Happy Birthday, Wayne State!

2018 marks the 150th anniversary of what became, over a number of decades, Wayne State University. Appropriately enough, the University had its earliest beginnings in a campaign for better medical education and training by five young doctors treating wounded soldiers in Detroit in the aftermath of the Civil War. So many of Wayne State’s colleges—education, liberal arts, law, engineering, social work, pharmacy, in addition to medicine—grew out of the desire for education and self-improvement, often by young working-class Detroiters who wanted better opportunities not only for themselves and their families, but also for their city, their state, and their nation. Taking on the name Wayne University in 1934, the University became Wayne State in 1956.

The Press published the first history of Wayne State University, A Place of Light by Wayne State English professor Leslie Hanawalt, in 1968 for the University’s centennial. Forty-one years later, we published A History of Wayne State University in Photographs by Wayne State alumna Evelyn Aschenbrenner, and we are pleased to announce a second edition of this fine pictorial history in celebration of the university’s sesquicentennial. Updated, with new photographs, and featuring an inspiring foreword by President M. Roy Wilson, this anniversary edition is the opening title in this catalog.

Wayne State University Press has always been proud of its connection to the University and to the community that surrounds it. We began, grew, and continue to flourish with the strong support of our parent institution, its faculty, and students. And in return, the Press works to further the core research, teaching, and service mission of the University by publishing books and journals that enrich the lives of students, scholars, and local, national, and international communities of readers.

Please join us in celebrating Wayne State’s 150 years—in the heart of Detroit!

Kathryn Wildfong, Interim Director
Wayne State University traces its earliest roots to the Civil War era and Detroit's Harper Hospital, where its Medical College was founded in 1868. In 1917, a junior college was formed in the building now called Old Main and along with four other schools—education, engineering, pharmacy, and a graduate school—these units would come to be called Wayne State University (WSU). The second edition of A History of Wayne State University in Photographs traces the evolution of those early schools into a modern research university with an extensive urban campus.

Following the first edition, author Evelyn Aschenbrenner uses historical photos and archival material to give readers a complete visual guide to Wayne State University's development, including an update of the last ten years—just in time for WSU's 150th anniversary. She charts official milestones of the university, including the organization of colleges into a university in the 1930s, the drive for state support in the 1950s, and the new buildings constructed as academic programs expanded. Aschenbrenner also surveys campus life, including disciplinary and curricular development, student life, and the university's relations with its surrounding neighborhood, which were strained by various urban renewal programs. The second edition retains the thoughtful introduction by Charles K. Hyde and original foreword by Bill McGraw, who was a student at WSU in the late 1960s and early 1970s. In a new foreword, President M. Roy Wilson argues that anniversaries like the sesquicentennial are special because "they give us something that is hard to get during the normal work week: perspective."

The second edition of A History of Wayne State University in Photographs compiles rare and intriguing images that will be make a perfect keepsake for current and former students, faculty and staff, and anyone interested in Detroit history.

Evelyn Aschenbrenner is a freelance writer and English teacher. She is the author of the first edition of A History of Wayne State University in Photographs (2009) and her articles have appeared on historicdetroit.org and wroclawuncut.com.

October 2018, 11x8.5, 288 pages, 250 black-and-white images; 35 color images
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OF RELATED INTEREST

YAMASAKI IN DETROIT
A Search for Serenity
John Gallagher
ESSAY’D 3
30 Detroit Artists

Written, edited, and compiled by Dennis Alan Nawrocki, Steve Panton, and Matthew Piper

Thirty illustrated essays highlighting a variety of Detroit artists.

Essay’d: 30 Detroit Artists is the third volume in a series of collections that present short, illustrated essays about artists who live and work in Detroit or who have participated in the Detroit art scene in an important way. Stemming from the popular website of the same name, Essay’d seeks to introduce readers to new insight and a fresh perspective on the city’s contemporary art practitioners. The arts writers behind the original Essay’d—a professor, a gallerist, and a critic—are joined in Essay’d 3 by twelve guest writers. This remarkable multiplicity of voices enlarges and enriches the overall scope of this ambitious project as it grows to become ever more inclusive of Detroit’s astonishingly rich and diverse art community.

Essay’d 3 offers thirty new profiles of artists both well-known and under-the-radar. Each artist is profiled by a writer with an avowed interest in and enthusiasm for that artist’s work and each essay takes into account biography, context, interpretation, and analysis of individual artworks. Certain themes emerge in this collection, including a turn toward more performing artists, as well as a recurrent concern with the use of the body as a surrogate for social conditions. Some of the artists highlighted in this volume include Richard Lewis, a portrait painter and “keen-eyed explorer of souls and their discontents”; photographer Lauren Semivan, who works in serial aggregates of thirty or more black-and-white images, shot with an early twentieth-century, large-format, tripod-mounted camera; experimental performance artists The Hinterlands (Liza Bielby and Richard Newman); and Tom Phardel—sculptor, ceramicist, and curator—who has served as teacher and chair of ceramics at the College for Creative Studies for thirty years.

With renewed regional, national, and international attention on Detroit and its creative culture, it is more important than ever that the evolving and vital work of the city’s artists be documented and made known to the wider public. Art lovers and regional history buffs will appreciate this continued conversation.


September 2018, 8.5x11, 160 pages, 245 color photographs
ISBN 978-0-8143-4587-0 $25.00 Paperback

WORLDWIDE RIGHTS AVAILABLE
A PAINTED TURTLE BOOK

OF RELATED INTEREST
ESSAY’D 1
30 Detroit Artists

Written, edited, and compiled by Dennis Alan Nawrocki, Steve Panton, and Matthew Piper

THE FAYGO BOOK

Joe Grimm

The story behind Faygo, a Detroit soft drink company since 1907.

The Faygo Book is the social history of a company that has forged a bond with a city and its residents for more than a century. The story of Faygo, Detroit’s beloved soda pop, begins over a hundred years ago with two Russian immigrant brothers who were looking to get out of the baking business. Starting with little more than pots, pails, hoses, and a one-horse wagon, Ben and Perry Feigenson reformulated cake frosting recipes into carbonated beverage recipes and launched their business in the middle of the 1907 global financial meltdown. It was an improbable idea. Through recessions and the Great Depression, wartime politics, the rise and fall of Detroit’s population, and the neverending challenges to the industry, the Feigensons persisted. Out of more than forty bottlers in Detroit’s “pop alley,” Faygo remained the last one standing.

Within the pages of The Faygo Book, author Joe Grimm carefully measures out the ingredients of a successful beverage company in spite of dicey economic times in a boom-and-bust town. Take a large cup of family—when the second generation of Feigensons gambled with the chance at national distribution while the odds were stacked against them—and add a pinch of innovation—not just with their rambunctious rainbow of flavors but with packaging and television advertising that infused Faygo with nostalgia. Mix in a quality product—award-winning classics (and some flops) that they insisted on calling “pop,” despite the industry’s plea for a more grown-up name. Stir in a splash of loyalty to its locally hired employees, many of whom would stay with Faygo for decades. These are the values on which Faygo has hung its hat for generations, making it an integral part of communities across the country.

The Faygo Book is the story of a pop, a people, and a place. These stories and facts will tickle the taste buds and memories of Detroiters and Faygo lovers everywhere.

Joe Grimm has taught journalism at Michigan State University since 2008. Prior to that, he was an editor at the Detroit Free Press for twenty-five years. He is author or co-author of several books, including Coney Detroit (Wayne State University Press, 2012) and Windjammers: Songs of the Great Lakes Sailors (Wayne State University Press, 2002).

October 2018, 8x10, 136 pages, 86 color images; 32 black-and-white images
ISBN 978-0-8143-4586-3 ebook
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A PAINTED TURTLE BOOK

OF RELATED INTEREST

BREWED IN MICHIGAN
The New Golden Age of Brewing in the Great Beer State
William Rapai
Photo courtesy of the Feigenson family archives
JOHN E. FETZER AND THE QUEST FOR THE NEW AGE

Brian C. Wilson

The remarkable story of the spiritual search of one of Michigan's most successful entrepreneurs.

John E. Fetzer and the Quest for the New Age follows the spiritual sojourn of John E. Fetzer, a Michigan business tycoon. Born in 1901 and living most of his life in Kalamazoo, Fetzer parlayed his first radio station into extensive holdings in broadcasting and other enterprises, leading to his sole ownership of the Detroit Tigers in 1961. By the time he died in 1991, Fetzer had been listed in Forbes magazine as one of the four hundred wealthiest people in America. And yet, business success was never enough for Fetzer—his deep spiritual yearnings led him from the Christianity of his youth to a restless exploration of metaphysical religions and movements ranging from Spiritualism, Theosophy, Freemasonry, UFOology, and parapsychology, all the way to the New Age as it blossomed in the 1980s.

Author Brian C. Wilson demonstrates how Fetzer's quest mirrored those of thousands of Americans who sought new ways of thinking and being in the ever-changing spiritual movements of the twentieth century. Over his lifetime, Fetzer's worldview continuously evolved, combining and recombining elements from dozens of traditions in a process he called "freedom of the spirit." Unlike most others who engaged in a similar process, Fetzer's synthesis can be documented step by step using extensive archival materials, providing readers with a remarkably rich and detailed roadmap through metaphysical America. The book also documents how Fetzer's wealth allowed him to institutionalize his spiritual vision into a thriving foundation—the Fetzer Institute—which was designed to carry his insights into the future in hopes that it would help catalyze a global spiritual transformation.

John E. Fetzer and the Quest for the New Age offers a window into the rich and complex history of metaphysical religions in the Midwest and the United States at large. It will be read with interest by those wishing to learn more about this enigmatic Michigan figure, as well as those looking for an engaging introduction into America's rapidly shifting spiritual landscape.

Brian C. Wilson is professor of American religious history in the Department of Comparative Religion at Western Michigan University. He is the author of Dr. John Harvey Kellogg and the Religion of Biologic Living and Yankees in Michigan.

August 2018, 6x9, 344 pages, 34 black-and-white images

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GREAT LAKES BOOKS SERIES

OF RELATED INTEREST

JUSTUS S. STEARNS
Michigan Pine King and Kentucky Coal Baron, 1845–1933

Michael W. Nagle

ROSIE, 
A DETROIT HERSTORY

Bailey Sisoy Isgro
Illustrated by Nicole Lapointe

For young readers, an illustrated true story about the women workers of World War II.

Rosie, a Detroit Herstory is a remarkable story for young readers about women workers during World War II. At this time in history, women began working jobs that had previously been performed only by men, such as running family businesses, operating machinery, and working on assembly lines. Across America, women produced everything from ships and tanks, to ammunition and uniforms, in spectacular quantities. Their skill, bravery, tenacity, and spirit became a rallying point of American patriotism and aided in defining Detroit as the Arsenal of Democracy. Even though women workers were invaluable to the war effort, they met with many challenges that their male counterparts never faced. Yet, for all of their struggles, their successes were monumental.

Today, we refer to them as “Rosies”—a group of women defined not by the identity of a single riveter but by the collective might of hundreds of thousands of women whose labors helped save the world.

Rosie, a Detroit Herstory features informative, rhyming text by Bailey Sisoy Isgro and beautifully illustrated original artwork by Nicole Lapointe. The story begins with the start of the Second World War and the eventual need for women to join the American workforce as men shipped out to war. By the end of the story, readers will have a better understanding of who and what Rosie the Riveter really was, how Detroit became a wartime industrial powerhouse, and why the legacy of women war workers is still so important. A glossary is provided for more difficult concepts, as well as a timeline of events.

Isgro and Lapointe first came up with the idea for the book on a ten-hour drive to the 2017 Women’s March in Washington, D.C., inspired by the overwhelming number of women who came together for the event. Rosie, a Detroit Herstory is written for children ages 8 to 12, but any reader interested in Detroit or women in history will appreciate this entertaining chronicle.

Bailey Sisoy Isgro is the owner of Detroit History Tours and the proprietress of the Detroit History Club. She works as an automotive sculptor by day and by night she writes and lectures on the history of her fine city.

Nicole Lapointe is a local Detroit freelance artist and resident geek. When she’s not working on art she can be found volunteering around town, dressing up in costumes, biking, roller skating, and digging around for weird Detroit tales.

August 2018, 8x10, 40 pages, 31 color illustrations
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Worldwide Rights Available
Great Lakes Books Series

OF RELATED INTEREST

GREAT GIRLS IN MICHIGAN HISTORY
Patricia Majher
Elemental: A Collection of Michigan Creative Nonfiction comes to us from twenty-three of Michigan’s most well-known essayists. A celebration of the elements, this collection is both the storm and the shelter. In her introduction, editor Anne-Marie Oomen recalls the “ritual dousing” of her storytelling group’s bonfire: “wind, earth, fire, water—all of it simultaneous in that one gesture. . . . In that moment we are bound together with these elements and with this place, the circle around the fire on the shores of a Great Lake closes, complete.”

The essays approach Michigan at the atomic level. This is a place where weather patterns and ecology matter. Farmers, miners, shippers, and loggers have built (or lost) their livelihood on Michigan’s nature—what could and could not be made out of our elements. From freshwater lakes that have shaped the ground beneath our feet to the industrial ebb and flow of iron ore and wind power—ours is a state of survival and transformation. In the first section of the book, “Earth,” Jerry Dennis remembers working construction in northern Michigan. “Water” includes a piece from Jessica Mesman, who writes of the appearance of snow in different iterations throughout her life. The section “Wind” houses essays about the ungraspable nature of death from Toi Derricotte and Keith Taylor. “Fire” includes pieces Mardi Jo Link, who recollects the unfortunate series of circumstances surrounding one of her family members.

Elemental’s strength lies in its ability to learn from the past in the hope of defining a wiser future. A lot of literature can make this claim, but not all of it comes together so organically. Fans of nonfiction that reads as beautifully as fiction will love this collection.

Anne-Marie Oomen is author of Love, Sex and 4-H, House of Fields, Pulling Down the Barn, and Uncoded Woman, among others. She teaches at Solstice MFA at Pine Manor College, Interlochen’s College of Creative Arts, and at conferences throughout the country.

Contributors: Marcia Aldrich, Fleda Brown, Benjamin Busch, Jaimien Delp, Jerry Dennis, Toi Derricotte, Jessica Mesman Griffith, Rhoda Janzen, Mardi Jo Link, Airea D Matthews, Kathleen McGookey, Stephanie Mills, Ari L. Mokdad, Anne-Marie Oomen, W. S. Penn, Rochelle Riley, Robert Root, Davy Rothbart, Teresa J. Scollon, Holly Wren Spaulding, Michael Steinberg, Alison Swan, Keith Taylor, Jacob Wheeler

November 2018, 6x9, 232 pages, 3 black-and-white images

Of Related Interest

Bob Seger’s House and Other Stories
Edited by Michael Delp and M. L. Liebler with a Foreword by Charles Baxter
PREMONITIONS

Poems by Elizabeth Schmuhl

An intimate look at a woman on the verge who is in tune with her body and nature.

Visceral and brimming with vitality, the poems in Premonitions reverberate with the voice of a woman on a secluded farm, confronting her emotional and physical isolation. Drawing on her own experience as a daughter of a third-generation fruit farmer, Elizabeth Schmuhl gives readers a fresh and powerful perspective on what it means to be alive.

Layering one upon another, the poems blur boundaries and create a volatile state out of which the remarkable and unexpected occur. Embracing chaos, change, and unpredictability, these poems are energetically charged and infused with succinct, imagistic language. They reach beyond the constraints assigned to the female form and examine a place where time, the body, sexuality, and the natural world are not fixed. At times surreal, at others painfully real, the poems in Premonitions are the expression of a human life that merges and melds with the world around it, acting and reacting, loving and despairing, disintegrating and rebuilding. The speaker travels fluidly between strata of the natural world and her own body. Adding to the complexity of her poems, Schmuhl creates additional layers of meaning as the poems and their titles relate to the author’s synesthesia, a sensory phenomenon through which letters and numbers are experienced as colors and emotions.

Premonitions will turn the reader inward, encouraging the examination of the small details of life and a growing acceptance of the perpetual turmoil and uncertainty of existence despite our own desire to find a firm footing. This volume will be prized by lovers of contemporary poetry and literature alike.

Elizabeth Schmuhl is a multidisciplinary artist whose work appears in Michigan Quarterly Review, The Rumpus, Paper Darts, PANK, Metatron, Pinwheel, and elsewhere. She has taught writing at the University of Michigan and has worked at various nonprofits, including the John F. Kennedy Center for Performing Arts.

September 2018, 6x9, 80 pages

Worldwide Rights Available

OF RELATED INTEREST

THE BIRD-WHILE

Poems by Keith Taylor
With illustrations by Tom Pohrt

I GOT TO KEEP MOVING

Stories by Bill Harris

African American characters navigate a physical and spiritual journey beginning in the antebellum South.

In the twenty-five linked short stories in his collection, I Got to Keep Moving, celebrated Detroit author Bill Harris vividly and deftly describes the inner and outer lives of a wide cast of characters as they navigate changing circumstances in the southern United States, pre- and post-Civil War. Addressing vital aspects of life—hope, family, violence, movement, and memory—I Got to Keep Moving is as mesmerizing as it is revealing.

A veritable Canterbury Tales, the book follows a group of African Americans, beginning in the 1830s on a plantation in the fictional town of Acorn, Alabama, as they head north, and ending in the Midwest in the 1940s. The opening section contains nine stories that investigate the events that compelled the party to migrate. The second section consists of fifteen stories focusing on the life and travels of Pearl Moon and her blind son, and introduces the reader to a range of individuals—a white southern prison guard and his family, an ex-cowboy and expert marksman from Oklahoma, and the owner and entertainers of an “All Colored” traveling minstrel show, to name a few—during their quest to find a place for themselves. The third section, written in three voices of surviving members of the Nettles family, observes the truth of memory and the importance of who gets to tell and preserve it. Harris gives readers an unfiltered look into the legacy of slavery and racism in the United States, while demonstrating the strength and complexity of the players involved.

Readers of fiction, especially those interested in short fiction and African American fiction, will find this stunning and unique collection a welcome addition to their libraries.

Bill Harris is a Wayne State University emeritus professor of English. He is a playwright, poet, and arts critic. His plays have been produced nationwide and he has published books of plays, poetry, and reappraisals of American history. He received the 2011 Kresge Foundation Eminent Artist award.

November 2018, 5.5x8.5, 256 pages

OF RELATED INTEREST

THE FORGETTING TREE
A Rememory
Rae Paris
STIFF

Stories by Steve Hughes

Surreal stories highlighting the struggle of carving out a home for one's self.

Steve Hughes wrote Stiff with an audience in mind. As creator of The Good Tyme Writers Buffet—a literary series/potluck which runs out of a neighborhood art space—Hughes offers up each story in the collection like a dish to be passed. Just as each Buffet was thematically tied to a gallery show, so is each story in Stiff. The book serves as a kind of photo album of moments when artists were working separately and collaboratively in the same space. The process of eating, drinking, making, and working together (and apart) is what Hughes says is the central theme of the collection: finding home.

In Hughes's stories, home is not just a physical structure where one arranges their stuff, but the place where one most belongs. Finding that place can be a lifelong struggle. In "Ripening," a man and woman in an illicit affair witness their genitals leave their bodies for a rendezvous. In "I Don't Feel Sorry for Mrs. Miller," a paperboy becomes "friendly" with one of his customers. In "Dexter's Song," a drug-addicted saxophone player meets a bored suburban woman who gives him her ex-boyfriend's sax, which causes him to play better than ever. The stories in Stiff are odd and otherworldly, with themes ranging from cowboys to "burn" to "girlfriend material" to summer. And yet, at the end of the day, the characters in these stories are all just looking for a place to hang their hats and feel whole again. Readers of contemporary fiction will enjoy this outrageous and evocative ensemble of stories.

Steve Hughes is the writer and publisher of Detroit's longest-running zine Stupor. His collection Stupor: A Treasury of True Stories was funded by a grant from the Kresge Foundation. His stories have appeared in Fence and A Detroit Anthology.
DOCTOR LEVITIN

A Novel by David Shrayer-Petrov
Edited and with notes by Maxim D. Shrayer
Translated by Arna B. Bronstein, Aleksandra I. Fleszar, and Maxim D. Shrayer

The story of a doctor's family torn apart by Soviet politics, persecution, and the Jewish struggle for freedom during the Cold War.

Available now for the first time in English, Doctor Levitin is a modern classic in Jewish literature. A major work of late twentieth-century Russian and Jewish literature since its first publication in Israel in 1986, it has also seen three subsequent Russian editions. It is the first in David Shrayer-Petrov's trilogy of novels about the struggle of Soviet Jews and the destinies of refuseniks. In addition to being the first novel available in English that depicts the experience of the Jewish exodus from the former USSR, Doctor Levitin is presented in an excellent translation that has been overseen and edited by the author's son, the bilingual scholar Maxim D. Shrayer.

Doctor Levitin is a panoramic novel that portrays the Soviet Union during the late 1970s and early 1980s, when the USSR invaded Afghanistan and Soviet Jews fought for their right to emigrate. Doctor Herbert Levitin, the novel's protagonist, is a professor of medicine in Moscow whose non-Jewish wife, Tatyana, comes from the Russian peasantry. Shrayer-Petrov documents with anatomical precision the mutually unbreachable contradictions of the Levitins' mixed marriage, which becomes an allegory of Jewish-Russian history. Doctor Levitin's Jewishness evolves over the course of the novel, becoming a spiritual mission. The antisemitism of the Soviet regime forces the quiet intellectual and his family to seek emigration. Denied permission to leave, the family of Doctor Levitin is forced into the existence of refuseniks and outcasts, which inexorably leads to their destruction and a final act of defiance and revenge on the Soviet system.

A significant contribution to the works of translated literature available in English, David Shrayer-Petrov's Doctor Levitin is ideal for any reader of fiction and literature. It will hold particular interest for those who study Jewish or Russian literature, culture, and history and Cold War politics.

David Shrayer-Petrov, a well-known contemporary Russian-American writer and medical scientist, was born in Lenin-grad in 1936 and immigrated to the United States in 1987. He has published twenty-five books in his native Russian, and three previous books of fiction in English translation, including Dinner with Stalin and Other Stories.

Maxim D. Shayer, the author's son and translator, is professor of Russian, English, and Jewish Studies at Boston College and a 2012 Guggenheim Fellow. His books include Waiting for America: A Story of Emigration and Leaving Russia: A Jewish Story. The American-born Arna B. Bronstein and the Polish-born Aleksandra I. Fleszar are professors of Russian and Slavic studies at the University of New Hampshire.

September 2018, 6x9, 312 pages
ISBN 978-0-8143-4574-0 ebook
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OF RELATED INTEREST

ELI'S STORY
A Twentieth-Century Jewish Life
Meri-Jane Rochelson
STAGING FAIRYLAND
Folklore, Children's Entertainment, and Nineteenth-Century Pantomime

Jennifer Schacker

Examines pantomime and theatricality in nineteenth-century histories of folklore and the fairy tale.

In nineteenth-century Britain, the spectacular and highly profitable theatrical form known as “pantomime” was part of a shared cultural repertoire and a significant medium for the transmission of stories, especially the fairy tales that permeated English popular culture before the advent of folklore study. Rowdy, comedic, and slightly risqué, pantomime productions were situated in dynamic relationship with various forms of print and material culture. Popular fairy-tale theater also informed the production and reception of folklore research in ways that are often overlooked. In Staging Fairyland: Folklore, Children's Entertainment, and Nineteenth-Century Pantomime, Jennifer Schacker reclaims the place of theatrical performance in this history, developing a model for the intermedial and cross-disciplinary study of narrative cultures.

The case studies that punctuate each chapter move between the realms of print and performance, scholarship and popular culture. Schacker examines pantomime productions of such well-known tales as “Cinderella,” “Little Red Riding Hood,” and “Jack and the Beanstalk,” as well as others whose popularity has waned—such as “Daniel O’Rourke” and “The Yellow Dwarf.” These productions resonate with traditions of impersonation, cross-dressing, literary imposture, masquerade, and the social practice of “fancy dress.” Schacker also traces the complex histories of Mother Goose and Mother Bunch, who were often cast as the embodiments of both tale-telling and stage magic and who move through various genres of narrative and forms of print culture. Theoretically informed and methodologically innovative, these examinations push at the limits of prevailing approaches to the fairy tale across media. They also demonstrate the degree to which perspectives on the fairy tale as children’s entertainment often obscure the complex histories and ideological underpinnings of specific tales.

Mapping the intermedial histories of tales requires a fundamental reconfiguration of our thinking about early folklore study and about “fairy tales”: their bearing on questions of genre and ideology but also their signifying possibilities—past, present, and future. Readers interested in folklore, fairy-tale studies, children’s literature, and performance studies will embrace this informative monograph.

Jennifer Schacker is associate professor in the School of English and Theatre Studies at the University of Guelph and the author of National Dreams: The Remaking of Fairy Tales in Nineteenth-Century England. She is also co-author of Marvelous Transformations: An Anthology of Fairy Tales and Contemporary Critical Perspectives.

December 2018, 6x9, 264 pages, 27 black-and-white images
Worldwide Rights Available
Series in Fairy-Tale Studies

OF RELATED INTEREST
FEATHERS, PAWS, FINS, AND CLAWS
Fairy-Tale Beasts

Edited by Jennifer Schacker and Christine A. Jones
Illustrated by Lina Kusaite
AFRICAN AMERICAN CINEMA THROUGH BLACK LIVES CONSCIOUSNESS

Edited by Mark A. Reid

Employs an interdisciplinary critical approach to discuss a selected group of black-oriented films.

African American Cinema through Black Lives Consciousness uses critical race theory to discuss American films that embrace contemporary issues of race, sexuality, class, and gender. Its linear history chronicles black-oriented narrative film from post–World War II through the presidential administration of Barack Obama. Editor Mark A. Reid has assembled a stellar list of contributors who approach their film analyses as an interdisciplinary practice that combines queer theory, feminism/womanism, and class analytical strategies alongside conventional film history and theory. Taken together, the essays invigorate a “Black Lives Consciousness,” which speaks to the value of black bodies that might be traumatized and those bodies that are coming into being-ness through intersectional theoretical analysis and everyday activism.

The volume includes essays such as Gerald R. Butters’s, “Blaxploitation Film,” which charts the genre and its uses of violence, sex, and misogyny to provoke a realization of other philosophical and sociopolitical themes that concern intersectional praxis. Dan Flory’s “African-American Film Noir” explains the intertextual—fictional and socio-ecological—dynamics of black action films. Melba J. Boyd’s essay, “Who’s that Nigga on that Nag?: Django Unchained and the Return of the Blaxploitation Hero,” argues that the film provides cultural and historical insight, “signifies” on blackface stereotypes, and chastises Hollywood cinema’s misrepresentation of slavery. African American Cinema through Black Lives Consciousness embraces varied social experiences within a cinematic Black Lives Consciousness intersectionality.

The interdisciplinary quality of the anthology makes it approachable to students and scholars of fields ranging from film to cultural studies alike.

Mark A. Reid is professor of English at the University of Florida. He is the author of Redefining Black Film, editor of Spike Lee’s “Do the Right Thing,” and co-editor of Le Cinéma noir Américain.

Contributors: Kimberly Nichelle Brown, Karen Bowdre, Melba Joyce Boyd, Chesya Burke, Gerald R. Butters, Jr., Anne Crémieux, Mark D. Cunningham, Dan Flory, Patricia Hilliard-Nunn, Jonathan Munby, Charlene Regester, Mark A. Reid, James Smalls

January 2019, 6x9, 312 pages, 34 black-and-white images
ISBN 978-0-8143-4550-4 ebook

WORLDWIDE RIGHTS AVAILABLE

OF RELATED INTEREST

BLACKNESS IS BURNING
Civil Rights, Popular Culture, and the Problem of Recognition
TreaAndrea M. Russworm
ROBIN WOOD ON THE HORROR FILM
Collected Essays and Reviews

Edited by Barry Keith Grant
With a Preface by Richard Lippe

Robin Wood’s writing on the horror film, published over five decades, collected in one volume.

Robin Wood—one of the foremost critics of cinema—has laid the groundwork for anyone writing about the horror film in the last half-century. Wood’s interest in horror spanned his entire career and was a form of popular cinema to which he devoted unwavering attention. *Robin Wood on the Horror Film: Collected Essays and Reviews* compiles over fifty years of his groundbreaking critiques.

In September 1979, Wood and Richard Lippe programmed an extensive series of horror films for the Toronto International Film Festival and edited a companion piece: *The American Nightmare: Essays on the Horror Film*—the first serious collection of critical writing on the horror genre. *Robin Wood on the Horror Film* now contains all of Wood’s writings from *The American Nightmare* and nearly everything else he wrote over the years on horror—published in a range of journals and magazines—gathered together for the first time. It begins with the first essay Wood ever published, “Psychoanalysis of Psycho,” which appeared in 1960 and already anticipated many of the ideas explored later in his touchstone book, *Hitchcock’s Films*. The volume ends, fittingly, with, “What Lies Beneath?,” written almost five decades later, an essay in which Wood reflects on the state of the horror film and criticism since the genre’s renaissance in the 1970s. Wood’s prose is eloquent, lucid, and convincing as he brings together his parallel interests in genre, authorship, and ideology. Deftly combining Marxist, Freudian, and feminist theory, Wood’s prolonged attention to classic and contemporary horror films explains much about the genre’s meanings and cultural functions. *Robin Wood on the Horror Film* will be an essential addition to the library of anyone interested in horror, science fiction, and film genre.

Robin Wood was a founding editor of *CineAction* and author of numerous influential works, including new editions published by Wayne State University Press (see facing page). He was professor emeritus at York University, Toronto, and the recipient of a Lifetime Achievement Award from the Society for Cinema and Media Studies.

Barry Keith Grant is professor emeritus of film studies and popular culture at Brock University in Ontario, Canada. The author or editor of more than two dozen books, Grant’s work has appeared in numerous journals and anthologies. An Elected Fellow of the Royal Society of Canada, he is editor of Wayne State University Press’s Contemporary Approaches to Film and Media Series.

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Before his untimely death in December 2009, one of the foremost critics of cinema, Robin Wood, had a long-standing relationship with Wayne State University Press. WSU Press has reprinted five of his out-of-print works which had previously been unavailable for years: *Personal Views*, *Howard Hawks*, *Ingmar Bergman*, *Arthur Penn*, and *The Apu Trilogy*. 

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November 2018, 6x9, 432 pages, 62 black-and-white images
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How postwar film represents absent bodies via the cinematic practices of audiovisual erasure by key filmmakers.

Following World War II, the world had to confront the unmournable specters of those who had been erased socially and historically. Cinematic Cryptonymies: The Absent Body in Postwar Film explores how cinema addressed these missing bodies through an in-depth analysis of key filmmakers from the immediate postwar moment through the present. Ofer Eliaz provides a cinematic history as well as a theoretical framework rooted in psychoanalysis that allows the reader to see and understand the absence and erasure of bodies in film as a response to historical trauma.

Drawing on a psychoanalytic technique focused on what one leaves unspoken, Cinematic Cryptonymies investigates a diverse range of postwar film. The first chapter examines how Georges Franju deployed Paris as a city that hides the horrors of its past—here the vanished bodies of the victims of the Holocaust—behind its facade. Eliaz then looks at intergenerational haunting in the early horror films of Mario Bava, in which unacknowledged violence and loss is passed down across generations during the time of Italy's economic miracle. The unique use of montage in the late films of Jean-Luc Godard is the focus of the third chapter, through which the viewer only receives a fragmented and partial image of struggle—an attempt to address the failure of cinema to bear witness to the horrors of the wars and mass killings of the 1990s. Eliaz ends in the 2000s by examining the transnational films of Naomi Uman, whose experimental films engage the violence and loss experienced in different forms of border crossings, including national and social borders.

Centered on the question of how one can mourn losses that are so traumatic they become unspeakable, Cinematic Cryptonymies is an important contribution to conversations on postwar film, trauma, and the intersection of psychoanalysis and the humanities. Scholars interested in postwar film and history, trauma and war, or psychoanalytic theory will all find this volume of interest.

Ofer Eliaz is assistant professor of film studies at Ohio University.

November 2018, 6x9, 224 pages, 14 black-and-white images
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OF RELATED INTEREST

RED ALERT
Marxist Approaches to Science Fiction Cinema
Edited by Ewa Mazierska and Alfredo Suppia
CONCRETE BOXES
Mizrahi Women on Israel's Periphery

Pnina Motzafi-Haller
With a Foreword by Virginia R. Dominguez

Evocative feminist ethnography focused on the rarely documented lives of Mizrahi women in a marginalized Israeli community.

Concrete Boxes: Mizrahi Women on Israel's Periphery offers a rich depiction of contemporary life in one marginalized development town in the Israeli Negev. Placing the stories of five women at the center, author Pnina Motzafi-Haller depicts a range of creative strategies used by each woman to make a meaningful life within a reality of multiple exclusions. These limitations, Motzafi-Haller argues, create a “concrete box,” which, unlike the “glass ceiling” of the liberal feminist discourse, is multi-dimensional and harder to break free from.

As the stories unfold, the reader is introduced to the unique paths developed by each of five women in order to keep their families and community together in the face of the stigmatic and hegemonic narratives of Israelis who seldom set foot in their social and geographic periphery. Motzafi-Haller’s ethnography includes the daily struggles of Nurit, a single mother with a drug-addicted partner, in her attempt to make ends meet and escape social isolation; Ephrat’s investment in an increasingly religious-observant lifestyle; the juggling acts of Rachel, who develops a creative mix of narratives of self, using middle-class rhetoric in reimagining a material reality of continued dependence on the welfare system; the rebellious choices of Esti, who at thirty-five, refuses to marry, have children, or keep a stable job, celebrating against all odds a life of gambling, consumption beyond her means, and a tight and supportive social network; and the life story of Gila, who was born in Yeruham but was able to “escape” it and establish herself in middle-class life as a school principal. Taken together, these intimate narratives ask us to consider both the potential and limitations of post-colonial feminist insights about the manner in which knowledge is produced.

Concrete Boxes offers sustained reflection about Israeli reality rarely documented in scholarly work and a thought-provoking theoretical exploration of the ways in which individual agency encounters social restrictions and how social marginality is reproduced and challenged at the same time.

Pnina Motzafi-Haller is an associate professor of anthropology at Ben Gurion University at the Blaustein Institutes for Desert Research. A leading Mizrahi feminist scholar and activist, she has edited key texts of Mizrahi-centered scholarship, including Mizrahim in Israel and Mizrahi Voices. The Hebrew version of Concrete Boxes was adapted into a play produced by the Dimona Theater.

August 2018, 6x9, 360 pages
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Raphael Patai Series in Jewish Folklore and Anthropology

AESTHETICS OF SORROW
The Wailing Culture of Yemenite Jewish Women

Tova Gamliel

THE POWER OF A TALE
Stories from the Israel Folktale Archives

Edited by Haya Bar-Itzhak and Idit Pintel-Ginsberg

English translations of over fifty stories from the Israel Folktale Archives.

In The Power of a Tale: Stories from the Israel Folktale Archives, editors Haya Bar-Itzhak and Idit Pintel-Ginsberg bring together a collection of fifty-three folktales in honor of the fiftieth anniversary of the Israel Folktale Archives (IFA) at the University of Haifa. Established by the folklorist Dov Noy in the 1950s, the IFA is the only archive of its kind in Israel and serves as a center for knowledge and information concerning the cultural heritage of the many ethnic communities in Israel.

For this jubilee volume, contributors each selected a story—the narrators of which varying in ethnic background, education level, gender, and length of time in Israel—from the more than 24,000 preserved in the archives and wrote an accompanying analytic essay. The folk narrative is anchored in tradition, but it is modified and renewed by each narrator as they tell it to assorted audiences and in different performance contexts. The stories they tell encompass a myriad of genres and themes, including mythical tales, demon legends, märchen of various sorts, and personal narratives. Contributors employ diverse approaches to analyze and interpret the stories, such as the classic comparative approach, which looks at tale types, oikotypes, and motifs; formalism, which considers narrative roles and narrative functions; structuralism, which aims to uncover a story’s deep structure and its binary oppositions; and more.

Translated for the first time into English, the stories and accompanying essays are evidence of the lively research being conducted today on folk literature. Scholars and students interested in Jewish folklore and literature will appreciate this diverse collection as well as readers interested in Jewish and Israeli culture.


December 2018, 7x10, 488 pages, 45 black-and-white images
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Raphael Patai Series in Jewish Folklife and Anthropology

OF RELATED INTEREST

TALES IN CONTEXT
Sefer ha-ma’asim in Medieval Northern France
Rella Kushelevsky
With a historical epilogue by Elisheva Baumgarten
NO PLACE IN TIME
The Hebraic Myth in Late Nineteenth-Century American Literature

Sharon B. Oster

An exploration of the temporal function that “the Jew” plays in literature.

No Place in Time: The Hebraic Myth in Late Nineteenth-Century American Literature examines how the Hebraic myth, in which Jewishness became a metaphor for an ancient, pre-Christian past, was reimagined in nineteenth-century American realism. The Hebraic myth, while integral to a Protestant understanding of time, was incapable of addressing modern Jewishness, especially in the context of the growing social and national concern around the “Jewish problem.” Sharon B. Oster shows how realist authors consequently cast Jews as caught between a distant past and a promising American future. In either case, whether creating or disrupting temporal continuity, Jewishness existed outside of time.

No Place in Time complicates the debates over Eastern European immigration in the 1880s and questions of assimilation to a Protestant American culture. The first chapter begins in the world of periodicals, an interconnected literary culture, out of which Abraham Cahan emerged as a literary voice of Jewish immigrants caught between nostalgia and a messianic future outside of linear progression. Moving from the margins to the center of literary realism, the second chapter revolves around Henry James’s modernization of the “noble Hebrew” as a figure of mediation and reconciliation. The third chapter extends this analysis into the naturalism of Edith Wharton, who takes up questions of intimacy and intermarriage, and places “the Jew” at the nexus of competing futures shaped by uncertainty and risk. A number of Jewish female perspectives are included in the fourth chapter that recasts plots of cultural assimilation through intermarriage in terms of time: if a Jewish past exists in tension with an American future, these writers recuperate the “Hebraic myth” for themselves to imagine a viable Jewish future. No Place in Time ends with a brief look at poet Emma Lazarus, whose understanding of Jewishness was distinctly modern, not nostalgic, mythical, or dead.

No Place in Time highlights a significant shift in how Jewishness was represented in American literature, and, as such, raises questions of identity, immigration, and religion. This volume will be of interest to scholars of nineteenth- and turn-of-the-century American literature, American Jewish literature, and literature as it intersects with immigration, religion, or temporality, as well as anyone interested in Jewish studies.

Sharon B. Oster is professor of English at the University of Redlands. Her essays on American, Jewish, and Holocaust literature have appeared in English Literary History and Prooftexts.

November 2018, 6x9, 364 pages, 7 black-and-white images
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OF RELATED INTEREST

WOMEN’S HEBREW POETRY ON AMERICAN SHORES
Poems by Anne Kleiman and Annabelle Farmelant
Translated by Adriana X. Jacobs and Yosefa Raz
Edited by Shachar Pinsker
THE CREATION OF iGISELLE
Classical Ballet Meets Contemporary Video Games

Nora Foster Stovel, Editor

Romantic ballet meets artificial intelligence to change the tragic narrative, allowing for possible "feminine endings."

The unusual marriage of Romantic ballet and artificial intelligence is an intriguing idea that led a team of interdisciplinary researchers to design iGiselle, a video game prototype. Scholars in the fields of literature, music, design, and computer science collaborated to modernize the 1841 ballet Giselle. Their goal was to revise the tragic narrative of the nineteenth-century culture of death, allowing players to empower the eponymous heroine for possible "feminine endings." The eight interrelated chapters chronicle the origin, development, and fruition of the project and exemplify collaboration. Dancers, gamers, and computer specialists will all find something original that will stimulate their respective interests.

Nora Foster Stovel is professor emerita at the University of Alberta, where she specializes in English literature and ballet.

January 2019, 6x9, 232 pages, 10 black-and-white photographs • ISBN 9781772123814 $34.95 Paperback

MAGNETIC NORTH
Sea Voyage to Svalbard

Jenna Butler

A sea voyage connecting continents traces the impacts of climate change on northern lands.

From the endangered Canadian boreal forest to the environmentally threatened Svalbard archipelago off the coast of Norway, Jenna Butler takes us on a sea voyage that connects continents and traces the impacts of climate change on northern lands. With a feminist gaze, she questions explorer narratives and the mythic draw of the polar North. As a woman who cannot have children, she writes out the internal friction of traveling in Svalbard during the fertile height of the Arctic summer. Blending travelogue and poetic meditation on place, Magnetic North will draw readers’ minds to the beauty and power of landscapes under threat, and ask them why some stories in recorded history are privileged at the expense of those left to speak from beneath the surface.

Jenna Butler is a poet, professor, essayist, and organic farmer from northern Alberta. Her most recent books include Seldom Seen Road, Wells, Aphelion, and an award-winning collection of ecological essays, A Profession of Hope: Farming on the Edge of the Grizzly Trail.


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William Wray Carney has over thirty years’ experience in journalism, education, and public relations. He is co-editor of Fundamentals of Public Relations and Marketing Communications in Canada (UAP), an introductory textbook for communications and public relations students.

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Business History • Media Studies

THE FLYING ZOO
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Michael Stock

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Michael Stock is a specialist of parasitology and associate professor in biological sciences at MacEwan University.

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Canada’s First World War Internment Camps

Sandra Semchuk

Through oral history and photography, Semchuk examines the consequences of Canada’s first internment camps.

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Sandra Semchuk is a photographic, text, and video artist. She teaches at Emily Carr University of Art and Design.

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Photography • Race and Ethnicity

POLISH WAR VETERANS IN ALBERTA
The Last Four Stories

Aldona Jaworska

An intimate look at displaced Polish soldiers who built new lives in postwar Alberta.

In the aftermath of World War II, more than 4,500 Polish veterans, displaced by the war events and the emerging Soviet-oriented Polish government, were resettled in Canada as farm workers; 750 of these men were accepted by the province of Alberta. Polish War Veterans in Alberta examines how these former soldiers experienced their new country and its sometimes-harsh postwar realities. This compelling work of social history is brought to life through the words and stories of four veterans, whose remembrances provide an intimate firsthand look at a moment of Canada’s past that is at risk of being forgotten.

Aldona Jaworska was born and raised in Poland and came to Canada as a refugee in 1990. She lives and studies in Calgary.

Canadian Studies • Military History • Polish History
OF RELATED INTEREST: Landscapes of War and Memory by Sherrill Grace • ISBN 978-1-7721-2000-4
ENTRYWAYS TO CRIMINAL JUSTICE
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George Pavlich and Matthew P. Unger, Editors

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To understand why prisons are frequently overcrowded and expanding, we need to recognize the processes that populate them. How do societies decide whom to criminalize? What does it mean to accuse someone of being an offender? Entryways to Criminal Justice analyzes the thresholds that distinguish law-abiding from criminalizable individuals. Contributors to the volume adopt social, historical, cultural, and political perspectives to explore the accusatory process that place persons in contact with the law. Emphasizing the gateways to criminal justice, truth-telling, and over-criminalization, this interdisciplinary collection provides important insights into often overlooked practices that admit persons to criminal justice. It is essential reading for scholars, students, and policy makers.

George Pavlich is Canada Research Chair in Social Theory, Culture and Law, and professor of law and sociology at the University of Alberta. Matthew P. Unger is assistant professor of sociology and anthropology at Concordia University.

February 2019, 6x9, 256 pages • ISBN 978-1-7721-2336-4 $34.95s Paperback

GOVERNMENT INFORMATION IN CANADA
Access and Stewardship

Amanda Wakaruk & Sam-chin Li, Editors

A critical analysis of Canadian government information publishing—essential reading for librarians, archivists, and researchers.

Public access to government information forms the foundation of a healthy liberal democracy, but because this information can be precarious, it needs stewardship. Government Information in Canada provides analysis about the state of Canadian government information publishing. Practitioners from across the country draw on decades of experience and hands-on practice to offer a broad, well-founded survey of history, procedures, and emerging issues—particularly the challenges posed by the transition of government information from print to digital access. This is an indispensable book for librarians, archivists, researchers, journalists, and everyone who uses government information and wants to know more about its publication, circulation, and retention.

Amanda Wakaruk is copyright librarian at the University of Alberta. Sam-chin Li is reference/government publications librarian at the University of Toronto.

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INDIGENOUS EDUCATION
New Directions in Theory and Practice

Huia Tomlins-Jahnke, Sandra Styres, Spencer Lilley and Dawn Zinga, Editors

A far-reaching look into contemporary Indigenous education.

For Indigenous students and teachers alike, formal teaching and learning occurs in contested places. In Indigenous Education, leading scholars in contemporary Indigenous education from North America and the Pacific Islands disentangle aspects of education from colonial relations to advance a new, Indigenously-informed philosophy of instruction. Broadly multidisciplinary, this volume explores Indigenous education from theoretical and applied perspectives and invites readers to embrace new ways of thinking about and doing schooling. Part of a growing body of research, this is an exciting, powerful volume for both Indigenous and non-Indigenous scholars, researchers, policy makers, and teachers, and a must-read for anyone who wants to understand the contested spaces of contemporary education.

Huia Tomlins-Jahnke is Maori and a professor at Massey University, New Zealand. Sandra Styres is of Kanien’kehá:ka, English and French descent, and an assistant professor at OISE, University of Toronto. Spencer Lilley is Maori and a Senior Lecturer at Massey University. Dawn Zinga is Canadian of European descent, and a professor in the Department of Child and Youth Studies at Brock University.

February 2019, 6x9, 480 pages, 10 tables; 24 diagrams • ISBN 978-1-7721-2414-9 $45.95; Paperback
Education • Indigenous Studies
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Rod Macleod

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Rod Macleod is professor emeritus in the Department of History and Classics at the University of Alberta.

November 2018, 6x9, 320 pages, 26 black-and-white photographs; 5 maps
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Rona Altrows and Julie Sedivy, Editors

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Editors Rona Altrows and Julie Sedivy live and write in Calgary.


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Carissa Halton

A young mother’s extended love note to a city’s storied and notorious neighbourhood.

A young family moves into a neighbourhood with a reputation for crime. As they make their home in one of the oldest parts of the city, Carissa Halton reflects on the changing view from her little yellow house. While others nervously examine the less-than-stellar reputation of her surroundings, she heads out to meet her neighbours, and through them discovers the innate beauty in her community. Halton invites us to meet a cast of diverse characters amongst her neighbours in Edmonton’s Alberta Avenue, including cat rescuers, tragic teens, art evangelists, and crime fighters, whose walks of life, though very different from her own, have led to them being the people in her neighbourhood. Threaded through this collection of essays are questions about the social and economic forces that shape and reshape our cities.

Carissa Halton writes from and lives with her family in an urban neighbourhood in Edmonton. People often ask, “Why do you live there?” Her answer was to write a book.

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Edited by Ripan S. Malhi

Founded in 1929, Human Biology is an international, peer-reviewed journal that focuses on research to increase understanding of human biological variation. Among the topics considered by the journal are anthropological, quantitative, evolutionary, and population genetics and genomics; ancient DNA studies and paleogenomics; demography and genetic epidemiology; and ethical and social implications of human genetic and genomic research.

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