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**ON THE COVER**

On front: Cass Avenue United Methodist Church, stained glass, designed by architects, fabricated by Tiffany Studios, New York. At right: Central United Methodist Church, exterior view from across Woodward Avenue. From *Detroit’s Historic Places of Worship* by Marla O. Collum, Barbara E. Krueger, and Dorothy Kostuch, with photographs by Dirk Bakker.

Wayne State University is a premier urban research university offering more than 400 academic programs through 13 schools and colleges to nearly 32,000 students in metropolitan Detroit.
Detroit’s Historic Places of Worship

Compiled and edited by Marla O. Collum, Barbara E. Krueger, and Dorothy Kostuch
Photographs by Dirk Bakker
With a Foreword by John Gallagher

A vividly photographed historical survey of significant Detroit houses of worship.

In *Detroit’s Historic Places of Worship*, authors Marla O. Collum, Barbara E. Krueger, and Dorothy Kostuch profile 37 architecturally and historically significant houses of worship that represent 8 denominations and nearly 150 years of history. The authors focus on Detroit’s most prolific era of church building, the 1850s to the 1930s, in chapters that are arranged chronologically. Entries begin with each building’s founding congregation and trace developments and changes to the present day. Full-color photos by Dirk Bakker bring the interiors and exteriors of these amazing buildings to life, as the authors provide thorough architectural descriptions, pointing out notable carvings, sculptures, stained glass, and other decorative and structural features.

Nearly twenty years in the making, this volume includes many of Detroit’s most well-known churches, like Sainte Anne in Corktown, the Cathedral of the Most Blessed Sacrament in Boston-Edison, Saint Florian in Hamtramck, Mariners’ Church on the riverfront, Saint Mary’s in Greektown, and Central United Methodist Church downtown. But the authors also provide glimpses into stunning buildings that are less easily accessible or whose uses have changed—such as the original Temple Beth-El (now the Bonstelle Theater), First Presbyterian Church (now Ecumenical Theological Seminary), and Saint Albertus (now maintained by the Polish American Interdenominational Center, now closed).

Appendices contain information on hundreds of architects, artisans, and craftspeople involved in the construction of the churches, and a map pinpoints their locations around the city of Detroit. Anyone interested in Detroit’s architecture or religious history will be delighted by *Detroit’s Historic Places of Worship*.

Marla O. Collum is grants manager at the National Trust for Historic Preservation in Washington, DC. From 1998 to 2008 she was the historic review officer for the City of Detroit Planning and Development Department and also served on the board of directors of the Michigan Historic Preservation Network for six years during that time. She has an MS in historic preservation from Eastern Michigan University.

Barbara E. Krueger is a graduate (MS) of Eastern Michigan University’s historic preservation program. Krueger is a research associate (folk arts) with Michigan State University Museum’s Michigan Stained Glass Census, a past president of the Hartland Area Historical Society, and a founding member and board member of the American Glass Guild.

Dorothy Kostuch was a longtime instructor of art history at the College for Creative Studies in Detroit (formerly the Center for Creative Studies), who died in 2005 after a long battle with cancer. Kostuch received a PhD in art history from Columbia University and traveled extensively through Europe to visit architecturally significant buildings. Her expertise in art history and medieval architecture led her to teach a course on historic Detroit churches and spawned the beginnings of this book project.

“Dr. Kostuch, Ms. Collum, and Ms. Krueger blend social and historical background with a precise command of architectural detail. The numerous photographs by Mr. Bakker amply show the care and creativity Detroiters lavished on these buildings.”

—John Gallagher, from the foreword

Of Related Interest

*American City: Detroit Architecture, 1845–2005*

Text by Robert Sharoff
Photographs by William Zbaren
2005, 8.75 x 13, 144 Pages
90 Illustrations
$60.00 Cloth
A Painted Turtle book

*Great Architecture of Michigan*

John Gallagher
Photographs by Balthazar Korab
2008, 9 x 10.5, 224 Pages
162 Illustrations
$39.95 Cloth
Published by the Michigan Architectural Foundation and distributed by Wayne State University Press

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Michigan’s Historic Railroad Stations

Michael H. Hodges

A photographic survey of 31 railroad stations around the state of Michigan with architectural observations and short histories of each.

When the railroad revolutionized passenger travel in the nineteenth century, architects were forced to create from scratch a building to accommodate the train’s sudden centrality in social and civic life. The resulting depots, particularly those built in the glory days from 1890 to 1925, epitomize the era’s optimism and serve as physical anchors to both the past and the surrounding urban fabric. In *Michigan’s Historic Railroad Stations* writer and photographer Michael H. Hodges presents depots ranging from functioning Amtrak stops (Jackson) to converted office buildings (Battle Creek) and spectacular abandoned wrecks (Saginaw and Detroit) to highlight the beauty of these iconic structures and remind readers of the key role architecture and historic preservation play in establishing an area’s sense of place.

Along with his striking contemporary photographs of the stations, Hodges includes historic pictures and postcards, as well as images of “look-alike” depots elsewhere in the state. For each building Hodges provides a short history, a discussion of its architectural style, and an assessment of how the depot fits with the rest of its town or city. Hodges also comments on the condition of the depot and its use today. An introduction summarizes the functional and stylistic evolution of the train station in the nineteenth and twentieth centuries and surveys the most important academic works on the subject, while an epilogue considers the role of the railroad depot in creating the American historic-preservation movement.

The railroad station’s decline parallels a decrease in the use of public space generally in American life over the last century. *Michigan’s Historic Railroad Stations* will reacquaint readers with the building type that once served as the nation’s principal crossroads, and the range of architectural styles it employed both to tame and exalt rail transportation. Readers interested in Michigan railroad history as well as historic preservation will not want to miss this handsome volume.

Michael H. Hodges covers art and architecture for the *Detroit News*, where he’s worked since the early 1990s. He also writes and photographs the newspaper’s architecture blog. A native of the Detroit area, Hodges grew up on a dairy farm thirty miles north of the city. He confesses to being crazy about architecture, an obsession he blames on the six years he spent as a student at Cranbrook School in Bloomfield Hills, one of North America’s great, idyllic campuses.

“The railroad’s arrival upended the individual’s place in the world. Cities across the country that had been as remote as other planets—unless you could get there by boat—were suddenly and dizzyingly within reach, marvelous to contemplate even if one never actually boarded a train. The isolation of the preindustrial era, both crushing and beautiful, was erased once and for all, and humankind would never be quite the same.”

—Michael Hodges, from the introduction

Of Related Interest

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Transgressive Tales
Queering the Grimms
Edited by Kay Turner and Pauline Greenhill

Contributors explore alternative readings and queer possibilities of the Grimm brothers’ Kinder- und Hausmärchen (KHM, Children’s and Household Tales).

The stories in the Grimm brothers’ Kinder- und Hausmärchen (Children’s and Household Tales), first published in 1812 and 1815, have come to define academic and popular understandings of the fairy tale genre. Yet over a period of forty years, the brothers, especially Wilhelm, revised, edited, sanitized, and bowdlerized the tales, publishing the seventh and final edition in 1857 with many of the sexual implications removed. However, the contributors in Transgressive Tales: Queering the Grimms demonstrate that the Grimms and other collectors paid less attention to ridding the tales of non-heterosexual implications and that, in fact, the Grimms’ tales are rich with queer possibilities.

Editors Kay Turner and Pauline Greenhill introduce the volume with an overview of the tales’ literary and interpretive history, surveying their queerness in terms of not just sex, gender and sexuality, but also issues of marginalization, oddity, and not fitting into society. In three thematic sections, contributors then consider a range of tales and their queer themes. In Faux Femininities, essays explore female characters, and their relationships and feminine representation in the tales. Contributors to Revising Rewritings consider queer elements in rewritings of the Grimms’ tales, including Angela Carter’s The Bloody Chamber, Jeanette Winterson’s Twelve Dancing Princesses, and contemporary reinterpretations of both “Snow White” and “Snow White and Rose Red.” Contributors in the final section, Queering the Tales, consider queer elements in some of the Grimms’ original tales and explore intriguing issues of gender, biology, patriarchy, and transgression.

With the variety of unique perspectives in Transgressive Tales, readers will find new appreciation for the lasting power of the fairy-tale genre. Scholars of fairy-tale studies and gender and sexuality studies will enjoy this thought-provoking volume.

Kay Turner is adjunct professor of performance studies at New York University, teaching courses on oral narrative theory and queer theory, with an emphasis on the fairy tale. She is also Folk Arts Director at the Brooklyn Arts Council. Her other books include Beautiful Necessity: The Art and Meaning of Women’s Altars and Baby Precious Always Shines: Love Notes Between Alice B. Toklas and Gertrude Stein.

Pauline Greenhill is professor of women’s and gender studies at the University of Winnipeg. Her most recent books are Make the Night Hideous: Four English-Canadian Charivaris, 1881–1940; Fairy Tale Films: Visions of Ambiguity (with Sidney Eve Matrix, co-editor); and Encyclopedia of Women’s Folklore and Folklife (with Liz Locke and Theresa Vaughan, co-editors).

Contributors: Emilie Anderson-Grégoire, Cristina Bacchilega, Anita Best, Joy Brooke Fairfield, Andrew J. Friedenthal, Kevin Goldstein, Pauline Greenhill, Bettina Hutschek, Jeana Jorgensen, Kimberly J. Lau, Elliot Gordon Mercer, Margaret A. Mills, Jennifer Orme, Catherine Tosenberger, Kay Turner, Margaret R. Yocom

October 2012, 6 x 9, 384 Pages, 50 Illustrations

Series in Fairy-Tale Studies

“Destabilizes our understanding of the Grimms’ Kinder und Hausmärchen as a patriarchal, heteronormative collection of tales.”
—Anne E. Duggan, associate professor of French and director Gender, Sexuality, and Women’s Studies at Wayne State University

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**The Russian Folktale**

Edited and translated by Sibelan Forrester

Foreword by Jack Zipes

Translates and contextualizes Vladimir Propp’s later work *The Russian Folktale*.

Vladimir Propp is the Russian folklore specialist most widely known outside Russia thanks to the impact of his 1928 book *Morphology of the Folktale*—but *Morphology* is only the first of Propp’s contributions to scholarship. This volume translates into English for the first time his book *The Russian Folktale*, which was based on a seminar on Russian folktales that Propp taught at Leningrad State University late in his life. Edited and translated by Sibelan Forrester, this English edition contains Propp’s own text and is supplemented by notes from his students.

*The Russian Folktale* begins with Propp’s description of the folktale’s aesthetic qualities and the history of the term; the history of folklore studies, first in Western Europe and then in Russia and the USSR; and the place of the folktale in the matrix of folk culture and folk oral creativity. The book presents Propp’s key insight into the formulaic structure of Russian wonder tales (and less schematically than in *Morphology*, though in abbreviated form), and it devotes one chapter to each of the main types of Russian folktales: the wonder tale, the “novellistic” or everyday tale, the animal tale, and the cumulative tale. Even Propp’s bibliography, included here, gives useful insight into the sources accessible to and used by Soviet scholars in the third quarter of the twentieth century.

Propp’s scholarly authority and his human warmth both emerge from this well-balanced and carefully structured series of lectures. An accessible introduction to the Russian folktale, it will serve readers interested in folklore and fairy-tale studies in addition to Russian history and cultural studies.

**Sibelan Forrester** is professor of Russian in the Department of Modern Languages at Swarthmore College. She has published translations of prose and poetry from Croatian, Russian, and Serbian, including Irena Vrkljan’s *The Silk, the Shears* and Elena Ignatova’s *The Diving Bell*.

“*For anyone interested in Russian folklore—an area of study indispensable for an understanding of Russian culture in general—this excellently edited translation is an inestimable gift.*”

—Helena Goscilo, Professor and Chair of Slavic & Eastern European Languages and Cultures at the Ohio State University

**Series in Fairy-Tale Studies**
Choosing Yiddish
New Frontiers of Language and Culture
Edited by Lara Rabinovitch, Shiri Goren, and Hannah S. Pressman

Highlights an international generation of notable and emerging scholars currently revitalizing the field of Yiddish studies.

Yiddish Hip Hop, a nineteenth-century “Hasidic Slasher,” obscure Yiddish writers, and immigrant Jewish newspapers in Buenos Aires, Paris, and New York are just a few of the topics featured in Choosing Yiddish: New Frontiers of Language and Culture. Editors Lara Rabinovitch, Shiri Goren, and Hannah S. Pressman have gathered a diverse and richly layered collection of essays that demonstrates the currency of Yiddish scholarship in academia today.

Organized into six thematic rubrics, Choosing Yiddish demonstrates that Yiddish, always a border-crossing language, continues to push boundaries with vigorous disciplinary exchange. “Writing on the Edge” focuses on the realm of belles lettres; “Yiddish and the City” spans the urban centers of Paris, Buenos Aires, New York City, and Montreal; “Yiddish Goes Pop” explores the mediating role of Yiddish between artistic vision and popular culture; “Yiddish Comes to America” focuses on the history and growth of Yiddish in the United States; “Yiddish Encounters Hebrew” showcases interactions between Yiddish and Hebrew in the late nineteenth and twentieth centuries; and “Hear and Now” explores the aural dimension of Yiddish in contemporary settings. Along the way, contributors consider famed and lesser-known Yiddish writers, films, and Yiddish hip-hop, as well as historical studies on the Yiddish press, Yiddish film melodrama, Hasidic folkways, and Yiddish culture in Israel. Venerable scholars introduce each rubric, creating additional dialogue between newer and more established voices in the field.

The international contributors prove that the language—far from dying—is fostering exciting new directions of academic and popular discourse, rooted in the field’s historic focus on interdisciplinary research. Students and teachers of Yiddish studies will enjoy this innovative collection.

Lara Rabinovitch recently received her PhD in modern Jewish history from New York University. She is working on two book projects: one on early twentieth-century Romanian Jewish migration, and a second book about Little Rumania on the Lower East Side of New York. As managing editor for two years, she helped launch McGill University’s CuiZine: The Journal of Canadian Food Cultures / Revue des cultures culinaires au Canada in 2008.

Shiri Goren is a senior lector in modern Hebrew at Yale University. Her areas of specialization include modern Hebrew literature and culture, Israeli film, Yiddish literature, the novel, and gender and sexuality. She is currently working on a book manuscript that explores how violence affects real and imagined spaces in Israel of recent years. Goren’s articles and reviews have appeared in Modern Hebrew Literature, The American Jewish Archives Journal, and AJS Perspectives, among other venues.

Hannah S. Pressman is currently an affiliate instructor for the Samuel & Althea Stroum Jewish Studies Program at the University of Washington. Her scholarly work focuses on issues of translation, language, and Jewish modernism; Hebrew and Yiddish literatures; and the cultural history of Zionism. She is a former NYU MacCracken Fellow, Wexner Graduate Fellow, Horst Fellow at YIVO, and Hazel D. Cole Fellow in Jewish Studies at the University of Washington.

November 2012, 7 x 10, 544 Pages, 17 Illustrations
ISBN 978-0-8143-3444-7, 34.95s Paper
Anthonius Margaritha and the Jewish Faith
Jewish Life and Conversion in Sixteenth-Century Germany

Michael T. Walton

A biography of Anthonius Margaritha, convert to Christianity and reporter on Jewish life and religious practices.

Born in the 1490s, Anthonius Margaritha was the grandson, son, and brother of noted rabbis and was perhaps the best-known Jew of his generation in Germany to convert to Christianity. When he became a Christian in 1521, he began a series of writings that were built on his Jewish life and learning but were intended to reveal the defects of his former faith. These writings, including a translation of the Hebrew prayer book into German and a refutation of the faith, *The Entire Jewish Faith* (*Der gantz jüdisch glaub*), are well known to scholars, but Margaritha himself has been studied largely as an ethnographic type. In *Anthonius Margaritha and the Jewish Faith: Jewish Life and Conversion in Sixteenth-Century Germany*, author Michael T. Walton looks more closely at Margaritha’s life with the help of archival research and Margaritha’s own writings.

To present a full picture of Margaritha, Walton examines his life both before and after conversion. Walton details Margaritha’s family history and Jewish life in a Christian Germany, including social customs and worship practices. After conversion, Walton examines Margaritha’s time spent as a Hebrew teacher, polemicist, and *paterfamilias* and analyzes Margaritha’s various works for their ethnographic and scholarly-polemical content. One thread that runs through Margaritha’s life and writings, detailed here, is the importance to him of his debate with noted rabbi Joseph of Rosheim. Margaritha lost the debate and was imprisoned, but he continually referred to the issues raised and defended the correctness of his position in his treatises.

Ultimately, this biography reveals Margaritha as a man who converted out of genuine conviction, but whose life thereafter must have been much different from what he anticipated. Scholars of Jewish and Christian history as well as those interested in German history, Hebrew pedagogy, and religious conversion will appreciate this thorough study.

Michael T. Walton, PhD. is an Early Modern historian who has published numerous book reviews, articles, and book chapters. He is the author of *Genesis and the Chemical Philosophy: True Christian Science in the Sixteenth and Seventeenth Centuries* and edited, with Allen G. Debus, *Reading the Book of Nature: The Other Side of the Scientific Revolution*.

“Walton’s skillful use and partial translation of Margaritha’s book will be tremendously useful both to scholars and to students.”

—Stephen Burnett, associate professor of religious studies at the University of Nebraska
The Intellectual History and Rabbinic Culture of Medieval Ashkenaz

Ephraim Kanarfogel

Examines the intellectual proclivities of twelfth- and thirteenth-century Ashkenazic rabbinic culture as a whole.

In *The Intellectual History and Rabbinic Culture of Medieval Ashkenaz*, author Ephraim Kanarfogel challenges the dominant perception that medieval Ashkenazic rabbinic scholarship was lacking in intellectualism or broad scholarly interests. While cultural interaction between Jews and Christians in western Europe was less than that of Sephardic Jews, Kanarfogel’s study shows that the intellectual interests of Ashkenazic rabbinic figures were much broader than Talmudic studies alone.

Kanarfogel begins by highlighting several factors that have contributed to relatively narrow perceptions of Ashkenazic rabbinic culture and argues that the Tosafists, and Ashkenazic rabbinic scholarship more generally, advocated a wide definition of the truths that could be discovered through Torah study. He explores differences in talmudic and halakhic studies between the Tosafist centers of northern France and Germany, delves into aspects of biblical interpretation in each region, and identifies important Tosafists and rabbinic figures. Kanarfogel also examines the composition of liturgical poetry (*piyyut*) by Tosafists, interest in forms of (white) magic and mysticism on the part of a number of northern French Tosafists, and a spectrum of views on the question of anthropomorphism and messianism.

Overall, Kanarfogel demonstrates that the approach taken by Tosafists was broader, more open, and more multi-disciplinary than previously considered. Medieval and Jewish history scholars will appreciate Kanarfogel’s volume, which is the culmination of several decades of research on the subject.

Ephraim Kanarfogel is the E. Billi Ivry Professor of Jewish History at Yeshiva University. Among his many publications are the award-winning books *Jewish Education and Society in the High Middle Ages* (Wayne State University Press, 1992), and “Peering through the Lattices”: Mystical, Magical, and Pietistic Dimensions in the Tosafist Period (Wayne State University Press, 2000).

“An exceptional book that offers a dramatically new paradigm for understanding intellectual life in medieval Ashkenaz.”
—Jay Berkovitz, Professor of Jewish History, University of Massachusetts

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Narratives of Dissent
War in Contemporary Israeli Arts and Culture

Edited by Rachel S. Harris and Ranen Omer-Sherman

Explores cultural responses to war in Israeli society since 1978.

The year 1978 marked Israel’s entry into Lebanon, which led to the long-term military occupation of non-sovereign territory and the long, costly war in Lebanon. In the years that followed, many Israelis found themselves alienated from the idea that their country used force only when there was no alternative, and Israeli society eventually underwent a dramatic change in attitude toward militarization and the infallibility of the IDF (Israel Defense Forces). In Narratives of Dissent: War in Contemporary Israeli Arts and Culture editors Rachel S. Harris and Ranen Omer-Sherman collect nineteen essays that examine the impact of this cultural shift on Israeli visual art, music, literature, poetry, film, theatre, public broadcasting, and commemoration practices after 1978.

Divided into three thematic sections—Private and Public Spaces of Commemoration and Mourning, Poetry and Prose, and Cinema and Stage—this collection presents an exciting diversity of experiences, cultural interests, and disciplinary perspectives. From the earliest wartime writings of S. Yizhar to the global phenomenon of films such as Beaufort, Waltz with Bashir, and Lebanon, the Israeli artist’s imaginative and critical engagement with war and occupation has been informed by the catalysts of mourning, pain, and loss, often accompanied by a biting sense of irony. This book highlights many of the aesthetic narratives that have wielded the most profound impact on Israeli culture in the present day.

These works address both incremental and radical changes in individual and collective consciousness that have spread through Israeli culture in response to the persistent affliction of war. No other such volume exists in Hebrew or English. Students and teachers of Israeli studies will appreciate Narratives of Dissent.

Rachel S. Harris is assistant-professor of Israeli Literature and Culture in the Department of Comparative and World Literature and the Program in Jewish Culture and Society at the University of Illinois, Urbana-Champaign. She has published articles on Israeli literature in The Journal of Modern Jewish Studies and Israel Studies. She is also the series editor for the Dalkey Archive Press series Hebrew Literature in Translation.

Ranen Omer-Sherman is professor of English and Jewish Studies at the University of Miami. He is the author of Israel in Exile: Jewish Writing and the Desert and Diaspora and Zionism in Jewish American Literature and editor of The Jewish Graphic Novel. He lived in Israel for thirteen years as a founding member of a desert kibbutz and served in the IDF as a paratrooper.

Contributors: Glenda Abramson, Galeet Dardashti, Michael Feige, Esther Fuchs, Shiri Goren, Rachel S. Harris, Philip Hollander, Adriana X. Jacobs, Ranen Omer-Sherman, Philip Metres, Yael Munk, Yaron Peleg, Esther Raizen, Noa Roei, Adam Rovner, Liav Sade-Beck, Ilana Szobel, Dan Urian, Tal Ben Zvi

December 2012, 7 x 10, 560 Pages, 24 Illustrations

“Narratives of Dissent is an important and much-needed contribution to our understanding of Israeli culture since 1978. It is the first attempt to collect the multifaceted responses of Israeli arts and culture to war and occupation in a comprehensive volume, and it succeeds admirably. The editors have created a rich and exciting volume that will be essential reading for students of Israeli culture and history as well as for general readers interested in this fascinating and complex subject.”

—Eliahu Bienenstock, professor of Jewish Studies, City College, CUNY

“Narratives of Dissent is a rich, poetic collection that will appeal to anyone interested in Israeli literature and culture. It is a groundbreaking volume that makes an important contribution to the field of Jewish studies.”

—Shirin Khajavi, professor of Jewish Studies, University of California, Berkeley
Hollywood’s Chosen People
The Jewish Experience in American Cinema

Edited by Daniel Bernardi, Murray Pomerance, and Hava Tirosh-Samuelson

Investigates the relationship between Jewish identity and American film from an interdisciplinary perspective.

As studio bosses, directors, and actors, Jews have been heavily involved in film history and vitally involved in all aspects of film production. Yet Jewish characters have been represented onscreen in stereotypical and disturbing ways, while Jews have also helped to produce some of the most troubling stereotypes of people of color in Hollywood film history. In Hollywood’s Chosen People: The Jewish Experience in American Cinema, leading scholars consider the complex relationship between Jews and the film industry, as Jews have helped to construct Hollywood’s vision of the American dream and American collective identity and have in turn been shaped by those representations.

Editors Daniel Bernardi, Murray Pomerance, and Hava Tirosh-Samuelson introduce the volume with an overview of the history of Jews in American popular culture and the American film industry. Multidisciplinary contributors go on to discuss topics such as early Jewish films and directors, institutionalized anti-Semitism, Jewish identity and gossip culture, and issues of Jewish performance on film. Contributors draw on a diverse sampling of films, from representations of the Holocaust on film to screen comedy; filmmakers and writers, including David Mamet, George Cukor, Sidney Lumet, Edward Sloman, and Steven Spielberg; and stars, like Barbara Streisand, Adam Sandler, and Ben Stiller.

The Jewish experience in American cinema reveals much about the degree to which Jews have been integrated into and contribute to the making of American popular film culture. Scholars of Jewish studies, film studies, American history, and American culture as well as anyone interested in film history will find this volume fascinating reading.

Daniel Bernardi is professor and chair at the Department of Cinema of San Francisco State University. He is the author of Star Trek and History: Race-ing toward a White Future and co-author of Narrative IEDs: Rumors, Islam Extremism & Struggle for Strategic Influence.

Murray Pomerance is a Canadian film scholar, author, and professor who teaches in the Department of Sociology at Ryerson University and in the Joint Program in Communication and Culture at Ryerson University and York University. He has written extensively on film, cinematic experience and performance. Most recently he authored Michelangelo Red Antonioni Blue: Eight Reflections on Cinema and Edith Valmaine. Pomerance is the editor and co-editor of a dozen books and the editor of several book series on film at Rutgers University Press and at the State University of New York Press.

Hava Tirosh-Samuelson is professor of history, director of Jewish studies, and Irving and Miriam Lowe Chair of Modern Judaism at Arizona State University. She specializes in Jewish intellectual history, Judaism and science, and Judaism and ecology. In addition to numerous essays and book chapters, she is the author of the award-winning Between Worlds: The Life and Thought of Rabbi David ben Judah Messer Leon and Happiness in Premodern Judaism: Virtue, Knowledge and Well-Being and the editor of five books.

September 2012, 6 x 9, 224 Pages, 36 Illustrations

Contemporary Approaches to Film and Media Series

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Karla Rae Fuller
2010, 6 x 9, 312 Pages
26 Illustrations
ISBN 978-0-8143-3467-6
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**Film and Television Studies | Directors**

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**Ingmar Bergman**

**New Edition**

Robin Wood
Edited by Barry Keith Grant

An expanded version of Robin Wood’s influential study of Ingmar Bergman, including more recent essays on the director.

At a time when few reviewers and critics were taking the study of film seriously, Robin Wood released a careful and thoroughly cinematic commentary on Ingmar Bergman’s films that demonstrated the potential of film analysis in a nascent scholarly field. The original *Ingmar Bergman* influenced a generation of film scholars and cineastes after its publication in 1969 and remains one of the most important volumes on the director. This new edition of *Ingmar Bergman*, edited by film scholar Barry Keith Grant, contains all of Wood’s original text plus four later pieces on the director by Wood that were intended for a new volume that was not completed before Wood’s death in 2010.

In analyzing a selection of Bergman’s films, Wood makes a compelling case for the logic of the filmmaker’s development while still respecting and indicating the distinctiveness of his individual films. Wood’s emphasis on questions of value (What makes a work important? How does it address our lives?) informed his entire career and serve as the basis for many of these chapters. In the added material for this new edition, Wood considers three important films Bergman made after the book was first published—*Cries and Whispers*, *Fanny and Alexander*, and *From the Life of the Marionettes*—and also includes significant reassessment of *Persona*. These pieces provocatively suggest the more political directions Wood might have taken had he been able to produce *Ingmar Bergman Revisited*, as he had planned to do before his death.

In its day, *Ingmar Bergman* was one of the most important volumes on the Swedish director published in English, and it remains compelling today despite the multitude of books to appear on the director since. Film scholars and fans of Bergman’s work will enjoy this updated volume.

**Robin Wood** was a founding editor of *CineAction!* and author of numerous works, including *Personal Views: Explorations in Film* (Wayne State University Press, 2006) and *Howard Hawks* (Wayne State University Press, 2006). He was professor emeritus at York University, Toronto, and the recipient of a Lifetime Achievement Award from the Society for Cinema Studies.

**Barry Keith Grant** is a professor in the Department of Communications, Popular Culture, and Film at Brock University in Ontario, Canada. He is the author or editor of many books, including *Shadows of Doubt: Negotiations of Masculinity in American Genre Films* (Wayne State University Press, 2011) and *Documenting the Documentary: Close Readings of Documentary Film and Video* (Wayne State University Press, 1998) and has served as editor-in-chief of the four-volume *Schirmer Encyclopedia of Film*.

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Millennial Masculinity
Men in Contemporary American Cinema

Edited by Timothy Shary

Examines male representation in films released at the turn of the twenty-first century, from 1990 to present.

In virtually every aspect of culture—health, marriage, family, morals, politics, sex, race, economics—American men of the past two decades have faced changing social conditions and confronted radical questions about themselves. In Millennial Masculinity: Men in Contemporary American Cinema, editor Timothy Shary collects fourteen contributions that consider male representation in films made at the turn of the century to explore precisely how those questions have been dealt with in cinema. Contributors move beyond the recent wave of “masculinity in crisis” arguments to provide sophisticated and often surprising insight into accessible films.

Chapters are arranged in four sections: “Performing Masculinity” includes a discussion of Adam Sandler and movies such as Milk; “Patriarchal Problems” looks at issues of fathers from directors such as Martin Scorsese, Wes Anderson, and David Fincher; “Exceptional Sexualities” examines male love and sex through movies like Brokeback Mountain and Wedding Crashers; and “Facing Race” explores masculinity through race in film. Sean Penn, Jackie Chan, Brad Pitt, Will Smith, and Philip Seymour Hoffman are some of the actors included in these analyses, while themes considered include police thrillers, psychotic killers, gay tensions, fashion sense, and the burgeoning “bromance” genre.

Taken together, the essays in Millennial Masculinity shed light on the high stakes of masculine roles in contemporary American cinema. Film and television scholars as well as readers interested in gender and sexuality in film will appreciate this timely collection.

Timothy Shary has taught at the University of Massachusetts, Clark University, and the University of Oklahoma. He is the author of Generation Multiplex: The Image of Youth in Contemporary American Cinema and Teen Movies: American Youth on Screen and co-editor with Alexandra Seibel of Youth Culture in Global Cinema. His research on the representational politics of age and gender has been published in many anthologies, including Virgin Territory: Representing Sexual Inexperience in Film (Wayne State University Press, 2010), and his essays and reviews have also been widely published.

Contributors: Caetlin Benson-Allott, Mike Chopra-Gant, Melvin Donalson, Mark Gallagher, David Greven, Claire Sisco King, Neal King, Gina Marchetti, R. Barton Palmer, Donna Peberdy, Chris Robé, Maria San Filippo, Christopher Sharrett, Timothy Shary, Aaron Taylor

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—Timothy Shary, from the introduction

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The Films of Joseph H. Lewis

Edited by Gary D. Rhodes
Foreword by Francis M. Nevins

Explores American Joseph H. Lewis’s eclectic career, including his best-known film, *Gun Crazy*.

Joseph H. Lewis enjoyed a monumental career in many genres, including film noir and B-movies (with the East Side Kids) as well as an extensive and often overlooked TV career. In *The Films of Joseph H. Lewis*, editor Gary D. Rhodes, PhD. gathers notable scholars from around the globe to examine the full range of Lewis’s career. While some studies analyze Lewis’s work in different areas, others focus on particular films, ranging from poverty row fare to westerns and “television films.” Overall, this collection offers fresh perspectives on Lewis as an auteur, a director responsible for individually unique works as well as a sustained and coherent style.

Essays in part 1 investigate the texts and contexts that were important to Lewis’s film and television career, as contributors explore his innovative visual style and themes in both mediums. Contributors to part 2 present an array of essays on specific films, including Lewis’s remarkable and prescient *Invisible Ghost* and other notable films *My Name Is Julia Ross*, *So Dark the Night*, and *The Big Combo*. Part 3 presents an extended case study of Lewis’s most famous and—arguably—most important work, *Gun Crazy*. Contributors take three distinct approaches to the film: in the context of its genre as film noir and modernist and postmodernist film; in its relationship to masculinity and masochism; and in terms of ethos and ethics.

*The Films of Joseph H. Lewis* offers a thorough assessment of Lewis’s career and also provides insight into film and television making in the 1930s, 40s, and 50s. Scholars of film and television studies and fans of Lewis’s work will appreciate this comprehensive collection.

Gary D. Rhodes, PhD. is a film historian, filmmaker, and a lecturer of film studies at the Queen’s University of Belfast. His films include *Lugosi: Hollywood’s Dracula* and *Banned in Oklahoma*. Rhodes is also the author of *The Perils of Moviegoing in America* and *Emerald Illusions: The Irish in Early American Cinema*.

Contributors: Lance Duerfahrd, Michael E. Grost, David J. Hogan, Brian Hoyle, Christopher Justice, Michael Lee, Hugh S. Manon, Francis M. Nevins, Gary D. Rhodes, Marlisa Santos, Robert Singer, Phillip Sipiora, Brian Taves, Yannis Tzioumakis, Tony Williams

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"This exceptional anthology brings Lewis into focus, giving his career the critical attention and re-evaluation that it has deserved."

—Ian Conrich, fellow in film studies at the University of Essex

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The Donna Reed Show

Joanne Morreale

Analyzes The Donna Reed Show, which aired from 1958 to 1966, as a key moment of cultural transition.

At a time when television offered limited opportunities for women, Donna Reed was an Oscar-winning Hollywood actress who became both producer (though largely uncredited) and star of her own television show. Distinct from the patriarchal family sitcoms of the era, The Donna Reed Show’s storylines focused on the mother instead of the father, and its production brought a cinematic aesthetic to television situation comedy. In The Donna Reed Show, author Joanne Morreale illustrates how the program pushed the boundaries of the domestic sitcom at a time when the genre was evolving and also reflected the subtle shifts and undercurrents of unrest in the larger social and political culture.

Morreale begins by locating Donna Reed in relation to her predecessors Gertrude Berg and Lucille Ball, both of whom were strong female presences in front of and behind the camera. She also explores the telefilm aesthetics of The Donna Reed Show and argues that the series is a prime example of the emergent synergy between Hollywood and the television industry in the late fifties. In addition, Morreale argues that the Donna Stone character’s femininity acts as a kind of masquerade, as well as provides a proto-feminist model for housewives. She also examines the show’s representation of teen culture and its role in launching the singing careers of its two teenaged stars. Finally, Morreale considers the legacy of The Donna Reed Show in the representation of its values in later sitcoms and its dialogue with contemporary television texts.

Morreale illustrates the interplay of gender, industry, and culture at work in the history of this classic TV series. Fans of the show, as well as students and teachers of television history, will enjoy this close look at The Donna Reed Show.

Joanne Morreale is associate professor of media and screen studies at Northeastern University.

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Janet McCabe

Explores how the award-winning NBC drama offered a space for vibrant conversation about U.S. politics, identity, and culture.

With its fast and furious dialogue, crackling wit, and political savvy, The West Wing became appointment TV for millions during its seven-season run between 1999 and 2006. The behind-the-scenes ensemble drama about Washington politics premiered on the wake of the Monica Lewinsky scandal, was the first series to respond to the 9/11 terrorist attacks, and concluded in the closing years of the Bush administration. Its subject matter was ambitious and germane, its cast star-studded, its production team acclaimed. In this volume, Janet McCabe explores The West Wing as both a space for political and social discourse and a force that reshaped contemporary television.

McCabe begins by examining the series’ broadcasting history, including its scheduling in the United States and around the world, and how the show defines channels and television markets. McCabe goes on to explore the role of the show’s creator Aaron Sorkin as a TV auteur and investigates the program’s aesthetic principles, including the distinctive look, feel, and sounds of the series. McCabe concludes by considering the political discourse of The West Wing, as the show spoke back to a U.S. culture divided by politics, race, and gender as well as the trauma of 9/11 and anxieties over terrorism and the wars in Iraq and Afghanistan.

McCabe’s analysis of The West Wing provides an intriguing look at the institutional, formal, and cultural politics of television. Fans of the series as well as students and teachers of television history will enjoy this detailed volume.

Janet McCabe is honorary research fellow in TV Drama at Birkbeck, University of London, and managing editor of Critical Studies in Television based at the University of Glamorgan. She is also co-editor of several collections, including Quality TV: American Television and Beyond and Reading Sex and the City.

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A Window on Their World
The Court Diaries of Rabbi Hayyim Gundersheim
Frankfurt am Main, 1773–1794
Edward Fram

From a manuscript that was lost for more than half a century, new information about one of the greatest Jewish communities of all time.

The court diary of Rabbi Hayyim Gundersheim (d. 1795), a member of the rabbinic court of late eighteenth-century Frankfurt, sheds light on daily life in the Judengasse (“Jewish lane”), home to over 3,000 people, including Meyer Amschel Rothschild, founder of the famous banking family. Familial quarrels, squabbles between neighbors, legal proceedings over business deals gone sour, real estate transactions, and other disputes brought before the rabbinic court offer a window onto the world of daily life in the Frankfurt Jewish community in the waning years of the city’s ghetto. Yet, Rabbi Hayyim Gundersheim’s diary is more than just a prism through which to view daily life. A Window on Their World provides a transcription of over 200 cases that were brought before the rabbinic court between 1773 and 1794—records that reveal the workings of the Jewish community and the place of Jewish tradition on the eve of the Enlightenment.

Edward Fram not only provides readers with an English language summary of each case, but offers indices of the names of all individuals mentioned in the diary as well as a glossary of non-Hebrew terms. Pertinent documents from the Frankfurt pinqas, or community record book, have also been provided in order to give readers a more complete picture wherever possible. Fram’s introduction to the diary includes a biographical background, an outline of Jewish legal autonomy in the early modern period, and a discussion of the importance of court documents as legal and historical sources.

Edward Fram is Associate Professor of Jewish History and holds the Solly Yellin Chair in Lithuanian and Eastern European Jewry at Ben-Gurion University of the Negev.

Border Crossings
The Detroit River Region in the War of 1812
Edited by Denver Brunsman, Joel Stone, Douglas Fisher

Explores interactions among the diverse inhabitants on the American and Canadian sides of the Detroit River who were bitterly divided by the War of 1812.

After the American Revolution, the Detroit River marked the boundary between the American frontier outpost of Detroit and the British Canadian communities of Sandwich (present-day Windsor, Ontario) and Fort Amherstburg. For more than a generation, American citizens, British subjects, French settlers, Native Americans, and African slaves and freedmen routinely crossed the border while living and working together in one of the most diverse regions in North America. That tranquility ended suddenly with the War of 1812. Cross-river neighbors transformed into enemies as the previously ignored border became fraught with new political significance.

The result of a year-long community history partnership between the Detroit Historical Society and Wayne State University, Border Crossings uncovers the personal and group interactions often ignored in standard histories of the War of 1812. In August 1812, U.S. General William Hull surrendered Detroit to the British under General Isaac Brock. For more than a year, until September 1813, Detroit remained in the hands of the British. Americans then occupied settlements on the Canadian side of the Detroit River until July 1815—well past the official end of the war. These multiple “border crossings” had profound implications for the diverse inhabitants of the Detroit River region, including widespread privation, imprisonment, enemy attacks, and dispossession of homes and land.

Denver Brunsman, formerly of Wayne State University, is an assistant professor of history at The George Washington University.

Joel Stone is the Senior Curator with the Detroit Historical Society.

Douglas Fisher is managing editor with Crain Communications Inc. in Detroit. Fisher is co-editor, with Stone and Brunsman, of Revolutionary Detroit: Portraits in Political and Cultural Change (Detroit Historical Society, 2009).
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