, by dramatically lowering the economic barriers to publication, the Internet has also made possible new hybrid forms and outlets of cinephilmic writing that draw freely from scholarly, journalistic and literary models. This book both describes and theorises how and where cinephilia lives and thrives today. In this expanded second edition, the author revisits some of his original ideas and calls into question the focus in cinephilia on the male canon in the wake of the #MeToo movement and the lack of racial and gender diversity in contemporary cinema.

“There is more to the cinephile experience than simply sur/ing from one link to another in a state of perpetual motion. How does this movement—this daily proliferation of encounters—power one’s cinephilia? What special affective charge does this experience hold? In other words, how is the experience of the Internet cinephile affectively different from that of a ‘traditional’ cinephile who spends little time online?” —Girish Shambu

Girish Shambu is Associate Professor of Management at Canisius College in Buffalo, New York. He has run his film blog, ‘girish’, since 2004. His writings have appeared in Framework: The Journal of Cinema and Media, Artforum.com, Cineaste, Film Comment and in the collection Cinephilia in the Age of Digital Reproduction, Volume 1: Film, Pleasure and Digital Culture (Wallflower Press). He is editor of the Film Quarterly blog QUORUM.
Reading across the Disciplines

Edited by Karen Manarin

*Reading across the Disciplines* offers a collection of twelve essays detailing a range of approaches to dealing with students’ reading needs at the college level. Transforming reading in higher education requires more than individual faculty members working on SoTL projects in their particular fields. Teachers need to consider reading across the disciplines.

In this collection, authors from Australia and North America, teaching in a variety of disciplines, explore reading in undergraduate courses, doctoral seminars, and faculty development activities. By paying attention to the particular classroom and placing those observations in conversation with scholarly literature, they create new knowledge about reading in higher education from disciplinary and cross-disciplinary perspectives.

*Reading across the Disciplines* demonstrates how existing research about reading can be applied to specific classroom contexts, offering models for faculty members whose own research interests may lie elsewhere but who believe in the importance of reading.

Karen Manarin is Professor of English and Board of Governors Chair in Advanced Literacy at Mount Royal University. Lead author (with Miriam Carey, Melanie Rathburn, and Glen Ryland) of *Critical Reading in Higher Education: Academic Goals and Social Engagement*, she has also published in a number of teaching and learning journals.

“*Reading across the Disciplines* truly cuts across disciplines and approaches and shows explicitly why teaching reading should be an integral part of every course. Its exploration of the intersection of reading instruction (and its importance) and SoTL makes this a wonderful book for a general and transdisciplinary audience.”

—Nicole Simmons, Brock University

“*Reading across the Disciplines* offers a useful set of chapters detailing a range of approaches to dealing with students’ reading needs at the college level. As the Introduction points out, there is a real need for instructors across the curriculum to work on reading in every course along with a great deal of resistance to doing so. The more faculty members in all disciplines see a variety of ways to help students with reading, the more likely they are to begin to adopt some of these approaches in their classrooms regardless of their subject areas, a development urgently needed everywhere.”

—Alice S. Horning, Oakland University
Teaching as if Learning Matters
Pedagogies of Becoming by Next-Generation Faculty

Edited by Jennifer Meta Robinson, Valerie Dean O’Loughlin, Katherine Kearns, and Laura Plummer

Teaching is an essential skill in becoming a faculty member in any institution of higher education. Yet how is that skill actually acquired by graduate students? Teaching as if Learning Matters collects first-person narratives from graduate students and new PhDs that explore how the skills required to teach at a college level are developed. It examines the key issues that graduate students face as they learn to teach effectively when in fact they are still learning and being taught.

Featuring contributions from over thirty graduate students from a variety of disciplines at Indiana University, Teaching as if Learning Matters allows these students to explore this topic from their own unique perspectives. They reflect on the importance of teaching to them personally and professionally, telling of both successes and struggles as they learn and embrace teaching for the first time in higher education.

Jennifer Meta Robinson is Professor of Practice in the Department of Anthropology at Indiana University and Co-Director of IU’s Graduate Certificate on College Pedagogy. She is author (with James Robert Farmer) of Selling Local: Why Local Food Movements Matter. Her edited books include (with Lelila Monaghan and Jane E. Goodman) A Cultural Approach to Interpersonal Communication: Essential Readings, Second Edition.

Valerie Dean O’Loughlin is Professor of Anatomy and Cell Biology and Assistant Director of Undergraduate Education at Indiana University School of Medicine. She is author (with Michael McKinley and Elizabeth Pennefather-O’Brien) of Human Anatomy, Fifth Edition.

Katherine Kearns is Associate Vice Provost for Student Development and Director of the Office of Postdoctoral Affairs in the Office of the Vice Provost for Graduate Education and Health Sciences at Indiana University.

Laura Plummer directs the Scholarly Writing Program, under the auspices of the Office of the Vice Provost for Faculty and Academic Affairs, at Indiana University.

“Learning as if Teaching Matters offers a welcome and timely look at how graduate students today are learning to teach. Engaging essays by graduate students and their mentors examine how new scholars are tapping higher education’s growing teaching commons for ideas to enrich their classroom practice. Highlighting the training pathways these graduate students have travelled, this volume completes the circuit by bringing insights from their experience as instructors and scholars of teaching and learning back to the wider community of college and university educators.”

—Mary Taylor Huber, contributing editor, Change: The Magazine of Higher Learning

“27 years after Barr and Tagg proposed ‘a new paradigm for undergraduate education’ by provocatively imagining a shift ‘from teaching to learning,’ this book chronicles a new paradigm for graduate education with an integrated vision of ‘teaching as if learning matters.’ More broadly, this integration of learning—the teacher-authors’ and their students’—into the work of teaching, the book reminds us that good teachers are always becoming.”

—Nancy Chick, Rollins College
Music and Jewish Culture in Early Modern Italy
New Perspectives
Edited by Lynette Bowring, Rebecca Cypess, and Liza Malamut

Musical culture in Jewish communities in early modern Italy was much more diverse than researchers originally thought. An interdisciplinary reassessment, Music and Jewish Culture in Early Modern Italy evaluates the social, cultural, political, economic, and religious circumstances that shaped this community, especially in light of the need to recognize individual experiences within minority populations. Contributors draw from rich materials, topics, and approaches as they explore the inherently diverse understandings of music in daily life, the many ways that Jewish communities conceived of music, and the reception of and responses to Jewish musical culture.

Highlighting the multifaceted experience of music within Jewish communities, Music and Jewish Culture in Early Modern Italy sheds new light on the place of music in complex, previously misunderstood environments.

Lynette Bowring is Assistant Professor Adjunct of Music History at the Yale School of Music. She received her PhD in musicology from Rutgers University and has published on the intersections of orality and literacy in early modern Italian musical culture.

Rebecca Cypess is Associate Dean for Academic Affairs at the Mason Gross School of the Arts, Rutgers University, where she is also Associate Professor of Music. She is author of Curious and Modern Inventions: Instrumental Music as Discovery in Galileo’s Italy and editor (with Nancy Sinkoff) of Sara Levy’s World: Gender, Judaism, and the Bach Tradition in Enlightenment Berlin.

Liza Malamut is an independent scholar, educator, and historical trombonist; she is Co-Artistic Director of the ensemble Incantare and has been appointed Artistic Director of the Newberry Consort.

“This volume, a collection of papers on Jews and music in early modern Italy, reflects the continuous interest in, and even fascination with, this field, that is now addressed by a new generation of scholars from diverse disciplines. . . . Scholars and the general public less familiar with this field will find in it a plethora of suggestive ideas as to the nature and content of the musical culture of Jews.”

—Edwin Seroussi, author of Popular Music and National Culture in Israel

“This collection of essays extends beyond the metanarratives of Jewish culture in early modernity, offering fresh perspectives and novel directions. It opens a new chapter in the history of Jews and music in Italy and challenges the reader to rethink the very nature of Jewish music. It enriches our understanding of the varied trajectories of music cultures in early modern times.”

—Tina Frühauf, editor, The Oxford Handbook of Jewish Music Studies
The Archaeology of Ancient Israelite Knowledge
By Robert S. Kawashima

The Archaeology of Ancient Israelite Knowledge reconstructs in carefully researched detail the worldview of the ancient Israelites responsible for the Hebrew Bible. What was the role of God in their lives? How did they see the relationship between God, nature, and themselves? Contrary to prevailing scholarly understanding, Robert Kawashima argues that the ancient Israelites saw God in a radically different way than the peoples around them. God no longer interconnected everything—humans, nature—but became seen as sharply separated from nature.

Elegantly written and powerfully argued, The Archaeology of Ancient Israelite Knowledge is essential reading for anyone wanting to grasp the Hebrew Bible and the ancient world that gave rise to it.

Robert S. Kawashima is Associate Professor at the University of Florida in the Department of Religion and the Center for Jewish Studies. He is author of Biblical Narrative and the Death of the Rhapsode.

“The Archaeology of Ancient Israelite Knowledge is a brilliant book, filled with insights and beautifully written, about the conceptual world of the Hebrew Bible.”
—Ronald Hendel, University of California, Berkeley

“The Archaeology of Ancient Israelite Knowledge constitutes an important intervention in Hebrew Bible scholarship, but also in comparative literature and the study of ancient myth.”
—Austin Busch, State University of New York, Brockport
The Expulsion of Jews from Communist Poland
Memory Wars and Homeland Anxieties

By Anat Plocker

In March 1968, against the background of the Six-Day War, a campaign of antisemitism and anti-Zionism swept through Poland. The Expulsion of Jews from Communist Poland is the first full-length study of the events, their precursors, and the aftermath of this turbulent period.

Plocker offers a new framework for understanding how this antisemitic campaign was motivated by a genuine fear of Jewish influence and international power. She sheds new light on the internal dynamics of the communist regime in Poland, stressing the importance of middle-level functionaries, whose dislike and fear of Jews had an unmistakable impact on the evolution of party policy.

The Expulsion of Jews from Communist Poland examines how Communist Party leader Władysław Gomułka's anti-Zionist rhetoric spiraled out of hand and opened up a fraught Pandora's box of old assertions that Jews controlled the Communist Party, the revival of nationalist chauvinism, and a witch hunt in universities and workplaces that conjured up ugly memories of Nazi Germany.

Anat Plocker teaches at the School of General Studies at Stockton University, specializing in Modern European History. Her work on communist Poland has appeared in English, Polish and Hebrew.

“In the first comprehensive English-language study of the crucial March 1968 events in Poland, Anat Plocker deftly analyzes the sources of the upheaval that ended in the forced emigration of 13,500-15,000 Jews from the country. This is a personal and deeply scholarly account that makes for riveting reading.”

—Norman Naimark, Stanford University

“Analyzing a broad source base, including previously top-secret documents of the communist party and Security Service, it expands our knowledge and challenges some of the key theses of Polish historiography on the topic.”

—Dariusz Stola, Instytut Studiów Politycznych PAN

“Extensively researched and lucidly argued, this book masterfully combines intellectual rigor with a deeply humanistic narrative.”

—Malgorzata Fidelis, University of Illinois at Chicago
The Golden Age of the Lithuanian Yeshivas

Ben-Tsiyon Klibansky
Translated by Nahum Schnitzer

The Lithuanian yeshiva established a rigorous standard for religious education in the early 1800s that persisted for over a century and continues to this day. Although dramatically reduced and forced into exile in Russia and Ukraine during World War I, the yeshivas survived the war, with yeshiva heads and older students forming the nucleus of the institutions. These scholars rehabilitated the yeshivas in their original locations and quickly returned to their regular activities. Moreover, they soon began to expand into areas now empty of yeshivas in lands occupied by Hasidic populations in Poland and even into the lands that would soon become Israel.

During the economic depression of the 1930s, students struggled for food and their leaders journeyed abroad in search for funding, but their determination and commitment to the yeshiva system continued. Despite the material difficulties that prevailed in the yeshivas, there was consistently a full occupancy of students, most of them in their twenties. Young men from all over the free world joined these yeshivas, which were considered the best training programs for the religious professions and rabbinical ordination. The outbreak of World War II and the Soviet occupation of first eastern Poland and then Lithuania marked the beginning of the end of the Yeshivas, however, and the Holocaust ensured the final destruction of the venerable institution.

The Golden Age of the Lithuanian Yeshivas is the first book-length work on the modern history of the Lithuanian yeshivas published in English. Through exhaustive historical research of every yeshiva, Ben-Tsiyon Klibansky brings to light for the first time the stories, lives, and inner workings of this long-lost world.

Ben-Tsiyon Klibansky is a lecturer at Efrata College in Jerusalem. A native of Lithuania, a senior electronics engineer, and formerly an innovative technology-intensive projects manager, he is an editor and researcher in the history of the Lithuanian Jewry.

“Through a thorough and rigorous study of numerous sources, Ben Tsiyon Klibansky demonstrates that interwar Poland, rightly characterized as an age of decline to Orthodox Judaism, was an age of thriving to one of its major institutions: the Yeshiva.”

—Benjamin Brown, The Hebrew University of Jerusalem

“Klibansky successes in depicting and analyzing the renewal and vitality of the Yehiva world vis-à-vis the deep political, social, religious and cultural changes of the first decades of the twentieth century, and by doing so also re-emphasizes the enormous loss to Jewry, Judaism and Yiddishkeit caused by the Holocaust.”

—Dan Michman, head, The International Institute for Holocaust Research, Yad Vashem
Jewish Literary Eros
Between Poetry and Prose in the Medieval Mediterranean
By Isabelle Levy

In Jewish Literary Eros, Isabelle Levy explores the originality and complexity of medieval Jewish writings. Examining medieval prosimetra (texts composed of alternating prose and verse), Levy demonstrates that secular love is the common theme across Arabic, Hebrew, French, and Italian texts. At the crossroads of these spheres of intellectual activity, Jews of the medieval Mediterranean composed texts that combined dominant cultures’ literary stylings with biblical Hebrew and other elements from Jewish cultures. Levy explores Jewish authors’ treatments of love in prosimetra and finds them creative, complex, and innovative.

Levy compares the mixed-form compositions by Jewish authors of the medieval Mediterranean with their Arabic and European counterparts to find the particular moments of innovation among textual practices by Jewish authors. When viewed in the comparative context of the medieval Mediterranean, the evolving relationship between the mixed form and the theme of love in secular Jewish compositions refines our understanding of the ways in which the Jewish literature of the period negotiates the hermeneutic and theological underpinnings of Islamicate and Christian literary traditions.

Isabelle Levy is MA Program Director and Lecturer at the Institute for Israel and Jewish Studies, Columbia University. She was previously a Fulbright fellow in Spain. She researches medieval Jewish literature of the medieval Mediterranean with respect to Arabic and Romance counterparts.

“Isabelle Levy offers a thoughtful analysis of the genre of prosimetra by Jewish writers during the Middle Ages in Europe. She adeptly demonstrates how they fused different linguistic and cultural traditions in their works, from the Arabic and Hebrew cultures of Andalusian Spain, and of the Islamic world more broadly, to Christendom’s Latin and local vernacular poetic movements.”

—Fabian Alfie, University of Arizona

“Isabelle Levy’s skillful exploration of medieval and early modern writing about love is a triumph of scholarship and a feat of graceful prose.”

—Elisheva Carlebach, Salo W. Baron Professor of Jewish History, Culture and Society, Columbia University

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Jews in Contemporary Visual Entertainment

Raced, Sexed, and Erased

By Carol Siegel

What are the consequences of how Jews are depicted in movies and television series? Drawing on a host of movies and television series from the 1970s to present day, Jews in Contemporary Visual Entertainment explores how the media sexualize and racialize American Jews. Race and sexuality frequently intersect in the depiction of Jewish characters in such shows as The Marvelous Mrs. Maisel, UnREAL, The Expanse, and Breaking Bad, and in films such as Hester Street, Once Upon a Time in America, Casino, Radio Days, Inglourious Basterds, and Barton Fink. When they do, American sexual norms are invariably challenged or outright broken by these anti-Semitic representations of Jewishness.

Insightful and provocative, Jews in Contemporary Visual Entertainment disturbingly reveals the far-reaching influence of popular visual media in shaping how American Jews are perceived today.

Carol Siegel is Professor of English, Film, and Women’s, Gender, and Sexuality Studies at Washington State University Vancouver. She is the author of Sex Radical Cinema and New Millennial Sexstyles, among other monographs and collections.

“I cannot imagine a more timely book than Carol Siegel’s Jews in Contemporary Visual Entertainment. More than ever, cultural-studies scholarship urgently needs to track, evaluate, and analyze the ways popular culture represents Jews because such representations constitute commonsense knowledge and assumptions about this minority. Prof. Siegel’s book is an important contribution to this effort.”

—Linda Mizejewski, Ohio State University

“Provocative, wide-ranging, and disarmingly personal, Jews in Contemporary Visual Entertainment provides timely and urgent readings of Jewish characters on American screens.”

—Henry Bial, University of Kansas

“Jews in Contemporary Visual Entertainment is a book that fuses film with theories of spectatorship to decipher the impact of representations of Jewishness in popular entertainment with a broad lens.”

—Thabiti Lewis, Washington State University Vancouver
Land Law and Policy in Israel
A Prism of Identity

By Haim Sandberg

As one of the smallest and most densely populated countries in the world, the State of Israel faces serious land policy challenges and has a national identity laced with enormous internal contradictions. In Land Law and Policy in Israel, Haim Sandberg contends that if you really want to know the identity of a state, learn its land law and land policies.

Sandberg argues that Israel’s identity can best be understood by deciphering the code that lies in the Hebrew secret of Israeli dry land law. According to Sandberg, by examining the complex facets of property law and land policy, one finds a unique prism for comprehending Israel’s most pronounced identity problems.

Land Law and Policy in Israel explores how Israel’s modern land system is the product of legislation from the Ottoman period and the British Mandate as well as the seventy-plus years of the State of Israel. The regulation of property and the determination of land usage have been the consequences of explicit choices made in the context of competing and evolving concepts of national identity. Land Law and Policy in Israel will prove to be a must-read not only for anyone interested in Israel but also for anyone who wants to understand the importance of land law in a nation’s life.

Haim Sandberg teaches property law at the College of Management Academic Studies (COMAS), the Hebrew University of Jerusalem, and Tel-Aviv University. He is a member of the Israeli Bar Association, and for three decades, he has advised governmental bodies, public institutions, and commercial firms in the fields of land law and land policy. Professor Sandberg was a member of the Israeli Council for Higher Education (CHE), and his name was officially published as a candidate for a judge in the Israeli Supreme Court.
The United States Holocaust Memorial Museum Encyclopedia of Camps and Ghettos, 1933–1945, Volume IV
Camps and Other Detention Facilities Under the German Armed Forces
Volume IV
General editor, Geoffrey P. Megargee, Volume editors, Geoffrey P. Megargee, Rüdiger Overmans, and Wolfgang Vogt, Contributing editor, Mel Hecker

What does the good life mean in a “backward” place?

The United States Holocaust Memorial Museum Encyclopedia of Camps and Ghettos, 1933–1945, Volume IV aims to provide as much basic information as possible about individual camps and other detention facilities. Why were they established? Who ran them? What kinds of prisoners did they hold? What kinds of work did the prisoners do, and for whom? What were the conditions like? The entries detail the sources from which the authors drew their material, so future scholars can expand upon the work. Finally, and perhaps most important, this is a work of memorialization: it preserves the histories of places where people suffered and died.

Volume IV examines an under-researched segment of the larger Nazi incarceration system: camps and other detention facilities under the direct control of the German military, the Wehrmacht. These include prisoner of war (POW) camps (including camps for enlisted men, camps for officers, camps for naval personnel and airmen, and transit camps), civilian internment and labor camps, work camps for Tunisian Jews, brothels in which women were forced to have sex with soldiers, and prisons and penal camps for Wehrmacht personnel. Most of these sites have not been described in detail in the existing historical literature, and a substantial number of them have never been documented at all. The volume also includes an introduction to the German prisoner of war camp system and its evolution, introductions to each of the various types of camps operated by the Wehrmacht, and entries devoted to each individual camp, representing the most comprehensive documentation to date of the Wehrmacht camp system.

Within the entries, the volume draws upon German military documents, eyewitness and survivor testimony, and postwar investigations to describe the experiences of prisoners of war and civilian prisoners held captive by the Wehrmacht. Of particular note is the detailed documentation of the Wehrmacht’s crimes against Soviet prisoners of war, which have largely been neglected in the English-language literature up to this point, despite the fact that more than three million Soviet prisoners died in German captivity. The volume also provides substantial coverage of the diverse range of conditions encountered by other Allied prisoners of war, illustrating both the substantial privations faced by all prisoners of war and the stark contrast between the Germans’ treatment of Soviet prisoners and those of other nationalities. The volume also details the significant involvement of the Wehrmacht in crimes against the civilian populations of occupied Europe and North Africa. As a result, this volume not only brings to light many detention sites whose existence has been little known, but also advances the decades-old process of dismantling the myth of the “clean Wehrmacht,” according to which the German military had nothing to do with the Holocaust and the Nazi regime’s other crimes.

Geoffrey Megargee was Senior Applied Research Scholar in the Jack, Joseph and Morton Mandel Center for Advanced Holocaust Studies at the United States Holocaust Memorial Museum, where he served since 2000 as Project Director and Editor in Chief for the museum’s seven-volume Encyclopedia of Camps and Ghettos, 1933–1945. Megargee was winner of the Edwin H. Simmons Award for outstanding service to the Society of Military History. He died in 2020.

Rüdiger Overmans is a retired member of the former Militärgeschichtliches Forschungsamtes der Bundeswehr (Military History Research Institute of the Federal Armed Forces) and holds doctorates in economics and history. Since his retirement in 2004, Dr. Overmans has worked as a freelance historian and consultant based in Freiburg, Germany. His works include Deutsche militärische Verluste im Zweiten Weltkrieg (German military losses in the Second World War).

Wolfgang Vogt lives in Koblenz, Germany. He retired as an officer in the Bundeswehr in 2006. Mr. Vogt is co-author of the two-volume handbook, Deutsche Kriegsgefangenen- und Internierten-Einrichtungen 1939–1945 (German prisoner of war and internee facilities 1939–45).
Rethinking the Gulag
Identities, Sources, Legacies
Edited by Alan Barenberg and Emily D. Johnson

The Soviet Gulag was one of the largest, most complex, and deadliest systems of incarceration in the 20th century. What lessons can we learn from its network of labor camps and prisons and exile settlements, which stretched across vast geographic expanses, included varied institutions, and brought together inmates from all the Soviet Union’s ethnicities, professions, and social classes?

Drawing on a massive body of documentary evidence, Rethinking the Gulag: Identities, Sources, Legacies explores the Soviet penal system from various disciplinary perspectives. Divided into three sections, the collection first considers “identities”—the lived experiences of contingents of detainees who have rarely figured in Gulag histories to date, such as common criminals and clerics. The second section surveys “sources” to explore the ways new research methods can revolutionize our understanding of the system. The third section studies “legacies” to reveal the aftermath of the Gulag, including the folk beliefs and traditions it has inspired and the museums built to memorialize it. While all the chapters respond to one another, each section also concludes with a reaction by a leading researcher: geographer Judith Pallot, historian Lynne Viola, and cultural historian and literary scholar Alexander Etkind.

Moving away from grand metaphorical or theoretical models, Rethinking the Gulag instead unearths the complexities and nuances of experience that represent a primary focus in the new wave of Gulag studies.

Alan Barenberg is the Buena Vista Foundation Associate Professor of History at Texas Tech University. He is author of Gulag Town, Company Town: Forced Labor and Its Legacy in Vorkuta.

Emily D. Johnson is the Brian and Sandra O’Brien Presidential Professor of Russian at the University of Oklahoma. She is author of How St. Petersburg Learned to Study Itself: The Russian Idea of Kraevedenie and editor and translator of Gulag Letters by Arsenii Formakov.

“Rethinking the Gulag brings together an interdisciplinary group of authors working at the absolute cutting edge of scholarship on the history, literature, and legacy of the infamous Soviet forced labor system. The chapters are polished, intricately researched and argued pieces that come together to create the single best edited collection of work on the Gulag to date.”

—Steven Barnes, George Mason University

“This is a first-rate, innovative, and wide-ranging volume that promises to make a major contribution to Gulag scholarship. It covers a great variety of aspects of the Gulag, and an unprecedented range of methodologies, including cutting-edge digital approaches.”

—Polly Jones, University of Oxford
The Yeshiva and the Rise of Modern Hebrew Literature

By Marina Zilbergerts

Yeshiva and the Rise of Modern Hebrew Literature argues that the institution of the yeshiva and its ideals of Jewish textual study played a seminal role in the resurgence of Hebrew literature in modern times. Departing from the conventional interpretation of the origins of Hebrew literature in secular culture, Marina Zilbergerts points to the practices and metaphysics of Talmud study as its essential animating forces. Focusing on the early works and personal histories of founding figures of Hebrew literature, from Moshe Leib Lilienblum to Chaim Nachman Bialik, The Yeshiva and the Rise of Modern Hebrew Literature reveals the lasting engagement of modern Jewish letters with the hallowed tradition of rabbinic learning.

Marina Zilbergerts is an Assistant Professor of Jewish Literature and Thought at the Mosse/Weinstein Center for Jewish Studies and the Department of German, Nordic, and Slavic at the University of Wisconsin–Madison. This is her first book.

“Marina Zilbergerts’s impressively informed book provides a fresh perspective on the Hebrew literature written in Russia in the nineteenth century in two ways: it persuasively shows how enmeshed the Hebrew works were in the Russian intellectual trends of the era, especially Nihilism; and it makes a good case that the yeshiva experience, formative for most of these writers, was not cast aside, as often is claimed, but rather carried over in the attitudes of the writers about textuality, interpretation, and the value of literature.”

—Robert Alter, University of California, Berkeley

“The Yeshiva and the Rise of Modern Jewish Literature is among the most important and original contributions to our understanding of Jewish literary modernity to appear in the last fifty years. Zilbergerts reveals East European Haskalah writing as an outgrowth of the modes of textuality cultivated in the region’s iconic yeshivas rather than a complete break from that world.”

—Glenn Dynner, Sarah Lawrence College

“With clarity and purpose Marina Zilbergerts reveals the rabbinic features of modern Jewish literature. This subversive work will change the way scholars of Hebrew literature look at the Jewish past. It should be required reading for those wishing to understand the relationship of modern literature to premodern canons.”

—Eliyahu Stern, Yale University
Yiddish Paris
Staging Nation and Community in Interwar France
By Nick Underwood

Yiddish Paris explores how Yiddish-speaking emigrants from Eastern Europe in Paris in the 1920s and 1930s created a Yiddish diaspora nation in Western Europe and how they presented that nation to themselves and to others in France.

In this meticulously researched and first full-length study of interwar Yiddish culture in France, author Nicholas Underwood argues that the emergence of a Yiddish Paris was depended on “culture makers,” mostly left-wing Jews from Socialist and Communist backgrounds who created cultural and scholarly organizations and institutions, including the French branch of YIVO (a research institution focused on East European Jews), theater troupes, choruses, and a pavilion at the Paris World’s Fair of 1937.

Yiddish Paris examines how these left-wing Yiddish-speaking Jews insisted that even in France, a country known for demanding the assimilation of immigrant and minority groups, they could remain a distinct group, part of a transnational Yiddish-speaking Jewish nation. Yet, in the process, they in fact created a French-inflected version of Jewish diaspora nationalism, finding allies among French intellectuals, largely on the left.

Nick Underwood is an assistant professor in the Department of History and Berger-Neilsen Chair of Judaic Studies at The College of Idaho.

“As Nick Underwood writes, ‘Yiddish-speaking Jewish immigrants formed a distinct cultural community in [interwar] France.’ That community was at once deeply Jewish, cosmopolitan, and politically progressive. Yiddish Paris lays out the tense blend of cultural autonomy and political engagement that characterized the dynamic Paris Yiddish sphere in the interwar years. It resurrects a vital moment in the history of twentieth-century Jewish diaspora.”

—Jonathan Boyarin, author of Yeshiva Days: Learning on the Lower East Side

“Nick Underwood’s in-depth analysis effectively captures the vibrancy and vitality of interwar Yiddish Paris. Using hitherto unexamined documents from archives in the United States, Europe, and Israel, as well as contemporaneous newspaper articles and advertisements, the author introduces us to the multiple facets of the rich culture that left-wing east European immigrant Jews developed in a period of significant political, economic, and social challenges.”

—David Weinberg, author of A Community on Trial: The Jews of Paris in the 1930s
The Variorum Edition of the Poetry of John Donne, Volume 4.3

The Songs and Sonets: Part 3: Texts, Commentary, Notes, and Glosses

By John Donne
Edited by Jeffrey S. Johnson

This tenth, and final, volume in the series of The Variorum Edition of the Poetry of John Donne presents newly edited critical texts of 32 love lyrics. Based on an exhaustive study of the manuscripts and printed editions in which these poems have appeared, Volume 4.3 details the genealogical history of each poem, accompanied by a thorough prose discussion. The volume also presents a comprehensive digest of the commentary on these Songs and Sonets from Donne’s time through 1999. Arranged chronologically within sections, the material for each poem is organized under various headings that complement the volume’s companions, Volume 4.1 and Volume 4.2.

Jeffrey S. Johnson is Professor of English at East Carolina University.
Beyond Coloniality
Citizenship and Freedom in the Caribbean Intellectual Tradition

By Aaron Kamugisha

Against the lethargy and despair of the contemporary Anglophone Caribbean experience, Aaron Kamugisha gives a powerful argument for advancing Caribbean radical thought as an answer to the conundrums of the present. Beyond Coloniality is an extended meditation on Caribbean thought and freedom at the beginning of the 21st century and a profound rejection of the post-independence social and political organization of the Anglophone Caribbean and its contentment with neocolonial arrangements of power. Kamugisha provides a dazzling reading of two towering figures of the Caribbean intellectual tradition, C. L. R. James and Sylvia Wynter, and their quest for human freedom beyond coloniality. Ultimately, he urges the Caribbean to recall and reconsider the radicalism of its most distinguished 20th-century thinkers in order to imagine a future beyond neocolonialism.

Aaron Kamugisha is a lecturer in Cultural Studies as the University of the West Indies.

“Beyond Coloniality is, unsurprisingly, a superbly well-informed and complex book. Forthright in tone and urgent in message, it is also remarkably engaging, and Kamugisha does his scholarly job of identifying important lacunae and unpaid debts in the existing literature on Caribbean thought.”

—Social Text

“Most absorbing is the book’s critical assessment of how certain theories and metanarratives are inadequate to address the current realities of political-cultural discord in the contemporary Caribbean.”

—Small Axe.net

“Kamugisha moves with great skill between the more specific discourses of the state, the middle class, tradition and modernity, and his close readings of members of the Caribbean intellectual tradition.”

—Paget Henry, Brown University, New West Indian Guide
The Impossible Arises
Oscar Reutersvärd and His Contemporaries

By Chris Mortensenn

The Impossible Arises explores the life and work of Oscar Reutersvärd (1916–2002), founder of the Impossible Figures movement. The movement began in Stockholm in 1934 when eighteen-year-old Reutersvärd drew the first impossible triangle. Over the course of his life, he would go on to draw around 4000 impossible figures and be honored by the Swedish government with an issue of stamps showing his work.

Based on a large collection of Reutersvärd’s art and correspondence held at the Lilly Library at Indiana University Bloomington, the lavishly illustrated Impossible Arises examines the evolution of Reutersvärd’s impossible figures and how they influenced other modern artists in the later twentieth century.

The Impossible Arises offers a detailed look at the philosophy guiding Reutersvärd’s art and presents a rich array of stories from his eccentric personal life. It is an essential introduction to the life and career of one of the most fascinating artists of the twentieth century.

Chris Mortensen is Professor Emeritus in the Department of Philosophy at the University of Adelaide. He is author of Inconsistent Mathematics and Inconsistent Geometry.
Budapest’s Children
Humanitarian Relief in the Aftermath of the Great War
By Friederike Kind-Kovács
In the aftermath of World War I, international organizations descended upon the destitute children living in the rubble of Budapest, and the city became a testing ground for how the West would handle the most vulnerable residents of a former enemy state.

Budapest’s Children reconstructs the responses of Western humanitarian organizations to the mass migrations, hunger, and destitution in Europe following World War I. Drawing on extensive archival research, Friederike Kind-Kovács reveals how Budapest’s children, as iconic victims of the war’s aftermath, were used to mobilize humanitarian sentiments and practices throughout the United States and Western Europe.

Budapest’s Children explores the intertwining of post–World War I nationalism and internationalism and sheds light on the ways humanitarian relief programs created patterns of social and economic inequality that simultaneously benefitted children and also exploited them.

Friederike Kind-Kovács is a contemporary historian and senior researcher at the Hannah Arendt Institute for Totalitarianism Studies at TU Dresden in Germany. She is author of Written Here, Published There: How Underground Literature Crossed the Iron Curtain, which won the University of Southern California Book Prize in Cultural and Literary Studies in 2015. She is editor (with Machteld Venken) of the double special issue “Childhood in Times of Political Transformation in the 20th Century” in the Journal of Modern European History; (with Heike Karge and Sara Bernasconi) of From the Midwife’s Bag to the Patient’s File: Public Health in Eastern Europe; and (with Jessie Labov) of Samizdat, Tamizdat, and Beyond: Transnational Media During and After Socialism.
Frontiers of Belonging
The Education of Unaccompanied Refugee Youth

By Annika Lems

As unprecedented numbers of unaccompanied African minors requested asylum in Europe in 2015, Annika Lems witnessed a peculiar dynamic: despite inclusionary language in official policy and broader society, these children faced a deluge of exclusionary practices in the classroom and beyond.

Frontiers of Belonging traces the educational paths of refugee youth arriving in Switzerland amid the shifting sociopolitical terrain of the refugee crisis and the underlying hierarchies of deservingness. Lems reveals how these minors sought protection and support, especially in educational settings, but were instead treated as threats to the economic and cultural integrity of Switzerland. Each chapter highlights a specific child’s story—Jamila, Meron, Samuel, and more—as they found themselves left out, while on paper being allowed “in.” The result is a highly ambiguous social reality for young refugees, resulting in stressful, existential balancing acts.

A captivating ethnography, Frontiers of Belonging allows readers into the Swiss classrooms where unspoken distinctions between self and other, guest and host, refugee and resident, were formed, policed, and challenged.

Annika Lems is head of the independent research group Alpine Histories of Global Change: Time, Self and the Other in the German-Speaking Alpine Region at the Max Planck Institute for Social Anthropology. She is author of Being-Here: Placemaking in a World of Movement and is located in Halle, Germany.

“This book makes important contributions to scholarship in the fields of anthropology and refuge/migration studies. Most ethnographies of forced migration tend to focus on adult refugees. Lems provides an intimate, close-up look into the experiences of teenage unaccompanied minors.”

—Nell Gabiam, Iowa State University

“Frontiers of Belonging beautifully and tragically renders the concept of ‘exclusive inclusion’ by exploring the stories of several unaccompanied refugee youth in Switzerland. . . . It calls our attention to the vast discrepancy between who refugees know themselves to be and what the Swiss bureaucracy, and the pedagogical agents (pedagogues) who come into everyday contact with refugees believes they are. . . . It is emotionally evocative and thought provoking.”

—Jennifer Riggan, Arcadia University
Spirit Service: Vodún and Vodou in the African Atlantic World
Edited by Eric J. Montgomery, Timothy R. Landry, and Christian N. Vannier

Known in the Dominican Republic and Togo as Vodu, in Benin as Vodún, and in Haiti as Vodou, West African religion has, for hundreds of years, served as a repository of sacred knowledge while simultaneously evolving in response to human experience and globalization.

Spirit Service: Vodún and Vodou in the African Atlantic World explores this dynamic religion, its mobility, and its place in the modern world. By examining the systems—ritual practices, community-based spirit veneration, and spiritual means of securing opportunity and well-being—alongside the individuals who worship, this rich collection offers the first comprehensive ethnographic study of West African spirit service on a broad scale. Contributors consider social encounters between African/Haitian practitioners and European / North American spiritual seekers, economies and histories, funerary rites and spirit possessions, and examinations of gender and materiality.

Offering much-needed perspective on this historically disparaged religion, Spirit Service reminds us all that the gods are growing, assimilating, and demanding recognition and respect.

Eric J. Montgomery is Assistant Professor in Anthropology at Michigan State University and Adjunct Professor in the Center for Peace and Conflict Studies at Wayne State University. He is coauthor of An Ethnography of a Vodu Shrine in Southern Togo and editor of Shackled Sentiments: Slaves, Spirits, and Memories in the African Diaspora.

Timothy R. Landry is Assistant Professor in the departments of Anthropology and Religious Studies at Trinity College. He is the author of Vodún: Secrecy and the Search for Divine Power.

Christian N. Vannier is a lecturer in the Department of Behavioral Science at the University of Michigan, Flint. He is the co-author of An Ethnography of a Vodu Shrine in Southern Togo and coeditor of Cultures of Doing Good: Anthropologists and NGOs.
Beyond Piety and Politics
Religion, Social Relations, and Public Preferences in the Middle East and North Africa

By Sabri Ciftci, F. Michael Wuthrich, and Ammar Shamaileh

How do ordinary men and women in Muslim-majority societies create religion-informed views of political topics such as democracy and economics?

Beyond Piety and Politics provides a groundbreaking approach to understanding the depth and variety of political attitudes held by people who consider themselves to be pious Muslims. Using survey data on religious preferences and behavior, the authors argue for the relevance and importance of four outlook categories—Religious Individualist, Social Communitarian, Post-Islamist, and Religious Communitarian—and use these to explore complex and nuanced attitudes of devout Muslims toward issues like democracy and economic distribution. They also reveal how intra-faith variation in political attitudes is not simply doctrinal differences, but also a product of the social aspects of religious association operating within political contexts.

By highlighting the dynamic societal and political implications of religious devotion, Beyond Piety and Politics offers a fascinating new theoretical perspective on Islam and politics.

Sabri Ciftci is Professor of Political Science and the Michael W. Suleiman Chair at Kansas State University. He is author of Islam, Justice, and Democracy.

F. Michael Wuthrich is Associate Professor of Political Science and Associate Director of the Center for Global and International Studies at the University of Kansas. He is author of National Elections in Turkey: People, Politics, and the Party System.

Ammar Shamaileh is Assistant Professor of Politics and International Relations at the Doha Institute for Graduate Studies. He is author of Trust and Terror: Social Capital and the Use of Terrorism as a Tool of Resistance.

“Beyond Piety and Politics is an important contribution to the study of religion and politics. This well-written, carefully documented study nuances our understanding of religiosity by considering how religious groups’ standings in society and vis-à-vis the state shape individuals’ attitudes. It pushes the field to dismiss blunt conceptions of religiosity, focusing on how these groups navigate state and society.”

—Ellen Lust, University of Gothenburg

“Religious preferences and outlooks. It insightfully argues that communal associations shape religious outlooks and these outlooks influence political and social worldviews. The authors advance a nuanced and context-driven understanding of religion in the everyday lives of citizens in MENA.”

—Amaney A. Jamal, Princeton University
Climate Politics and the Power of Religion
Edited by Evan Berry

How does our faith affect how we think about and respond to climate change?

*Climate Politics and the Power of Religion* is an edited collection that explores the diverse ways that religion shapes climate politics at the local, national, and international levels. Drawing on case studies from across the globe, it stands at the intersection of religious studies, environment policy, and global politics.

From small island nations confronting sea-level rise and intensifying tropical storms to high-elevation communities in the Andes and Himalayas wrestling with accelerating glacial melt, there is tremendous variation in the ways that societies draw on religion to understand and contend with climate change.

*Climate Politics and the Power of Religion* offers 10 timely case studies that demonstrate how different communities render climate change within their own moral vocabularies and how such moral claims find purchase in activism and public debates about climate policy. Whether it be Hindutva policymakers in India, curanderos in Peru, or working-class people’s concerns about the transgressions of petroleum extraction in Trinidad—religion affects how they all are making sense of and responding to this escalating global catastrophe.

Evan Berry is Assistant Professor of Environmental Humanities in the School of History, Philosophy, and Religious Studies at Arizona State University. He is author of *Devoted to Nature: The Religious Roots of American Environmentalism*.

May 2022
Religion, Climate
298 pages, 6 x 9
1 b&w photo
978-0-253-05906-2 - $40.00(SDT) £31.00 pb
978-0-253-05905-5 - $80.00(LB) £62.00 cl
Also available as an e-book

“At most times and in most places, human cultures have interpreted changes in their climates through religious eyes. Berry’s welcome collection of grounded essays, drawn from India to Peru, from Trinidad to the Philippines, shows that the twenty-first century is no different. The cases Berry foregrounds in *Climate Politics and the Power of Religion* drive home that it is not only ‘the science’ that politicians need to listen to. They also need to listen to the religious narratives, movements and demands that make climate change a meaningful phenomenon for billions of people in today’s world.”

—Mike Hulme, University of Cambridge

“*Climate Politics and the Power of Religion* explores a range of fascinating, new approaches to the study of religion and climate change in the Anthropocene. The authors attend less to doctrine than to the adaptive cosmovisions and practices through which religious actors respond locally, and often innovatively, to planetary challenges and seek to converge or bridge them with secular, global responses.”

—Prasenjit Duara, author of *The Crisis of Global Modernity: Asian Traditions and a Sustainable Future*
Children of Communism
Politcizing Youth Revolt in Communist Budapest in the 1960s
By Sándor Horváth

As the sun set on June 8, 1969, a group of teenagers gathered near a massive tree in a main square of Budapest to mourn the untimely death of Rolling Stones guitarist Brian Jones. By the end of the evening, sirens blared, teens were interrogated, and the myth of the most notorious juvenile gang in Budapest was born.

The origin of the Great Tree Gang became an elaborately cultivated morality tale of the dangers posed by allegedly rebellious youths to the conformity of communist communities. In time, governments across Cold War Europe manufactured similar stories about the threats posed by groups of unruly adolescents. In Children of Communism, Sándor Horváth explores this youth counterculture in the Eastern Bloc, how young people there imagined the West, and why this generation proved so crucial to communist identity politics. He not only reveals how communism shaped youth culture, but also how young people shaped official policy.

A fascinating read on the power of youth protest, Children of Communism shows what life was like for the first generation to have been born under communism and how one evening spent grieving rock and roll under a tree forever changed lives.

Sándor Horváth is Senior Research Fellow and Head of the Department for Contemporary History at the Institute of History in the Research Centre for the Humanities at the Hungarian Academy of Sciences. He is author of Stalinism Reloaded: Everyday Life in Stalin-City and Hungary and founding editor of the Hungarian Historical Review.

“Horváth’s highly original study of youth in Budapest is a major contribution to the history of Hungary in the Communist era, and also to the wider social history of Europe in the post-1945 era. His vivid exploration of the state and police archives, as well as his interviews with some of the original participants, skillfully shows how the regime’s clumsy efforts to repress the disorderly actions of a group of young people laid bare the tensions between state and society in post-1956 Hungary as well as the new attitudes of young people in the 1960s.”

—Martin Conway, University of Oxford

“The study of youth culture and youth protest in the Communist countries of East-Central Europe during the post-Stalin era has advanced a great deal over the past three decades, thanks to the opening of crucial archival collections and opportunities for scholars to interview key participants. Sándor Horváth’s book is an invaluable contribution to this burgeoning literature, setting a lofty standard for future studies of the topic. Horváth’s book will appeal to a wide audience and will be particularly rewarding for scholars interested in youth culture, Communist systems, protest movements (contentious politics), and 20th-century Hungarian politics and society.”

—Mark Kramer, Harvard University
The Wretched of France
The 1983 March for Equality and Against Racism

By Abdellali Hajjat

In 1983—as France struggled with race-based crimes, police brutality, and public unrest—youths from Vénissieux (working-class suburbs of Lyon) led the March for Equality and Against Racism, the first national demonstration of its type in France.

As Abdellali Hajjat reveals, the historic March for Equality and Against Racism symbolized for many the experience of the children of postcolonial immigrants. Inspired by the May ’68 protests, these young immigrants stood against racist crimes, for equality before the law and the police, and for basic rights such as the right to work and housing. Hajjat also considers the divisions that arose from the march and offers fresh insight into the paradoxes and intricacies of movements pushing toward sweeping social change.

Translated into English for the first time, The Wretched of France contemplates the protest’s lasting significance in France as well as its impact within the context of larger and comparable movements for civil rights, particularly in the US.

Abdellali Hajjat is Associate Professor of Sociology at the Université Libre de Bruxelles and member of the Group for Research on Ethnic Relations, Migration and Equality. He published Les frontières de l’ “identité nationale” and (with Marwan Mohammed) French Islamophobia: How the Elites Forged the “Muslim Problem.”

“Abdellali Hajjat’s The Wretched of France, an exhaustively researched, sharply analytical, elegantly constructed explication of the 1983 March for Equality and against Racism, was pathbreaking when it came out in French in 2013. Hajjat offers a uniquely original and powerful explanation for this crucial moment and its afterlives.”

—Leora Auslander, Arthur and Joann Rasmussen Professor of Western Civilization, University of Chicago
Three Centuries of Travel Writing by Muslim Women
Edited by Siobhan Lambert-Hurley, Daniel Majchrowicz, and Sunil Sharma

When thinking of intrepid travelers from past centuries, we don’t usually put Muslim women at the top of the list. And yet, the stunning firsthand accounts in this collection completely upend preconceived notions of who was exploring the world.

Editors Siobhan Lambert-Hurley, Daniel Majchrowicz, and Sunil Sharma recover, translate, annotate, and provide historical and cultural context for the 17th- to 20th-century writings of Muslim women travelers in ten different languages. Queens and captives, pilgrims and provocateurs, these women are diverse. Their connection to Islam is wide-ranging as well, from the devout to those who distanced themselves from religion. What unites these adventurers is a concern for other women they encounter, their willingness to record their experiences, and the constant thoughts they cast homeward even as they traveled a world that was not always prepared to welcome them.

Perfect for readers interested in gender, Islam, travel writing, and global history, Three Centuries of Travel Writing by Muslim Women provides invaluable insight into how these daring women experienced the world—in their own voices.

Siobhan Lambert-Hurley is Professor of Global History at the University of Sheffield. She is author of Elusive Lives: Gender, Autobiography, and the Self in Muslim South Asia; (with Sunil Sharma) Atiya’s Journeys: A Muslim Woman from Colonial Bombay to Edwardian Britain; and Muslim Women, Reform and Princely Patronage: Nawab Sultan Jahan Begam of Bhopal. She is editor (with Anshu Malhotra) of Speaking of the Self: Gender, Performance, and Autobiography in South Asia and of A Princess’s Pilgrimage: Nawab Sikandar Begum’s A Pilgrimage to Mecca.

Daniel Majchrowicz is Assistant Professor of South Asian Literature and Culture at Northwestern University. His work appears in South Asia: Journal of South Asian Studies and Journal of Urdu Studies, as well as several edited volumes. He is author of a forthcoming book on the history of travel writing in South Asia.

Sunil Sharma is Professor of Persianate and Comparative Literature at Boston University. He is author of Mughal Arcadia: Persian Literature in an Indian Court; Amir Khusraw: The Poet of Sultans and Sufis; Persian Poetry at the Indian Frontier: Mas’ud Sa’d Salman of Lahore, and (with Siobhan Lambert-Hurley) Atiya’s Journeys: A Muslim Woman from Colonial Bombay to Edwardian Britain. He is editor (with Roberta Micallef) of On the Wonders of Land and Sea: Persianate Travel Writing.
Making Modernity in the Islamic Mediterranean

Edited by Margaret S. Graves and Alex Dika Seggerman

The Islamic world’s artistic traditions experienced profound transformation in the 19th century as rapidly developing technologies and globalizing markets ushered in drastic changes in technique, style, and content.

Despite the importance and ingenuity of these developments, the 19th century remains a gap in the history of Islamic art. To fill this opening in art historical scholarship, Making Modernity in the Islamic Mediterranean charts transformations in image-making, architecture, and craft production in the Islamic world from Fez to Istanbul. Contributors focus on the shifting methods of production, reproduction, circulation, and exchange artists faced as they worked in fields such as photography, weaving, design, metalwork, ceramics, and even transportation.

Covering a range of media and a wide geographical spread, Making Modernity in the Islamic Mediterranean reveals how 19th-century artists in the Middle East and North Africa reckoned with new tools, materials, and tastes from local perspectives.

Margaret S. Graves is Associate Professor of Art History and Adjunct Associate Professor in Middle Eastern Languages and Cultures at Indiana University. She is author of Arts of Allusion: Object, Ornament, and Architecture in Medieval Islam (winner of the 2019 Annual Book Prize, International Center of Medieval Art, and the 2021 Karen Gould Prize, Medieval Academy of America).

Alex Dika Seggerman is Assistant Professor of Islamic Art History at Rutgers University—Newark. She held postdoctoral fellowships at Smith College, Hampshire College, and Yale University. She is author of Modernism on the Nile: Art in Egypt between the Islamic and the Contemporary.

“This book is a timely contribution to pressing debates about visual cultures of modernity across the modern Mediterranean. With a geographic diversity reaching from the Ottoman capital across North Africa, the essays in this book address a rich range of themes, from emergent forms of modern historicism to original readings of objects and images that trouble entrenched assumptions about aesthetic value.”

—Mary Roberts, author of Istanbul Exchanges: Ottomans, Orientalists and Nineteenth-Century Visual Culture
The Invisible Palestinians
The Hidden Struggle for Inclusion in Jewish Tel Aviv

By Andreas Hackl

Within the heart of the Jewish city of Tel Aviv, there is a hidden reality—Palestinians who work, study, and live as an unseen minority without access to equal urban citizenship.

Grounded in the everyday lives of Palestinians in Tel Aviv, The Invisible Palestinians offers an ethnographic critique of the city’s self-proclaimed openness and liberalism. Andreas Hackl reveals that Palestinians’ access to the social and economic opportunities afforded in Tel Aviv depends on an invisibility that not only disrupts opportunities for true urban citizenship but also draws opposition from other Palestinians. They are unable to belong in Tel Aviv as Palestinians and struggle to reconcile Tel Aviv with being Palestinian. By looking at the city from the perspective of this hidden urban minority, Hackl uncovers a critical opportunity to imagine and build a more inclusive and just future for Tel Aviv.

An important read, The Invisible Palestinians explores the marginalized urban presence of both Palestinian citizens of Israel and Palestinian laborers from the West Bank in this quintessential Jewish Israeli city. Andreas reveals a highly diverse Palestinian population that includes young people, manual workers and middle-class professionals, residents and commuters, students, artists, and activists, as well as members of an underground Palestinian LGBT community that carefully navigates their place in a city that refuses to recognize them.

Andreas Hackl is Lecturer in Anthropology of Development at the University of Edinburgh. His research has been published in leading academic journals such as World Development, American Ethnologist, and Social Anthropology. He has worked as a consultant with the International Labour Organization and as a newspaper correspondent based in Jerusalem.
Public deliberation, highly valued by many African societies, becomes the cornerstone of a new system of African political philosophy in this brilliant, highly original study. In Deliberative Agency, philosopher Uchenna Okeja offers a way to construct a new political center by building it around the ubiquitous African practice of public deliberation, a widely accepted means to resolve legal matters, reconcile feuding groups, and reestablish harmony.

In cities, hometown associations and voluntary organizations carry out the task of fostering deliberation among African groups for different reasons. In some instances, the deliberation aims to settle disputes. In others, the aim is to decide the best action to take to address unfortunate incidents such as death.

Through a measured, comparative analysis, Deliberative Agency argues that the best way to reimagine and harness the idea of public deliberation, based on current experiences in Africa, is to see it as performance of agency. Building a new political center around the practice places agency at the core of a new political life in Africa.

Uchenna Okeja is a professor of philosophy at Rhodes University and research associate at Nelson Mandela University. He is the co-editor of the journal Philosophical Papers.

“This is a courageous book whose message, though bleak, is indispensable to the future of modern African political thought and practice.”

—Katrin Flikschuh, Professor of Modern Political Theory, London School of Economics, UK.

“Deliberative Agency elaborates and complicates the value of public deliberation in African societies and state and its significance and attraction for addressing the political challenges of the contemporary era. Uchenna Okeja provides us with a persuasive account of the conditions for developing a political philosophy that reimagines public political culture in the continent.”

—Wale Adebanwi, Presidential Penn Compact Professor of Africana Studies, University of Pennsylvania.

“Since ‘people experience themselves as a continuum,’ and their past is imperative to an understanding of their present and futures, Okeja has embarked on a process of conceptual creativity and produced ‘deliberative agency’ as an account of contemporary African political philosophy that helps overcome the challenge posed by political failure. This is a highly erudite and original work.”

—Emmanuel Akyeampong, Ellen Gurney Professor of History and of African and African American Studies, Harvard University.
Habits of Whiteness
* A Pragmatist Reconstruction
second edition

By Terrance MacMullan

Habits of Whiteness: A Pragmatist Reconstruction, second edition, offers a revised and updated look at the concept of whiteness in the United States. Lauded when it was first published and even more relevant today, Habits of Whiteness offers a distinctive way to talk about race and racism by focusing on racial habits and how to change them.

Author Terrance MacMullan examines how the concept of racial whiteness has undermined attempts to create a truly democratic society in the United States. By getting to the core of the racism that lives on in unrecognized habits, MacMullan argues that it is possible for white people to recognize the distance between their color-blind ideals and their actual behavior.

Revitalizing the work of W. E. B. Du Bois and John Dewey, MacMullan demonstrates how it is possible to reconstruct racial habits and close fissures between people. This second edition of Habits of Whiteness also contains a new introduction, which looks closely at race relations during the Obama and Trump presidencies, including such recent challenges as police brutality in 2020, white supremacy, and the Capitol insurrection. Its persuasive analysis of the impulses of whiteness ultimately reorganizes them into something more compatible with our country’s increasingly multicultural heritage.

Terrance MacMullan is Professor of Philosophy at Eastern Washington University. He is co-editor of *Revealing Male Bodies*.

“MacMullan takes responsibility for his habits and investments in whiteness as an encouraging example . . . delicate, but courageous.”

—Lucius T. Outlaw, author of *On Race and Philosophy*

“One of the clearest statements of why Dewey and Du Bois are both committed to the pragmatist project of human brotherhood.”

—Bill E. Lawson, co-editor of *Pragmatism and the Problem of Race*

“Now more than ever, careful examination and reconstruction of habits of whiteness are needed, not only in the United States but also in other white dominated nations. Drawing on DuBois and Dewey, MacMullan skillfully engages in that process. Habits of Whiteness prompts readers of all races to confront both the problem of whiteness and the question of what transformed habits of whiteness might look like.”

—Shannon Sullivan, University of North Carolina at Charlotte
The Tang Dynasty (618–907 CE) is regarded as the golden age of classical Chinese literature. Compiled by award-winner author William H. Nienhauser, Jr., and Michael E. Naparstek, this is the first English-language biographical dictionary on this critical era in Chinese literary culture. The Biographical Dictionary of Tang Dynasty Literati contains 140 entries, including major figures like Du Fu and Li Bo, as well as entries on lesser-studied figures including Buddhist, Daoist, and women writers. To provide a complete sense of these men and women, each piece contains an overview of the subject’s life, supported by translations and close readings of their writing and concludes with a bibliography of original sources, critical editions, translations, and studies in multiple languages. Appended are a literary timeline of the Tang and a glossary of official titles making the Dictionary an indispensable resource for all interested in classical Chinese literature.

William H. Nienhauser, Jr., is the Halls-Bascom Professor Emeritus of Classical Chinese Literature at the University of Wisconsin–Madison. His books include The Indiana Companion to Traditional Chinese Literature, (as translator) Chinese Literature, Ancient and Classical by André Lévy, and (as editor and translator) the eight volumes of Ssu-ma Ch’ien’s Shihs Chi (The Grand Scribe’s Records). He is a founding editor of the journal Chinese Literature: Essays, Articles, Reviews (CLEAR).

Michael E. Naparstek is a Lecturer in Religious Studies at the University of Tennessee–Knoxville.

“This dictionary is an indispensable tool for understanding different aspects of the Tang dynasty. Each entry is detailed and informative, with extensive bibliographies that point readers to additional useful resources. A great contribution to the field, this compendium on the lives of famous and obscure men of letters also makes an enjoyable read for anyone interested in medieval China.”

—Manling Luo, Indiana University
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