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Remember This
STEVE ADAMS

A troubled love story about intimacy, memory, and longing

“Flawlessly crafted, original, and intimate. A haunting meditation on loss and desire, Remember This is a love letter to a gritty New York long surrendered to upscale coffee shops and apartment high-rises, to the reckless passions of fading youth, to art and all its possibilities, and to beauty itself.”—Jennifer S. Davis, author of Our Former Lives in Art and Her Kind of Want

John Martin, a talented graphic designer employed as a word processor for a prestigious New York investment bank, has happily left behind Texas and his alcoholic, emotionally absent mother. It is the height of the personal computer revolution and the AIDS epidemic, and gentrification is sweeping the city. Alena Marino, John’s supervisor, is an Italian immigrant who shares his hustle and grit, aggressively building a new life for herself. As their affair begins, John imagines himself the perfect lover for Alena, fulfilling her desires without expectation that she leave her husband. But when his oldest sister arrives in town unannounced, he is forced to confront his damaged past and serial history of relationships with stunningly gorgeous, emotionally complex women.

John’s journey to understand the roots of his compulsion to “save” those around him is both aided and thwarted by his relationship with his colleague Jeremy Crawford. Alena’s closest confidant, Jeremy shares an intimacy with her that fuels John’s jealousy. Meanwhile, Jeremy finds himself drawn to John and, as his confidant too, participates in the drama of John and Alena’s relationship. As John slowly begins to understand the flawed and wounded experience of love that has followed him through life, he learns how to open himself to true friendship—and to true loss. Set in the midst of cultural upheaval, this powerful novel reverberates across the decades.

STEVE ADAMS is a writer and editor based in Memphis, Tennessee. His short stories have appeared in Glimmer Train, the Missouri Review, Chicago Review, and elsewhere. His nonfiction has won a Pushcart Prize and his plays have been produced in New York City.

OF RELATED INTEREST

The Book of Casey Adair
Ken Harvey
ISBN 978-0-299-33354-6
PAPER $18.95

Mourning Light
Richard Goodkin
ISBN 978-0-299-33864-0
PAPER $17.95
The Art of the Break

MARY WIMMER

An exquisite ode to maturing and learning to let go

“With authentic characters and vivid settings, The Art of the Break weaves
the art and science of cheesemaking into a rich story of love, friendship,
and starting over. It reminds us that, while past grief may follow us into the
present, it doesn’t have to swallow us whole. This book sings!”
—Kim Suhr, author of Nothing to Lose

Charlotte “Charlie” Sobczak finds the most comfort in making cheese—a craft
she learned at the side of her father, Karl Mayer. In the wake of his untimely
death, she and her daughter, Lucy, return to her rural hometown of Falls
River, Wisconsin. With her marriage to Rick floundering, and still grieving the
childhood loss of her sister and mother to polio and depression, she decides
to pour all her efforts into reopening the family’s Morgan Cheese Factory.

Hyperaware of her own childhood losses and the challenges posed by
Rick’s PTSD and heavy drinking, Charlie strives to build a stable home for Lucy.
Her degree in biochemistry from the University of Wisconsin gives her a leg
up, and the quiet joys of working at the cheese vat provide a deep, healing
peace that points the way toward happiness.

But Falls River is too narrow-minded to accept a female business owner,
and Charlie is ill-prepared for the pettiness and conventions of small-town
life. When debts come due, including a lien against her family’s land, she must
quickly figure out who is on her side—and how to keep her dreams alive.

MARY WIMMER is a Wisconsin-based writer, school
psychologist, and educator. She is the author of Reaching
Shore, first-place winner of the Midwest Independent
Publishers Association-Young Adult Fiction Award, as well as
two nonfiction books.

OF RELATED INTEREST

South of Luck
Jim Guhl

PAPER $18.95

Half
Sharon Harrigan

PAPER $17.95
Still True
MAGGIE GINSBERG

In a family built on honesty, when does a secret become a lie?

“It’s a rare experience to feel gratitude for a book’s pleasures on nearly every page. But Maggie Ginsberg has written that book. I could stay in this story for years.”—Luis Alberto Urrea, Pulitzer Prize finalist and best-selling author of The Devil’s Highway and The House of Broken Angels

One summer evening, Lib Hanson is confronted by her painful past when Matt Marlow, the forty-year-old son she abandoned as an infant, shows up on her porch. Fiercely independent, Lib has never revealed her son’s existence—or her previous marriage—to her husband, Jack. Married nearly three decades but living in separate houses (to the confusion but acceptance of their neighbors), they enjoy an ease and comfort together in small-town Anthem, Wisconsin. But Jack is a stickler for honesty, and Lib’s long-dormant secret threatens to unravel their lives.

When ten-year-old Charlie Taylor arrives at Jack’s workshop shortly thereafter, he’s not the first kid in town to need help with a flat tire, and Jack gladly makes the repair to his bike. The Taylors are new to Anthem, and Jack soon discovers that Charlie and his mom, Claire, are struggling to fit in, even as Charlie’s dad, Dan, is thriving in his new job. Extending friendship and kindness, as well as introductions around the local café, Jack assumes a grandfatherly role. What he doesn’t see is the drinking that Claire hides from everyone, or the secret son that Lib has allowed to move into her house and the growing attraction between Claire and Matt. When the terrible events of a fateful evening threaten everyone’s carefully crafted lives, Jack, Lib, and their new friends must each determine the value of truth for the ones they love.

MAGGIE GINSBERG is an editor at Madison Magazine and a freelance writer for city, regional, and national magazines. Still True is her debut novel.

OF RELATED INTEREST

Eleven Miles to Oshkosh
Jim Guhl
ISBN 978-0-299-31914-4
PAPER $17.95

Minus One
Doris Iarovici
ISBN 978-0-299-33004-0
PAPER $17.95
What We Don’t Talk About

JAMES JANKO

Under cover of night, things aren’t always as they seem

Orville, Illinois, is bucolic, charming, and almost Norman Rockwellesque—if you’re white. But like many midwestern cities in the 1960s, it is a “sundown” town—a place where Black Americans are prohibited from entering or remaining after dark.

The town’s most adventurous woman, Cassie Zeul, is an outcast because she has no husband and takes an occasional lover. Her son, Gus, guided by Sister Damien, aspires to be a priest, but he is increasingly overwhelmed by his infatuation with Pat Lemkey—who is herself drawn to Jenny Biel, considered by many to be the most beautiful girl in town. Gus’s best friend, Fenza Ryzchik Jr., a bully desperate for his father’s attention, hates “colored people,” doesn’t think he knows any, and is certain he can convince Jenny to marry him one day—without realizing that her devout mother has been passing for white her entire life. Events come to a head when a visiting nun from the South brings an African American friend with her to Midnight Mass one Christmas Eve.

The dreams and desires of these characters collide and intersect as they navigate life and coming of age in the rural Midwest. In Janko’s masterful hands, the darkness—of prejudice, privilege, and power—that they don’t even recognize threatens to overwhelm their lives and their plans for the future.

This novel forces us, as well as its characters, to acknowledge the cost of hiding our true selves, and of judging others based on the color of their skin or the longing of their hearts.

JAMES JANKO is the author of Buffalo Boy and Geronimo and The Clubhouse Thief. His short stories have been published in The Sun, Massachusetts Review, and Eureka Literary Magazine, among others.

OF RELATED INTEREST

The Restaurant Inspector

Alex Pickett

ISBN 978-0-299-33164-1

PAPER $18.95

Independence

Evan Balkan


PAPER $17.95
Winner of the Brittingham Prize in Poetry, selected by Brian Teare

American Sex Tape™

JAMEKA WILLIAMS

& everything Black, I root for

“Every now and then, but rarely, a book of poems comes along that is biblical in its authority and iconoclastic in its capacity to rearrange or explode the furniture, the nation, and the self. American Sex Tape™ is one of those.”—Diane Seuss, author of frank: sonnets

Moving beyond a biting indictment of American popular culture, Jameka Williams captures the reader’s gaze and stares right back: “I’m sorry, America, but I’m rich in baby oil & paperback novels only these days. So finish paying for me with what is mint. No conditions.” In this stunning debut collection, Williams offers a deeply personal investigation into how Americans (herself included) have been duped, buying into classism, sexism, and racist beauty ideals, while sacrificing the freedom of self-love and self-determination. With whip-fast profanity and fiery humor, she charts a tender, exalting, and vibrant path to freedom from mirrors, stages, and screens.

Fiercely feminist, Black, American, and powerful, Williams speaks for a generation of obsessive social media influencers and consumers, revealing the complex ways in which we are all actors, witnesses, and victims in our public and private performances. Though we may be permanent residents of this soulless cultural landscape, this stunning collection refuses to let it define us.

“I am not the same machine which came rambling off the conveyor belt, hugging the bolts & wires spilling from her vivisection. I’m last year’s model with a sleeker, softer system of cool disdain for my Internet addictions.
—Excerpt from “I Intend to Outlast”


ALSO IN THE SERIES

American Parable
Daniel Khalastchi
ISBN 978-0-299-33574-8
PAPER $16.95

Perigee
Diane Kerr
ISBN 978-0-299-33024-8
PAPER $16.95
I live / Among the economy / In a brick house

“Marrying novelistic breadth and autobiographical intimacy, Shopping, or The End of Time invents a new poetic genre: the sociolyric. Impersonal and personal at once, these poems shift from collective to individual experience with dizzying rapidity. Their deft lines jump-cut across social experiences connected inequitably by a consumer culture thriving on violence against women and the Earth’s accelerating destruction. This is an innovative collection with impressive critical and emotional range.” —Brian Teare

“I am going to make a poem,” writes Emily Bludworth de Barrios, “As if / I could put beautiful things in a box to keep them there.” With Shopping, or The End of Time she has done that and so much more. These kaleidoscopic images reflect and reverberate across time and space, revealing collisions of identity, motherhood, childhood, houses, shopping malls, industrial canals—the hopes and fears of what we’ve lost and gained over the decades in our mad rush for connection, for ownership, for goods.

A detective’s red thread spiderweb mapping the constellations among parenting, capitalism, aging, and ghosts, this stunning collection is wistful, unmoored, glamorous, and immense. These tour-de-force poems simultaneously capture an impression of emptiness and pleasure, of existing in a liminal space filled with both hollowness and potential.

Even though we lived at the edge of a great rupture, It was difficult to tell when the world broke. —Excerpt from “Ravine”

Emily Bludworth de Barrios is a poet whose books and chapbooks include Women, Money, Children, Ghosts; Splendor; and Extraordinary Power. Her poems have appeared in publications such as The Poetry Review, Harvard Review, Oxford Poetry, and Cincinnati Review. She was raised in Houston, Cairo, and Caracas, and now lives in Santa Cruz de la Sierra, Bolivia, with her husband and three children.
Winner of the Four Lakes Prize in Poetry

As If a Song Could Save You

BETSY SHOLL

Sounding out the melodiousness and meaning of life’s ups and downs

“Attuned as she is to harmony—musical, spiritual, earthly—Sholl weaves seemingly miscellaneous notes into vibrant wholes. She references Dante more than once and it’s apt, for she is very much a pilgrim, someone who conveys the feeling of being in it—the tangle that is a moment, a street scene, a biblical incident—and that is a key to her achievement, her openness to the ways of being. Great compassion marks these poems, that inestimable talent for tracing the ways of kinship, how one occasion graces another.”—Baron Wormser

Blue sky, yellow flowers, cool jazz, and Renaissance poetry all inhabit Betsy Sholl’s latest collection of poetry. Grounded in the everyday but never mundane, these poems remind readers of the wonders that surround us. From a child’s drawing tattooed onto the arm of a mechanic to bats under the Congress Avenue bridge in Austin, Sholl points to the richness of life.

As the volume carefully and slowly immerses us in the poet’s world, we gradually begin to understand that this is our journey of exploration as much as hers. Where does one find joy in the face of loss? Why does music exist in a world of grief? How long does it take love to overwhelm pain?

Through these powerful poems we learn to see past the unreliability of memory and into the depth of the present.

The child makes you a blue inch at the top of the page, and it’s still hard for grown-ups to think you come all the way down to the space between grass blades

—Excerpt from “Dear Sky”

BETSY SHOLL is the author of nine previous poetry collections, including House of Sparrows: New and Selected Poems, Otherwise Unseeable, Rough Cradle, Late Psalm, Don’t Explain, and The Red Line. A former poet laureate of Maine, she teaches at the Vermont College of Fine Arts.

Wisconsin Poetry Series

Sean Bishop and Jesse Lee Kercheval, Series Editors
Ronald Wallace, Founding Series Editor

“Unflinching in their willingness to engage with matters of faith, personal loss, and empathic witness, these poems probe and speculate, articulating rather than resolving their uncertainties. They sweep jazz and religious thought into their ample net, are gracefully informed, never doctrinaire, and leave us lifted by their uniquely devotional spirit.”—Leslie Ullman

ALSO IN THE SERIES

The Sound Boat: New and Selected Poems
Judith Vollmer
PAPER $18.95

Fruit
Bruce Snider
ISBN 978-0-299-32674-6
PAPER $16.95
Plain

A Memoir of Mennonite Girlhood

MARY ALICE HOSTETTER

Growing within and beyond a rigid religious tradition

“A deeply honest, forthright, and forgiving account of finding one’s way as a gay Mennonite. Plain shows how we the misplaced faithful take the truths of our upbringing to create beautiful stories, homes, and lives.”
—Joanna Brooks, author of The Book of Mormon Girl

Plain tells the story of Mary Alice Hostetter’s journey to define an authentic self amid a rigid religious upbringing in a Mennonite farm family. Although endowed with a personality “prone toward questioning and challenging,” the young Mary Alice at first wants nothing more than to be a good girl, to do her share, and—alongside her eleven siblings—to work her family’s Lancaster County, Pennsylvania, farm. She feels fortunate to have been born into a religion where, as the familiar hymn states, she is “safe in the arms of Jesus.” As an adolescent, that keen desire for belonging becomes focused on her worldly peers, even though she knows that Mennonites consider themselves a people apart. Eventually she leaves behind the fields and fences of her youth, thinking she will finally be able to grow beyond the prohibitions of her church. Discovering and accepting her sexuality, she once again finds herself apart, on the outside of family, community, and societal norms.

This quietly powerful memoir of longing and acceptance casts a humanizing eye on a little-understood American religious tradition and a woman’s striving to grow within and beyond it.

MARY ALICE HOSTETTER grew up the tenth of twelve children in a Mennonite farm family and is a fellow at the Virginia Center for the Creative Arts. While pursuing a career in education and human services, with a brief lapse into cheesemaking and restaurant management, she has studied writing whenever and wherever she could.

OF RELATED INTEREST

Given Up for You: A Memoir of Love, Belonging, and Belief
Erin O. White
ISBN 978-0-299-31820-8
CLOTH $26.95

Farm Girl: A Wisconsin Memoir
Beuna Coburn Carlson
PAPER $21.95
In Defense of Sovereignty
Protecting the Oneida Nation’s Inherent Right to Self-Determination

REBECCA M. WEBSTER
FOREWORD BY RICHARD MONETTE

A nuanced history by an Oneida Nation citizen directly involved in the litigation

“This valuable book lays out the features of a legal and political strategy to defend a reservation boundaries case. This material is very readable, even thrilling in places where tribal citizens detail their ongoing, real-world struggles with the Village of Hobart. Successful and compelling.” —Matthew L. M. Fletcher, author of The Ghost Road: Anishinaabe Responses to Indian Hating

The Oneida Nation has been engaged in legal conflicts to retain its sovereignty and its lands since forced removals in the 1820s from New York to what would become the state of Wisconsin. Legal scholar Rebecca M. Webster examines this history, including the nation’s treaties with the US and focusing especially on its relationship with the Village of Hobart, Wisconsin. Since 2003, six disputes have led to litigation—the result of attempts by the local government to regulate the nation, repudiate its sovereignty, and relegate its government to the position of a common landowner, subject to municipal authority.

In Defense of Sovereignty shares the perspective of a nation citizen directly involved in the litigation, augmented by contributions from historians, attorneys, and a retired nation employee. It is an intimate and unflinching account of the impact of these jurisdictional battles and what is at stake for the future. Its lucid analysis is an invaluable contribution to public debates about the inherent right of Indigenous nations to continue to exist and exercise self-governance within their territories without being challenged at every turn.

REBECCA M. WEBSTER, an assistant professor in the Department of American Indian Studies at the University of Minnesota, Duluth, is a former senior staff attorney for the Oneida Nation.

OF RELATED INTEREST

Twelve Ways to Save Democracy in Wisconsin
Matthew Rothschild
PAPER $21.95

Indian Mounds of Wisconsin Second Edition
Robert A. Birmingham and Amy L. Rosebrough
ISBN 978-0-299-31364-7
PAPERBACK $24.95
Ripple Effects
How We’re Loving Our Lakes to Death
TED J. RULSEH

The go-to resource for lake dwellers and lake advocates of the Upper Midwest


Lakes are among the Upper Midwest’s greatest treasures and most valuable natural resources. The Great Lakes define the region, and thousands of smaller lakes offer peace, joy, and recreation to millions. And yet, in large part because of the numbers of people who enjoy the local waterways, the lakes of Wisconsin, Michigan, and Minnesota face numerous challenges. Invasive species, pollution, defective septic systems, inadequate shoreland zoning laws, and climate change are present and increasingly existential threats. We are, quite possibly, loving our lakes to death.

In his engaging and conversational style, Ted Rulseh details each of these challenges and proposes achievable solutions. He draws on personal experience, interviews, academic research, and government reports to describe the state of the lakes, the stresses they are under, and avenues to successful lakeside living for a sustainable future. Ripple Effects will be a go-to source for all who love lakes and who advocate for their protection; its driving question is summed up by one of Rulseh’s interviewees: “We love this lake. What can we do to keep it healthy?”

TED J. RULSEH writes the newspaper column “The Lake Where You Live” and is active in lake-advocacy organizations, including the Wisconsin Citizen Lake Monitoring Network. The editor and publisher of several books on the Great Lakes region, he is the author of A Lakeside Companion. He lives in the lake-rich region of north central Wisconsin.

OF RELATED INTEREST

A Lakeside Companion
Ted J. Rulseh
CASEBOUND $22.95

The Driftless Reader
Edited by Curt Meine and Keefe Keeley
ISBN 978-0-299-31480-4
CLOTH $26.95
Understanding and Teaching Contemporary US History since Reagan

EDITED BY KIMBER M. QUINNEY AND AMY L. SAYWARD

How to learn, think, and teach about the difficult and daunting history topics of our own lifetimes

Understanding and Teaching Contemporary US History since Reagan is designed for teachers looking for new perspectives on teaching the recent past, the period of US history often given the least attention in classrooms. Less of a traditional textbook than a pedagogical Swiss Army knife, the volume offers a diversity of voices and approaches to teaching a field that, by its very nature, invites vigorous debate and puts generational differences in stark relief. Older history is likely to feel removed from the lived experiences of both teachers and students, allowing for a certain dispassion of perspective. By contrast, contemporary history creates unique challenges, as individual teachers and students may think they know “what really happened” by virtue of their personal experiences.

The volume addresses a wide swath of topics, from social movements around identity and representation to the Supreme Court, law enforcement, migration, climate change, and international relations. Emphasizing critical thinking and primary-source analysis, it will aid teachers in creating an invigorating and democratizing classroom experience. Intended for use in both secondary and postsecondary classrooms, the book’s structure allows for a variety of applications and invites a broad audience.

KIMBER M. QUINNEY is an assistant professor of history at California State University, San Marcos. AMY L. SAYWARD is a professor of history at Middle Tennessee State University. She is the author, coauthor, or editor of several books, including The United Nations in International History and Tennessee Histories.

ALSO IN THE SERIES

Understanding and Teaching Native American History
Edited by Kristofer Ray and Brady DeSanti
CASEBOUND $39.95 AT

Understanding and Teaching U.S. Lesbian, Gay, Bisexual, and Transgender History Second Edition
Edited by Leila J. Rupp and Susan K. Freeman
CASEBOUND $39.95 AT

HISTORY
DECEMBER
352 PP. | 6 × 9 | 11 B/W ILLUS.
ISBN 978-0-299-33950-0 | CASEBOUND | $39.95 AT

"Quinney and Sayward’s timely text is uniquely crafted to appeal to US history secondary classrooms. Enticing and exciting topics from Reagan to Trump lead students to research primary and secondary sources. Classroom students learn that contemporary issues are vital to America’s future and critical thinking skills guide them to articulate a better tomorrow.”
—Rowena McClinton, Southern Illinois University Edwardsville
"Hilton and Patt’s wide-ranging volume combines authoritative surveys of key aspects of the Holocaust—from antisemitism to postwar justice—with practical guides to using survivor testimonies, photographs, museums, and more with students. This book will help anyone involved in teaching about a subject that remains as challenging as it is urgent.” —Doris Bergen, author of War and Genocide: A Concise History of the Holocaust

Few topics in modern history draw the attention that the Holocaust does. The Shoah has become synonymous with unspeakable atrocity and unbearable suffering. Yet it continues to be used to teach a broad range of moral lessons. Understanding and Teaching the Holocaust provides a starting point for instructors in many disciplines to illuminate this crucial event in world history for students. Using a vast array of source materials—from literature and film to survivor testimonies and interviews—the contributors demonstrate how to guide students through these sensitive and painful subjects within their specific historical and social contexts.

Each chapter provides pedagogical case studies for presenting such content as antisemitism, resistance and rescue, and the postwar lives of displaced persons. It will transform how students learn about the Holocaust and the circumstances surrounding it.

LAURA HILTON is a professor of history at Muskingum University, where she has taught courses on the Holocaust for two decades.

AVINOAM PATT is the Doris and Simon Konover Chair of Judaic Studies and director of the Center for Judaic Studies and Contemporary Jewish Life at the University of Connecticut. He is the author of The Jewish Heroes of Warsaw: The Afterlife of the Revolt.

“This excellently organized volume gets teachers thinking deeply. Each chapter is clear and easy to consult, making this a very helpful resource for busy teachers.” —John-Paul Himka, University of Alberta

THE UNIVERSITY OF WISCONSIN PRESS  FALL/WINTER 2022

12
Continental Films
French Cinema under German Control

CHRISTINE LETEUX
FOREWORD BY BERTRAND TAVERNIER

*l Awarded Best French Film Book Prize by the Syndicate of French Film Critics

“Soon to become a classic among film books. . . . A real page turner.”
—La Septième Obsession, praise for the French edition

From 1940 to 1944, the German-owned Continental Films dominated the French film landscape, producing thirty features throughout the Nazi occupation. Charged with producing entertaining and profitable films rather than propaganda, producer Alfred Greven employed some of the greatest French actors and most prestigious directors of the time, including Maurice Tourneur, Henri Decoin, Henri-Georges Clouzot, and Marcel Carné.

Christine Leteux has produced the most authoritative and complete history of the company and its impact on the French film industry—both during the war and after. She examines not only the formation and management of Continental Films but also the personalities involved, the fraught and often deadly political circumstances of the period, the critical reception of the films, and many of the more notorious and controversial events.

As Bertrand Tavernier explains in his foreword, Leteux overturns many of the preconceptions and clichés that have come to be associated with Continental Films. Published to rave reviews in French and translated by the author into English, this work shatters expectations and will reinvigorate study of a lesser-known but significant period of French film history.

CHRISTINE LETEUX is the author of the biographies Albert Capellani: Cinéaste du romanesque (self-translated into English as Albert Capellani: Pioneer of the Silent Screen) and Maurice Tourneur: Réalisateur sans frontières. She is the translator of several books by British film historian and filmmaker Kevin Brownlow.

ALSO IN THE SERIES

French Film History, 1895–1946
Richard Neupert
ISBN 978-0-299-33770-4
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Colonial Tactics and Everyday Life
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YUXIN MA

A powerful corrective to stereotypes about collaboration and resistance in Chinese cinema history

“Lucidly written, it is theoretically sophisticated and entertaining: a must-read for film scholars and general readers.”—Daisy Yan Du, author of Animated Encounters: Transnational Movements of Chinese Animation, 1940s–1970s

Following the Japanese invasion of northeast China in 1931, the occupying authorities established the Manchuria Film Association to promote film production efficiency and serve Japan’s propaganda needs. Manchuria Film Association had two tasks: to make “national policy films” as part of a cultural mission of educating Chinese in Manchukuo (the puppet state created in 1932) on the special relationship between Japan and the region, and to block the exhibition of Chinese films from Shanghai that contained anti-Japanese messages. The corporation relied on Japanese capital, technology, and film expertise, but it also employed many Chinese filmmakers. After the withdrawal of Japanese forces in 1945, many of these individuals were portrayed as either exploited victims or traitorous collaborators. Yuxin Ma seeks to move the conversation beyond such simplistic and inaccurate depictions.

By focusing on the daily challenges and experiences of the Chinese workers at the corporation, Ma examines how life was actually lived by people navigating between practical and ideological concerns. In the battle between repression and expression, these Chinese actors, directors, writers, and technicians adopted defensive and opportunistic tactics. The expertise, skills, and professional networks they developed extended well beyond the occupation into the postwar period, and many individuals reestablished themselves as cinema professionals in the socialist era.

YUXIN MA is an associate professor of history at the University of Louisville and the author of Women Journalists and Feminism in China, 1898–1937.

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“Ma’s well-researched study of the everyday experiences of Chinese filmmakers in Japan-controlled Manchuria brings out the complexity of Manchurian cultural life and film culture. This valuable book is a welcome addition to the expanding literature on the cultural history of Manchuria and Japanese-occupied cinema.”—Po-Shek Fu, author of Between Shanghai and Hong Kong: The Politics of Chinese Cinemas

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From Commercial Circulation to Archival Practices

JAN OLSSON

A fresh and nuanced look at a canonical film studio

Sweden’s early film industry was dominated by Swedish Biograph (Svenska Biografteatern), home to star directors like Victor Sjöström and Mauritz Stiller. It is nostalgically remembered as the generative site of a nascent national artform, encapsulating a quintessentially Nordic aesthetic—the epicenter of Sweden’s cinematic Golden Age. In The Life and Afterlife of Swedish Biograph, veteran film scholar Jan Olsson takes a hard look at this established, romanticized narrative and offers a far more complete, complex, and nuanced story.

Nearly all of the studio’s original negatives were destroyed in an explosion in 1941, but Olsson’s comprehensive archival research shows how the company operated in a commercial, international arena, and how it was influenced not just by Nordic aesthetics or individual genius but also by foreign audiences’ expectations, technological demands, Hollywood innovations, and the gritty back-and-forth between economic pressures, government interference, and artistic desires. Olsson’s focus is wide, encompassing the studio’s production practices, business affairs, and cinematographic conventions, as well as the latter-day archival efforts that both preserved and obscured parts of Swedish Biograph’s story, helping construct the company’s rosy legacy. The result is a necessary rewrite to Swedish film historiography and a far fuller picture of a canonical film studio.

JAN OLSSON is professor emeritus of cinema studies at Stockholm University. The author of Hitchcock à la Carte and the founding editor of Aura: Film Studies Journal, he has published widely on multiple aspects of film and media studies.

Wisconsin Film Studies
Patrick McGilligan, Series Editor

“Fusing together archival digging, business history, film politics, and film and cultural analysis, Jan Olsson offers a rich exploration of how Sweden’s Golden Age of silent cinema came to be. Anyone with an interest in film history will want to read The Life and Afterlife of Swedish Biograph, the first full-length work of English-language scholarship to tackle the subject.”
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Reannouncing

Social Trust in the Nordic World

GERT TINGGAARD SVENDSEN AND CHRISTIAN BJØRNSKOV

Control is good, but trust is better

Study after study has shown that Scandinavia is the most trusting region in the world. Danes in particular trust other people and organizations—including strangers, businesses, governments, law enforcement, and media—more than the citizens of any other country. And countries with deep pools of social trust are populated by individuals who cooperate with each other in ways that allow public and private institutions to function more efficiently and cheaply.

Is the Nordic countries’ high level of social trust just as important for creating prosperity and happiness within a population as other, more tangible economic factors? If so, where does this stock of social trust in Scandinavia come from? Does it help to explain the development of the universal welfare states and their surprisingly high business competitiveness? Can other nations learn from the region and apply that knowledge to settings where social trust levels are low or in danger of erosion?

Social trust has proven economic value, and Gert Tinggaard Svendsen and Christian Bjørnskov warn that its benefits should never be taken for granted. Trust can dissolve and vanish quickly, and once gone, it is very difficult to rebuild. Governments and corporations are gradually increasing their control over people’s public and private lives, with predictably worrying results. When people feel taken advantage of or lied to, public confidence evaporates. Since strong social cohesion drives long-term prosperity, Nordic exceptionalism on maintaining and restoring trust offers valuable lessons.

GERT TINGGAARD SVENDSEN is a professor in comparative politics at Aarhus University and is known worldwide for his research on trust. He was appointed knight of the Order of Dannebrog, one of Denmark’s highest civic honors, in 2016. CHRISTIAN BJØRNSKOV is a professor of economics at Aarhus University and an affiliated researcher with the Research Institute of Industrial Economics in Stockholm. He is a member of the editorial boards of Public Choice and the European Journal of Political Economy.

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MOGENS RÜDIGER AND ANNA ÅBERG

How did the Nordic countries get so far ahead when it comes to renewable energy?

Norway and Sweden are among the biggest consumers of energy per capita, yet the Nordic nations also lead the world in clean power production and have ambitious goals of decarbonizing their energy systems by 2050. Denmark, Norway, Sweden, Finland, and Iceland vary drastically in geography and the availability of natural resources, but each consistently generates electricity from renewable sources at multiple times the average rate of other high-income countries.

Mogens Rüdiger and Anna Åberg present a concise and timely history of energy production, trade, and consumption in Norden, starting with a review of the regional energy mix—from wind, solar, tide and wave, geothermal, biomass, nuclear, coal, and gas sources. Brief chapters describe the diversity of Nordic energy markets, assess how far the green transition has come, and explore what comes next as global crises, domestic politics, and technological developments present novel challenges and opportunities. Energy infrastructures and economic activities, Rüdiger and Åberg argue, serve as unique cultural focal points in the region. The coauthors summarize the national policy frameworks for the sector as well as the key energy and economic indicators used in infrastructure planning, regulation, and the opening of the electricity and gas markets to free competition.

Energy in the Nordic World is the essential primer to the power markets at the heart of Europe's energy transition.

MOGENS RÜDIGER is an associate professor in the Department of Politics and Society at Aalborg University. He has published extensively on various aspects of energy history. ANNA ÅBERG is a historian of technology and a researcher in technology management and economics at Chalmers University of Technology in Gothenburg. Her work focuses on energy and resource history and on science and technology in popular culture.

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The Culture of Western Europe, George L. Mosse’s sweeping cultural history, was originally published in 1961 and revised and expanded in 1974 and 1988. Originating from the lectures at the University of Wisconsin–Madison for which Mosse would become famous, the book addresses, in crisp and accessible language, the key issues he saw as animating the movement of culture in Europe. Mosse emphasizes the role of both rational and irrational forces in making modern Europe, beginning with the interplay between eighteenth-century rationalism and nineteenth-century Romanticism. He traces cultural and political movements in all areas of society, especially nationalism but also economics, class identity and conflict, religion and morality, family structure, medicine, and art. This new edition restores the original 1961 illustrations and features a critical introduction by Anthony J. Steinhoff, professor in the Department of History at the Université du Québec à Montréal, contextualizing Mosse’s project and arguing for its continued relevance today.

GEORGE L. MOSSE (1918–99) was a legendary scholar, teacher, and mentor. A refugee from Nazi Germany, in 1955 he joined the Department of History at the University of Wisconsin–Madison, where he was both influential and popular. Mosse was an early leader in the study of modern European cultural and intellectual history, the study of fascism, and the history of sexuality and masculinity. Over his career he authored more than two dozen books.

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“A major reevaluation of the thought and life of Maria Montessori. Moretti’s pathbreaking research reveals that Montessori’s ideas constituted much more than a pedagogical method but rather a complex philosophical, political, and humanitarian project.” —Pamela Ballinger, author of The World Refugees Made

“Montessori was a woman of her times, passionately engaged in global debates over not simply child development but how to put the world on a road to peace following the tragedy of the Great War—a trajectory sadly out of sync with political developments of the 1930s.” —Carl Ipsen, author of Italy in the Age of Pinocchio

The Italian educator and physician Maria Montessori (1870–1952) is best known for the teaching method that bears her name. She was also a lifelong pacifist, although historians have tended to view her writings on this topic as secondary to her pedagogy. Erica Moretti reframes Montessori’s pacifism as the foundation for her educational activism, emphasizing her vision of the classroom as a gateway to reshaping society. Montessori education offers a child-centered learning environment that cultivates students’ development as peaceful, curious, and resilient adults opposed to war and invested in societal reform.

Moretti examines Montessori’s lifelong work, including her ultimately unsuccessful push for the creation of the White Cross, a humanitarian organization for war-affected children. Moretti shows how Montessori’s significant educational theories and practices would come to define children’s rights once adopted by influential international organizations, including the United Nations.

ERICA MORETTI is an assistant professor in Modern Languages and Cultures at the Fashion Institute of Technology–SUNY.

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Illiberal Vanguard
Populist Elitism in the United States and Russia
ALEXANDAR MIHAIOLOVIC

When new right elites imagine themselves as messengers

Recent years have witnessed a growing affinity between increasingly radicalized right-wing movements in the United States and Russia, countries that only recently viewed each other as intractable foes. Alexandar Mihailovic untangles this confluence, considering ethnonationalist movements in both countries and their parallel approaches to gender, race, and performative identity. Rather than probe specific points of possible contact or political collusion, Mihailovic unveils the mirrored styles of thought that characterize far-right elitism in two erstwhile enemy nations.

Mihailovic investigates notable right-wing actors like Steve Bannon and Alexander Dugin and targets of right-wing ire such as globalization, LGBTQ+ activism, and mobilizations to remove controversial statues (that honor Confederate generals and Soviet leaders, for instance), but the argument extends beyond the specifics. How and why are radical right-wing movements developing along such similar trajectories in two nominally oppositional countries? How do religious sectarianism, the construction of whiteness, and institutionalized homophobia support each other in this transnational, informal, but powerful allegiance? Despite their appeals to populism and flamboyant theatrics, Mihailovic argues, much of the answer can be found in the mutual desire to justify and organize an illiberal vanguard of elite intellectuals, one that supports and advocates for a new authoritarianism.

ALEXANDAR MIHAIOLOVIC is a professor emeritus of comparative literature and Russian at Hofstra University and a visiting professor at Bennington College. His books include The Mitki and the Art of Postmodern Protest in Russia, Corporeal Words: Mikhail Bakhtin’s Theology of Discourse, and an edited volume, Tchaikovsky and His Contemporaries: A Centenary Symposium.

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“This book raises a crucial issue for our time. Mihailovic brings a scholarly eye and a sharp cross-cultural understanding to fill important gaps in our knowledge not only about rightist movements in both the United States and Russia but how they relate to each other.”—Tom Nichols, contributing writer, The Atlantic, and author of Our Own Worst Enemy
Collecting Music in the Aran Islands

Deirdre Ní Chonghaile

Winner of the Michael J. Durkan Prize for Books on Language and Culture from the American Conference for Irish Studies

“Extraordinary. . . . One of the most important and fascinating books about Irish traditional music in recent memory. . . . Very, very highly recommended to fans of traditional music, but it should be read by anyone who has any interest in understanding the music’s history. Top shelf stuff.”—Daniel Neely, The Irish Echo

“An elegantly written, rigorous assessment. . . . A valuable compendium. . . . It jolts the reader into modernizing their strict view of Irish singing culture.”—Fintan Vallely, Folk Music Journal

“Elegant and eloquent. . . . A substantial work, a fine addition to the canon of Irish traditional music studies, and a timely contribution to current conversations on music collecting, cultural heritage, ownership, and dissemination.”—Adrian Scahill, Journal of Music

For more than 150 years, individuals have traveled the Irish countryside to document the songs, music, and stories shared by communities. Collecting Music in the Aran Islands is the first critical historiographical study of the practice of documenting traditional music collected in the archipelago off the west coast of Ireland. Deirdre Ní Chonghaile argues for an equitable framework that considers negotiation, collaboration, canonization, and marginalization to fully understand the immensely important, politically inflected, and culturally inscribed process of musical curation. Through the examination of four substantial, historically valuable collections from the nineteenth and twentieth centuries, she reveals how understanding the motivations and training (or lack thereof) of individual music collectors significantly informs how we should approach their work and contextualize their place in the folk music canon.

Deirdre Ní Chonghaile is an ethnomusicologist and curator from the Aran Islands. Her work spans a variety of fields, including music, broadcasting, film, public folklore, and digital humanities.

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Outlaw Music in Russia
The Rise of an Unlikely Genre

ANASTASIA GORDIENKO

The first full history of the Russian shanson

The Russian shanson can be heard on radio and television shows, at mass events like political rallies, and even at the Kremlin. Anastasia Gordienko provides the first full history of the shanson, from its tenuous ties to early modern criminals’ and robbers’ folk songs, through its immediate generic predecessors in the Soviet Union, to its current incarnation as the soundtrack for daily life in Russia. It is difficult to firmly define the shanson or its family of song genres, but they all have some connection, whether explicit or implicit, to the criminal underworld or to groups or activities otherwise considered subversive. Traditionally produced by and popular among criminals and other marginalized groups, and often marked by characters and themes valorizing illegal activities, the songs have undergone censorship since the early nineteenth century. Technically legal only since the collapse of the Soviet Union, the shanson is today not only broadly popular but also legitimized by Vladimir Putin’s open endorsement of the genre.

With careful research and incisive analysis, Gordienko deftly details the shanson’s history, development, and social meanings. Attempts by imperial rulers, and later by Soviet leaders, to repress the songs and the lifestyles they romanticized not only did little to discourage their popularity but occasionally helped the genre flourish. Gordienko also investigates the shanson as it exists in popular culture today: not divorced from its criminal undertones (or overtones) but celebrated for them. She argues that the shanson expresses fundamental themes of Russian culture, allowing for the articulation of anxieties, hopes, and dissatisfactions that are discouraged or explicitly forbidden otherwise.

ANASTASIA GORDIENKO is an assistant professor of Russian and Slavic studies at the University of Arizona.

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LORNA MARTENS

125 years of women writing about their girlhoods

“This is a comprehensive, insightful literary history of women’s autobiographies of childhood. Thoroughly researched, highly original, and persuasive, As Told by Herself: Women’s Childhood Autobiography, 1845–1969 addresses a significant scholarly gap in very productive and important ways.” —Kate Douglas, author of Contesting Childhood: Autobiography, Trauma and Memory

As Told by Herself offers the first systematic study of women’s autobiographical writing about childhood. More than 175 works—primarily from English-speaking countries and France, as well as other European countries—are presented here in historical sequence, allowing Lorna Martens to discern and reveal patterns as they emerge and change over time. What do the authors divulge, conceal, and emphasize? How do they understand the experience of growing up as girls? How do they understand themselves as parts of family or social groups, and what role do other individuals play in their recollections? To what extent do they concern themselves with issues of memory, truth, and fictionalization?

Stopping just before second-wave feminism brought an explosion in women’s childhood autobiographical writing, As Told by Herself explores the genre’s roots and development from the mid-nineteenth century and recovers many works that have been neglected or forgotten. The result illustrates how previous generations of women—in a variety of places and circumstances—understood themselves and their upbringing, and how they thought to present themselves to contemporary and future readers.

LORNA MARTENS is a professor of German and comparative literature at the University of Virginia and the author of several books, including The Promise of Memory: Childhood Recollection and Its Objects in Literary Modernism.

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The Divided States
Unraveling National Identities in the Twenty-First Century

EDITED BY LAURA J. BEARD AND RICIA ANNE CHANSKY

Who counts as the “We the People” of our contemporary moment?

What is an “American” identity? The tension between populism and pluralism, between homogeneity and heterogeneity, has marked the United States since its inception. In *The Divided States*, leading scholars and critics argue that the US is, and has always been, a site where multiple national identities intersect in productive and challenging ways. Scrutinizing conflicting nationalisms and national identities, the authors ask, Whose stories get told and whose do not? Who or what promotes the idea of a unified national identity in the United States? How is the notion of a unified national identity disrupted? What myths and stories bind the US together? How representative are these stories? What are the counternarratives? And, if the idea of national homogeneity is a fallacy, what does tie us together as a nation?

Working across auto/biography studies, American studies, and human geography—all of which deal with the current interest in competing narratives, “alternative facts,” and accountability—the essays engage in and contribute to critical conversations in classrooms, scholarship, and the public sphere. The authors draw from a variety of fields, including anthropology; class analysis; critical race theory; diasporic, refugee, and immigration studies; disability studies; gender studies; graphic and comix studies; Indigenous studies; linguistics; literary studies; sociology; and visual culture. And the genres under scrutiny include diary, epistolary communication, digital narratives, graphic narratives, literary narratives, medical narratives, memoir, oral history, and testimony.

This fresh and theoretically engaged volume will be relevant to anyone interested in the multiplicity of voices that make up the US national narrative.

LAURA J. BEARD is an associate vice president of research at the University of Alberta. RICIA ANNE CHANSKY is a professor of literature at the University of Puerto Rico at Mayagüez, coeditor of the scholarly journal *a/b: Auto/Biography Studies*, and editor of the Routledge Auto/Biography Studies book series.

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Violence in Rural South Africa, 1880–1963

SEAN REDDING

A nuanced study of violence and its causes over time

“An important contribution. Redding draws brilliantly on a range of archival sources to ask pointed questions about the history of violence in rural South Africa. Far from being an expression of atavistic African proclivities, the violence that marked white rule was, in fact, a response to the disruptions caused by that rule. Violent actions by African actors constituted a form of social navigation in a world over which they had limited control. Redding shows how it is possible to study violence historically without falling into tired tropes about ‘black-on-black violence.’”—Jacob Dlamini, Princeton University

Violence was endemic to rural South African society from the late nineteenth century to the mid-twentieth century. But acts of violence were not inherent in African culture; rather, violence resulted from the ways in which Africans navigated the hazardous social and political landscape imposed by white rule. Focusing on the Eastern Cape province, Sean Redding investigates the rise of large-scale lethal fights among men, increasingly coercive abduction marriages, violent acts resulting from domestic troubles and witchcraft accusations within families and communities, and political violence against state policies and officials.

Many violent acts attempted to reestablish and reinforce a moral, social, and political order among Africans. However, what constituted a moral order changed as white governance became more intrusive, land became scarcer, and people reconstructed their notions of “traditional” culture. State policies became obstacles around which Africans had to navigate by invoking the idea of tradition, using the state’s court system, alleging the use of witchcraft, or engaging in violent threats and acts. Redding’s use of multiple court cases and documents to discuss several types of violence provides a richer context for the scholarly conversation about the legitimation of violence in traditions, family life, and political protest.

SEAN REDDING, Zephaniah Swift Moore Professor of History at Amherst College, is the author of Sorcery and Sovereignty: Taxation, Power, and Rebellion in Rural South Africa.
Congo’s Dancers
Women and Work in Kinshasa
LESLEY NICOLE BRAUN

Danseuse and the politics of visibility and economic control

“A highly original and compelling work of ethnography. The role of urban women in the production of popular culture often tends to be overlooked and undervalued, and Braun’s study of female concert dancers in Kinshasa, the beating heart of much of the musical world in Congo, the African continent, and beyond, makes a substantial contribution to fill in this lacuna.” —Filip De Boeck, coauthor of Suturing the City: Living Together in Congo’s Urban Worlds

Dance music plays a central role in the cultural, social, religious, and family lives of the people of the Democratic Republic of the Congo. Among the various genres popular in the capital city of Kinshasa, Congolese rumba occupies a special place and can be counted as one of the DRC’s most well-known cultural exports. The public image of rumba was historically dominated by male bandleaders, singers, and musicians. However, with the introduction of the danseuse (professional concert dancer) in the late 1970s, the role of women as cultural, moral, and economic actors came into public prominence and helped further raise Congolese rumba’s international profile.

In Congo’s Dancers, Lesley Nicole Braun uses the prism of the Congolese danseuse to examine the politics of control and the ways in which notions of visibility, virtue, and socioeconomic opportunity are interlinked in this urban African context. The work of the danseuse highlights the fact that public visibility is necessary to build the social networks required for economic independence, even as this visibility invites social opprobrium for women. The concert dancer therefore exemplifies many of the challenges that women face in Kinshasa as they navigate the public sphere, and she illustrates the gendered differences of local patronage politics that shape public morality. As an ethnographer, Braun had unusual access to the world she documents, having been invited to participate as a concert dancer herself.

LESLEY NICOLE BRAUN is a professor and senior lecturer at the Institute of Anthropology at the University of Basel. Her work has been published in the Journal of African Arts, Ethnos, Africa, and elsewhere.

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VANESSA S. OLIVEIRA

The powerful merchants of colonial Luanda

“A major contribution to the history of abolition, port cities, and gender in Angola, providing an original and stimulating analysis of Luanda during this largely understudied transition period.”—Journal of African History

“Well into the early nineteenth century, Luanda, the administrative capital of Portuguese Angola, was one of the most influential ports for the transatlantic slave trade. Between 1801 and 1850, it served as the point of embarkation for more than 535,000 enslaved Africans. In the history of this diverse, wealthy city, the gendered dynamics of the merchant community have frequently been overlooked.

Vanessa S. Oliveira traces how existing commercial networks adapted to changes in the Atlantic slave trade during the first half of the nineteenth century. Slave Trade and Abolition looks at the strategies adopted by slavers in the face of the ban on exports of enslaved people in 1836. Large-scale merchants survived by becoming the main investors in the “new” trade in tropical commodities, including ivory, wax, coffee, cotton, and sugar. Women were part of this process as merchants and enslaved laborers, revealing an unexpectedly nuanced economy with regard to gender and authority.

VANESSA S. OLIVEIRA is an assistant professor of African history at the Royal Military College of Canada and the coeditor of Slavery, Memory, and Citizenship.

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ARDETH MAUNG THAWNGHMUNG is a professor of political science at the University of Massachusetts. Growing up in Burma, she and her family employed many of the coping strategies she would later study. She is the author of several books, including Behind the Teak Curtain: Authoritarianism, Agricultural Policies, and Political Legitimacy in Rural Burma.

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