Notable Books

2014 CNY Book Award winner for nonfiction

Ibrahim al-Koni is a finalist for the 2015 Man Booker International Prize

The Bay Area Reporters’ list of “Top 10 Gay Nonfiction Books of 2014”

Paula Meehan received the 2015 O’Shaughnessy Award for Irish Poetry

Hoda Barakat is a finalist for the 2015 Man Booker International Prize

Finalist for the 2014 Edward Lewis Wallant Award
The Desert
Or, The Life and Adventures of Jubair Wali al-Mammi

Albert Memmi
Translated from the French by Judith Roumani

Paper $19.95 978-0-8156-1055-7
ebook 978-0-8156-5335-6
6 x 9, 200 pages, 10 black-and-white illustrations, notes
Series: Middle East Literature in Translation
October 2015

“An important work of Maghrebi francophone literature. . . . Roumani has managed to veritably channel the voice, timbre, style, and sometimes quirky qualities of the original.”
—Lia Nicole Brozgal, associate professor of Francophone studies, University of California, Los Angeles

“Each episode of his story provides a lesson in wisdom, and the novel as a whole constitutes an engaging and thought-provoking mixture of storytelling, reflection, and introspection.”
—Gerald Prince, professor of Romance languages, University of Pennsylvania

Hailed as a masterpiece when it was first published in France in 1977, The Desert tells the story of al-Mammi, a young exiled prince of a now-destroyed Jewish kingdom in southern Morocco in the late fourteenth century. Fighting battles in the service of kings, facing imprisonment, and narrowly escaping death, the prince travels the Islamic world absorbing lessons, often painfully, on how to govern himself, as well as a country. At the same time, al-Mammi engages on a spiritual journey to obtain inner wisdom rather than material riches. Memmi chronicles the prince’s fortunes as they rise and fall, drawing upon the traditions of Maghrebian storytelling and Arabian tales to offer a highly imaginative and allegorical novel that provocatively blends history with fiction.

Albert Memmi is the author of numerous philosophical/sociological essays and is particularly known for his groundbreaking study of the predicament of the colonized in The Colonizer and the Colonized and for his novels, Pillar of Salt (1953), Strangers (1955), and The Scorpion (1969), all set in Tunisia. The Desert, first published in French in 1977, is his fourth novel. In 2004, the Académie Française awarded him the Grand Prix de la Francophonie for his work as a whole.

Judith Roumani is the translator of Jews in an Arab Land: Libya, 1835–1970 by Renzo De Felice (1985) and author of Albert Memmi (1987), as well as other studies of Memmi and numerous publications in comparative literature and Sephardic studies.
“This stands by itself among the very few books and films that address the stories of children who survived the Holocaust. Reed’s story tells his own tale; but along with it comes the constant and poignant tale of those Jewish parents, including his own, who knew they were virtually certain to die and wanted only the chance that their children might survive.”

—Richard P. Unsworth, senior fellow at the Kahn Liberal Arts Institute at Smith College

“The book underscores the challenges overcome by all—parents, children, rescuers—in making it possible for most of these children to survive . . . a singularly detailed account of collective survival, and a fascinating one.”

—Pierre Sauvage, producer and director of the award-winning documentary film Weapons of the Spirit

“Reed is to be commended for the careful archival work and the wide range of primary sources he was able to gather to reconstruct the stories of the nearly 100 children that sought refuge at La Hille as well as the adults that cared for them and helped facilitate their survival.”


Photographs courtesy of Walter W. Reed
Following the horrors of Kristallnacht in November of 1938, frightened parents were forced to find refuge for their children, far from the escalating anti-Jewish violence. To that end, a courageous group of Belgian women organized a desperate and highly dangerous rescue mission to usher nearly 1,000 children out of Germany and Austria. Of these children, ninety-three were placed on a freight train, traveling through the night away from their families and into the relative safety of Vichy France. Ranging in age from five to sixteen years, the children along with their protectors spent a harsh winter in an abandoned barn with little food before eventually finding shelter in the isolated Château de la Hille in southern France. While several of the youngest children were safely routed to the United States, those who remained continued to be hunted by Nazi soldiers until finally smuggled illegally across the Swiss Alps to safe houses. Remarkably, all but eleven of the original ninety-three children survived the war due to the unrelenting efforts of their protectors and their own resilience.

In *The Children of La Hille*, Reed narrates this stunning firsthand account of the amazing rescue and the countless heroic efforts of those who helped along the way. As one of the La Hille children, Reed recalls with poignant detail traveling from lice-infested, abandoned convents to stately homes in the foothills of the Pyrenees, always scrambling to keep one step ahead of the Nazis. Drawing upon survivor interviews, journals, and letters, Reed affectionately describes rousing afternoon swims in a nearby natural pond and lively renditions of Molière plays performed for an audience of local farmers. He tells of heart-stopping near misses as the Vichy police roundups intensified, forcing children to hide in the woods to escape capture. *The Children of La Hille* gives readers an intimate glimpse of a harrowing moment in history, paying tribute to ordinary people acting in extraordinary ways.

**Walter W. Reed** (originally Werner Rindsberg) grew up in a Bavarian village near Würzburg and experienced Nazi persecution of Jews, including arrest as a fourteen-year-old on Kristallnacht. After immigrating to New York in 1941, he served as an American soldier from 1943 to 1946, and as an interrogator of German prisoners in General Patton’s Third Army, starting after the liberation of Paris in 1944. A graduate of the University of Missouri School of Journalism, he pursued a forty-year career in public relations. Since 1998, he has been a frequent speaker about the Holocaust in the United States and in Europe.
Vilna My Vilna
Stories by Abraham Karpinowitz
Translated from the Yiddish by Helen Mintz
Foreword by Justin Cammy

“Criminals, dreamers and performers . . . make their way through Karpinowitz’s pages in pungent, unforgettable characterizations; and their fates—often tragic, often brutal, and not only because of the Nazi murder machine, though very often because of it—imbue every page with a sentiment that is all the more powerful by it being earned through careful literary technique and scene craft. The read is smooth, except when it should be rough; it preserves local flavor.”

—Jeremy Dauber, Atran Professor of Yiddish Language, Literature, and Culture, Columbia University

Abraham Karpinowitz (1913–2004) was born in Vilna, Poland (present-day Vilnius, Lithuania), the city that serves as both the backdrop and the central character for his stories. He survived the Holocaust in the Soviet Union and, after two years in an internment camp on the island of Cyprus, moved to Israel, where he lived until his death. In this collection, Karpinowitz portrays, with compassion and intimacy, the dreams and struggles of the poor and disenfranchised Jews of his native city before the Holocaust. His stories provide an affectionate and vivid portrait of poor working women and men, like fishwives, cobblers, and barbers, and people who made their living outside the law, like thieves and prostitutes. This collection also includes two stories that function as intimate memoirs of Karpinowitz’s childhood growing up in his father’s Vilna Yiddish theater. Karpinowitz wrote his stories and memoirs in Yiddish, preserving the particular language of Vilna’s lower classes. In this graceful translation, Mintz deftly preserves this colorful, often idiomatic Yiddish, capturing Karpinowitz’s unique voice and rendering a long-vanished world for English-language readers.

Abraham Karpinowitz published nine books in Yiddish. His work has been translated into Hebrew, Polish, Russian, and German.

Helen Mintz is an internationally acclaimed solo artist, storyteller, and translator based in Vancouver, British Columbia.
My Blue Piano
Else Lasker-Schüler
Poems Translated from the German by Brooks Haxton

Bilingual Edition

Cloth $39.95 978-0-8156-3420-1
Paper $14.95 978-0-8156-1056-4
5 1/2 x 8, 144 pages
Series: Judaic Traditions in Literature, Music, and Art
November 2015

“Haxton has undertaken a significant endeavor of bringing the life and work of a poorly known, earlier twentieth-century German poet to an American audience. The book, with its lucid and thought-provoking introduction, paired with the selection of translated poems, serves as an intriguing introduction to the poet’s work.”

—Jennifer Grotz, associate professor, University of Rochester

Else Lasker-Schüler (1869–1945) was born into an affluent German Jewish family. Following the death of her parents and the dissolution of her marriage, the fledgling poet became notorious in the fashionable cafés of Berlin for appearing in costume as a Persian girl or as an Egyptian boy. Her flamboyance was echoed in her poetry, which combined the sexual with the religious in its exploration of the ecstatic experience. Critics have long dismissed her poetry as decadent in its romantic use of references to moonlight, flowers, and woodland creatures. In his introduction, Haxton addresses such criticism by arguing that what others have termed kitsch and cliché in Lasker-Schüler’s poetry may be understood more fully as a kind of iconoclasm, like that of her Expressionist contemporaries, and as an authentic expression of emotional tenderness. Her poetry also resonates with the cultural moment of Sarah Bernhardt’s gender-bending stage performances and Freud’s sexual interpretations of the subconscious.

The poems collected in this bilingual volume represent the full range of Lasker-Schüler’s work, from her earliest poems until her death. Haxton’s translation embraces the poems’ lyrical imagery, remaining faithful to the poet’s vision while also capturing the cadence and rhythms of the poetry.

Else Lasker-Schüler was a Jewish German poet and playwright. She wrote several volumes of poetry, plays, short stories, and essays. In 1932, she received the Kleist Prize, one of Germany’s highest literary honors.

Brooks Haxton has published six collections of poems. His poems and prose have appeared in Atlantic Monthly, the New York Times Book Review, the New Yorker, and the Paris Review. He is the 2013 recipient of the Fellowship of Southern Writers’ Hanes Award, recognizing a distinguished body of work by a poet in midcareer. He teaches creative writing at Syracuse University.

“The almost Biblical lushness of some of the imagery, reminiscent of the Song of Solomon, or of the Psalms, finds its proper level in Haxton’s judicious understanding of how to make the rhetoric feel, if not exactly natural, then natural for the lexicon of a poet like Lasker-Schüler.”

—Tom Sleigh, award-winning author of Army Cats: Poems
The Perception of Meaning
Hisham Bustani
Translated from the Arabic by Thoraya El-Rayyes
Bilingual Edition

Paper $24.95 978-0-8156-1059-5  
ebook 978-0-8156-5348-6
5¼ x 8, 288 pages
Series: Middle East Literature in Translation
November 2015

Co-winner of the 2014 King Fahd Center for Middle East Studies Translation of Arabic Literature Award

“One of the most influential members of a new generation of Jordanian writers, Bustani is a progressive novelist who experiments with both form and content in his work.”
—The Culture Trip

This award-winning collection of seventy-eight pieces of flash fiction presents an intense and powerful vision of today’s world seen through the eyes of an alienated and sardonic author. The Perception of Meaning reads like an alternative history to our world—a collage of small nightmares brought to life by a canon of unlikely historical figures, including Mark Zuckerberg, the lead singer of Megadeth, Stanley Kubrick, the Korean activist Lee Kyoung Hae, and the Mayan poet Humberto Akabal, among others.

A dazzling exemplar of contemporary experimental Arabic literature, The Perception of Meaning deftly captures a historical moment in which Arab societies are increasingly questioning the status quo and rebelling against it. Bustani’s stories speak powerfully to the present and look to the future with a wary eye.


Thoraya El-Rayyes, a Palestinian Canadian translator, lives in Amman, Jordan. Her translations have appeared in numerous journals, including Banipal, Open Letters Monthly, and World Literature Today, among others.

Also available . . .

Chronicles of Majnun Layla and Selected Poems
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Winner of the King Fahd Center for Middle East Studies Translation of Arabic Literature Award 2013
“The translation is magnificent, and the author is a revelation.”
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Paper $14.95 978-0-8156-1037-3

ebook 978-0-8156-5288-5
“War Victims”
A sparrow, with a severed wing,  
Was tired of the winds  
And fell in some battlefield

O, cannons!  
Wheat stalk and a rose,  
On the limits of the forest,  
Where is the return road?  
O, Tank!!  
A white cloud,  
A bomber,  
Cutting like a knife,  
In the sky tent.

Who taught the snipers,  
To pierce the book?  
Who taught the snipers,  
To pierce the lovers’ letters,  
And the lovers’ photos?  
Who taught the snipers,  
O, bullet?

—from All Faces but Mine

All Faces but Mine
The Poetry of Samih Al-Qasim
Translated from the Arabic by ʿAbdulwahid Lu’lu’a

Paper $24.95 978-0-8156-1052-6  
ebook 978-0-8156-5328-8
6 x 9, 288 pages
Series: Middle East Literature in Translation  
October 2015

Co-winner of the 2014 King Fahd Center for Middle East Studies  
Translation of Arabic Literature Award

“The lucidly translated poems of Samih Al-Qasim highlight the  
great value of freedom for Palestinians under Israeli oppression.  
They also reveal a glimmer of hope for the intractable conflict  
when human suffering and injustice are acknowledged.”
—Issa J. Buellata, Professor Emeritus of Arabic Literature, McGill University

All Faces but Mine gathers selected poems from the acclaimed Palestinian poet Samih Al-Qasim (1934–2014). A contemporary of Mahmoud Darwish, Al-Qasim was a celebrated resistance poet whose passionate call for independence inspired a generation of poets. In this award-winning volume, poems are drawn from fourteen of the poet’s collections published over the last twenty years in addition to some of his final works. Lu’lu’a’s fluid translation captures both Al-Qasim’s innovative style and the emotional tenor of his poetry.

Samih Al-Qasim was a critically acclaimed poet, essayist, and journalist. An outspoken advocate of Palestinian rights, he was imprisoned several times for his writing. He published numerous poetry collections, including Sadder Than Water: New and Selected Poems, the only other book-length English translation of his work.

ʿAbdulwahid Lu’lu’a is an Iraqi writer based in the United Kingdom, whose previous translations have won a range of literary prizes. He has published twelve books in Arabic and forty-two books in translation, all on literary subjects.
“Bridging the Divide exposes English speakers to the rich oeuvre of the Jewish Israeli poet Hava Pinhas-Cohen, one of the most vivid and creative voices in current Israeli literature. Comprehensive and wonderfully translated, this collection is a spiritual and intellectual gift for lovers of poetry.”

—Ilana Szobel, associate professor, Brandeis University

Raised in a Ladino-speaking family of Bulgarian Jewish immigrants, Pinhas-Cohen fuses the ancient Sephardic chant of her childhood with the contemporary rhythm of Israeli life. This singular talent for bridging the ancient and the modern sets her apart from most other Hebrew poets of her generation. Secular in style and spirit, yet rooted in the life cycle of religious Judaism, Pinhas-Cohen’s poems portray everyday life in modern Israel through a sacred yet personal language. Awarded the coveted Prime Minister’s Prize for her poetry, Pinhas-Cohen is a poet whose verse in English translation is long overdue. This bilingual collection offers readers a careful selection of poems from each of her seven published volumes. Hart-Green has worked closely with the poet herself on these translations, several of which have appeared in journals such as the *Jewish Quarterly* and the *Toronto Journal of Jewish Thought*. Her lively translations display the dazzling breadth and depth of Pinhas-Cohen’s oeuvre, making *Bridging the Divide* not only the first but the definitive English-language edition of this vital Hebrew poet’s work.

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Hava Pinhas-Cohen is an Israeli writer and poet. She is the editor of *Dimui*, a journal of literature, criticism, and Jewish culture, and the author of several poetry collections. Pinhas-Cohen was awarded the Prime Minister’s Prize (1996), the ACUM Prize (1998), the Kugel Prize (2000), the Alterman Prize (2002), and the Rishon LeZion Prize for Creativity in Hebrew Language (2015).

Sharon Hart-Green has a PhD in modern Hebrew literature from Brandeis University and has taught Hebrew and Yiddish literature at the University of Toronto. She is the author of *Not a Simple Story: Love and Politics in a Modern Hebrew Novel*. 
Pádraig J. Daly’s latest collection of poems is set in a place of darkness and heaviness of the soul, where things are left unfinished or in ruins, and the sun goes down “protesting.” It is also a place that is somehow redeemed, a place made—if only momentarily—radiant by the perception of a greater design, by the vision of “a yellow ecstasy of leaves” in the street, and, most of all, by the guileless love and affection of the young. Daly finds beauty in the accumulated small perceptions that offer solace and seek to counterbalance the troubles of the human heart.

“Mist”

All that week, I listened to tides brush the boats, Turbulence of pebbles, Screech of goose and waterbirds.

I never saw the mountains That rose, sheer and suddenly from the lake, Felt only a certainty of presence.

Clasp
Doireann Ni Ghriofa
Paper $14.95 978-1-910251-02-7
5½ x 8½, 74 pages
May 2015

Clasp is award-winning poet Doireann Ni Ghriofa’s first English-language collection of poems. In three sections titled “Clasp,” “Cleave,” and “Clench,” Ni Ghriofa engages in a physical way with the world of her subject matter. Her poems take readers on an intimate exploration of love, childbirth, and motherhood, and simultaneously to a place of separation and anxiety.

“Frozen Food”

In the frozen foods aisle, I think of him when I shiver among shelves of green-flecked garlic breads and chunks of frozen fish. I touch the cold door until my thumbs numb.

Strangers unpacked his body in a lab and thawed his hand, watched long-frozen fingers unfurl one by one, until his fist finally opened, let go, and from his grasp rolled a single sloe, ice-black with a purple-blue waxy bloom.

Inside the sloe, a blackthorn stone.
Inside the stone, a seed.

Standing in the supermarket aisle, I watch my breath freeze.
Gerard Smyth, a poet strongly associated with his native Dublin, brings a fresh, outward-looking perspective to his poems in *A Song of Elsewhere*. While Dublin remains as a “hunting ground for life’s necessities,” the wider world of Paris, Lisbon, and the American Midwest reflects an increased appreciation of the role of the traveling poet and musician.

“The Collins Coat”

Look at it now, the greatcoat worn by him in the cloud weather of the south, in the assassin’s gimlet view. Imagine this—the sway and swish of it, harp-buttons aglitter, as he made his way through the hiss of enmities, clenched fists, the whispered and shouted oaths of allegiance. Hard shoulders, long sleeves fit for the arms he raised at the monster meetings or when he was ready to sign on the dotted line:

deed warrants, treaties. Thick wool of military green worn into shape by a nation-builder’s girth—the cut of it a clear outline

filling its own glass shrine. And so it became his shroud—this mantle, garment, sagging weight of collar and hem, with pockets that once held the wiles of war and peace, the gun in politics.

“Muse”

I am writing naked at the kitchen table when you steal in from the shower and stand on tiptoe at my shoulder. A few drops from your dripping hair splash onto the lamp-lit page, blurring the words I am deploying in your honour. With an abrupt kiss, you slip into the bedroom, your seal of approval still tingling from the nape of my neck down into the small of my back as I turn the dampened page and begin again.

“This is a poet who understands rhythm and voice as he understands the complexity of human emotion.” — *The Irish Times*
28 Portuguese Poets surveys more than a century of Portuguese verse, from Fernando Pessoa and his “heteronyms,” through the midcentury and revolutionary period, to the generation of poets writing today. The resulting bilingual volume is a fascinating and enlightening introduction to Portuguese poetry that reveals a rich and varied body of verse.

“Requiem for a Dog” by Ruy Belo
Dog that each morning sniffed the street
the grass the pebbles gravel and paving stones
the scraps of food the scraps of morning
the fallen rain converted into a kind of halo for the earth
dog that sniffed all of this dog that sniffs none of this
It took but a second for you to be sandwiched
squeezed squashed and flattened
by the unfeeling wheels of a massive truck
Tell me or bark at me what you had and now don’t have
or use some modern means of communication
to explain dog what spark disappeared from your eyes
what’s missing from your body still the very same body
just packed up or freeze-dried
You were alive and you died that’s all and your owners
if you had any always talked when they talked of you
in the present now they’ll talk in the past
Something changed from one moment to the next
something of scant importance for those who pass by
oblivious even to the morning’s halo their minds focused
on practical things on upcoming things
dog that died so doggishly
dog that died and that makes me think of stopping until
the policeman tells me to keep on moving
So what happened? A dog just a dog that was and now isn’t

The History of Western Philosophy in 100 Haiku
Haris Vlavianos
Translated from the Greek by Peter Mackridge
Paper $15.50 978-1-910251-01-0
5½ x 8½, 125 pages
May 2015
From the pre-Socratics to Derrida and beyond, Greek poet Haris Vlavianos undertakes the daunting task of conveying the breadth and richness of 2,500 years of Western thought through the three-line form of the Japanese haiku. An ideal and highly entertaining book for the budding and the seasoned philosopher alike.

NICCOLÒ MACHIAVELLI, 1469–1527
[The Prince]
Are you a weakling?
They will annihilate you.
You’ve got to be feared.

JEAN-JACQUES ROUSSEAU, 1712–1778
[Discourse on the Sciences and Arts]
Civilization
has made us into its slaves.
Back to the jungle!

NOAM CHOMSKY, 1928–
[Syntactic Structures: Language and Mind]
All languages have
a universal grammar.
Just ask your children.
“This work is of real importance, not only for making Basset’s fine drawings more widely known but also for the unique perspective his visual commentary sheds on the Vietnam era. The book should appeal to those interested in history and psychology and especially to those interested in art.”

—Donald Myers, director, Hillstrom Museum of Art

“Calling Gene Basset a cartoonist is like calling Da Vinci a pretty good sketch artist. He draws with his head, his heart, and hand, and holds a wonderful mirror. Rooke’s adaptation of the stages of grief is totally apt. Vietnam was the death of American innocence, and this book is a wonderful, insightful way to begin healing.”

—Steven Northup, former United Press International staff photographer, Saigon, 1965–66

“Gene Basset’s Vietnam Sketchbook
A Cartoonist’s Wartime Perspective

This is a truly worthy addition to the well-stocked shelves of books on the Vietnam War. Rooke writes with tremendous verve and wit and is a likeable and knowledgeable guide through a remarkable collection of sketches. The visual history of the Vietnam War is dominated by photography and film, so Gene Basset’s drawings provide a fresh and fascinating angle of vision. This book is more than a history, it is a meditation on grief in war.”

—Todd DePastino, author of Bill Mauldin: A Life Up Front

In 1965, Gene Basset, a well-known political cartoonist, was sent to Vietnam by his newspaper publishing syndicate. His assignment: to sketch scenes of the increasingly controversial war in order to help the newspaper-reading public better understand the events occurring in Southeast Asia.

In much the same way that M.A.S.H. gave viewers an irreverent, wry view of war and its devastating effects on citizens as well as soldiers, Basset’s sketches portray the everyday, often mundane, aspects of wartime with an intimate touch that eases access to the dark subject matter. In this affectionately curated collection, author, doctor, and longtime friend of the artist, Thom Rooke, deftly leads us through more than eighty of Basset’s cartoons, organizing his insights according to the well-known stages of grief, from denial to acceptance, and demonstrating how Basset’s images convey moments of trauma, coping, and healing. From scenes of American GIs haggling with Vietnamese street vendors to a medic dressing the wounds of a wide-eyed soldier, Basset’s endearing sketches and Rooke’s friendly prose humanize life during wartime. The seriocomic vignettes and analyses are delivered with wit, compassion, and subtle charm sure to please academic, artistic, and casual readers alike.

Gene Basset is an American cartoonist primarily known for his editorial cartoons. He was the chief editorial cartoonist with Scripps Howard newspapers for twenty years. In 1982, Basset joined the staff of the Atlanta Journal-Constitution, where he worked until his retirement in 1992. His work has been exhibited at the Pratt Institute, and in 2005, drawings done by Basset during a trip to Vietnam were exhibited at Gustavus Adolphus College.

Thom Rooke is professor of medicine at the Mayo Clinic in Rochester, Minnesota. He holds an endowed chair in vascular medicine and is former head of the Section of Vascular Medicine and director of the Gonda Vascular Center.
Auburn, New York
The Entrepreneurs’ Frontier

Scott W. Anderson

Cloth $39.95 978-0-8156-1053-3
ebook 978-0-8156-5330-1

7 x 10, 340 pages, 75 black-and-white and 12 color illustrations,
11 tables, appendix, notes, bibliography, index

October 2015

“A very detailed and thorough economic history of the Auburn area, from the arrival of John Hardenburgh in 1793 to the peak of capitalistic clout three generations later.”
—Andrew Roblee, independent historian and columnist for the Auburn Citizen

“A unique and under-explored perspective of the region. Readers will find the subject both significant and timely as cities across the rust belt seek to reinvent themselves in new directions.”
—Linda Frank, Cayuga County historian

Nestled in the heart of the Finger Lakes region, Auburn, New York, is home to some of the key figures in our nation’s history. Both William Seward and Harriet Tubman lived in Auburn, as did Martha Coffin Wright, a pioneering figure in the struggle for women’s suffrage. Auburn’s significance to American life, however, goes beyond its role in political and social movements. The seeds of American development were sown and bore fruit in small urban centers like Auburn. The town’s early and rapid success secured its place as a cornerstone of the North American industrial core.

Anderson chronicles the story of Auburn and its inhabitants, individuals with the skills and ingenuity to nurture and sustain an economy of unprecedented growth. He describes the early settlers who capitalized on the rich geographic advantages of the area: abundant water power and access to transportation routes. The entrepreneurs and capital that Auburn attracted built it into a thriving community, one that became a center of invention, manufacturing, and finance in the mid-nineteenth century. Just as the high profits and rapid accumulation of wealth allowed the community to prosper and grow, these factors also initiated its decline. Anderson traces Auburn’s momentous rise and gradual decline, illustrating American capitalism in its rawest form as it played out in small towns across the nation.

Scott W. Anderson is associate professor and chair of the Geography Department at the State University of New York at Cortland.
The PROSE Awards annually recognize the very best in professional and scholarly publishing by bringing attention to distinguished books, journals, and electronic content in over forty categories. Judged by peer publishers, librarians, and medical professionals since 1976, the PROSE Awards are extraordinary for their breadth and depth.
“The fascinating essays in this book, written by specialists in a broad range of disciplines, show that the Ben-Hur tradition is not only “bigger than Ben-Hur” but still very much with us today, as we await the release of yet another cinematic interpretation of this iconic story.”

—Adele Reinhartz, professor of classics and religious studies, University of Ottawa

“A wonderful contribution to the study of American popular culture, and especially valuable to scholars interested in reception across genres. Taken together, these essays beautifully illustrate the multiple dimensions—literary, religious, historical—of Wallace’s text, illuminating larger issues of appropriation in the process.”

—Joan Shelley Rubin, Dexter Perkins Professor in History, University of Rochester

“Bigger Than ‘Ben-Hur’ is nothing short of amazing. It will become a standard work on the text. By offering incisive essays on everything from the novel’s narrative structure to its religious, political, and gendered resonances to its constantly evolving representations on the stage, screen, and in commodity culture, Ryan and Shamir shed much-needed light on a book that absolutely dominated late nineteenth-century print culture but that has been almost totally forgotten today.”

—Paul Gutjahr, professor of English, American studies, and religious studies, University of Indiana

First published in 1880, Ben-Hur: A Tale of the Christ became a best-seller. The popular novel spawned an 1899 stage adaptation, reaching audiences of over 10 million, and two highly successful film adaptations. For over a century, it has become a ubiquitous pop cultural presence, representing a deeply powerful story and monumental experience for some and a defining work of bad taste and false piety for others. The first and only collection of essays on this pivotal cultural icon, Bigger Than “Ben-Hur” addresses Lew Wallace’s beloved classic to explore its polarizing effect and to expand the contexts within which it can be studied.

In the essays gathered here, scholars approach Ben-Hur from multiple directions—religious and secular, literary, theatrical, and cinematic—to understand not just one story in varied formats but also what they term the “Ben-Hur tradition.” Drawing from a wide range of disciplines, contributions include the rise of the Protestant novel in the United States; relationships between and among religion, spectacle, and consumerism; the “New Woman” in early Hollywood; and a “wish list” for future adaptations, among others. Together, these essays explore how this remarkably fluid story of faith, love, and revenge has remained relevant to audiences across the globe for over 130 years.

Barbara Ryan is associate professor in the University Scholars Programme at the National University of Singapore. She is the author of Love, Wages, Slavery and a coeditor of Reading Acts.

Milette Shamir is senior lecturer in English and American studies at Tel Aviv University. She is the author of Inexpressible Privacy: The Interior Life of Antebellum American Literature and coeditor of Boys Don’t Cry? Rethinking Narratives of Masculinity and Emotion in the U.S.
Director’s Choice

Syracuse University Press has been publishing books about the Middle East since 1959, at a time when few other presses were focused on that region of the world. Over the last forty years we have become a leading publisher in the field, with award-winning titles that contribute to scholarship in critical and pioneering ways. I am proud to say that the press has remained committed to the discipline and continues to publish books that inspire change, challenge readers, and bring much-needed attention to this part of the world. This season, my Director’s Choice is a book that does all of these things. In the Wake of the Poetic: Palestinian Artists after Darwish celebrates the emergence of a vibrant Palestinian cultural scene of visual artists, filmmakers, performance artists, and poets. This new generation of artists is engaging with and building upon the work of Mahmoud Darwish as they inherit a long and thriving tradition of Arabic poetry. I’m thrilled to include this book in our fall season because it highlights the vital importance of artistic expression to communicate and transform experiences of dislocation and shifting identities.

—Alice Randel Pfeiffer, director

Sylvia Porter
America’s Original Personal Finance Columnist
Tracy Lucht
Director’s Choice for Fall 2013

“In everyone mad about Mad Men, this book shows how Porter successfully played the gender game in the 1950s.”
—Carol Kolmerten, Hood College
Cloth $24.95 978-0-8156-1029-8
ebook 978-0-8156-5249-6

The 1929 Bunion Derby
Johnny Salo and the Great Footrace across America
Charles B. Kastner
Editor’s Choice for Spring 2014

Kastner’s engrossing account evokes the remarkable physical challenge the runners experienced and clearly bolsters the argument that the last Bunion Derby was the greatest long-distance footrace of all time.
Cloth $24.95 978-0-8156-1036-6
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Reading the Wampum
Essays on Hodinohso:ni’ Visual Code and Epistemological Recovery
Penelope Myrtle Kelsey
Director’s Choice for Fall 2014

Reading the Wampum conveys the vitality and continuance of wampum traditions in Iroquois art, literature, and community as they persist and reappear in new guises with each new generation.
Cloth $29.95 978-0-8156-3366-2
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Heralding a new period of creativity, *In the Wake of the Poetic* explores the aesthetics and politics of Palestinian cultural expression in the last two decades. As it increasingly gains a significant presence on the international scene, much of Palestinian art owes a debt to Mahmoud Darwish, one of the finest contemporary poets, and to Palestinian writers of his generation. Rahman maps the immense influence of Darwish’s poetry on a new generation of performance artists, visual artists, spoken-word poets, and musicians. Through an examination of selected works by key artists—such as Suheir Hammad, Ghassan Zaqtan, Elia Suleiman, Mona Hatoum, Sharif Waked, and others—Rahman articulates an aesthetic founded on loss, dispersion, dispossession, and transformation. It interrupts dominant regimes, constituting acts of dissension and intervention. It reinscribes belonging and is oriented toward solidarity and future. This innovative wave of experimentation transforms our understanding of the national through the diasporic and the transnational, and offers a profound meditation on identity.

**Najat Rahman** is professor of comparative literature at the University of Montreal. She is the author of *Literary Disinheritance: The Writing of Home in the Work of Mahmoud Darwish* and *Assia Djebar.*
Anxiety of Erasure
Trauma, Authorship, and the Diaspora in Arab Women’s Writings

Hanadi Al-Samman

Cloth $39.95s 978-0-8156-3402-7  
ebook 978-0-8156-5329-5

6 x 9, 320 pages, notes, bibliography, index
Series: Gender, Culture, and Politics in the Middle East
November 2015

“Anxiety of Erasure marks a step forward in feminist critique of Arab women’s writings. In juxtaposing the traumas of wa’d, or pre-Islamic female infanticide, with the Lebanese Civil War, Al-Samman has linked Arab women’s erasure, and especially fear of literary erasure, across time. Her close readings of these novels and short stories are original and perceptive, suggesting a novel approach to Arab women writers and diaspora as a cosmopolitan site of literary production.”

—Miriam Cooke, professor of Asian and Middle Eastern studies, Duke University

“Al-Samman’s analysis is lucid and textually rich. . . . A vital contribution to the understudied field of Arab women’s narrative.”

—Mushin al-Musawi, professor of comparative and Arabic studies, Columbia University

Far from offering another study that bemoans Arab women’s repression and veiling, Anxiety of Erasure looks at Arab women writers living in the diaspora who have translated their experiences into a productive and creative force. In this book, Al-Samman articulates the therapeutic effects of revisiting forgotten histories and of activating two cultural tropes: that of the maw’udah (buried female infant) and that of Shahrazad in the process of revolutionary change. She asks what it means to develop a national, gendered consciousness from diasporic locals while staying committed to the homeland.

Al-Samman presents close readings of the fiction of five prominent authors whose works span over half a century and define the current status of Arab diaspora studies—Ghada al-Samman, Hanan al-Shaykh, Hamida al-Na’na’, Hoda Barakat, Samar Yazbek, and Salwa al-Neimi. Exploring the journeys in time and space undertaken by these women, Anxiety of Erasure shines a light on the ways in which writers remain participants in their homelands’ intellectual lives, asserting both the traumatic and the triumphant aspects of diaspora. The result is a nuanced Arab women’s poetic that celebrates rootlessness and rootedness, autonomy and belonging.

Hanadi Al-Samman is associate professor of Arabic language and literature in the Department of Middle Eastern and South Asian Languages and Cultures at the University of Virginia.
Nepali Migrant Women
Resistance and Survival in America

Shobha Hamal Gurung
Foreword by Dorothy Smith

Cloth $29.95 978-0-8156-3413-3
ebook 978-0-8156-5347-9
6 x 9, 208 pages, appendix, notes, bibliography, index
Series: Gender and Globalization
November 2015

“A well-written concise account of how and why well-educated Nepali women are migrating to the US and taking domestic service/care jobs here. This work contributes new knowledge and challenges some theories about female migrants, suggesting that downward occupational mobility for these women serves their own purposes and those of their families and communities when looked at transnationally.”

—Karen Leonard, emeritus professor of anthropology, University of California, Irvine

“At present there are no books on the market that document the fascinating experiences of Nepali women in the United States. This is a necessary addition to the literature on gender, globalization, transnational migration, and informal work.”

—Anjana Narayan, assistant professor of sociology, California State Polytechnic University, Pomona

In this pathbreaking and timely work, Hamal Gurung gives voice to the growing number of Nepali women who migrate to the United States to work in the informal economy. Highlighting the experiences of thirty-five women, mostly college educated and middle class, who take on domestic service and unskilled labor jobs, Hamal Gurung challenges conventional portraits of Third World women as victims forced into low-wage employment. Instead, she sheds light on Nepali women’s strategic decisions to accept downwardly mobile positions in order to earn more income, thereby achieving greater agency in their home countries as well as in their diasporic communities in the United States. These women are not only investing in themselves and their families—they are building transnational communities through formal participation in NGOs and informal networks of migrant workers. In great detail, Hamal Gurung documents Nepali migrant women’s lives, making visible the profound and far-reaching effects of their civic, economic, and political engagement.

Shobha Hamal Gurung is associate professor of sociology at Southern Utah University.
Market Orientalism
Cultural Economy and the Arab Gulf States
Benjamin Smith

Cloth $49.95  978-0-8156-3410-2
Ebook 978-0-8156-5344-8
6 x 9, 360 pages, 19 black-and-white illustrations, notes, bibliography, index
Series: Syracuse Studies in Geography
August 2015

“At the heart of the book is an intimate study of the Persian Gulf, and a passionate demand that research and theory on the global cultural-political economy take very seriously the complex and seemingly inconsistent, but central role of ‘other’ places, particularly the Middle East. . . . the book is a work that has been waiting to be written and fills now what seems like an obvious gap in the geographic literature and in Middle East studies.”

—Amy Mills, Department of Geography, University of South Carolina and author of Streets of Memory

Although the Arab states of the Persian Gulf are leaders in many of the measures of absolute wealth that have traditionally defined success in the global economy, they have had a much harder time becoming accepted in the equally fractured and hierarchal realm of the cultural economy, where practices, signs, and perceptions of propriety matter.

Market Orientalism examines how emerging markets are imagined as cultural economic spaces—spaces that are assembled, ranked, desired, and sometimes punished in ways built on earlier forms of dealing with “backward” economies and peoples. Such imaginations not only impact investment and guide policy, but also create stories of economic value that separate “us” from “them.” While market Orientalism functions anywhere that questions of “deserved” wealth come down to cultural/economic differences between places, Smith focuses on the Arab states of the Gulf. By combining field research with extensive analysis of news archives concerning the cultural economies of the Gulf states, Market Orientalism addresses important motivations for economic relations and provides a framework to analyze how prejudice, fashion, taste, and waste are vital to both narrow and widespread forms of economic activity.

Benjamin Smith is assistant professor of geography at Florida International University.
National Elections in Turkey
People, Politics, and the Party System
F. Michael Wuthrich

“Skillfully takes to task several assumptions about political dynamics in Turkey long thought to be true. The arguments developed are persuasively substantiated by drawing upon several works by prominent scholars.”
—Metin Heper, author of The State and the Kurds in Turkey: The Question of Assimilation

“An important and timely subject. . . . Wuthrich has framed his study and findings in an original way, providing fresh insight and suggesting new ways of understanding party politics in Turkey.”
—Sabri Sayari, coauthor of The Routledge Handbook of Modern Turkey

What determines voting behavior in Turkey? At a time when the center-right, religious-conservative leadership of the Justice and Development Party has dominated government and the political scene in Turkey—so much so that the democratic credentials of the regime have come into question—many have sought to understand what undergirds this party’s success at the polls. While many scholars have argued that elections in Turkey over time can be effectively and simply explained by static social or cultural cleavages, Wuthrich challenges these assertions with a framework that carefully attends to patterns of strategic vote-getting behavior in elections by political parties and their leaders.

Using the campaign speeches of the political elite, election data at national and provincial levels, and careful observations of voter mobilization strategies across time, Wuthrich traces four distinct patterns that explain important shifts in electoral behavior. He covers the first free and fair multiparty election in 1950 and follows campaign strategies through 2011, highlighting and explaining the potential development of a new and more problematic paradigm emerging in the post-2007 environment.

F. Michael Wuthrich is assistant director of the Center for Global and International Studies at the University of Kansas.
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Syria from Reform to Revolt, Volume 1
Political Economy and International Relations
Edited by Raymond Hinnebusch and Tina Zintl

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Series: Modern Intellectual and Political History of the Middle East
November 2015

“This volume expertly lays out pre-conflict Syria, i.e., the first decade of Bashar al-Assad’s rule immediately preceding the uprising that broke out in 2011. It provides a political, economic, and social backdrop to the uprising, detailing the underlying factors that made Syria combustible in the year of the Arab Spring. In so doing, the book also shows us why the Syrian conflict has taken such a different trajectory than the convulsions we have witnessed in other Arab countries.”

—David W. Lesch, author of Syria: The Fall of the House of Assad

Raymond Hinnebusch is professor in the School of International Relations at the University of St. Andrews, Scotland. He is the author of several books, including The International Politics of the Middle East.

Tina Zintl is academic coordinator and lecturer in Middle East and comparative politics at the University of Tübingen, Germany.

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Faeadah M. Totah

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Syria from Reform to Revolt, Volume 2
Culture, Society, and Religion
Edited by Christa Salamandra and Leif Stenberg

“An informative and knowledgeable volume of essays whose contributions will be of enduring importance to scholars of Syria.”
—Lisa Wedeen, professor of political science, University of Chicago

As Syria’s anti-authoritarian uprising and subsequent civil war have left the country in ruins, the need for understanding the nation’s complex political and cultural realities remains urgent. The second of a two-volume series, Syria from Reform to Revolt: Culture, Society, and Religion draws together closely observed, critical and historicized analyses, giving vital insights into Syrian society today.

With a broad range of disciplinary perspectives, contributors reveal how Bashar al-Assad’s pivotal first decade of rule engendered changes in power relations and public discourse—dynamics that would feed the 2011 protest movement and civil war. Essays focus on key arenas of Syrian social life, including television drama, political fiction, Islamic foundations, and Christian choirs and charities, demonstrating the ways in which Syrians worked with and through the state in attempts to reform, undermine, or sidestep the regime. The contributors explore the paradoxical cultural politics of hope, anticipation, and betrayal that have animated life in Syria under Asad, revealing the fractures that obstruct peaceful transformation. Syria from Reform to Revolt provides a powerful assessment of the conditions that turned Syria’s hopeful Arab spring revolution into a catastrophic civil war that has cost over 200,000 lives and generated the worst humanitarian crisis of the twenty-first century.

Christa Salamandra is associate professor of anthropology at Lehman College and the Graduate Center, the City University of New York.

Leif Stenberg is professor of Islamology and director of the Center for Middle Eastern Studies at Lund University. He is coeditor of Globalization and the Muslim World: Culture, Religion, and Modernity.
Humor and Nonviolent Struggle in Serbia
Janjira Sombatpoonsiri

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6 x 9, 288 pages, 9 black-and-white illustrations, 1 table, appendix, notes, bibliography, index
Series: Syracuse Studies on Peace and Conflict Resolution
October 2015

“An original and useful contribution, drawing both on existing literature and documentary sources as well as on interviews with participants. It has the potential to advance understanding of the role of humor and satirical stances in the generation of political change.”
—Eric Gordy, School of Slavonic and East European Studies, University College, London

“If I had no sense of humor, I should long ago have committed suicide,” wrote the late Mahatma Gandhi, expressing the potent power of humor to sustain and uplift. Less obvious is humor’s ability to operate as a cunning weapon in nonviolent protest movements. Over the last few decades, activists are increasingly incorporating subversive laughter in their protest repertoires, realizing the ways in which it challenges the ruling elite’s propaganda, defuses antagonism, and inspires both participants and the greater population.

In this highly original and engaging work, Sombatpoonsiri explores the nexus between humor and nonviolent protest, aiming to enhance our understanding of the growing popularity of humor in protest movements around the world. Drawing on insights from the pioneering Otpor activists in Serbia, she provides a detailed account of the protesters’ systematic use of humor to topple Slobodan Milošević in 2000. Interviews with activists, protest newsletters, and documentaries of the movement combine to illustrate how humor played a pivotal role by reflecting the absurdity of the regime’s propaganda and, in turn, by delegitimizing its authority. Sombatpoonsiri highlights the Otpor activists’ ability to internationalize their nonviolent crusade, influencing youth movements in the Ukraine, Georgia, Iran, and Egypt. Globally, Otpor’s successful use of humor became an inspiration for a later generation of protest movements.

Janjira Sombatpoonsiri is lecturer of political science at Thammasat University in Thailand.
The Mizrahi Era of Rebellion
Israel’s Forgotten Civil Rights Struggle, 1948–1966

Bryan K. Roby

Cloth $39.95s 978-0-8156-3411-9  ebook 978-0-8156-5345-5

6 x 9, 264 pages, 7 black-and-white illustrations, appendix, notes, bibliography, index

Series: Contemporary Issues in the Middle East
November 2015

“With modesty, care, reservation and empirical rigor, Roby has re-conceptualized our understanding of the nascent formation of Israel’s Mizrahi collectivity. His utilization of a wealth of hitherto unexplored documentation from the archives of the Israeli police—coupled with his critical scrutiny of additional primary source material in Hebrew, Arabic, English, French, and Judeo-Arabic—have produced a focused, unpretentious, and highly enjoyable book.”

—Moshe Behar, coeditor of Modern Middle Eastern Jewish Thought

During the postwar period of 1948–56, over 400,000 Jews from the Middle East and Asia immigrated to the newly established state of Israel. By the end of the 1950s, Mizrahim, also known as Oriental Jewry, represented the ethnic majority of the Israeli Jewish population. Despite their large numbers, Mizrahim were considered outsiders because of their non-European origins. Viewed as foreigners who came from culturally backward and distant lands, they suffered decades of socioeconomic, political, and educational injustices.

In this pioneering work, Roby traces the Mizrahi population’s struggle for equality and civil rights in Israel. Although the daily “bread and work” demonstrations are considered the first political expression of the Mizrahim, Roby demonstrates the myriad ways in which they agitated for change. Drawing upon a wealth of archival sources, many only recently declassified, Roby details the activities of the highly ideological and politicized young Israel. Police reports, court transcripts, and protester accounts document a diverse range of resistance tactics, including sit-ins, tent protests, and hunger strikes. Roby shows how the Mizrahi intellectuals and activists in the 1960s began to take note of the American civil rights movement, gaining inspiration from its development and drawing parallels between their experience and that of other marginalized ethnic groups. The Mizrahi Era of Rebellion shines a light on a largely forgotten part of Israeli social history, one that profoundly shaped the way Jews from African and Asian countries engaged with the newly founded state of Israel.

Bryan K. Roby received his PhD in Middle Eastern studies from the University of Manchester. He has recently completed a postdoctoral research fellowship at New York University and has lectured on Israeli and Middle Eastern history throughout Europe, England, and the United States.
“Lingering Bilingualism” is rich, learned, thoughtful and thought-provoking. . . . A remarkable example of its kind.”
—Jeremy Dauber, Atran Professor of Yiddish Language, Literature, and Culture, Columbia University

At the beginning of the twentieth century, ambitious young writers flocked from Jewish towns and villages to cultural centers like Warsaw, Odessa, and Vilna to seek their fortunes. These writers, typically proficient in both Hebrew and Yiddish, gathered in literary salons and cafés to read, declaim, discuss, and ponder the present and future of Jewish culture. However, in the years before and after World War I, writers and readers increasingly immigrated to Western Europe, the Americas, and Palestine, transforming the multilingualism that had defined Jewish literary culture in Eastern Europe. By 1950, Hebrew was ensconced as the language and literature of the young state of Israel, and Yiddish was scattered throughout postwar Jewish communities in Europe and North and South America.

“Lingering Bilingualism” examines these early twentieth-century transformations of Jewish life and culture through the lens of modern Hebrew–Yiddish bilingualism. Exploring a series of encounters between Hebrew and Yiddish writers and texts, Brenner demonstrates how modern Hebrew and Yiddish literatures shifted from an established bilingualism to a dynamic translingualism in response to radical changes in Jewish ideology, geography, and culture. She analyzes how these literatures and their writers, translators, and critics intersected in places like Warsaw, Berlin, Tel Aviv, and New York—and imagined new paradigms for cultural production in Jewish languages. Her aim is neither to idealize the Hebrew–Yiddish bilingualism that once defined East European Jewish culture nor to recount the “language war” that challenged it. Rather, “Lingering Bilingualism” argues that continued Hebrew–Yiddish literary contact has been critical to the development of each literature, cultivating linguistic and literary experimentation and innovation.

Naomi Brenner is assistant professor of Hebrew and Israeli culture in the Department of Near Eastern Languages and Cultures at The Ohio State University.
The Snake’s Pass
A Critical Edition

Bram Stoker
Edited and with an Introduction by Lisabeth C. Buchelt

Cloth $65.00 978-0-8156-3424-9
Paper $34.95 978-0-8156-3414-0
6 x 9, 328 pages, notes, timeline
Series: Irish Studies
September 2015

“A genuine contribution to the field. . . . Of interest to scholars and students interested in Bram Stoker, late Victorian popular literature and culture, Irish studies, and postcolonial studies.”

—Marjorie Howes, associate professor of English, Boston College

In 1890, The Snake’s Pass was published in serialized form in the periodical The People. It is the story of Arthur Severn, an Englishman who has inherited wealth and a title through an aunt who took him under her wing to the exclusion of closer relations. His inheritance includes land in Ireland, and now that he is a man of leisure, he decides to tour the west of Ireland. As Bram Stoker’s first full-length novel, The Snake’s Pass is a heady blend of romance, travel narrative, adventure tale, folk tradition, and national tale. This early novel shows that, long before Dracula, Stoker used the genre of the novel to engage with questions of identity, gender, ethnic stereotype, and imperialism.

In this critical edition, Buchelt offers detailed and studied insight into both the novel and Stoker’s life, demonstrating the significance of The Snake’s Pass within the canon of late Victorian literature. The supplementary textual notes, scholarly material, and critical responses enhance the novel without distracting from the text. Readers will find a complexly layered and nuanced work that presents a pointed critique of British cultural attitudes and political positions concerning the Irish and Ireland.

Lisabeth C. Buchelt is associate professor in the English Department at the University of Nebraska-Omaha.

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Postcolonial Overtures
The Politics of Sound in Contemporary Northern Irish Poetry
Julia C. Obert

Cloth $34.95  978-0-8156-3400-3
6 x 9, 240 pages, notes, bibliography, index
Series: Irish Studies
October 2015

“In Postcolonial Overtures, Julia Obert charts a new and exciting trajectory for thinking about contemporary Northern Irish poetry. In deft, lively readings of Carson, Mahon, and Muldoon, Obert shows how their poetry is catalyzed by the matter and problem of sound—the sounds that poems can make, the sounds represented within them, and the sounds of the world that surround them. . . beautifully written.”

—Eric Falci, associate professor of English, University of California, Berkeley

“A serious contribution to our understanding of how the acoustics of poetry needs to be incorporated into our reading of Northern Irish poetry. . . Well-researched and thoughtfully argued.”

—Richard Rankin Russell, professor of English, Baylor University

Postcolonial Overtures explores the importance of sound in contemporary Northern Irish writing, focusing on the work of three canonical poets: Ciaran Carson, Derek Mahon, and Paul Muldoon. Obert argues that these poets respond to what Edward Said calls “geographical violence”—to the stratification of the North’s visual spaces; to the sectarian symbols splashed across Belfast and beyond—by turning from the eye to the ear, tentatively remapping place in acoustic space. Carson, for instance, casts Troubles-era Belfast as a “demolition city,” its landmarks “swallowed in the maw of time and trouble,” and tries to compensate for this inhospitality by reimagining landscape as soundscape, an immersive auditory field. This strategy suggests sound’s political and affective potential: music, accent, and even comfortingly familiar white noise can help subjects, otherwise unmoored, feel at home. Drawing on a diverse range of fields, Obert devotes two chapters to the examination of each poet’s work, allowing room for both in-depth formalist readings and contextual and theoretical understandings of the poems and their reverberating effects.

Julia C. Obert is assistant professor and assistant chair in the Department of English at the University of Wyoming.

Also available from Arlen House . . .

The Wind Across the Grass
Nuala Ni Chonchúir

The twenty-two stories in this collection explore themes of adult–child relationships, death and violence, and the Irish sense of place. These are essential stories about families and relationships under strain; there is love and betrayal, sickness and passing, humor and rivalry, all told in a mix of adult and child voices, each voice as honest as the last.

Paper $24.95  978-1-903631-36-2
Israelites in Erin
Exodus, Revolution, and the Irish Revival
Abby Bender

“An important and serious topic for any consideration of Irish history and literature, certainly for the early modern and particularly for Joyce. . . . Well written and well researched.”
—Marilyn Reizbaum, author of James Joyce’s Judaic Other

From the late nineteenth century through the early twentieth century, the story of the Israelites’ liberation from bondage in Egypt served as the archetypal narrative for the birth of the Irish nation. Exodus was critical to both colonial and anticolonial conceptions of Ireland and Irishness. Although the Irish–Israelite analogy has been cited often, a thorough exploration has never before been documented. Bender successfully fills this gap with Israelites in Erin.

Drawing upon both canonical and little-known texts of the Literary Revival, including works by Joyce, plays by Lady Gregory, and political writings by Charles Stewart Parnell and Patrick Pearse, Bender highlights the centrality of Exodus in Ireland. In doing so, she recuperates the history of a liberation narrative that was occluded by the aesthetic of 1916, when the Christ story replaced Exodus as a model for revolution and liberation. In two concluding chapters, Bender deftly maps Exodus throughout Joyce’s Ulysses, revealing how the text plumbs the biblical narrative for its submerged but frank and unsettling story of ambivalent, impure, ironic origins. With extensive research and remarkable insight, Israelites in Erin inaugurates a compelling new critical conversation.

Abby Bender is a visiting assistant professor of Irish studies at New York University’s Glucksman Ireland House.
Corey Village and the Cayuga World
Implications from Archaeology and Beyond

Edited by Jack Rossen

Cloth $39.95s 978-0-8156-3405-8
ebook 978-0-8156-5334-9
6 x 9, 288 pages, 37 black-and-white illustrations, 34 tables, notes, bibliography, index
Series: The Iroquois and Their Neighbors
September 2015

“A richly informative historical account of the thriving Cayuga world through the perspective of the Corey site, a dynamic sixteenth-century village on the eve of European contact. This study fills a void as it is the first book published on Cayuga archaeology.”

—Jordan E. Kerber, professor of anthropology and Native American studies, Colgate University

The Cayuga are one of the original five nations of the Haudenosaunee Confederacy, a powerful alliance of Native American tribes in the Northeast, inhabiting much of the land in what is now central New York State. When their nation was destroyed in the Sullivan–Clinton campaign of 1779, the Cayuga endured 200 years of displacement. As a result, relatively little is known about the location, organization, or ambience of their ancestral villages. Perched on a triangular finger of land against steep cliffs, the sixteenth-century village of Corey represents a rare source of knowledge about the Cayuga past, transforming our understanding of how this nation lived.

In Corey Village and the Cayuga World, Rossen collects data from archaeological investigations of the Corey site, including artifacts that are often neglected, such as nonprojectile lithics and ground stone. In contrast with the conventional narrative of a population in constant warfare, analysis of the site’s structure and materials suggests a peaceful landscape, including undefended settlements, free movement of people, and systematic trade and circulation of goods. These findings lead to a broad summary of Cayuga archaeological research, shedding new light on the age of the Haudenosaunee Confederacy and the role of the Cayuga in the American Revolution. Beyond the comprehensive analysis of artifacts, the Corey site excavation is significant for its commitment to the practice of “indigenous archaeology,” in which Native wisdom, oral history, collaboration, and participation are integral to the research.

Jack Rossen is professor in the Department of Anthropology at Ithaca College.

“Rossen well situates the political impact of archaeological research on contemporary indigenous communities and realizes a model for changing the relations between scholars and the descendants of the people who lived in the sites they dig.”

—Kurt Jordan, associate professor of anthropology and American Indian studies, Cornell University

“This volume makes a significant contribution to Cayuga archaeology through the thorough analyses of the various artifact categories recovered at the Corey site. It will inform regional syntheses for many years to come.”

—Lisa Marie Anselmi, associate professor and chair of anthropology, SUNY Buffalo State
The African Burial Ground in New York City
Memory, Spirituality, and Space

Andrea E. Frohne

“A timely addition to the scant literature about a well-known but understudied aspect of African American history in early New York City.”
—Graham Hodges, professor of history and Africana and Latin American studies, Colgate University

In 1991, archaeologists in lower Manhattan unearthed a stunning discovery. Buried for more than 200 years was a communal cemetery containing the remains of up to 20,000 people.

At roughly 6.6 acres, the African Burial Ground is the largest and earliest known burial space of African descendants in North America. In the years that followed its discovery, citizens and activists fought tirelessly to demand respectful treatment of eighteenth-century funerary remains and sacred ancestors. After more than a decade of political battle — on local and national levels — and scientific research at Howard University, the remains were eventually reburied on the site in 2003.

Capturing the varied perspectives and the emotional tenor of the time, Frohne narrates the story of the African Burial Ground and the controversies surrounding urban commemoration. She analyzes both its colonial and contemporary representations, drawing on colonial-era maps, prints, and land surveys to illuminate the forgotten and hidden visual histories of a mostly enslaved population buried in the African Burial Ground. Today, personal offerings and commemorative artworks, many of which incorporate traditional African and diasporic arts and religions, pay tribute to the ancestors and the sacred space. Tracing the history and identity of the area from a forgotten site to a contested and negotiated space, Frohne situates the burial ground within the context of late twentieth- and early twenty-first-century race relations in New York City to reveal its enduring presence as a spiritual place. Finally, she illustrates visually, spiritually, and spatially the historic and contemporary formation of a New York City African diaspora in relation to the African Burial Ground.

Andrea E. Frohne is associate professor of African art history at Ohio University with a joint appointment in the School of Interdisciplinary Arts and the School of Art and Design.
The conventional history of animals could be more accurately described as the history of human ideas about animals. Only in the last few decades have scholars from a wide variety of disciplines attempted to document the lives of historical animals in ways that recognize their agency as sentient beings with complex intelligence. This collection advances the field further, inviting us to examine our recorded history through an animal-centric lens to discover how animals have altered the course of our collective past.

The seventeen scholars gathered here present case studies from the Pacific Ocean, Africa, Europe, and the Americas, involving species ranging from gorillas and horses to salamanders and orcas. Together they seek out new methodologies, questions, and stories that challenge accepted historical assumptions and structures. Drawing upon environmental, social, and political history, the contributors employ research from such wide-ranging fields as philosophy and veterinary medicine, embracing a radical interdisciplinarity that is crucial to understanding our nonhuman past.

Grounded in the knowledge that there has never been a purely human time in world history, this collection asks and answers an incredibly urgent question for historians and others interested in the nonhuman past: in an age of mass extinctions, mass animal captivity, and climate change, when we know much of what animals have done in the past, which of our activities will we want to change in the future?

Susan Nance is an associate professor in the Department of History and an affiliated faculty member at the Campbell Centre for the Study of Animal Welfare at the University of Guelph, Ontario, Canada. She is the author of Entertaining Elephants: Animal Agency and the Business of the American Circus.
In the past century, more and more Americans have been migrating from rural areas and urban centers to suburban communities. As a result, the majority of American youth are educated in the suburbs, and the ways in which they learn to be citizens are shaped by their suburban surroundings. Because many of these communities are designed to support a “placeless” lifestyle of a transient yet demographically similar population, they are often disconnected from a regional history and culture. For practitioners of place-conscious education—education that seeks to ground the curriculum in local experience, both natural and cultural—this presents a challenge.

In Writing Suburban Citizenship, nine college and secondary writing teachers present suburban classroom projects aimed at exploring the watershed and the commonwealth of the region. Watershed projects, those concerned with the natural environment and ecological realities, include a unit on regional water issues and a naturalist almanac for a local park system. Commonwealth projects are concerned with cultural history, including an investigation of a community’s Native American heritage and a chronicle of multigenerational work histories. With these diverse and robust projects, contributors spotlight the myriad ways suburban students can build rich, authentic connections to their surroundings and create a sense of belonging to their community.

Robert E. Brooke is professor of English at the University of Nebraska and director of the Nebraska Writing Project. He is the author of Rural Voices: Place-Conscious Education and the Teaching of Writing.
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Index

Anderson, Scott W. 13
Basset, Gene 12
Bender, Abby 29
Brenner, Naomi 26
Brooke, Robert E. 33
Buchelt, Lisabeth C. 27
Bustani, Hisham 6
Daly, Padraig J. 9
El-Rayyes, Thoraya 6
Frohne, Andrea E. 31
Hamal Gurung, Shobha 19
Hart-Green, Sharon 8
Haxton, Brooks 5
Hinnebusch, Raymond 22
Karpinowitz, Abraham 4
Lasker-Schüler, Else 5
Levitin, Alexis 11
Lu’lu’a, ’Abdulwahid 7
Mackridge, Peter 11
Memmi, Albert 1
Mintz, Helen 4
Murphy, Gerry 10
Nance, Susan 32
Ni Ghríafo, Doireann 9
Obert, Julia C. 28
Pinhas-Cohen, Hava 8
Al-Qasim, Samih 7
Rahman, Najat 17
Reed, Walter W. 3
Roby, Bryan K. 25
Rooke, Thom 12
Rossen, Jack 30
Roumani, Judith 1
Ryan, Barbara 15
Salamandra, Christa 23
Al-Samman, Hanadi 18
Shamir, Milette 15
Smith, Benjamin 20
Smyth, Gerard 10
Sombatpoonsiri, Janjira 24
Stenberg, Leif 23
Stoker, Bram 27
Vlavianos, Haris 11
Wuthrich, F. Michael 21
Zenith, Richard 11
Zintl, Tina 22

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