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On the cover: Martin Wittfooth, Nocturne II, 46” x 57”, Oil on Canvas, 2013

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BETSY DRAINE AND MICHAEL HINDEN

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When art historian Nora Barnes returns to France for a Van Gogh conference in the charming medieval village of Saint-Paul-de-Vence, she’s expecting a vigorous debate about whether the famed artist’s suicide was actually a homicide. But on the night before the conference, an elderly French woman who’d promised to reveal important evidence is found head down in the village fountain, and her Chanel briefcase is nowhere to be seen.

During a week of academic squabbling, dining, romance, and suspense, the quirky conference members, one by one, fall under police suspicion and the amused gaze of Nora’s husband, Toby. But someone wants to halt Nora and Toby’s amateur sleuthing, and what happens next is no joke.

BETSY DRAINE and MICHAEL HINDEN are coauthors of the mysteries Murder in Lascaux and The Body in Bodega Bay, the first two novels in the Nora Barnes and Toby Sandler Mystery series. They also coauthored the memoir A Castle in the Backyard: The Dream of a House in France and translated The Walnut Cookbook by Jean-Luc Toussaint. They are professors emeriti of English at the University of Wisconsin–Madison. Long ago, Michael worked a summer as a waiter in Saint-Paul-de-Vence and fell in love with the village.

ALSO BY BETSY DRAINE AND MICHAEL HINDEN

Murder in Lascaux: A Nora Barnes and Toby Sandler Mystery

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Death Stalks Door County
PATRICIA SKALKA

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—Milwaukee Shepherd Express

“A satisfyingly complex plot . . . showcasing one of the main characters, Wisconsin’s beautiful Door County. A great match for Nevada Barr fans.”
—Library Journal

“Skalka’s descriptions of the atmosphere of the villages and spectacular scenery will resonate with readers who have spent time on the Door Peninsula. . . . [She] plans to continue disturbing the peace in Door County for quite a while, which should be a good thing for readers.”
—Chicago Book Review

PATRICIA SKALKA is the author of Death at Gills Rock, the first book in the Dave Cubiak Door County Mystery series. A former writer for Reader’s Digest, she presents writing workshops throughout the United States. She divides her time between her native Chicago and her cottage in Door County, Wisconsin.

The first book in the Dave Cubiak Door County Mystery series, now in paperback

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OF RELATED INTEREST

Watch for the third book in the series coming soon!
Almost Nothing to Be Scared Of

DAVID CLEWELL

“David Clewell’s lopsided wit and keen observations on the spectacle of American culture deserve a gang of listeners for the truth of his insights and the sheer fun of the delivery. By the way, did you know that the Inverted Atomic Drop was a wrestling move? With this book in hand, you’ll learn that and more.”—Billy Collins

These poems often spring from unlikely sources: professional wrestling, Adam and Eve at the Jersey shore, the misguided promise of tinfoil hats, Uncle Bud on the Moon, Debbie Fuller on Pluto, debatable Bigfoot nomenclature, Richard Nixon’s social-media rejuvenation, and a Nebraska policeman’s run-in with space aliens who tell him, “We want you to believe in us—but not too much.”

In Almost Nothing to Be Scared Of, David Clewell’s most expansive work yet, readers will discover a multiplicity of new ways to take heart—surely no small thing in a world where we’re too often asked to take what we’d rather not.

The sign said NO SWIMMING AFTER DARK, so they didn’t—having grown considerably more circumspect since the last time they went against the wishes of Management. Still, they figured it might be all right to go naked once more and not be ashamed. Those were days of good cheer in the Garden, but this time Adam couldn’t stop humming Itsy-Bitsy Teeny-Weeny Yellow Polka-Dot Bikini. Even though the words were impossibly beyond him, Eve in a bikini was not.

—excerpt from “The Real Story of Adam and Eve, Wherein the True Cradle of Civilization Is Revealed,” © The Board of Regents of the University of Wisconsin System. All rights reserved.

DAVID CLEWELL is the author of a dozen books of poetry, including Taken Somehow by Surprise, The Low End of Higher Things, Now We’re Getting Somewhere, Jack Ruby’s America, and Blessings in Disguise. He is a former poet laureate of Missouri and also formerly a circus laborer, professional weight-guesser, and professional wrestler. He currently labors as a professor of English and director of the creative writing program at Webster University in Saint Louis.
Jennifer Whitaker

The Blue Hour

JENNIFER WHITAKER

“The Blue Hour casts a blue spell, using the tropes and gestures of traditional fairy tales—riddles, disguises, wishes, shape-shifting, entrapment, escape, and transformation—to trace a daughter’s experience of incestuous abuse. With language as sonically and somatically intricate as the subject she narrates, Whitaker looks unflinchingly at an ancient taboo and the infinite hour of its endurance.” —Lisa Russ Spaar, author of Vanitas, Rough

“Whitaker’s skills with sentence and sound, with sparse yet suggestive language, with telling juxtapositions, with metaphor and misdirection, make the unbearable bearable just long enough that it can be seen, contained, and transcended. These are riveting poems, hard won, from a poet of exceptional talent.” —Jim Peterson, author of Original Face

“Like a banked fire stoked into a blaze, The Blue Hour contains the power to warm you up and burn you down. I am enthralled by the stunning grace of Jennifer Whitaker’s vision. A spectacular debut.” —Camille T. Dungy, author of Smith Blue

Fairy tales both familiar and obscure create a threshold, and the The Blue Hour pulls us over it. With precise language and rich detail, these poems unflinchingly create an eerie world marked by abuse, asking readers not just to bear witness but to try to understand how we make meaning in the face of the meaningless violence.

Every night begins with my wish
as I’m gowned in fog on the lawn:
Man in the moon, be a prince—strike a match.
Burn out the stars in their dumb minuet.
Forget the clock; let it drone what it may.
I’ll stare until everyone shatters like glass.

—excerpt from “Cinderella as Wish That Comes True,” © The Board of Regents of the University of Wisconsin System. All rights reserved.

JENNIFER WHITAKER is the director of the University Writing Center at the University of North Carolina at Greensboro and assistant poetry editor for storySouth. This is her first book.

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Winner of the Felix Pollak Prize in Poetry, selected by Denise Duhamel

The Book of Hulga

RITA MAE REESE
ILLUSTRATIONS BY JULIE FRANKI

“Like the peacock lifting that magnificent tail into an arch, Rita Mae Reese’s poems of affliction and epiphany shiver and extend a structure so stunning, so moving, it’s nearly impossible to respond justly in language. Flannery O’Connor would have kept The Book of Hulga on her bedside table.”—Amy Newman, author of Dear Editor

“A mesmerizing imagination at work. The language is pared but rich, philosophical and earthy. These poems are fiercely individual, but dovetail into a narrative bright with revelations and wonder. The Book of Hulga is a triumph.”—Eduardo C. Corral, author of Slow Lightning

The Book of Hulga speculates—with humor, tenderness, and a brutal precision—on a character that Flannery O’Connor envisioned but did not live long enough to write: “an angular intellectual proud woman approaching God inch by inch grinding her teeth.” These striking poems look to the same sources that O’Connor sought out, from Gerard Manley Hopkins to Edgar Allan Poe to Simone Weil. Original illustrations by Julie Franki further illuminate Reese’s imaginative verse biography of a modern-day hillbilly saint.

Because she wanted to be closer

to God she took off all of her clothes.

She unnamed them as they came off

God like water all over the drowning

Over and over and over God

but under too deep under everything

stays under except God+ God. One nation

under Hulga. Nation like a fist

in the small of her back

That was years ago is how now felt then

Now covering her body at last.

—“Because She Wanted” © The Board of Regents of the University of Wisconsin System. All rights reserved.

RITA MAE REESE is the author of the poetry collection The Alphabet Conspiracy. A past Wallace Stegner Fellow, she earned an MFA in creative writing at the University of Wisconsin–Madison. She lives in Madison, Wisconsin.

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Wisconsin Poetry Series
Ronald Wallace, Series Editor
Seven Years of Grace

The Inspired Mission of Achsa W. Sprague

SARA RATH

The story of a popular trance lecturer from the peak of the American Spiritualist movement

“A wonderful historical novel. Sara Rath has deeply researched the small but highly influential number of itinerant woman lecturers during the mid-nineteenth century, and she has found a brilliant way to tell Achsa Sprague’s story.”—John B. Buescher, author of The Other Side of Salvation: Spiritualism and the Nineteenth-Century Religious Experience

In November 1852, a shy and sickly young spinster in Plymouth Notch, Vermont, glimpses a blinding rush of angel wings. Restored to health and given an urgent mission by these guardians, she embraces the Spiritualist movement and embarks on a seven-year crusade across America. Though publicly rejecting the doctrine of Free Love embraced by many Spiritualists, she secretly struggles against the growing love she feels for the married man she calls her “Evil Genius.”

Seven Years of Grace is a dramatized account of the life of Achsa Sprague (1827–1862), who in the decade preceding the American Civil War lectured to audiences of thousands on Spiritualism, the abolition of slavery, women’s rights, and prison reform. She presented herself as a medium, lecturing and singing hymns in a state of trance. Alone on stage, she drew acclaim and admiration but also jeers, ridicule, and condemnation. A skeptic in Oswego, New York, asked, “Why is it that all the world should run nightly mad to hear her in a pretended trance?” A Milwaukee newspaper proclaimed her words “profound twaddle from beginning to end.” Yet Achsa’s crowds continued to grow in size and enthusiasm.

Grounded in the extensive collection of Achsa Sprague’s papers at the Vermont Historical Society, Seven Years of Grace is both a fascinating tale and a revealing window into the past.

SARA RATH is the author of fifteen books, including H.H. Bennett, Photographer: His American Landscape. The Vermont Historical Society awarded her its Weston A. Cate Fellowship to support her research on Achsa W. Sprague. She lives in Spring Green, Wisconsin.

ALSO BY SARA RATH

Star Lake Saloon and Housekeeping Cottages: A Novel

Night Sisters: A Novel

Distributed for the Vermont Historical Society
John Bascom and the Origins of the Wisconsin Idea

J. DAVID HOEVELER

An intellectual history of the public service mission of universities

In the Progressive Era of American history, the state of Wisconsin gained national attention for its innovative economic and political reforms. Amidst this ferment, the “Wisconsin Idea” was popularized—the idea that a public university should improve the lives of people beyond the borders of its campus. Governor Robert La Follette routinely consulted with University of Wisconsin researchers to devise groundbreaking programs and legislation. Although the Wisconsin Idea is often attributed to a 1904 speech by Charles Van Hise, president of the University of Wisconsin, David Hoeveler argues that it originated decades earlier, in the creative and fertile mind of John Bascom.

A philosopher, theologian, and sociologist, Bascom deeply influenced a generation of students at the University of Wisconsin, including La Follette and Van Hise. Hoeveler documents how Bascom drew concepts from German idealism, liberal Protestantism, and evolutionary theory, transforming them into advocacy for social and political reform. He was a champion of temperance, women’s rights, and labor, all of which brought him controversy as president of the university from 1874 to 1887. In a way unmatched by any leader of a major American university in his time, Bascom outlined a social gospel that called for an expanded role for state governments and universities as agencies of moral improvement.

Hoeveler traces the intellectual history of the Wisconsin Idea from the nineteenth century to such influential Progressive Era thinkers as Richard T. Ely and John R. Commons, who believed university researchers should be a vital source of expertise for government and citizens.

J. DAVID HOEVELER holds a Distinguished Professorship in History at the University of Wisconsin–Milwaukee. He is the author of seven books, including Creating the American Mind, The Evolutionists, and Watch on the Right.

OF RELATED INTEREST

The University and the People: Envisioning American Higher Education in an Era of Populist Protest
Scott M. Gelber
LC: 2011011569 LB
266 PP. | 6 x 9 | 7 B/W ILLUSTRATIONS.
ISBN 978-0-299-28464-0 | PAPER $29.95

Cold War University: Madison and the New Left in the Sixties
Matthew Levin
LC: 2012035482 F
234 PP. | 6 x 9 | 24 B/W ILLUSTRATIONS.
American Surveillance
Intelligence, Privacy, and the Fourth Amendment
ANTHONY GREGORY

From George Washington’s spies to the NSA
To defend its citizens from harm, must the government have unfettered access to all information? Or, must personal privacy be defended at all costs from the encroachment of a surveillance state? And, doesn’t the Constitution already protect us from such intrusions? When the topic of discussion is intelligence-gathering, privacy, or Fourth Amendment protections against unreasonable search and seizure, the result is usually more heat than light.

Anthony Gregory challenges such simplifications, offering a nuanced history and analysis of these difficult issues. He highlights the complexity of the relationship between the gathering of intelligence for national security and countervailing efforts to safeguard individual privacy. The Fourth Amendment prohibiting unreasonable searches and seizures offers no panacea, he finds, in combating assaults on privacy—whether by the NSA, the FBI, local police, or more mundane administrative agencies. Given the growth of technology, together with the ambiguities and practical problems of enforcing the Fourth Amendment, advocates for privacy protections need to work on multiple policy fronts.

ANTHONY GREGORY is the author of The Power of Habeas Corpus in America: From the King’s Prerogative to the War on Terror, winner of the PROSE Book Award for legal studies. He is a fellow of the Independent Institute in Oakland, California.

“A cogent synthesis of the history of American surveillance and of its conflict with the right to privacy enshrined in the federal Constitution. Thoroughly researched and eloquent, American Surveillance traces government surveillance from colonial times to beyond 9/11.”—William J. Cuddihy, author of The Fourth Amendment

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William H. Thomas Jr.
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264 PP. | 6 x 9 | 13 B/W ILLUS.
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Power without Constraint
The Post-9/11 Presidency and National Security

CHRIS EDELSON

What are the limits to presidential power?

“A clear and powerfully argued direct comparison of the policies and rhetoric of George W. Bush and Barack Obama, demonstrating that they are more alike than different in their approaches to combating terrorism.”—Michael A. Genovese, author of The Power of the American Presidency

As a presidential candidate, Barack Obama criticized the George W. Bush administration for its unrestrained actions in matters of national security. In secret Justice Department memos, President Bush’s officials had claimed for the executive branch total authority to use military force in response to threats of terrorism. They set aside laws made by Congress, even criminal laws prohibiting torture and warrantless surveillance. Candidate Obama promised to restore the rule of law and make a clean break with the Bush approach. President Obama has not done so. Why?

In a thorough comparison of the Bush and Obama administrations’ national security policies, Chris Edelson demonstrates that President Obama and his officials have used softer rhetoric and toned-down legal arguments, but in key areas—military action, surveillance, and state secrets—they have simply found new ways to assert power without meaningful constitutional or statutory constraints.

Edelson contends that this legacy of the two immediately post-9/11 presidencies raises crucial questions for future presidents, Congress, the courts, and American citizens. Where is the political will to restore a balance of powers among branches of government and adherence to the rule of law? What are the limits of authority regarding presidential national security power? Have national security concerns created a permanent shift to unconstrained presidential power?

CHRIS EDELSON is assistant professor of government in the School of Public Affairs at American University and also a fellow with the Center for Congressional and Presidential Studies there. He is the author of Emergency Presidential Power: From the Drafting of the Constitution to the War on Terror, which was awarded the Crader Family Book Prize in American Values.

OF RELATED INTEREST

Emergency Presidential Power: From the Drafting of the Constitution to the War on Terror
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Alfred W. McCoy
LC: 2011043916 HV
298 PP. | 6 x 9 | 13 B/W ILLUS.
ISBN 978-0-299-28854-9 | PAPER $29.95
Contemporary Directions in Asian American Dance

EDITED BY YUTIAN WONG

An essential guide and model for current studies of Asian American dance

“A methodologically diverse and eclectic approach to Asian American dance studies, where dance is both method and content. These essays illuminate the ways that dance shapes, troubles, and pushes against the contours of what counts as Asian American cultural production.”

—Priya Srinivasan, author of Sweating Saris

“Confirms the vibrant and diverse presence of contemporary Asian American dance on the stage and in the world. This fresh new scholarship inspires us all to consider the strategies and achievements of generations of artists and researchers working at the intersection of Asian American studies and dance studies. An absolute must for anyone concerned with the future of dance scholarship.”

—Thomas F. DeFrantz, editor of Dancing Many Drums

The definition of Asian American dance is as contested as the definition of “Asian American.” Artists and scholars who are making, defining, questioning, and theorizing Asian American dance show in these original essays that the term encompasses not only a range of national origins but also a dazzling variety of theoretical frameworks, disciplinary methods, and genres—from traditional to postmodern to hip hop.

This volume addresses topics including the role of the 1960s Asian American Movement in creating Japanese American taiko groups, and the experience of internment during World War II influencing butoh dance in Canada. Essays about artists such as Jay Hirabayashi, Alan Tolentino, Shen Wei, Kun-Yang Lin, Yasuko Yokoshi, Eiko & Koma, Sam Kim, Roko Kawai, and Denise Uyehara look closely at the politics of how Asian aesthetics are set into motion and marketed. The contributions include first-person narratives, interviews, ethnography, cultural studies, performance studies, and comparative ethnic studies.

YUTIAN WONG is an associate professor in the School of Theatre and Dance at San Francisco State University. She is the author of Choreographing Asian America.

OF RELATED INTEREST

Dramaturgy in Motion: At Work on Dance and Movement Performance
Katherine Profeta

Composing while Dancing: An Improviser’s Companion
Melinda Buckwalter
My Sister’s Mother
A Memoir
DONNA SOLECKA URBIKAS

A searing tale of war, trauma, and survival

“This stunning, heartfelt memoir looks unflinchingly at the scars borne by one Polish immigrant family as their daughter tries to become a normal American girl in Chicago. A gripping study of family dynamics, this is also a must-read for World War II history buffs.” —Leonard Kniffel, author of A Polish Son in the Motherland

“Superbly records the bitter suffering both of victims of the Soviet Gulag and of displaced emigrants. And, we witness the enormous problems of traumatized parents in connecting and sharing their experiences with their American-raised children. In this context, Donna’s teenage ‘tragedy’ of failing to make the cheerleading squad is particularly poignant.” —Marek Jan Chodakiewicz, author of Between Nazis and Soviets

Donna Solecka Urbikas grew up in the Midwest during the golden years of the American century. But her Polish-born mother and half sister had endured dehumanizing conditions during World War II, as slave laborers in Siberia. War and exile created a profound bond between mother and older daughter, one that Donna would struggle to find with either of them.

In 1940, Janina Ślarzynska and her five-year-old daughter Mira were taken by Soviet secret police (NKVD) from their small family farm in eastern Poland and sent to Siberia with tens of thousands of others. So began their odyssey of hunger, disease, cunning survival, desperate escape across a continent, and new love amidst terrible circumstances.

But in the 1950s, baby boomer Donna yearns for a “normal” American family while Janina and Mira are haunted by the past. In this unforgettable memoir, Donna recounts her family history and her own survivor’s story, finally understanding the damaged mother who had saved her sister.

DONNA SOLECKA URBIKAS was born in Coventry, England, and immigrated with her parents and sister to Chicago in 1952. After careers as a high school science teacher and environmental engineer, she is now a writer, realtor, and community volunteer. She lives in Chicago with her husband.

OF RELATED INTEREST

Scattered: The Forced Relocation of Poland’s Ukrainians after World War II
Diana Howansky Reilly

Through the Day, through the Night: A Flemish Belgian Boyhood and World War II
Jan Vansina

“A primer for all who seek to understand the harrowing journey of Poles during this fateful period.” —Allen Paul, author of Katyn: Stalin’s Massacre and the Triumph of Truth

“...and World War II”
The Invisible Jewish Budapest
Metropolitan Culture at the Fin de Siècle

MARY GLUCK

A groundbreaking history of modernist Budapest


Budapest at the fin de siècle was famed and emulated for its cosmopolitan urban culture and nightlife. It was also the second-largest Jewish city in Europe. Mary Gluck delves into the popular culture of Budapest’s coffee houses, music halls, and humor magazines to uncover the enormous influence of assimilated Jews in creating modernist Budapest between 1867 and 1914. She explores the paradox of Budapest in this era: because much of the Jewish population embraced and promoted a secular, metropolitan culture, their influence as Jews was both profound and invisible.

MARY GLUCK is a professor of history and Judaic studies at Brown University. She is the author of Georg Lukács and His Generation, 1900–1918 and Popular Bohemia: Modernism and Urban Culture in Nineteenth-Century Paris.

OF RELATED INTEREST

The Long Life and Swift Death of Jewish Rechitsa: A Community in Belarus, 1625–2000
Albert Kaganovitch

Petersburg/Petersburg: Novel and City, 1900–1921
Edited by Olga Match

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Steven E. Aschheim, Stanley G. Payne, Mary Louis Roberts, and David J. Sorkin, Series Editors
Primed for Violence
Murder, Antisemitism, and Democratic Politics in Interwar Poland

PAUL BRYKCZYNKI

The assassination that changed a nation
“The interwar period was an often violent time in which the demons of the twentieth century increasingly had their way. Brykczynski places the assassination of President Gabriel Narutowicz in the context of growing antisemitism and the emerging challenge to democracy in the recently independent Polish nation. An important story, thoroughly researched and compellingly told.”—John Merriman, Yale University

“Makes significant, interesting contributions to a wide range of historiographies, including debates about the place of civic nationalism in interwar political discourse and about the power and reach of interwar antisemitism.”—Eva Plach, Wilfred Laurier University

In 1922, the new Republic of Poland democratically elected its first president, Gabriel Narutowicz. Because his supporters included a Jewish political party, an opposing faction of antisemites demanded his resignation. Within hours, bloody riots erupted in Warsaw, and less than a week later the president was assassinated. In the wake of these events, the radical right asserted that only “ethnic Poles” should rule the country, while the left silently capitulated to this demand.

As Paul Brykczynski tells this gripping story, he explores the complex role of antisemitism, nationalism, and violence in Polish politics between the two World Wars. Though focusing on Poland, the book sheds light on the rise of the antisemitic right in Europe and beyond, and on the impact of violence on political culture and discourse.

PAUL BRYKCZYNKI holds a PhD in modern European history from the University of Michigan. He lives in Ontario, Canada.

HISTORY–EUROPEAN
MAY | LC: 2015036809 DS
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ISBN 978-0-299-30700-4 | CASEBOUND $65.00

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Alexander Karn
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336 PP. | 6 × 9
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City of Neighborhoods
Memory, Folklore, and Ethnic Place in Boston
ANTHONY BAK BUCCITELLI

How Boston’s Southie can be both “Irish” and multiethnic

“This fascinating deep-dive into historically ethnic neighborhoods reveals that old stereotypes have been supplanted by vibrant, multiethnic neighborhoods that now use ethnicity as a means for inclusion. A riveting, insider look into what really happens in Boston’s diverse neighborhoods.” — Timothy Tangherlini, University of California, Los Angeles

East Boston has long been known as an Italian neighborhood and Southie as an Irish one, while nearby North Quincy has seen in recent decades an influx of Chinese Americans and immigrants. Such urban spaces in America can become intimately intertwined with ethnic identities (Little Italy, Greektown, Chinatown, Little Havana). Yet local residents often readily acknowledge an underlying diversity—both historically and as a result of more recent changes—that complicates such stereotypes.

Digging into the ever-shifting terrain of American ethnicity and urban spaces, Anthony Bak Buccitelli investigates folk practices, social memory, and local histories in three Boston-area neighborhoods. He looks at the ways locals represent their neighborhoods and themselves via events, symbols, stories, and landmarks, from the shamrock to the Chinese flag, whether the St. Patrick’s Day parade in Southie or the Columbus Day parade in East Boston, from urban graffiti and websites to the Dorchester Heights Monument. City of Neighborhoods exposes the processes of selection and emphasis that produce, sustain, challenge, and change understandings of urban spaces as ethnic places.

ANTHONY BAK BUCCITELLI is an assistant professor of American studies and communications at Pennsylvania State University, Harrisburg. He grew up in Hingham, Massachusetts.

OF RELATED INTEREST

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Packy Jim
Folklore and Worldview on the Irish Border
RAY CASHMAN

A Donegal storyteller contemplates life, the universe, and everything

“A brilliant testament to the ethnographer’s art, the deeply rooted wisdom of an ‘ordinary’ person, and the complex ways in which folklore figures in everyday life along the Irish border.”—James P. Leary, author of Folksongs of Another America

Growing up on a secluded smuggling route along the border of Northern Ireland and the Republic, Packy Jim McGrath regularly heard the news, songs, and stories of men and women who stopped to pass the time until cover of darkness. In his early years, he says, he was all ears—but now it is his turn to talk.

Ray Cashman, who has been interviewing McGrath for more than fifteen years, demonstrates how Packy Jim embellishes daily conversation with stories of ghosts and fairies, heroic outlaws and hateful landlords. Such folklore is a boundless resource that he uses to come to grips with the past and present, this world and the next. His stories reveal an intricate worldview that is both idiosyncratic and shared—a testament to individual intelligence and talent, and a window into Irish vernacular culture.

RAY CASHMAN is an associate professor of folklore at Indiana University. He is the author of Storytelling on the Northern Irish Border, which won both the Chicago Folklore Prize of the American Folklore Society and the Donald Murphy Prize of the American Conference for Irish Studies. He is a coeditor of The Individual and Tradition: Folkloristic Perspectives.

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Women Lovers, or The Third Woman
NATALIE CLIFFORD BARNEY
EDITED AND TRANSLATED BY CHELSEA RAY
INTRODUCTION BY MELANIE C. HAWTHORNE

Three sensual women in dangerous liaisons

“Women Lovers has shown me a Natalie that I never knew, a fragile Natalie. This novel is an amazing revelation.”—Jean Chalon, author of Portrait of a Seductress: The World of Natalie Barney

This long-lost novel recounts a passionate triangle of love and loss among three of the most daring women of belle époque Paris. In this barely disguised roman à clef, the legendary American heiress, writer, and arts patron Natalie Clifford Barney becomes the character N., the dashing Italian baroness Mimi Franchetti is M., and the beautiful French courtesan Liane de Pougy is L. Barney writes of an erotic liaison that breaks all taboos but also reveals N’s vulnerability as she unexpectedly becomes the devastated “third woman.” The story ends with a powerful dialogue on the challenges of love.

Never before published in English, and only recently published in French, this modernist, experimental work has been brought to light by Chelsea Ray’s research. It reveals a more complex Natalie Barney and expands modernist literary representations of lesbian love. Ray’s translation is augmented by her essay and notes highlighting themes of modernism and queer studies, as well as by Melanie Hawthorne’s introduction.

NATALIE CLIFFORD BARNEY (1876–1972) was an American-born writer of poems, epigrams, and memoirs. She was also well-known for her weekly salon in Paris that drew avant-garde writers, artists, musicians, and intellectuals to her home for more than sixty years. CHELSEA RAY is an associate professor of French and comparative literature at the University of Maine at Augusta. She has been honored as a Chevalier des palmes académiques by France’s Ministry of Education.

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“Barney’s experimentation in Women Lovers with offbeat structural choices and narrative strategies, and its stylistic allegiances to decadent traditions, indicate how much of literary modernism’s rich texture has been ironed out in the writing and rewriting of that literary history.”—Tirza T. Latimer, author of Women Together/Women Apart: Portraits of Lesbian Paris
Anna Karenina and Others
Tolstoy’s Labyrinth of Plots

LIZA KNAPP

Reveals why the whole of Anna Karenina is greater than the sum of its plots

“Makes an invaluable contribution to Tolstoy studies and the theory of the novel. Knapp’s comparative readings highlight biographical, philosophical, religious, and literary roots of the ‘hidden labyrinth of linkages’ that connect the two plots of Anna Karenina.”—Elizabeth Cheresh Allen, Bryn Mawr College

With its complex structure, Anna Karenina places special demands on readers who must follow multiple plotlines and discern their hidden linkages. In her well-conceived and jargon-free analysis, Liza Knapp offers a fresh approach to understanding how the novel is constructed, how it creates patterns of meaning, and why it is much more than Tolstoy’s version of an adultery story.

Knapp provides a series of readings of Anna Karenina that draw on other works that were critical to Tolstoy’s understanding of the interconnectedness of human lives. Among the texts she considers are The Scarlet Letter, a novel of adultery with a divided plot; Middlemarch, a multiplot novel with neighborly love as its ideal; and Blaise Pascal’s Pensées, which fascinated Tolstoy during his own religious crisis. She concludes with a tour-de-force reading of Mrs. Dalloway that shows Virginia Woolf constructing this novel in response to Tolstoy’s treatment of Anna Karenina and others.

LIZA KNAPP is an associate professor in the Department of Slavic Languages at Columbia University. She is the author of The Annihilation of Inertia: Dostoevsky and Metaphysics, the editor of Dostoevsky’s “The Idiot”: A Critical Companion, and the coeditor of Approaches to Teaching Tolstoy’s “Anna Karenina.”

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“Knapp’s keen eye for prodding out books that play off one another illuminates not only the multiplot novel in its various guises, but the adultery novel as Tolstoy reinvented it, where sexual transgression is forced to serve the quest for God and faith. A mind-expanding book.”—Caryl Emerson, Princeton University
How Russia Learned to Write

Literature and the Imperial Table of Ranks

IRINA REYFMAN

How compulsory service to the state shaped the course of Russian literature

“Compelling, clever, and persuasive. Examining many Russian writers’ self-fashioning as members of the nobility and their careers in public service, Reyfman admirably shows that the understanding of rank should inflect all our arguments and histories of the writing profession in Russia.” —Luba Golburt, University of California, Berkeley

In the eighteenth century, as modern forms of literature began to emerge in Russia, most of the writers producing it were members of the nobility. But their literary pursuits competed with strictly enforced obligations to imperial state service. Unique to Russia was the Table of Ranks, introduced by Emperor Peter the Great in 1722. Noblesse oblige was not just a lofty principle; aristocrats were expected to serve in the military, civil service, or the court, and their status among peers depended on advancement in ranks.

Irina Reyfman illuminates the surprisingly diverse effects of the Table of Ranks on writers, their work, and literary culture in Russia. From Sumarokov and Derzhavin in the eighteenth century through Pushkin, Gogol, Dostoevsky, and poets serving in the military in the nineteenth, state service affected the self-images of writers and the themes of their creative output. Reyfman also notes its effects on Russia’s atypical course in the professionalization and social status of literary work.

IRINA REYFMAN is a professor of Russian literature at Columbia University. She is the author and editor of several books, including Rank and Style: Russians in State Service, Life, and Literature and Ritualized Violence Russian Style.

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Virgil and Joyce
Nationalism and Imperialism in the Aeneid and Ulysses
RANDALL J. POGORZELSKI

Confronting political violence in imperial Rome and revolutionary Ireland

“Demonstrates how Joyce’s complicated nationalism revolutionizes our present understanding of Virgil’s hesitant imperialism.”—Alexander Mueller, author of Translating Troy

James Joyce’s Ulysses is a modern version of Homer’s Odyssey, but Joyce—who was a better scholar of Latin than of Greek—also was deeply influenced by the Aeneid, Virgil’s epic poem about the journey of Aeneas and the foundation of Rome.

Joyce wrote Ulysses during the Irish War of Independence, when militants, politicians, and intellectuals were attempting to create a new Irish nation. Virgil wrote the Aeneid when, in the wake of decades of civil war, Augustus was founding what we now call the Roman Empire. Randall Pogorzelski applies modern theories of nationalism, intertextuality, and reception studies to illuminate how both writers confronted issues of nationalism, colonialism, political violence, and freedom during times of crisis.

RANDALL J. POGORZELSKI is an assistant professor of classical studies at the University of Western Ontario.

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The Athenian Adonia in Context

The Adonis Festival as Cultural Practice

LAURIALAN REITZAMMER

RedisCOVERS THE INFLUENCE OF WOMEN’S RITUALS ON LYSISTRATA, PLATO, AND DIVERSE ATHENIAN WORKS

“Persuasively reinterprets the Adonia as a ritual that brought Athenian women’s dissenting voices into the public arena to critique male social institutions and values. This innovative work draws on an immense range of ancient sources—literary, documentary, artistic, and material.”
—Laura McClure, series editor

Ancient sources and modern scholars have often represented the Athenian festival of Adonis as a marginal and faintly ridiculous private women’s ritual. Seeds were planted each year in pots and, once sprouted, carried to the rooftops, where women lamented the death of Aphrodite’s youthful consort Adonis. Laurialan Reitzammer resourcefully examines a wide array of surviving evidence about the Adonia, arguing for its symbolic importance in fifth- and fourth-century Athenian culture as an occasion for gendered commentary on mainstream Athenian practices.

Reitzammer uncovers correlations of the Adonia to Athenian wedding rituals and civic funeral oration and provides illuminating evidence that the festival was a significant cultural template for such diverse works as Aristophanes’ drama Lysistrata and Plato’s dialogue Phaedrus. Her fresh approach is a timely contribution to studies of the ways gender and sexuality intersect with religion and ritual in ancient Greece.

LAURIALAN REITZAMMER is an assistant professor of classics at the University of Colorado, Boulder.

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Repeat Performances
Ovidian Repetition and the Metamorphoses

EDITED BY LAUREL FULKERSON AND TIM STOVER

The uses and effects of repetition, imitation, and appropriation in Latin epic poetry

“Tackles one of the most challenging and rewarding problems in Ovidiana: the question of the author’s penchant for repetition. A marvelous array of contributions retain a reader’s interest and are infused with the same spirit of wit and charm that characterizes Ovid’s own verse.”—Lee Fratantuono, author of Madness Transformed: A Reading of Ovid’s “Metamorphoses”

Although repetition is found in all ancient literary genres, it is especially pervasive in epic poetry. Ovid’s Metamorphoses exploits this dimension of the epic genre to such an extent that past critics have faulted it as too filled with recycled themes and language. This volume seeks a deeper understanding of Ovidian repetitiveness in the context of new scholarship on intertextuality and intratextuality, examining the purposeful reuse of previous material and the effects produced by a text’s repetitive gestures.

Uniting the essays is a shared vision of the possibilities of Latin epic poetry and a series of attempts to realize those possibilities. Some of the pieces fall into a traditional vein of allusion and intertextuality; others are more innovative in their approaches. Each, in a sense, stands as a placeholder for a methodology of theorizing the repetitive practices of poetry, of epic, and of Ovid in particular. All citations from Greek and Latin are translated into English, rendering the book accessible to scholars of literature beyond classical studies.

LAUREL FULKERSON is a professor of classics and an associate dean at Florida State University. She is the author of The Ovidian Author as Heroine and No Regrets: Remorse in Classical Antiquity. TIM STOVER is an associate professor of classics at Florida State University and the author of Epic and Empire in Vespasianic Rome.

OF RELATED INTEREST

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Edited by Darota Dutsch, Sharon L. James, and David Konstan

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Listening to Silences in Postdictatorship Argentina

NANCY J. GATES-MADSEN

In the aftermath of state terror, silence carries its own deep meanings

“Opens our ears to silences and their meanings. Gates-Madsen persuasively shows how the unsaid shapes memories of the traumatic past. An outstanding contribution to the study of human rights memory.”
—Rebecca J. Atencio, author of Memory’s Turn: Reckoning Dictatorship in Brazil

Argentina’s repressive 1976–83 dictatorship, during which an estimated thirty thousand people were “disappeared,” prompted the postauthoritarian administrations and human rights groups to encourage public exposure of past crimes and traumas. Truth commissions, trials, and other efforts have aimed to break the silence and give voice to the voiceless. Yet despite these many reckonings, there are still silences, taboos, and unanswerable questions.

Nancy J. Gates-Madsen reads between the lines of Argentine cultural texts (fiction, drama, testimonial narrative, telenovela, documentary film) to explore the fundamental role of silence—the unsaid—in the expression of trauma. Her careful examination of the interplay between textual and contextual silences illuminates public debate about the meaning of memory in Argentina—which stories are being told, and, more important, which are being silenced. The imposition of silence is not limited to the military domain or its apologists, she shows; the human rights community also perpetuates and creates taboos.

NANCY J. GATES-MADSEN is an associate professor of Spanish at Luther College. She is the cotranslator of Violet Island and Other Poems by Reina María Rodríguez.

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148 PP. | 8½ × 11 | APPROX. 245 COLOR, 87 B/W ILLUS.
Hamka’s Great Story
A Master Writer’s Vision of Islam for Modern Indonesia

JAMES R. RUSH

Fully modern, fully Muslim, fully Indonesian

“A tour de force of historical writing. This is an epic work that will prove very important.” — Eric Tagliacozzo, Cornell University

Hamka’s Great Story presents Indonesia through the eyes of an impassioned, popular thinker who believed that Indonesians and Muslims everywhere should embrace the thrilling promises of modern life, and navigate its dangers, with Islam as their compass.

Hamka (Haji Abdul Malik Karim Amrullah) was born when Indonesia was still a Dutch colony and came of age as the nation itself was emerging through tumultuous periods of Japanese occupation, revolution, and early independence. He became a prominent author and controversial public figure. In his lifetime of prodigious writing, Hamka advanced Islam as a liberating, enlightened, and hopeful body of beliefs around which the new nation could form and prosper. He embraced science, human agency, social justice, and democracy, arguing that these modern concepts comported with Islam’s true teachings. Hamka unfolded this big idea—his Great Story—decade by decade in a vast outpouring of writing that included novels and poems and chatty newspaper columns, biographies, memoirs, and histories, and lengthy studies of theology including a thirty-volume commentary on the Holy Qur’an. In introducing this influential figure and his ideas to a wider audience, this sweeping biography also illustrates a profound global process: how public debates about religion are shaping national societies in the postcolonial world.

JAMES R. RUSH is an associate professor of history at Arizona State University. He is the author of Opium to Java: Revenue Farming and Chinese Enterprise in Colonial Indonesia, 1860–1910, The Last Tree: Reclaiming the Environment in Tropical Asia, and numerous biographical essays about contemporary Asian activists, humanitarians, and public intellectuals in the Ramon Magsaysay Awards book series and website.

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