On the heels of the Press’s 75th anniversary, 2017 marks an important anniversary in the history of Detroit and in American urban culture. The 50th anniversary of the July 1967 Detroit riots is commemorated in the Detroit Historical Society’s Detroit 1967 Project, an exhibition made up of personal experiences from that past juxtaposed with the continued struggles with race and poverty that our city faces today. The Press is proud to take part in the informed discussion of these important events with the publication of two essential titles. Detroit 1967: Origins, Impacts, Legacies, edited by Joel Stone, draws memories, facts, and analyses together to enhance the understanding of what happened here fifty years ago and why. The Detroit Riot of 1967, by Hubert G. Locke, a book that played a pivotal role in the conversation in 1969, will be re-released this fall with a new preface by the author that details the significance and impact of the events that still shadow our world today.

The value of what we do regionally as a university press—preserving the distinctiveness of local cultures through the publication of works about the city and state where we are based—is clearly evidenced with these publications and with the active role we take involving the community in dialogue about issues important to our city, the region, and well beyond. Wayne State University Press celebrated its Diamond Jubilee in 2016, along with milestone anniversaries for its two most recognizable regional series—the 30th anniversary of the Great Lakes Books series, which specializes in history books about a variety of subjects in our region, and the 10th anniversary of the award-winning Made in Michigan writers series, which is devoted to highlighting the works of distinguished stateside writers of poetry, creative nonfiction, fiction, and essays—and we’re in the 11th year of producing beautiful coffee-table books on Detroit art and architecture, music, and culture under our Painted Turtle imprint. Milestone celebrations are momentous, but it’s the continued publication of important regional works that puts Wayne State University Press on the map of Michigan for keeps.

Jane Ferreyra, Director
DESIGNING DETROIT
Wirt Rowland and the Rise of Modern American Architecture

Michael G. Smith

Shines a light on Detroit architect Wirt Rowland who, until now, has largely slipped into obscurity.

In the early 1900s, Detroit was leading the nation in architectural innovation with designer Wirt Rowland at the forefront of this advancement, yet few are even aware of his substantial contribution to the evolution of architectural style. It is widely believed that celebrated local architect Albert Kahn designed many of Detroit’s structures, such as the General Motors and First National Bank buildings. In fact, while Kahn’s efforts were focused on running his highly successful firm, it was Rowland, his chief designer, who was responsible for the appearance and layout of these buildings—an important point in appreciating the contributions of both Kahn and Rowland. During the early twentieth century, Rowland devised a wholly new or “modern” design for buildings, one not reliant on decorative elements copied from architecture of the past. As buildings became more specialized for their intended use, Rowland met the challenge with entirely new design methodologies and a number of improved technologies and materials that subsequently became commonplace.

Designing Detroit: Wirt Rowland and the Rise of Modern American Architecture begins with a brief overview of Rowland’s early life and career and goes on to analyze Rowland’s achievements in building design and as a leader of Detroit’s architectural community throughout both World Wars and the Great Depression. The interdependence of architecture with the city’s fluctuating economic prosperity and population growth is explored, illuminating the conditions for good architecture and the arts in general. Smith identifies the influence of Jay Hambidge’s “dynamic symmetry” in Rowland’s work and how it allowed him to employ color as a modern replacement for traditional ornamentation, leading to the revolutionary design of the Union Trust (Guardian) Building, for which he receives nearly unanimous praise in national media. This book is concerned primarily with Rowland’s influence on Detroit architecture, but spans beyond his work in Michigan to include the designer’s broad reach from New York to Miami. A comprehensive appendix includes extensive lists of Rowland’s publications, locations he had designed, and jobs taken on by his firm during his tenure.

This book represents new research and insights not previously discussed in either scholarly or general audience texts and will be of interest to casual readers of Detroit history, as well as architecture historians.

Michael G. Smith is a Detroit-area architecture historian with an interest in early twentieth-century building and construction. His lifelong enthusiasm for the fine arts led to an early career as a graphic artist and, more recently, his photography work has been published internationally.


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Great Lakes Books Series

OF RELATED INTEREST

Yamasaki in Detroit
A Search for Serenity

John Gallagher

THE DETROIT PUBLIC LIBRARY
An American Classic

Barbara Madgy Cohn and Patrice Rafail Merritt

A photographic tour of the Detroit Public Library’s rich art and architectural history.

For the last century, the Detroit Public Library has ranked as one of the most beautiful buildings in Detroit — an important landmark as well as a significant monument serving generations of Detroiters. The Detroit Public Library: An American Classic was born out of “Discover the Wonders,” an art and architectural tour of the main library that began in December 2013. Since the tour’s inception, around seven thousand people have visited this structural gem. The Detroit Public Library was the result of numerous requests for a book that showcases the library’s many artistic and architectural wonders. As the photographs in this book reveal, the Detroit Public Library stands as an enduring symbol of the public library, one of the most democratic institutions in America.

The design of the Detroit Public Library was Cass Gilbert’s vision for Detroit’s Early Italian Renaissance-style library. This book honors his work with a chronological and photographic timeline of the conception and building of the 1921 Woodward Avenue Library, the 1963 Cass Avenue addition, and the library as it is today. The book goes through the library’s transformative years, documenting the contributions of local and national artists such as Mary Chase Perry Stratton, Gari Melchers, and John Stephens Coppin, and includes photographs of the rooms they have decorated with murals, mosaics, painted windows, bronze works, architectural elements, and ornamentation. In preparing The Detroit Public Library, the authors had two fundamental desires, as they note in their preface. The first was to celebrate the main library’s design using both historic and contemporary images, the latter contributed by a number of photographers presently working in Detroit. The second was “to share with the world the beauty and elegance of a grand building in a great city that even through the direst of times has sustained one of the most magnificent neo-classical buildings in the country.”

The Detroit Public Library unites the interests of history buffs, art enthusiasts, library lovers, and Detroit-area locals with a tribute to one of the city’s most impressive structures.

As a native of Detroit, Barbara Madgy Cohn has a passion for art, Detroit, and libraries. She has worked as a registered nurse, has a B.A. in art history, and has been a docent at the Detroit Institute of Arts since 2008. She created the “Discover the Wonders of the Detroit Public Library: An Art and Architectural Tour” and continues to serve as the director of the tour program.

Patrice Rafail Merritt has served as a professional librarian and library fundraiser for over thirty-five years. During her tenure as executive director of the Detroit Public Library Friends Foundation, she supported and implemented the tour program and continues to serve as a docent for library tours.

May 2017, 9x9, 208 pages, 222 color photographs

Worldwide Rights Available

A Painted Turtle book

OF RELATED INTEREST
The Detroit Symphony Orchestra
Grace, Grit, and Glory
Laurie Lanzen Harris with Paul Ganson
DETROIT 1967
Origins, Impacts, Legacies

Edited by Joel Stone
With a Foreword by Thomas J. Sugrue

Examines relationships between black and white Detroit residents through the lens of 1967, fifty years later.

In the summer of 1967, Detroit experienced one of the worst racially charged civil disturbances in United States history. Years of frustration generated by entrenched and institutionalized racism boiled over late on a hot July night. In an event that has been called a “riot,” “rebellion,” “uprising,” and “insurrection,” thousands of African Americans took to the street for several days of looting, arson, and gunfire. Law enforcement was overwhelmed, and it wasn’t until battle-tested federal troops arrived that the city returned to some semblance of normalcy. Fifty years later, native Detroiter cite this event as pivotal in the city’s history, yet few completely understand what happened, why it happened, or how it continues to affect the city today. Discussions of the events are often rife with misinformation and myths, and seldom take place across racial lines. It is editor Joel Stone’s intention with Detroit 1967: Origins, Impacts, Legacies to draw memories, facts, and analysis together to create a broader context for these conversations.

In order to tell a more complete story, Detroit 1967 starts at the beginning with colonial slavery along the Detroit River and culminates with an examination of the state of race relations today and suggestions for the future. Readers are led down a timeline that features chapters discussing the critical role that unfree people played in establishing Detroit, the path that postwar manufacturers within the city were taking to the suburbs and eventually to other states, as well as the widely held untruth that all white people wanted to abandon Detroit after 1967. Twenty contributors have individually created a rich body of work on Detroit and race, that is compiled here in a well-rounded, accessible volume.

Detroit 1967 aims to correct fallacies surrounding the events that took place and led up to the summer of 1967 in Detroit, and to encourage informed discussion around this topic. Readers of Detroit history and urban studies will be drawn to and enlightened by these powerful essays.

Joel Stone is the senior curator at the Detroit Historical Society, which oversees the Detroit Historical Museum and the Dossin Great Lakes Museum. A native Detroiter, he has written and edited works spanning the city’s history. Stone’s most recent book is Floating Palaces of the Great Lakes.


September 2017. 7x10, 280 pages, 50 black & white images
Worldwide Rights Available
A Painted Turtle book

OF RELATED INTEREST

A Fluid Frontier
Slavery, Resistance, and the Underground Railroad in the Detroit River Borderland

Edited by Karolyn Smardz Frost and Veta Smith Tucker
With a foreword by David W. Blight
ISBN 978-0-8143-3959-6, $34.99 paperback
A man walked down Euclid Avenue near 12th Street to inspect the destruction. (Donated by Henri Umbaji King, from the Detroit Historical Society Collection.)

Hardy Drugs stood at the corner of 12th and Clairmount, across the street from the “blind pig” where confrontations with police began. It was one of the first buildings damaged when looting began. (Image courtesy of Thomas Diggs.)

Federal troops of the 82nd Airborne Division were shuttled by charted buses to various staging points near the conflict zones. (From the Detroit Historical Society Collection.)

A week after the uprising, girls in Sunday dresses seemed more interested in their popsicles than the damage around them. (Image courtesy of The Detroit News, from the Detroit Historical Society Collection.)
SAVING ARCADIA
A Story of Conservation and Community in the Great Lakes

Heather Shumaker

A David and Goliath conservation story set on Lake Michigan.

Saving Arcadia: A Story of Conservation and Community in the Great Lakes is a suspenseful and intimate land conservation adventure story set in the Great Lakes heartland. The story spans more than forty years, following the fate of a magnificent sand dune on Lake Michigan and the people who care about it. Author and narrator Heather Shumaker shares the remarkable untold stories behind protecting land and creating new nature preserves. Written in a compelling narrative style, the book is intended in part as a case study for landscape-level conservation and documents the challenges of integrating economic livelihoods into conservation and what it really means to “preserve” land over time.

Shumaker tells the story of a small band of determined townspeople and how far they went to save beloved land and endangered species from the grip of a powerful corporation. Saving Arcadia is a narrative with roots as deep as the trees the community is trying to save; something set in motion before the author was even born. And yet, Shumaker gives a human face to the changing nature of land conservation in the twenty-first century. Throughout this chronicle we meet people like Elaine, a nineteen-year-old farm wife; Dori, a lakeside innkeeper; and Glen, the director of the local land trust. Together with hundreds of others they cross cultural barriers and learn to help one another in an effort to win back the six-thousand-acre landscape taken over by Consumers Power that is now facing grave devastation. The result is a triumph of community that includes working farms, local businesses, summer visitors, year-round residents, and a network of land stewards.

A work of creative nonfiction, Saving Arcadia celebrates everyday people fighting to reclaim the land that has been in their family for generations. It explores ideas about nature and community, and anyone from scholars of ecology and conservation biology to readers of naturalist writing can gain from Arcadia’s story.

April 2017, 6x9, 168 pages, 20 color photographs
WORLDWIDE RIGHTS AVAILABLE
A Painted Turtle book

OF RELATED INTEREST

Great Lakes Island Escapes
Ferries and Bridges to Adventure

Maureen Dunphy
Heather Shumaker has worked in land conservation for two decades, and was coastal program director for protecting Arcadia Dunes. She has a master of science degree in land resources from the University of Wisconsin–Madison and is a national speaker and author of It’s OK Not to Share and It’s OK to Go Up the Slide. She lives in northern Michigan with her family.
THE GOAT FISH AND THE LOVER’S KNOT

Stories by Jack Driscoll

Beautifully crafted prose from one of Michigan’s most original voices.

Elmore Leonard said about Jack Driscoll’s stories, “The guy can really write.” And in The Goat Fish and the Lover’s Knot, Driscoll once again demonstrates in every sentence the grace and grit of a true storyteller. The ten stories are mostly set in Michigan’s northern lower peninsula, a landscape as gorgeous as it is severe. If at times the situations in these stories appear hopeless, the characters nonetheless—and even against seemingly impossible odds—dare to hope. These fictional individuals are so compassionately rendered that they can hardly help but be, in the hands of this writer, not only redeemed but made universal.

The stories are written from multiple points of view and testify to Driscoll’s range and understanding of human nature, and to how “the heart in conflict with itself” always defines the larger, more meaningful story. A high school pitching sensation loses his arm in a public school classroom during show and tell. A woman lives all of her ages in one day. A fourteen-year-old boy finds himself alone after midnight in a rowboat in the middle of the lake with his best friend’s mother. Driscoll is a prose stylist of the highest order—a voice as original as the stories he tells.

Lovers of contemporary storytelling will revel in Driscoll’s skill and insight on display in this unique collection.

Jack Driscoll is a two-time NEA Creative Writing Fellowship recipient, and the author of eleven books including the short story collections Wanting Only to be Heard, winner of the AWP Short Fiction Award, and The World of a Few Minutes Ago (Wayne State University Press, 2012), winner of the Society of Midland Writers Award and the Michigan Notable Book award. His stories have appeared widely in journals including The Georgia Review, The Southern Review, Ploughshares, Missouri Review, Michigan Quarterly Review, the Pushcart Prize Anthology, and New Stories from the Midwest. He currently teaches in Pacific University’s low-residency MFA program in Oregon.

April 2017, 5.5x8.5, 176 pages

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Made in Michigan Writers Series

OF RELATED INTEREST

Garden for the Blind

Stories by Kelly Fordon

2015 Michigan Notable Book Award Winner
STATES OF MOTION
Stories by Laura Hulthen Thomas

Idealistic characters fight to hold onto a life that is slipping out of their grasp.

Newton’s Law holds that only an unbalanced force can change a state of motion. For the men and women in States of Motion, imbalance is a way of life. Set in Michigan small towns both real and fictional, the stories in Laura Hulthen Thomas’s collection take place against a backdrop of economic turmoil and the domestic cost of the war on terror. As familiar places, privilege, and faith disappear, what remains leaves these broken characters wondering what hope is left for them. These stories follow blue collars and white, cops and immigrants, and mothers and sons as they defend a world that is quickly vanishing.

The eight stories in States of Motion follow tough, quixotic characters struggling to reinvent themselves even as they cling to what they’ve lost. A grieving father embraces his town’s suspicions of him as the sole suspect in his daughter’s disappearance. A driving instructor struggles to care for his abusive mother between training lessons with two flirtatious teens. A behavioral researcher studying the fear response must face her own fears when her childhood attacker returns to ask for her forgiveness. Conditioned by their traumatic pasts to be both sympathetic and numb to suffering, the characters in these stories clutch at a chance to find peace on the other side of terror. From the isolated roadways of Michigan’s countryside to the research labs of a major university, the way forward is both one last hope and a deep-seated fear.

The profoundly emotional stories in States of Motion will interest any reader of contemporary literary fiction.

Laura Hulthen Thomas’s short fiction and essays have appeared in a number of journals and anthologies, including The Cimarron Review, Nimrod International Journal, Epiphany, and Witness. She received her MFA in fiction writing from Warren Wilson College. She currently heads the undergraduate creative writing program at the University of Michigan’s Residential College, where she teaches fiction and creative nonfiction.

Made in Michigan Writers Series

OF RELATED INTEREST
Seasonal Roads
Stories by L. E. Kimball
ROWING INLAND
Poems by Jim Daniels

Charts the emotional, political, and economic landscapes of the working-class Metro Detroit community and its residents.

Rowing Inland, Jim Daniels's fifteenth book of poetry, is a time machine that takes the reader back to the Metro Detroit of his youth and then accelerates toward the future. With humor and empathy, the author looks at his own family's challenges and those of the surrounding community where the legacy handed down from generation to generation is one of survival. The economic hits that this community has to endure create both an uncertainty about its future and a determined tenacity.

Divided into four sections, Rowing Inland calls out key moments from the author's life. The events that inspire many of these poems took place a long time ago and often it has taken the poet his entire life to write about those experiences and write about them with the necessary emotional distance. For example, some of the poems in the section "Late Invocation for Magic" reference the first girl he ever kissed and her accidental death by fire. In the last section of the book, Daniels approaches the current political and social standings in Detroit with lines like, "The distance to Baghdad or Kandahar / is measured in rowboat coffins / while here in the fatty palm of The Mitten / minor skirmishes electrify tedium." Although it focuses on Detroit's metropolitan area, the book can be considered a snapshot of working-class life anywhere across the country. Daniels casts his lens on a way of life that is often distorted or ignored by the powers that be. He zooms in on street level where all the houses may look alike but each holds its own secrets and dreams.

To paraphrase novelist and screenwriter Richard Price, Detroit is the "zip code for [Daniels's] heart"—a place that his writing will always come back to. Readers of contemporary poetry with a regional persuasion will enjoy this collection.

Jim Daniels's recent books include Apology to the Moon, Birth Marks, and Eight Mile High (stories). He is also the writer/producer of a number of short films, including The End of Blessings. Born in Detroit, Daniels is the Thomas Stockham Baker University Professor at Carnegie Mellon University.

February 2017, 5x8, 96 pages
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OF RELATED INTEREST

Practicing to Walk Like a Heron
Poems by Jack Ridl
THE BIRD-WHILE

Poems by Keith Taylor
With illustrations by Tom Pohrt

Short poems that look closely at small moments in a personal history, in art, and in the natural world.

"A Bird-while. In a natural chronometer, a Bird-while may be admitted as one of the metres, since the space most of the wild birds will allow you to make your observations on them when they alight near you in the woods, is a pretty equal and familiar measure" (Ralph Waldo Emerson’s Journal, 1838). Without becoming didactic or pedantic about the spiritual metaphor hidden in the concept of the “bird-while,” Keith Taylor’s collection evokes certain Eastern meditative poets who often wrote in an aphoristic style of the spirit or the mind mirroring specific aspects of the natural world.

The Bird-while is a collection of forty-nine poems that meditate on the nature—both human and non-human—that surrounds us daily. Taylor is in the company of naturalist poets such as Gary Snyder and Mary Oliver—poets who often drew from an Emersonian sensibility to create art that awakens the mind to its corresponding truths in the natural world. The book ranges from the longer poem to the eight line, unhymned stanza similar to that of the T’ang poet Han Shan. And without section breaks to reinforce the passing of time, the collection creates greater fluidity of movement from one poem to the next, as if there is no beginning or end, only an eternal moment that is suspended on the page. Tom Pohrt’s original illustrations are scattered throughout the text, adding a stunning visual element to the already vivid language. The book moves from the author’s travel accounts to the destruction of the natural world, even species extinction, to more hopeful poems of survival and the return of wildness. At its core, Taylor's collection is a reminder of Emerson's idea that natural facts are symbols of spiritual facts.

These well-crafted poems will be easily accessible to any literary audience, with a more particular attraction to readers of contemporary poetry sensitive to the marriage of an Eastern sensibility with contemporary American settings and scenes.

Keith Taylor teaches at the University of Michigan. He has published many books over the years: collections of poetry, a collection of very short stories, co-edited volumes of essays and fiction, and a volume of poetry translated from Modern Greek.

Tom Pohrt is a self-taught artist who has illustrated numerous books including The New York Times bestseller Crow and Weasel by Barry Lopez. He recently illustrated Terrapin and Other Poems by Wendell Berry and Careless Rambles, a selection of poems by John Clare. He lives in Ann Arbor, Michigan.

February 2017, 6x9, 96 pages, 12 black & white illustrations

OF RELATED INTEREST

Earth Again
Poems by Chris Dombrowski
HARBORLESS

Poems by Cindy Hunter Morgan

Poetry that recounts Great Lakes shipwrecks through imagination and history.

Harborless, a collection of poems informed by Great Lakes shipwrecks, is part history and part reinvention. The poems explore tragic wrecks in rivers and lakes, finding and forming artistic meaning from destruction and death. Each poem begins in a real, historical moment that Cindy Hunter Morgan transforms into an imagined truth. The imaginative element is essential to this work as it provides a previously unseen glimpse into the lives affected by shipwrecks. The poems in Harborless confront the mysteries surrounding the objects that cover the floor of the Great Lakes by both deepening our understanding of the unknown and teaching great empathy for a life most of us will never know.

Morgan creates a melodic and eerie scene for each poem, memorializing ships through lines such as, “Fishermen wondered why they caught Balsam and Spruce / their nets full of forests, not fish,” and “They touched places light could not reach.” Most of the poems are titled after the name of a ship, the year of the wreck, and the lake in which the ship met disaster. The book’s time frame spans from wrecks that precede the Civil War to those involving modern ore carriers. Throughout this collection are six “Deckhand” poems, which give face to a fully imagined deckhand and offer a character for the reader to follow, someone who appears and reappears, surfacing even after others have drowned. Who and what is left behind in this collection speaks to finality and death and “things made for dying.” Very little is known when a ship sinks other than the obvious: there was a collision, a fire, a storm, or an explosion. Hunter works to fill in these gaps and to keep these stories alive with profound thoughtfulness and insight.

Tony Hoagland said that one of the powers of poetry is to locate and assert value. This collection accomplishes that task through history and imagination, producing lake lore that will speak to historians and those interested in ships, poetry, and the Great Lakes.

Cindy Hunter Morgan teaches creative writing and book arts at Michigan State University. She is also the author of two chapbooks: The Sultan, The Skater, The Bicycle Maker, which won The Ledge Press 2011 Poetry Chapbook Competition, and Apple Season, which won the Midwest Writing Center’s 2012 Chapbook Contest, judged by Shane McCrae.

March 2017, 5.5x8.5, 80 pages
Worldwide Rights Available
Made in Michigan Writers Series

OF RELATED INTEREST

Lying in the River’s Dark Bed
The Confluence of the Deadman and the Mad Angler

Poems by Michael Delp

FROM THINGS LOST
Forgotten Letters and the Legacy of the Holocaust

Shirli Gilbert

An intimate history of the Holocaust that cast new light on our understanding of victimhood and survival.

In May 1933, a young man named Rudolf Schwab fled Nazi-occupied Germany. His departure allegedly came at the insistence of a close friend who later joined the Party. Schwab eventually arrived in South Africa, one of the few countries left where Jews could seek refuge, and, years later, resumed a relationship in letters with the Nazi who in many ways saved his life. From Things Lost: Forgotten Letters and the Legacy of the Holocaust is a story of displacement, survival, and an unlikely friendship in the wake of the Holocaust via an extraordinary collection of letters discovered in a forgotten trunk.

Only a handful of extended Schwab family members were alive in the war’s aftermath. Dispersed across five continents, their lives mirrored those of countless refugees who landed in the most unlikely places. Over years in exile, a web of communication became an alternative world for these refugees, a place where they could remember what they had lost and rebuild their identities anew. Among the cast of characters that historian Shirli Gilbert came to know through the letters, one name that appeared again and again was Karl Kipfer. He was someone with whom Rudolf clearly got on exceedingly well—there was lots of joking, familiarity, and sentimental reminiscing. “That was Grandpa’s best friend growing up,” Rudolf’s grandson explained to Gilbert; “He was a Nazi and was the one who encouraged Rudolf to leave Germany. . . . He also later helped him to recover the family’s property.” Gilbert takes readers on a journey through a family’s personal history wherein we learn about a cynical Karl who attempts to make amends for his “undemocratic past,” and a version of Rudolf who spends hours aloof at his Johannesburg writing desk, dressed in his Sunday finest, holding together the fragile threads of his existence. The Schwab family’s story brings us closer to grasping the complex choices and motivations that—even in extreme situations, or perhaps because of them—make us human.

In a world of devastation, the letters in From Things Lost act as a surrogate for the gravestones that did not exist and funerals that were never held. Readers of personal accounts of the Holocaust will be swept away by this intimate story.

Shirli Gilbert is associate professor of history and Jewish/Non-Jewish relations at the University of Southampton, UK. She is also the author of Music in the Holocaust.

May 2017, 6x9, 224 pages, 32 color images and 1 map

OF RELATED INTEREST
Jewish Honor Courts
Revenge, Retribution, and Reconciliation in Europe and Israel after the Holocaust

Edited by Laura Jockusch and Gabriel N. Finder
2015 National Jewish Book Awards Finalist in the Holocaust category!
Voices of the Holocaust and the act of memory.

Primary witnessing, in its original forms—from survivor and bystander testimonies, to memoirs and diaries—inform our cultural understanding of the multiple experiences of the Holocaust. Henri Lustiger Thaler and Habbo Knoch look at many of these expressions of primary witnessing in Witnessing Unbound: Holocaust Representation and the Origins of Memory, which is particularly relevant today with the hastening decline of the Holocaust survivor demographic and the cultural spaces for representation it leaves in its wake, in addition to the inevitable and cyclical search for generational relevancy, siphoned through acts of memory.

The essays in Witnessing Unbound are written by some of the leading figures on the theme of witnessing as well as scholars exploring new primary sources of knowledge about the Holocaust and genocide. These include a focus on the victims: the perished and survivors whose discursive worlds are captured in testimonies, diaries, and memoirs; the witnessing of peasant bystanders to the terror; historical religious writing by rabbis during and after the war as a proto memoir for destroyed communities, and the archive as a solitary witness, a constructed memory in the aftermath of a genocide. The experiences showcased and analyzed within this memorializing focus introduce previously unknown voices, and end with reflections on the Belzec Memorial and Museum. One survivor moves hearts with the simple insight, “I died in Auschwitz, but no one knows [sees] it.” In counterpoint is a court case with SS General Karl Wolff, who has conveniently forgotten his crimes during the Holocaust. Original experience and its reimagination within contemporary frameworks make sense of an event that continues to adapt and change metaphorically and globally. As one of the contributors writes: “In my mind, the ‘era of the witness’ begins when the historical narrative consists of first-person accounts.”

Witnessing Unbound augers in the near completion of that defining era, by introducing a collection of diverse reflections and mediations on witnessing and memory. A must-read for the further understanding of the Holocaust, its cruel reality, and its afterdeath.

Henri Lustiger Thaler is a professor of cultural sociology at Ramapo College of New Jersey. He is the chief curator of the Amud Aish Memorial Museum in New York and series editor of Memory Studies: Global Constellations.

Habbo Knoch is a professor of modern and contemporary history at the University of Cologne, Germany. He is the former director of the Bergen-Belsen Memorial Museum. He is the co-editor of Bergen-Belsen.

Contributors: Michael Berenbaum, Father Patrick Desbois, Insa Eschebach, Ester Farbstein, Marianne Hirsch, Lawrence L. Langer, Paul Shapiro, Leo Spitzer, Henri Lustiger Thaler, Annette Wieviorka, Paul Williams

May 2017. 6x9, 256 pages, 40 black & white images

OF RELATED INTEREST

Finding Home and Homeland
Jewish Youth and Zionism in the Aftermath of the Holocaust
Avinoam J. Patt
ISBN 978-0-8143-3426-3, $54.95 Hardback
TALES IN CONTEXT
Sefer ha-ma'asim in Medieval Northern France

Rella Kushelevsky
With a historical epilogue by Elisheva Baumgarten

A folkloric research project on Sefer ha-ma'asim.

In the thirteenth century, an anonymous scribe compiled sixty-nine tales that became Sefer ha-ma'asim, the earliest compilation of Hebrew tales known to us in Western Europe. The author writes that the stories encompass "descriptions of herbs that cure leprosy, a fairy princess with golden tresses using magic charms to heal her lover's wounds and restore him to life; a fire-breathing dragon . . . a two-headed creature and a giant's daughter for whom the rind of a watermelon containing twelve spies is no more than a speck of dust." In Tales in Context: Sefer ha-ma'asim in Medieval Northern France, Rella Kushelevsky enlightens the stories' meanings and reflects the circumstances and environment for Jewish lives in medieval France. Although a selection of tales was previously published, this is the first publication of a Hebrew-English annotated edition in its entirety, revealing fresh insight.

The first part of Kushelevsky's work, "Cultural, Literary and Comparative Perspectives," presents the thesis that Sefer ha-ma'asim is a product of its time and place, and should therefore be studied within its literary and cultural surroundings, Jewish and vernacular, in northern France. An investigation of the scribe's techniques in reworking his Jewish and non-Jewish sources into a medieval discourse supports this claim. The second part of the manuscript consists of the tales themselves, in Hebrew and English translation, including brief comparative comments or citations. The third part, "An Analytical and Comparative Overview," offers an analysis of each tale as an individual unit, contextualized within its medieval framework and against the background of its parallels. Elisheva Baumgarten's epilogue adds social and historical background to Sefer ha-ma'asim and discusses new ways in which it and other story compilations may be used by historians for an inquiry into the everyday life of medieval Jews.

The tales in Sefer ha-ma'asim will be of special value to scholars of folklore and medieval European history and literature, as well as those looking to enrich their studies and shelves.

Rella Kushelevsky is a distinguished professor of medieval and rabbinic studies at Bar-Ilan University. She is also the author of Moses and the Angel of Death and Penalty and Temptation: Hebrew Tales in Ashkenaz.

June 2017, 6x9, 688 pages, 80 black & white images
Worldwide Rights Available

Raphael Patai Series in Jewish Folklore and Anthropology

OF RELATED INTEREST
Louis Ginzberg's Legends of the Jews
Ancient Jewish Folk Literature Reconsidered
Edited by Galit Hasan-Rokem and Ithamar Gruenwald
ISBN 978-0-8143-4047-9, $44.99 Hardback
RELIEF AFTER HARDSHIP
The Ottoman Turkish Model for
The Thousand and One Days

Ulrich Marzolph

Contributes to the history of Middle Eastern
narrative lore and its impact on Western tradition.

The Thousand and One Days, a companion collection to The Thousand and One Nights, was published in 1710–12 by French orientalist scholar François Péris de la Croix, who advertised it as the faithful, albeit selective translation of a Persian work. Subsequent research has found that The Thousand and One Days is actually the adapted translation of a fifteenth-century anonymous Ottoman Turkish compilation titled Relief after Hardship. This compilation, in turn, is the enlarged translation of an equally anonymous Persian collection of tales that likely dates back to as early as the thirteenth century. The tales in both the Ottoman Turkish and the Persian collections are mostly tales of the marvelous and the strange, a genre that dominated much of the narrative literatures of the pre-modern Muslim world.

Ulrich Marzolph's Relief after Hardship: The Ottoman Turkish Model for The Thousand and One Days is a detailed assessment of the Ottoman Turkish compilation and its Persian precursor. Based upon Andreas Tietze's unpublished German translation of the Ottoman Turkish Ferec ba’d es-sidde it traces the origins of the collection's various tales in the pre-modern Persian and Arabic literatures and its impact on Middle Eastern and world tradition and folklore. Ottoman Turkish literature proves to be a suitable candidate for the transmission of tales from East to West long before the European translation of The Thousand and One Nights. Additionally, the concept of “relief after hardship” has the same basic structure as the European fairy tale, wherein the protagonist undergoes a series of trials and tribulations before he attains a betterment of his status. Marzolph contends that the early reception of these tales from Muslim narrative tradition might well have had an inspiring impact on the nascent genre of the European fairy tale that has come to know international success today.

This fascinating compilation of tales is being presented for the first time to an English-language audience along with a comprehensive survey of its history, as well as detailed summaries and extensive comparative annotations to the tales that will be of interest to literature and folklore scholars.

Ulrich Marzolph is a professor of Islamic studies at the Georg-August-University in Göttingen, Germany. Having served on the editorial board of the Enzyklopädie des Märchens (1986–2015), he is now conducting a research project studying the impact of narratives from the Muslim Middle East on Western tradition. He is the editor of The Arabian Nights Reader (Wayne State University Press, 2006) and The Arabian Nights in Transnational Perspective (Wayne State University Press, 2007).

April 2017, 6x9, 176 pages
WORLDWIDE RIGHTS AVAILABLE
Series in Fairy-Tale Studies

OF RELATED INTEREST

The Russian Folktale by Vladimir Yakovlevich Propp
Edited and Translated by Sibelan Forrester
Foreword by Jack Zipes
THE PLEASURES OF METAMORPHOSIS
Japanese and English Fairy-Tale Transformations of “The Little Mermaid”

Lucy Fraser

Analysis of the mermaid in Japanese and English fairy tales through the framework of pleasure.

Lucy Fraser’s The Pleasures of Metamorphosis: Japanese and English Fairy-Tale Transformations of “The Little Mermaid” explores Japanese and English transformations of Hans Christian Andersen’s 1837 Danish fairy tale “The Little Mermaid” by focusing on pleasure as a means to analyze the huge variety of texts that transform a canonical fairy tale such as Andersen’s. Fraser examines over twenty Japanese and English transformations, including literary texts, illustrated books, films, and television series. This monograph also draws upon criticism in both Japanese and English, meeting a need in Western fairy-tale studies for more culturally diverse perspectives. Fraser provides a model for critical cross-cultural fairy tale analysis in her examination of the journey of a single fairy tale across two languages.

The book begins with the various approaches to reading and writing fairy tales, with a history of “The Little Mermaid” in Japanese and English culture. Disney’s The Little Mermaid and Studio Ghibli’s Ponyo on the Cliff by the Sea are discussed as examples that simulate pleasurable physical experiences through animation’s tools of music and voice, and visual effects of movement and metamorphosis. Fraser then explores the literary effects of the fairy tale by male authors, such as Oscar Wilde, Tanizaki Jun’ichiro, and Abe Kobo, who invoke familiar fairy-tale conventions and delineate some of the pleasures of what can be painful enchantment with a mermaid or with the fairy tale itself. Fraser concludes that the “pleasure” framework is useful for a cross-cultural study of creative engagements with and transformations of a particular fairy tale.

Few studies have examined Japanese fairy-tale transformations to the extent that Fraser has, presenting fascinating information that will intrigue fairy-tale scholars and those wanting to learn more about the representation of pleasure behind the imaginative and fantastical.

Lucy Fraser is a lecturer in Japanese at the University of Queensland, Australia. Her research on Japanese and English retellings of fairy tales in literature and popular culture has appeared in Marvels and Tales: Journal of Fairy-Tale Studies, Japan Forum, and Global Manga Studies. She has also published translations of literature by leading writers such as Kawakami Hiromi and Hoshino Tomoyuki and of literary criticism by academics such as Honda Masuko and Kan Satoko.

June 2017, 6x9, 248 pages, 14 color illustrations

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Series in Fairy-Tale Studies

OF RELATED INTEREST

Cinderella across Cultures
New Directions and Interdisciplinary Perspectives
Edited by Martine Hennard Dutheil de la Rochère, Gillian Lathey, Monika Woźniak
FROM TINSELTOWN TO BORDERTOWN
Los Angeles on Film

Celestino Deleyto

Close readings that look for "the real Los Angeles" in a selection of contemporary movies.

Los Angeles is a global metropolis whose history and social narrative is inextricably linked to its cinematic history. It appears on screen more than almost any city since Hollywood, its best-known neighborhood, is home to the American film industry. Historically, conversations of social and racial homogeneity have dominated the construction of Los Angeles as a cosmopolitan city, with Hollywood films largely contributing to this image. At the same time, the city is also known for its steady immigration, social inequalities, and exclusionary urban practices, not dissimilar to any other borderland in the world. The Spanish names and sounds within the city are paradoxical in relation to the striking invisibility of its Hispanic residents at many economic, social, and political levels, given their vast numbers. Additionally, the impact of the 1992 Los Angeles riots left the city raw, yet brought about changing discourses and provided Hollywood with the opportunity to rebrand its hometown by projecting to the world a new image in which social uniformity is challenged by diversity. It is for this reason that author Celestino Deleyto decided to take a closer look at the ways in which the quintessential cinematic city contributes to the ongoing creation of its own representation on the screen.

From Tinseltown to Bordertown: Los Angeles on Film starts from the theoretical premise that place matters. Deleyto sees film as predominantly a spatial system and argues that the space of film and the space of reality are closely intertwined in complex ways. He argues that we should acknowledge both the potential of cinema to intervene in the historical process of the construction of urban space, as well as its ability to record place. The author asks to what extent this is also the city that is being constructed by contemporary movies. From Tinseltown to Bordertown offers a unique combination of urban, cultural, and border theory, as well as the author’s direct observation and experience of the city’s social and human geography with close readings of a selection of films such as Falling Down, White Men Can’t Jump, and Collateral. Through these textual analyses, Deleyto tries to situate cinematic narratives of Los Angeles within the city itself and find a sense of the "real place" in their fictional fabrications.

Deleyto’s monograph is a fascinating case study on one of the United States’ most enigmatic cities. Film scholars with an interest in history and place will appreciate this book.

Celestino Deleyto is professor of film and English literature at the Universidad de Zaragoza, Spain. He is the author of The Secret Life of Romantic Comedy and co-author with María del Mar Azcona of Alejandro González Iñárritu.

April 2017, 6x9, 312 pages, 41 black and white images
Worldwide Rights Available

Contemporary Approaches to Film and Media Series

OF RELATED INTEREST

Appetites and Anxieties
Food, Film, and the Politics of Representation
Cynthia Baron, Diane Carson, and Mark Bernard
PROJECTING THE WORLD
Representing the "Foreign" in Classical Hollywood

Edited by Anna Cooper and Russell Meeuf

Discussion of international culture and politics in Hollywood films from the mid-1930s to 1960s.

The classical Hollywood films that were released between the 1930s and 1960s were some of the most famous products of global trade, crisscrossing borders and rising to international dominance. In analyzing a series of Hollywood films that illustrate moments of nuanced transnational engagement with the "foreign," Projecting the World: Representing the "Foreign" in Classical Hollywood enriches our understanding of mid-twentieth-century Hollywood cinema as a locus of imaginative geographies that explore the United States’ relationship with the world. While previous scholarship has asserted the imperialism and racism at the core of classical Hollywood cinema, Anna Cooper and Russell Meeuf’s collection delves into the intricacies—and sometimes disruptions—of this assumption, seeing Hollywood films as multivalent and contradictory cultural narratives about identity and politics in an increasingly interconnected world.

Projecting the World illustrates how Hollywood films negotiate shifting historical contexts of internationalization through complex narratives about transnational exchange—a topic that has thus far been neglected in scholarship on classical Hollywood. The essays analyze the “foreign” with topics such as the 1930s island horror film, the 1950s Mexico-set bullfighting film, Hollywood’s projection of “exoticism” on Argentina, and John Wayne’s film sets in Africa. Against the backdrop of expanding consumer capitalism and the growth of U.S. global power, Hollywood films such as Tarzan and Anatahan, as well as musicals about Paris, offered resonant images and stories that dramatized America’s international relationships in complicated ways. This is a fascinating exploration of an oft-overlooked aspect of classical Hollywood films.

Anna Cooper is an assistant professor in the School of Theater, Film, and Television at the University of Arizona. She has researched extensively on transnational Hollywood and the spatial politics of gender.

Russell Meeuf is an assistant professor in the School of Journalism and Mass Media at the University of Idaho. He is the author of Rebellious Bodies: Stardom, Citizenship, and the New Body Politics and John Wayne’s World: Transnational Masculinity in the Fifties. He is also the co-editor of Transnational Stardom: International Celebrity in Film and Popular Culture.

Contributors: Louis Bayman, Fernando Gabriel Pagnoni Berns, Chris Cagle, Edward K. Chan, Anna Cooper, Gabor Gergely, Saverio Giovacchini, Ian Jarvie, Russell Meeuf, Elizabeth Rawitsch, Patricia Haydee Vazquez, Marianna S. Zarate

June 2017, 6x9, 272 pages, 12 black & white images

Contemporary Approaches to Film and Media Series

Star Bodies and the Erotics of Suffering
Edited by Rebecca Bell-Metereau and Colleen Glenn
THE KILLING

John Alberti

Examines a landmark television series in its feminist rewriting of the noir police procedural.

Although it lasted only four seasons and just forty-four episodes, The Killing attracted considerable critical notice and sparked an equally lively debate about its distinctive style and innovative approach to the television staple of the police procedural. A product of the turn toward revisionist "quality" television in the post-broadcast era, The Killing stands as a pioneering example of the changing gender dynamics of early twenty-first-century television. Author John Alberti looks at how the show's focus shifts the police procedural away from the idea that solving the mystery of who-dunit means resolving the crime, and toward dealing with the ongoing psychological aftermath of crime and violence on social and family relationships. This attention to what creator and producer Veena Sud describes as the "real cost" of murder defines The Killing as a milestone feminist revision of the crime thriller and helps explain why it has provoked such strong critical reactions and fan loyalty.

Alberti examines the history of women detectives in the television police procedural, paying particular attention to how the cultural formation of the traditionally male noir detective has shaped that history. Through a careful comparison with the Danish original, Forbrydelsen, and a season-by-season overview of the series, Alberti argues that The Killing rewrites the masculine lone wolf detective—a self-styled social outsider who sees the entanglements of relationships as threats to his personal autonomy—of the classic noir. Instead, lead detective Sarah Linden, while wary of the complications of personal and social attachments, still recognizes their psychological and ethical inescapability and necessity. In the final chapter, the author looks at how the show's move to ever-expanding niche markets and multi-viewing options, along with an increase in feminist reconstructions of various television genres, makes The Killing a perfect example of cult television that lends itself to binge-watching in the digital era. Television studies scholars and fans of police procedurals should own this insightful volume.

John Alberti is professor of English and director of cinema studies at Northern Kentucky University. He has published in the areas of cinema studies, writing studies, and popular culture. His books include Screen Ages: A Survey of American Cinema; Leaving Springfield: The Simpsons and the Possibility of Oppositional Culture (Wayne State University Press, 2003); and Masculinity in the Contemporary Romantic Comedy: Gender as Genre.

May 2017, 5x7, 144 pages, 15 black and white images
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TV Milestones Series

OF RELATED INTEREST

24

John McCullough

DISTRIBUTED
BELIEVING IS NOT THE SAME AS BEING SAVED
Lisa Martin

Lyric poems that tenderly meditate on life and death, joy and sorrow, faith and doubt.

Some of the petals are pale like the first light that burns febrile through the kitchen window as we walk toward morning.
—“Still Life with White Roses”

Lisa Martin’s new poetry collection seeks the kind of lyric truth that lives in paradox, in the dwelling together of seeming opposites such as life and death, love and loss, faith and doubt, joy and sorrow. Here readers will find a range of moods, tones, and subjects, as well as both traditional and contemporary forms—from sonnets to prose poems. This is a collection imbued with the light of an enduring, if troubled, faith. With its focus on spirit, ethics, and how to live well, Believing is Not the Same as Being Saved offers a tender meditation on the moments that make a life.

Award-winning poet, essayist, and editor Lisa Martin is the author of One Crow Sorrow (2008) and co-editor of How to Expect What You’re Not Expecting: Stories of Pregnancy, Parenthood, and Loss (2013). She teaches literature and creative writing at Concordia University of Edmonton.

Poetry • Canadian Literature

LISTEN. IF
Douglas Barbour

Love to landscapes, politics to jazz; poems to read aloud for the joy of sound.

first snow falling slow
hangs in the air
a curtain drifting there
thickening sight
—“Winter”

In this new collection, Douglas Barbour experiments with what he calls “rhythmically intense open form.” Listen. If presents technically innovative poetry that invites the reader to join in some serious play. Barbour’s vivid, ekphrastic poems engage an ongoing conversation among artworks—not only classic paintings but also popular music—while his lyric poems astutely, accessibly evoke places, moments, and feelings. This is poetry that takes up language both as the already-said and as a playground for brilliant technique. Leaping from love to landscapes, politics to jazz, Keats to Milne to Monk, these poems yearn to be spoken aloud for the pure joy of sound.

Douglas Barbour lives in Edmonton. The author of several books of poetry and criticism, he was inducted into the City of Edmonton Arts & Culture Hall of Fame in 2003.

Poetry • Canadian Literature
LITTLE WILDHEART
Micheline Maylor

Quirky, startling, earthy poems reflect the moods of existence.

See
with all clarity, and from way up,
what the predator knows.
Death already hunts.
— "We Are Entirely Flammable"

Micheline Maylor’s poems slip effortlessly through topics ranging from what we give up as we age to regrets for love that has passed, the interplay between the animal world and human thought, and the myths we append to ourselves and others. An expansive, conversational voice underscores the poet’s technical mastery as her subjects turn from love to hope to fearlessness. Maylor asks readers to perceive how we inhabit our selves, how words construct us. By turns quirky, startling, earthy, and hope-filled, these poems reflect the moods of existence. Little Wildheart is rich with challenge and surprise.

Poet laureate and Mount Royal University professor Micheline Maylor has written for The Literary Review of Canada, and Quill & Quire. A co-founder of FreeFall Literary Society, Maylor lives in Calgary.

Poetry • Canadian Literature

THE BURGESS SHALE
The Canadian Writing Landscape of the 1960s

Margaret Atwood
Marie Carrière, Introduction

How the writing landscape of the 1960s shaped the present literary topography of Canada.

Margaret Atwood considers the Canadian literary landscape of the 1960s to be like the Burgess Shale, a geological formation that contains the fossils of many weird and strange early life forms, different from but not unrelated to contemporary writerly ones. The Burgess Shale is not all about writerly pursuits, though. Atwood also gives readers some insight into the fashions and foibles of the times. Her recollections and anecdotes offer a wry and often humorous look at the early days of the institutions taken for granted today—from writers’ unions and grant programs to book tours and festivals.

Margaret Atwood is known internationally for her award-winning poetry, short stories, and novels. She was born in Ottawa and grew up in northern Ontario and Quebec. She has lived, studied, and worked in Montreal, Edmonton, Vancouver, and Boston as well as France, Italy, and Germany.

Literary Criticism and Theory • Canadian Literature
NUALA
A Fable

Kimmy Beach

A giant adolescent puppet becomes self-aware in a dystopian world of love and treachery.

“Shh, my Nuala. I am with you. Today I shall teach you the newness of you.”

As The Engine breathes life into Nuala, her gaze falls on Teacher-Servant, the Chosen One. He alone will be able to hear her thoughts and interpret her innermost emotions. But soon Teacher-Servant starts to worry that Nuala will be able to give away her thoughts freely. Set in an atypical dystopian world, Nuala is a startlingly original and inventive work, redolent of Margaret Atwood, José Saramago, and Kazuo Ishiguro. Beach’s dark, fearless imagination has created a time and space that are at once remote and strange, but absorbing and deeply credible. Nuala leaves the reader with much to ponder about the nature of love, possessiveness, jealousy, envy, and autonomy.

Kimmy Beach is a writer, editor, and mentor. Nuala: A Fable is her sixth book. Her latest publication, The Last Temptation of Bond (UAP, 2013), received wide recognition. She lives in Red Deer, Alberta.

Fiction • Fairy-Tale Studies • Folklore

FLORA ANNIE STEEL
A Critical Study of an Unconventional Memsahib

Susmita Roye, Editor

An expansive collection of essays about a noted Victorian feminist and writer.

Flora Annie Steel was a contemporary of Rudyard Kipling and she rivaled his popularity as a writer of her times, but gender-biased politics made her gradually fade in readers’ minds. This collection is the first to focus entirely on this “unconventional memsahib” and her contribution to turn-of-the-century Anglo-Indian literature. The eight essays draw attention to Steel’s multifaceted work—ranging from fiction and journalism to letter writing, from housekeeping manuals to philanthropic activities. These essays, by recognized experts on Steel’s life and work, will appeal to interdisciplinary scholars and readers in the fields of Women’s Studies, British India, Colonial and Postcolonial studies, Cultural Studies, and Victorian writing.

Susmita Roye is Associate Professor of English at Delaware State University in the USA. She has received a National Endowment for the Humanities award for her monograph on women writers in British India.

Flora Annie Steel (1847–1929) was born at Sudbury Priory, Harrow and grew up in Forfarshire in Scotland. She spent twenty-two years in India, mainly in the Punjab.

Contributors: Amrita Banerjee, Helen Pike Bauer, Ralph Crane, Gráinne Goodwin, Alan Johnson, Anna Johnston, Danielle Nielsen, LeeAnne M. Richardson, Susmita Roye

May 2017, 6x9, 304 pages, 2 black and white photographs, ISBN 978-1-7721-2260-2, $49.95 Paperback
Literary Criticism and Theory • Women’s Studies
ONLY LEAVE A TRACE
Meditations
Roger Epp
Rhonda Harder Epp, Illustrator

Poetic meditations on leadership challenges as dean of a small university campus in rural Alberta.

Roger Epp’s poetic meditations about the minor miracles, the difficulties, and the loneliness of leading a small university campus through a time of significant change are depicted in a series of elegant yet understated prose pieces, illustrated by his life partner, Rhonda Harder Epp. Taking a candid look at the many challenges such a position brings, Roger Epp humanizes, scrutinizes, and upholds the integrity of academic administrative work. Only Leave a Trace will appeal to those who work in universities, hold leadership roles in them, or care about the connections between higher education, students, and place.

Roger Epp is professor of political science at the University of Alberta. He served as founding dean of the University’s Augustana Campus in Camrose from 2004 to 2011. He is author of We are All Treaty People (UAP, 2008) and co-editor of Writing Off the Rural West (UAP, 2001). He lives in Edmonton.

Rhonda Harder Epp is a painter whose work is held in private and institutional collections and has shown in galleries across western Canada.


BEYOND “UNDERSTANDING CANADA”
Transnational Perspectives on Canadian Literature
Melissa Tanti, Jeremy Haynes, Daniel Coleman & Lorraine York, Editors

A trenchant scholarly exploration of how Canadian literature circulates in a transnational world.

The dismantling of “Understanding Canada”—an international program eliminated by Canada’s Conservative government in 2012—posed a tremendous potential setback for Canadianists. Yet Canadian writers continue to be celebrated globally by popular and academic audiences alike. Twenty scholars speak to the government’s diplomatic and economic about-face and its implications for representations of Canadian writing within and outside Canada’s borders. The contributors to this volume remind us of the obstacles facing transnational intellectual exchange, but also salute scholars’ persistence despite these obstacles. Beyond “Understanding Canada” is a timely, trenchant volume for students and scholars of Canadian literature and anyone seeking to understand how Canadian literature circulates in a transnational world.

Melissa Tanti researches contemporary women’s literature and feminist critical theory at McMaster University in Hamilton.
Jeremy Haynes studies Canadian, indigenous, and diasporic literatures at McMaster University in Hamilton.
Daniel Coleman is Professor of English and Cultural Studies at McMaster University in Hamilton.
Lorraine York holds the Senator William McMaster Chair in Canadian Literature at McMaster University in Hamilton.

REMEMBERING AIR INDIA
The Art of Public Mourning
Chandrima Chakraborty, Amber Dean and Angela Failler, Editors

A multi-layered examination of the bombing of Air India Flight 182 and its representation.

On June 23, 1985, the bombing of Air India Flight 182 killed 329 people, most of them Canadians. Today this pivotal event in Canada’s history is hazily remembered, yet certain interests have shaped how the tragedy is woven into public memory, and even exploited to advance a pernicious national narrative. Remembering Air India insists that we “remember Air India otherwise.” This collection investigates the Air India bombing and its implications for current debates about racism, terrorism, and citizenship. Drawing together academic analysis, testimony, and creative writing, this innovative volume tenders a new public record of the bombing, one that insists on how important creative responses are for deepening our understanding of the event and its aftermath.

Chandrima Chakraborty is associate professor in the Department of English and Cultural Studies at McMaster University in Hamilton.

Amber Dean is associate professor in the Department of English and Cultural Studies and the Graduate Program in Gender Studies and Feminist Research from McMaster University in Hamilton.

Angela Failler is Associate Professor of Women’s and Gender Studies at the University of Winnipeg.

July 2017, 6x9, 320 pages, 5 black and white photographs, ISBN 978-1-7721-2259-6, $29.95 Paperback
Political Science • Race and Ethnicity

TRUDEAU’S TANGO
Darryl Raymaker

An insightful history of the fractious early relationship between Pierre Elliott Trudeau and Alberta.

After the briefest of honeymoons in 1968, Pierre Trudeau’s government clashed with Alberta’s conservative interests, generating antagonism that persists to this day. Trudeau’s Tango, an insightful personal history, traces the tangled political relationships that developed when the charismatic statesman confronted the forces of oil and agriculture in Canada’s West. Liberal insider Darryl Raymaker recounts an attempt to broker “a marriage from hell” between the federal Liberal Party and Alberta’s Social Credit government. The failure of this union is one of the reasons why the Liberals continue to struggle for favor in Alberta. Part memoir, part chronicle, Trudeau’s Tango is a timely book on a provocative matter, perfect for anyone interested in Canadian history, politics, economics, or the Canadian zeitgeist of the late 1960s.

Darryl Raymaker was born, raised, and educated in Alberta, and practiced law in Calgary for more than fifty years. His involvement in the Liberal Party began in 1963. He ran as a Liberal candidate four times and has served on the National Executive of the Liberal Party of Canada.

August 2017, 6x9, 244 pages, 33 black and white photographs, ISBN 978-1-7721-2265-7, $24.95 Paperback
Canadian Studies • Political Science
THE KWAME SUTRA
Musings on Lust, Life and Leadership, from Detroit Mayor Kwame Kilpatrick

Compiled by Pulitzer Prize-winning reporters
M.L. Elrick and Jim Schaefer

Presents a complete portrait of Detroit’s most notorious mayor, using his own words – including those he never expected you to see.

The Kwame Sutra is the definitive volume on the rise and fall of Detroit Mayor Kwame Kilpatrick, told in his own words – including many he never expected the world to see. This slim but comprehensive volume recounts Kilpatrick’s career and the text message scandal that drove him from office and is authored by the reporters who took Kilpatrick down. It includes previously unpublished text messages, comments as photos. The book uses Kilpatrick’s own words to put the truth to the many lies he told, including sections in which Kilpatrick’s public comments are juxtaposed with his contradictory private thoughts, captured in candid text messages typed by his own hands. Unlike many books that speculate on what its subject is thinking, for the first time ever the subject’s own private text messages – including many sexually-explicit missives – reveal what is on the subject’s mind. While The Kwame Sutra contains some salacious material, it is a fun but serious look back at the self-destructive career of a rising star who seemed headed for the White House, but instead ended up in the big house, sentenced to 28 years in federal prison for turning Detroit’s city hall into the hub of a vast criminal enterprise that contributed to Detroit’s status as the largest city in U.S. history to file for bankruptcy.

M.L. Elrick is a Pulitzer Prize and Emmy Award winning investigative reporter, currently working at Fox 2 News in Detroit. He has contributed to the anthology White Noise: The Eminem Collection (Da Capo Press, 2003).

Jim Schaefer is a Pulitzer Prize winning reporter at the Detroit Free Press. A graduate of the Ohio State University, Schaefer has worked at the Detroit Free Press, the Toledo Blade and WXYZ-TV (Channel 7) in Detroit, where he was an Emmy Award winning investigative producer. He lives in Lathrup Village with his wife and three children.

Biography • Humor • Politics
FAIRY TALE REVIEW
Edited by Kate Bernheimer

Fairy Tale Review is an annual literary journal dedicated to publishing new fairy-tale fiction, nonfiction, and poetry. The journal seeks to expand the conversation about fairy tales among practitioners, scholars, and general readers. Contents reflect a diverse spectrum of literary artists working with fairy tales in many languages and styles.

ISSN: 1556-6153 • E-ISSN: 2327-6819
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Recent contributors include Monica Drake, Kellie Wells, Karen Green, Rachel Contreni Flynn, and Matt Bell, with winners of the prose and poetry contest judged by Brian Evenson and Joyelle McSweeney.

STORYTELLING, SELF, SOCIETY
An Interdisciplinary Journal of Storytelling Studies
Edited by Joseph Sobol and Caren S. Neile

Storytelling, Self, Society is an interdisciplinary, peer-reviewed journal that publishes scholarship on a wide variety of topics related to oral narrative in performance, as social or cultural discourse, and in a variety of professional and disciplinary contexts.

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Published twice per year.

Recent Special Issues include The New Ethnography: Goodall, Trujillo, and the Necessity of Storytelling; and Global Storytelling.

MARVELS & TALES
Journal of Fairy-Tale Studies
Edited by Cristina Bacchilega and Anne E. Duggan

Marvels & Tales is a peer-reviewed journal that is international and multidisciplinary in orientation. The journal publishes scholarly work dealing with the fairy tale in any of its diverse manifestations and contexts. Marvels & Tales provides a central forum for fairy-tale studies by scholars of literature, folklore, gender studies, children’s literature, social and cultural history, anthroplogy, film studies, ethnic studies, art and music history, and others.

ISSN: 1521-4281 • E-ISSN: 1536-1802
Published twice per year.

Recent Special Issues include Rooted in Wonder: Tales of Indigenous Activism and Community Organizing, and Queering Fairy Tales.
NARRATIVE CULTURE
Edited by Ulrich Marzolph and Regina F. Bendix

Narrative Culture claims narration as a broad and pervasive human practice, warranting a holistic perspective to grasp its place comparatively across time and space. Inviting contributions that document, discuss, and theorize narrative culture, the journal seeks to offer a platform that integrates approaches spread across numerous disciplines. The field of narrative culture thus outlined is defined by a large variety of forms of popular narratives, including not only oral and written texts, but also narratives in images, three-dimensional art, customs, rituals, drama, dance, music, and so forth.

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ANTIPODES
A Global Journal of Australian/New Zealand Literature
Edited by Nicholas Birns

Antipodes is the official publication of the American Association of Australasian Literary Studies. The journal welcomes critical essays on any aspect of Australian and New Zealand literature and culture, and comparative studies are especially encouraged. Additionally, Antipodes publishes short fiction, excerpts from novels, drama, and poetry written by Australian and New Zealand authors.

ISSN: 0893-5580 • E-ISSN: 2331-9089
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Recent contributors include Judith Beveridge, Eileen Chong, U. S. Dhuga, Niki Tulk, and John Kinsella

CRITICISM
A Quarterly for Literature and the Arts
Edited by renée c. hoogland

Criticism provides a forum for current scholarship on literature, media, music, and visual culture. A place for rigorous theoretical and critical debate as well as formal and methodological self-reflexivity and experimentation, Criticism aims to present contemporary thought at its most vital.

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Published four times per year.

Recent Special Issues include Critical Air Studies, Andy Warhol, and Jack Smith: Beyond the Rented World
DISCOURSE
Journal for Theoretical Studies in Media and Culture

Edited by Akira Mizuta Lippit, James Leo Cahill, Carl Good, Genevieve Yue, Timothy Holland, and Ennuri Jo

Discourse explores a variety of topics in contemporary cultural studies, theories of media and literature, and the politics of sexuality, including questions of language and psychoanalysis. The journal publishes valuable and innovative essays on a wide range of cultural phenomena, promoting theoretical approaches to literature, film, the visual arts, and related media.

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FRAMEWORK
The Journal of Cinema and Media

Edited by Drake Stutesman

Framework is an international, peer-reviewed journal dedicated to theoretical and historical work on the diverse and current trends in media and film scholarship. The journal’s multicultural coverage, interdisciplinary focus, and the high caliber of its writers contributes to important interconnections between regional cinemas, practitioners, academics, critics, and students. Framework is committed to publishing articles from interdisciplinary and global perspectives.

ISSN: 0306-7661 • E-ISSN: 1559-7989
Published twice per year.

Recent Special Issue on The Writings of Warren Sonbert

JEWISH FILM & NEW MEDIA
An International Journal

Edited by Nathan Abrams and Nir Cohen

Jewish Film & New Media provides an outlet for research into any aspect of Jewish film, television, and new media and is unique in its interdisciplinary nature, exploring the rich and diverse cultural heritage across the globe. The journal is distinctive in bringing together a range of cinemas, telecommunications, films, programs, and other digital material in one volume and in its positioning of the discussions within a range of contexts—the cultural, historical, textual, and many others.

ISSN: 2169-0324 • E-ISSN: 2169-0332
Published twice per year.

Recent Special Issues include Genres in Jewish and Israeli Cinema, Israeli Film and Television, and Latin American Cinema and Television
HUMAN BIOLOGY
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