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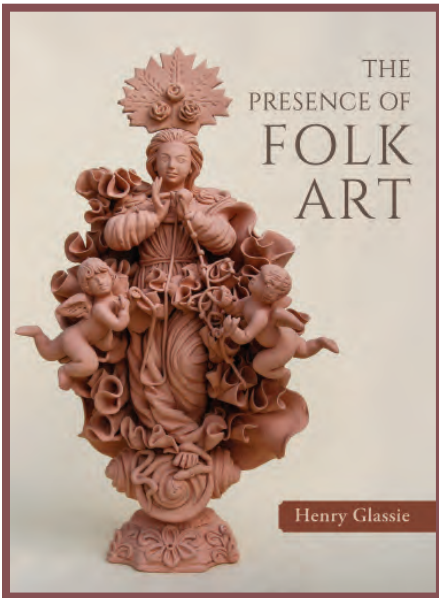
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THE PRESENCE OF FOLK ART

HENRY GLASSIE



We study art by understanding each tradition in the purity of its own system—not fine not folk, nor primitive, not sensual nor conceptual, useless nor useful, traditional nor original. Art is.

Art is the joy we find in work; it is the record of our bodies bumping through the world, our wits at war with the unknowable; it is the story of our fumbling toward collaboration, and our union with the power that moves the universe.

Art is the best that can be done.

In this new printing of one of the foundational works of folklore scholarship, renowned scholar and folklorist Henry Glassie revisits his 1989 study of 300 objects selected from the Girard Collection at Santa Fe's Museum of International Art. *The Spirit of Folk Art* was wide-ranging, multidisciplinary, and a statement of Glassie's about the nature of folk art itself.

That book was about how folk art is made. In *The Presence of Folk Art*, Glassie reexamines his original essay to explore how folk art is thought of and shaped in the minds of scholars and collectors alike. With an extended new introduction, updated bibliography, and all-new color photographs, Glassie dives into our world and the world of the folk artist so that we can refine what we know and learn what we do not.

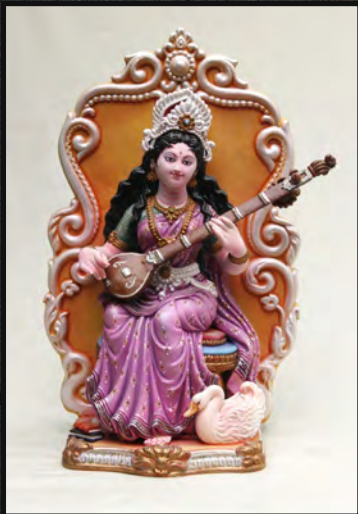
Thus, the search for the spirit of folk art begins.

HENRY GLASSIE is Professor Emeritus of Folklore at Indiana University. He has conducted fieldwork in the United States; in Ireland and Italy, in Nigeria, in Turkey, Bangladesh, and Japan, and most recently, with his wife Pravina in Brazil. The result has been many scholarly awards and twenty-four books published.

OCTOBER

210 pages | 7 x 9.5 | 140 color illus.
HC: 9780253077196 | \$40 (SDT) | £31

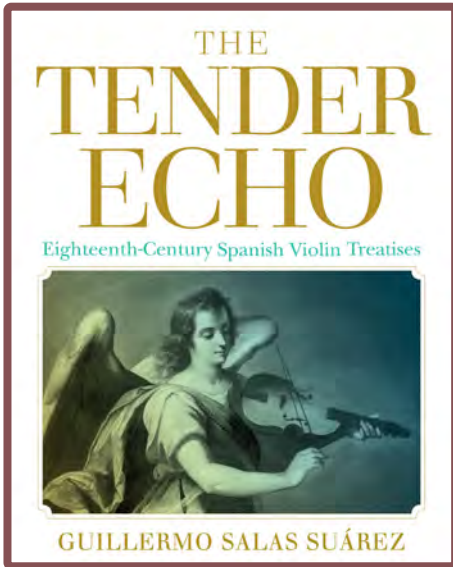
Also available as an e-book



THE TENDER ECHO

Eighteenth-Century Spanish Violin Treatises

GUILLERMO SALAS SUÁREZ



DECEMBER

328 pages | 8 x 10 | 14 b&w illus.,
1 b&w table, 212 printed music items
HC: 9780253076786 | \$100 (LB) | £78
Also available as an e-book

“This is a text of special relevance in the world of musicological research, given the insufficient knowledge that exists outside the borders of the Hispanic sphere of Spanish music in the 18th century.”

— **EMILIO MORENO**, author of *Versos del Alma: Melodías Poéticas para el Corazón*

The Tender Echo brings to life the rich Spanish string repertoire of the eighteenth century and celebrates its rightful place among internationally acclaimed Spanish repertoires such as their guitar repertoire and sixteenth-century polyphony.

For the first time in English, Guillermo Salas Suárez provides translations of the three foundational Spanish violin treatises of the period—Pablo Minguet's *Reglas y advertencias generales*, José Herrando's *Arte y puntual explicación del modo de tocar el violín*, and Fernando Ferandiere's *Prontuario músico*—and applies their principles to performance practices for a wide range of examples from Spanish solo and chamber works. Placing these treatises in dialogue with the most influential European music tutors of the era, Salas Suárez reveals the ways that Spanish musicians either aligned with or departed from Continental traditions.

Featuring additional Spanish sources for guitar, voice, and cello, *The Tender Echo* serves as a definitive resource for musicians and music scholars alike.

GUILLERMO SALAS SUÁREZ is a Costa Rican Baroque violinist and scholar. He performs with several period ensembles in North America and teaches historical performance workshops throughout Latin America.

HISTORICAL PERFORMANCE

Dana Marsh, editor

ENCHANTING ARCADIA

Philip Sidney's Poems as Songs

ROSS W. DUFFIN

Sir Philip Sidney was one of Elizabethan England's greatest poets, producing an enormous body of poetry, voluminous letters, and his seminal treatise, *The Defence of Poesie*. He also loved music, describing "words set in delightfull proportion, either accompanied with, or prepared for the well enchanting skill of Musicke." Most notably, his pastoral romance, *Arcadia*, is filled with poems described as songs, with descriptions of characters singing, sometimes to a particular instrument, and to tunes that are variously "joyful," "doleful," "lamentable," or "ravishing."

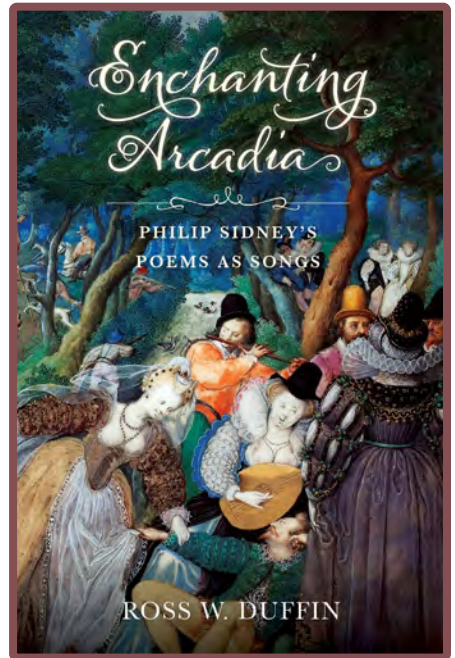
Aside from a few specific tune titles provided by Sidney, however, most of these "songs" remain without known music. *Enchanting Arcadia* fills this void, setting almost 100 of the *Arcadia*'s songs to period music. Using his extensive knowledge of early modern English song, Ross W. Duffin has carefully matched musical models to Sidney's poems using works by composers such as William Byrd, John Dowland, Thomas Morley, Thomas Campion, Robert Jones, and William Corkine, all of whom had some connection to Sidney or his family.

Enchanting Arcadia aims to realize at long last the musical enchantment of Sidney's poems, allowing modern readers to experience them not only as poems to be read silently or aloud but also as songs to be sung and enjoyed.

ROSS W. DUFFIN is Fynette H. Kulas Professor Emeritus of Music and Distinguished University Professor Emeritus at Case Western Reserve University. A winner of multiple awards from Early Music America and the American Musicological Society, his scholarship on early modern English song is best known from his *Shakespeare's Songbook*.

HISTORICAL PERFORMANCE

Dana Marsh, editor



OCTOBER

280 pages | 7 x 10

8 b&w illus., 169 printed music items

PB: 9780253076533 | \$45 (SDT) | £35

HC: 9780253076526 | \$95 (LB) | £74

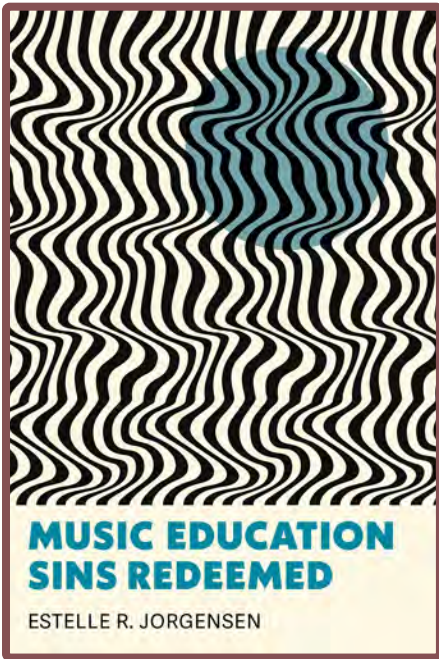
Also available as an e-book

“This is an unabashedly experimental and practical book of musical sources . . . that spell[s] out the reasons for pairing the music with the poetry, enumerating any difficulties, caveats, or special features to be considered in playing or listening to the music.”

— **ANDREW ZURCHER**, author of *Edmund Spenser's The Faerie Queene: A Reading Guide*

MUSIC EDUCATION SINS REDEEMED

ESTELLE R. JORGENSEN



In a time in which too many musicians, teachers, and students experience exploitation and overwork, a tyranny of ideologies that often opposes their values and leaves them feeling powerless, animosity toward and disrespect of education, women, and people of color, a digital environment that spreads misinformation, and an increasingly polarized public, *Music Education Sins Redeemed* offers a vision of humane music education that points toward freedom and common good.

Revisiting her previous analysis of values in music education, author Estelle R. Jorgensen describes seven sins—sloth, exclusion, forgetting, rage, discomfort, liberalism, and conservatism—to examine the notion of evil in contemporary music education and its possible redemption. With this new analysis, *Music Education Sins Redeemed* stands as an invitation to take a broad view of the values grounding ideas and practices in music education—as well as a warning to avoid letting views become too narrow. Exemplifying an approach whereby educators can rethink what counts as values, defend their views, and determine the implications for music education policy and practice, this book is essential reading for music educators.

Through the metaphors of “sin” and “redemption,” *Music Education Sins Redeemed* examines those qualities that many well-meaning music teachers regard as evil to find the implicit values each can afford for a vision of education that is humane, generous, transformative, and liberatory.

ESTELLE R. JORGENSEN is Professor Emerita of Music Education at the Indiana University Jacobs School of Music. She is author of numerous titles, most recently *Values and Music Education*. She is editor (with Iris M. Yob) of *Humane Music Education for the Common Good*.

COUNTERPOINTS: MUSIC AND EDUCATION

Randall Everett Allsup, editor

AUGUST

320 pages | 6.12 x 9.25

PB: 9780253076328 | \$45 (SDT) | £35

HC: 9780253076311 | \$100 (LB) | £78

Also available as an e-book

“This book is amazingly interdisciplinary and cross disciplinary, contextualizing music education politically and socially.”

— **JUNE BOYCE-TILLMAN**, author of *Experiencing Music – Restoring the Spiritual: Music as Wellbeing*

WOUNDED GALAXIES 1968

Geopolitics and Culture Wars

EDITED BY JOAN HAWKINS

WITH JOSEPH E. ROSKOS AND ANTHONY L. SILVESTRI

Wounded Galaxies 1968 examines the relationship between radical politics, radical aesthetics, radical culture, and the legacy of a watershed year for the world. Like the Surrealists before them, 1968's counterculture believed that changing the world (politics) and changing art (life, culture) were part of the same project.

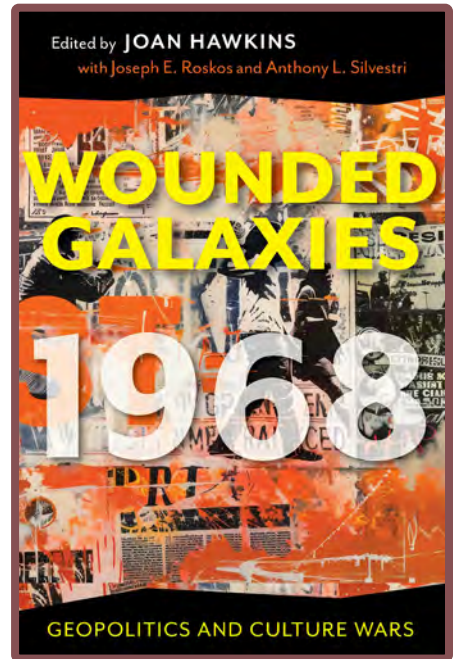
This year saw violent protests and uprisings, including those at the National Democratic Convention in Chicago; the Prague Spring and subsequent Warsaw Pact invasion of Czechoslovakia; the Tlatelolco massacre of students in Mexico City; France's Mai 1968; and further uprisings across Europe, Africa, Asia, and South America. The Vietnam War was nearing its peak with the Tet Offensive and the Mai Lai massacre; Martin Luther King Jr. and Robert Kennedy were assassinated. Yet it was also the year of *Rosemary's Baby* and the Beatles' *White Album*; Apollo 8 became the first crewed spacecraft to orbit the Moon; and the first International Special Olympics Summer Games were held at Chicago's Soldier Field. Combining original contemporary documents with scholarly essays and memoirs, *Wounded Galaxies 1968* asks readers to consider the geopolitical alongside the cultural, inviting us to make some of the same intellectual and emotional connections that contemporaries did back then.

An engaging cultural critique of a tumultuous year, *Wounded Galaxies 1968* demonstrates that, while changing the world proved frustratingly difficult, changing life was largely successful with significant transformations across society, education, and the arts—changes whose impacts have continued to be felt in the United States and Western Europe well into the twenty-first century.

JOAN HAWKINS is Professor Emeritus of Cinema and Media Studies at Indiana University.

JOSEPH E. ROSKOS earned his master's degree in media arts and sciences from Indiana University.

ANTHONY L. SILVESTRI received his doctorate in media arts and sciences from Indiana University. He is the journals manager for the University of Minnesota Press.



AUGUST

536 pages | 7 x 10 | 71 b&w illus.
PB: 9780253076076 | \$50 (SDT) | £39
HC: 9780253076069 | \$120 (LB) | £94

Also available as an e-book

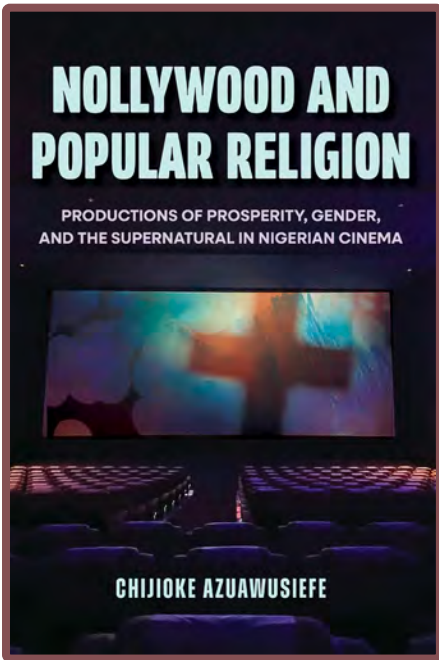
“There are few critical histories quite like this one, and none that I am aware of that address this period in history. . . . It is a multidisciplinary collage, revealing new meanings to and in the history of this critical year.”

— **WYATT D. PHILLIPS**, coeditor of
*Camp TV of the 1960s: Reassessing
the Vast Wasteland*

NOLLYWOOD AND POPULAR RELIGION

Productions of Prosperity, Gender, and the Supernatural in Nigerian Cinema

CHIJIJOKE AZUAWUSIEFE



JULY

256 pages | 6 x 9 | 22 b&w illus.

PB: 9780253076373 | \$45 (SDT) | £35

HC: 9780253076144 | \$110 (LB) | £86

Also available as an e-book

“ This is a work that establishes the rise and prominence of both Nollywood and Nigerian Pentecostalism in specific ways, and it will no doubt be interesting to scholars of contemporary Nigerian culture, religion, religion and arts, Pentecostalism, and African cultural studies.”

— **ABIMBOLA ADELAKUN**, author of *Powerful Devices: The Politics and Praxis of Spiritual Warfare*

Nigeria's film industry, popularly known as “Nollywood,” established itself in the early 1990s at the same time that Pentecostalism, once a marginal religious denomination, became the nation's dominant form of Christianity. Today's Nollywood films emerge from a society steeped in a Pentecostal worldview and are a crucial nexus for producing and counter-producing popular culture in Nigeria, Africa, and beyond.

Nollywood and Popular Religion investigates the role that film plays in the construction of everyday life and everyday religion in contemporary Nigeria. With analysis grounded in religious studies and cinema studies, author Chijioke Azuawusiefe contends that Nollywood and Nigerian Pentecostalism have formed a symbiotic relationship that blends the theological with the theatrical. By connecting to the overwhelming influence of Pentecostalism in contemporary southern Nigeria, films from *Living in Bondage* to *The Billionaires: Money Stops Nonsense* successfully produce the popular images of wealth, gender, and the supernatural that define Nigeria's contemporary culture. Focusing on melodrama as a key site where stories are produced from the social imaginary in order to reshape it, this volume draws out the vital connections between technologies of visualization, visual narratives, contests for social and religious power, and the daily tensions of life in Nigeria.

Nollywood and Popular Religion reveals the ways that Nollywood produces and represents popular religion and how popular religion in turn reclaims, validates, and sustains Nollywood's core motifs of “women, wealth, and witchcraft.”

CHIJIJOKE AZUAWUSIEFE lectures in the Department of Communication Studies at the Catholic Institute of West Africa, Port Harcourt, Nigeria. He received his PhD from the University of Pennsylvania and researches the interplay of media, religion, and culture in local and transnational contexts, with emphasis on Nollywood, the cinema of Nigeria.

RETHINKING BOKO HARAM

The Evolution of a Jihadist Group Since 2015

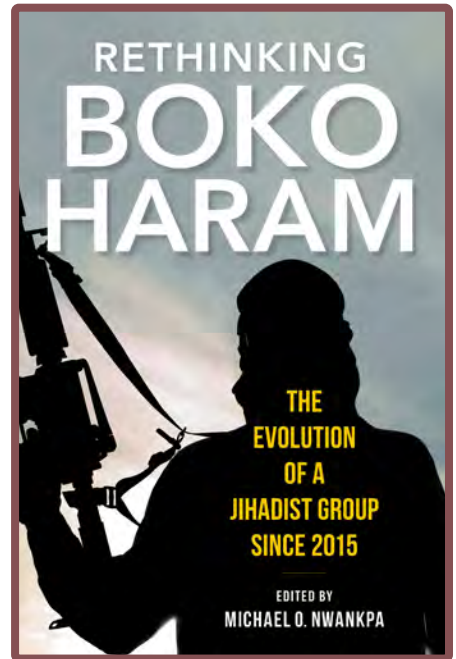
EDITED BY MICHAEL O. NWANKPA

Since the early 2000s, the Nigerian jihadist group Boko Haram has been the subject of thousands of works by journalists, intelligence and NGO officers, and academic writers. Yet due to recycled themes, stale narratives, and fragmented sources, knowledge about the movement's origins, motivations, and continued transformation remains incomplete.

Rethinking Boko Haram provides much-needed updates to older understandings of Boko Haram's religious, political, social, and economic dimensions, proposing new concepts and approaches to the continued study of the movement. Beginning in 2015 when Boko Haram pledged allegiance to ISIS and became the Islamic State in West African Province (ISWAP), this collection deploys firsthand accounts, primary source materials, and fieldwork alongside theoretical approaches to present a new understanding of Boko Haram, from its interactions with the Nigerian military to its more recent adaptations for survival in the face of dwindling local support, climate change, and attempts to build administrations and alliances.

Timely and necessary, *Rethinking Boko Haram* invites readers to reconceptualize the movement's core elements, revisit its religious motivations, and better understand its possible future.

MICHAEL O. NWANKPA is the founder and director of the Center for African Conflict and Development. He is the author of *Nigeria's Fourth Republic, 1999–2021: A Militarized Democracy* and coeditor of *The Boko Haram Reader: From Nigerian Preachers to the Islamic State*. He is Research Associate in the African Centre for the Study of the United States and the University of Pretoria's Centre for Mediation in Africa.



NOVEMBER

416 pages | 6.125 x 9.25 | 6 b&w illus.,

1 map, 3 b&w tables

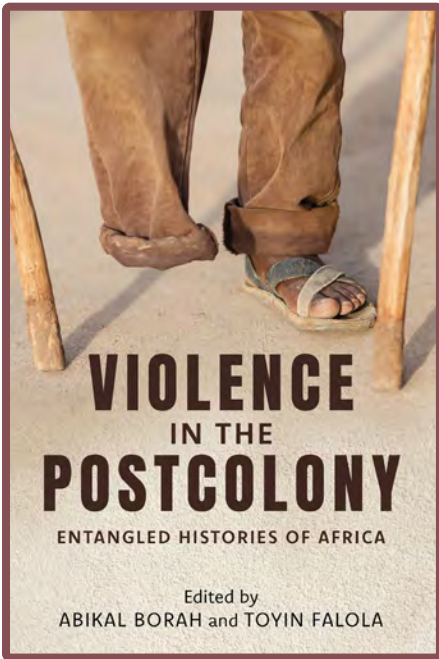
PB: 9780253076823 | \$60 (SDT) | £47

HC: 9780253076816 | \$120 (LB) | £94

Also available as an e-book

“Nwankpa, as well as the material overall, does a very fine job of explaining how the periodization of Boko Haram—identifying precursors, the 2002-2015 era, and the post-2015 period—usefully organizes the literature and the evolution of the group itself.”

— **A. CARL LEVAN**, author of *Contemporary Nigerian Politics: Competition in a Time of Transition and Terror*



VIOLENCE IN THE POSTCOLONY

Entangled Histories of Africa

EDITED BY ABIKAL BORAH AND TOYIN FALOLA

Where present-day media has depicted violent conditions in Africa as a spectacle born out of political instability, postcolonial scholars have discussed violence as a dialectic of law and disorder, a regime structured by the biopolitical state, or as a performative tool used to challenge ethical and political norms. While the latter approaches rely on historical trajectories of violence, popular and academic discourse's shared emphasis on the state often loses sight of Africans' social histories and lived experiences of violence.

Violence in the Postcolony expands this discussion, presenting a set of microhistories, ethnographic accounts, and analyses of cultural forms to reflect on the postcolonial condition of Africa. Ambitious and expansive in its scope and scale, it brings together original contributions from a group of eminent scholars and includes case studies from North, West, and Southern Africa, as well as the African Great Lakes region. Through multidisciplinary frameworks, the contributors offer new lenses for examining entangled histories of violence, revealing the social and everyday processes that inform manifestations of violence and critiquing African subjectivities and lifeworlds produced through experiences of violence. Excavating histories of collective memory, the violence of belonging, colonial onomacide, the interplay between violence and sacredness, the everyday struggle for space, political violence, population displacement, xenophobia, and the lifeworld of génocidaires, this collection unfolds layered meanings of human suffering.

Through careful examination of the dynamics and logics of violence in its different forms, *Violence in the Postcolony* is an essential and timely invitation to embrace new avenues of inquiry into Africa's past and present.

ABIKAL BORAH is Assistant Professor of History at San Diego State University.

TOYIN FALOLA is the Jacob and Frances Mossiker Chair in the Humanities at the University of Texas at Austin. He is a Fellow of the Historical Society of Nigeria and the Nigerian Academy of Letters and has served as the President of the African Studies Association in the United States.

AUGUST

464 pages | 6.125 x 9.25 | 6 b&w illus.
PB: 9780253076236 | \$60 (SDT) | £47
HC: 9780253076229 | \$130 (LB) | £101
Also available as an e-book

“ This book will be a useful resource for those wanting to study violence in a holistic way, showing the complexity of tensions within and between groups on the African continent and allowing for a discussion that focuses on the fluidity of power and its implementation.”

— **DAWNE Y. CURRY**, author of *Social Justice at Apartheid's Dawn: African Women Intellectuals and the Quest to Save the Nation*

MET BY THE LOVE OF LIBERTY

History and Identity in Americo-Liberian Memory

EDITED BY ANDREW N. WEGMANN, JAMES ANDREW WHITAKER, AND SHAWN P. LAMBERT

Initially founded as a colony of the American Colonization Society in 1822 and declared an independent republic in 1847, the Republic of Liberia has challenged scholars across disciplines for almost as long as it has existed. Despite its territory being the home of Indigenous peoples for centuries, Liberia was imagined as a plan to relocate people of color primarily from the United States to West Africa as settler colonists. This group has shaped the political identity, social structure, and cultural standards of Liberia well into the twentieth century, creating a remarkably complex legacy that both sparked and, in some ways, survived nearly two decades of civil conflict from which the nation is still rebuilding.

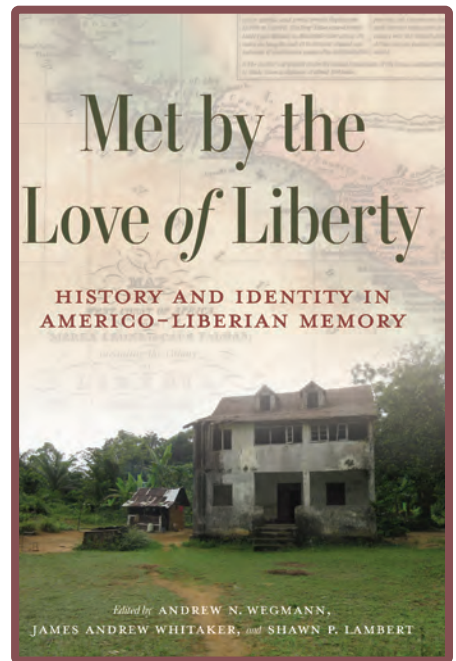
Met by the Love of Liberty is an exploration of this complicated history, from Liberia's transatlantic origins to its complex and conflicted present. This collection of innovative essays emphasizes an interdisciplinary approach, combining African studies, anthropology, archaeology, history, linguistics, and cultural studies to produce a unique dialogue between the history of Liberia's national founding and its diverse contemporary historical memory and create a new, multifaceted understanding of Liberia's development and contemporary moment.

Bringing together essays from leading scholars on Liberia's history and culture, *Met by the Love of Liberty* breaks new ground for discourse on how Liberia and other similar nations and communities can be studied today, telling a story of movement, displacement, national creation, and cultural and political memory and identity.

ANDREW N. WEGMANN is Assistant Professor of History at Texas Tech University.

JAMES ANDREW WHITAKER is Assistant Professor of Anthropology at the University of Southern Mississippi and an honorary research fellow at the University of St Andrews.

SHAWN P. LAMBERT is Associate Professor of Anthropology at Mississippi State University.



SEPTEMBER

296 pages | 6 x 9 | 18 b&w illus.,

2 maps

PB: 9780253076199 | \$55 (SDT) | £43

HC: 9780253076182 | \$120 (LB) | £94

Also available as an e-book

“The multidisciplinary approach of this volume is novel, productive, and useful. Americo-Liberian settlers often occupy pride of place in histories of Liberia, but the approach here provides a way of understanding the implications of this dominance rather than reinforcing it.”

— **LEIGH GARDNER**, author of *Sovereignty without Power: Liberia in the Age of Empires, 1822–1980*

RITUALIZING THE WOMB

Infertility and Motherhood in The Gambia, West Africa

BALA SAHO

In The Gambia, Senegal, and Guinea-Bissau, childless women, or *kañeleŋ*, join voluntary organizations to collectively cope with their infertility struggles. These often-interethnic associations (*kañeleŋ kafo*) use rituals, public performances, and communal and social services to increase their members' chances of bearing children who survive to adulthood. In doing so, they also construct a space for themselves in a society where childlessness is often stigmatized.

Ritualizing the Womb explores how these practices shape *kañeleŋ* as agents of change whose blending of Quranic knowledge and traditional medicine reconfigures female-male relationships, facilitates the formation of new kinship bonds, and provides voices for other women. Drawing on multisite oral interviews, songs, artifacts, and archival materials to center the voices of these women, author Bala Saho describes how they make use of the spoken and performing arts to improve reproductive health and negotiate household power structures. By activating the social and spiritual power of *kañeleŋ* associations, Gambian women and men handle the exigencies of marriage, reproduction, and futurity.

A must-read for scholars of religion, cultural anthropology, women and gender studies, and African studies more broadly, *Ritualizing the Womb* explores crucial sites for understanding female agency in West Africa.

BALA SAHO is Associate Professor of History at the University of Oklahoma. He is the author of *Contours of Change: Muslim Courts, Women, and Islamic Society in Colonial Bathurst, the Gambia, 1905–1965*.

DECEMBER

176 pages | 6 x 9 | 6 b&w illus.

PB: 9780253077127 | \$35 (SDT) | £27

HC: 9780253077110 | \$80 (LB) | £62

Also available as an e-book

THREADING THE NEEDLE

Craft and Heritage Development in Postcolonial Morocco

CLAIRE B. NICHOLAS

For over a century, French colonial and Moroccan postcolonial state-building efforts have tethered cultural identity to the preservation and “modernization” of artisanal craftwork. Twenty-first-century heritage development initiatives have aimed to turn the “traditional” know-how of skilled textile producers into “modern” knowledge, reeducating, reorganizing, and reorienting artisans with new markets in mind. These efforts obscure artisans’ own perspectives on their labor, reducing makers and the iconic embroidered and woven textiles they create to romantic stereotypes about “traditional craft.”

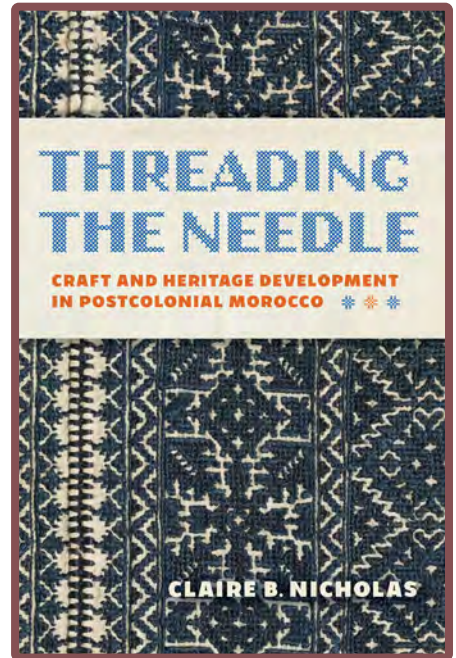
Threading the Needle seeks to correct these clichés. Drawing on analysis of policy documents and archives, media and heritage representations of craft, and nearly two years of fieldwork, this historically grounded ethnography brings readers into the everyday lives of Moroccan textile artisans and other craft experts. Author Claire B. Nicholas foregrounds the diversity of artisans’ voices and experiences as they practice patience (*sabr*) in learning their trades, managing their lives, and navigating state-led efforts to promote craft heritage. Even as artisans participate in training programs and cooperative forms that resemble those of the colonial era, they accomplish parallel objectives that sustain personal and community values. The result is the continuance of local categories of belonging, authority, and sociality, alongside the extension of state influence over the future of craft.

With close attention to the practices and possibilities of living heritage in postcolonial Morocco, *Threading the Needle* reveals the interwoven relationships between tradition, culture, craft, and political authority.

CLAIRE B. NICHOLAS is Assistant Professor of Anthropology and Assistant Curator of Ethnology at the Sam Noble Oklahoma Museum of Natural History at the University of Oklahoma.

PUBLIC CULTURES OF THE MIDDLE EAST AND NORTH AFRICA

Paul A. Silverstein, Susan Slyomovics, and Ted Swedenburg, editors



SEPTEMBER

312 pages | 6 x 9 | 49 color illus.,

9 b&w illus., 1 map

PB: 9780253076441 | \$40 (SDT) | £31

HC: 9780253076434 | \$90 (LB) | £70

Also available as an e-book

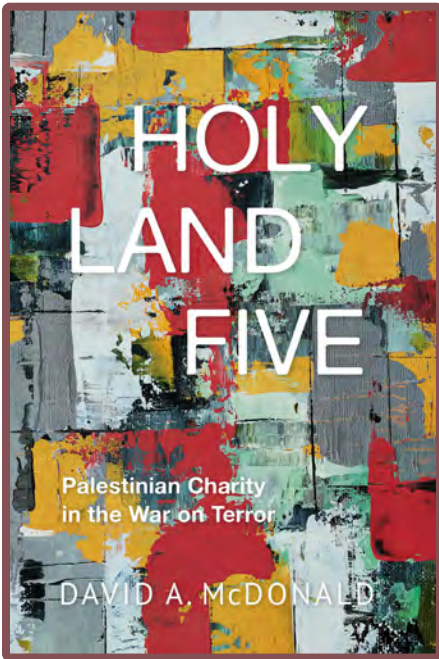
“Bringing together careful archival research and long-term ethnographic engagement with weavers and embroiders, Nicholas contributes powerfully to our understanding of how heritage, tradition, and craft emerged as colonial artifacts.”

— **KEDRON THOMAS**, author of
Regulating Style: Intellectual Property Law and the Business of Fashion in Guatemala

HOLY LAND FIVE

Palestinian Charity in the War on Terror

DAVID A. McDONALD



NOVEMBER

336 pages | 6 x 9

PB: 9780253075475 | \$49 (SDT) | £38

HC: 9780253075468 | \$110 (LB) | £86

Also available as an e-book

“This is a tremendously important work, as it weaves together elements of ethnography, anthropology, sociology, legal studies, and human interest to situate what ultimately became of the Holy Land Foundation for Relief and Development. . . . There is no extended ethnography quite like this one on this particular case.”

— WADIE E. SAID, author of *Crimes of Terror*

Established in the 1980s, the Holy Land Foundation for Relief and Development (HLF) grew to become the largest Muslim charity in the US, funding orphans, hospitals, and refugee communities throughout the Muslim world. In the aftermath of 9/11, as fears of “Islamic terrorism” flooded mainstream news media and reshaped legislation, the HLF was designated a terrorist organization and five of its affiliates were indicted for conspiracy to provide material support to Hamas. After two criminal trials—the first of which was deemed a mistrial—the Holy Land Five were found guilty on all counts, receiving federal prison sentences ranging from 15 to 65 years.

Combining critical ethnography, discourse analysis, and first-hand accounts from those involved in the trials, *Holy Land Five* offers the first scholarly account of the largest terrorism financing trial in US history. Beginning with the origins of the HLF and its leaders and moving through the proceedings of both trials, David A. McDonald reveals the mutually constitutive relationship between discourse, affect, and politico-legal action. As legal events rooted in cultural politics and as cultural events with profound legal consequences, the HLF trials became a battleground for publicly litigating the overarching Israeli-Palestinian crisis as well as the US “war on terror.” In documenting the lifeways of the defendants, *Holy Land Five* challenges current literature by proposing alternative possibilities for safeguarding human rights for all parties in Israel and Palestine.

Through comprehensive research into what took place both inside and outside the courtroom, *Holy Land Five* offers a new understanding of these contentious trials and their long-lasting effects on the lives of the defendants as well as humanitarian aid agencies, Israeli-Palestinian relations, and US legal precedent.

DAVID A. McDONALD is Associate Professor of Folklore and Ethnomusicology at Indiana University.

PUBLIC CULTURES OF THE MIDDLE EAST AND NORTH AFRICA

Paul A. Silverstein, Susan Slyomovics, and Ted Swedenburg, editors

THE GRAND SCRIBE'S RECORDS, VOLUME V.II

The Hereditary Houses, II

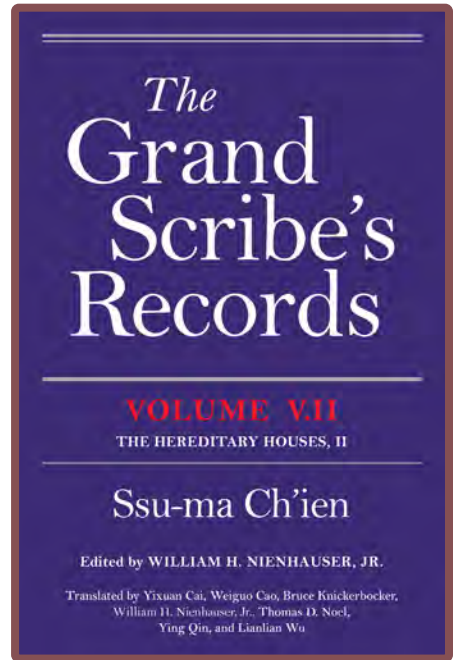
SSU-MA CH' IEN, WILLIAM H. NIENHAUSER, JR.

TRANSLATED BY YIXUAN CAI, WEIGUO CAO, BRUCE KNICKERBOCKER, WILLIAM H. NIENHAUSER, JR., THOMAS D. NOEL, YING QIN, AND LIANLIAN WU

The second part of the fifth volume of Ssu-ma Ch'ien's *Shi chi*, *The Grand Scribe's Records Volume V.II* continues our exploration of the *shih chia* (hereditary houses). With seven new translations, this volume traces the history of China's first states from their establishment in the 11th century BC until their incorporation in the first empire under the Ch'in in 221 BC. Combining myth, anecdote, chronicle, and biography based on early written and oral sources—many no longer extant—the narratives make for compelling reading, as dramatic and readable as any in this grand history.

SSU-MA CH' IEN (145–ca. 86 BC) was a major official in the Western Han dynasty. China's greatest historian, he overcame tragedy to complete this work, compiling the history of his culture from its beginnings through the end of the second century BC.

WILLIAM H. NIENHAUSER, JR. is Halls-Bascom Professor of Classical Chinese Literature at the University of Wisconsin–Madison. His books include *The Indiana Companion to Traditional Chinese Literature* and (as translator) *Chinese Literature, Ancient and Classical* by André Levy. He was a founding editor of the journal *Chinese Literature: Essays, Articles, Reviews (CLEAR)*.



AUGUST

658 pages | 6.125 x 9.25

HC: 9780253076472 | \$125 (LB) | £98

Also available as an e-book

IN THE IMAGE

Virtual Religion and Philosophical Talmud

ZACHARY J. BRAITERMAN

In the Image sets Jewish philosophy and contemporary aesthetics and art in conversation with Talmudic texts.

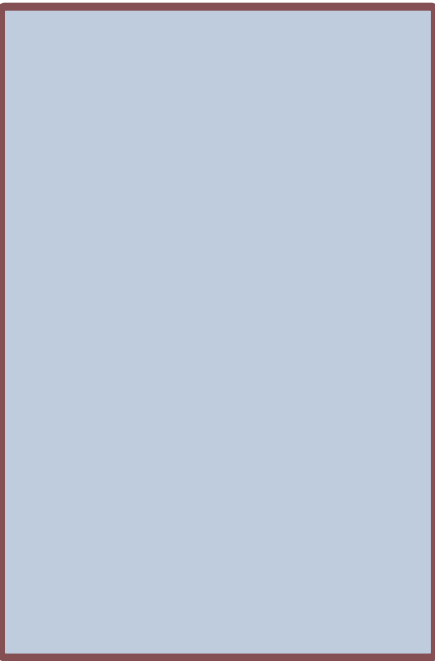
Pulling contemporary Jewish thought from the Bible as a model of philosophical reflection, author Zachary J. Braiterman turns to the Babylonian Talmud as a nonrealist model of religious-philosophical discourse steeped in the virtual. This “philosophical Talmud” pushes past the conceptual traps of modern Jewish thought. *In the Image* conceptualizes Jewish philosophy as a nonsymbolic, nonrealist form of theoretical discourse that bends consciousness around unreal, virtual objects and imaginary worlds, simulation and surface appearance of bodies and objects. *In the Image* explores the human and human viscera, sacred place, anthropomorphism, iconophilia, and cosmopolitanism as elemental forms of religious thought.

A new way of conceptualizing Jewish philosophy and religion, *In the Image* probes into the aesthetic determination of religious thought and practice to see how the basic reality and “truth” of religion are constituted inside the image itself.

ZACHARY J. BRAITERMAN is Professor in the Department of Religion at Syracuse University. He is the author of *The Shape of Revelation: Aesthetics and Modern Jewish Thought* and *(God) After Auschwitz: Tradition and Change in Post-Holocaust Jewish Thought*. He is editor (with Martin Kavka and David Novak) of *The Cambridge History of Jewish Philosophy: The Modern Era*.

NEW JEWISH PHILOSOPHY AND THOUGHT

Zachary J. Braiterman, editor



AUGUST

352 pages | 6 x 9

PB: 9780253076137 | \$40 (SDT) | £31

HC: 9780253076106 | \$110 (LB) | £86

Also available as an e-book

“Braiterman’s project is daring and innovative; his reading of the Babilonian Talmud fresh and unexpected yet simultaneously well-backed by his own studies and the erudite knowledge of the cutting-edge talmudic interpretations.”

— **AGATA BIELIK-ROBSON**, author of *Derrida’s Marrano Passover: Survival, Betrayal, and the Metaphysics of Non-Identity*

THE INVENTION OF DIALOGUE IN THE BIBLE

ROBERT ALTER

The Invention of Dialogue in the Bible is an examination of the Bible's use of dialogue, a feature of literary writing often seen in prose, drama, and verse. Perhaps best known for its use in novels, it reflects characters' temperaments, social and educational backgrounds, their psychology, and their relationships with their interlocutors—and its use is rarely acknowledged within the narratives of the Bible.

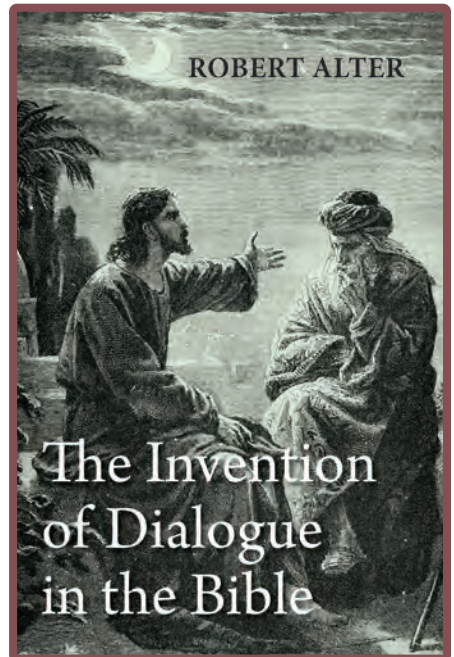
Comparing a wide range of dialogue specimens in the Hebrew Bible with examples from the works of writers such as Henry Fielding, George Eliot, Henry James, and E. M. Forster, author Robert Alter demonstrates that all the features we attribute to the dialogue in novels are also present in that of the Bible. Alter speculates that the principal reason for this innovation is the fact that the Bible's narratives were composed not orally, nor in verse, but in prose. While verse's formal requirements do not allow the flexibility that is crucial for novelistic dialogue, prose allows a writer to manipulate language and reshape syntax to reflect the character of the speakers, their relationships, and the narrative moment.

An insightful look into one of Western culture's most important texts, *The Invention of Dialogue in the Bible* will be a useful resource for anyone studying the Bible, religion, literature, or narratology.

ROBERT ALTER is Professor in the Graduate School and Emeritus Professor of Hebrew and Comparative Literature at the University of California, Berkeley, where he has taught since 1967. He has twice been a Guggenheim Fellow and has also been a Senior Fellow of the National Endowment for the Humanities, a fellow at the Institute for Advanced Studies in Jerusalem, and an Old Dominion Fellow at Princeton University. He has written widely on the European novel from the eighteenth century to the present, on contemporary American fiction, on modern Hebrew literature, and on literary aspects of the Bible.

INDIANA STUDIES IN BIBLICAL LITERATURE

Herbert Marks, editor



NOVEMBER

112 pages | 6 x 9

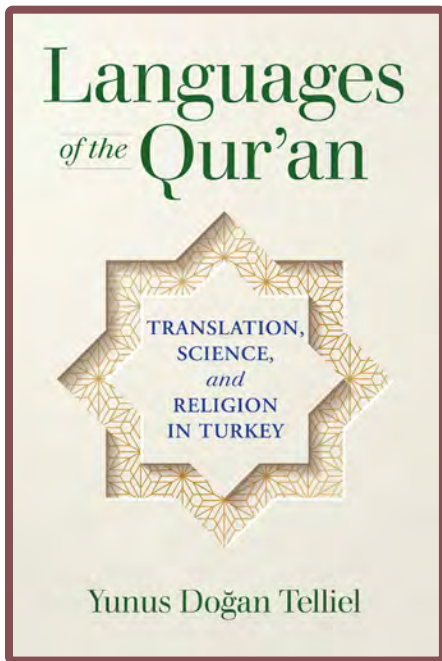
PB: 9780253076861 | \$40 (SDT) | £31

HC: 9780253076854 | \$100 (LB) | £78

Also available as an e-book

“Erudite, eloquent, and refreshingly direct, *The Invention of Dialogue in the Bible* examines the innovative use of dialogue in Hebrew biblical narratives. . . . Shining through this book is Alter's profound love of biblical literature and his incomparable gifts as a biblical interpreter.”

— **TIMOTHY BEAL**, author of *The Rise And Fall Of The Bible: The Unexpected History of an Accidental Book*



LANGUAGES OF THE QUR'AN

Translation, Science, and Religion in Turkey

YUNUS DOĞAN TELLIEL

How do Muslims make sense of a scripture they believe was revealed fourteen centuries ago? In *Languages of the Qur'an*, anthropologist Yunus Doğan Telliel takes readers into the lives of Turkish Muslims grappling with this very question.

Following years of ethnographic fieldwork in Turkey, Telliel explores two of the most powerful forces shaping how Muslims relate to the Qur'an today: translation and science. Secular reform in Turkey has made reading the Qur'an in Turkish both possible and controversial, raising the question of whether God's word can truly be rendered in another language. At the same time, more Muslims have begun to read the Qur'an through the lens of modern science as they seek new ways to explain their scripture's relevance to the present day. Through conversations with believers navigating belief and doubt, Telliel reveals how modern Muslims engage with these theological questions, challenging one another to explain how and why they understand divine revelation as they do. The result is a new portrait of a scripture continually reimagined in a rapidly changing world of science and technology.

Fresh and accessible, *Languages of the Qur'an* offers essential reading for anyone interested in Islam, the relationship between science and religion, or changing understandings of religious language in the contemporary world.

YUNUS DOĞAN TELLIEL is Assistant Professor of Anthropology and Rhetoric and Director of the Great Problems Seminars Program at Worcester Polytechnic Institute.

RELIGION AND THE HUMAN

Winnifred Sullivan and Lisa Sideris, editors

NOVEMBER

272 pages | 6 x 9 | 3 b&w illus.

PB: 9780253076717 | \$40 (SDT) | £31

HC: 9780253076700 | \$100 (LB) | £78

Also available as an e-book

“This is a rich, highly sophisticated, and well-written study. . . . As an anthropologist, Telliel approaches theography not through abstract theological argumentation, but instead through close attention to the practices and reflections of his interlocutors.”

— **ALIREZA DOOSTDAR**, author of *The Iranian Metaphysicals: Explorations in Science, Islam, and the Uncanny*

HUNGARIAN STUDENTS IN EXILE

Jews, Leftists, and Women, 1920–1938

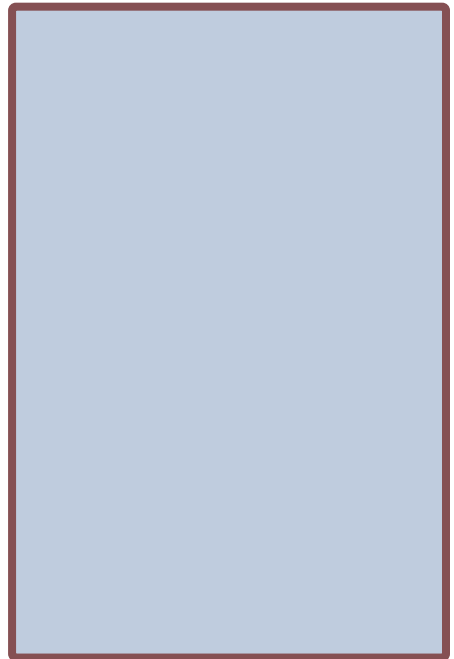
ÁGNES KATALIN KELEMEN

In 1920, Hungary introduced the first antisemitic law of the 20th century in Europe: the “*numerus clausus*.” This law placed a restrictive quota of Jewish students at universities and led thousands of Hungarian Jews to emigrate to study abroad; it also set into motion a process of de-emancipating Jews, preceding the Third Reich by over a decade.

Hungarian Students in Exile is an empirical study of over a thousand of these emigrant students, following them as they studied in Austria, Czechoslovakia, Fascist Italy, and Weimar Germany. Author Ágnes Katalin Kelemen demonstrates how individual and communal agency enabled thousands of lower-middle-class youth to study abroad and thus resist the *numerus clausus*, as well as how, in addition to the law’s blatant antisemitism, it also served as a tool to push Communists and women out of Hungarian academia. As Kelemen follows these exiles through the interwar period and beyond, readers see how they survived or perished in the Shoah and how survivors could finally return to professional careers in postwar Hungary.

An important contribution to the study of Hungarian Jewish history, *Hungarian Students in Exile* brings into focus the people who were affected by this law both before and after the Shoah.

ÁGNES KATALIN KELEMEN is Assistant Professor of History at the Jewish Theological Seminary–University of Jewish Studies (Budapest). She edited and annotated *Feljegyzések Gyuri fiam részére. Napló 1944-ből* [*Notes for My Son, Gyuri. A Diary from 1944*] by Ármin Bálint, published in 2014.



NOVEMBER

200 pages | 6 x 9 | 8 b&w illus.

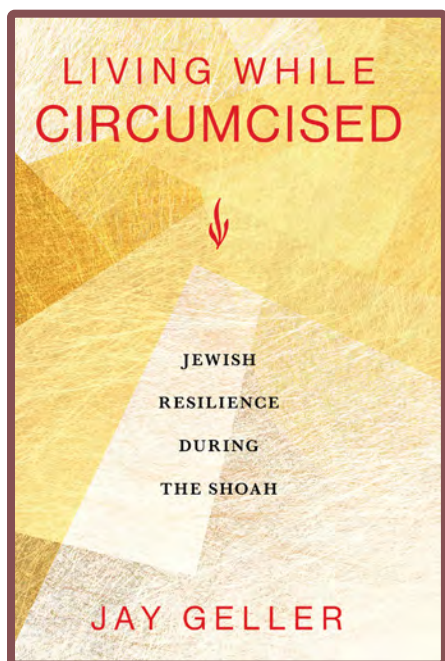
PB: 9780253076625 | \$40 (SDT) | £31

HC: 9780253076618 | \$90 (LB) | £70

Also available as an e-book

“ This book will appeal not only to readers interested in the history of the Shoah and the history of antisemitism in Hungary, but also to readers interested in the history of authoritarian regimes in interwar Europe, specifically the regime of Miklós Horthy.”

— JOHN C. SWANSON, author of
*Tangible Belonging: Negotiating
Germanness in Twentieth-Century
Hungary*



LIVING WHILE CIRCUMCISED

Jewish Resilience During the Shoah

JAY GELLER

This is the first extensive study of how living-while-circumcised affected the day-to-day efforts of Jewish men and women to survive the Shoah.

During the Shoah a circumcised male Jew trying to pass was always at risk. Scenes of threatened exposure, efforts to avoid such situations, and responses when they were unavoidable play significant roles in survivor testimonies and memoirs. Most studies that explore these issues focus on the readily visible or audible stereotypes of Jewishness—such as dark, curly hair; dark eyes; a curved nose; accented speech; distinctive surnames—before noting the danger posed by this corporeal feature that would eliminate virtually all doubts of Jewish identity. However, how circumcision affected the everyday choices, experiences, feelings, gender- and self-identities of Jewish men—and women—has yet to be fully explored by scholars of the Shoah.

Living While Circumcised addresses this gap by drawing on hundreds of survivor interviews, memoirs, diaries, and other written testimonies, as well as dozens of literary and cinematic works based on or adapted from survivors' accounts. Jay Geller details the wide variety of strategies individuals developed and the tactics they employed to avoid exposure during a police raid or ID check, medical examination or group shower, sex, or children's games: from cross-dressing to assuming a Muslim identity, from claiming an operation for an infection to soaping one's groin, from ingenious distractions to playing against stereotype. *Living While Circumcised* thus documents an added dimension of Jewish resilience and resourcefulness during the Shoah.

JAY GELLER is Professor Emeritus of Modern Jewish Culture at Vanderbilt University, where he taught in the Divinity School and the Department of Jewish Studies from 1994 to 2021. He is the author of *On Freud's Jewish Body: Mitigating Circumcisions*, *The Other Jewish Question: Identifying the Jew and Making Sense of Modernity*, and *Bestiarium Judaicum: Unnatural Histories of the Jews*.

NOVEMBER

496 pages | 6 x 9

PB: 9780253076588 | \$50 (SDT) | £39

HC: 9780253076571 | \$120 (LB) | £94

Also available as an e-book

“To the best of my knowledge this is the only historical, scholarly book dedicated to circumcision during, and to a lesser extent, the aftermath of the Holocaust. . . . This is a superb, stunning book.”

— **MICHAEL BERKOWITZ**, author of *Hollywood's Unofficial Film Corps: American Jewish Moviemakers and the War Effort*

GERMAN-JEWISH LIBRARIES AFTER THE HOLOCAUST

A History of Disappearance

ANNA HOLZER-KAWAŁKO

German-Jewish Libraries After the Holocaust illuminates the final years of the long history of Jewish communal and institutional libraries in Germany. These valuable depositories, with centuries of history, heritage, and culture within their collections, played a vital role in the intellectual life of German Jews before the Second World War. After the Nazis rose to power, they were plundered, dispersed, and largely destroyed. Only scattered fragments survived past 1945.

Drawing on an impressive variety of documents from archives in Germany, the Czech Republic, Israel, and the United States, author Anna Holzer-Kawałko uncovers what happened to the remains of these lost libraries in the wake of the profound reconfiguration of Jewish life after the Holocaust. As the dynamics of the Cold War were crystallizing, efforts toward the restitution of Nazi-looted Jewish cultural assets may have preserved books in a material sense, yet their collective meaning as treasury of German-Jewish heritage and culture was never recovered.

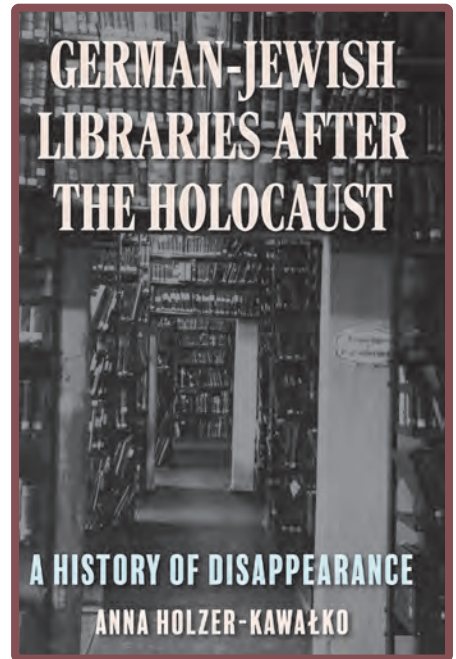
None of the libraries described in this book exist today. *German-Jewish Libraries After the Holocaust* makes them visible once again, demonstrating that there is much to be learned from the very process of their vanishing.

ANNA HOLZER-KAWAŁKO is currently a postdoctoral research fellow at the Hebrew University of Jerusalem. She is the author of *In Other People's Houses: Poles and Jews in Lower Silesia after 1945* and editor (with Elisabeth Gallas, Caroline Jessen, and Yfaat Weiss) of *Contested Heritage: Jewish Cultural Property after 1945*.

GERMAN JEWISH CULTURES

Matthew Handelman, Iris Idelson-Shein, Samuel Spinner, Joshua Teplitsky, and Kerry Wallach, editors

Sponsored by the Leo Baeck Institute London



DECEMBER

416 pages | 6 x 9 | 58 b&w illus.

PB: 9780253076755 | \$45 (SDT) | £35

HC: 9780253076748 | \$110 (LB) | £86

Also available as an e-book

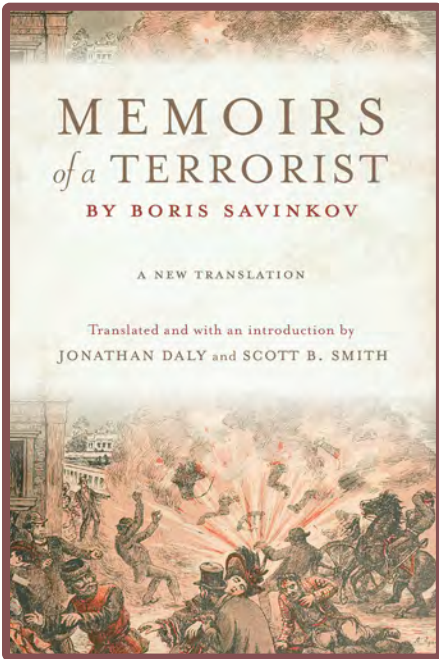
“A landmark study, this book resists the Nazi-imposed legacy of erasure by meticulously restoring visibility to German-Jewish libraries and their significance for Jewish culture before and after the war . . . reshap[ing] established paradigms of Jewish cultural restitution and post-1945 reconstruction.”

— **ELISABETH GALLAS**, author of *A Mortuary of Books: The Rescue of Jewish Culture after the Holocaust*

MEMOIRS OF A TERRORIST BY BORIS SAVINKOV

A New Translation

TRANSLATED AND WITH AN INTRODUCTION BY
JONATHAN DALY AND SCOTT B. SMITH



NOVEMBER

280 pages | 6.125 x 9.25 | 5 b&w illus.,
2 maps

PB: 9780253076670 | \$50 (SDT) | £39

HC: 9780253076663 | \$120 (LB) | £94

Also available as an e-book

“ This timely and authoritative translation joins a burgeoning field of research on Russian revolutionary terrorism. . . . The first English edition of the memoir in nearly a century, it arrives with considerable scholarly weight.”

— **LONNY HARRISON**, author of *Language and Metaphors of the Russian Revolution: Sow the Wind, Reap the Storm*

Early twentieth-century Russia suffered frequent revolutionary violence, including many bouts of political terrorism. As a leader of the Russian Socialist-Revolutionary Party’s Combat Organization, Boris Savinkov helped organize and execute a series of notorious attacks, including two bomb blasts that killed senior officials in 1904 and 1905. During his various periods of exile and imprisonment, Savinkov also wrote fiction and memoirs describing the methods and operations of Russia’s revolutionary terrorists and exploring problems with the representation of violence, the ethics of terrorism, and the subjective world of the terrorists themselves.

Drawing on an unpublished introduction and annotations that Savinkov wrote in Soviet prison in 1924, this translation of his memoir (written 1909 but first published in 1917) is the most detailed personal account to date by a Russian revolutionary terrorist. Jonathan Daly and Scott B. Smith have preserved the matter-of-fact style of the original text, which juxtaposes violence and chaos with businesslike pragmatism as Savinkov recounts how he joined the Combat Organization, recruited assassins, and planned and carried out attacks.

With a thorough introduction and detailed textual notes and commentary, *Memoirs of a Terrorist* by Boris Savinkov serves as a captivating read for general readers and specialists alike.

JONATHAN DALY is Professor of History at the University of Illinois Chicago. He is author (with Leonid Trofimov) of *Seven Myths of the Russian Revolution* and *The Rise of Western Power: A Comparative History of Western Civilization*.

SCOTT B. SMITH (1963–2017) was Professor of History at Linfield University. He is author of *Captives of Revolution: The Socialist Revolutionaries and The Bolshevik Dictatorship, 1918–1923*.

RELIGION AND THE RUSSIAN REVOLUTION

Conflicts, Encounters, and Transformations

EDITED BY FRANCESCA SILANO, ALEXANDER AGADJANIAN, SCOTT M. KENWORTHY, AND NADIESZDA KIZENKO

On the eve of World War I, the Russian Empire was among the most diverse in the world, and religious identity was the single most important factor for determining a subject's relation to the imperial state. The revolutions of 1917 overturned the Empire's religious world. The Provisional Government sought to disentangle the state from its long-standing ties to the Orthodox Church; minority religious groups looked forward to greater freedom of practice; and, with the Communist Revolution of October 1917, Bolshevik anti-religious activists looked to bring about the death of God and the birth of the New Soviet Person.

Drawing on archives, periodicals, ego-documents, visual imagery, and other key sources, *Religion and the Russian Revolution* examines not only how diverse religious groups and individual actors were affected by revolutionary politics, but also the critical role religious discourses and practices played in shaping revolutionary imagery and action. The chapters dive into the rich and varied landscape of personal and collective religious experiences before, during, and after the 1917 Revolutions. In so doing, the contributions gathered in this volume document perceptions of violence, everyday religious practices, visual imaginaries, and new definitions of "religion" and "the sacred" across Russia.

By rethinking the religious implications and consequences of this radical era, *Religion and the Russian Revolution* forcefully illustrates that the Revolutions of 1917 cannot be fully understood without exploring the ways in which the sacred and the revolutionary overlapped and informed each other.

FRANCESCA SILANO is Assistant Professor of History at Providence College.

ALEXANDER AGADJANIAN is a Leading Research Fellow at Yerevan State University.

SCOTT M. KENWORTHY is Professor of Comparative Religion at Miami University of Ohio.

NADIESZDA KIZENKO is Professor of History at the University at Albany, SUNY.



AUGUST

408 pages | 6.125 x 9.25 | 8 color illus.,
13 b&w illus., 1 b&w table

PB: 9780253076168 | \$60 (SDT) | £47

HC: 9780253076151 | \$125 (LB) | £98

Also available as an e-book

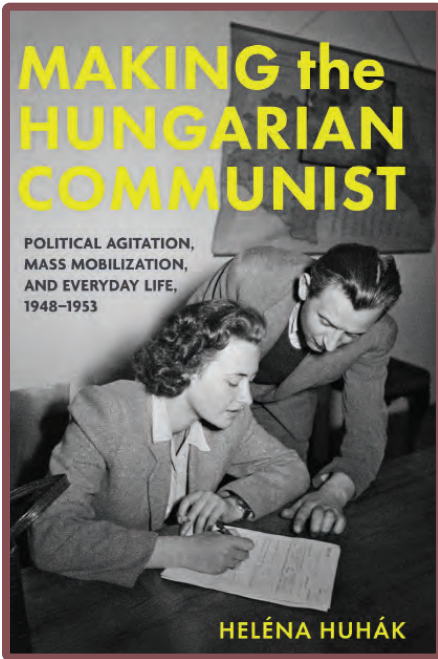
“The moderate, open-minded, yet disciplined approach to the subject matter is one of the virtues of this volume and perhaps its chief contribution to the scholarship in both history and religious studies.”

— **PAUL VALLIERE**, author of *Modern Russian Theology: Bukharev, Soloviev, Bulgakov*

MAKING THE HUNGARIAN COMMUNIST

*Political Agitation, Mass Mobilization, and
Everyday Life, 1948–1953*

HELÉNA HUHÁK



JULY

366 pages | 6 x 9 | 25 b&w illus.

PB: 9780253076014 | \$55 (SDT) | £43

HC: 9780253076007 | \$120 (LB) | £94

Also available as an e-book

“Huhák gives us a new understanding what the Communist Party was, not by examining the characters, thoughts, and actions of the primary leaders . . . but by looking at the numerous functionaries.”

— PETER KENEZ, author of *Before the Uprising: Hungary under Communism, 1949–1956*

How do political parties integrate propaganda into ordinary citizens' lives? After coming into power in 1948, the communist Hungarian Workers' Party (MDP) drew on tried-and-true Soviet methods of political outreach, mobilizing a network of agitators to circulate communist ideology and report their observations back to party leadership. These agitators produced maps, searched homes, and taught “petty bourgeois” self-criticism and “party-conform” love and hate.

Making the Hungarian Communist studies communist propaganda through the everyday actions of these rank-and-file agitators, offering a nuanced portrait of mass mobilization. Through extensive archival research and personal interviews, Heléna Huhák traces the formation of the agitators' network, the training they received, and the often-gendered language they used to connect communist ideology to people's lived experiences. As the dialogue between the state and ordinary citizens developed through these interactions, the boundaries between political issues and private family life began to blur for both citizens and agitators: far from the state's initial vision of one-way political influence, homes also became a space for advocacy, complaint, and bargaining. Communist Hungary was thus shaped not only by propaganda, but also by the experiences and interests of agitators and even “agitated people.”

By focusing on the negotiations between local party functionaries and ordinary people, *Making the Hungarian Communist* reveals how the practices of agitation and propaganda mutually shaped Hungarian society and politics.

HELÉNA HUHÁK is a researcher at the Institute of History, ELTE Research Centre for the Humanities.

STUDIES IN HUNGARIAN HISTORY

László Borhi, editor

AN UNCERTAIN SPRING

Reform, Protest, and Suppression in Croatia, 1968–1971

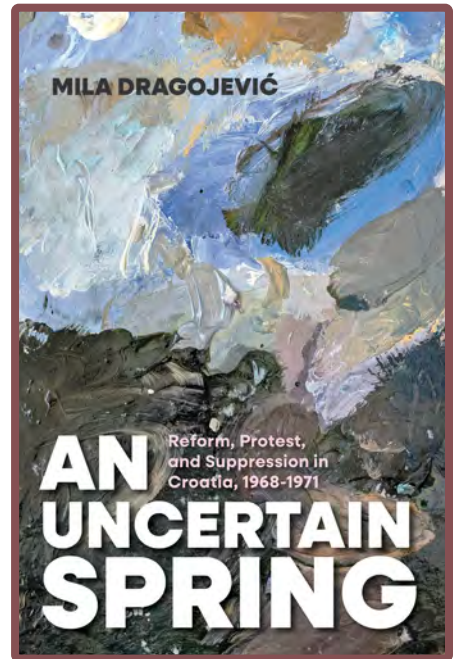
MILA DRAGOJEVIĆ

The mass movement known as the Croatian Spring began with the Socialist Republic of Croatia's ruling Communist party, led by a new generation of party leaders who sought greater economic and political autonomy from Yugoslavia's federal government. It quickly grew outside of the party, particularly among students and intellectuals, and led to a strike in Zagreb in late 1971. Despite his initial support for the party's reforms, Yugoslav President Josip Broz Tito ultimately sided with its more conservative factions to suppress the movement.

An Uncertain Spring draws on extensive primary source materials, including interviews, memoirs, and archival documents, to examine this mass movement and the domestic factors that made it possible. Author Mila Dragojevic argues that, far from homogenous, the Croatian Spring consisted of several different interest groups not only within the Communist party but also within Croatian society. While reformist leaders were committed to the inclusion of different perspectives, transparency, and crucial changes to modernize the obsolete system, their discussions of Croatian national identity stoked fears of marginalization among ethnic Serbs and other minorities, and their use of political jargon created distrust among the student-led activists. By mobilizing the trust and support of Croatia's Serbian population as well as the Yugoslav federal government, the party's conservatives removed their reformist opponents from power and maintained political order, but they also lost political legitimacy among the general populace.

Offering many valuable lessons to students and scholars of democratization and nationalism, *An Uncertain Spring* invites readers to consider the roles that political leaders in culturally diverse societies can and should play during major economic and political reforms.

MILA DRAGOJEVIC is Professor and Chair of Politics at The University of the South. She is author of *The Politics of Social Ties: Immigrants in an Ethnic Homeland* and *Amoral Communities: Collective Crimes in Time of War*.



SEPTEMBER

186 pages | 6 x 9 | 11 b&w illus.

PB: 9780253076274 | \$40 (SDT) | £31

HC: 9780253076267 | \$90 (LB) | £70

Also available as an e-book

“ This book . . . provides a level of detail and understanding of these events that has not been seen before; it also is an important contribution to understanding many of the dynamics that led to the wars in Yugoslavia 18-20 years later.”

— **CHIP GAGNON**, author of *The Myth of Ethnic War: Serbia and Croatia in the 1990s*



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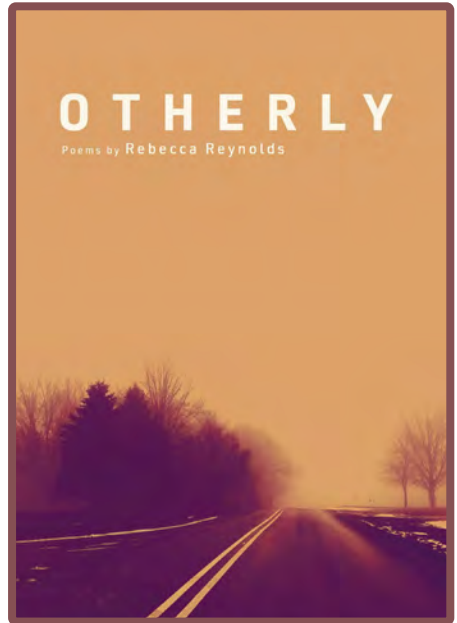
Poems

REBECCA REYNOLDS

**2023 WINNER OF THE 42 MILES PRESS
POETRY AWARD**

Through loneliness, through warfare, both past and present, through our experience with COVID-19, the NRA, a history of implicit racism, marriage and queer and childless domesticity, these poems enact the ways in which we may or may not inhabit a unified self provided by our linguistic and cultural modes of explanation or normalization, no matter how domestic and suddenly mainstream our lives have become—though still occurring within bell hooks’s description of a “white-supremacist, capitalist, patriarchy.” Poetry chronicles the quirks in perception and experience, and this book occurs against this backdrop of fragments and history—how life and poetry so often announce themselves.

REBECCA REYNOLDS was born and raised in Washington DC. She has published two books of poetry, *Daughter of the Hangnail* and *The Bovine Two-Step*. Her poems have appeared in several journals, print and online, including *Quarterly West*, *Boston Review of Books*, *Verse*, *Cimarron Review*, *Web Conjunctions*, *American Letters and Commentary*, the *Literary Review*, *The Spoon River Poetry Review*, *Notre Dame Review*, *Third Coast*, and *Journal of New Jersey Poets*, among others. She received her BA from Vassar College, an MA in English Literature from Rutgers University, and an MFA from the University of Michigan.



NOVEMBER 2025

120 pages | 7 x 10

PB: 9781732851184 | \$17 (TP) | £13

“Spectacular, sympathetic, admirably impatient and long in the making, Rebecca Reynolds’s third (and best) collection takes us from life-saving queer gardening in New Jersey halfway across the universe, mixing personal odes with speculative flights. . . . Could she be our lesbian Dylan Thomas? If you could be, wouldn’t you? Go now and see what she can do.”

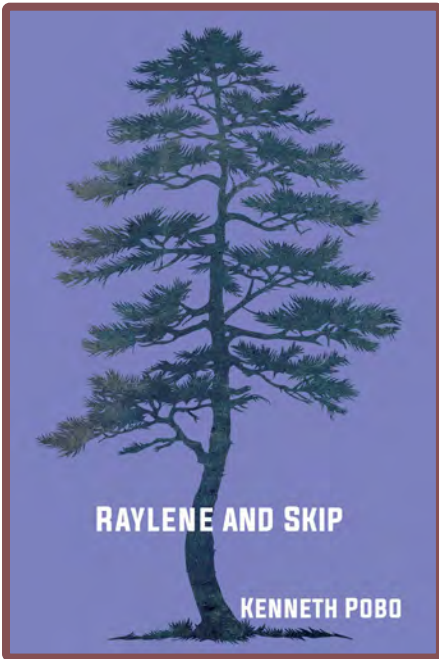
— **STEPHANIE BURT**, author of *We Are Mermaids*

FROM WOLFSON PRESS

RAYLENE AND SKIP

Poems

KENNETH POBO



DECEMBER 2025

54 pages | 6 x 9

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These poems build an affecting picture of working-class life in small-town America. Raylene and Skip live (and often feel stuck) in a town called Micah. Their lives have eroded over decades of marriage, but they have a bit of fight left in them. In poems that make clever use of direct and reported speech, we learn their secrets, flaws, and grudges. Pobo is a master of ironic twists and turns. In memorable metaphorical language, we get surprising glimpses into people's souls. Fathers are "men like cordoned-off hallways." After a violent argument over something trivial, "Skip becomes a saw / sawing the same wood block over and over," and Raylene is "an ice cube / melting at the bottom of an iced-tea glass." Frequently and with ease, Pobo sees into the depths of America's scam culture. Characterizing Raylene's knowledge of Skip's extramarital affairs, Pobo writes, "The plumbing / needs fixing—no one's trustworthy. / Someone will cheat you / the way you cheat others." Robert Cooperman's assessment of an earlier Pobo volume applies here as well: "This is a marvelous collection, one to savor with lines that are beautiful and true and just terrific poetry."

KENNETH POBO (he/him) grew up in Illinois and now lives in Pennsylvania with his husband and cat. For 33 years he taught English and creative writing at Widener University in Chester, Pennsylvania. He is the author of 33 chapbooks and seventeen full-length collections. Recent books include *Bend of Quiet*, *Loplop in a Red City*, *Sore Points*, *Lilac and Sawdust*, *Lavender Fire*, *Lavender Rose*, *Gold Bracelet in a Cave: Aunt Stokesia*, and recently, a book of poems called *At the Window, Silence*, and *It Gets Dark So Soon Now*. His work has appeared in *North Dakota Quarterly*, *Amsterdam Review*, *Asheville Poetry Review*, *Nimrod*, *Indiana Review*, *Mudfish*, *Hawaii Review*, *Southern Indiana Review*, and elsewhere.

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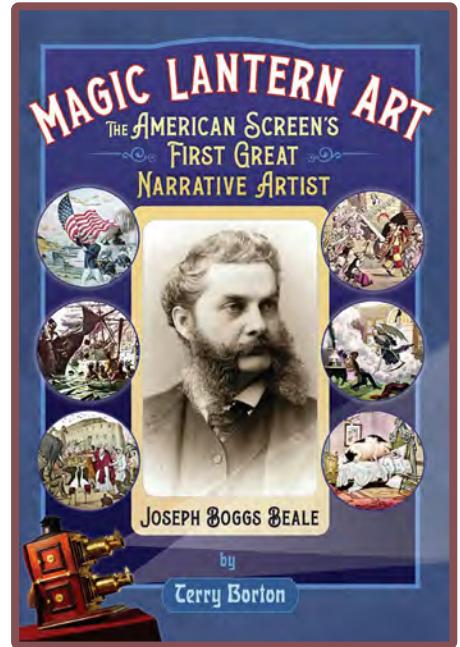
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Magic Lantern Art is based on both the author's extensive Beale archive, now held by the Lucas Museum of Narrative Art in Los Angeles, and on his 25-year career performing more than 1,000 professional lantern shows using Beale's slides. Written in an engaging and accessible style and featuring over 500 color pictures, the book is a must-read for anyone interested in cinema history or American art.

TERRY BORTON has a Doctorate in Education from Harvard, and has published two books in the education field. In 2014, along with his wife Deborah, he published *Before the Movies*, detailing the attribution, provenance, and dates of Beale's paintings—the foundation for this current book. National Public Radio has called his touring magic lantern shows "a living national treasure".



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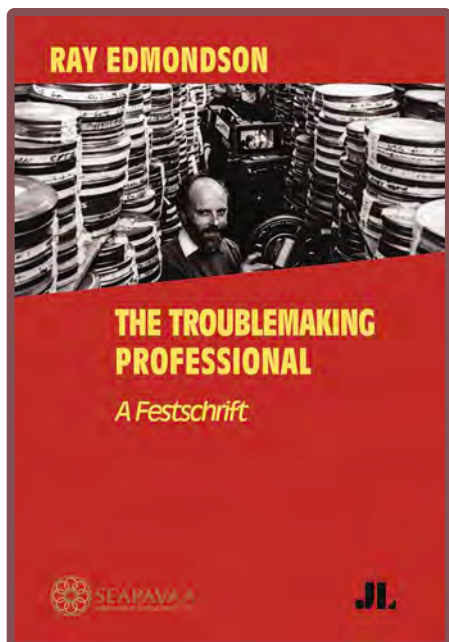
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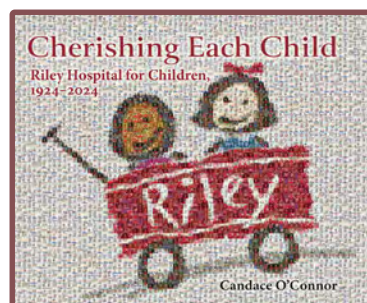
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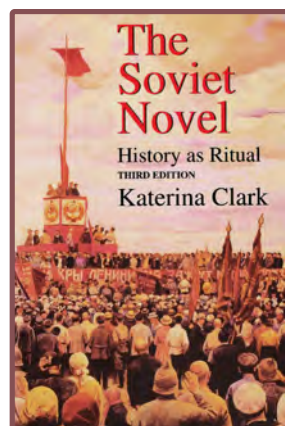
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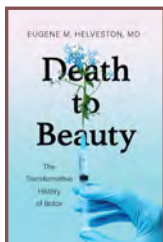
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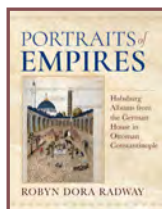
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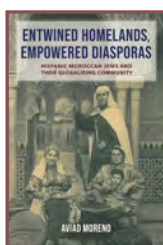
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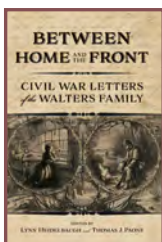
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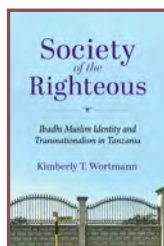


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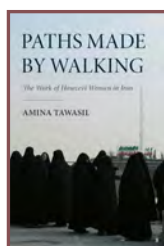
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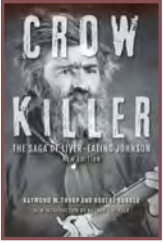
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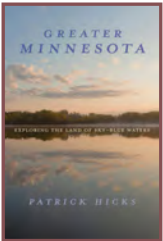


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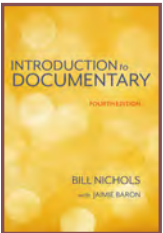


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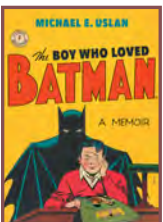


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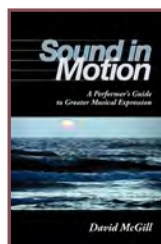
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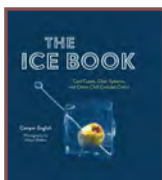
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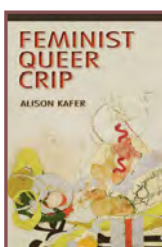
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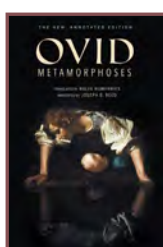
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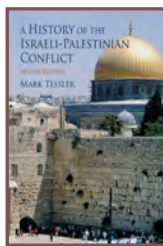
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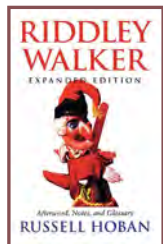
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