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Cover image: *Infestation*, Terry Emmrich,
UW Press production manager emeritus

Legacy on Ice

Blake Geoffrion and the Fastest Game on Earth

SAM JEFFERIES

FOREWORD BY JOHN BUCCIGROSS

A hockey star's triumph & tragedy

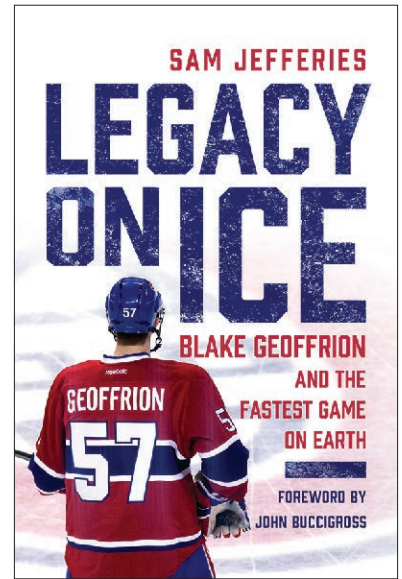
"A wonderful book about the fastest, meanest, greatest sport in the world and a man who lived it to the core."—Rich Cohen, *New York Times*

best-selling author of *Pee Wees: Confessions of a Hockey Parent*

In 2010, Blake Geoffrion, named the best player in college hockey, was the first player from the University of Wisconsin hockey team to receive the Hobey Baker Award. Blake was a rising scion of hockey royalty, descendant of legendary Canadian players Howie Morenz and Bernie "Boom Boom" Geoffrion, and he would soon be the first fourth-generation player to reach the NHL. His professional career promised to cement his family's storied legacy on ice. But in 2012, while playing for the Montreal Canadiens' minor league team beneath Morenz's and Boom Boom's retired numbers, Geoffrion suffered a life-threatening injury that ended his career.

With sure-footed and swift-moving prose, Sam Jefferies tells Geoffrion's story against the backdrop of modern North American hockey. Thorough research and scores of interviews fuel this tale of soaring success and terrible tragedy, offering insight not only into one man's athletic journey but also into the rise of American hockey on the national and international stage. Geoffrion's brief career, marked by tribulation and triumph, illustrates the subtle but omnipresent currents of American media, sports labor, and the interplay between college and professional sports. It tells the story of what was, what is, and what may yet be for the fastest game on earth.

SAM JEFFERIES, a University of Wisconsin–Madison alumnus, is a freelance writer and communications professional in Seattle. His work has appeared in *Sports Business Journal*, *Sporting Classics Magazine*, the *Seattle Times*, *Newsweek*, and elsewhere.



BIOGRAPHY | SPORTS

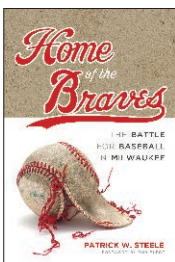
OCTOBER

192 PP. | 6 x 9 | 5 B/W ILLUS.

ISBN 978-0-299-34490-0 | CASEBOUND | \$27.95 T

"Jefferies captures Blake's essence both on and off the ice, providing glimpses of a sport's transformative journey and of a family-rooted individual, wonderful teammate, determined athlete, and passionate competitor. Although Blake has many more chapters to live, this book encapsulates his story, highlighting his passion, his sacrifice, and how he found strength in overcoming adversity."—Hilary Knight, Olympic medal-winning American ice hockey forward

OF RELATED INTEREST

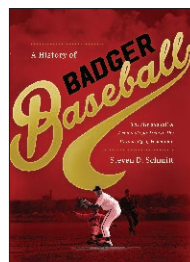


Home of the Braves: The Battle for Baseball in Milwaukee

Patrick W. Steele

ISBN 978-0-299-31814-7

PAPER \$19.95 T



A History of Badger Baseball: The Rise and Fall of America's Pastime at the University of Wisconsin

Steven D. Schmitt

ISBN 978-0-299-31270-1

CLOTH \$29.95 T

The Only Way Through Is

~~Safe~~

~~Comfortable~~

~~Expected~~

OUT

A Memoir

Suzette Mullen

MEMOIR

FEBRUARY

200 PP. | 5.5 x 8.5

ISBN 978-0-299-34550-1 | CASEBOUND | \$26.95 T

Living Out: Gay and Lesbian Autobiographies

David Bergman, Joan Larkin, and Raphael Kadushin, Founding Editors

“I could not put this book down. Suzette shows us the search for one’s authentic self has no expiration date and is worth whatever it takes. This book is a glorious tale of tenacious courage that any woman searching for her path in life will love.”—Jennifer Loudon, national bestselling author of *Why Bother?*

Discover the Desire for What’s Next

The Only Way Through Is Out

SUZETTE MULLEN

Is it ever too late for a new beginning? Is it ever too late to live out loud?

“An honest and insightful delve into coming out later in life, *The Only Way Through Is Out* is filled with tears, laughter, and, above all, hope.”

—Lara Lillibridge, author of *Girlish: Growing Up in a Lesbian Home*

Suzette Mullen had been raised to play it safe—and she hated causing others pain. With college and law degrees, a kind and successful husband, two thriving adult sons, and an ocean-view vacation home, she lived a life many people would envy. But beneath the happy facade was a woman who watched her friends walk boldly through their lives and wondered what was holding her back from doing the same. Determined to live her next chapter differently, Suzette dug into her past and uncovered a deeply buried truth: she’d been in love with her best friend—a woman—for nearly two decades—and still was. Leaning into these “unspeakable” feelings would put Suzette’s identity, relationships, and life of privilege at risk.

After months of inner turmoil and soul-searching, Suzette chose the riskier route, leaving her marriage for a chance at feeling fully alive. Her initial euphoria evaporated under the oppressive weight of reality: insomnia, illnesses, the election of Donald Trump, a mouse-ridden rental, blizzards, divorce negotiations, online dating, and the news that her husband already had a girlfriend. But when she found herself at her lowest, Suzette called a friend who helped her pick up the pieces. Coincidences populated her visit to her friend’s town, as if the universe was saying, “We’ve been waiting for you.” Finally fully and publicly embracing her true self, Suzette built a life in her new home, with a new girlfriend by her side. Bittersweet and empowering, *The Only Way Through Is Out* is both a coming-out and coming-of-age story, as well as a call to action for every human who is longing to live authentically but is afraid of the cost.

ASHLEIGH TAYLOR



SUZETTE MULLEN is the founder of Your Story Finder nonfiction book coaching and a founding board member of the Lancaster (PA) LGBTQ+ Coalition. Her “tiny love story,” the seed that became this book, was published in the *New York Times* “Modern Love” column.

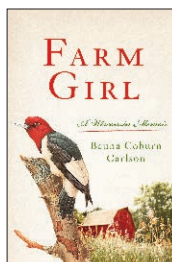
OF RELATED INTEREST



Plain: A Memoir of Mennonite Girlhood

Mary Alice Hostetter

ISBN 978-0-299-34040-7
CLOTH \$26.95 T



Farm Girl: A Wisconsin Memoir

Beuna Coburn Carlson

ISBN 978-0-299-32754-5
PAPER \$21.95 T

Dry Land

B. PLADEK

What happens when loving something isn't enough to save it?

"B. Pladek's *Dry Land* is a quest narrative, seeking forms of renewal for ravaged ecosystems and fraught human relationships. With quiet grace and a fearless gaze toward the entanglement of preservation and destruction, this meditative novel questions both the romance of landscape and the landscape of romance."—Sofia Samatar, author of *The White Mosque* and *A Stranger in Olondria*

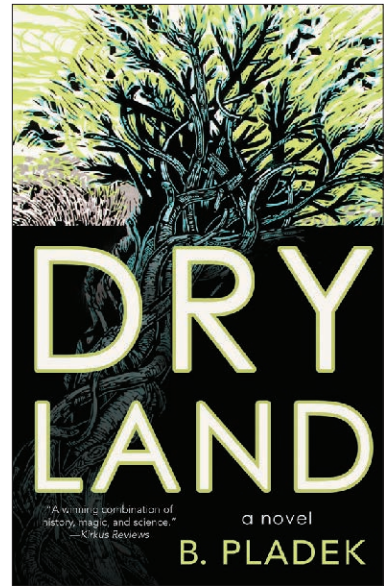
As the Great War rages across Europe, Rand Brandt, an idealistic young forester in the northwoods of Wisconsin, discovers a remarkable gift: his touch can grow any plant in minutes. Overjoyed, he dreams of devoting his life to conservation, restoring to its former glory a landscape devastated by lumbering. At night, Rand tests his powers, pushing his physical limits and revealing his secret only to his lover, Gabriel. But his frequent absences from camp don't go unnoticed, and it isn't long before Rand is drafted to grow timber for the war effort. Along with Gabriel, he's shipped to France—though the army is a dangerous place for two men in love.

While at camp, Rand also realizes the true price of his gift: everything he grows withers and dies, leaving the soil empty of all living matter. Horrified, he throws himself into ever more self-destructive trials, buckling under the pressure of so many secrets. In order to survive, he must confront the terrifying possibility that his gift is actually a curse, upending everything he believes about nature, love, and himself.



JONATHAN ARBESCHER

B. PLADEK is an associate professor of English at Marquette University in Milwaukee. His short fiction has appeared in *Strange Horizons*, *Slate Future Tense Fiction*, *The Offing*, and elsewhere.

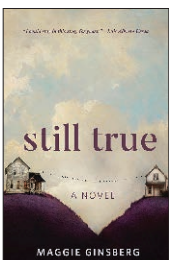


FICTION
SEPTEMBER
264 PP. | 5.5 x 8.5
ISBN 978-0-299-34394-1 | PAPER | \$18.95 T

"A gorgeously imagined, deeply personal story of love and war, of the places we make and the places that make us. But most movingly, Pladek has written an ode to the ordinary magic of our extraordinary world."—Karen Joy Fowler, author of *Booth*

"In precise, elegant prose, B. Pladek has given us a story set over a hundred years ago but with startling resonance for today. *Dry Land* is a deeply original novel that deserves attention. I can't remember reading anything quite like it."—Ken Harvey, author of *The Book of Casey Adair*

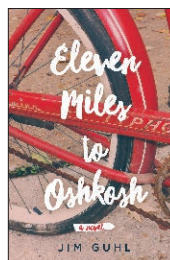
OF RELATED INTEREST



Still True

Maggie Ginsberg

ISBN 978-0-299-33934-0
PAPER \$17.95 T



Eleven Miles to Oshkosh

Jim Guhl

ISBN 978-0-299-31910-6
PAPER \$17.95 T



FICTION
OCTOBER
224 PP. | 5.5 x 8.5
ISBN 978-0-299-34504-4 | PAPER | \$18.95 T

“A suspenseful and beautiful tale of two haunted characters on a collision course. In *The Blameless*, Ryan Kennedy writes acutely about the arid landscape, the hard labor, the unceasing economic pressures—and the complex, tangled history of his dual protagonists. With utmost precision, he chronicles lives in poignant disarray. He has crafted an immersive and aching narrative of guilt, retribution, and restoration.”—Stephen Schottenfeld, author of *This Room Is Made of Noise*

The Blameless

RYAN KENNEDY

When it comes to revenge, who are the victims and who are the perpetrators?

“Unflinching, compassionate, and gripping, *The Blameless* is a gem of a novel by a master storyteller. It challenges us to rethink everything we thought we knew about crime and punishment, guilt and forgiveness. This gorgeous and moving novel of ideas also bears witness to the human potential to completely remake ourselves.”—Sharon Harrigan, author of *Half*

Newly divorced, Virginia Bigelow is struggling with pressing financial debt, the frustration of a stalled teaching career, an increasingly isolated and lonely existence, and the challenges of being a single parent to an autistic child. When she learns that Travis Lee Hilliard, the man who murdered her father in the 1980s, has been released from prison, she drops everything and sets out on an ill-conceived journey to confront him in order to mete out the justice she feels he deserves.

Meanwhile, having spent three decades serving a life sentence for murdering the California preacher who rescued him from the streets, Travis thinks of himself as a reformed man. Traveling from Folsom Prison to his new home in the Mojave Desert, a remote location with minimal temptations, he struggles to reconcile his past and embrace his newfound freedom. But there are more challenges to staying on the straight and narrow than he ever could have imagined.

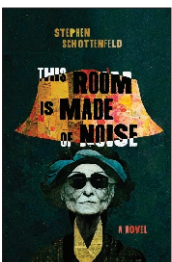
Virginia’s and Travis’s braided narratives slowly tighten as they approach their inevitable collision. Unflinching, compassionate, and gripping, this bold novel evocatively examines the ambiguities wrought by both violence and redemption.



SUSIE KENNEDY

RYAN KENNEDY is a professor of English at Moorpark College. His short fiction has appeared in *North American Review*, the *Greensboro Review*, *Sou’wester*, and the *San Joaquin Review*.

OF RELATED INTEREST



This Room Is Made of Noise

Stephen Schottenfeld

ISBN 978-0-299-34134-3
PAPER \$18.95 T



The Restaurant Inspector

Alex Pickett

ISBN 978-0-299-33164-1
PAPER \$18.95 T

Cravings

GARNETT KILBERG COHEN

Events that shape us, events that break us

“The characters in *Cravings* demanded my full attention and my full empathy. Kilberg Cohen crafts their circumstances brilliantly, revealing the moments around which the rest of their lives are tangled. Each yearns for something different, but as I turned the last page, I knew what I wanted: one more story.”—Jeff Hoffmann, author of *Other People’s Children*

“*Cravings*? Just wait. Pull a little thread here, make a wrong move there, and life happens. These stories are like a series of nesting dolls, each more remarkable, spinning a little faster, until you can’t put them down. Readers of Shirley Hazzard and Grace Paley will love these glimpses of seemingly ordinary lives, pulled inside out and back again.”—Jacki Lyden, former NPR host and author of *Daughter of the Queen of Sheba*

The stories in *Cravings*, which opens with “Hors d’oeuvres” and closes with a “Feast,” pulse with longing, missed opportunities, recriminations, and joy. Garnett Kilberg Cohen leads readers through acutely crafted explorations of the way events shape and change our lives, sometimes for the better and sometimes in ways that haunt us forever. Love, friendship, childhood, parenthood, and leaving home—all these experiences of desire, driven by the unrelenting passage of time—form the heart of this charismatic collection.

Kilberg Cohen’s captivating and vulnerable characters often recognize their shortcomings and past mistakes but cannot always rise above them. One woman learns to forgive her husband’s ex; another fears her love of salty snacks caused a family tragedy. A stoic rural community drives a newcomer out of town; a young man’s entire life is colored by a traumatic childhood event at a zoo. Focusing on the specific, unforgettable moments that reveal our connections to one another, *Cravings* offers an expansive vision of humanity that lingers long after the final page is turned.



GARNETT KILBERG COHEN

GARNETT KILBERG COHEN is the author of three story collections: *Lost Women*, *Banished Souls*; *How We Move the Air*; and *Swarm to Glory*. She has taught creative writing at Columbia College Chicago for more than twenty-five years.



FICTION
OCTOBER
160 PP. | 5.5 x 8.5
ISBN 978-0-299-34524-2 | PAPER | \$17.95 T

“Each story in Kilberg Cohen’s gorgeous new collection is a tour de force in subtlety and indirection. Everyday narratives become profound meditations upon how we process trauma, the indelible imprint of past experience upon the present, and the paradoxically fixed and fluid nature of memory. Philosophical, reflective, and attuned to the human spirit, these powerful tales will win your heart, and then ask you to wonder why.”—Elizabeth Kadetsky, author of *The Memory Eaters*

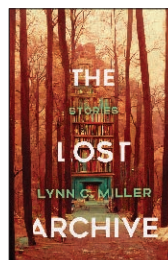
OF RELATED INTEREST



Imagine Your Life Like This

Sarah Layden

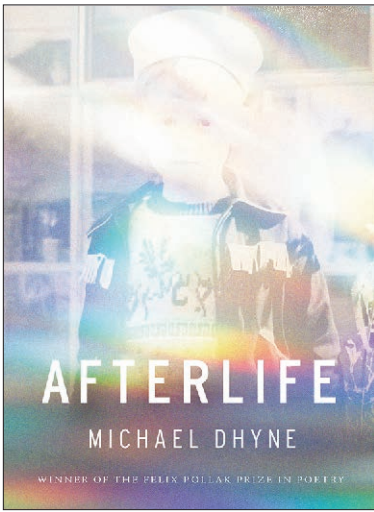
ISBN 978-0-299-34254-8
PAPER \$18.95 T



The Lost Archive

Lynn C. Miller

ISBN 978-0-299-34224-1
PAPER \$17.95 T



POETRY
NOVEMBER
96 PP. | 5.5 x 7.5
ISBN 978-0-299-34684-3 | PAPER | \$17.95 T

Wisconsin Poetry Series

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

“Heartbreaking and brilliant in its delicacy and its depths, and in the many ways it reaches from interior drama to range far out into the wider world. The spell cast by this book ties our adult ways of moving through our lives to the primitive child-need for magic and reassurance: the longing we all know for order amid the terrors of random events, and the search, in the welter of our days, for the place or person or state of mind in which self can feel held.”—Debra Nystrom

Winner of the Felix Pollak Prize in Poetry, selected by Eduardo C. Corral

Afterlife

MICHAEL DHYNE

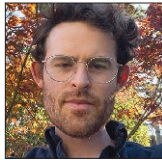
I can't look at this empty page / without seeing his hands

Grief fractures and scars. In *Afterlife* Michael Dhyne picks up the shattered remains, examining each shard in the light, attempting to find meaning—or at least understanding—in the death of his father.

“If I tell the story in reverse, / it still ends with nothing,” he writes. Yet it is in the telling that Dhyne’s story—and the world he creates—is filled. The echoes of his childhood loss reverberate through adolescence and adulthood, his body, the bodies of those he loves, and the world around them—from Bourbon Street to dark and lonely bedrooms, from grief support groups to heartachingly beautiful sunsets.

How we are shaped by our experiences, and how we refuse to be shaped, is at the heart of the poet’s search for memory, meaning, and love—in all its forms and wonders. This bold and tender debut is a rousing reminder that poetry and art can heal.

It’s one thing to remember, another
to not forget. A girl says,
Can I start with my birth? and I ask her if anything happened
before that, her eyes bright with wonder.
—Excerpt from “95 South”



MICHAEL DHYNE received an MFA from the University of Virginia, where he was awarded the Academy of American Poets Prize; he is currently pursuing a master’s degree in social welfare at the University of California, Berkeley. His work has been supported by the Bread Loaf Writers’ Conference, the Community of Writers, and the Virginia Center for the Creative Arts. His poetry has appeared in the *Cincinnati Review*, *Denver Quarterly*, *Gulf Coast*, the *Iowa Review*, *The Spectacle*, and elsewhere.

ALSO IN THE SERIES



Shopping, or The End of Time

Emily Bludworth de Barrios

ISBN 978-0-299-34094-0
PAPER \$16.95 T



Come Clean

Joshua Nguyen

ISBN 978-0-299-33604-2
PAPER \$16.95 T

Winner of the Brittingham Prize in Poetry, selected by Eduardo C. Corral

(At) Wrist

TACEY M. ATSITTY

we approach land and sky, kneeling together on that day

Poets have been writing about love for centuries, so it is thrilling when a new voice comes along capable of breathing new life into old structures. In *(At) Wrist*, Tacey Atsitty melds inherited forms such as the sonnet with her Diné (Navajo) and religious experiences to boldly and beautifully seek a love that can last for eternity.

Celebrating and examining the depth and range of her relationships with men, Atsitty tenderly shares experiences of being taught to fish by her father, and, in other poems, reveals intimate moments of burgeoning romantic love with vulnerability and honesty. Through these poems, grounded in a world both old and constantly remade, she reminds us that it is only by risking everything that we can receive more than we ever imagined. The result is a collection that lives simultaneously under the stars and in our dreams.

All I know is it's the season
when wind comes crying, like a baby

whose head knocks a pew during the passing
of the sacrament, that silence—

her long inhale filling with pain.
—Excerpt from "A February Snow"

MANDI WHITE



TACEY M. ATSITTY, Diné (Navajo), is Tsénahabiñii (Sleep Rock People) and born for Ta'neeshahnii (Tangle People). The recipient of numerous prizes and fellowships, Atsitty is an inaugural Indigenous Nations Poets fellow and holds degrees from Brigham Young University, the Institute of American Indian Arts, and Cornell University. The author of *Rain Scald*, she is the director of the Navajo Film Festival, a member of the Advisory Board for BYU's Charles Redd Center for Western Studies, and a board member for Lightscatter Press. Atsitty is a PhD candidate in creative writing at Florida State University.



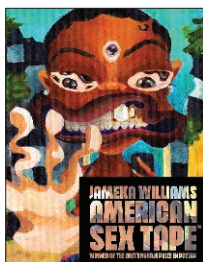
POETRY
NOVEMBER
88 PP. | 6 × 9
ISBN 978-0-299-34654-6 | PAPER | \$17.95 T

Wisconsin Poetry Series

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

"As formally seductive as it is subversive, Atsitty's *(At) Wrist* is a poetry of deep longing and praise, of loss and the courage of resilience. Anchored in an intimate vision of connectedness, her syntax works its way beyond thought's limit, setting its hook in the terrain of memory and dream. This is a book I will return to for what no other poet I know delivers with such daring and vulnerability, a poetry wherein time, body, and the natural world are presented as a singularity otherwise known as love."—James Kimbrell

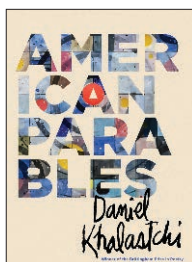
ALSO IN THE SERIES



American Sex Tape

Jameka Williams

ISBN 978-0-299-34084-1
PAPER \$16.95 T



American Parables

Daniel Khalastchi

ISBN 978-0-299-33574-8
PAPER \$16.95 T



POETRY
OCTOBER
112 PP. | 6 x 9
ISBN 978-0-299-34694-2 | PAPER | \$17.95 T

Wisconsin Poetry Series

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

“Fiedorczuk is, deservedly, an international literary star who writes distinctively across genres. In this innovative, formally restless collection, the divine and bacterial, children and rivers, war and eros mix—kaleidoscopically—in unsettling poems that serve as hymns to the sacrality of life—all life, even the life of rocks. Somehow, I don’t know how, Johnston’s translation catches the music, the vowel rhyme, the staggered, restless phrasings of the originals, and Fiedorczuk’s poignant, broken tones of supplication and gratitude.”—Forrest Gander

Psalms

JULIA FIEDORCZUK

TRANSLATED BY BILL JOHNSTON

and let there be song

“A poet’s job is to write,” says Julia Fiedorczuk in the closing poem of *Psalms*, the finalist for the inaugural Wisconsin Prize for Poetry in Translation. But she far surpasses that modest goal: this volume sings. Bill Johnston captures the rhythm, cadence, and music of Fiedorczuk’s Polish poems (included here on facing pages) for English-language readers.

Fiedorczuk was inspired by her readings of the original Hebrew Psalms as well as by the process of learning to sing. In her poems she captures the heartache and joy of the biblical Psalms but in the context of modern life. She addresses climate change, loss of biodiversity, the upheavals of migration, and, in her most recent poems, the return of war to Europe: “Even when bombs are falling you ought to write / perhaps even especially when people lost / in the woods are saying *cold, she is so cold.*”

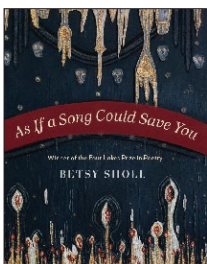
Fiedorczuk writes of the natural world, the built environment, motherhood, brotherhood, and of vast and tiny passages of time. And as she does, she discovers a new voice, singing to soothe and inspire.

whose
flower made from a clod of pain will enfold
the milky way with its claws
of time, its pelt of stars?
—Excerpt from “Psalm XVII”

JULIA FIEDORCZUK was awarded the 2018 Szyborska Prize, Poland’s most prestigious poetry award, for *Psalm* (*Psalms*), and has received many other honors. The author of six volumes of poetry, two novels, a collection of short stories, and three critical books, Fiedorczuk is a professor of American studies and a cofounder of the Environmental Humanities Center at Warsaw University. Her poems have been translated into many languages.

BILL JOHNSTON received the 2019 National Translation Award in Poetry for his rendering of Adam Mickiewicz’s rhyming verse narrative *Pan Tadeusz*. His other awards include the PEN Translation Prize and the Best Translated Book Award. He teaches literary translation at Indiana University.

ALSO IN THE SERIES



As If a Song Could Save You

Betsy Sholl

ISBN 978-0-299-34074-2
PAPER \$16.95 T



Midwhistle

Dante Di Stefano

ISBN 978-0-299-34154-1
PAPER \$16.95 T

Winner of the Wisconsin Prize for Poetry in Translation, selected by Forrest Gander

The Roof of the Whale Poems

JUAN CALZADILLA

TRANSLATED BY KATHERINE M. HEDEEN AND OLIVIA LOTT

FOREWORD BY VÍCTOR RODRÍGUEZ NÚÑEZ

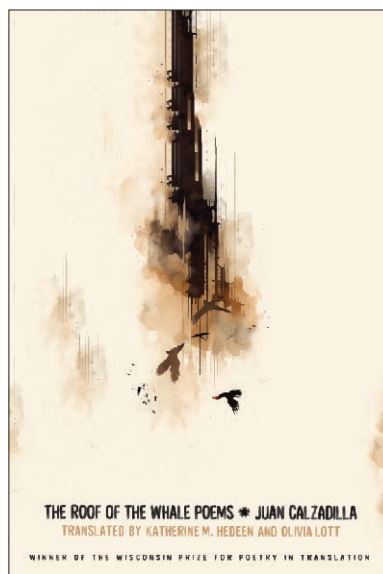
i'm telling you it would be better to do something

Venezuelan poet Juan Calzadilla (b. 1931), past recipient of the National Visual Arts Prize and the National Prize in Literature, is considered one of the most influential poets of the Spanish language. But while his books have appeared in Argentina, Brazil, Colombia, Cuba, and Spain, his work has not been widely available in English until now.

In 1961 Calzadilla was a founding member of El Techo de la Ballena (The Roof of the Whale), an avant-garde collective that sought to fuse politics and aesthetics. He published three books of poetry under its umbrella—*Dictated by the Pack* (1962), *Bad Manners* (1965), and *The Supernatural Contradictions* (1967)—which are all presented here in an omnibus edition (Spanish and English on facing pages), masterfully translated by Katherine M. Hedeem and Olivia Lott. Decades later, these poems still resonate, profoundly illustrating a sense of entrapment, of societal pressures on the individual, and of steadfast refusal to give in. Suffused with surrealist imagery, exuberant, exciting, and unexpected, *The Roof of the Whale Poems* is a breathtaking collection.

JUAN CALZADILLA is one of Venezuela's most celebrated poets, painters, and art critics. He is the author of more than twenty books of poetry and a recipient of Venezuela's National Visual Arts Prize. His work, across both mediums, is characterized by political consciousness and formal innovation.

KATHERINE M. HEDEEN has translated some of the most respected Latin American poets into English and has been a finalist for both the Best Translated Book Award and the National Translation Award. She serves as managing editor for Action Books and is a professor of Spanish at Kenyon College. **OLIVIA LOTT**'s translations have received recognitions from the Academy of American Poets, PEN America, and *Words Without Borders*. She is a visiting assistant professor of Spanish at Washington and Lee University.



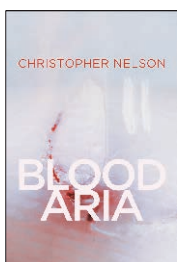
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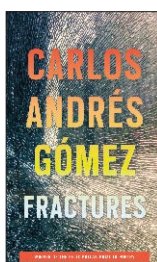
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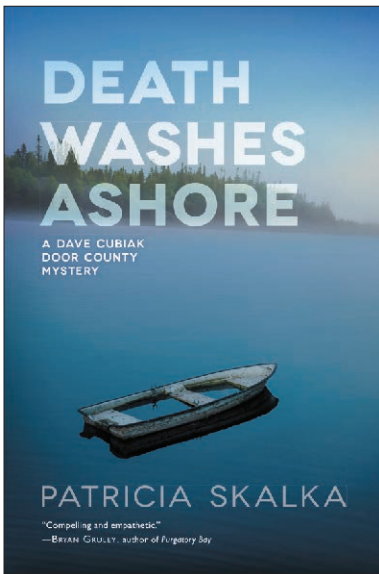
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In the wake of a brutal storm that lashed the Door County peninsula, Sheriff Dave Cubiak assesses the damage: broken windows, downed trees, and piles of mysterious debris along the shoreline. He leaves the comfort of his home and heads out into the aftermath, checking in with folks along the way to offer help. His assistant, marooned at the justice center overnight, calls with an ominous message about a body discovered on the beach. When the medical examiner discovers the man didn’t simply drown during the storm, Cubiak searches for answers.

Chasing leads, the sheriff learns the victim directed a troupe of live-action role players living in an ersatz Camelot. In a setting where pretense is the norm, Cubiak must determine if suspects are who they say they are or if their made-up identities conceal a ruthless killer. As tensions escalate among neighbors unhappy about the noise and commotion, the sheriff discovers that more than one person on the peninsula has a motive for murder.

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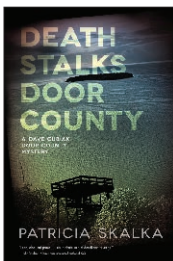
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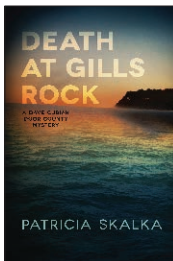
PATRICIA SKALKA is the author of *Death Stalks Door County*, *Death at Gills Rock*, *Death in Cold Water*, *Death Rides the Ferry*, *Death by the Bay*, *Death Washes Ashore*, and *Death Casts a Shadow*, the seven books in the popular Dave Cubiak Door County Mystery series. She divides her time between Milwaukee and Door County, Wisconsin.

ALSO BY PATRICIA SKALKA



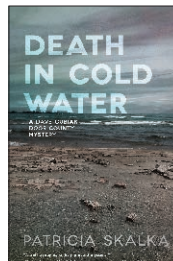
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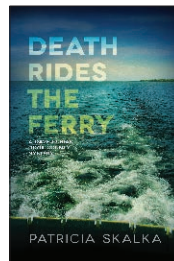
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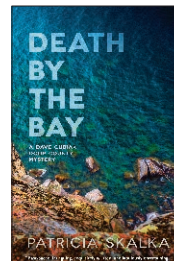
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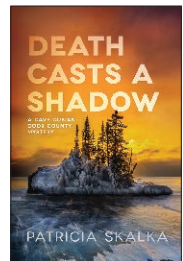
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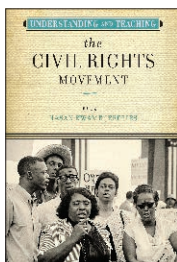
Understanding and Teaching Native American History is a timely and urgently needed remedy to a long-standing gap in history instruction. While the past three decades have seen burgeoning scholarship in Indigenous studies, little of that has trickled into classrooms. This volume is designed to help teachers effectively integrate Indigenous history and culture into their lessons, providing richly researched content and resources across the chronological and geographical landscape of what is now known as North America.

Despite the availability of new scholarship, many teachers struggle with contextualizing Indigenous history and experience. Native peoples frequently find themselves relegated to historical descriptions, merely a foil to the European settlers who are the protagonists in the dominant North American narrative. This book offers a way forward, an alternative framing of the story that highlights the ongoing integral role of Native peoples via broad coverage in a variety of topics, including the historical, political, and cultural.

With its scope and clarity of vision, suggestions for navigating sensitive topics, and a multitude of innovative approaches authored by contributors from multidisciplinary backgrounds, *Understanding and Teaching Native American History* will also find use in methods and other graduate courses. Nearly a decade in the conception and making, this is a groundbreaking source for both beginning and veteran instructors.

KRISTOFER RAY is Visiting Scholar in the History Department at the University of North Carolina Wilmington. He is the author of *Middle Tennessee, 1775–1825* and *Cherokee Power: Imperial and Indigenous Geopolitics in the Trans-Appalachian West, 1670–1774*. **BRADY DESANTI** (Lac Courte Oreilles Ojibwe) is the director of Native American studies and an associate professor of religious studies at the University of Nebraska at Omaha. His research focuses on Native American history and religious traditions.

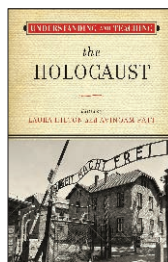
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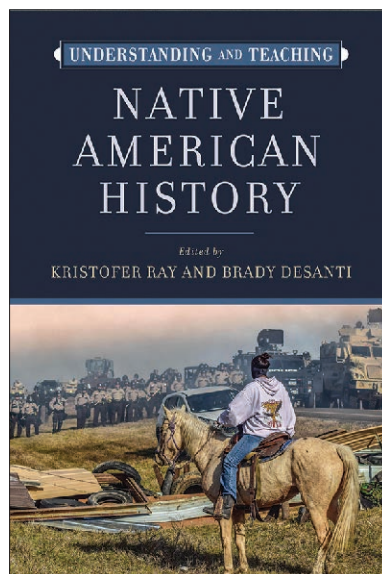
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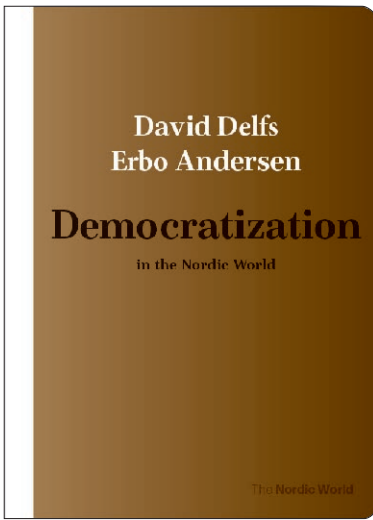
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Democratization in the Nordic World

DAVID DELFS ERBO ANDERSEN

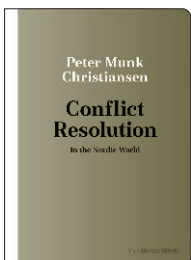
The long history of Scandinavian transitions to democracy

Denmark, Norway, and Sweden enjoy some of the happiest populations and highest standards of living in the world, thanks in part to stable, democratic systems of government. Here, David Delfs Erbo Andersen presents a syncretic history of political and socioeconomic developments in the three Scandinavian countries since the early modern period and contrasts their peaceful transitions with the more dramatic histories of otherwise similar European countries, like France and Germany. Unlike these and many other countries—the United States among them—Scandinavia’s transition to democracy from monarchy was not marked by major violent upheavals or extreme political antagonism.

Rather, Scandinavia’s peaceful process of democratization owed itself to the development of a penetrative bureaucracy in the early modern period and the activism of cooperative associations, first of farmers in the early nineteenth century and then of industrialized workers in the late nineteenth and early twentieth centuries. Thanks to the gradual, relatively consensual adoption of political reforms and social norms, the history of “Nordic democratic exceptionalism” today helps account for the ongoing stability of the Scandinavian countries.

DAVID DELFS ERBO ANDERSEN is an associate professor in the Department of Political Science at Aarhus University. His work has appeared in *American Political Science Review*, *British Journal of Political Science*, *Democratization*, *Comparative Politics*, *Social Science History*, and *European Journal of Political Research*.

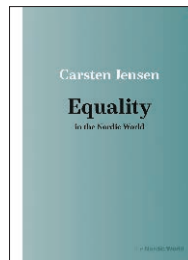
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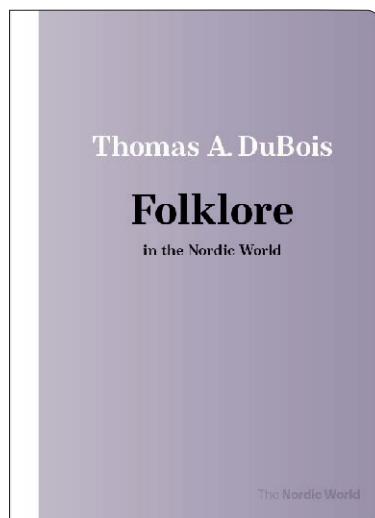
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THOMAS A. DuBOIS is the Halls-Bascom Professor of Scandinavian Studies, Folklore, and Religious Studies at the University of Wisconsin–Madison. His books include *Sacred to the Touch*, *Sámi Media and Indigenous Agency in the Arctic North* (coauthored with Coppélie Cocq), and *Songs of the Finnish Migration* (coedited with B. Marcus Cederström).

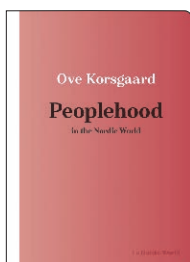


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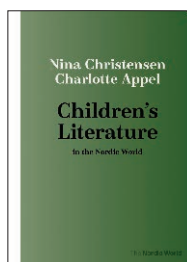
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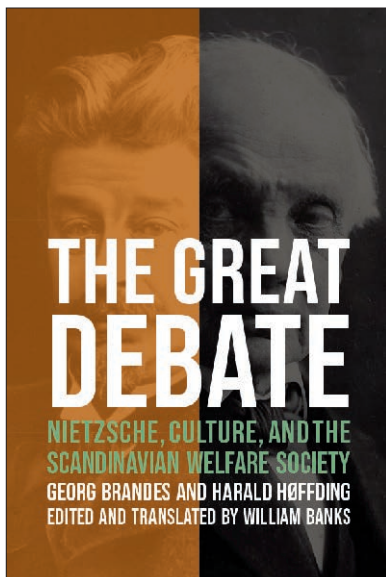
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Nietzsche, Culture, and the Scandinavian Welfare Society

GEORG BRANDES AND HARALD HØFFDING

EDITED AND TRANSLATED BY WILLIAM BANKS

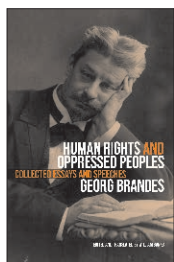
The first full translation of a crucial historical debate

In 1889, Danish literary critic Georg Brandes published “Aristocratic Radicalism: An Essay on Friedrich Nietzsche,” which transformed the as-yet-unknown German-Swiss philosopher into a European, and ultimately global, phenomenon. The article sparked a furious public debate between Brandes and a fellow Dane, philosopher Harald Høffding, who swiftly issued a rebuttal, “Democratic Radicalism: An Objection.” What began as a scholarly disagreement over Nietzsche’s philosophy rapidly spiraled into a sprawling contest of competing visions of society’s future, one radically aristocratic and the other radically democratic.

Marking the moment at which the uniquely Nordic concept of social democratic welfare was first contested in the public sphere, this debate provides insights into not only Nietzschean philosophy and its immediate reception but also the foundational concept of modern Scandinavian social, cultural, and political organization. This volume presents, for the first time in any language other than Danish, the debate in its entirety: three essays by Brandes and three by Høffding. A critical introduction by editor and translator William Banks explores the exchange in its context and convincingly argues that the principles contested by the two Danish luminaries still very much resonate in Western society today.

GEORG BRANDES (1842–1927) was a Danish intellectual, author, and critic, best known for his six-volume *Main Currents*. **HARALD HØFFDING** (1843–1931) was a Danish philosopher and professor at the University of Copenhagen. **WILLIAM BANKS** is the editor and translator of *Human Rights and Oppressed Peoples: Collected Essays and Speeches*, by Georg Brandes.

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A study of identity construction through historical legend

“Arguing convincingly that historical legends are fundamental components of a selective, often self-congratulatory, ‘useable past,’ Attebery reminds us that these stories buttress inarguably contemporary heritage claims. An original contribution to a neglected, important topic.”—James P. Leary,

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Spanning more than 100 years of Swedish American local history in the Midwest and the West, Jennifer Eastman Attebery’s thorough examination of nearly 300 historical legends explores how Swedish Americans employ these narratives in creating, debating, and maintaining group identity. She demonstrates that historical legends can help us better understand how immigrant groups in general, and Swedish Americans in particular, construct and perpetuate a sense of ethnicity as broader notions of nationality, race, and heritage shift over time.

The legends Swedish Americans tell about their past are both similar to and distinct from those of others who migrated westward; they participated in settler colonialism while maintaining a sense of their specific, Swedish ethnicity. Unlike racial minority groups, Swedish Americans could claim membership in a majority white community without abandoning their cultural heritage. Their legends and local histories reflect that positioning. This impeccably researched study points to ways in which legends about the past possess qualities unique to their subgenre yet can also operate similarly to contemporary legends in their social impact.



JENNIFER EASTMAN ATTEBERY, professor emerita of English at Idaho State University, is the author of *Pole Raising and Speech Making: Modalities of Swedish-American Summer Celebration* and *Up in the Rocky Mountains: Writing the Swedish Immigrant Experience*.

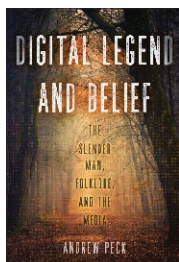


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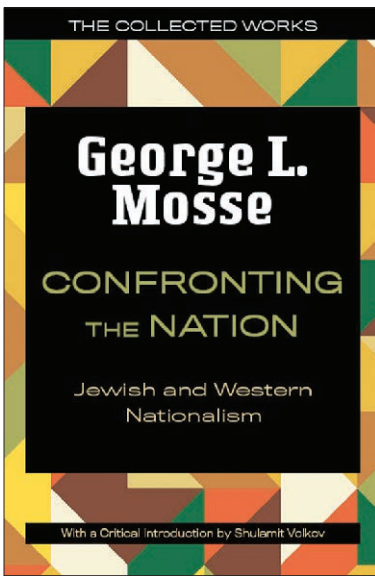
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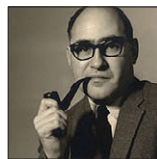
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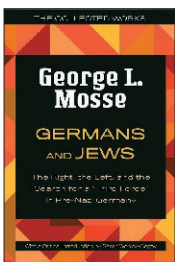
Confronting the Nation brings together twelve of celebrated historian George L. Mosse’s most important essays to explore competing forms of European nationalism in the nineteenth and twentieth centuries. Mosse coins the term “civic religion” to describe how nationalism, especially in Germany and France, simultaneously inspired and disciplined the populace through the use of rituals and symbols. The definition of citizenship shaped by this nationalism, however, frequently excluded Jews, who were stereotyped as outsiders who sought to undermine the national community. With keen attention to liberal forms of nationalism, Mosse examines the clash of aspirational visions of an inclusive nation against cultural registers of nativist political ideologies.

Mosse considers a broad range of topics, from Nazi book burnings to Americans’ search for unifying national symbols during the Great Depression, exploring how the development of particular modes of art, architecture, and mass movements served nationalist agendas by dictating who was included in the image of the nation. These essays retain their significance today in their examination of the cultural and social implications of contemporary nationalism. A new critical introduction by Shulamit Volkov, professor emerita of history at Tel Aviv University, situates Mosse’s analysis within its historiographical context.



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

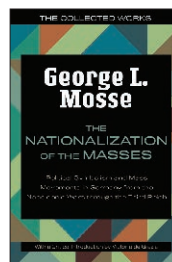
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Propaganda and Persecution

The French Resistance and the “Jewish Question”

RENÉE POZNANSKI

TRANSLATED BY LENN J. SCHRAMM

Examining the discourse of French antisemitism

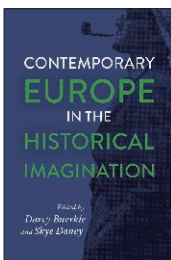
Renée Poznanski’s magisterial history of the French Resistance during World War II offers a comprehensive exploration of the most significant issue in that period’s social imaginary: the “Jewish question.” With extraordinary nuance, she analyzes the discourse around Jews and Judaism that pervaded the Resistance’s propaganda and debates, while closely examining the fate of Jews under Vichy and after.

Poznanski argues that Jews in France suffered a double persecution: one led by the Vichy government, the other imposed by the Nazis. Marginalization and exclusion soon led to internment and deportation to terrifying places. Meanwhile, a propaganda war developed between the Resistance and the official voice of Vichy. Poznanski draws on a breathtaking array of sources, especially clandestine publications and French-language BBC transmissions, to show how the Resistance both fought and accommodated the deeply entrenched antisemitism within French society. Her close readings of propaganda texts against public opinions probe ambiguities and silences in Resistance writing about the persecution of the Jews and, in parallel, the numerous and detailed denunciations that could be read in the Jewish clandestine press. This extensive synthesis extends to the post-Liberation period, during which the ongoing persecution of Jews in Europe and North Africa would be portrayed as secondary to the suffering of the nation.

The winner of the 2009 Henri Hertz Prize by the Chancellerie des Universités de Paris, Sorbonne, *Propaganda and Persecution* makes major contributions to the study of the Resistance and of antisemitism. Lenn J. Schramm’s English translation brings Poznanski’s dynamic prose to life.

RENÉE POZNANSKI is a professor emerita at Ben Gurion University of the Negev in Israel. Her most recent English-language book is *Jews in France during World War II*. **LENN J. SCHRAMM** is a professional translator of French and Hebrew to English.

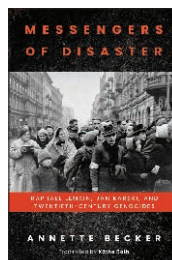
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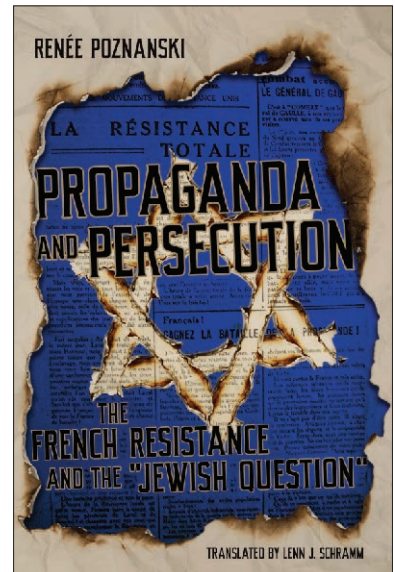
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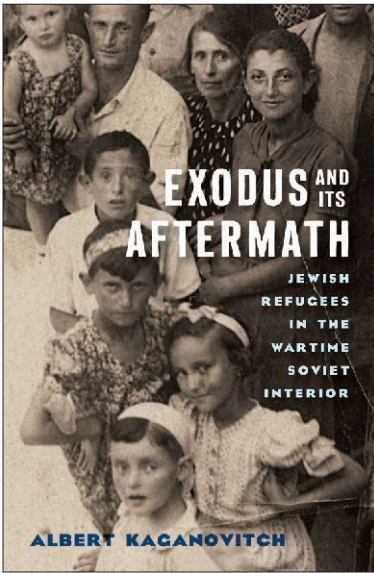
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During World War II, some two million Jewish refugees relocated from the western regions of the USSR to the Soviet interior. Citizens in the Central Asian territories were at best indifferent—and at worst openly hostile—toward these migrants. Unpopular policies dictated that residents house refugees and share their limited food and essentials with these unwelcome strangers. When the local population began targeting the newcomers, Soviet authorities saw the antisemitic violence as discontentment with the political system itself and came down hard against it. Local authorities, however, were less concerned with the discrimination, focusing instead on absorbing large numbers of displaced people while also managing regional resentment during the most difficult years of the war. Despite the lack of harmonious integration, party officials spread the myth that they had successfully assimilated over ten million evacuees.

Albert Kaganovitch reconstructs the conditions that gave rise to this upsurge in antisemitic sentiment and provides new statistical data on the number of Jewish refugees who lived in the Urals, Siberia, and Middle Volga areas. The book’s insights into the regional distribution and concentration of these émigrés offer a behind-the-scenes look at the largest and most intensive Jewish migration in history.

ALBERT KAGANOVITCH is an independent scholar based in Winnipeg, Canada. He is the author of *The Mashhadi Jews (Djedids) in Central Asia* and *The Long Life and Swift Death of Rechitsa: A Community in Belarus, 1625–2000*.

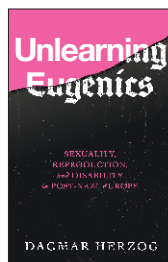
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The Russia That We Have Lost

Pre-Soviet Past as Anti-Soviet Discourse

PAVEL KHAZANOV

Examining the anti-Soviet memory of the pre-Soviet past

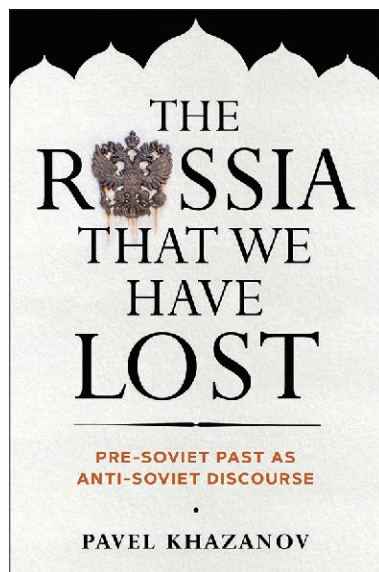
In 1917, Bolshevik revolutionaries overthrew the tsar of Russia and established a new, communist government, one that viewed the Imperial Russia of old as a righteously vanquished enemy. And yet, as Pavel Khazanov shows, after the collapse of Stalinism, a reconfiguration of Imperial Russia slowly began to emerge, recalling the culture of tsarist Russia not as a disgrace but as a glory, a past to not only remember but to recover, and to deploy against what to many seemed like a discredited socialist project.

Khazanov's careful untangling of this discourse in the late Soviet period reveals a process that involved figures of all political stripes, from staunch conservatives to avowed intelligentsia liberals. Further, Khazanov shows that this process occurred not outside of or in opposition to Soviet guidance and censorship but in mainstream Soviet culture that commanded wide audiences, especially among the Soviet middle class. Excavating the cultural logic of this newly foundational, mythic memory of a "lost Russia," Khazanov reveals why, despite the apparently liberal achievement of the collapse of the Soviet Union in 1991, Boris Yeltsin (and later, Vladimir Putin) successfully steered Russia into oligarchy and increasing autocracy. The anti-Soviet memory of the pre-Soviet past, ironically constructed during the late socialist period, became and remains a politically salient narrative, a point of consensus that surprisingly attracts both contemporary regime loyalists and their would-be liberal opposition.



TRICIA POMPILIO

PAVEL KHAZANOV is an assistant professor of Russian at Rutgers University, where he teaches courses on Russian literature and history.



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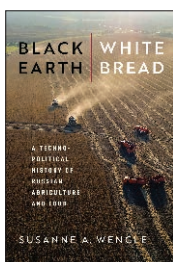
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"A beautifully written, and often moving, account of the construction of prerevolutionary Russian cultural memory in the late Soviet and post-Soviet periods. Khazanov's documentation is rich, his analysis convincing, and his narrative engaging and compelling."

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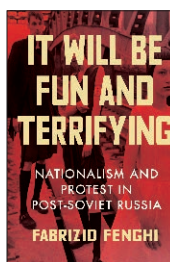


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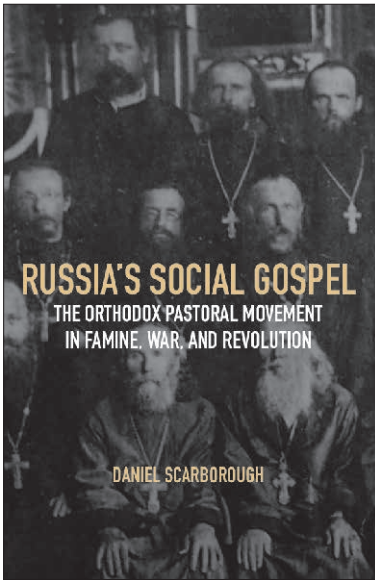


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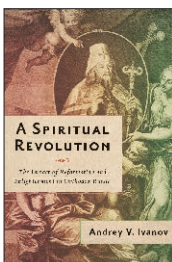
"A fascinating glimpse into an often overlooked discourse in Russian church history. . . . A well-researched and broad approach that highlights fascinating aspects of Russian religious history."—*H-Net Reviews*

The late Russian Empire experienced rapid economic change, social dislocation, and multiple humanitarian crises, enduring two wars, two famines, and three revolutions. A "pastoral activism" took hold as parish clergymen led and organized the response of Russia's Orthodox Christians to these traumatic events. In *Russia's Social Gospel*, Daniel Scarborough considers the roles played by pastors in the closing decades of the failing tsarist empire and the explosive 1917 revolutions.

This volume draws upon extensive archival research to examine the effects of the pastoral movement on Russian society and the Orthodox Church. Scarborough argues that the social work of parish clergymen shifted the focus of Orthodox practice in Russia toward cooperative social activism as a devotional activity. He furthers our understanding of Russian Orthodoxy by illuminating the difficult position of parish priests, who were charged with both spiritual and secular responsibilities but were supported by neither church nor state. His nuanced look at the pastorate shows how social and historical traumas shifted perceptions of what being religious meant, in turn affecting how the Orthodox Church organized itself, and contributed to Russia's modernization.

DANIEL SCARBOROUGH is an associate professor of Russian history and religion at Nazarbayev University. His interests include the religious and intellectual history of late imperial Russia, the local history of Moscow and Tver', and Russia's Silver Age.

OF RELATED INTEREST

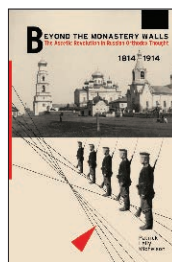


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Russian Style

Performing Gender, Power, and Putinism

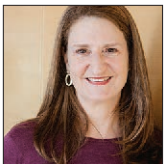
JULIE A. CASSIDAY

The politics of gender and sexuality in Russian popular culture

“A brilliant, entertaining work of scholarship that sheds light on some of the most important phenomena in contemporary Russian politics and mass culture. Using style as her central concept, Cassiday brings together many seemingly disparate examples from mass media, pop culture, and politics in a way that is truly enlightening.”—Eliot Borenstein, New York University

In the two decades after the turn of the millennium, Vladimir Putin’s control over Russian politics and society grew at a steady pace. As the West liberalized its stance on sexuality and gender, Putin’s Russia moved in the opposite direction, remolding the performance of Russian citizenship according to a neoconservative agenda characterized by increasingly exaggerated gender roles. By connecting gendered and sexualized citizenship to developments in Russian popular culture, Julie A. Cassiday argues that heteronormativity and homophobia became a kind of politicized style under Putin’s leadership.

However, while the multiple modes of gender performativity generated in Russian popular culture between 2000 and 2020 supported Putin’s neoconservative agenda, they also helped citizens resist and protest the state’s mandate of heteronormativity. Examining everything from memes to the Eurovision Song Contest and self-help literature, Cassiday untangles the discourse of gender to argue that drag, or *travesti*, became the performative trope par excellence in Putin’s Russia. Provocatively, Cassiday further argues that the exaggerated expressions of gender demanded by Putin’s regime are best understood as a form of cisgender drag. This smart and lively study provides critical, nuanced analysis of the relationship between popular culture and politics in Russia during Putin’s first two decades in power.



JULIE A. CASSIDAY is the Willcox B. and Harriet M. Adsit Professor of Russian at Williams College. She is the author of *The Enemy on Trial: Early Soviet Courts on Stage and Screen* and the coeditor of *Russian Performances: Word, Object, Action*.

OF RELATED INTEREST



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Edited by Julie A. Buckler, Julie A. Cassiday, and Boris Wolfson

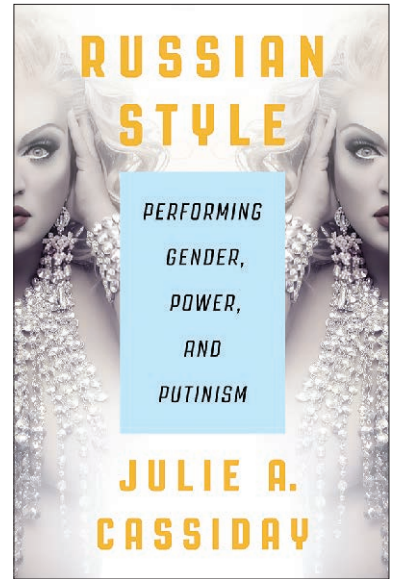
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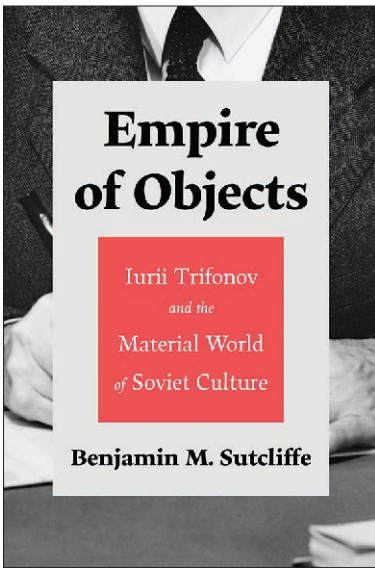
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“Well conceived, researched, and executed, *Russian Style* makes an invaluable contribution to the field and to broader discussions of gender, sexuality, and the body in contemporary popular culture. Bringing to the forefront questions of citizenship and national identity, Cassiday thinks through the changes (political, ideological, sexual) that have taken place over the past two decades in Putin’s Russia.”—Lilya Kaganovsky, UCLA



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NOVEMBER
176 PP. | 6 x 9
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“Sutcliffe’s engaging new study considers the oeuvre of Iurii Trifonov, one of the most talented writers of the late-Stalinist and Thaw-era Soviet Union, and examines his struggle at the convergence of Stalinist ‘sincerity’ and the post-Stalin call to probe the cult of personality and its amorality. An important contribution to the study of late Soviet intellectual and literary life.”—Edith Clowes, University of Virginia

Empire of Objects

Iurii Trifonov and the Material World of Soviet Culture

BENJAMIN M. SUTCLIFFE

A Soviet author’s contradictory work and the paradoxes of his culture

“A thorough, rigorous, and focused analysis of the complete oeuvre of one of the most important, yet still underrated, writers of the Soviet period. *Empire of Objects* not only updates Trifonov scholarship but also addresses some key, long-standing oversights and misapprehensions and makes a substantial contribution to the study of Soviet literature and culture.”—Polly Jones

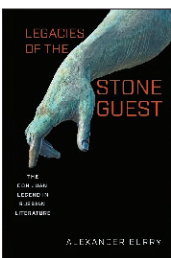
Although understudied in the West, Iurii Trifonov was a canonical Soviet author whose lifetime spanned nearly the whole of the USSR’s history and who embodied many of its contradictions. The son of a Bolshevik murdered on Stalin’s orders, he wrote his first novel in praise of the dictator’s policies. A lifelong Muscovite, he often set his prose in the Central Asian peripheries of the USSR’s empire. A subtle critic of the communist regime, he nonetheless benefited from privileges doled out by a censorious state.

Scholars have both neglected Trifonov in recent years and focused their limited attention on the author’s most famous works, produced in the 1960s through 1980s. Yet almost half of his output was written before then. In *Empire of Objects*, Benjamin M. Sutcliffe takes care to consider the author’s entire oeuvre. Trifonov’s work reflects the paradoxes of a culture that could neither honestly confront the past nor create a viable future, one that alternated between trying to address and attempting to obscure the trauma of Stalinism. He became increasingly incensed by what he perceived as the erosion of sincerity in public and private life, by the impact of technology, and by the state’s tacit support of greed and materialism. Trifonov’s work, though fictional, offers a compelling window into Soviet culture.



BENJAMIN M. SUTCLIFFE is a professor of Russian and faculty associate with the Havighurst Center for Russian and Post-Soviet Studies at Miami University in Oxford, Ohio. He is the author of *The Prose of Life: Russian Women Writers from Khrushchev to Putin* and the coauthor (with Elizabeth A. Skomp) of *Ludmila Ulitskaya and the Art of Tolerance*.

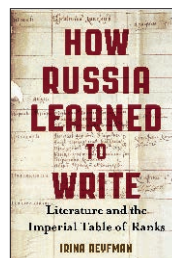
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Pushkin, the Decembrists, and Civic Sentimentalism

EMILY WANG

The poetry and emotion of a Russian movement

“Emily Wang’s concept of ‘civic sentimentalism’ is an exciting and novel interpretative framework for a puzzling period in Russian literature and culture. Her engaging book gives us an entirely new understanding of Decembrism and the literary works associated with it.”—Joe Peschio, author of *The Poetics of Impudence and Intimacy in the Age of Pushkin*

In December 1825, a group of liberal aristocrats, officers, and intelligentsia mounted a coup against the tsarist government of Russia. Inspired partially by the democratic revolutions in the United States and France, the Decembrist movement was unsuccessful; however, it led Russia’s civil society to new avenues of aspiration and had a lasting impact on Russian culture and politics. Many writers and thinkers belonged to the conspiracy while others, including the poet Alexander Pushkin, were loosely or ambiguously affiliated. While the Decembrist movement and Pushkin’s involvement have been well covered by historians, Emily Wang takes a novel approach, examining the emotional and literary motivations behind the movement and the dramatic, failed coup.

Through careful readings of the literature of Pushkin and others active in the northern branch of the Decembrist movement, such as Kondraty Ryleev, Wilhelm Küchelbecker, and Fyodor Glinka, Wang traces the development of “emotional communities” among the members and adjacent writers. This book illuminates what Wang terms “civic sentimentalism”: the belief that cultivating noble sentiments on an individual level was the key to liberal progress for Russian society, a core part of Decembrist ideology that constituted a key difference from their thought and Pushkin’s. The emotional program for Decembrist community members was, in other ways, a civic program for Russia as a whole, one that they strove to enact by any means necessary.



MATT CASHORE/DAME

EMILY WANG is an assistant professor in the Department of German and Russian Languages at the University of Notre Dame.

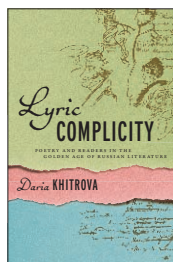
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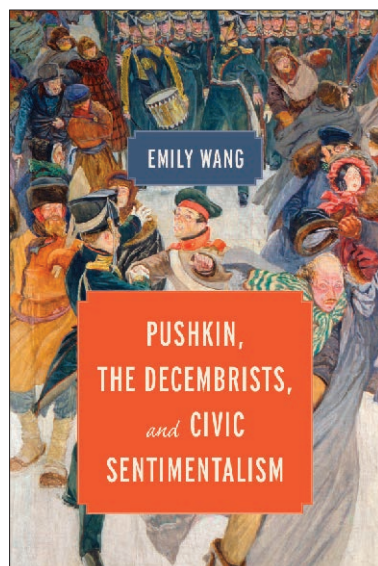
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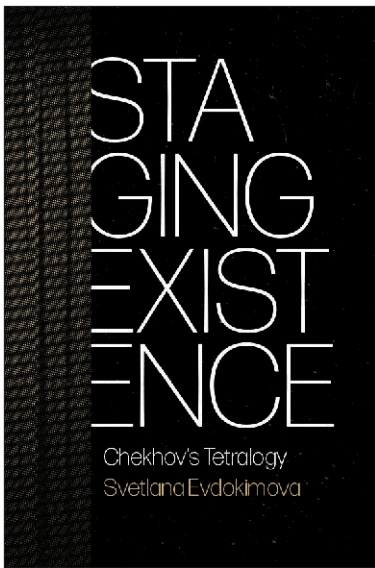


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Publications of the Wisconsin Center for Pushkin Studies

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“An engaging exploration of Russian Golden Age poetry that focuses on the emotional communities of Decembrist poets. Wang’s decision to foreground the history of emotions throughout the study generates a range of insightful observations about the period’s literary and cultural history.”—Bella Grigoryan, author of *Noble Subjects: The Russian Novel and the Gentry, 1762–1861*



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“A comprehensive and multifaceted study of Chekhov’s plays, *Staging Existence* underscores the subtle connection between Chekhov the thinker and Chekhov the artist, making the persuasive case that one cannot be understood without the other. Exhaustively researched, lucidly written, and convincingly argued, this is one of the most important studies of Chekhov in recent decades.”

—Radislav Lapushin, author of *“Dew on the Grass”: The Poetics of Inbetweenness in Chekhov*

Staging Existence

Chekhov’s Tetralogy

SVETLANA EVDOKIMOVA

The philosophy of a writer

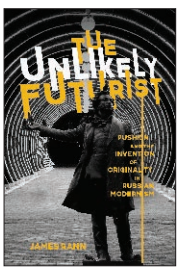
“The most comprehensive treatment of Chekhov’s thought to date, linking his famous poetics of understatement to enduring philosophical questions. This is a mature work of scholarship, organically structured, intellectually stimulating, and highly readable, presenting a series of bracing new interpretations at perfect pitch. Any reader of Chekhov should read this book.”—Carol Apollonio, author of *Simply Chekhov*

Anton Chekhov is justly famous as an author and a playwright, with his work continuing to appear on stages around the world more than a century after his death. However, he is rarely studied for his intellectual and philosophical theories. His disinterest in developing a “unified idea”—in vogue for Russian intellectuals of his time—and his aversion to the maximalism characteristic of contemporary Russian culture and society set him apart from his fellow writers. As a result, Chekhov’s contribution to intellectual and philosophical discourse was obscured both by his contemporaries and by subsequent scholars.

Svetlana Evdokimova tackles this gap in Chekhov scholarship, examining the profound connections between his unstated philosophy and his artistic production. Arguing that Chekhov’s four major plays (*The Cherry Orchard*, *Three Sisters*, *The Seagull*, and *Uncle Vanya*) constitute a kind of cycle, *Staging Existence* offers a major reappraisal of this critical playwright in Russian intellectual history. Evdokimova’s deep, careful research into Chekhov’s engagement with contemporary philosophy provides insight into both Chekhov’s oeuvre and the writer himself.

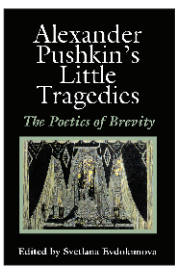
SVETLANA EVDOKIMOVA is a professor of Slavic studies at Brown University. She is the author of several books, including *Dostoevsky beyond Dostoevsky: Science, Philosophy, Religion* and *Pushkin’s Historical Imagination*.

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Somerset Maugham and the Cinema

ROBERT CALDER

On the celebrated author whose stories dominated the Golden Age of Hollywood

“A thorough, well-researched study of all the films (and TV shows) based on Maugham, together with sharp critical appraisals and information about their production and initial reception. I learned something on almost every page.”—James Naremore, author of *More than Night: Film Noir in Its Contexts*

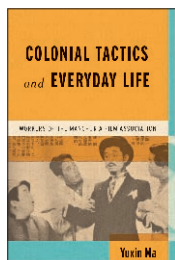
William Somerset Maugham (1874–1965) was one of the most prominent and productive authors of the twentieth century—and his works have been among the most cinematically transformed in history. For more than five decades, adaptations of his plays, stories, and novels dominated movie theaters and, later, television screens. More than ninety individual works were filmed, and for many filmgoers his name was a greater draw than that of the director. Works such as *Of Human Bondage*, “The Letter,” *The Painted Veil*, “Rain,” *The Razor’s Edge*, and others were produced multiple times, with starring roles sought by actors like Bette Davis, Gloria Swanson, Greta Garbo, Lionel Barrymore, Charles Laughton, and Bill Murray.

This study of the famous author explores the relationship between literature and film, what is involved in adaptation, and how best to judge films based on celebrated books. Robert Calder, the world’s leading scholar of Maugham’s work, offers fascinating production histories, insight into both fortunate and misguided casting decisions, shrewd analyses of performances and film techniques, and summaries of public and critical responses. Maugham’s characters were often conflicted, iconoclastic, and morally out of step with their times, which may have accounted for the popularity of his fiction. Most of Maugham’s works could be adapted to satisfy the tastes of moviegoers and the demands of the Hays Office censors, if not the expectations of their author.



ROBERT CALDER is a professor emeritus of English at the University of Saskatchewan. Considered by many to be the leading authority on Somerset Maugham, he is the author of several books, including *W. Somerset Maugham and the Quest for Freedom* and *Willie: The Life of W. Somerset Maugham*.

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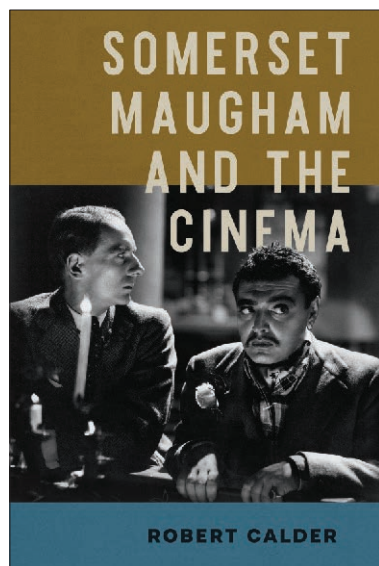
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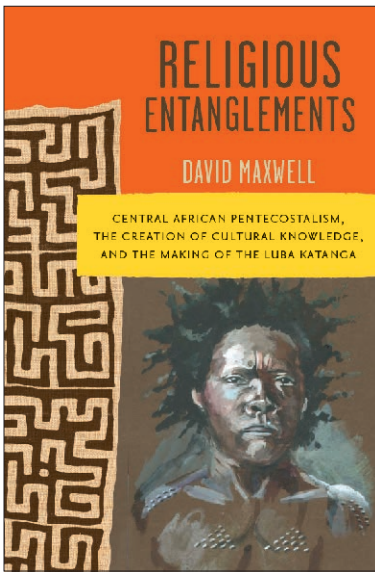
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“An enlightening study of Pentecostal missionary activities in Central Africa from the late 19th to mid-20th century. . . . Brimming with nuance and acute historical detail, this makes clear that the Luba reception of such missionaries as Burton was an active process of fusion and exchange.”

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Under the leadership of William F. P. Burton and James Salter, the Congo Evangelistic Mission (CEM) grew from a simple faith movement founded in 1915 into one of the most successful classical Pentecostal missions in Africa, today boasting more than one million members in the Democratic Republic of the Congo. Drawing on artifacts, images, documents, and interviews, David Maxwell examines the roles of missionaries and their African collaborators—the Luba-speaking peoples of southeast Katanga—in producing knowledge about Africa.

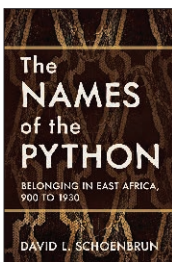
Through the careful reconstruction of knowledge pathways, Maxwell brings into focus the role of Africans in shaping texts, collections, and images as well as in challenging and adapting Western-imported presuppositions and prejudices. Ultimately, Maxwell illustrates the mutually constitutive nature of discourses of identity in colonial Africa and reveals not only how the Luba shaped missionary research but also how these coproducers of knowledge constructed and critiqued custom and convened new ethnic communities.

Making a significant intervention in the study of both the history of African Christianity and the cultural transformations effected by missionary encounters across the globe, *Religious Entanglements* excavates the subculture of African Pentecostalism, revealing its potentiality for radical sociocultural change.



DAVID MAXWELL is the Dixie Professor of Ecclesiastical History at the University of Cambridge and a professorial fellow at Emmanuel College in Cambridge.

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Belonging, Identity, and Conflict in the Central African Republic

GINO VLAVONOU

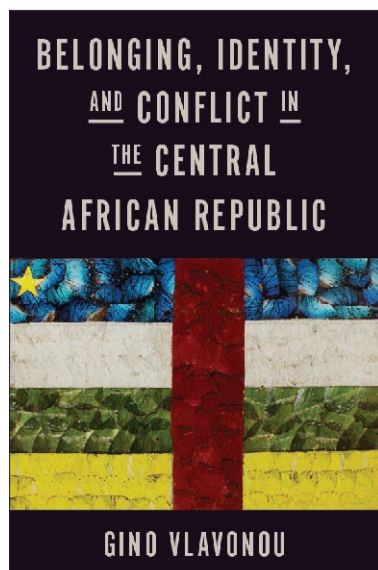
On the use of belonging as identity capital and a tool for domination

Political conflict in many parts of the world has been shaped by notions of who rightfully belongs to a place. The concept of autochthony—that a true, original people are born of a land and belong to it above all others—has animated struggles across postcolonial Africa. But is this sense of rootedness from time immemorial necessary to assertions of original being and thus political supremacy? *Belonging, Identity, and Conflict in the Central African Republic* examines how political conflict unfolds when the language of autochthony is detached from historical land claims.

Focusing on violent struggles in the Central African Republic between 2012 and 2019, Gino Vlavonou explores the social practices, discursive strategies, and government policies that emerged in the relentless project of African state building. Conflict pitted Christian-animist communities, loosely organized as vigilante groups under the name anti-Balaka, against Muslim rebels known as the Séléka. Fighters of the anti-Balaka claimed that they were autochthonous, the “true Central Africans,” reframing their Muslim neighbors as foreigners to be expelled. While the country had previously witnessed episodes of violence, both peoples had lived together relatively peacefully and intermarried. The speed and ferocity with which identity was weaponized puzzled many observers. To understand this phenomenon, Vlavonou probes autochthony as a category of identity that differs from ethnicity in important ways. He argues that elites and ordinary citizens alike mobilize the language of original belonging as “identity capital,” a resource to be deployed. The value of that capital is lodged in what people say and do every day to give meaning to their identity, and its content changes across time and space.



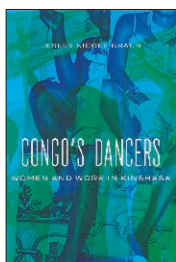
GINO VLAVONOU is a program officer at the Social Sciences and Humanities Research Council of Canada (SSHRC-CRSH).



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“This book convincingly demonstrates that claims to autochthony are only effective through othering and exclusion. It will be important reading for scholars studying the political, social, and economic dynamics of crisis and conflict and their effects on people’s everyday lives.”—Lotje de Vries, Wageningen University

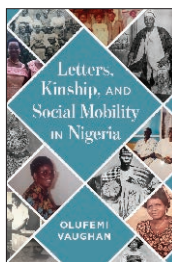
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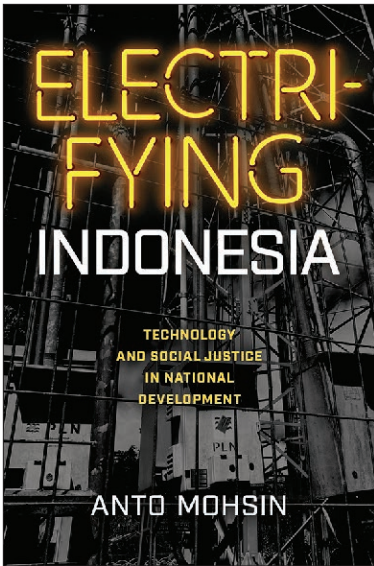
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Electrifying Indonesia tells the story of the entanglement of politics and technology during Indonesia’s rapid post–World War II development. As a central part of its nation-building project, the Indonesian state sought to supply electricity to the entire country, bringing transformative socioeconomic benefits across its heterogeneous territories and populations. While this project was driven by nationalistic impulses, it was also motivated by a genuine interest in social justice. The entanglement of these two ideologies—nation building and equity—shaped how electrification was carried out, including how the state chose the technologies it did. Private companies and electric cooperatives vied with the hegemonic state power company to participate in a monumental undertaking that would transform daily life for all Indonesians, especially rural citizens.

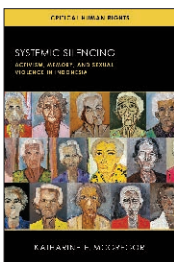
In this innovative volume, Anto Mohsin brings Indonesian studies together with science and technology studies to understand a crucial period in modern Indonesian history. He shows that attempts to illuminate the country were inseparable from the effort to maintain the new nation-state, chart its path to independence, and legitimize ruling regimes. In exchange for an often dramatically improved standard of living, people gave their votes, and their acquiescence, to the ruling government.



ANGEL MALLARI

ANTO MOHSIN is an assistant professor in residence in the liberal arts program at Northwestern University in Qatar and an affiliated faculty member of Northwestern University’s Science in Human Culture program in the Weinberg College of Arts and Sciences.

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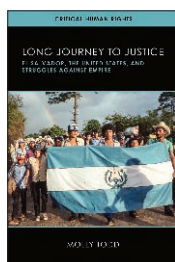
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Transnational solidarity movements often play an important role in reshaping structures of global power. However, there remains a significant gap in the historical literature on collaboration between parties located in the Global South. Facing increasing repression, the Latin American left in the 1960s and 1970s found connection in transnational exchange, organizing with distant activists in Africa, the Middle East, and the Caribbean. By exploring the particularities of South-South solidarity, this volume begins new conversations about what makes these movements unique, how they shaped political identities, and their lasting influence.

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JESSICA STITES MOR is an associate professor of history at the University of British Columbia, Okanagan (Siyx territory). She is the author of *Transition Cinema: Political Filmmaking and the Argentine Left since 1968* and the editor of *Human Rights and Transnational Solidarity in Cold War Latin America*.

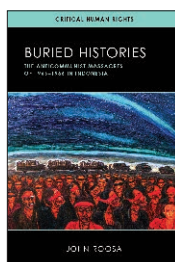
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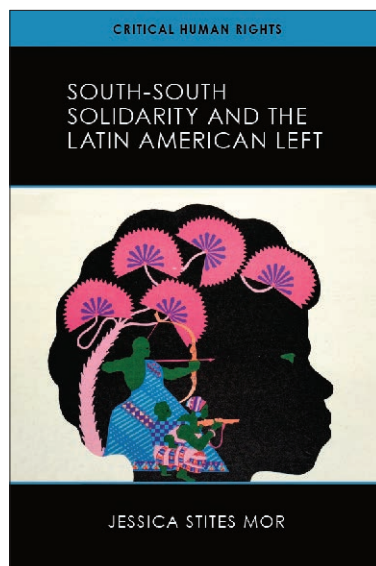
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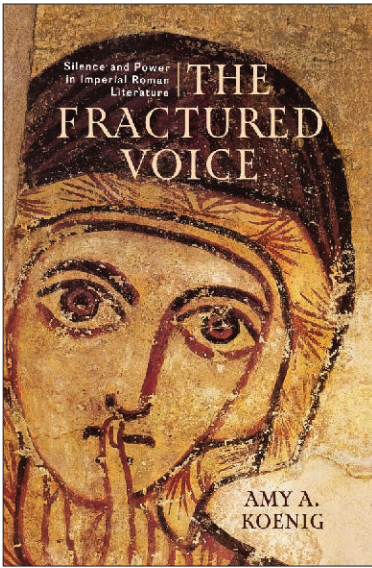
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“Koenig brings a fresh perspective to the understanding of silence in the culture of the Roman empire, showing that loss of voice can unlock new possibilities of expression that allow the mute person to signify facts and feelings otherwise difficult or dangerous to communicate. Those interested in Roman literature, cultural history, and disability studies stand to learn a great deal from this book.”

—Silvia Montiglio, author of *Silence in the Land of Logos*

The Fractured Voice

Silence and Power in Imperial Roman Literature

AMY A. KOENIG

Exploring muteness as freedom of expression

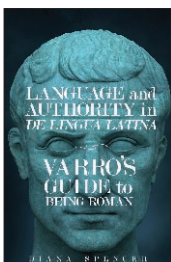
“Pulling together a dizzying array of materials and concepts from disparate fields, *The Fractured Voice* is a transformative study of speech in the ancient world. Impressive scholarship supports an adroit, wholly original, and convincing argument that avoids the previous, reductive approaches to the motif of speech loss in Roman literature.”—Bartolo Natoli, author of *Silenced Voices: The Poetics of Speech in Ovid*

Imperial Rome privileged the elite male citizen as one of sound mind and body, superior in all ways to women, noncitizens, and nonhumans. One of the markers of his superiority was the power of his voice, both literal (in terms of oratory and the legal capacity to represent himself and others) and metaphorical, as in the political power of having a “voice” in the public sphere. Muteness in ancient Roman society has thus long been understood as a deficiency, both physically and socially.

In this volume, Amy A. Koenig deftly confronts the trope of muteness in Imperial Roman literature, arguing that this understanding of silence is incomplete. By unpacking the motif of voicelessness across a wide range of written sources, she shows that the Roman perception of silence was more complicated than a simple binary and that elite male authors used muted or voiceless characters to interrogate the concept of voicelessness in ways that would be taboo in other contexts. Paradoxically, Koenig illustrates that silence could in fact be freeing—that the loss of voice permits an untethering from other social norms and expectations, thus allowing a freedom of expression denied to many of the voiced.

AMY A. KOENIG is an assistant professor of classics at Hamilton College.

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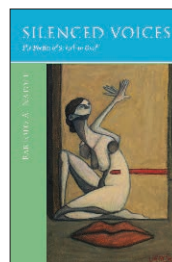


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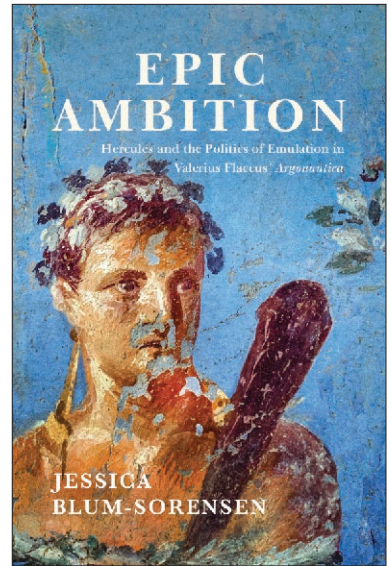
Hercules and the Politics of Emulation in Valerius Flaccus' *Argonautica*

JESSICA BLUM-SORENSEN

Why did Valerius Flaccus create his epic *Argonautica*?

By the time the Roman poet Valerius Flaccus wrote in the first century CE, the tale of Jason and his famous ship the Argo had been retold so often it was a byword for poetic banality. Why, then, did Valerius construct his epic *Argonautica*? In this innovative analysis, Jessica Blum-Sorensen argues that it was precisely the myth's overplayed nature that appealed to Valerius, operating in and responding to a period of social and political upheaval. Seeking to comment obliquely on Roman reliance on mythic exempla to guide action and expected outcomes, there was no better vessel for his social and political message than the familiar Argo.

Focusing especially on Hercules, Blum-Sorensen explores how Valerius' characters—and, by extension, their Roman audience—misinterpret exemplars of past achievement, or apply them to sad effect in changed circumstances. Effectively, Valerius' characters impose their nostalgic longing for epic triumph on the events before them, even as Valerius and his audience anticipate the tragedy awaiting his heroes. He thus questions Rome's reliance on the past as a guide to the present, allowing for doubt about the empire's success under the new Flavian regime. The literary tradition's exchange between triumphant epic and tragedy makes the Argo's voyage a perfect vehicle for Valerius' exploration: the tensions between genres both raise and prohibit resolution of anxieties about how the new age—mythological or real—will turn out.



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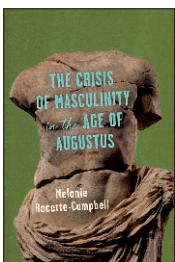
“Blum-Sorensen’s focus on the ambivalence of mimetic behavior allows for a middle path between optimistic and pessimistic readings of Valerius’ *Argonautica*. This is an original and compelling interpretation, one that enhances our understanding of Valerius’ text and the politics of Latin epic more broadly.”—Tim Stover, author of *Epic and Empire in Vespasianic Rome: A New Reading of Valerius Flaccus’ Argonautica*

KELLY MCPHAIL PHOTOGRAPHY



JESSICA BLUM-SORENSEN is an assistant professor and program director of Classical studies at the University of San Francisco. She is the coeditor, with Thomas Biggs, of *The Epic Journey in Greek and Roman Literature*.

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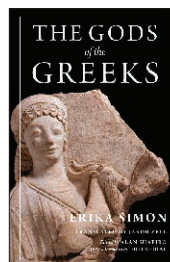


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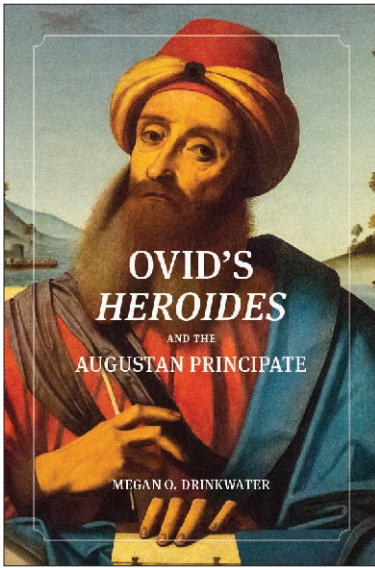
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43 BCE, the year after the assassination of Julius Caesar. While the Roman republic had seen many conflicts, it was this civil war, headed by the vengeful triumvirate of Mark Anthony, Marcus Lepidus, and Octavian, that irrevocably transformed Rome with its upheaval. What followed was years of fighting and the eventual ascendancy of Octavian, who from 27 BCE onwards would be best known as Caesar Augustus, founder of the Roman Principate.

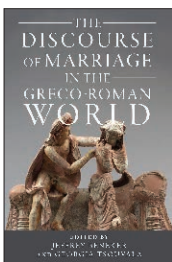
It was in this era of turmoil and transformation that Ovid, the Roman poet best known for *Metamorphoses*, was born. The *Heroides*, one of his earliest and most elusive works, is not written from the first-person perspective that so often characterizes the elegiac poetry of that time but from the personae of tragic heroines of classical mythology.

Megan O. Drinkwater illustrates how Ovid used innovations of literary form to articulate an expression of the crisis of civic identity in Rome at a time of extreme and permanent political change. The letters are not divorced from the context of their composition but instead elucidate that context for their readers and expose how Ovid engaged in politics throughout his entire career. Their importance is as much historical as literary. Drinkwater makes a compelling case for understanding the *Heroides* as a testament from one of Rome's most eloquent writers to the impact that the dramatic shift from republic to empire had on its intellectual elites.



MEGAN O. DRINKWATER is a professor and chair of the Department of Classics at Agnes Scott College. She has previously published several articles on different aspects of Ovid's work and has contributed to *The Cambridge Companion to Latin Love Elegy*.

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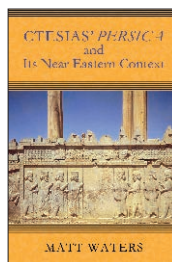


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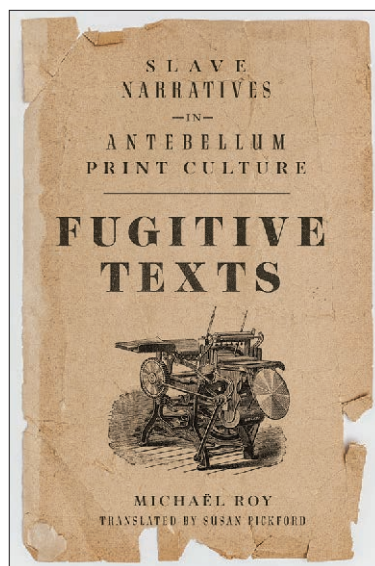
Antebellum slave narratives have taken pride of place in the American literary canon. Once ignored, disparaged, or simply forgotten, the autobiographical narratives of Frederick Douglass, Harriet Jacobs, and other formerly enslaved men and women are now widely read and studied. One key aspect of the genre, however, has been left unexamined: its materiality. What did original editions of slave narratives look like? How were these books circulated? Who read them?

In *Fugitive Texts*, Michaël Roy offers the first book-length study of the slave narrative as a material artifact. Drawing on a wide range of sources, he reconstructs the publication histories of a number of famous and lesser-known narratives, placing them against the changing backdrop of antebellum print culture. Slave narratives, he shows, were produced through a variety of print networks. Remarkably few were published under the full control of white-led antislavery societies; most were self-published and distributed by the authors, while some were issued by commercial publishers who hoped to capitalize on the success of Harriet Beecher Stowe's *Uncle Tom's Cabin*. The material lives of these texts, Roy argues, did not end within the pages. Antebellum slave narratives were "fugitive texts" apt to be embodied in various written, oral, and visual forms.

Published to rave reviews in French, *Fugitive Texts* illuminates the heterogeneous nature of a genre often described in monolithic terms and ultimately paves the way for a redefinition of the literary form we have come to recognize as "the slave narrative."



MICHAËL ROY is an associate professor of American studies at Université Paris Nanterre and a fellow of the Institut Universitaire de France. His work has appeared in journals such as *Slavery & Abolition*, *MELUS*, and *Papers of the Bibliographical Society of America*. He is the editor of *Frederick Douglass in Context*.



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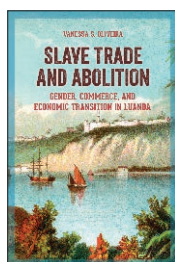
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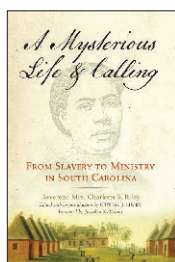


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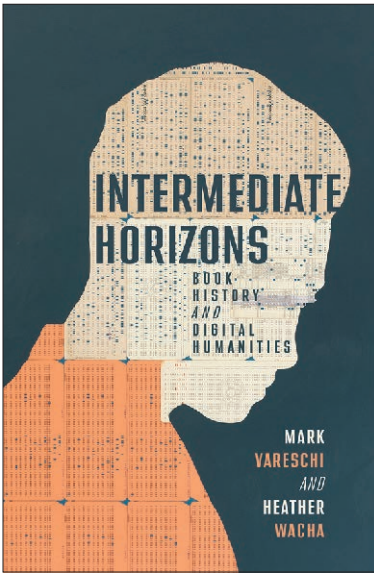


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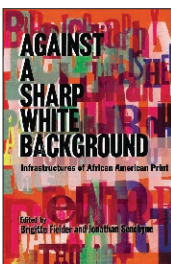
“Book history and digital humanities are increasingly entangled, and it makes sense why: we cannot understand our digital moment without knowing the technologies and textual cultures that came before. *Intermediate Horizons* shows how these fields speak to each other, and why we need to pay attention.”—Whitney Trettien, University of Pennsylvania

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Integrating intermedial practices and assessments, the editors and contributors explore issues surrounding the access to and materiality of digitized materials, and the challenge of balancing preservation of traditional archival materials with access. They offer an assessment in our present moment of the early visions of book history and DH projects. In revisiting these projects, they ask us to shift our thinking on the promises and perils of archival and creative work in different media. Taken together, this volume reconsiders the historical intersections of book history and DH and charts a path for future scholarship across disciplinary boundaries.

MARK VARESCHI is an associate professor of English at the University of Wisconsin–Madison and the author of *Everywhere and Nowhere: Anonymity and Mediation in Eighteenth-Century Britain*. **HEATHER WACHA** is a former University of Wisconsin fellow and CLIR Postdoctoral Fellow and associate coordinator of the Center for the History of Print and Digital Culture at the University of Wisconsin–Madison. She is the coauthor of *The Cartulary of the Abbey of Prémontré: A Dual Print and Digital Edition*.

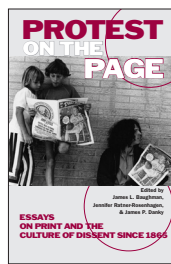
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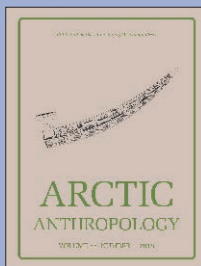


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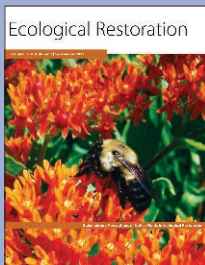


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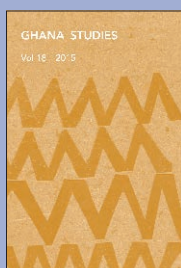


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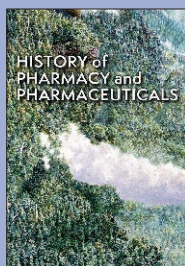


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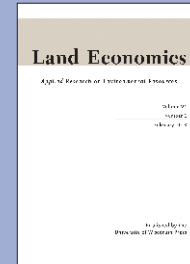
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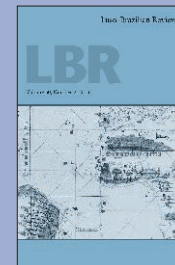


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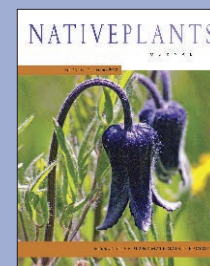




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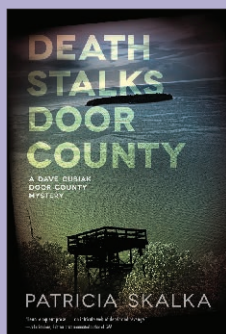
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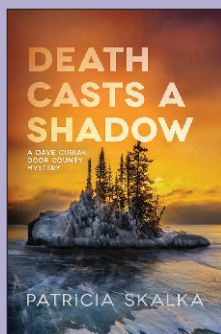


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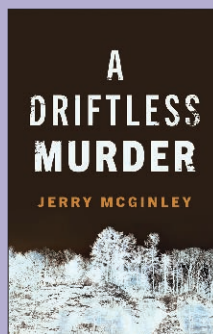
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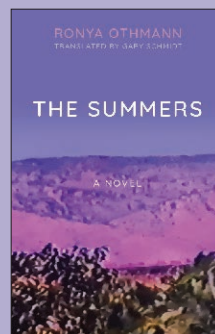
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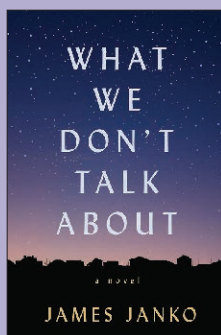
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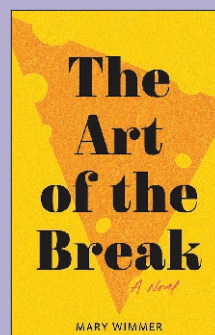
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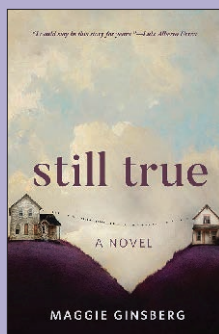
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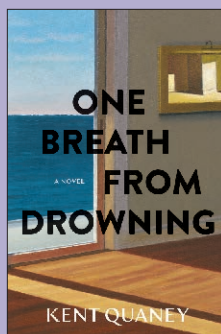
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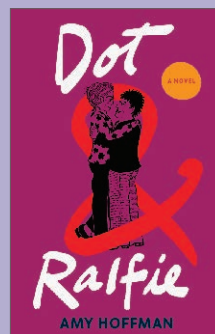
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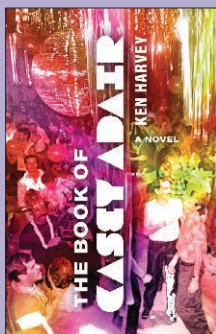


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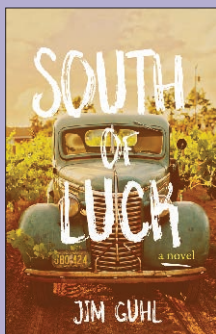


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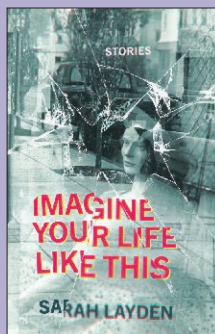
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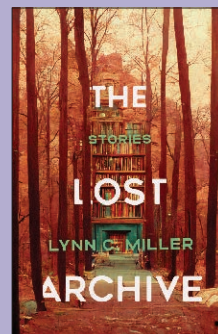
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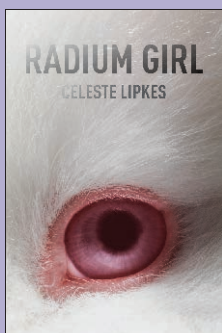
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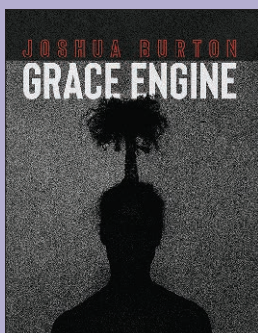
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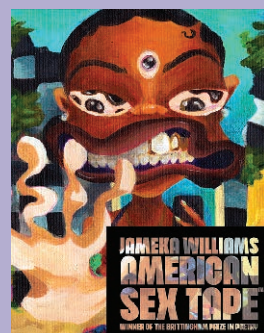
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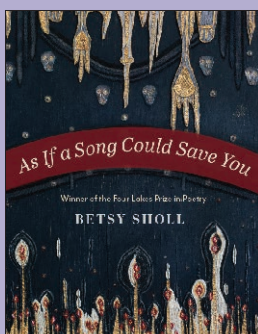
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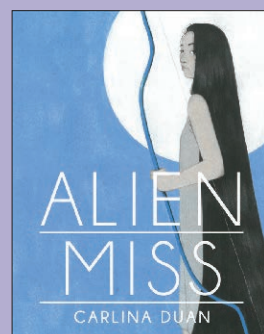
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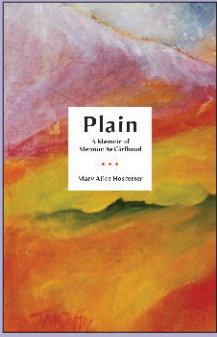


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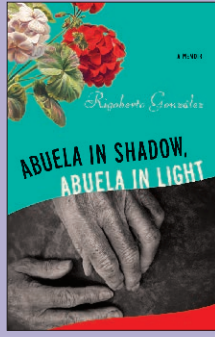


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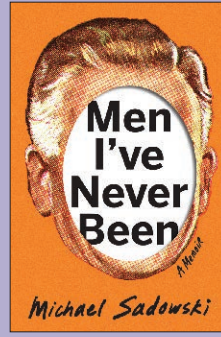
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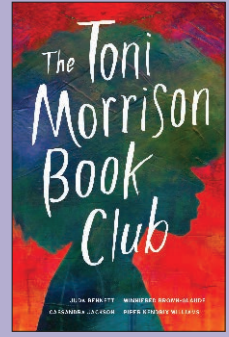
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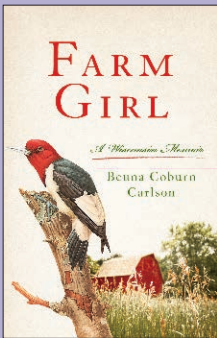
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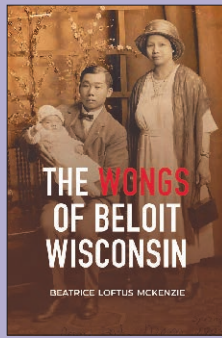
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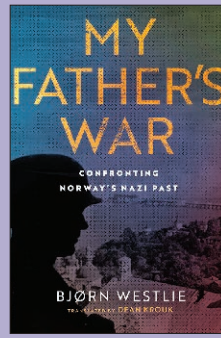
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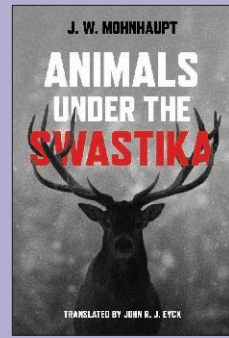
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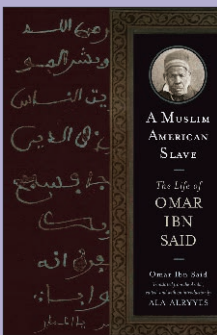
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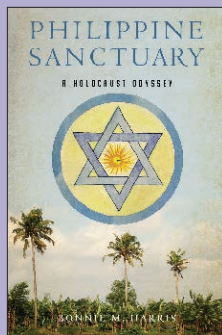
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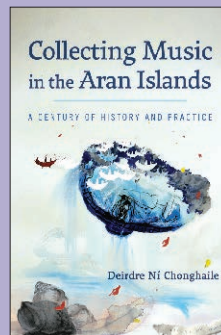
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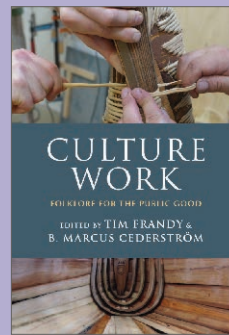
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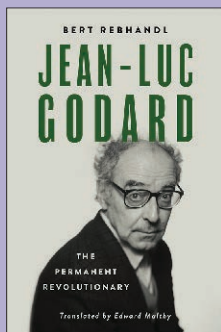


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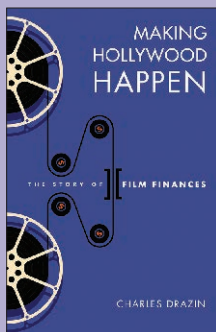


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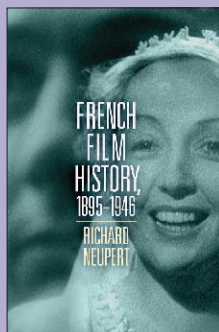
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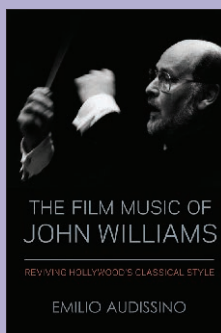
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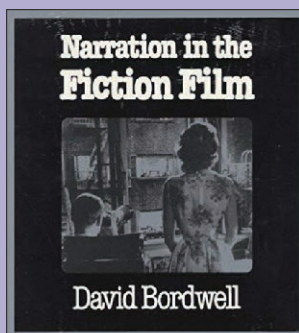
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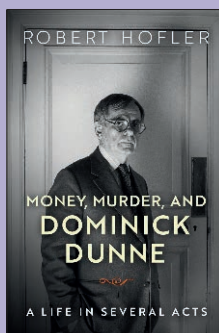
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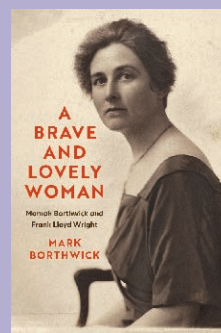
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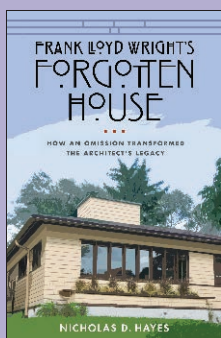
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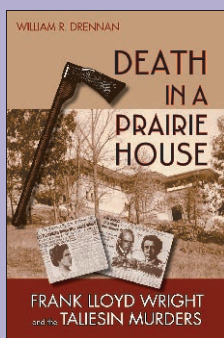
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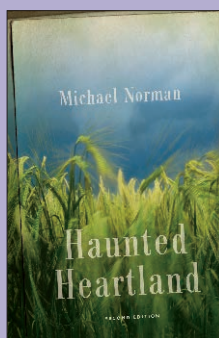
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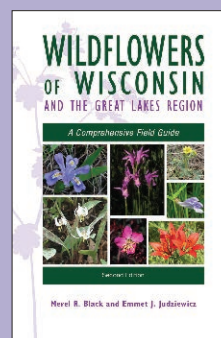
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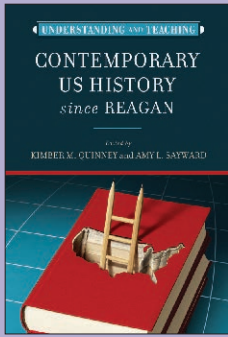


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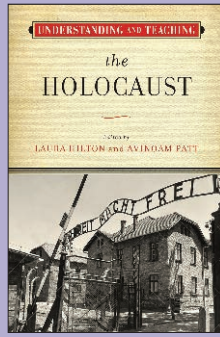


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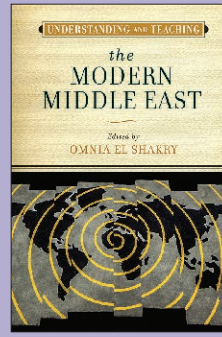
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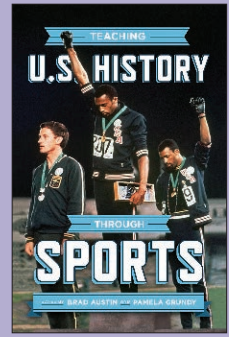
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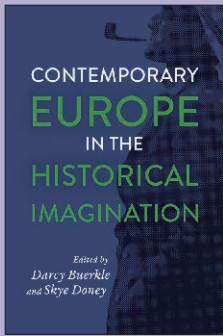
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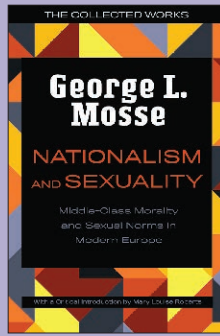
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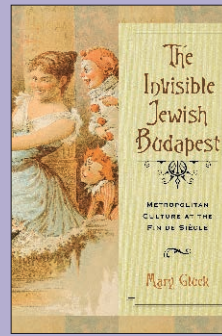
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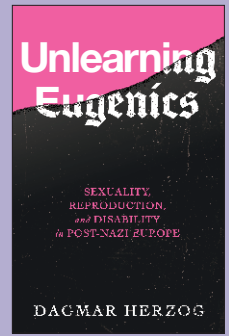
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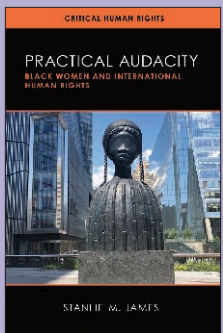
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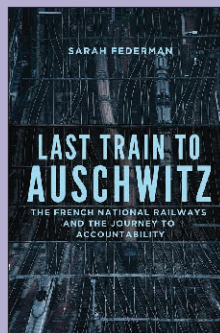
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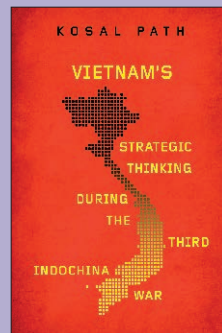
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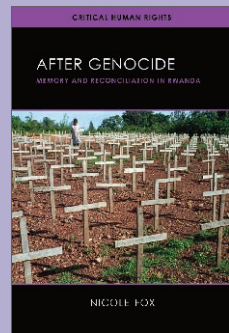
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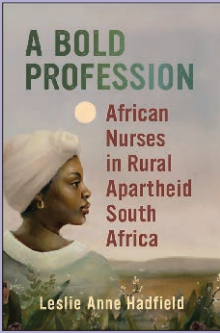


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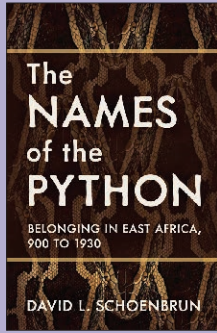


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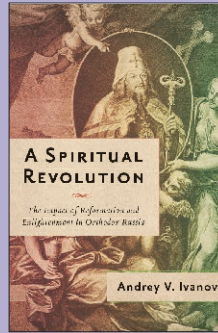
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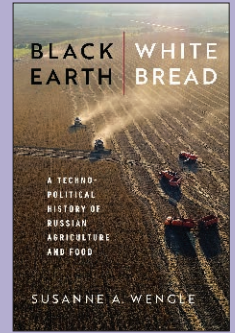
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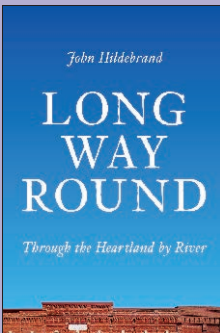
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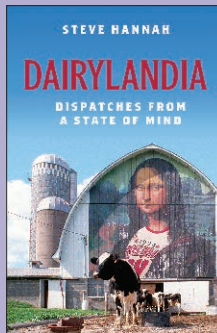
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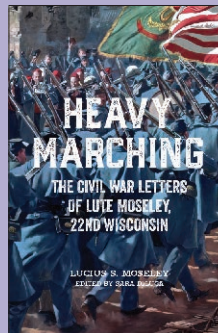
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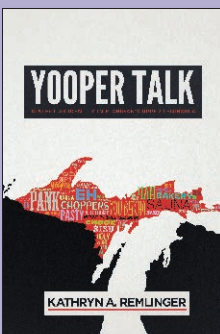
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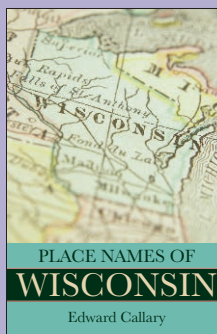
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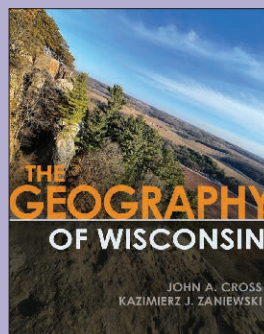
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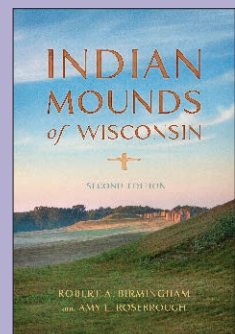
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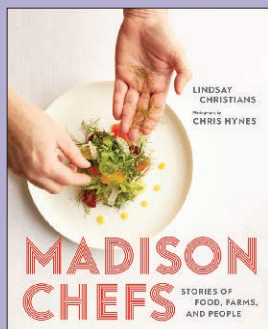


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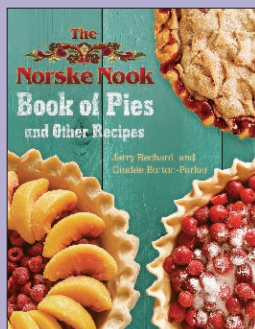
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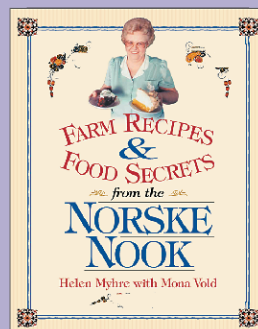
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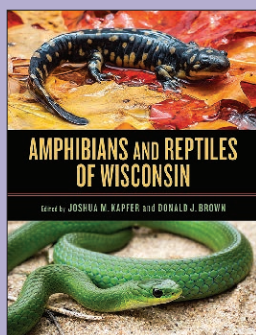
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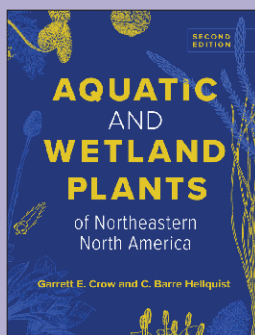
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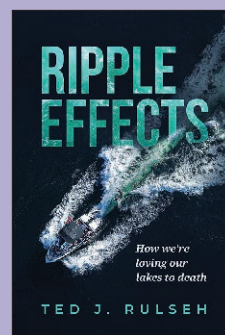
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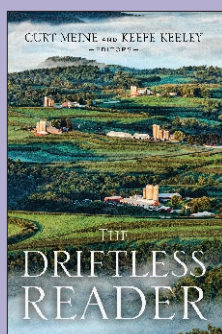
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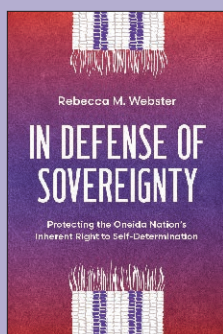
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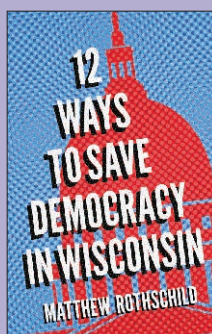
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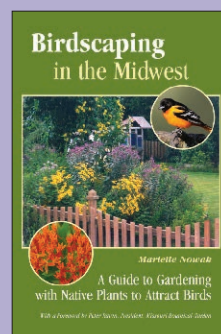
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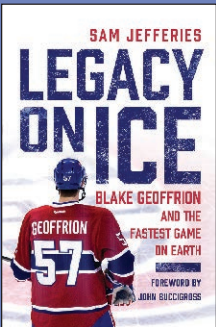
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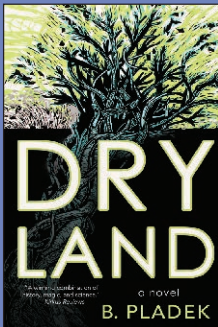
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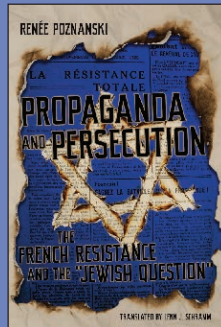
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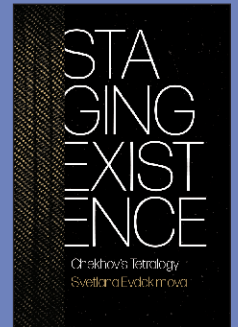
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