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SPRING 2018

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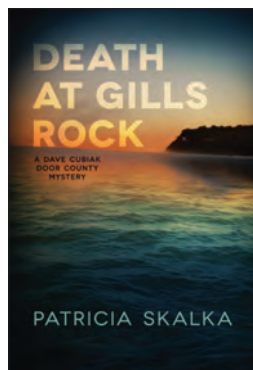
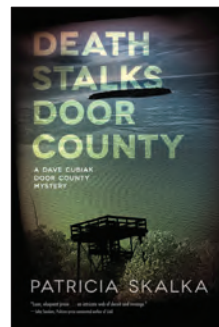
# Praise for the Dave Cubiak Door County Mysteries

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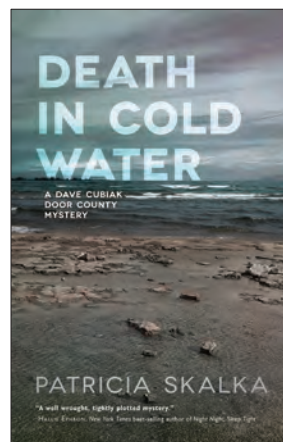
**“Patricia Skalka has pulled off the near impossible—a tale of grisly murder filled with moments of breathtaking beauty.”**

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# Death Rides the Ferry

PATRICIA SKALKA

Sheriff Dave Cubiak is ensnared in a killer's cunning gambit

"An intricate, intriguing plot in which Door County Sheriff Dave Cubiak can stop a ruthless killer only by finding the link between a spate of murders and a forty-year-old mystery."—Michael Stanley, author of the Detective Kubu series

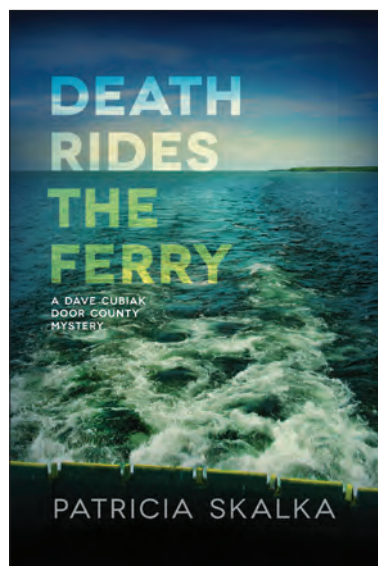
It's a sparkling August day on Washington Island and the resonant notes of stringed instruments float on the breeze toward sailboats and the approaching ferry. After a forty-year absence, the Viola da Gamba Music Festival has returned to the picturesque isle on the tip of Wisconsin's Door County peninsula. Sheriff Dave Cubiak enjoys a rare day off as tourists and a documentary film crew hover around the musicians.

The jubilant mood sours when the ferry arrives and an unidentified passenger is found dead. Longtime residents recall with dismay the disastrous festival decades earlier, when another woman died and a valuable sixteenth-century instrument—the fabled yellow viol—vanished, never to be found.

Cubiak follows a trail of murder, kidnapping, and false identity that leads back to the calamitous night of the twin tragedies. With the lives of those he holds most dear in peril, the sheriff pursues a ruthless killer into the stormy northern reaches of Lake Michigan.



**PATRICIA SKALKA** is the author of *Death Stalks Door County*, *Death at Gills Rock*, and *Death in Cold Water*, winner of the Edna Ferber Fiction Award from the Council for Wisconsin Writers. A former staff writer at *Reader's Digest*, she presents writing workshops throughout the United States and divides her time between Chicago and Door County, Wisconsin.

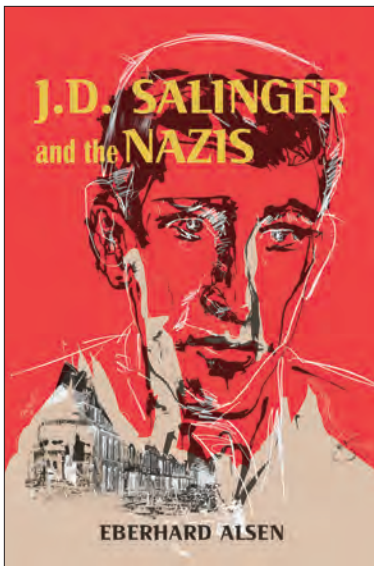


MYSTERY FICTION  
MAY | LC: 2017044542 PS  
208 PP. | 5½ × 8½ | 1 MAP  
ISBN 978-0-299-31800-0 | CLOTH | \$24.95

## A Dave Cubiak Door County Mystery

- Seven-state Midwest tour
- Regional and national advertising and publicity
- Library and trade show appearances
- National radio tour

"Skalka is equally skilled at evoking the beloved Door County landscape and revealing the complexities of the human heart, as Sheriff Cubiak's latest case evokes personal demons. This thought-provoking mystery, set in a beautiful but treacherous environment, is sure to please."—Kathleen Ernst, author of *The Light Keeper's Legacy*



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**“A question driving Alsen’s research and analysis of Salinger’s early stories is, What did Jerry Salinger think, feel, and write about Nazis?”**—Sarah Elbert, editor of *The American Prejudice against Color*

## J. D. Salinger and the Nazis

EBERHARD ALSEN

Uncovering the impact of Salinger’s World War II experience

**“A convincing documentary narrative providing an important record of Salinger’s life during the war. Alsen presents a great deal of compelling new evidence that needs to be available for readers and scholars.”**

—John Wenke, author of *J. D. Salinger: A Study of the Short Fiction*

Before J. D. Salinger became famous for his 1951 novel *The Catcher in the Rye* and infamous as a literary recluse, he was a soldier in World War II. While serving in the U.S. Army’s Counter Intelligence Corps (CIC) in Europe, Salinger wrote more than twenty short stories and returned home with a German war bride. Eberhard Alsen, through meticulous archival research and careful analysis of the literary record, corrects mistaken assumptions about the young writer’s war years and their repercussions. Though recent biographies and films claim that Salinger regularly participated in combat, Alsen cites military documents showing that his counterintelligence work was well behind the front lines.

Alsen, a longtime Salinger scholar who witnessed the Nazi regime first-hand as a child in Germany, tracks Salinger’s prewar experiences in the army, his work for the CIC during significant military campaigns, and his reactions to three military disasters that killed more than a thousand fellow soldiers in his Fourth Infantry Division. Alsen also identifies the Nazi death camp where Salinger saw mounds of recently burned bodies. Revealing details shed light on Salinger’s outspoken disgust for American military leaders, the personality changes that others saw in him after the war, and his avoidance of topics related to the Holocaust.

**EBERHARD ALSEN** is a professor emeritus of English at Cortland College, State University of New York. He is the author of several books, including *A Reader’s Guide to J. D. Salinger* and *Salinger’s Glass Stories as a Composite Novel*.



### OF RELATED INTEREST



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The Young Ken Kesey**

Rick Dodgson

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# Tito and His Comrades

JOŽE PIRJEVEC

FOREWORD BY EMILY GREBLE

A life as riveting as any John Le Carré plot

“An enlightening, enthralling biography of Yugoslavia’s leader Tito.”

—Frankfurter Allgemeine Zeitung

“Both respectful to Tito’s complicated legacy and sensitive to the emotionally charged questions of history that have fueled discord in the region. . . . Pirjevec does not take sides, nor does he ask his readers to do so.”—Emily Greble, from the foreword

This landmark biography reveals the life of one of the most powerful figures of the Cold War era. Josip Broz (1892–1980), nicknamed Tito, led Yugoslavia for nearly four decades with charisma, cunning, and an iron fist.

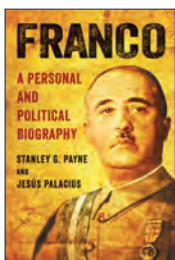
With his Partisans he fought Hitler during World War II, and after the war he shrewdly resisted the Soviet Union’s grasp. A leader of the nonaligned nations, he long enjoyed a reputation in the West as “the only good Communist” despite a dubious human rights record at home. Jože Pirjevec employs impressive research from archives in eight languages to offer this illuminating, definitive portrait of a complex man in turbulent times.

Pirjevec recounts how Tito, with little schooling but an astute intellect and driving ambition, rose through Communist Party ranks to shape and rule the Yugoslav federation. Surviving multiple assassination attempts by Nazis, Soviet spies, and others, Tito boldly threatened Stalin in return and may have, Pirjevec reveals, contrived Stalin’s death. The narrative follows Tito’s personal and political life into old age, as the specter of a Soviet invasion haunted him until his death at age eighty-seven. Available in English for the first time, this edition includes new material from Pirjevec and a foreword by Emily Greble.



**JOŽE PIRJEVEC** is a professor of history at the University of Primorska in Slovenia. His many books have been translated into numerous languages and include *Serbs, Croatsians, and Slovenians: History of Three Nations*; *The Yugoslav Wars: 1991–1999*; and *Saint Vitus Day: Yugoslavia 1918–1992, History of a Tragedy*.

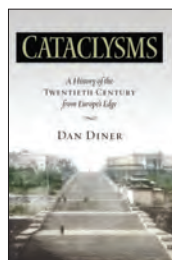
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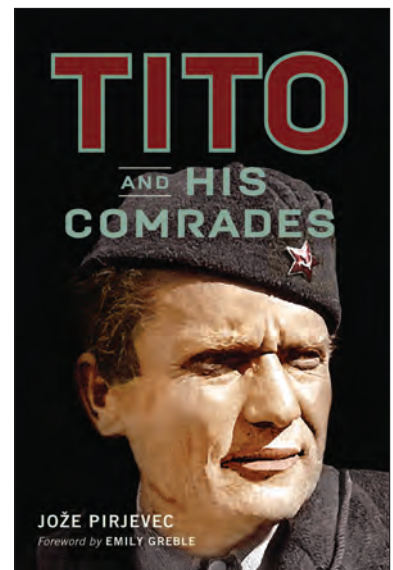
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SLOVENE EDITION, CANKARJEVA ZALOŽBA, 2011

- This best-selling biography is appearing in Serbian, Croatian, Montenegrin, Macedonian, German, Italian, French, and Polish translations

“Among Pirjevec’s many new discoveries is circumstantial evidence suggesting that Tito may have ordered a Yugoslav assassin to induce Stalin’s fatal stroke.”

—Daily Beast

“Shows all the paradoxes and ambiguities of this fervent revolutionary who nonetheless enjoyed luxury, entertaining Hollywood stars or the Queen of England with equal splendor.”

—Le Monde



## FOLKSONGS OF ANOTHER AMERICA

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JAMES P. LEARY



MUSIC / FOLKLORE

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**"A stunning work of curation and scholarship. . . . Whether you're a musician or just a listener, reader, and thinker, there's a surprise on every track and every page."**—*Huffington Post*

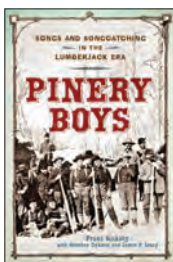
**"A landmark. . . . Attains the highest standards of folklore studies."**—*Journal of Folklore Research*

*Folksongs of Another America* recovers the diverse, multilingual traditions of immigrant, Native American, rural, and working-class performers in America's Upper Midwest during the 1930s and 1940s. The book extensively documents 187 tunes and songs in more than twenty-five languages, with full original lyrics and English translations, and biographical notes on the performers. The companion musical tracks and documentary film will be freely available for listening, viewing, or download through a partnership with the University of Wisconsin Libraries' Digital Collections Center.

**JAMES P. LEARY** is professor emeritus of folklore and Scandinavian studies, and cofounder of the Center for the Study of Upper Midwestern Cultures, at the University of Wisconsin–Madison.



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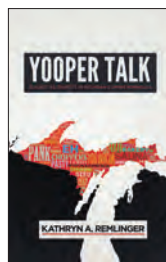


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Kathryn A. Remlinger

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JERRY APPS

In an authoritarian future where the climate has run amok, wily oldsters foment revolt

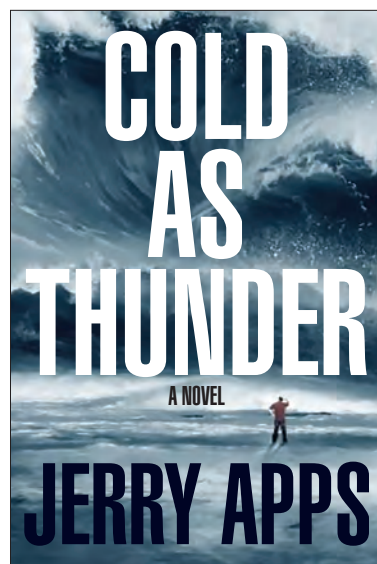
"In his newest novel, Apps imagines a future where the values of a free society have been undermined by determined oligarchs. He does not settle for a grim dystopia but creates a world in which citizens fight back."—Dennis Boyer, author of *Listen to the Land*

Since the Eagle Party took power in the United States, all schools and public utilities have been privatized, churches and libraries closed, and independent news media shut down. Drones buzz overhead in constant surveillance of the populace, and the open internet has been replaced by the network of the New Society Corporation. Environmental degradation and unchecked climate change have brought raging wildfires to the Western states and disastrous flooding to Eastern coastal regions.

In the Midwest, a massive storm sends Lake Michigan surging over the Door County peninsula, and thousands of refugees flee inland. In the midst of this apocalypse, a resourceful band of Wisconsin sixty-somethings calling themselves the Oldsters lays secret plans to fight the ruling regime's propaganda and show people how to think for themselves.



**JERRY APPS** is the author of more than thirty-five books on rural history and country life, including his series of Ames County novels. He is profiled in two documentaries aired nationally on public television, *Jerry Apps: A Farm Story* and *A Farm Winter with Jerry Apps*. His many awards and honors include the Major Achievement Award of the Council for Wisconsin Writers and the Notable Author Award of the Wisconsin Library Association. He is a professor emeritus in the School of Education at the University of Wisconsin–Madison.



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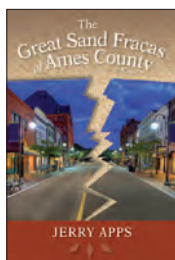
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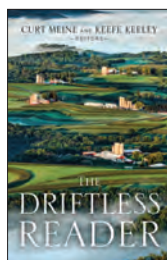


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Jerry Apps

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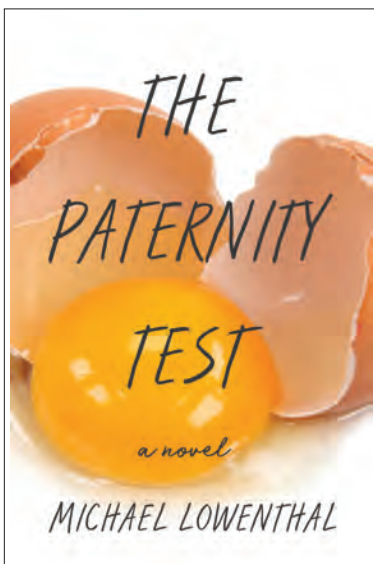


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MICHAEL LOWENTHAL

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**“Deals deftly with a huge range of topical issues: interfaith relationships, sibling rivalries, parental expectations, infidelity, the fluidity of desire, and the diversity of Jewish culture. . . . *The Paternity Test* shows the novelist’s enduring hallmarks: accessible prose, depth of emotion, and a keen sense of empathy for all of his characters—flaws and all. A compelling read for anyone who wants to know what family truly means today.”**—*Jewish Book World*

**“Credit Lowenthal with taking what could have been a safe, sweet story and turning it into something knotted and barbed. . . . [He] is aiming for something truer to life.”**—*Washington Post*

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**“What matters here is love. Sure, it’s a complicated, messy, and somewhat dysfunctional love, but it reads and feels like the real thing.”**—*Lambda Literary Review*

Pat Faunce yearns for more than his carefree New York life and his open relationship with Stu, an airline pilot. Above all, he wants to be a father. He persuades a reluctant Stu to move to Cape Cod, where they enlist Debora, a charismatic Brazilian immigrant, as a surrogate mother. But the men’s attempt to have a child creates new emotional complications—with Stu’s parents and sister, with Debora and her husband, and with each other. Building to a harrowing conclusion, this fearless, darkly funny novel asks whether making a new family is worth risking the one you have.

**MICHAEL LOWENTHAL** is the author of three previous novels: *Charity Girl*, *Avoidance*, and *The Same Embrace*. He is a core faculty member in Lesley University’s MFA program in creative writing and lives in Boston, Massachusetts.



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Alistair McCartney

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# What Drowns the Flowers in Your Mouth

A Memoir of Brotherhood

RIGOBERTO GONZÁLEZ

A bittersweet chronicle of the bond between Latino brothers

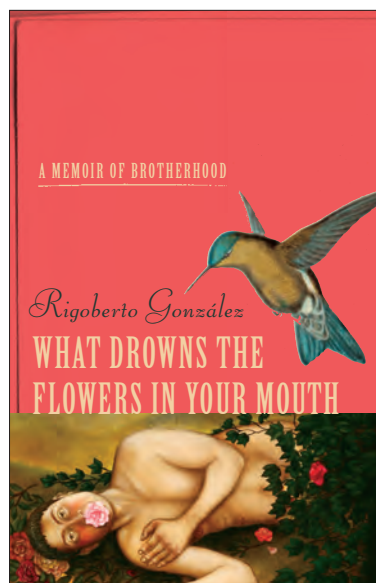
"A powerful and moving portrait of a complex and troubled family and of memory and regret. González looks back not in anger but with great generosity of spirit."—Guillermo Reyes, author of *Madre and I*

Burdened by poverty, illiteracy, and vulnerability as Mexican immigrants to California's Coachella Valley, three generations of González men turn to vices or withdraw into depression. As brothers Rigoberto and Alex grow to manhood, they are haunted by the traumas of their mother's early death, their lonely youth, their father's desertion, and their grandfather's invective. Rigoberto's success in escaping—first to college and then by becoming a writer—is blighted by his struggles with alcohol and abusive relationships, while Alex contends with difficult family relations, his own rocky marriage, and fatherhood.

Descending into a dark emotional space that compromises their mental and physical health, the brothers eventually find hope in aiding each other. This is an honest and revealing window into the complexities of Latino masculinity, the private lives of men, and the ways they build strength under the weight of grief, loss, and despair.



**RIGOBERTO GONZÁLEZ** is the author of seventeen books of poetry and prose, including the memoirs *Butterfly Boy: Memories of a Chicano Mariposa* (winner of the American Book Award) and *Autobiography of My Hungers*. He is a contributing editor for *Poets & Writers* magazine, serves on the board of trustees of the Association of Writers and Writing Programs (AWP), and is a professor of English at Rutgers–Newark, the State University of New Jersey.



MEMOIR  
MARCH | LC: 2017042900 PS  
208 PP. | 5½ × 8½  
ISBN 978-0-299-31690-7 | CLOTH | \$24.95

Living Out: Gay and Lesbian Autobiographies

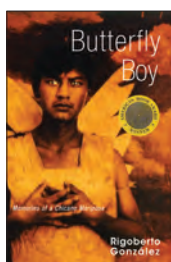
David Bergman, Joan Larkin, and Raphael Kadushin, *Founding Editors*

"With gut-wrenching, skin-close honesty, Rigoberto González—already decorated for the stunning achievements of his two previous memoirs—offers a riveting account of the sustaining love between brothers in the midst of raw grief, trauma, and wrenching poverty. The stakes couldn't be higher or the writing more intense. A literary victory."

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- National tour
- National advertising and publicity

## ALSO BY RIGOBERTO GONZÁLEZ



**Butterfly Boy: Memories of a Chicano Mariposa**

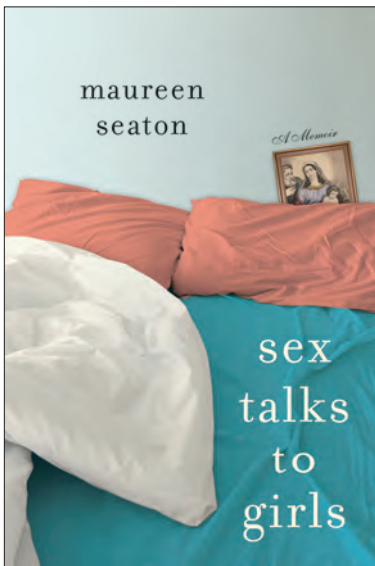
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★ Winner, American Book Award



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### Living Out: Gay and Lesbian Autobiographies

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

“Seaton compellingly narrates her passage through a host of roles—pious adolescent, Stepford wife, recovering alcoholic, sexual adventurer, and bi mom—on the way to discovering her identity as sober lesbian poet. . . . Fast-paced and engaging.”—*Pleiades*

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A Memoir

MAUREEN SEATON

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“The bumpy, often funny journey of [Seaton’s] alter ego Molly Meek as she moves from adoration of Jesus to adoration of anything alcoholic to sobriety and artistic success. . . . Tears, laughter, separations, booze, interracial lesbian love—just like in the movies.”—*Booklist*

“Tells stories of marriages, divorces, alcoholism, motherhood, and coming out that are like little newsflashes, little bursts of light, little puffs of smoke.”—*Chicago Free Press*

“I was swept away with the feisty zeitgeist, the narrative ‘I’ that saw differently, and more kaleidoscopically, than any other ‘I’ I knew.”—*Rumpus*

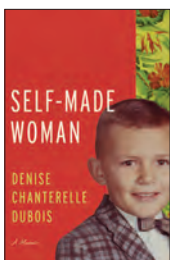
“Stands beside important memoirs by lesbian poets including Eileen Myles’ *Cool for You* and *S/He* by Minnie Bruce Pratt.”—*Lambda Literary Review*

Maureen Seaton traces the emergence of her identity in quick, droll, often surprising sketches. She finds herself alternately in the company of winos, swingers, and drag kings; in love with Jesus H. Christ and a butch named Mars; in charge of two children (her own!); writing stories that shrink painfully to poems; and unable to reckon how she landed in any of these predicaments. In her passage from near-nun to suburban mom to woke woman, she shakes herself out of a sloshed stupor and delights in the spree.

**MAUREEN SEATON** is an award-winning poet whose nineteen solo and collaborative collections include *Fibonacci Batman*, *Furious Cooking*, *Venus Examines Her Breast*, *Caprice* (with Denise Duhamel), *Stealth* (with Samuel Ace), *Sinéad O’Connor and Her Coat of a Thousand Bluebirds* (with Neil de la Flor), and *Two Thieves and a Liar* (with Neil de la Flor and Kristine Snodgrass). She is a professor of English at the University of Miami, where she teaches creative writing.



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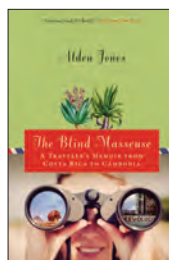


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# Given Up for You

A Memoir

ERIN O. WHITE

**At twenty-four, she fell in love—with Jesus, and with another woman**

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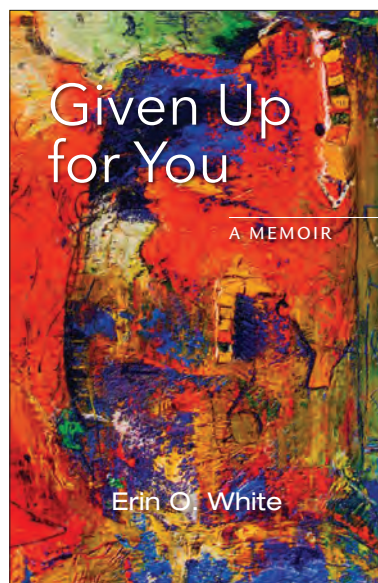
**“A testament to the struggle to reconcile desire and belief, and a poignant reminder of what’s lost when a church refuses to open its doors wide. In beautiful prose, White shares her grief and longing for a faith denied, and in that telling claims a wholeness that was hers all along.”**—Sarah Sentilles, author of *Breaking Up with God*

**“With grace, wit, humor, and raw honesty, White gives us a story that wounds, entices, makes the reader want to say, Oh, yes, me too. This is a book for everyone who has been on a journey of love and longing. An important work.”**—Rilla Askew, author of *Most American*

In this candid and revelatory memoir, Erin O. White shares her hunger for both romantic and divine love, and how these desires transformed her life. In the late 1990s, she spent Saturday nights with her girlfriend and Sunday mornings in Catholic confirmation classes. But when the Church closed its doors to her, she was faced with a question: What does a lesbian believer do with her longing for God? *Given Up for You* explores these yearnings with bittersweet conviction, plumbing the depths of heart and soul.



**ERIN O. WHITE** is a writing instructor and author whose work has appeared in the *New York Times*, *Portland Magazine*, and several anthologies, most recently *The Bitch Is Back: Older, Wiser, and (Getting) Happier*. A native of Colorado, she lives in Massachusetts with her wife and daughters.



MEMOIR / RELIGION / LGBT  
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- Tour in New England and Colorado
- National and regional publicity

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Lucy Jane Bledsoe

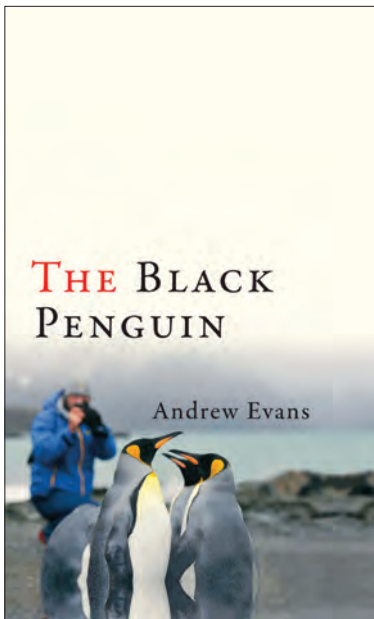
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*The Black Penguin* relays the ups and downs of a journey, but the terra incognita Evans claims is his own pride."—*New York Times Book Review*, "Summer's Best Travel Books"

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"A thrilling book not only because Evans survives a bus trip to the bottom of South America but also because the Mormon Church disapproves of his homosexuality—a story that forms, in alternating chapters, a tale as harrowing as his journey to Antarctica."—*Gay & Lesbian Review*

As an awkward gay kid—bullied, bored, and eventually ejected from the Mormon Church—Andrew Evans escaped into the glossy pages of *National Geographic* and the wide promise of the world atlas. *The Black Penguin* chronicles his journey riding public transportation toward his ultimate goal: Antarctica. Part memoir, part travel tale, and part love story, with each new mile comes laughter, pain, unexpected friendships, true weirdness, and hair-raising moments that eventually lead to a singular discovery on a remote beach at the bottom of the world.

**ANDREW EVANS** has completed more than forty assignments for *National Geographic*, reporting from all seven continents. He is the author of the Bradt travel guides *Iceland* and *Ukraine* and lives in Washington, DC.



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# Daughter in Retrograde

A Memoir

COURTNEY KERSTEN

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**"Heartbreaking in its honesty, lovely in its artistry, succoring in its strength. A stunning memoir."**—Mary Clearman Blew, author of *This Is Not the Ivy League*

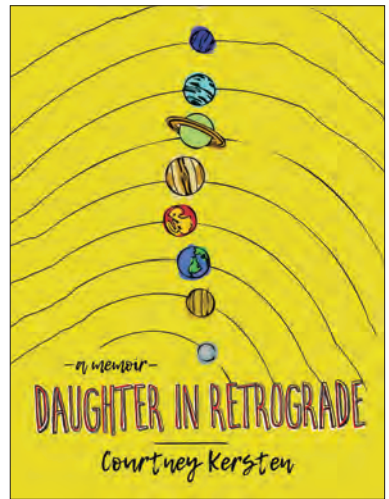
**"A fast-paced, funny, heartbreaking memoir about a midwestern mother-daughter Thelma and Louise, hard partying, wise cracking, and brave. A tragic-comic meditation on love, loss, and what we see in the stars."**

—Micah Perks, author of *What Becomes Us*

When she isn't eavesdropping on family gossip or gazing at taxidermy squirrels in smoky dives, Courtney Kersten charts the uncertainty of her midwestern homeland by looking to the stars and planets. As a teen she had plunged deep into the worlds of signs, symbols, and prophecy. But as her mother—her traveling companion into these spheres—lies dying, Kersten must learn to navigate without the person who always lit the way. Their last journey together, to swim in a Wisconsin lake, is a bittersweet, darkly comic, poignant climax to this transformative memoir.



**COURTNEY KERSTEN** is an essayist and scholar. A native of Eau Claire, Wisconsin, she teaches creative writing at the University of California, Santa Cruz. Her essays can be found in *River Teeth*, *Hotel Amerika*, *DIAGRAM*, *The Sonora Review*, *Black Warrior Review*, and *The Master's Review*.



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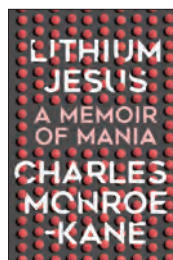
- Midwest and California tour
- Library and trade show appearances
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## OF RELATED INTEREST



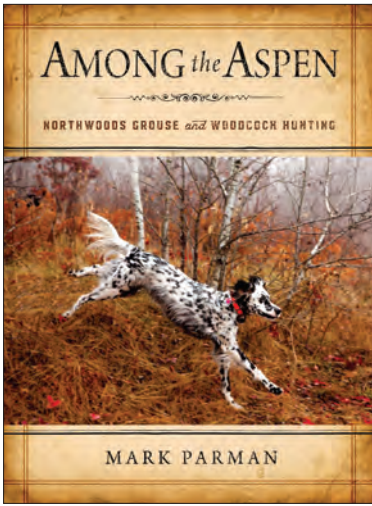
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When I hunt, I’m after birds and stories, but these days I also go hunting for beauty

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Following his English setters into thickets in search of grouse and woodcock, Mark Parman feels the pull of older ways and lost wisdom. How rare it is, in our high-tech world, to find oneself completely off the track, bewildered in the wild, and then find the path home by sight and scent and memory.

*Among the Aspen* interweaves tales of companionable dogs, lucky hunts, and favorite coverts where quarry lurks with ruminations on the demise of hunting traditions, the sale of public lands and the privatization of places to hunt, the growing indifference to science, and the loss of wilderness on a planet increasingly transformed by the sprawl of humanity.

**MARK PARMAN** is the author of *A Grouse Hunter’s Almanac* and *A Passion for Grouse* and a member of the Ruffed Grouse Society, American Woodcock Society, and Loyal Order of Dedicated Grouse Hunters. He taught English for many years at the University of Wisconsin–Marathon County in Wausau. He lives near Seeley, Wisconsin.



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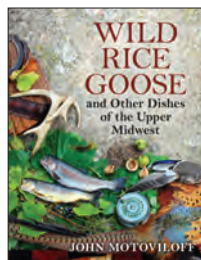


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# Home of the Braves

The Battle for Baseball in Milwaukee

**PATRICK W. STEELE**

FOREWORD BY BOB BUEGE

## How and why Milwaukee lost its beloved Braves to Atlanta

“How could such a profound love affair between a city and its baseball team turn so toxic? *Home of the Braves* grapples with that issue, and its conclusions may surprise you. They surprised me.”—from the foreword by

Bob Buege, author of *The Milwaukee Braves: A Baseball Eulogy*

“A compelling chronicle of a heartbreaking period in Milwaukee’s modern history. As is so often the case, the true story is both more complicated—and more interesting—than the accepted legend.”—John Gurda, author of

*The Making of Milwaukee*

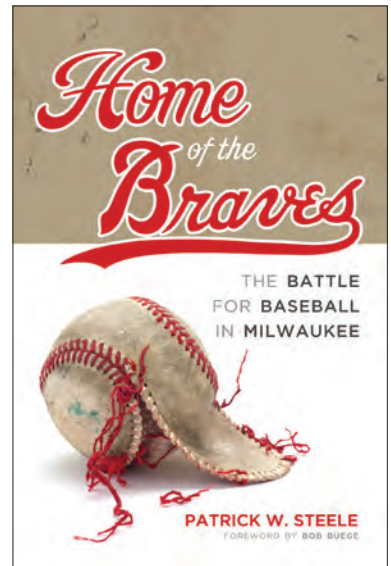
When the struggling Boston Braves relocated to Milwaukee in March 1953, the city went wild for its new baseball team. Soon, the Braves were winning games, drawing bigger crowds than any team but the Brooklyn Dodgers, and turning Hank Aaron, Eddie Mathews, and Warren Spahn into Hall of Famers. Within five years the team would win a World Series and two pennants.

It seemed the dawn of a new dynasty. Impassioned fans wore their hearts on their sleeves. Yet in October 1964 team owners made a shocking announcement: the Braves were moving to Atlanta.

In the decades since, many have tried to understand why the Braves left Milwaukee. Fans blamed greedy owners and the lure of Coca-Cola cash. Team management claimed they weren’t getting enough local support. Patrick W. Steele delves deeply into all facets of the story, looking at the changing business of baseball in the 1960s, the interactions of the team owners with the government officials who controlled County Stadium, the surging success of the Green Bay Packers, and much more, to understand how the “Milwaukee Miracle” went south.



**PATRICK W. STEELE** is an associate professor of history at Concordia University Wisconsin. He is a member of the Milwaukee Braves Historical Association.



SPORTS—BASEBALL

MARCH | LC: 2017043651 GV

272 PP. | 6 × 9 | 17 B/W PHOTOS

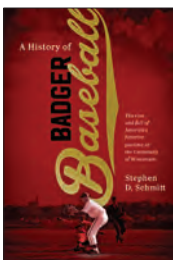
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“The truth behind one of the darkest divorces in sports history, revealing details often lost in the shadows of nostalgia. Steele’s extensive research uncovers a war of greed, jealousy, and contempt between the Braves and Milwaukee’s civic leaders.”

—William Povtetch, author of *Milwaukee Braves: Heroes and Heartbreak*

- National publicity
- National radio tour

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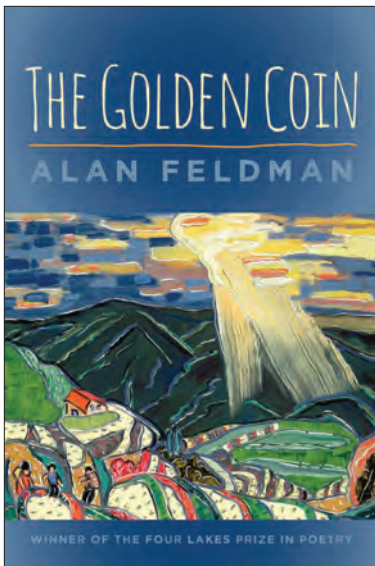
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# The Golden Coin

ALAN FELDMAN

The pleasures of daydreaming, the discoveries of travel, and the appreciation of a pencil

“A poet whose emotional resources are immense. From book to book, Alan Feldman continues to widen and deepen his poetic reach until even the stars are drawn down to his writing table.”—Bill Zavatsky, author of *Where X Marks the Spot*

“Any humanist’s hero, Alan Feldman writes poems that distill from honest observation and a generous, discerning heart. The only thing that mitigates the regret of leaving the self-deprecating confidence and expansive vision of these poems is the instructive memory of their sensibility.”—Jessica Greenbaum, author of *The Two Yvones*

What is good fortune? *The Golden Coin* asks—and answers—this question in poems about youth, conflict, travel, family love, and the joys and fears of getting old. Aboard his sailboat, Feldman draws lessons from the sea about time and history. His gaze tempered not by nostalgia or longing but by satisfaction and happiness, he finds wry joy in the Havana airport’s sniffer dog napping near the impounded luggage. In acknowledging the inevitability of change, he reports from the battle zones of an essentially lucky life, with only as much sadness and terror as ordinary life inevitably requires.

As I was carrying the child into the house,

her bare feet dangling (she had kicked off her boots),  
I thought, as anyone would, how light she was,  
though heavier than before; how someday she’d learn

to keep her boots on (when she’s too big to be carried)  
and to be more tactful—You’re strong, she told me, for an old man

—excerpt from “As I Was Carrying the Child” © Alan Feldman. All rights reserved.

**ALAN FELDMAN** is a poet whose many books and chapbooks include *A Sail to Great Island* and *Immortality*, winner of the Massachusetts Book Award. His work has appeared in the *Atlantic Monthly*, the *New Yorker*, *Poetry*, and *Best American Poetry*. He is a professor emeritus of English at Framingham State University in Massachusetts.



### ALSO BY ALAN FELDMAN

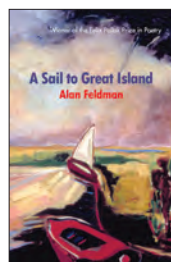


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★ Winner, Massachusetts Book Award



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# The Explosive Expert's Wife

SHARA LESSLEY

Somewhere in the Middle / East, you sip coffee while I sleep . . .

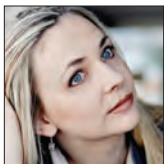
"Lessley guides us along the knife-edge of a country on the edge of wars. An ex-pat Penelope wondering about her own Odysseus singed in ash, she keenly and empathically witnesses not only her own vulnerability as a young American mother in Amman but also courageous women around her—from Jordan's all-female demining team to an accused terrorist's wife."—Philip Metres

"I am hooked on Shara Lessley's music of adventure, intimacy of detail, the great sweeping largesse of address across continents, across ranges of emotion. Wherever you find yourself in this powerful collection, you will learn to see the world slightly differently."—Ilya Kaminsky

In sparse, powerful lines, Shara Lessley recalls an expat's displacement, examines her experience as a mother, and offers intimate witness to the unfolding of the Arab Spring. Veering from the strip malls and situation rooms of Washington to the markets and mines of Amman, Lessley confronts the pressures and pleasures of other cultures, exploring our common humanity with all its aggressions, loves, biases, and contradictions.

He's jetlagged again. He's got blast-dust the length of his forearms and hands.  
Back from Sa'dah, he's got sand in the shanks of his boots.  
He says, *Sorry I'm late*. He's come home just to pack—a guard's found C4 stashed in a DCA trashcan.  
He needs a haircut and shave. (*It's been one of those days.*)  
He says, *This won't show up on the news.*

—excerpt from "The Explosive Expert's Wife" © Shara Lessley. All rights reserved.



**SHARA LESSLEY** is the author of *Two-Headed Nightingale*. The coeditor of *The Poem's Country: Place and Poetic Practice*, she lives in Oxford, England.



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## OF RELATED INTEREST



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Max Garland

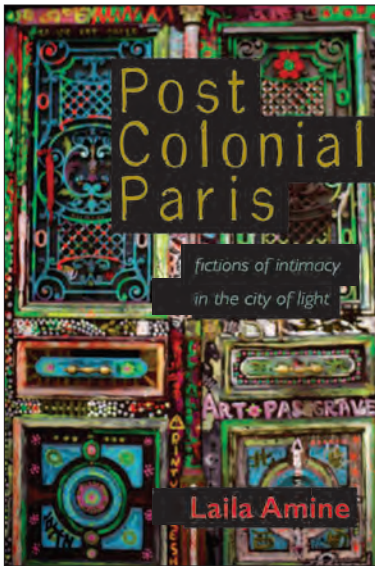
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“Effectively demonstrates how racialized stereotyping and ethnocultural marginalization of citizens of North African descent have long betrayed the French idyll of equality and integration. Perceptive and groundbreaking.”

—Adlai Murdoch, author of *Creolizing the Metropole*

## Postcolonial Paris

Fictions of Intimacy in the City of Light

LAILA AMINE

### What does it mean to be Parisian?

“A powerful, highly relevant, and innovative study of the cultural and political role of France’s largest ethnic and religious minority.”—Jarrod Hayes, author of *Queer Nations: Marginal Sexualities in the Maghreb*

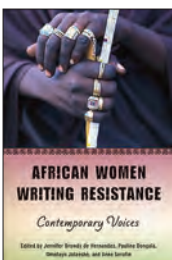
In the global imagination, Paris is the city’s glamorous center, ignoring the Muslim residents in its outskirts except in moments of spectacular crisis such as terrorist attacks or riots. But colonial immigrants and their French offspring have been a significant presence in the Parisian landscape since the 1940s. Expanding the narrow script of what and who is Paris, Laila Amine explores the novels, films, and street art of Maghrebis, Franco-Arabs, and African Americans in the City of Light, including fiction by Charef, Chraïbi, Sebbar, Baldwin, Smith, and Wright, and such films as *La haine*, *Made in France*, *Chouchou*, and *A Son*.

Spanning the decades from the post–World War II era to the present day, Amine demonstrates that the postcolonial other is both peripheral to and intimately entangled with all the ideals so famously evoked by the French capital—romance, modernity, equality, and liberty. In their work, postcolonial writers and artists have juxtaposed these ideals with colonial tropes of intimacy (the interracial couple, the harem, the Arab queer) to expose their hidden violence. Amine highlights the intrusion of race in everyday life in a nation where, officially, it does not exist.

LAILA AMINE is an assistant professor of English at the University of North Texas. She was born and grew up in France.



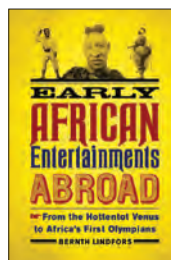
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*Bernth Lindfors*

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# Freedom in White and Black

A Lost Story of the Illegal Slave Trade and Its Global Legacy

EMMA CHRISTOPHER

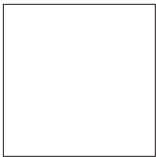
A gripping true account of African slaves and white slavers whose fates are reversed

“A compelling and entirely unique glimpse into the daily operation of a slave-trading business on the West African coast, including accounts of individual British and American slavers, enslaved Africans employed on the coast, and captive Africans who narrowly escaped the middle passage.”—Rebecca Shumway, author of *The Fante and the Transatlantic Slave Trade*

By 1808, both Britain and the United States had passed laws outlawing the transatlantic slave trade. Yet the trade covertly carried on. In the summer of 1813, in what is now Liberia, a compound of slave pens was bursting with sick and anguished captives, guarded by other African slaves. As a British patrol swooped down on the illicit barracoon, the slavers burned the premises to the ground, hoping to destroy evidence.

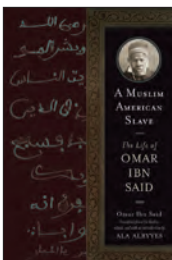
This story can be told because of an exceptional trove of court documents that provides unparalleled insight into one small link in the great, horrific chain of slavery. Emma Christopher follows a trail of evidence across four continents to examine the lives of this barracoon’s owners, their workers, and their tragic human merchandise. In court five African men—Tamba, Tom Ball, Yarra, Noah, and Sessay—courageously testified against their former owners/captors.

From the fragmented facts of these lives, Christopher sheds fascinating light on the early development of the nations of Sierra Leone, Liberia, and Australia (where British subjects Robert Bostock and John McQueen were banished) and the role of former slaves in combatting the illegal trade.



**EMMA CHRISTOPHER** is a Scientia Fellow at the University of New South Wales, Australia. Her books include *Slave Ship Sailors and Their Captive Cargoes, 1730–1808*; *A Merciless Place: The Fate of Britain’s Convicts after the American Revolution*; and *Many Middle Passages: Forced Migration and the Making of the Modern World*.

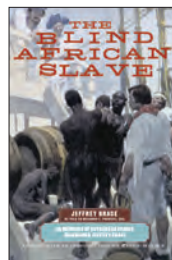
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*Omar Ibn Said*; translated from the Arabic, edited, and with an introduction by Ala Alryyes

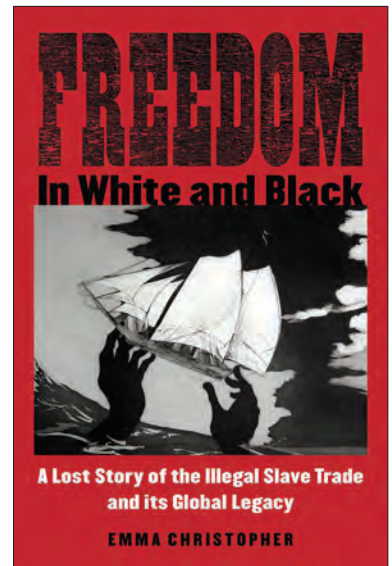
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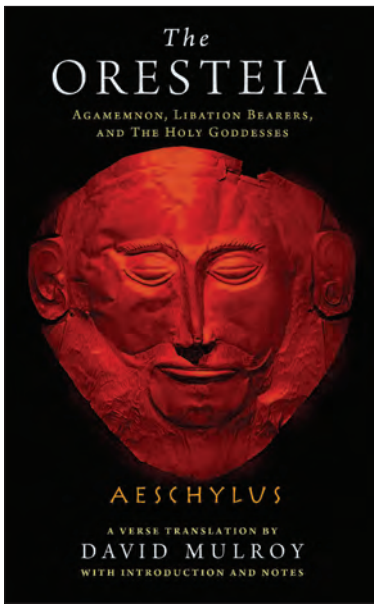


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# The Oresteia

*Agamemnon, Libation Bearers, and The Holy Goddesses*

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First presented in the spring of 458 BCE at the festival of Dionysus in Athens, Aeschylus' trilogy *Oresteia* won the first prize. Comprised of three plays—*Agamemnon*, *Libation Bearers*, and *The Holy Goddesses*—it is the only surviving example of the ancient trilogy form for Greek tragedies.

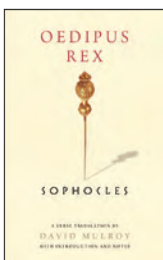
This drama of the House of Atreus catches everyone in a bloody net. Queen Clytaemestra of Argos murders her husband Agamemnon. Their son Orestes avenges his father by killing his mother. The Furies, hideous deities who punish the murder of blood kin, pursue Orestes. Into this horrific cycle steps Athena, goddess of wisdom, who establishes the rule of law to replace fatal vengeance. Orestes is tried in court before a jury of Athenians and found not guilty. Athena transforms the Furies into benevolent goddesses and extols the virtue of mercy.

An important historical document as well as gripping entertainment, the *Oresteia* conveys beliefs and values of the ancient Athenians as they established the world's first great democracy. Aeschylus (525/4–456/5 BCE) was the first of the three great tragic dramatists of ancient Greece, forerunner of Sophocles and Euripides. In this trilogy he created a new dramatic form with characters and plot, infused with spellbinding emotion. David Mulroy's fluid, accessible English translation with its rhyming choral songs does full justice to the meaning and theatricality of the ancient Greek. In an introduction and appendixes, he provides cultural background for modern readers, actors, and students.

**DAVID MULROY** is a professor emeritus of classics at the University of Wisconsin–Milwaukee. His translations of *The Complete Poetry of Catullus* and of Sophocles' Theban trilogy—*Oedipus Rex*, *Antigone*, and *Oedipus at Colonus*—are all published by the University of Wisconsin Press.



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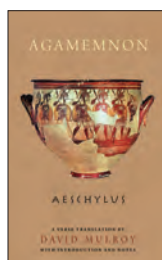


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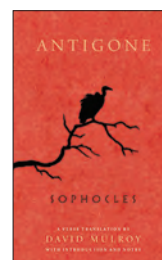


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# Daytime Stars

A Poet's Memoir of the Revolution, the Siege of Leningrad, and the Thaw

**OLGA BERGGOLTS**

TRANSLATED AND EDITED BY LISA A. KIRSCHENBAUM; FOREWORD BY KATHARINE HODGSON

**Without them, without these daytime stars, I am not and cannot be a writer.**

**"A lyrical memoir steeped in the world of the Russian/Soviet intelligentsia. Berggolts opens up to her readers the gray zones of Soviet life."**—Benjamin Nathans, author of *Beyond the Pale*

For 872 days during World War II, the city of Leningrad endured a crushing blockade at the hands of German forces. Close to one million civilians died, most from starvation. Amid the devastation, Olga Berggolts broadcast her poems on the one remaining radio station, urging listeners not to lose hope. When the siege had begun, the country had already endured decades of revolution, civil war, economic collapse, and Stalin's purges. Berggolts herself survived the deaths of two husbands and both of her children, her own arrest, and a stillborn birth after being beaten under interrogation.

Berggolts wrote her memoir *Daytime Stars* in the spirit of the thaw after Stalin's death. In it, she celebrated the ideals of the revolution and the heroism of the Soviet people while also criticizing censorship of writers and recording her doubts and despair. This English translation by Lisa A. Kirschenbaum makes available a unique autobiographical work by an important author of the Soviet era. In her foreword, Katharine Hodgson comments on experiences of the Terror about which Berggolts was unable or unwilling to write.



**OLGA BERGGOLTS** (1910–75) was a Soviet poet, writer, playwright, and journalist.

**LISA A. KIRSCHENBAUM** is a professor of history at West Chester University and the author of *International Communism and*

*the Spanish Civil War*, *Small Comrades*, and *The Legacy of the Siege of Leningrad, 1941–1995*.



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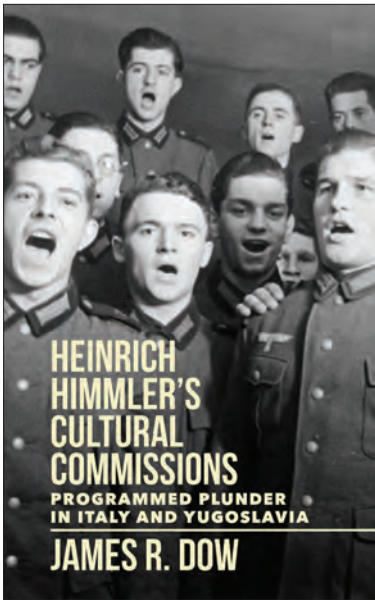
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**“Dow unshrouds folklore’s manipulation by Nazi leaders, and thank goodness for that, even if it is uncomfortable to confront. He has unearthed, and deftly explained, an incredible storehouse of material from Himmler’s cultural commissions, probably the largest organized field collecting project in history. The lessons he astutely draws are critical for understanding the Nazi era and are relevant to today’s cultural politics. A great achievement.”**—Simon J. Bronner, author of *Explaining Traditions*

# Heinrich Himmler’s Cultural Commissions

Programmed Plunder in Italy and Yugoslavia

JAMES R. DOW

**How the Nazis co-opted folklore to serve their vision of the German Reich**

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German scholars were early pioneers in folklore and historical linguistics. As the Nazis rose to power, however, these disciplines were distorted into racist pseudoscience. Under the direction of Heinrich Himmler’s SS-Ahnenerbe (Ancestral Inheritance), folklore became a tool for constructing a unified German realm and a manufactured lineage from ancient and “pure” Germanic and Nordic blood.

Drawing on extensive research in public and private archives and interviews with family members of fieldworkers, James R. Dow uncovers both details of the SS cultural commissions’ work and the continuing vestiges of the materials they assembled. Teams of poorly qualified and ideologically motivated collectors were sent to South Tyrol in Italy and Gottschee in Slovenian Yugoslavia, from which ethnically German communities were to be resettled in the German Reich. Although a mass of information on narratives, songs and dances, beliefs, customs, local clothing and architecture, and folk speech was collected, the research was deeply tainted and skewed by racist and nationalist preconditions. Dow sharply critiques the continued use of these ersatz archives.

**JAMES R. DOW** is a professor emeritus of German at Iowa State University. He is the author of *German Folklore: A Handbook* and *The Study of European Ethnology in Austria*. He is the editor of numerous books, including *The Facts on File Encyclopedia of World Mythology and Legend* and *The Nazification of an Academic Discipline*.



## OF RELATED INTEREST

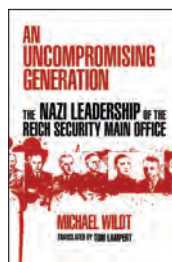


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# Russian Performances

Word, Object, Action

EDITED BY JULIE A. BUCKLER, JULIE A. CASSIDAY,  
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Throughout its modern history, Russia has seen a succession of highly performative social acts that play out prominently in the public sphere. This innovative volume brings the fields of performance studies and Russian studies into dialog for the first time and shows that performance is a vital means for understanding Russia’s culture from the reign of Peter the Great to the era of Putin. These twenty-seven essays encompass a diverse range of topics, from dance and classical music to live poetry and from viral video to public jubilees and political protest. As a whole they comprise an integrated, compelling intervention in Russian studies.

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**JULIE BUCKLER** is the Samuel Hazzard Cross Professor of Slavic Languages and Literatures and Comparative Literature at Harvard University. She is the author of the award-winning books *Mapping St. Petersburg* and *The Literary Lorgnette*. **JULIE CASSIDAY** is a professor of Russian at Williams College and the author of *The Enemy on Trial*. **BORIS WOLFSON** is an associate professor of Russian at Amherst College and the author of *Self and Theater in Stalin’s Russia*.



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“A milestone in Russian studies. Offers rich, diverse insights into the performative dimension of Russian society through the centuries, demonstrating that artistic forms and social formations not only mean something but do something.”—Andreas Schönle, Queen Mary University of London

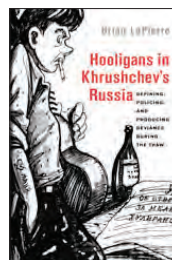
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# That Third Guy

A Comedy from the Stalinist 1930s with Essays on Theater

**SIGIZMUND KRZHIZHANOVSKY**

TRANSLATED AND EDITED BY ALISA BALLARD LIN; FOREWORD BY CARYL EMERSON

**A mix of philosophy and farce in the vein of Stoppard's *Rosencrantz and Guildenstern Are Dead***

This collection of theater writings by the Russian modernist Sigizmund Krzhizhanovsky brings his powerful, wildly imaginative vision of theater to an English-language audience for the first time. The centerpiece is his play *That Third Guy* (1937), a farce written at the onset of the Stalinist Terror and never performed. Its plot builds on Alexander Pushkin's poem "Cleopatra," while parodying the themes of Eros and empire in the Cleopatra tales of two writers Krzhizhanovsky adored: Shakespeare and George Bernard Shaw. In a chilling echo of the Soviet 1930s, Rome here is a police state, and the Third Guy (a very bad poet) finds himself in its dragnet. As he scrambles to escape his fate, the end of the Roman Republic thunders on offstage.

The volume also features selections from Krzhizhanovsky's compelling and idiosyncratic essays on Shakespeare, Pushkin, Shaw, and the philosophy of theater. Professionally, he worked with director Alexander Tairov at the Moscow Kamerny Theater, and his original philosophy of the stage bears comparison with the great theater theorists of the twentieth century. In these writings, he reflects on the space and time of the theater, the resonance of language onstage, the experience of the actor, and the relationship between the theater and the everyday. Commentary by Alisa Ballard Lin and Caryl Emerson contextualizes Krzhizhanovsky's writings.

**SIGIZMUND KRZHIZHANOVSKY** (1887–1950) was a Russian writer of Polish heritage who lived in Moscow. His short stories, largely unacceptable to Soviet censorship, began to appear in 1989, and many are now available in English. **ALISA BALLARD LIN** is an assistant professor in the Department of Slavic and East European Languages and Cultures at the Ohio State University.



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**"This charming volume makes a notable contribution to the growing English-language literature by and about Sigizmund Krzhizhanovsky, one of the rediscovered gems of twentieth-century Russian literature."**—Thomas Seifrid, author of *The Word Made Self*

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*Legionary Youth: Fascist Activism in Interwar Romania*

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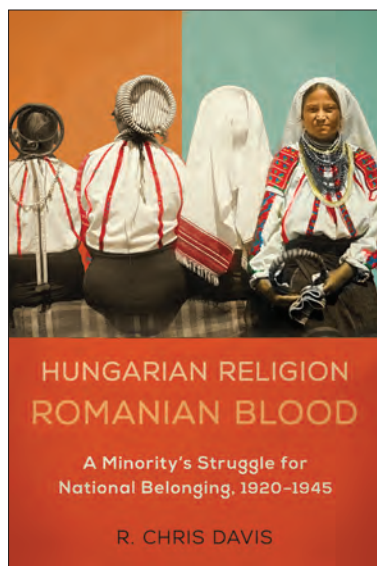
of Bucharest

Amid the rising nationalism and racial politics that culminated in World War II, European countries wishing to "purify" their nations often forced unwanted populations to migrate. The targeted minorities had few options, but as R. Chris Davis shows, they sometimes used creative tactics to fight back, redefining their identities to serve their own interests.

Davis's highly illuminating example is the case of the little-known Moldavia Csangos, a Hungarian- and Romanian-speaking community of Roman Catholics in eastern Romania. During World War II, some in the Romanian government wanted to expel them. The Hungarian government saw them as Hungarians and wanted to settle them on lands confiscated from other groups. Resisting deportation, the clergy of the Csangos enlisted Romania's leading racial anthropologist, collected blood samples, and rewrote a millennium of history to claim Romanian origins and national belonging—thus escaping the discrimination and violence that devastated so many of Europe's Jews, Roma, Slavs, and other minorities. In telling their story, Davis offers fresh insight to debates about ethnic allegiances, the roles of science and religion in shaping identity, and minority politics past and present.



**R. CHRIS DAVIS** is an associate professor of history at Lone Star College–Kingwood in Houston, Texas.



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**“A fascinating study of how the internal Other of the provinces has been replacing the external Other of the West in post-Soviet cultural discourse. Useful for anyone interested in contemporary Russian culture.”**—Anne Lounsbery, New York University

# In Search of the True Russia

## The Provinces in Contemporary Nationalist Discourse

LYUDMILA PARTS

### Negotiating national identity in today's Russian culture

Russia's provinces have long held a prominent place in the nation's cultural imagination. Lyudmila Parts looks at the contested place of the provinces in twenty-first-century Russian literature and popular culture, addressing notions of nationalism, authenticity, Orientalism, Occidentalism, and post-imperial identity.

Surveying a largely unexplored body of Russian journalism, literature, and film from the late twentieth and early twenty-first centuries, Parts finds that the harshest portrayals of the provinces arise within “high” culture. Popular culture, however, has increasingly turned from the newly prosperous, multi-ethnic, and westernized Moscow to celebrate the hinterlands as repositories of national traditions and moral strength. This change, she argues, has directed debate about Russia's identity away from its loss of imperial might and global prestige and toward a hermetic national identity based on the opposition of “us vs. us” rather than “us vs. them.” She offers an intriguing analysis of the contemporary debate over what it means to be Russian and where “true” Russians reside.

**LYUDMILA PARTS** is an associate professor of Russian and Slavic studies at McGill University in Montreal. She is the author of *The Chekhovian Intertext: Dialogue with a Classic* and the editor of *The Russian Twentieth-Century Short Story: A Critical Companion*.



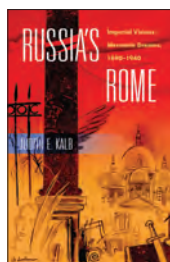
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# An Anti-Bolshevik Alternative

The White Movement and the Civil War in the Russian North

LIUDMILA NOVIKOVA

TRANSLATED BY SETH BERNSTEIN

Transforms our understanding of the Russian Civil War

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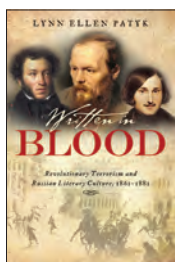
—Peter I. Holquist, author of *Making War, Forging Revolution*

The traditional narrative of the Russian Civil War is one of revolution against counterrevolution, Bolshevik Reds against Tsarist Whites. Liudmila Novikova convincingly demonstrates, however, that the struggle was not between a Communist future and a Tsarist past; instead, it was a bloody fight among diverse factions of a modernizing postrevolutionary state. Focusing on the sparsely populated Arkhangelsk region in northern Russia, she shows that the anti-Bolshevik government there, which held out from 1918 to early 1920, was a revolutionary alternative bolstered by broad popular support.

Novikova draws on declassified archives and sources in both Russia and the West to reveal the White movement in the north as a complex social and political phenomenon with a distinct regional context. She documents the politics of the Northern Government and its relations with the British and American forces who had occupied the ports of Murmansk and Arkhangelsk at the end of World War I. As the civil war continued, the increasing involvement of the local population transformed the conflict into a ferocious “people’s war” until remaining White forces under General Yevgeny Miller evacuated the region in February 1920.

**LIUDMILA NOVIKOVA** is the deputy director of the International Center for the History and Sociology of World War II and Its Consequences at the Higher School of Economics in Moscow. She is the coeditor of two books, including *Russia’s Revolution in Regional Perspective*. **SETH BERNSTEIN** is an assistant professor of history at the Higher School of Economics in Moscow.

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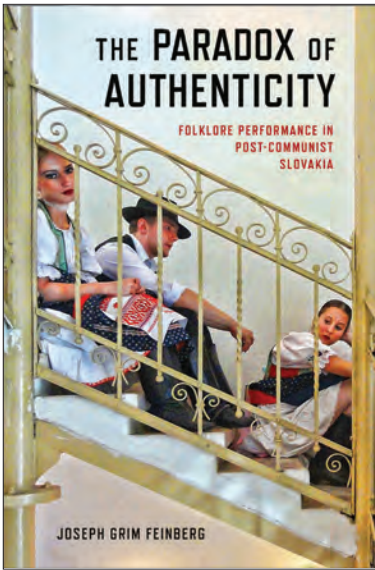
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—*Russian Review*



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**“A theoretically rich and vividly written ethnography that provocatively embraces larger questions of social theory and philosophy. Introducing English-speaking readers to a wide range of European and Russian folklore scholarship, Feinberg brings fresh and challenging perspectives to long-held ideas about authenticity, performance, and nationalism.”**

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# The Paradox of Authenticity

Folklore Performance in Post-Communist Slovakia

JOSEPH GRIM FEINBERG

## Who determines what is “real?”

Observing the activities of urban folk dance enthusiasts in Slovakia, Joseph Grim Feinberg sets out to scrutinize the processes by which “authentic folklore” is identified, talked about, represented, reconstructed, reenacted, and revived.

In Slovakia and elsewhere in Eastern Europe after World War II, Communist governments promoted folklore revivals and staged performances of song and dance as representations of “the people.” When the Communists fell from power in Slovakia in 1989, folklore was also discredited in the eyes of many. By the early twenty-first century, however, a new generation launched a movement to revive folklore’s reputation and reintroduce it to a broad public.

Weaving together personal narrative, ethnographic analysis, and philosophical reflection, Feinberg examines the aspirations and difficulties of young folk dance devotees as they recognize that authenticity is more easily prized than achieved. He sheds new light on the problems of specialized performance and broad participation, the uneasy relationship between folklore and the public sphere, and the paradoxical pursuit of authenticity in the modern world.

**JOSEPH GRIM FEINBERG** is a research fellow at the Institute of Philosophy, Czech Academy of Sciences, in Prague. He has published numerous articles and opinion pieces in academic and popular media.



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# Expressions of Sufi Culture in Tajikistan

BENJAMIN GATLING

A perceptive look at ordinary men aspiring to become mystics

“Drawing on tradition, poetry, and Sufi practice, Gatling shows how the present—and the nostalgia it facilitates—is always produced within a political context that tries to manage cultural expression. A lasting contribution to Central Eurasian studies and Islamic studies that deserves to be widely read.”—David Montgomery, author of *Practicing Islam: Knowledge, Experience, and Social Navigation in Kyrgyzstan*

This eloquent ethnography reveals the daily lives and religious practice of ordinary Muslim men in Tajikistan as they aspire to become Sufi mystics. Benjamin Gatling describes in vivid detail the range of expressive forms—memories, stories, poetry, artifacts, rituals, and other embodied practices—employed as they try to construct a Sufi life in twenty-first-century Central Asia.

Gatling demonstrates how Sufis transcend the oppressive religious politics of contemporary Tajikistan by using these forms to inhabit multiple times: the paradoxical present, the Persian sacred past, and the Soviet era. In a world consumed with the supposed political dangers of Islam, Gatling shows the intricate, ground-level ways that Muslim expressive culture intersects with authoritarian politics, not as artful forms of resistance but rather as a means to shape Sufi experiences of the present.



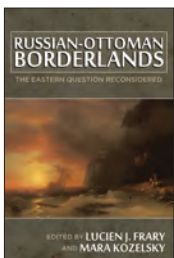
**BENJAMIN GATLING** is an assistant professor of folklore at George Mason University.



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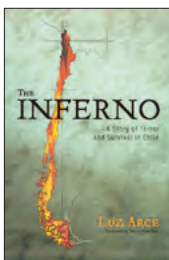
Since the fall of General Augusto Pinochet’s dictatorship in 1990, Chilean society has shied away from the subject of civilian complicity, preferring to pursue convictions of military perpetrators. But the torture, murders, deportations, and disappearances of tens of thousands of people in Chile were not carried out by the military alone; they required a vast civilian network. Some citizens actively participated in the regime’s massive violations of human rights for personal gain or out of a sense of patriotic duty. Others supported Pinochet’s neoliberal economic program while turning a blind eye to the crimes of that era.

Michael J. Lazzara boldly argues that today’s Chile is a product of both complicity and complacency. Combining historical analysis with deft literary, political, and cultural critique, he scrutinizes the post-Pinochet rationalizations made by politicians, artists, intellectuals, bystanders, former revolutionaries-turned-neoliberals, and common citizens. He looks beyond victims and perpetrators to unveil the ambiguous, ethically vexed realms of memory and experience that authoritarian regimes inevitably generate.

**MICHAEL J. LAZZARA** is an associate professor of Latin American literature and cultural studies at the University of California, Davis. His several books include *Chile in Transition: The Poetics and Politics of Memory* and *Luz Arce and Pinochet’s Chile: Testimony in the Aftermath of State Violence*.



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ALISON J. BRUEY

Both political freedom and socioeconomic justice as human rights

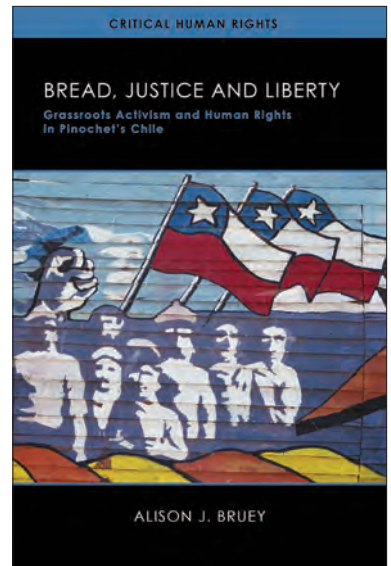
In Santiago's urban shantytowns, a searing history of poverty and Chilean state violence have prompted grassroots resistance movements among the poor and working class from the 1940s to the present. Underscoring this complex continuity, Alison J. Bruey offers a compelling history of the struggle for social justice and democracy during the Pinochet dictatorship and its aftermath.

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Deeply grounded by both extensive oral history interviews and archival research, *Bread, Justice, and Liberty* offers innovative contributions to scholarship on Chilean history, social movements, popular protest and democratization, neoliberal economics, and the Cold War in Latin America.



**ALISON J. BRUEY** is an associate professor of history at the University of North Florida and the coauthor of *Tortura en poblaciones del Gran Santiago (1973–1990)*.

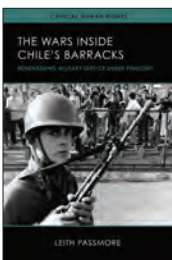


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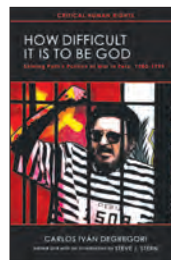
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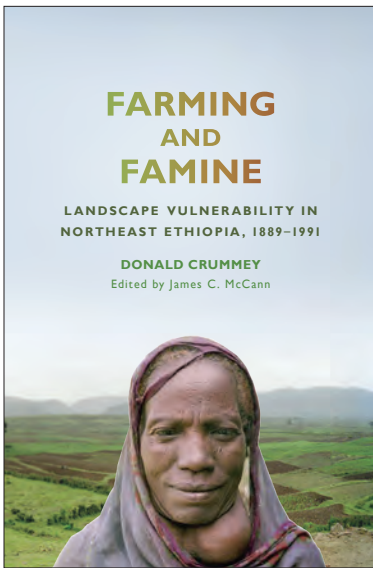
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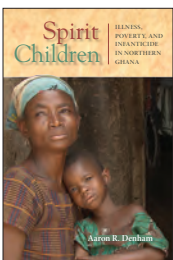
In modern times, Ethiopia has suffered three grievous famines, two of which—in 1973–74 and in 1984–85—caught the world’s attention. It is often assumed that population increase drove Ethiopia’s farmers to overexploit their environment and thus undermine the future of their own livelihoods, part of a larger global process of deforestation. In *Farming and Famine*, Donald E. Crummey explores and refutes these claims based on his research in Wallo province, an epicenter of both famines.

Crummey draws on photographs comparing identical landscapes in 1937 and 1997 as well as interviews with local farmers, among other sources. He reveals that forestation actually increased due to farmers’ tree-planting initiatives. More broadly, he shows that, in the face of growing environmental stress, Ethiopian farmers have innovated and adapted. Yet the threat of famine remains because of constricted access to resources and erratic rainfall. To avoid future famines, Crummey suggests, Ethiopia’s farmers must transform agricultural productivity, but they cannot achieve that on their own.

**DONALD E. CRUMMEY** (1941–2013; *at right*) was regarded as one of the world’s leading authorities on Ethiopian history. His many books include *Land and Society in the Christian Kingdom of Ethiopia* and *Land, Literacy, and the State in the History of Sudanic Africa*. **JAMES C. McCANN**, the author of numerous books, including *Deposing the Malevolent Spirit* and *People of the Plow*, used Crummey’s notes to bring this book to completion.



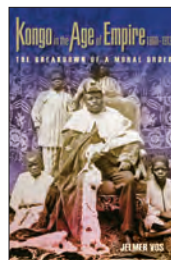
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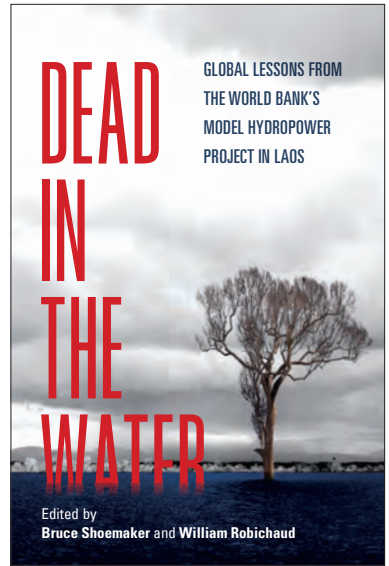
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In the 2000s, as the World Bank was reeling from revelations of past hydropower failures, it nonetheless promoted the enormous Nam Theun 2 project. NT2, the Bank believed, offered a new, wiser model of dam development that would alleviate poverty, protect the environment, engage locally affected people in a transparent fashion, and stimulate political transformation. This book shows in detail why the dam's true story has been one of substantial loss for affected villagers and the regional environment.

**BRUCE SHOEMAKER** is the author of *The People and Their River: River-based Livelihoods in the Xe Bang Fai Basin in Laos*. **WILLIAM ROBICHAUD** is a conservation biologist who has worked in Southeast Asia for twenty-five years.



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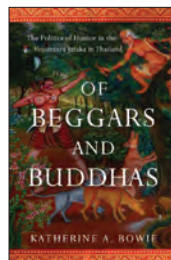
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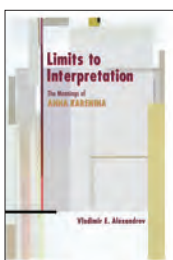
“Knapp’s keen eye for prodding out books that play off one another illuminates not only the multiplot novel in its various guises, but the adultery novel as Tolstoy reinvented it, where sexual transgression is forced to serve the quest for God and faith. A mind-expanding book.”

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Liza Knapp offers a fresh approach to understanding Tolstoy’s construction of his novel *Anna Karenina* and how he creates patterns of meaning. Her analysis draws on works that were critical to his understanding of the interconnectedness of human lives, including *The Scarlet Letter*, *Middlemarch*, and Blaise Pascal’s *Pensées*. Knapp concludes with a tour-de-force reading of *Mrs. Dalloway* as Virginia Woolf’s response to Tolstoy’s treatment of *Anna Karenina* and others.

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

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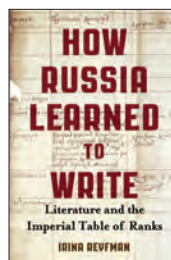


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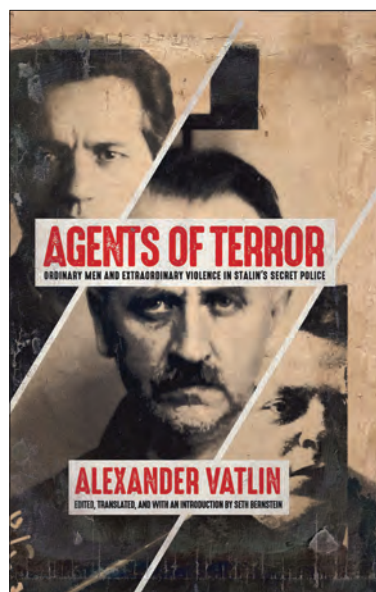
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**ALEXANDER VATLIN** is a professor of history at Moscow State University. The author of many works in Russian, he is the editor of *Piggy Foxy and the Sword of Revolution: Bolshevik Self Portraits*. **SETH BERNSTEIN** is an assistant professor of history at the Higher School of Economics in Moscow.



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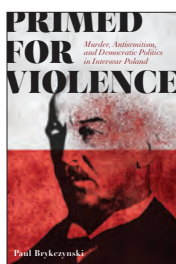
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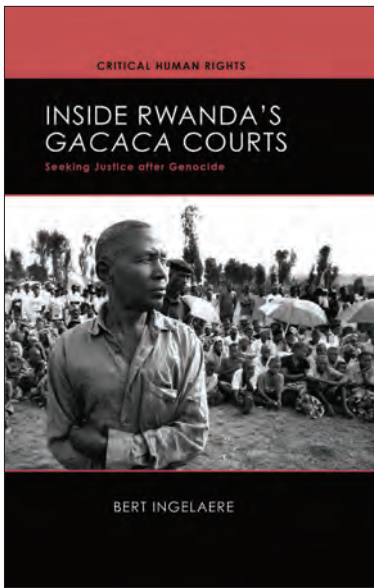


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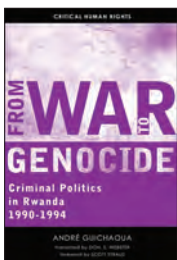
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After the 1994 genocide in Rwanda, victims, perpetrators, and the country as a whole struggled to deal with the legacy of the mass violence. The government responded by creating a new version of a traditional grassroots justice system called *gacaca*. Bert Ingelaere offers a comprehensive assessment of what these courts set out to do, how they worked, what they achieved, what they did not achieve, and how they affected Rwandan society. Weaving together vivid first-hand recollections, interviews, and trial testimony with systematic analysis, he documents how the *gacaca* shifted over time from confession to accusation, from restoration to retribution. This is an authoritative account of one of the most important experiments in transitional justice after mass violence.

**BERT INGELAERE** is a lecturer at the Institute of Development Policy and Management, University of Antwerp, Belgium. He is the coeditor of *Genocide, Risk and Resilience: An Interdisciplinary Approach*.



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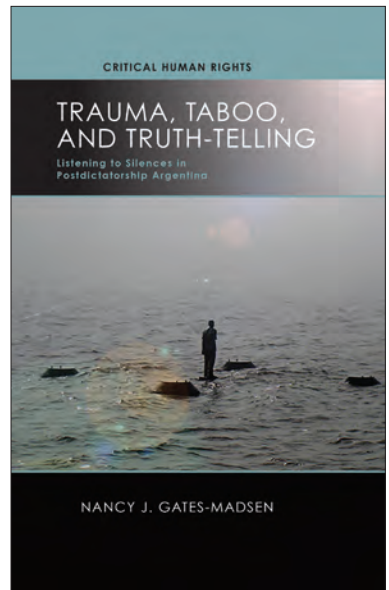
author of *Memory's Turn: Reckoning Dictatorship in Brazil*

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

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



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



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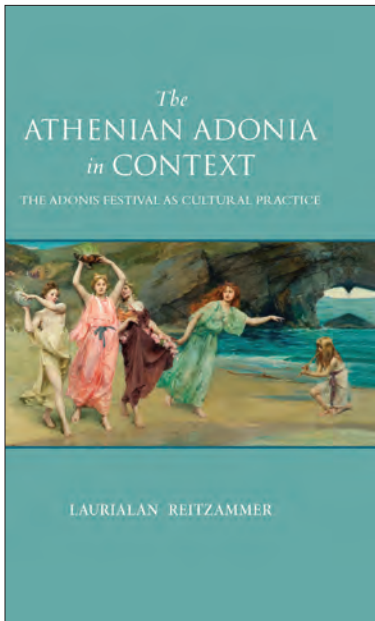
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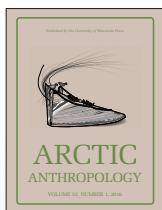


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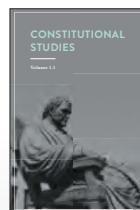


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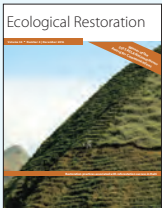


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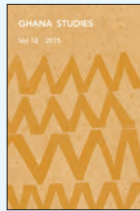


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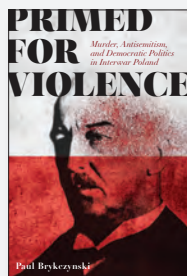
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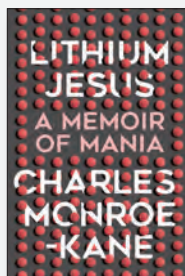
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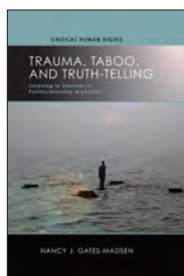
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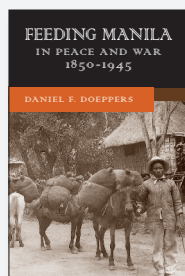
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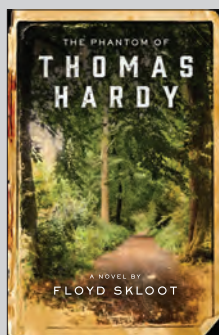
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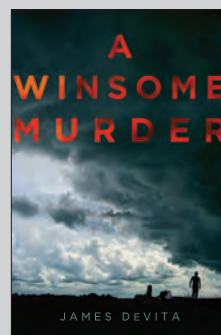
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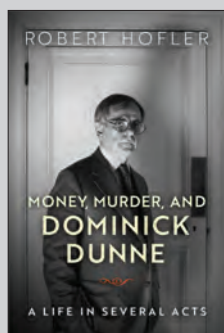
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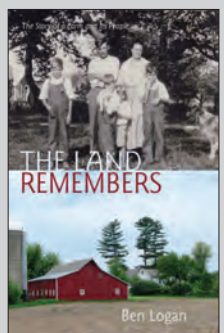
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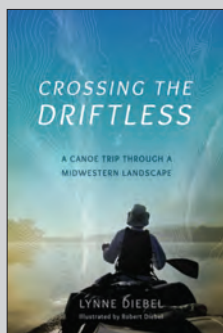
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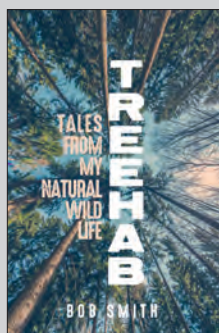
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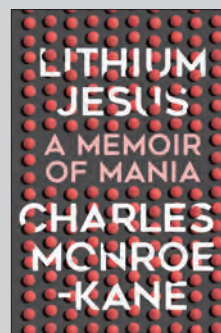
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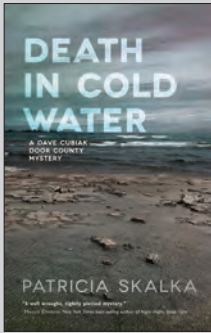


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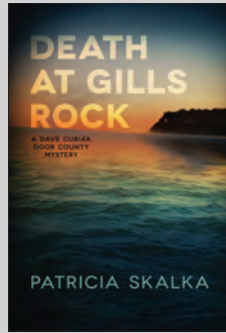


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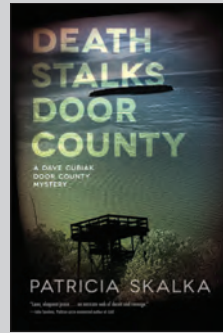
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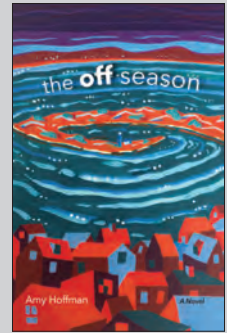
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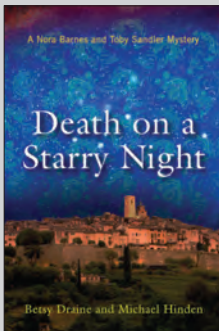
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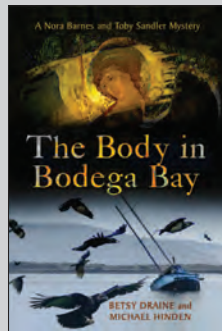
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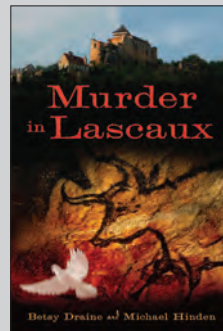
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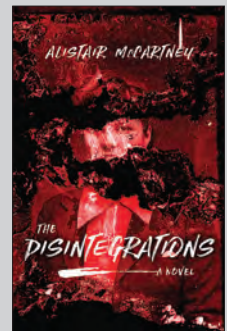
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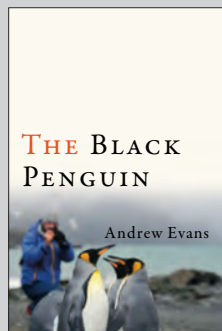
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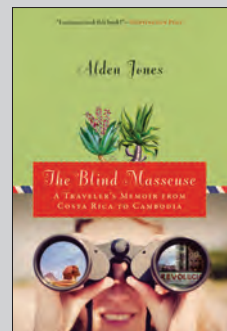
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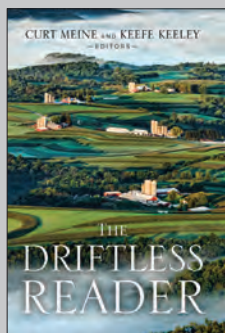


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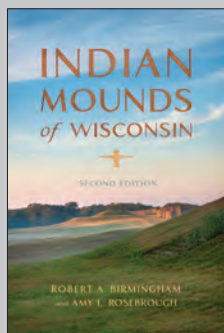
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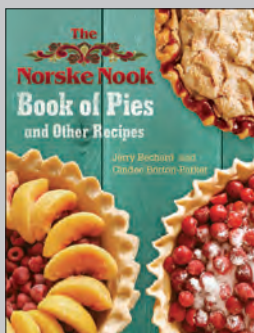
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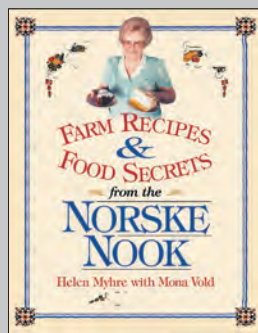
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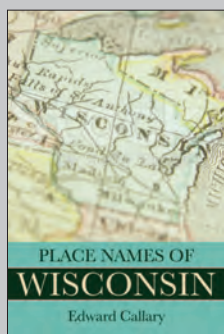
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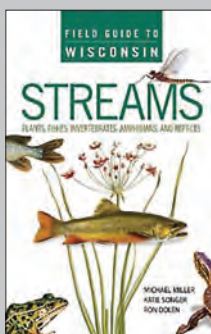
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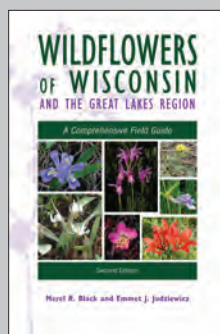
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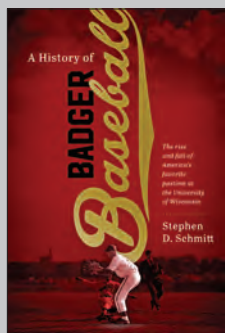
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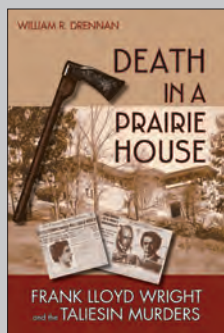
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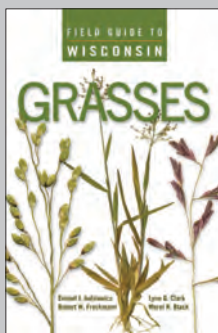
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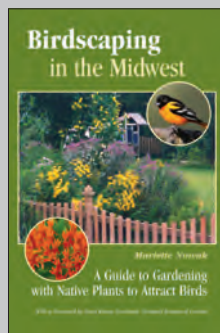
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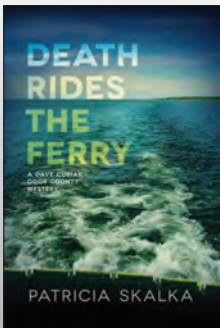
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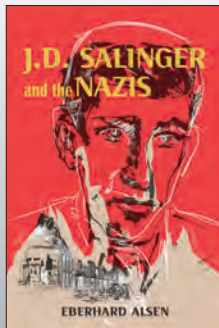
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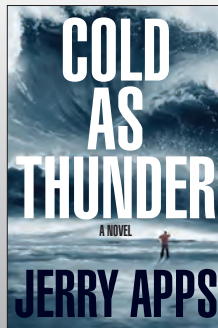
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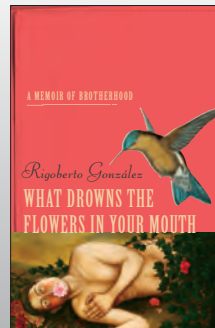
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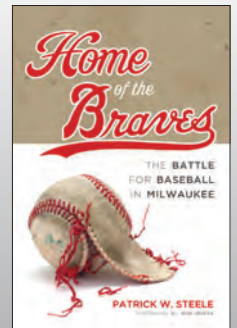
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