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Locker Room Talk: A Woman's Struggle to Get Inside by Melissa Ludtke

- **SB Nation:**
"Ludtke blazed a trail in MLB that women in sports media are still following. . . . The groundbreaking victory changed journalism forever, knocking down doors for women reporters and ensuring they had the same access men reporters had all along. The media didn't cover the facts of the case at the time and Ludtke didn't write about it contemporaneously either. Until now that is."
- **MLB.com:**
"Ludtke fought hard for her place in baseball. As an industry of women stands on the foundation of what she helped build, she has told her story in painstaking detail."



9781978839496
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The Caravaggio Syndrome: A Novel by Alessandro Giardino

- **Observer:**
"Combines in content and style the artist's oscillations between the sublime and the sordid. . . . Giardino creates a world rich in detail with a well-founded reverence and extensive knowledge of Caravaggio's works."
- **The Art Newspaper:**
"The *Caravaggio Syndrome* is more than a fictionalised art history lesson. . . . Giardino's characters are as unforgettable and viscerally real as any of Caravaggio's figures, and his novel is so beautifully told."
- **Artnet:**
"This journey of self-discovery looks at artistic dissatisfaction, personal resilience, and complex relationships. With a compelling narrative and thought-provoking themes, *The Caravaggio Syndrome* weaves together the intellectual depth of Umberto Eco and Michael Cunningham."



9781978835276
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Pandemonium Logs: Sioux Falls, South Dakota, 2020-2022 by Ben Miller

- **Little Village Magazine:**
"Nearly every entry rings with universality. . . . Maybe because the text is so honest, so forthcoming, it becomes a bit of a salve for the wounds we've assumed are gone because we've ignored them as we've 'returned to normal.' *Pandemonium Logs* is a frank and gentle reminder that we have all been changed by COVID-19 that allows and encourages readers to care for ourselves, however we are today."
- **Dayton Daily News:**
"Revisit[s] our very recent tragedies with humor, grace and goodwill. . . . Miller scribbled literary snapshots of people, some saints, others knaves. His accounts of compassion, chaos, paranoia, insensitivity, and grace echo gently, like distant birdsong."
- **Book Nook:**
"I already knew that Miller has a gift for describing tragedies in stunning and beautiful ways. In *Pandemonium Logs* we experience what it was like to be in the COVID trenches, remote, on-line trenches, but trenches nevertheless. 'Tis a beautiful thing. Not the virus, this book."



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Performing the News: Identity, Authority, and the Myth of Neutrality by Elia Powers

- **Journalism and Mass Communication Quarterly:**
"A compelling exploration of how journalism's emphasis on professionalism and authority is rooted in Western, ethnocentric principles. . . . The book's combination of rigorous research, engaging anecdotes, and actionable insights makes it an invaluable resource for anyone interested in media diversity and inclusivity."
- **Electronic News:**
"This book is a timely one. . . . An excellent guide for educators and students in the field of journalism and mass communication, offering practical insights and theoretical frameworks that help bridge academic learning with real-world media practices."



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Christianity and Comics: Stories We Tell about Heaven and Hell by Blair Davis

- **Reading Religion:**
"Davis' *Christianity and Comics* is how histories of popular culture topics should be written. The detail and use of rarely cited primary sources is commendable. . . . His work provides the most comprehensive history of how Christianity and its spiritual tropes have been used in sequential art."
- **The Gospel Coalition:**
"Davis reminds readers of theology's reach into the broader culture, for both good and ill."



9781978837928
paper \$42.95 AT

The United States and the Armenian Genocide: History, Memory, Politics by Julien Zarifian

- **Joachim J. Savelsberg, H-Diplo:**
"Amazingly well written. . . . Zarifian's scholarship is sound and impressively comprehensive. His engagement with a diversity of sources, from historical archives and news media to interviews with contemporary actors is truly astounding and indeed exemplary. His methodology could be used as a model."



9781978844230
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Organizing Professionals: Academic Employees Negotiating a New Academy by Gary Rhoades

- **Journal of Collective Bargaining in the Academy:**
"Essential reading for anyone looking to understand the roots of the current academic moment. . . . *Organizing Professionals* demonstrates that organizing on our campuses, from the most secure and elite faculty to the most contingent, across the academic divides that are designed to thwart solidarity, is the only defense we have."



9781978832763
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Soviet-Born: The Afterlives of Migration in Jewish American Fiction by Karolina Krasuska

- **Modern Language Review:**
"Krasuska's book challenges, rethinks, and expands our understanding of Jewish American literature. . . . By prioritizing female voices and including queer perspectives in the analysis, Krasuska decentres patriarchal and binary-informed approaches and favours the gender-critical narratives of Soviet-born Jewish American women exposing the narrowness of male and heterosexual gazes."
- **Times Literary Supplement:**
"Krasuska covers a large amount in a short space. She combines detailed readings of stories, novels and graphic fiction with wider issues such as the experience of migration from the Soviet Union to America from the 1970s onwards and the 'afterlives' of Communism after 1989."



9781978805217
paper \$49.95 S

Strictly Observant: Amish and Ultra-Orthodox Jewish Women Negotiating Media by Rivka Neriya-Ben Shahar

- **Jewish Link:**
"A fascinating analysis of how Amish and ultra-Orthodox Jewish women deal with modern technology and media. . . . This most interesting read details and contrasts the struggles and challenges these two communities of women face and how they deal with them."



9781978839779
paper \$24.95 S

Finding God in All the Black Places: Sacred Imaginings in Black Popular Culture by Beretta E. Smith-Shomade

- **Missiology: An International Review:**
"Smith-Shomade's research showcases her strength in weaving together compelling analyses that are deeply rooted in Black cultural communities, ultimately contextualizing the history and mission of Black spirituality in African and American mainstream culture. . . . An essential resource for those interested in understanding the rich intersections of the Black Church and Black popular culture."

The Darién Gap

A Reporter's Journey Through the Deadly Crossroads of the Americas

Belén Fernández

"The world could use more writers like Belén Fernández. Her curiosity is relentless (and contagious). And she brings an astonishing worldliness as well as a deep fount of smarts and empathy to whatever she takes on. This is a highly original and intrepid book about immigration and what it means to travel across borders of every sort."

—Jonathan Blitzer, author of *Everyone Who Is Gone Is Here: The United States, Central America, and the Making of a Crisis*

"Belén Fernández is among our most intelligent 'on-the-spot' journalists. She knows much of the world firsthand, and she critically connects its various hot spots into a larger whole. Her excellent *The Darién Gap* brings the reader into what was a thick jungle in a thin land but now is a well-trodden chokepoint on the global migrant highway. Fascinating and beautifully written."

—Greg Grandin, Pulitzer Prize-winning author of *The End of the Myth*

"Belén Fernández is a fearless journalist with deep empathy for her subjects. Her on-the-ground reporting is in the same spirit as George Orwell. She delivers the unvarnished truth of our time about people seeking safe harbor in a chaotic world."

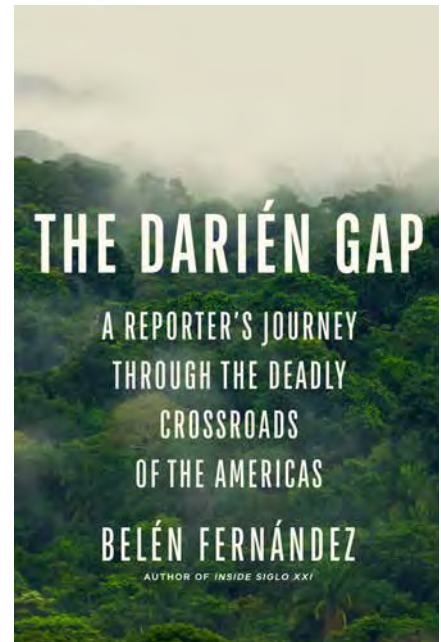
—Melissa del Bosque, cofounder, *The Border Chronicle*

The narrow Darién Gap, the only land bridge connecting South and Central America, encompasses a spectacularly hostile jungle, covered in steep mountains, dense rainforests, and flood-prone marshes. Known in Spanish as *el infierno verde*, or "the green hell," it is one of the most inhospitable places in the world. Its terrain is too treacherous for roads, yet hundreds of thousands of refuge seekers contend with its horrors every year in the hopes of reaching the United States, still some three thousand miles away. And of the countless who set out for the border, an untold number never arrive.

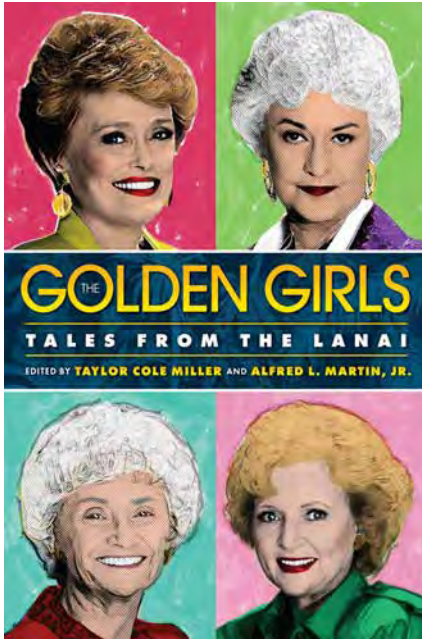
In this book, journalist Belén Fernández visits the Darién Gap to report on the dehumanizing and deadly stretch of land that has become a mass graveyard for migrants. Fernández's travels bring her into contact with refuge seekers, people smugglers, law enforcement officials, and many more whose stories bring life to a place overwhelmingly associated with death. Combining history, on-the-ground reporting, travelogue, memoir, and searing politico-economic analysis, she shines light on a largely made-in-the-USA crisis that has come to define our modern era.

Engrossing and heartrending, *The Darién Gap* is a poignant and compassionate indictment of structural inequality and institutionalized inhumanity in a world where the have-nots must risk death for a chance at a better life—or any life at all.

BELÉN FERNÁNDEZ is an opinion columnist for *Al Jazeera* and the author of several books, including *Inside Siglo XXI: Locked Up in Mexico's Largest Immigration Center*. She is a contributing editor at *Jacobin*, and her work has appeared in the *New York Times*.



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 12. Thank You for Making Drag Safe: Mainstreaming Queerness Through Live Golden Girls Stage Productions

The Golden Girls

Tales from the Lanai

Edited by Taylor Cole Miller and Alfred L. Martin Jr.

"These tales offer an amazingly detailed history of the Girls, full of in-depth analysis, revealing interviews, never-before-known facts, and sly references to our favorite funny moments and one-liners. Like Dorothy, it's super-smart. Like Sophia, it'll have you laughing out loud. And like Vanna White's memoir, it's just a helluva book!"

—Jim Colucci, *New York Times* bestselling author of *Golden Girls Forever: An Unauthorized Look Behind the Lanai*

"Miller and Martin have expertly curated an impressive collection of essays that capture the wit and the heart of *The Golden Girls* while simultaneously offering an essential contribution to the field of television studies. This is the book that fans and scholars have been waiting for."

—Racquel J. Gates, author of *Double Negative: The Black Image and Popular Culture*

"This book is a testament to both the emotional truth and sociological power this powerhouse television show created. It is a glorious and fascinating look into the writing, the performances, and most of all the many lines they crossed. I say this from the bottom of my heart to the humans involved in this book: thank you. For being a friend."

—Alexandra Billings, actress and author of *This Time for Me: A Memoir*

"This book is more fun than a herring circus. Martin and Miller have put together a collection that deftly illustrates the depth, significance, and risk taking that define *The Golden Girls*. It's an important addition to work on eighties TV and a must-read for fans of the *Girls*. It made me feel like I just won Butter Queen."

—Kelly Kessler, author of *Broadway in the Box: Television's Lasting Love Affair with the Musical*

"Weaving together witty commentary, behind-the-scenes perspectives, and solid research, this book allows the reader—from casual fan to die-hard fanatic—to reflect upon *The Golden Girls* phenomenon in fresh and thought-provoking ways."

—Maria Carpiac / professor and director of the Gerontology Program at California State University, Long Beach

The Golden Girls: Tales from the Lanai is an accessible collection that explores the cultural, industrial, and historical impact of that beloved American sitcom. Edited by Taylor Cole Miller and Alfred L. Martin Jr., this anthology brings together a diverse range of voices that model different media studies approaches to researching and critically analyzing television texts. *The Golden Girls* reclaims the production history and development of the show, opens new conversations about audiences—especially Black, queer, and female audiences—and provides new insight into the meteoric rise in popularity of *The Golden Girls* as a 2020s cultural phenomenon. With twelve original chapters and extensive original interviews offering readers rare insights behind the scenes, the book is a long day's journey into the marinara of *The Golden Girls*—an immersive, engaging opportunity for readers to learn more about the show. It truly is the golden age of *The Golden Girls*.

TAYLOR COLE MILLER is an assistant professor of media studies at the University of Wisconsin-La Crosse.

ALFRED L. MARTIN JR. is an associate professor and Department Chair of the Department of Cinematic Arts at the University of Miami. He is the author of *Fandom for Us, By Us: The Pleasures and Practices of black Audiences* and *The Generic Closet: Black Gayness and the Black-Cast Sitcom*, and editor of *Rolling: Blackness and Mediated Comedy*.

Too Poor to Die The Hidden Realities of Dying in the Margins

Amy Shea

"Thoughtful and insightful, and backed up by solid research, Shea's collection of essays comfortably sits at the intersection of the personal and the critical. *Too Poor to Die* is an important narrative meditation on a difficult topic in American life: the uncertain, overlooked fate of unhoused people facing death."

—Ethan Gildorf, author of *Fantasy Freaks and Gaming Geeks*

"An unflinching and illuminating look at subjects that our culture too often sweep under the rug but can no longer afford to ignore. Shea's prose glimmers with creativity, compassion, and intelligence."

—Justin Hocking, author of *A Field Guide to the Subterranean*

"Shea deftly examines how our society fails those who live on the margins, both in life and in death. This compassionate and unflinching book will break your heart for the better."

—Beth Winegarner, author of *San Francisco's Forgotten Cemeteries: A Buried History*

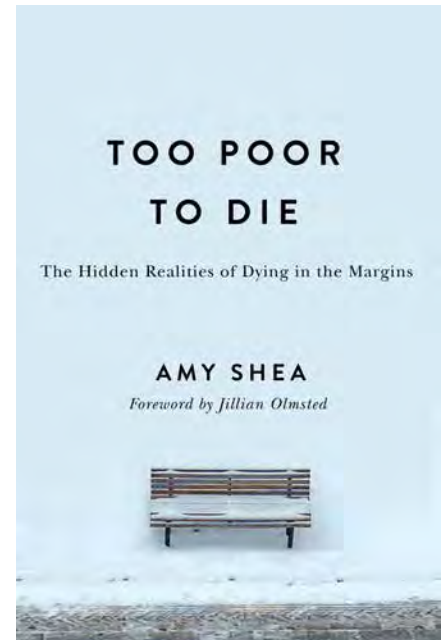
"Shea explores the political economy of death and its management within a system that cares little for the marginalized and where dying with dignity has become one more human right turned into an expensive luxury. *Too Poor to Die* blends personal narrative, sociology, and documentary research to draw a portrait of lives on the margins of a society that continually neglects them, even after death. Shea resists any sentimental portraits of poverty, instead homing in on a granular, personal engagement that emphasizes the humanity of those struggling to live and die with dignity. She shows how the act of witnessing can honor the lives of those who might otherwise become yet one more statistic, one more name on a list of the forgotten. Such attentiveness is an act of care that adds urgency to the clear need for rethinking how dying is embedded in living and how dying with dignity requires attention to the lives and living conditions of all."

—David Buuck, author of *Noise in the Face Of*

Death is the great equalizer, but not all deaths are created equal. In recent years, there has been an increased interest and advocacy concerning end-of-life and after-death care. An increasing number of individuals and organizations from health care to the funeral and death care industries are working to promote and encourage people to consider their end-of-life wishes. Yet, there are limits to who these efforts reach and who can access such resources. These conversations come from a place of good intentions, but also from a place of privilege.

Too Poor to Die: The Hidden Realities of Dying in the Margins, a collection of closely connected essays, takes the reader on a journey into what happens to those who die while experiencing homelessness or who end up indigent or unclaimed at the end of life. *Too Poor to Die* bears witness to the disparities in death and dying faced by some of society's most vulnerable and marginalized and asks the reader to consider their own end-of-life and disposition plans within the larger context of how privilege and access plays a role in what we want versus what we get in death.

AMY SHEA is the writing program director for Mount Tamalpais College, a college for incarcerated people in San Quentin, CA. Her essays have appeared in *The Missouri Review*, *Portland Review*, *The Massachusetts Review*, the *Journal of Sociology of Health & Illness*, and others.



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Menace of Our Time The Long War Against American Communism

Aaron J. Leonard

"Leonard's study of unparalleled political repression is both comprehensive and engrossing. For over sixty years, mass surveillance, sustained persecution, and frequent imprisonment were all used to silence American communists and, more broadly, cripple left-wing activism. Essential reading for students of American political history."

—Phillip Deery, author of *Red Apple: Communism and McCarthyism in Cold War New York*

"This comprehensive and sprightly story suggests that the ascendancy of today's right wing is based in no small measure on their obsession of the previous epoch—anticommunism—which savaged progressivism under the guise of fighting Communists. This book is an important contribution."

—Gerald Horne, author of *Black Liberation/Red Scare: Ben Davis and the Communist Party*

"The sordid story of the intense and prolonged repression of American communists has never been told better. Leonard's compelling and highly illuminating book is a must-read for everyone interested in US political history."

—Geoffrey Roberts, author of *Stalin's Library: A Dictator and His Books*

Beginning at the turn of the century, and ending only with communism's collapse, the US government and major elements in the wider society undertook an unrelenting effort to suppress and criminalize domestic communism. This book tracks those efforts, from the state laws of the twenties that imprisoned the fledgling communist leadership, the efforts by police and local authorities against communists as they fought for unions, racial equality, and the unemployed, the trials and imprisonment of communist leaders midcentury, the extralegal efforts of the Counterintelligence Program (COINTELPRO) in the sixties, and the ongoing, relentless attention by the FBI afterward. This is a long-overdue book about the most extensive, repressive effort ever undertaken by US authorities against a political organization that, however problematic, was largely operating within the scope of constitutionally mandated freedoms.

AARON J. LEONARD is an author and historian. Among his books are *Heavy Radicals: The FBI's Secret War on America's Maoists*, *The Folk Singers & the Bureau*, and *Meltdown Expected: Crisis, Disorder and Upheaval at the End of the 1970s* (Rutgers University Press, 2024).

Unpacking My Father's Bookstore

Laurence Roth

"This beautifully rendered work brings readers into the lush spaces of a beloved Jewish bookstore in midcentury Los Angeles. Moving gracefully between memoir and a larger story about the world of Jewish books, bookstores, and American Jewish readers, Roth unpacks his father's bookstore. In so doing he rearranges the books to tell his own story."

—Laura Levitt / author of *The Objects That Remain*

"Roth ushers us into the history of Jewish books in a way no other literary scholar could. This remarkable book gives us an insider's tour while offering an intimate, moving portrait of one American Jewish family as well as a sharp, detailed, and thought-provoking account of how books move through and transform our lives."

—Josh Lambert / author of *The Literary Mafia: Jews, Publishing, and Postwar American Literature*

"*Unpacking My Father's Bookstore* is a brilliant family memoir and history of American bookselling. Attractively written and always compelling, this provides both an intimate, child's-eye view of the world and a profound understanding of the nature of cultural transformation."

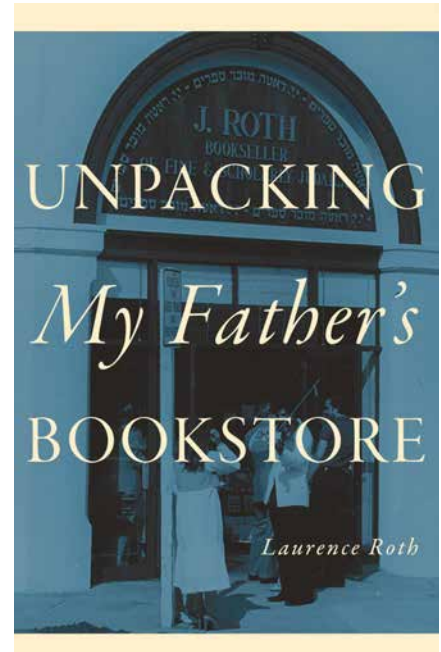
—Bryan Cheyette, author of *The Ghetto: A Very Short Introduction*

"This isn't only a paean to the legendary Los Angeles bookstore, where browsing was a hermeneutical activity, but a eulogy to a father-and-son relationship and a map of how Jewish knowledge circulated in America in the second half of the twentieth century. Kudos to Laurence Roth for hearing the call of memory. Bookstores are where our minds feel grounded and our hearts find meaning."

—Ilan Stavans, editor of *How Yiddish Changed America and How America Changed Yiddish*

Unpacking My Father's Bookstore brings to life the history of J. Roth / Bookseller of Fine & Scholarly Judaica, which was a microcosm of the Los Angeles Jewish community from 1966 to 1994 and one of the premier Jewish bookstores in the United States. Blending critical analysis with a personal account of growing up in his father's bookstore, and connecting both to larger forces that helped shape Jewish and American book retailing in the twentieth-century, Laurence Roth crafts a richly felt narrative about his family's Jewish experience in America. It is a reminder, too, that while most independent bookstores like J. Roth Bookseller disappear from history, these retailers often had outsized effects on their communities. Breaking with conventional modes of scholarship, *Unpacking My Father's Bookstore* tells a unique and troubled story that rarely gets told, one that is both personal and analytical, theoretical but rooted in the everyday.

LAURENCE ROTH is the Charles B. Degenstein Professor of English and director of the Jewish & Israel Studies Program and The Build Collaborative at Susquehanna University, Pennsylvania. He is the author of *Inspecting Jews: American Jewish Detective Stories* (Rutgers University Press, 2003) and coeditor, with Nadia Valman, of *The Routledge Handbook of Contemporary Jewish Cultures*.



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Icons of the Fantastic

Illustrations of Imaginative Literature from the Korshak Collection

Edited by Amanda Zehnder and David Brinley

Preface by Kevin J. Anderson

Afterword by Gary K. Wolfe

Foreword by Guillermo del Toro

Introduction by Michael Dirda

Icons of the Fantastic: Illustrations of Imaginative Literature from the Korshak Collection features artwork by pioneering artists from over 160 years of published works of science fiction and fantasy. The illustrations in the collection appeared on the covers of timeless novels such as the *Tarzan* series by Edgar Rice Burroughs and classic pulp magazines from the 1930s through 1960s, such as *Amazing Stories* and *Weird Tales*. They accompany images of mischievous satyrs, ethereal mermaids, and spell-casting witches for texts ranging from *The Tempest*, *Don Quixote*, and *Alice's Adventures in Wonderland* to works by Edgar Allan Poe and H. G. Wells. Alongside essays about famous illustrators such as Arthur Rackham and Aubrey Beardsley, contributors engage in a critical reassessment of understudied artists such as José Segrelles, Wladyslaw Benda, Margaret Brundage, and Hannes Bok. The book includes a foreword by Guillermo del Toro, a preface by Kevin J. Anderson, an introduction by Michael Dirda, and an interview with renowned contemporary illustration artist Michael Whelan.

October 14, 2025
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Art

AMANDA ZEHNDER is chief curator and department head of museums at the University of Delaware.

DAVID BRINLEY is professor of art and design at the University of Delaware.

GUILLERMO DEL TORO is a renowned filmmaker, writer, and artist, who has directed over a dozen films and created numerous television shows, including *The Strain* (2014–2017) and *Guillermo del Toro's Cabinet of Curiosities* (2022).

KEVIN J. ANDERSON has published more than 190 books, fifty-eight of which have been national or international best sellers. Anderson is the director of the graduate program in Publishing at Western Colorado University, and he and his wife, Rebecca Moesta, are the publishers of WordFire Press.

MICHAEL DIRDA is a Pulitzer Prize-winning journalist, a longtime book columnist for *The Washington Post*, and the author of the memoir *An Open Book* (2003), five collections of essays, and the critical appreciation *On Conan Doyle* (2012).

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Illustrated Checklist of the Full Korshak Collection
Contributors



Left: Michael Whelan; Master Mind of Mars



Right: J.K. Potter; Alive and Screaming

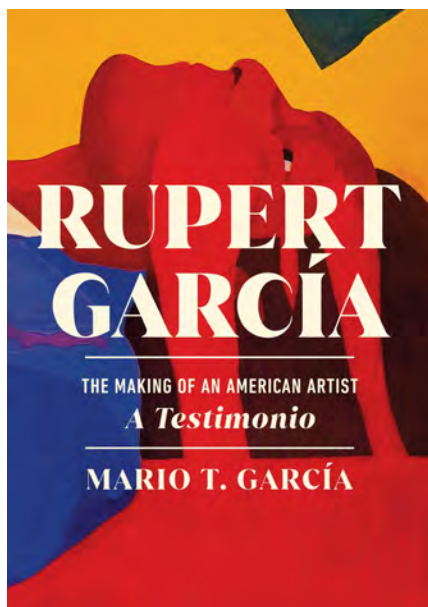


Partial List of Artists

Aubrey Beardsley
Wladyslaw T. Benda
Hannes Bok
Margaret Brundage
Edmund Dulac
Arthur Rackham
José Segrelles
Michael Whelan



Top left: Brian Froud; Voice of the River
Top middle: Margaret Brundage; Black Bagheela cover for Weird Tales
Top right: Hannes Bok; Skull Face and Others
Bottom: Maxfield Parrish; Daybreak



Rupert García The Making of an American Artist, a Testimonio

Mario T. García

"Long overdue but worth the wait, *Rupert García: The Making of an American Artist*, is a critical contribution to U.S. History, American Art History, and scholarly intersections in the Humanities and Social Sciences. Offering *un gran testimonio* of vanguard Chicano artist Rupert García, historian Mario García's book is the model and blueprint for comprehensive examinations of key figures in our shared social struggles and cultural victories."

—Ella Maria Diaz, author of *José Montoya*

Rupert García: The Making of an American Artist, a Testimonio is a compelling story of a working-class Mexican American from California's Central Valley who became a major American artist with national and international recognition. Mario T. García's oral history of Rupert García, based on extensive interviews over many years, provides a compelling autobiographical narrative of the life and times of an American artist. This testimonio places Rupert García's art in historical perspective, spanning his beginnings in Stockton, California, and his time in the Air Force, including participating in the US war in Vietnam, to his experience at San Francisco State during the historic San Francisco State student strike in 1968–69. Influenced by history and politics, Rupert

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Top: The Geometry of Manet and the Sacred Heart

Bottom left: Rupert García in his Oakland studio, 1986.
Photos courtesy of Terry Lorant.

Bottom right: Libertad Para Los Prisoneros Políticos

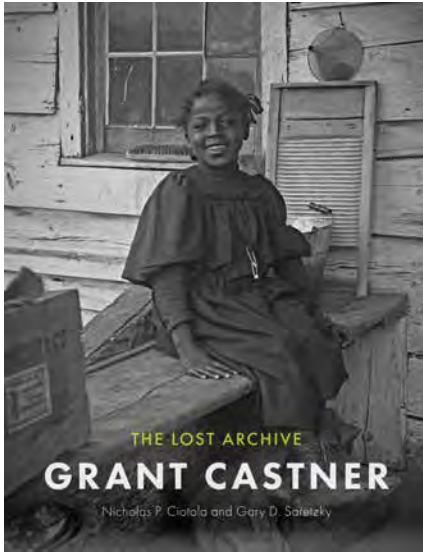




Top Left: *Homenaje a Frida Kahlo* 1978

Top Right: *Ceylon Teas: Product of European Exploitation*

Bottom: *Goliath over David or the U.S. Invasion of Grenada*



Grant Castner The Lost Archive

Nicholas P. Ciotola, New Jersey State Museum, and Gary D. Saretzky

In July 2019, staff of the New Jersey State Museum visited a cramped and dusty storage locker in Hunterdon County. Inside was a treasure trove of more than one thousand glass plate negatives. Each negative preserved an image of New Jersey at the turn of the twentieth century. They once belonged to a Trenton resident who had used the plates as tools for his chosen art form. His name was Grant Castner. His art was photography.

Castner's glass plate negatives are a visual record of New Jersey's social and cultural history. His many human subjects are rich and poor, young and old, Black and white. They are at work, at play, at home, and in the community. Castner also documented social change brought about by electricity, engineering, education, industry, and transportation. He captured the excitement of public amusements such as parades and fairs. He recorded the aftermath of floods, fires, and other disasters. Castner also had a fondness for the outdoors. He used his camera to reflect on the beauty and tranquility that he found in the natural landscapes of New Jersey.

This book presents the collective work of Grant Castner, an amateur artist whose place in New Jersey history was, until now, completely unknown. His photographic negatives forever preserve pinpoint moments in the past. They are time machines to another era. Let this long lost archive transport you on a visual journey into a New Jersey of days gone by.

NICHOLAS P. CIOTOLA has been the New Jersey State Museum's curator of cultural history since 2009. Previously, he was a curator at the Heinz History Center in Pittsburgh. In twenty-five years as a museum professional, he has served as project director, curator, and/or author for numerous exhibitions, books, and articles on American history and material culture.

GARY D. SARETZKY, archivist, educator, and photographer, worked as an archivist for more than fifty years at the State Historical Society of Wisconsin, the Educational Testing Service, and the Monmouth County Archives. He taught the history of photography at Mercer County Community College and coordinated the Rutgers Public History Internship Program.

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162 Pages • 8½ x 11 • 4 color and 136 B-W images
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Photography

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4. Work
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Left: "On the Sands"; Unidentified women on the beach, Ocean Grove, New Jersey, 1894. Digital positive from 4" x 5" glass plate negative.

Right: "Susie"; Susie Dillon, near Jacobs Creek, Ewing Township, New Jersey, 1899. Digital positive from 4" x 5" glass plate negative.





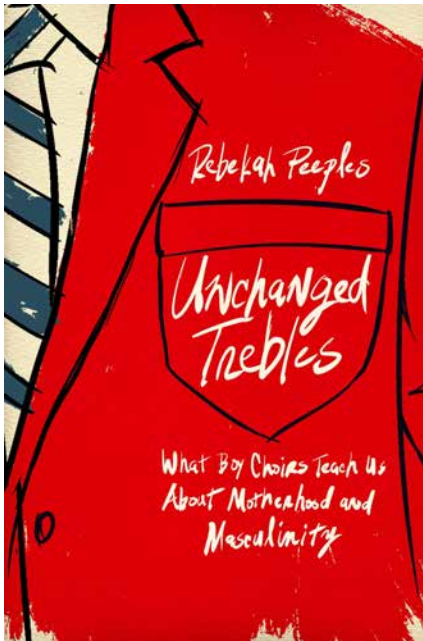
Left top: "Balloon Ascension"; Hot air balloon, Inter-state Fair, Hamilton Township, New Jersey, 1895. Digital positive from 4" x 5" glass plate negative.

Left bottom: "On the Beach"; Boardwalk, Atlantic City, New Jersey, 1897. Digital positive from 4" x 5" glass plate negative.

Right top: Firefighters, Trenton Fire Department Headquarters Building, Trenton, New Jersey, 1913; Digital positive from 6.5" x 8.5" glass plate negative.

Right middle: Union News Company newsstand, Merchantville, New Jersey, 1896. Digital positive from 4" x 5" glass plate negative.

Right bottom: "Grant Castner"; Old Tennent Presbyterian Church, Tennent, Manalapan Township, New Jersey, 1904. Digital positive from 5" x 7" glass plate negative.



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 270 Pages • 6 x 9
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 Rutgers Trade
 Gender Studies

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Introduction

1. Do You Know a Boy Who Loves to Sing?
2. It's Like a Finishing School for Boys
3. Unchanged Trebles
4. Don't You Want to See the World?
5. Draw the Circle Wide
6. Closets
7. A Ceremony of Discipline
8. Mother Nature Has Them by the Throat
9. The Child is Father of the Man

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Unchanged Trebles

What Boy Choirs Teach Us About Motherhood and Masculinity

Rebekah Peeples

"*Unchanged Trebles* is an exquisite read: a rich, clear, and compelling contribution at the cutting edge of gender studies, it is also a deeply moving search by a boy mom for a world where her son can fully be himself. Though it is about a relatively rare cultural niche, the boy choir, Rebekah Peeples's book demonstrates the thrilling power of social science research to help us get things right for children."

—Michael C. Reichert, author of *How to Raise a Boy: The Power of Connection to Build Good Men*

"In this honest and beautiful account of her experiences with her son during his early adolescent years, Rebekah Peeples provides carefully researched insights alongside thoughtful personal reflections that illuminate ways to foster boys' healthy emotional expression and relationships. *Unchanged Trebles* emphasizes the power and pleasure of listening to boys and explores the possibility of building communities with boys that are inclusive, center on mutual respect and collaboration, contribute to their sense of purpose and belonging, and enable their authentic voices to develop and find resonance."

—Judy Y. Chu, author of *When Boys Become Boys: Development, Relationships, and Masculinity*

Boy choirs are one of the oldest musical traditions in the Western world. Known as "unchanged trebles" in the choral world, these groups have historically included biologically male singers who sing soprano notes until they go through puberty. But what does this mean in a culture that increasingly sees gender as an individual choice, rather than a fixed, biological category? And is this tradition, which is rooted in exclusion of girls and women, one that is even worth saving?

In *Unchanged Trebles*, sociologist Rebekah Peeples charts an unexpected, thought-provoking, and deeply personal journey into the peculiar world of contemporary boy choirs, where boys learn to do something together that they're often embarrassed to do alone: sing in their soprano voices. Considering her experience as the unlikely mother of a boy soprano alongside dozens of interviews with current directors and former choristers, she argues that some of the tools for creating a more gender-inclusive future can be found in an ancient tradition that has long recognized gender fluidity within the prepubescent male body. With humor, insight, and the voice of a gifted storyteller, *Unchanged Trebles* explores a cultural tradition in which singing and expressing emotion are encouraged for boys, showing them a more expansive form of masculinity as they transition from boyhood to manhood.

REBEKAH PEEPLES is associate dean of the College for Curriculum and Assessment at Princeton University. She is the author of *Walmart Wars: Moral Populism in the Twenty-First Century*.

The Black Body

Anna Maria Gehnyei

Translated by Ellis Kierans and Sandra Waters

Foreword by Igiaba Scego and Yvette Samnick

"A rapper, dancer, and beatmaker, Anna Maria Gehnyei is also a bold and brash writer. Every line of her electrifying memoir pulses with sharp social critique. You will love it all!"
—Abdourahman A. Waberi, author of *In the United States of Africa*

"In this important memoir, Anna Maria Gehnyei revisits the route she traveled in order to inhabit her 'Black Body' with pride and determination, in a country like Italy, where bodies like hers are constantly racialized. Through the exploration of her family memory and a journey to Liberia, Gehnyei grounds her present in the past, creating continuity between her own story and the stories of the children of the African diaspora around the world."

—Caterina Romeo, author of *Interrupted Narratives and Intersectional Representations in Italian Postcolonial Literature*

In her memoir, Anna Maria Gehnyei, better known as singer, rapper, and producer Karima 2G, reveals the challenges she faced as the child of Liberian immigrants, born and raised in Rome but perpetually viewed by her fellow Italians as a foreigner.

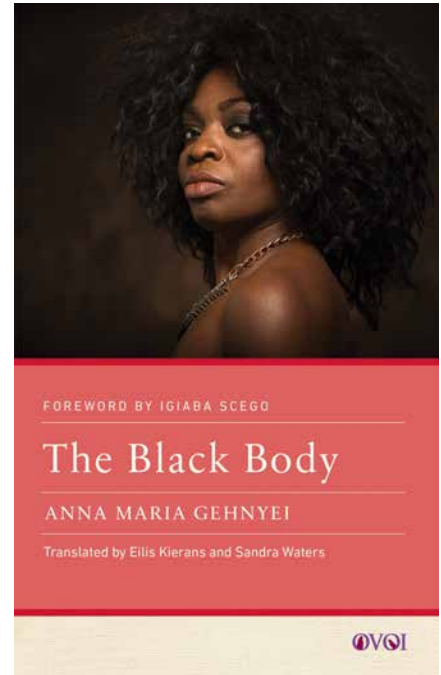
The daughter of the first Kpelle man to ever leave his native village and emigrate to Europe, Anna is proud of her heritage but only knows Liberia as a mystical, faraway land that appears in her parents' stories. Though Italy is the only homeland she knows, she is merely classed as a resident, not a permanent citizen. At school and in the streets of Rome, she is treated to a mixture of patronizing condescension and xenophobic hostility. But Anna refuses to be bullied into mute submission, finding her voice as a performer and activist who demands recognition for Italy's growing immigrant population.

ANNA MARIA GEHNYEI, also known as Karima 2G, is a musician, dancer, and producer and the founder of the Black Lives Matter movement in Rome. This is her first book.

ELLIS KIERANS is an assistant professor of teaching in the Italian Department at Pennsylvania State University and co-editor of the Other Voices of Italy series. She has published widely on the works of Italian women.

SANDRA WATERS is the managing editor of *Italian Quarterly* and co-editor of the Other Voices of Italy series. She is the editor of *The Spaces and Places of Horror* and translator of Porpora Marcasciano's *AntoloGaia*, among other publications.

Other Voices of Italy



September 9, 2025
174 Pages • 5 x 8
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Memoir • Music • Global Black Studies

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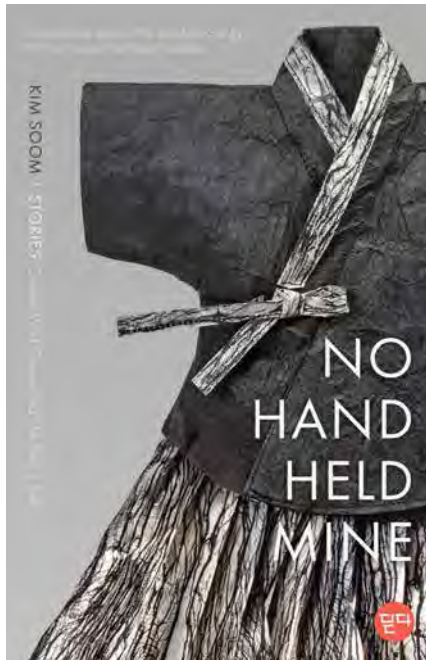
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7. All the Relatives
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16. The Sound of Drums
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22. The Guy from CasaPound
23. Fingerprints
24. Federico
25. I Dream of Water
26. Silent on the Surface
27. Mom Doesn't Want Me to Go to Liberia
28. The Journey to Liberia
29. Oceanic Currents
30. Blessings
31. Italian Citizenship
32. Karima



DITTA: Korean Humanities in Translation

"Ditta" in Korean means stepping on or over, pressing into shape, or overcoming an obstacle or failure. These usages aptly capture the uneasy yet provocative coexistence of translation's tropes of passage and metamorphosis, and translation's role as a vital site of worldbuilding. DITTA: Korean Humanities in Translation provides a unique and sustaining venue for the English translation of overlooked Korean sources across literature, language, history, religion, philosophy, arts, and popular culture. Each book includes a foreword by noted scholars underscoring the significance of the author and their work within Korea and beyond.



No Hand Held Mine

Stories — "Granny Wild Goose" and "The Root's Tale"

Kim Soom and Soom Kim

Translated by Joon-Li Kim and Doo-Sun Ryu

Foreword by Alexis Dudden

"Kim Soom carefully crafts each word and each negative space to articulate women's silenced histories. The unspeakable sings in this devastatingly beautiful book."

—Grace M. Cho, author of *Tastes Like War*, finalist for the National Book Award

"*No Hand Held Mine* holds translators Joon-Li Kim and Doo-Sun Ryu's tender care to invite the Anglophone audience into Kim Soom's breath ("soom")—her uniquely dreamy, meditative prose and poetic rhythm."

—Emily Jungmin Yoon, author of *Find Me as the Creature I Am: Poems*

An elderly Korean woman talking about being forced into sexual slavery during World War II. A modern Korean woman extricating herself from a failing relationship with an artist. Award-winning South Korean writer Kim Soom presents us with portraits of two women who couldn't be more different but who both show resilience and compassion. *No Hand Held Mine: Stories*, containing one nonfiction piece and one short story, demonstrates the power and breadth of Kim's writing. "Granny Wild Goose" uses former Comfort Woman Gil Won-Ok's own words, recorded during conversations with Kim, to tell her life story of brutality, betrayal, and survival. In "The Root's Tale," the female protagonist comes to understand the strength of solitary women. Both devastating and reaffirming, *No Hand Held Mine* shows why Kim Soom has received every major literary award in Korea. Joon-Li Kim and Doo-Sun Ryu's sensitive translation maintains Kim's lyricism and exquisite imagery.

This book is published with the support of The Daesan Foundation.

KIM SOOM is a novelist based in Seoul, South Korea. She has published numerous short stories and novels. Her works that have been translated and published in English include *One Left*, *Divorce*, and *The Night Nobody Returns Home*.

JOON-LI KIM was born in South Korea and grew up in the American Midwest. She is a freelance writer and an editor of academic research papers, novels, and memoirs.

DOO-SUN RYU is emeritus professor of English literature at Seoul National University. He is the author of *D. H. Lawrence's "The Rainbow" and "Women in Love: A Critical Study"*.

ALEXIS DUDDEN is professor of history at the University of Connecticut. She is the author of *Japan's Colonization of Korea: Discourse and Power* and *Troubled Apologies Among Japan, Korea, and the United States*.

DITTA: Korean Humanities in Translation

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Literature

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Foreword by Alexis Dudden
Translators' Note

Granny Wild Goose
The Root's Tale

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Flatfish

Poems, A Bilingual Edition

Moon Tae-jun, Tae-jun Moon, and Tae-Jun Moon

Translated by Brandon Joseph Park

Foreword by Jae Won Edward Chung

"From a wild persimmon tree next to a tin-roofed house to a waning crescent moon being filled like well water, *Flatfish* transports us into an irresistible world. Park's translation captures a shifting landscape and the poetic voice that asks and answers the question, where will we go from here?"

—Su Cho, author of *The Symmetry of Fish*

"In these illuminating translations, Moon's vision penetrates human and nonhuman nature alike, simultaneously. In poem after poem, as the distinctions typically required to organize and navigate our world fall away, a singular, wildly fresh experience of being opens, as if our individual skins were not skin, but humanity's collective eyelid."

—Ed Bok Lee, American Book Award-winning author of *Whorled and Mitochondrial Night*

"Moon's poetry looks into the abyss of great losses that Korean society has missed or overlooked amidst the violent material and spiritual upheavals of the past century. In his poems, the relationships humans have with the things around them determine who they are. Between you and me, between you and things, we are safe in the mind that bridges the gap. Moon's poems show that without this connection, human life becomes empty."

—Young-Jun Lee, director of the Research Institute for Korean Studies, Seoul, South Korea

In his poetry collection, *Flatfish*, Moon Tae-jun offers an aesthetic that emphasizes the author's exploration of the inner self. At times sparse and allusive, his poems use blank space and other stylistic considerations to convey a voice and thought that ranges from the contemplative to the surreal and absurd. Moon's poems suggest Buddhist ideologies, natural images, and Korean temples, as the collection explores individual experiences within the context of a search for understanding a greater whole.

While Korea is certainly the setting of these poems, the works remain largely free of cultural-specific imagery and are, instead, naturalistic or universal. This first bilingual edition is a critical resource for students, poets, translators, and general readers alike.

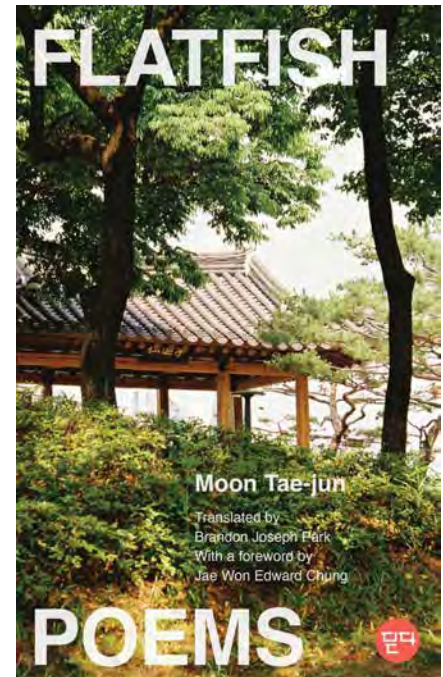
English-Korean Bilingual Edition

영-한 이중언어판

MOON TAE-JUN has published a number of poetry collections in Korean (*Crowded Backyard*, *Barefeet*, *A Shadow's Development*, and more). In poems that range from short, broken lines to longer prose-like forms, Moon Tae-jun evokes a sense of longing, as if searching for moments in the past that help inform the present.

BRANDON JOSEPH PARK is a lecturer in the Department of Asian Languages and Cultures at Rutgers University–New Brunswick, and in the Writing Program at Rutgers University–Newark. He is the cotranslator of *You Call That Music?!: Korean Popular Music Through the Generations*.

DITTA: Korean Humanities in Translation



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Poetry

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Rutgers Super Short

Partial Table of Contents

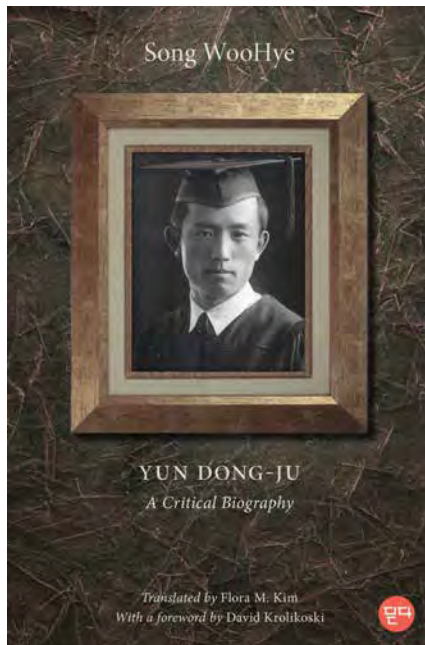
Foreword: Slow, quiet, and flat: Moon Tae-jun's anti-speed lyric by
Jae Won Edward Chung
Translator's Note
Words from the Poet

Part I

Longing
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Someone Cries and Goes
Back like a Rascal
Old Mother
Horizontal
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Bugs, Poems, & Co.
Frost
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Part II

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Flatfish 2
Flatfish 3
Nursing Dog
Stars Sprout in the Winter Sky
School
Spread, Disease, Spread!
Oh My God!
Looking at *SmallMums*
Singing of the Tree Standing Dead



Yun Dong-ju A Critical Biography

Song WooHye and WooHye Song

Translated by Flora M. Kim

Foreword by David Krolikoski

"A riveting account of an iconic poet against the backdrop of the heyday of Japan's militaristic totalitarianism. Song's accomplishment here is breathtaking, drawing a sensitive portrait of a young Korean intellectual with extraordinary knowledge of the subjects—his writings, ideas, friends, and family. In this long-awaited translation, we learn how to read Yun Dong-ju, and, by extension, his times in this gripping, insightful biography."

—Sean Han, associate professor of history at The University of Alabama

Historian and novelist Song WooHye chronicles the life of Yun Dong-ju (1917–1945), one of the most beloved and important poets in the modern Korean literary canon, widely considered Korea's "National Poet". Beginning with the history of the North Gando region (now Yanbian, China), where Yun was born, and ending with facts behind the publication of his only and posthumous poetry collection, *Sky, Wind, Star, and Poem*, this critical biography elucidates who Yun Dong-ju really was, with factual descriptions of the bleak and turbulent period of Japan's colonization of Korea.

While first working on the book in the 1980s, Song had interviewed the poet's surviving relatives and friends, most of whom have since passed away. Without her interviews, these important firsthand accounts would have been lost. Song had an added advantage of an "insider," as she is a niece of Song Mong-gyu, who was the poet's first cousin and inseparable friend for life. Incorporating newly discovered materials and using interviews with the beloved poet's family and friends, this biography is the most comprehensive, definitive biography of Yun Dong-ju to date, now available in English for the first time.

This book is published with the support of the Literature Translation Institute of Korea (LTI Korea).

SONG WOOHYE is a historian and novelist and has published several novels and short story collections as well as biographies and collected essays. Best known for her work on Yun Dong-ju, she has also published papers on the history of North Gando and the Korean Independence Movement. She received a Samsung Literary Award in 1984.

FLORA M. KIM is a freelancing translator/interpreter based in New Jersey, where she was born. She grew up in Seoul, Korea. Formerly a lawyer and currently a librarian, she has taught Korean literature, cinema, translation, and interpreting at Rutgers University–New Brunswick.

DAVID KROLIKOSKI is an assistant professor of Korean at University of Hawai'i at Mānoa.

DITTA: Korean Humanities in Translation

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284 Pages • 6¼ x 9¼ • 19 B-W images

9781978841680 • Paperback • \$36.95

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Biography

Additional print format:

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Rutgers Super Short

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Foreword by David Krolikoski

Translator's Note

Chapter 1. Birth of the Poet
Chapter 2. Myeongdong, the Place of Freedom Fighters
Chapter 3. Yongjeong, the Heart of the Haeran River
Chapter 4. Song Mong-gyu
Chapter 5. Seven Months in Pyeongyang
Chapter 6. Return to Yongjeong
Chapter 7. Yonhui Junior College, A Station for Youths
Chapter 8. Japan, the Place of a Six-Tatami Room
Chapter 9. Arrest, Trial, Imprisonment, and Death
Chapter 10. Here Lies Yun Dong-ju the Poet
Chapter 11. Glory of the National Poet

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Acknowledgements

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Killer Bodies

The Rise and Fall of "Bad Girl" Comics

Joseph Crawford

"Weaving together cultural and political commentary, Crawford examines the historically fraught duality of the "Good Girl" vs "Bad Girl" paradigm. Not content to simply call out the male gaze and its prurient surveillance of the female body, Crawford grabs hold of that "third rail" in comics, by unapologetically critiquing why even superheroes cannot escape fetishization."

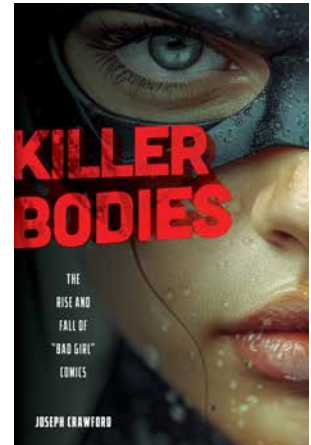
—Monalesia Earle, author of *Writing Queer Women of Color: Representation and Misdirection in Contemporary Fiction and Graphic Narratives*

"Addressing a neglected but fascinating cultural moment, *Killer Bodies* emphasizes the varying complexity and clichés of Bad Girls and the surprising diversity of people who made them. As sharp as a *sai* or a *Witchblade*, Crawford's analysis cleaves through preconceptions to reveal myriad reasons its deadly subjects are worth revisiting."

—Anna F. Peppard, editor of *Supersex: Sexuality, Fantasy, and the Superhero*

Killer Bodies offers a history of the single most critically derided subgenre in American superhero comics: the 'bad girl' comics of the 1990s, which chronicled the blood-soaked adventures of barely dressed and improbably proportioned action heroines for an audience of adolescent boys. While not in any way attempting to rehabilitate the genre, which for the most part amply deserved its reputation as sexist and borderline pornographic, this book situates it within its original cultural context, as the result of a matrix of influences that included third-wave feminism, neopaganism, 'girl power,' the rise of the internet, the growing popularity of manga, supermodel beauty ideals, and the mainstreaming of pornography. It explores why and how the figure of the antiheroic, physically aggressive, sexually objectified heroine arose within American comics culture and the commercial and ideological factors that led to the genre's rapid rise and equally rapid decline amidst the crisis-racked comics industry of the mid-1990s.

JOSEPH CRAWFORD is an associate professor of English at the University of Exeter, in the UK. He is the author of five books, including *The Twilight of the Gothic* and *Inspiration and Insanity in British Poetry*.



December 9, 2025
210 Pages • 6¼ x 9¼ • 17 color and 6 B-W images
9781978841963 • Paperback • \$34.95
Rutgers Academic Trade
Comics Studies • Women's Studies

Additional print format

9781978841970 • Hardcover • \$130.00
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A View from Life's Edge

Discovering What Really Matters with Older Women Across the Globe

Corinne G. Dempsey

"A rich and inspiring constellation of stories about splendid human imperfection, told by women who have freed themselves from opinions about aging. Put in a context of critical gerontology and spiritual questioning, this is an illuminating volume about living a finite life."

—Jan Baars, author of *Aging and the Art of Living*

"Blending ethnography with lyrical storytelling, Dempsey explores the tension between the vulnerability of late life and the moments of enduring beauty and wonder that can break through. These pages remind us that while old age may not guarantee wisdom, it may offer a view worth stopping for."

—Anna I. Corwin, author of *Embracing Age: How Catholic Nuns Became Models of Aging Well*

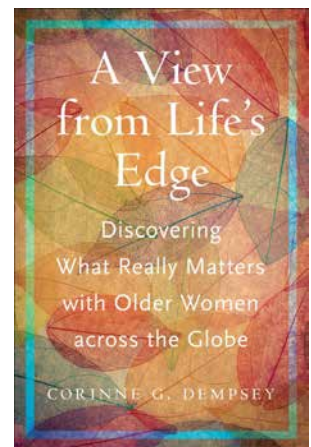
In today's death-denying, success-driven society, older women's countercultural voices call for our attention. Recounting emotionally charged conversations from across the world, *A View from Life's Edge* reflects on women's comfort with impending death, gratitude forged by catastrophe, and humility that makes way for wonder.

Speaking with nearly one hundred women over the age of eighty in four locations—northern Iceland, south India, a retirement community in California, and a convent in upstate New York—Corinne G. Dempsey finds that, as we near life's end, we gain clarity about what really matters in life. Women's stories and reflections, in which sorrow and loss are central to a life well lived, help to expand our sense of what it means to be human.

Drawing on the paradoxical wisdom of world religions and mystical traditions to frame late-life tendencies across cultures, Dempsey portrays these accounts as a corrective to mainstream values that defeat and diminish us. Dempsey encourages us to turn away from ageist fears rather than denying life's inevitable end. Learning from older women's perspectives, we might move their edge-of-life views closer to the center.

CORINNE G. DEMPSEY is a professor and the chair of religious studies at Nazareth University in Rochester, New York. Her previous works include *Bridges Between Worlds: Spirits and Spirit Work in Northern Iceland* and *Bringing the Sacred Down to Earth: Adventures in Comparative Religion*.

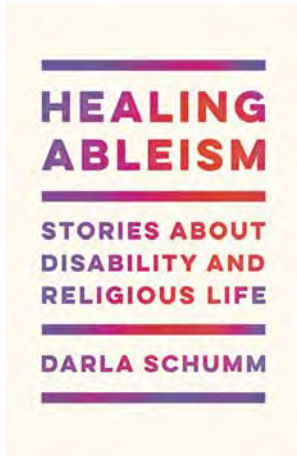
Global Perspectives on Aging



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244 Pages • 6¼ x 9¼ • 16 color figures
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Aging • Women's Studies

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November 11, 2025
202 Pages • 5½ x 8½ • 1 color image
and 1 B-W image
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Disability Studies • Religion

Additional print format

9781978842212 • Hardcover • \$120.00
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Healing Ableism Stories About Disability and Religious Life

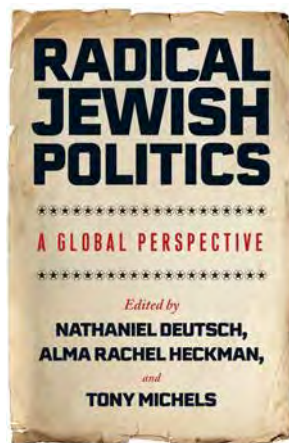
Darla Schumm

"'Accessible love' is Darla Schumm's brilliant proposal for dismantling ableism. Religious people commonly construct monumental barriers to access, inclusion, and equity in their teachings and architecture. Careful, candid, comprehensive analysis grounded in interviews with disabled people opens new paths. This deftly written book is theology at its most useful."

—Mary E. Hunt, cofounder and codirector, Women's Alliance for Theology, Ethics, and Ritual (WATER)

Most people encounter disability at some point in their lives, either in their own bodies or through a friend or loved one. Faith leaders, sacred texts, and members of religious communities frequently offer religious teachings and metaphors as explanation for the presence of disability, but rarely do we hear the voices of people living with disabilities reflecting on their experiences of God, faith, or religious life. In *Healing Ableism: Stories About Disability and Religious Life*, Darla Schumm explores the extraordinary stories of people with disabilities who struggle with the ordinary human challenges of faith and doubt, exclusion and inclusion, and injustice and justice. Blending candid storytelling, cultural critique, and theory, Schumm invites readers to reflect on the experiences of people with disabilities in religious communities and organizations. Schumm argues that it's not disability that needs healing; it's ableism that needs healing. In the final chapter, Schumm offers accessible love as one avenue for healing ableism.

DARLA SCHUMM is a disabled author and educator. She is the associate provost for curriculum and faculty engagement at Hollins University, Virginia. Schumm has coedited four books exploring intersections of disability and the world's religions, most recently, *Disability and World Religions: An Introduction*.



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350 Pages • 6¼ x 9¼ • 1 table
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World History • Jewish Studies • Radicalism

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Radical Jewish Politics A Global Perspective

Edited by Nathaniel Deutsch, Alma Rachel Heckman, and Tony Michels

For the first time, this volume centers the rich but little-known history of radical Jewish politics in the Middle East and North Africa and puts it into conversation with developments in the Americas, South Africa, Soviet Asia, and Europe. Jews were attracted to radical politics in the nineteenth and twentieth centuries to transform the societies they lived in but also out of a deep desire to *belong*. Somewhat paradoxically, then, radical politics held out the enticing possibility of normalization for Jews, even as it frequently resulted in their further alienation or persecution. In some cases, Jewish radicals sought recognition and autonomy as Jews; in others, Jews labored to be accepted as full-fledged citizens of their home countries; in still others, they tried to escape Jewishness altogether. Jewish experiences of modernity, colonialism, race, nationalism, emancipation, war, and migration, serve as the connective tissue that binds together radical Jewish politics from Baghdad to Buenos Aires.

NATHANIEL DEUTSCH is Distinguished Professor of History and Baumgarten Endowed Chair in Jewish Studies at the University of California, Santa Cruz. He is the author of a number of award winning books, including *The Jewish Dark Continent: Life and Death in the Russian Pale of Settlement*, for which he received a Guggenheim Fellowship.

ALMA RACHEL HECKMAN is an associate professor of history at the University of California, Santa Cruz. She is the author of *The Sultan's Communists: Moroccan Jews and the Politics of Belonging*.

TONY MICHELS is the George L. Mosse Professor of American Jewish History at the University of Wisconsin-Madison. He is the author of *A Fire in Their Hearts: Yiddish Socialists in New York*, which won the Salo Baron Prize for Best First Book in Jewish Studies.

Finding Mr. Perfect K-Drama, Pop Culture, Romance, and Race

Min Joo Lee

"Lee develops a powerful conceptual framework for understanding the racialized erotic desires that structure both *hallyu* and tourism to Korea. *Finding Mr. Perfect* represents essential reading for all theorists of Korean media fandom, particularly those interested in its gendered and racial logics."

—Tom Baudinette, author of *Boys Love Media in Thailand: Celebrity, Fans, and Transnational Asian Queer Popular Culture*

"Lee interrogates how erotic desires rework Orientalist stereotypes, through analysis of K-drama masculinity scripts and conversations with female tourists and Korean men they meet. By exploring a "mutual gaze" where both parties harbor racialized erotic expectations, Lee offers a compelling examination of desire, power, and transnational romance."

—Olga Fedorenko, Seoul National University

Finding Mr. Perfect explores the romantic relationships between Korean men and women who were inspired by romantic Korean televisual depictions of Korean masculinity to travel to Korea as tourists. Author Min Joo Lee argues that disparate racialized erotic desires of Korean pop culture fans, foreign tourists to Korea, Korean men, and the Korean nation converge to configure the interracial and transnational relationships between these tourists and Korean men. Lee observes how racial prejudices are developed and manifested through interracial and transnational intimate desires and encounters. This book is the first to examine the interracial relationships between Hallyu tourists and Korean men. Furthermore, it is the first to analyze Korea as a popular romance tourist destination for heterosexual women. *Finding Mr. Perfect* illuminates South Korean popular culture's transnational fandom and tourism as a global phenomenon where fantasies and realities converge to have a tangible impact on individual lives.

MIN JOO LEE is an assistant professor in the Department of Asian Studies at Occidental College in Los Angeles, California.



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Black Orpheus and the Globalization of Afro-Brazilian Culture

Darién J. Davis

"In this excellent volume Darién Davis offers a wealth of information about the production, international impact and legacy of Marcel Camus's *Black Orpheus*, especially its projection of an image of Brazil through its all-black cast and its vibrant music, which resonated deeply in such countries as France and the United States."

—Randal Johnson, distinguished professor emeritus of Spanish and Portuguese at the University of California, Los Angeles.

"This work adopts a highly original approach, namely taking French director Marcel Camus' 1958 film *Black Orpheus* as a point of departure for exploring the transnational migrations of Afro-Brazilian popular culture in the 1960s and 1970s. Following a detailed exploration of this landmark film's soundtrack and casting, Davis' ambitious study focuses on its cultural repercussions in the US and France, charting the flows of Afro-Brazilian music and its performers."

—Lisa Shaw, author of *Tropical Travels: Brazilian Popular Performance, Transnational Encounters, and the Construction of Race*

Black Orpheus and the Globalization of Afro-Brazilian Culture is the first historical study in English to examine the development, production, and reception of the 1958 film *Black Orpheus* and its legacy in the 1960s and 1970s. It focuses on the making of the film and the trajectories of the major actors and musicians who helped construct an image of Black Brazil and provides an analysis of the globalization of Afro-Brazilian images and music in France and the United States in the wake of the movie's success. Using archival sources, interviews, and the secondary literature from France, Brazil, and the United States, this book reveals information about the cultural histories of all three countries and gives readers new insight into the trajectories of diverse actors such as Breno Mello, Marpessa Dawn, and Leea Garcia and performers such as Agostinho dos Santos, Baden Powell, and Maria D'Apparecida.

DAIRÉN J. DAVIS is a professor and the chair of Africana studies at Rutgers University–Newark. He is the author of four books, three edited volumes, and more than forty essays and articles in English, Spanish, and Portuguese.

Global Media and Race

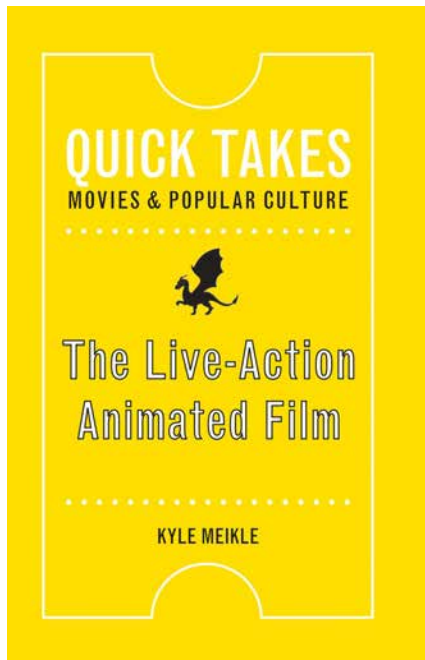


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QUICK TAKES: MOVIES AND POPULAR CULTURE



The Live-Action Animated Film

Kyle Meikle

Since cinema's beginning, live actors and cartoon characters have traded places and invaded each other's spaces, with real people getting animated and animated characters getting real. *The Live-Action Animated Film* looks at the long history of movies that combine live action with 2D, stop-motion, and 3D animation to hallucinogenic effect. This survey suggests that the experimental and idiosyncratic mixed pics of the twentieth century set the template for the mainstream blockbusters of the twenty-first. Covering everything from Technicolor musicals and creature features to contemporary remakes and reboots, *The Live-Action Animated Film* brings this significant, boundary-blurring genre into sharper focus. In retrospect, the introduction of cartoons into live action looks as central to film history as the coming of sound or color.

KYLE MEIKLE is an associate professor of English and communication at the University of Baltimore. He is the author of *Adaptations in the Franchise Era: 2001–16*.

Quick Takes: Movies and Popular Culture

Quick: Movies and Popular Culture

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A Short History of Film, Fourth Edition

Wheeler Winston Dixon and Gwendolyn Audrey Foster

"This excellent introduction stands out in a crowded field with its lively, accessible writing, broad coverage, and particular focus on traditionally marginalized figures in film history. . . . Illustrations abound, and even the best-versed cineaste will find new films to track down after reading the breezy, enthusiastic analysis in this book. Highly recommended for all collections."

—*Library Journal*, starred review, on the first edition

"The authors touch all the bases—they address new trends in international moviemaking, technologies, and critical theory and the emergence of new national and ethnic cinemas—and relate film history to social history. . . . Each new technique, style, school, trend, and newly visible ethnic or feminist group takes its place in the larger history, and Dixon and Foster make it all accessible to the neophyte reader without ever breaking the pace. Uncommonly well-reproduced stills and a topically organized bibliography enhance the discussion. . . . Highly recommended."

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—*LitHub*, on the third edition

"This is the film history book we've been waiting for."

—David Sterritt, chairman, National Society of Film Critics

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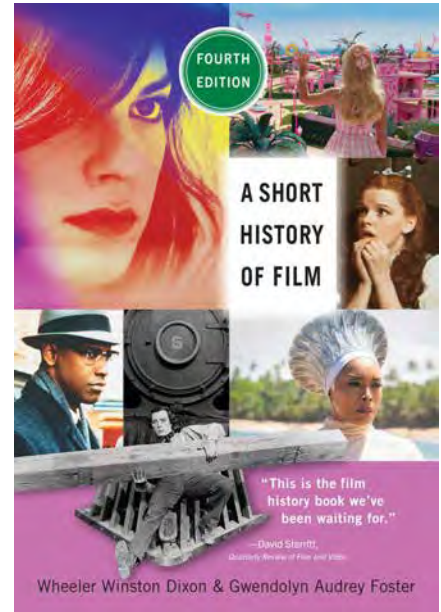
This updated and expanded edition of *A Short History of Film* provides an accessible overview of the major movements, directors, studios, and genres from the 1880s to the present. Succinct yet comprehensive, with more than 250 rare stills and illustrations, this edition provides new information on contemporary horror, comic book, and franchise films; issues surrounding women and minority filmmakers; the effects of the COVID-19 pandemic on movies worldwide; the shift from film to digital production; the rising use of artificial intelligence in cinema; and the impact of streaming on the industry.

Beginning with the precursors of moving pictures, Wheeler Winston Dixon and Gwendolyn Audrey Foster lead a fast-paced tour through the invention of the kinetoscope, the introduction of sound and color between the two world wars, and ultimately the computer-generated imagery of the present day. They detail significant periods in world cinema, including the creation of early major industries in Europe, the dominance of the Hollywood studio system in the 1930s and 1940s, and the French New Wave of the 1960s. They also highlight independent efforts in developing nations and the corresponding more personal independent film movement that briefly flourished in the United States.

Compact and easily readable, this is a vital history of international cinema is a one-stop resource for students, teachers, and general readers alike.

WHEELER WINSTON DIXON is the James Ryan Professor Emeritus of Film Studies at the University of Nebraska–Lincoln. He is the author of many books, including *A History of Horror, 2nd Edition* (Rutgers University Press), and an internationally known experimental filmmaker.

GWENDOLYN AUDREY FOSTER is Willa Cather Professor Emerita of Film Studies at the University of Nebraska–Lincoln. She is an award-winning experimental filmmaker



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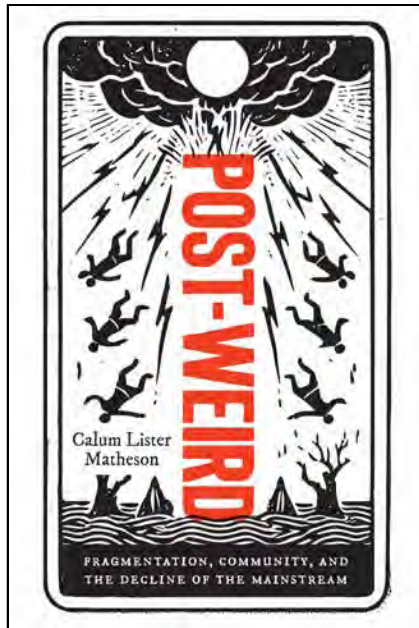
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Post-Weird

Fragmentation, Community, and the Decline of the Mainstream

Calum Lister Matheson

"*Post-Weird* is an intricate account of how radically different interpretations of potent symbols like "Science" are made possible by very similar psychic structures shaping our social worlds. Matheson produces a psychoanalytic rhetorical theory that adapts Jacques Lacan masterfully to our new media environment. Using cases as diverse as Sandy Hook denialists, snake handlers, and anti-trans rhetorical agents, *Post-Weird* asks readers to think about anti-rhetorical reading practices; at stake is our capacity to tolerate the actual, real ambiguity and contingency of being human in community with others."

—Eric King Watts, author of *Postracial Fantasies and Zombies: On the Racist Apocalyptic Politics Devouring the World*

"Matheson racoons through the recesses of internet subculture so we don't have to. But to the reader's surprise, *Post-Weird* illustrates the ubiquity of delusion by documenting how the fragmentation of consensus reality and the emergence of paranoid reading practices expose the anti-rhetorical psychotic structure that unites us in our difference."

—Casey Kelly, author of *Caught on Tape: White Masculinity and Obscene Enjoyment*

"Life is weird—and getting weirder. Matheson's *Post-Weird* should be heralded a keystone in having anticipated, through careful attention to "fringe" rhetorical communities, how weirdness envelops our culture, and eventually comes for us all. With humor, sensitivity, and a critical eye, Matheson revivifies rhetorical concepts like propriety, and dignifies psychoanalytic concepts like psychosis to help us better understand our mediated, "weird" age."

—Robert McDonald, author of *Works Like a Charm: Incentive Rhetoric and the Economization of Everyday Life*

Post-Weird: Fragmentation, Community, and the Decline of the Mainstream is an ambitious look at how communities form when old forms of authority and meaning seem to be collapsing around us. This book goes beyond the fraying of contemporary American culture to ask how communities that used to be considered "fringe," for better or worse, come together. Dr. Matheson examines far-flung groups from Appalachian serpent-handling churches to Sandy Hook conspiracy theorists, pro-anorexia Internet forums to reactionary pseudoscientists, finding consistent parallels amidst their diversity. The key trend he identifies is anti-rhetorical discourse: the insistence that the symbols shared by each community represent a hidden truth that cannot be questioned or interpreted but is revealed through signs—words, images, videos, and texts. Against these rigid worldviews, Dr. Matheson calls for a revival of the art of rhetoric, not just as a set of techniques, but as a creative, curious orientation towards the world in all of its ambiguity and uncertainty.

CALUM LISTER MATHESON is an associate professor and chair of the Department of Communication at the University of Pittsburgh and faculty at the Pittsburgh Psychoanalytic Institute. He is the author of *Desiring the Bomb: Communication, Psychoanalysis, and the Atomic Age* (2019).

Film as Argument

The Secret to Feature Film Storytelling

Darren Paul Fisher

"Every filmmaker should read this book."

—Phillip Noyce, director of *Patriot Games*

"A clear step-by-step book on how and why we make films. I loved reading it. I could not put it down."

—Wayne Blair, director of *The Sapphires*

"Entertaining and accessible, *Film as Argument* delivers a powerful message: to move an audience a narrative film must be truly convincing. By redefining the characteristics of a successful film and with fresh insights into the how and why of creative practice, this book will revolutionize your understanding of filmmaking."

—Bren Simson, author of *Storytelling for Directors: From Script to Screen*

"A thorough exploration of cinematic storytelling, its purpose, and to some degree its responsibility. The book identifies narrative strategies that will undoubtedly be of value to both creative practitioners and anyone interested in the past, present, and future of feature filmmaking."

—Billy Frolick, screenwriter and film director

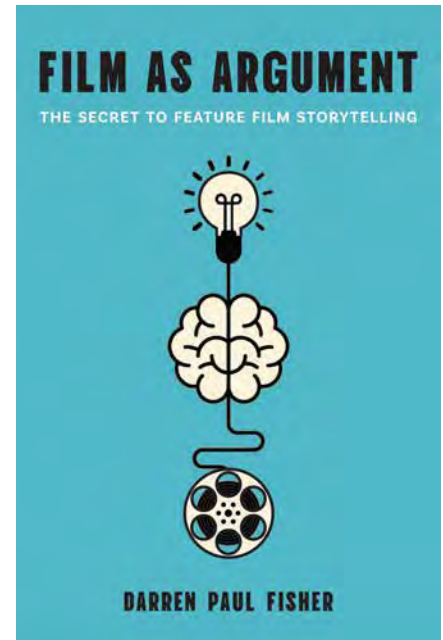
If you've picked up this book, it's most likely that you have an interest in movies over and above the typical audience member, perhaps a screenwriter, producer, or director looking to improve your work, always searching for any insight that will result in better cinematic storytelling. If that's the case, then good news: this is the book for you. It asks a deceptively straightforward question. Why do we make feature films?

Is it to entertain? To move an audience? To tell a powerful story? For fame and fortune?

You may have answered yes to each, but those answers don't account for the practice overall. Most books about screenwriting and directing are primarily concerned with craft and technique, but how can you truly understand filmmaking—or make the best films—unless you know what purpose it really serves.

So what's the secret? As the title of this book suggests, making feature films is fundamentally the practice of making a very specific type of argument. To see how this works, we will deep-dive into how filmmakers are trained and taught to think about filmmaking, and what traditions they knowingly or unknowingly follow. We will look at hundreds of films and some major case studies, including *Toy Story 3*, *Schindler's List*, *Raiders of the Lost Ark*, *Amour*, and *mother!*, to explore how and what films argue, and why knowing this can unlock both a greater appreciation of the form, and improve the impact your films make.

DARREN PAUL FISHER is an international multi-award-winning screenwriter, director, producer, and head of film, screen and creative media at Bond University, Australia.



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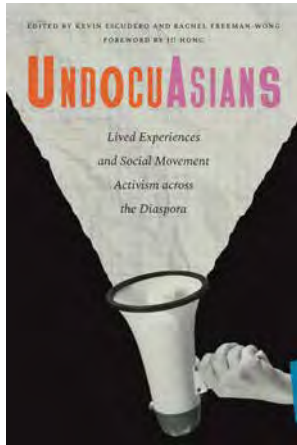
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UndocuAsians

Lived Experiences and Social Movement Activism Across the Diaspora

Edited by Kevin Escudero and Rachel Freeman-Wong

Foreword by Ju Hong

Asian immigrants comprise over 10% of the national undocumented immigrant population, and Asian Americans are the fastest growing racial/ethnic group in the United States today. Asian undocumented communities, alongside their Latinx and Black undocumented counterparts, have also emphasized the importance of their racial/ethnic identities alongside their immigrant legal status in their organizing. *UndocuAsians* tells the story of the contemporary US immigrant rights movement with a focus on Asian undocumented immigrant narratives, drawing on personal reflections and research studies by self-identified undocuAsian organizers and scholars from Asian immigrant backgrounds. Topics discussed in the volume include activists' navigation of racialized "illegality," the importance of chosen and biological family, pathways in the pursuit of higher education, the role of faith communities in the lives of Asian undocumented immigrants, and healing. Combined, these essays provide a diverse portrait of the vibrant, powerful community of Asian undocumented immigrants today.

KEVIN ESCUDERO is an assistant professor of American studies and ethnic studies and affiliated faculty member in the Department of Sociology, the Population Studies and Training Center, and the Native American and Indigenous Studies Initiative at Brown University, Rhode Island. He is the author of *Organizing While Undocumented: Immigrant Youth's Political Activism Under the Law*.

RACHEL FREEMAN-WONG is a postdoctoral research associate for the Population Studies and Training Center at Brown University, Rhode Island. She has worked with immigrant advocacy organizations including The UndocuScholars Project at UCLA.



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Unwelcome Shores

Black Refugees in America

Bernadette Ludwig

"Full of rich and absorbing ethnographic material, *Unwelcome Shores* puts race at center stage as it reveals the complex meanings and consequences of being Black for Liberian refugees in the United States. A valuable and welcome contribution."

—Nancy Foner, author of *One Quarter of the Nation: Immigration and the Transformation of America*

"*Unwelcome Shores* provides a comprehensive and thoughtful analysis of a community that has been marginalized within scholarship, public discourse, and policy conversations. Through a sociological and historical approach, Bernadette Ludwig shows how the lived experience of war, displacement, resettlement, and finding community are shaped by slavery, capitalism, and immigration laws that limit who can enter and who can leave the U.S. in different historical moments."

—Helena Zeweri, author of *Between Care and Criminality: Marriage, Citizenship, and Family in Australian Social Welfare*

Unwelcome Shores is an ethnographic study of the Liberian refugee community in Staten Island, New York, home to the largest per capita concentration of Liberians in the US, that sheds light on the racialization of Black refugees and the racism they have experienced at every step of their migration journey. In this pioneering study, sociologist Bernadette Ludwig explores how Liberians have responded to such racist exclusions, noting how members of this community reject the informal refugee label once they are resettled in the United States. Liberian migrants often view the label as a liability since the larger general public, the media, and the US government tend to regard Black refugees as an economic and social burden unworthy of assistance. Indeed, Black refugees' humanity is often ignored, Ludwig contends, in favor of overemphasizing presumed barbaric violence, endemic wars, cultural backwardness, and diseases. By detailing the lack of aid and support for Black refugees and describing how Liberian refugees in particular have had to overcome various struggles and barriers in coming to the US and while living here, *Unwelcome Shores* highlights the overarching role of race and anti-Black racism in American society.

BERNADETTE LUDWIG is an associate professor of sociology and the director of civic engagement at Wagner College and an affiliated faculty at the New School's Zolberg Institute on Migration and Mobility in New York City. She is a first-generation immigrant and college graduate. Prior to entering academia, she worked with refugee and immigrant communities in Atlanta, Georgia for several years.

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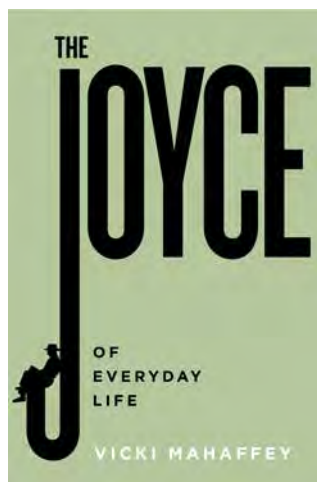
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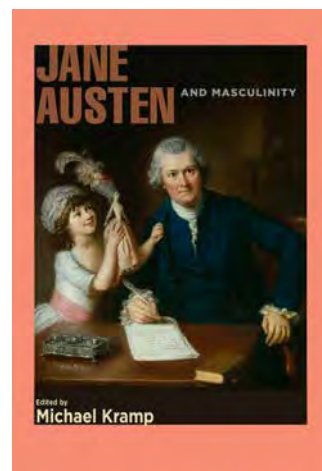
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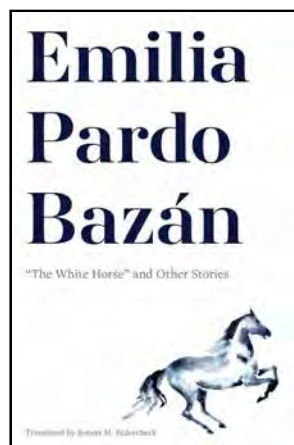
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Literature

Emilia Pardo Bazán “The White Horse” and Other Stories Emilia Pardo Bazán (1851–1921)

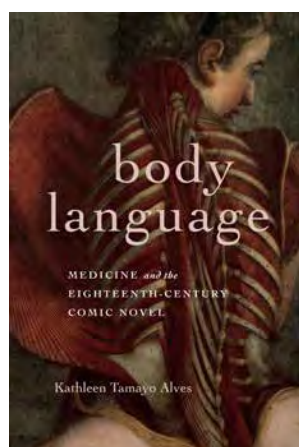
Spanish writer, intellectual, and feminist Emilia Pardo Bazán (1851–1921) was a master of the short form and practitioner of the style that became known as naturalism. This collection of twenty-seven translated stories, marked by their brevity, reveal the narrative complexity, keen psychological insight, and careful attention to realistic detail that was characteristic of her work. Some fictionalize actual occurrences (“The Pardon,” “A Galician Mother,” and “The Lady Bandit”); others are a defense of subjugated women (“The Guilty Woman” and “The Faithful Fiancée”). One highly symbolic story—“The White Horse”—qualifies Pardo Bazán as the godmother of the Generation of ’98, the group of writers who exhorted Spain to rid itself of inertia, apathy, and fixation on past glories. Still others resemble contemporary suspense thrillers (“The Cuff Link” and “The White Hair”). Influenced by the work of Guy de Maupassant and Émile Zola, Pardo Bazán’s themes are fear, love, hatred, forgiveness, cruelty, poverty, repentance, homesickness, and madness—that is, naked reality.

Published by Bucknell University Press. Distributed worldwide by Rutgers University Press.

EMILIA PARDO BAZÁN (1851–1921) was a Galician author and scholar, best known for her novels, including *The House of Ulloa*, and also her journalism and criticism.

About the translator:

ROBERT M. FEDORCHEV was a professor of modern languages and literatures at Fairfield University in Fairfield, Connecticut. He is the translator of ten other Bucknell University Press titles.



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200 Pages • 6¼ x 9¼
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Literary Studies • History of Medicine
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Body Language Medicine and the Eighteenth-Century Comic Novel Kathleen Tamayo Alves

Body Language examines the complex intersections of British eighteenth-century comic fiction and medical discourse. By engaging medical writings of renowned and widely read physicians of the Enlightenment such as John Freind, Thomas Sydenham, Albrecht von Haller, John Whytt, and William Cullen, with novels of humor by Henry Fielding, Tobias Smollett, Laurence Sterne, and Charlotte Lennox, Alves explains how medicine shaped comic language by dramatizing female-specific phenomena like menstruation, hysteria, nervous disorders, and pregnancy. In these novels, the medical belief that women are incapable of bodily self-regulation becomes an imperative for policing women’s bodies and highlights the enduring shortcomings of patriarchal systems. Ultimately, these comic representations offer a counternarrative of women’s bodies, agency, and selfhood, exposing masculine anxieties about the effectiveness of marriage to regulate women’s sexuality.

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KATHLEEN TAMAYO ALVES is an associate professor of English at Queensborough Community College of The City University of New York. Her research centers on eighteenth-century literature and culture, medicine, and literary history, and she has recently published in *Studies in Eighteenth-Century Culture*, *Eighteenth-Century Fiction*, *Eighteenth-Century Studies*, and *The Eighteenth Century: Theory and Interpretation*.

Transits: Literature, Thought & Culture, 1650–1850

Impolite Periodicals

Reading for Rudeness in the Eighteenth Century

Edited by Emrys D. Jones, Adam James Smith, and Katarina Stenke

Afterword by Manushag Powell

Studies of the eighteenth-century periodical have long tended to understand the form according to the period's own insistence on adhering to and promoting politeness. In contrast, this collection reads for *impoliteness*, revealing a more nuanced, granular, and dynamic view of eighteenth-century periodicals such as Addison and Steele's popular *The Spectator* and a fuller sense of their value within the societies that produced and consumed them. By inverting the traditional focus, this volume promotes a new history of the periodical characterized not as highbrow gatekeeper of literary taste but as incongruent, idiosyncratic, and impolite. *Impolite Periodicals* thus brings together a range of perspectives on eighteenth-century periodical publication, not simply to argue that periodicals could be impolite but to explore how readings of their potential impoliteness might affect our understanding of their literary and social significance. This collection relishes and lingers on signs of rudeness, inconsistency, impurity, and failure.

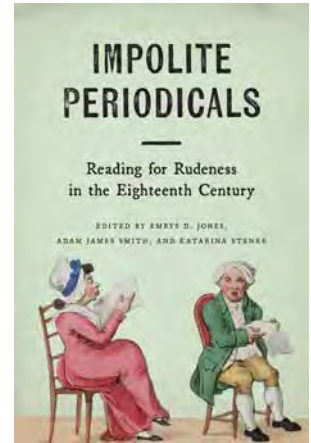
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EMRYS D. JONES is a senior lecturer in eighteenth-century literature and culture at King's College London.

ADAM JAMES SMITH is a senior lecturer in eighteenth-century literature at York St. John University in the United Kingdom.

KATARINA STENKE is a lecturer in eighteenth-century literature at the University of Greenwich in London.

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Citizens of Memory

Affect, Representation, and Human Rights in Postdictatorship Argentina

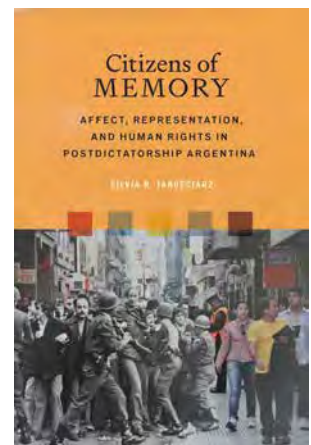
Silvia R. Tandeciarz

Citizens of Memory explores efforts at recollection in postdictatorship Argentina and the hoped-for futures they set in motion. The sites, images, narratives, and practices it analyzes address the dark years of state repression (1976–1983) while engaging ongoing debates about how this traumatic past should be transmitted to future generations. This insightful study approaches cultural recall via two theoretical principles—the first understands memory as a social construct that is as much about the past as it is of the present, and the second observes that what distinguishes memory from history is affect. Understanding recollection and storytelling as practices that can help constitute communities of belonging, Tandeciarz suggests that by inciting deep reflection and an active engagement with the legacies of state violence, interventions like those studied here may advance transitional justice and contribute to the construction of less violent futures.

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SILVIA R. TANDECIARZ is a chancellor professor of modern languages and literatures and vice dean for social sciences and interdisciplinary studies at William & Mary in Williamsburg, Virginia.

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Narrating Infertility in Spain

Catherine Bourland Ross

The drop in Spanish birth rates in 1998 to their lowest level of 1.1 births per woman was accompanied by a boom in publishing about motherhood. New narrative forms, ranging from blogs to diaries to comics, expressed women's experiences, including ambivalence about motherhood in the face of societal pressures. *Narrating Infertility in Spain*, the first study of infertility in post-2008 female-authored texts, analyzes discussions of adoption, assisted reproduction, egg and sperm donation, and the decision not to have children due to economic or social instability. By examining the work of writers and vocal activists Silvia Nanclares, Raquel Sánchez-Silva, Samantha Villar, Laura Freixas, and Diana López Varela, Bourland Ross situates infertility in Spain within the cultural context of the Great Recession, while considering it as a business, a crisis, a stigma, and a class issue and offering broader understandings of contemporary fertility challenges in Spain and beyond.

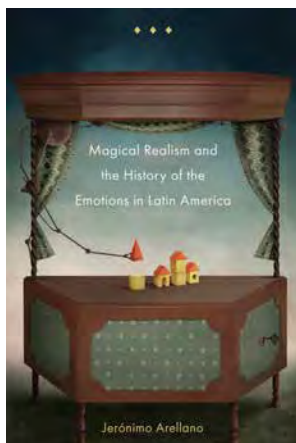
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CATHERINE BOURLAND ROSS is a professor of Spanish at Southwestern University in Georgetown, Texas.

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Magical Realism and the History of the Emotions in Latin America

Jerónimo Arellano

Newly available in paperback, *Magical Realism and the History of the Emotions in Latin America* is the first study of affect and emotion in magical realist literature. Against the grain of a vast body of scholarship, it argues that magical realism is neither exotic commodity nor postcolonial resistance but an art form fueled by a search for wonder in a disenchanted world. Linking magical realism's rise and fall to the shifting value of wonder as an emotional experience, Arellano proposes a radical new approach to canonical novels such as *One Hundred Years of Solitude*. Received as "one of the most convincing manifestations of the 'turn to affect' in contemporary Latin American critical thought," this iconoclastic study draws on affect theory, the history of emotions, and new materialism to reframe key questions in Latin American literature and culture.

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JERÓNIMO ARELLANO is an assistant professor of Latin American literature at Brandeis University in Waltham, Massachusetts.

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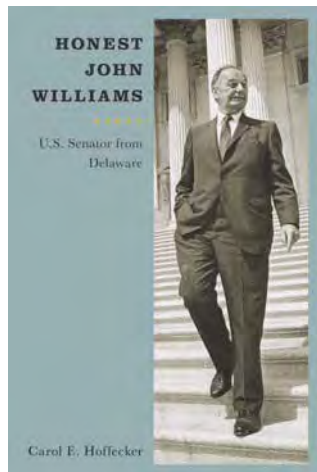
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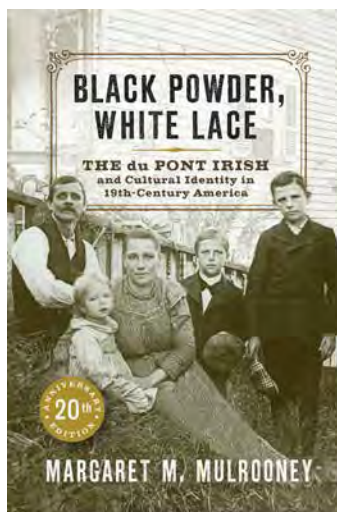
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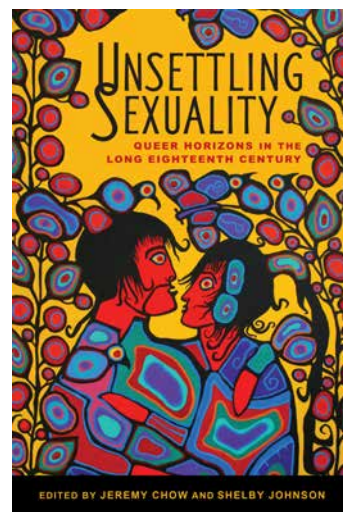
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The Ambassador and the Courtesan Political Bodies in Renaissance Italy

Paola De Santo

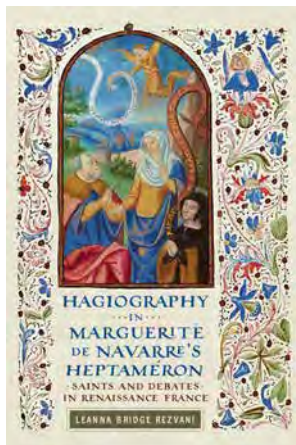
Drawing on literature, legal texts, and archival materials, *The Ambassador and the Courtesan* offers a comparative analysis of these two emerging roles in the early modern period and in Renaissance Italian society. While these two figures may appear unrelated, this book demonstrates their shared relation to the body politic, including the relationship of their very bodies to that metaphorical body. One imagines the early modern ambassador as traveling from one center of power to another, gathering news and disseminating it in writing, as well as negotiating in person. The courtesan, in contrast, is normally imagined employing her body in the service of entertaining elite clients in the enclosed space of the urban salon. These characterizations reinforce their very different roles in Renaissance Italian society and culture, but by placing them in dialogue, salient points of convergence emerge, detailing how they were integral to the concurrent emergence of a modern subjectivity of the individual and the formation of the modern state.

PAOLA DE SANTO is assistant professor of Italian at the University of Georgia in Athens. De Santo's research focuses on early modern Italy, with a particular interest in women writers. Together with Caterina Mongiat Farina, she is editor and translator of Isabella Andreini's *Letters* (1607) for the Other Voice in Early Modern Europe Series, and she is the editor of an Italian-language critical edition of Andreini's *Lettere*.

[The Early Modern Exchange](#)

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Hagiography in Marguerite de Navarre's *Heptaméron* Saints and Debates in Renaissance France

Leanna Bridge Rezvani

Marguerite de Navarre was one of the most educated and powerful women of Renaissance Europe. The *Heptaméron*, her celebrated collection of tales and debates, offers readers invaluable insights into diverse aspects of sixteenth-century French society. Scholars of Marguerite have written extensively on the complexities of her religious thought, but the influence of Catholic narrative tradition on the *Heptaméron* has been underexplored. Through an analysis of Marguerite's tales together with literary works, religious writings, and visual images of the saints, *Hagiography in Marguerite de Navarre's "Heptaméron"* reveals the important relationship between the Queen of Navarre's text, hagiographic tradition, and various sixteenth-century controversies. By contextualizing the *Heptaméron* within these theological and literary debates, this volume illustrates how Marguerite both borrowed from and revised hagiography to lend greater authority to her writing, advocate on behalf of women, and craft an innovative response to polemics about gender, religion, and the cult of saints.

LEANNA BRIDGE REZVANI is a lecturer in French at MIT. She received a PhD from Boston College and has published articles on Marguerite de Navarre, Madame de Lafayette, and Marguerite de Roberval. In addition, she has developed websites on Marguerite de Roberval, the *Heptaméron*, and *La Princesse de Clèves*. She also created and maintains the website for the Marguerite de Navarre Society.

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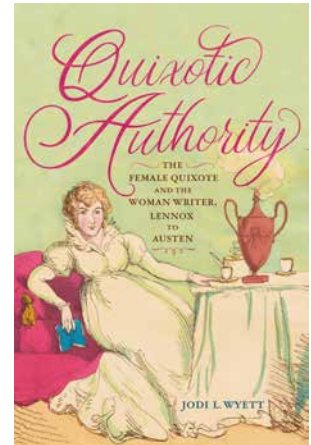
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Quixotic Authority**The Female Quixote and the Woman Writer, Lennox to Austen****Jodi L. Wyett**

Quixotic Authority reveals how deeply absorbed reading was inextricable from and essential to British women's professional writing and cultural commentary from the mid-eighteenth to the mid-nineteenth century. The trope of quixotism, what we might today call "fangirling," had distinctly gendered implications, as the female quixote was almost exclusively associated with uncritical, overly absorptive novel reading, and often portrayed as a self-centered, deluded, ill-educated home-wrecker who must be reformed or punished. But what do we make of the fact that women wrote most of the depictions of female quixotes in novels of this period? Jodi Wyett shows that authors such as Charlotte Lennox and Jane Austen wrote quixote narratives to assert their own professional cachet as well as validate the passion and intelligence of women novel readers. Harnessing the power of the genre, they debunked proscriptive contemporary discourse denigrating both women and the novel. This book redefines the female quixote as a fierce fangirl both modeled in fiction and embodied by her creators.

JODI L. WYETT is professor of English at Xavier University in Cincinnati, Ohio. She has published numerous book chapters, as well as articles in such journals as *Aphra Behn Online*, *The Eighteenth Century: Theory and Interpretation*, and *Eighteenth-Century Fiction*, on subjects such as Jane Austen, Frances Brooke, and female quixotism.

EARLY MODERN FEMINISMS



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Literary Studies • Women's Studies

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The Fenwick Letters**Reconstructing a Transnational Feminist Life, Volume I: 1797–1821****Eliza Fenwick, Edited by Lissa Paul, Jennifer Slagus, Adrienne Kitchin, and Murray Wilcox**

The first of a two-volume edition of *The Fenwick Letters* covers 1797 to 1821, a period that marked the initial phase of Eliza Fenwick's transnational odyssey, as she transformed from promising author to conservative schoolmistress and savvy businesswoman; from traveling in radical circles in London to establishing herself in colonial slave-dependent Bridgetown, Barbados; and from wife of radical journalist and author John Fenwick to single, working mother, trying to establish an independent life for herself and her children, Eliza Ann and Orlando. Eliza's letters are consistently riveting, filled with sharply drawn portraits of the people, places, environment, politics, industries, and culture of each community she lived in.

LISSA PAUL, Fellow of the Royal Society of Canada, is a professor in the Department of English at Brock University in St. Catharines, Ontario. *The Children's Book Business* (2011) and a biography, *Eliza Fenwick: Early Modern Feminist* (University of Delaware Press, 2019), constitute her previous two books on Fenwick. Paul was also an associate general editor of *The Norton Anthology of Children's Literature* (2005) and a coeditor of *Keywords for Children's Literature* (2011, 2021).

ELIZA FENWICK (1767–1840) was a writer in 1790s London, a member of Mary Wollstonecraft's circle. When her marriage crumbled, she became a prolific author of children's literature to support her family, and after moving to Barbados, she established a school for girls, and went on to open and teach at similar schools as she moved to various cities across the northeastern United States and Canada.

EARLY MODERN FEMINISMS

February 10, 2026 • 346

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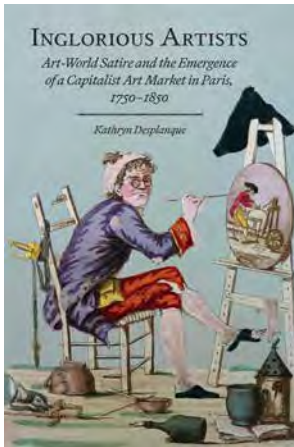
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Inglorious Artists

Art World Satire and the Emergence of a Capitalist Art Market in Paris, 1750–1850 Kathryn Desplanque

Inglorious Artists traces the origins of the image of the starving artist to late eighteenth- and early nineteenth-century France, where practicing and aspiring visual artists mobilized the emerging genre of graphic satire to publish hundreds of satirical images that satirized the Paris art world. By examining many of these images, which have never before been studied or published, this book provides a new social history of the status of the artist, revealing the ways in which the starving artist trope was used to protest the emergence of an early capitalist art market and to distinguish artists and their work from an increasingly commercial world. During this period, a series of political revolutions brought the possibility of radical change in the French art world. Parisian artists struggled to keep pace with the emergence of modern financial speculative capitalism, transitioning away from an art system dominated by guild and corporate interest. We have neglected the complaints visual artists made about these changes, expressed in the medium most accessible to them: the graphic image. In examining this imagery for the first time, *Inglorious Artists* reveals that the emergence of our modern conception of the artist is far more conflicted than has been considered.

This book is also freely available online as an open access digital edition.

KATHRYN DESPLANQUE is an assistant professor of eighteenth- and nineteenth-century European art in the Department of Art and Art History at the University of North Carolina at Chapel Hill. Her work specializes in eighteenth- and nineteenth-century European visual culture, particularly French and English imagery. She has authored numerous book chapters and has published articles in such journals as *Eighteenth-Century Studies*, *Biblio 17: Voyages, rencontres, échanges au XVIIIe siècle*, and *The Art Bulletin*. Her current book project, *Papermania*, charts the growing popularity of scrap sheets and scrapbooking across France, England, and North America during the late eighteenth and nineteenth centuries.

[Studies in Seventeenth- and Eighteenth-Century Art and Culture](#)

Complete Writings and Selected Correspondence of John Dickinson Volume 4, 1767–1769

John Dickinson, Edited by Jane E. Calvert

In 1767, John Dickinson began publishing his twelve *Letters from a Farmer in Pennsylvania*, which earned him international celebrity as the leader of the American resistance to Britain. They educated Americans about their rights and how to defend them without violence. Importantly, they also taught the colonists to unite and understand themselves first and foremost as Americans rather than as Britons. He followed with letters on religious liberty in the Episcopal controversy and America's first patriotic song, the "Liberty Song." This volume documents the overwhelming public response around the Atlantic world to his writings. It was largely positive, with readers paying tribute to him in numerous ways, beginning with the Massachusetts circular letter to the other colonies advocating a nonimportation agreement. Most of the negative responses came from Dickinson's enemy from the 1764 royal government controversy in Pennsylvania, Joseph Galloway, who orchestrated a smear campaign against "the Farmer." Dickinson's legal notes from this period include several interesting cases, such as his defense of a mixed-race servant woman charged with infanticide. Although there is limited extant correspondence, it includes letters concerning his courtship of his future wife, Mary Norris.

JANE E. CALVERT is a historian of early American intellectual history and the foremost expert on John Dickinson. She founded the John Dickinson Writings Project (JDP) in 2010 after publication of *Quaker Constitutionalism and the Political Thought of John Dickinson* (2009). Most recently, she published *Penman of the Founding: A Biography of John Dickinson* (2024), made possible by the work of the JDP.

JOHN DICKINSON (November 8, 1732–February 14, 1808) is known as the "Penman of the Revolution." He served as a delegate for Pennsylvania in the Continental Congress (1774–1776) and later as a delegate from Delaware in the Constitutional Convention of 1787.

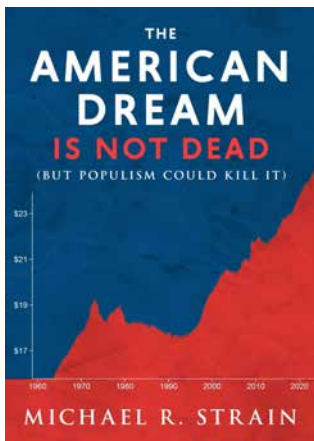
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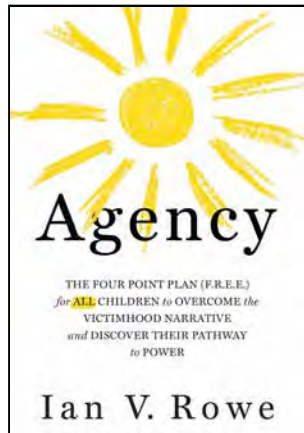
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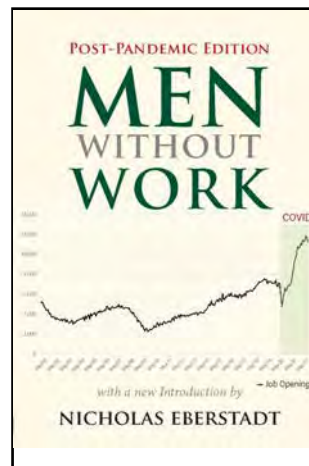
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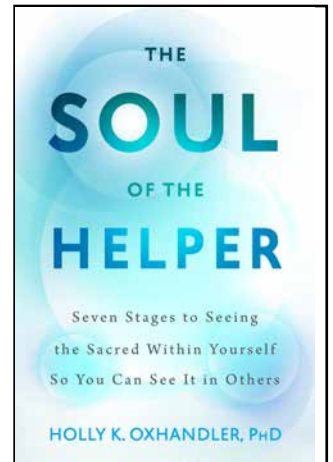
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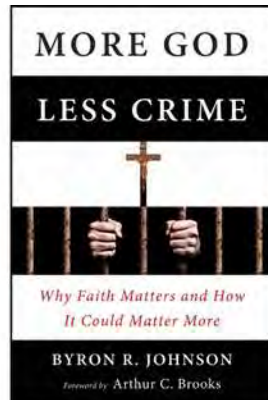
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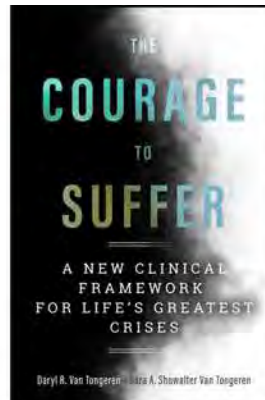
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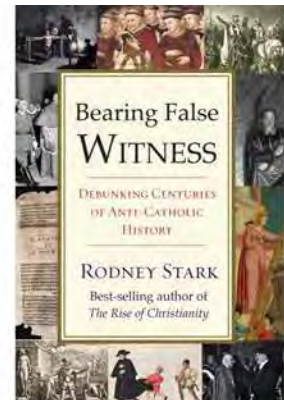
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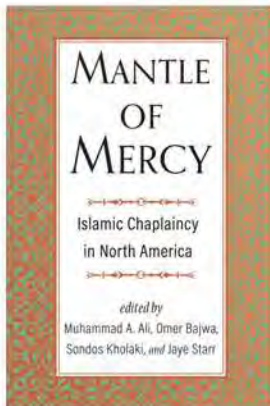
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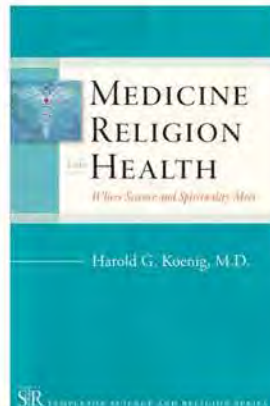
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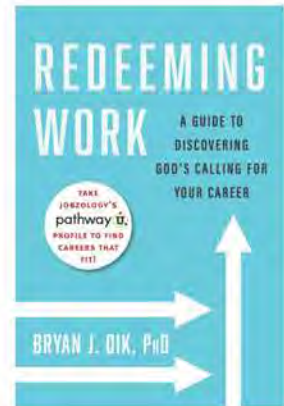
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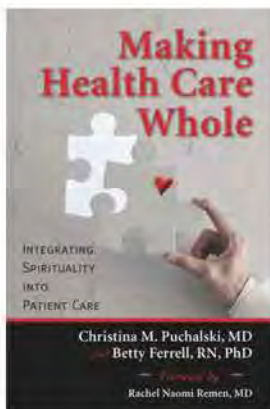
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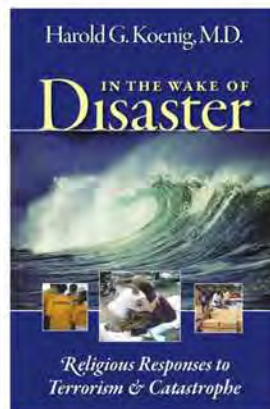
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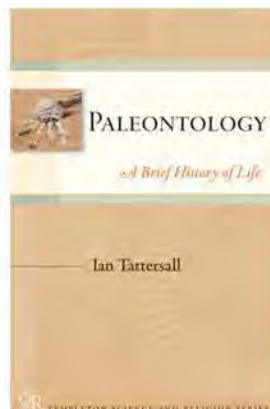
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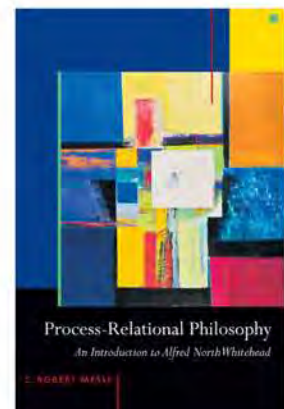
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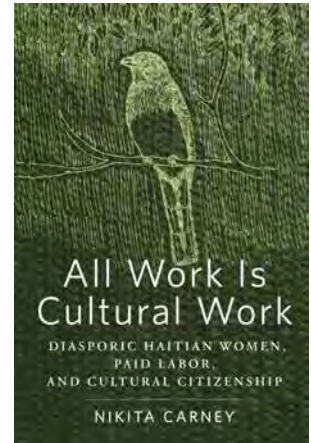
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All Work Is Cultural Work
Diasporic Haitian Women, Paid Labor, and Cultural Citizenship
Nikita Carney

What does it mean to belong in a nation? *All Work Is Cultural Work* examines how Haitian women living in diaspora find and create status through their work outside the home. Nikita Carney draws on ethnographic data gathered over several years in Boston, Montreal, and Paris with women who left Haiti in search of safety, financial security, and opportunity. Ranging from administrative assistants to dancers to preschool teachers, the women in this study share their rich experiences, teaching us how they found a place in their new host nations through paid labor. Focusing on small, daily interactions in the workplace, these women's narratives highlight the ways in which often invisible daily cultural practices build and rebuild both the nation and the home. Taking into account the overlapping and interlocking systems of oppression her participants face both nationally and globally, Carney uses an intersectional analysis to illuminate how the workplace serves as a central site in which Haitian women become raced, gendered, and classed within the nation. Ultimately, the lives and experiences of these women point to one conclusion: culture is indivisible from labor and labor from culture, with paid labor providing a vital method for national culture to be created and re-created each and every day.

NIKITA CARNEY is an assistant professor of sociology at Bentley University in Waltham, Massachusetts.

Inequality at Work: Perspectives on Race, Gender, Class, and Labor



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 176 Pages • 6 x 9 • 1 table
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The Reflective Age
Nostalgia at the End of History
Zachary Griffith

At the end of history, nothing ever really ends. Though characterized, on one hand, by sociopolitical and economic stasis, stagnation, and decline, twenty-first-century American culture has also been marked by the constant ebb and flow of preexisting artifacts and styles, so that when one fades out of fashion, it is always replaced by another reiteration. Change, on the cultural level, has accelerated at an unprecedented rate, and old things are constantly returning anew. The present, in other words, promotes the feeling that nothing is changing and, simultaneously, everything is. In the midst of this paradoxical sense of constant flux and grinding stagnation, underwritten by the notion that there is no alternative to the malaise of the present, the nostalgic past emerges as the only viable refuge. *The Reflective Age* investigates how nostalgic American media of the 2010s and early 2020s reflects—and contributes to—these conditions, showing how the films, TV shows, music, and literature of the period illustrate a radical shift in the role that nostalgia plays in the American cultural and political landscape as well as in nostalgia itself.

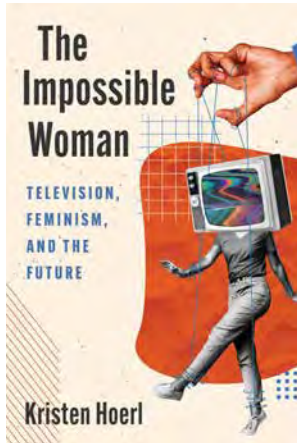
ZACHARY GRIFFITH is a postdoctoral scholar in the Department of Writing, Rhetoric, and Digital Studies at the University of Kentucky. This is his first book.



December 9, 2025
 216 Pages • 6 x 9
 9781978843783 • Paperback • \$32.95
 Rutgers Short
Media Studies • Popular Culture

Additional print format

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November 11, 2025
206 Pages • 6 x 9 • 10 color and 10 B-W images
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Rutgers Short
Media Studies • Women's Studies

Additional print format

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The Impossible Woman Television, Feminism, and the Future

Kristen Hoerl

"[*The Impossible Woman* provides a much-needed conceptual framework for understanding the proliferation of quality television series featuring extraordinarily talented female protagonists. Brilliantly demonstrating how strong female leads mediate and embody the contradictions around contemporary feminism, the book also exposes media entertainment's disturbing and persistent

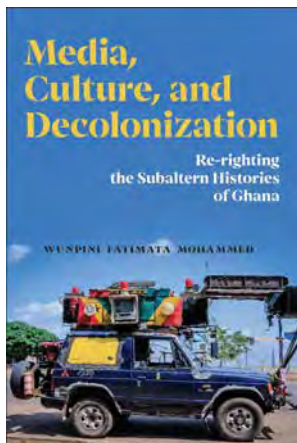
—Catherine Rottenberg, professor in the department of media, communications, and cultural studies at Goldsmiths, University of London and author of *The Rise of Neoliberal Feminism*

"Kristen Hoerl's rhetorical analysis of television is simply unparalleled. *The Impossible Woman* is a must-read for everyone interested in television's portrayals of women and the backlash against contemporary feminist politics. Working across the landscape, Hoerl demonstrates how television's competing agendas routinely defang feminism. Hoerl's work is insightful, critical, robust, and ultimately optimistic—again, Hoerl's work is unparalleled."

—Sarah Kornfield, professor of communication at Hope College and author of *Watching Women: Femininity on TV and Invoking the Fathers*

Although it may seem like the proliferation of strong women on television is a feminist achievement, a deeper look into their stories tells us otherwise. *The Impossible Woman* examines a variety of scripted US television series across multiple genres to show how the cultural value of television's extraordinarily talented female characters often rests upon their ability to endure—but not overcome—sexism. Looking at *Parks and Recreation*, *The Unbreakable Kimmy Schmidt*, *The Marvelous Mrs. Maisel*, *The Queen's Gambit*, *Game of Thrones*, and *Queen of the South*, Hoerl argues that these series contribute to *sexist realism*, or the cultural assumption that there is no alternative to patriarchy. Situating impossible women's struggles in the context of contemporary feminist politics, Hoerl explains how the problems facing television's strongest women illustrate mainstream feminism's paradoxical dependence upon on cultural misogyny, neoliberal individualism, and racism. *The Impossible Woman* encourages readers to seek out alternative stories that might help them envision more just feminist futures.

KRISTEN HOERL is an associate professor of rhetoric and public culture at the University of Nebraska–Lincoln. She is the author of *The Bad Sixties: Hollywood Memories of the Counterculture, Antiwar, and Black Power Movements*.



December 9, 2025
186 Pages • 6 x 9 • 11 color images
9781978841642 • Paperback • \$32.95
Rutgers Short
Media Studies • African Studies

Additional print format

9781978841659 • Hardcover • \$120.00
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Media, Culture, and Decolonization Re-righting the Subaltern Histories of Ghana Wunpini Fatimata Mohammed

Media, Culture, and Decolonization: Re-righting the Subaltern Histories of Ghana invites us to look at media and culture from a decolonial perspective. Through Dagban epistemologies and knowledge systems, this book examines media by highlighting how African languages, cultures and traditions can shift how we think of knowledge. It is an offering to anyone curious about the relationship between culture, language and media. By focusing on African-language, media in Ghana, such as film, television, and radio, the book emphasizes the importance of espousing a decolonial politic and praxis in the process of cocreating knowledge with Indigenous communities. It connects the struggles of global majority countries and demonstrates the ways in which (neo)colonialism and imperialism impede the work toward liberatory futures. This book demonstrates the potential that African-language media hold as tools of cultural and epistemological decolonization.

WUNPINI FATIMATA MOHAMMED is an assistant professor in the Department of Communication at Cornell University. She is coeditor of *African Women in Digital Spaces: Redefining Social Movements on the Continent and in the Diaspora*.

When Roe Fell

How Barriers, Inequities, and Systemic Failures of Justice in Abortion Became Visible

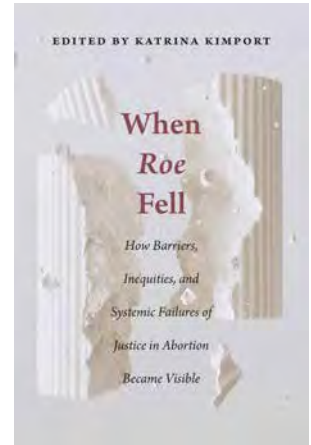
Edited by Katrina Kimport

In June 2022, *Roe* was overturned. The constitutional right to abortion was gone, and abortion was soon banned or severely restricted in states across the country. Clinics closed. Abortion seekers were turned away. It was a bombshell, dramatically altering the geographical landscape of abortion legality and availability. But it did not change everything. Even under *Roe*, for many in the US, abortion was a right in name only. The fall of *Roe* changed a great deal, but it is also noteworthy for what it did not change—and, perhaps, for what it made more visible about whom the *Roe* legal regime served and whom it failed.

In this volume, an interdisciplinary group of abortion scholars examines the history, politics, and practical experience of abortion leading up to the overturning of *Roe*, placing this judicial decision in a longer history of abortion in the US. Chapters delve into what the fall of *Roe* revealed about abortion seekers, abortion provision, and abortion advocacy. With diverse voices, formats, and styles, chapters include geographically specific deep dives and incisive big-picture assessments. Collectively, they demystify abortion and abortion research, laying bare common misunderstandings and misinformation about the topic and belying claims that *Dobbs* "changed everything." In the aftermath of the fall of *Roe*, this volume offers readers the opportunity to reorient scholarship and understanding about abortion, recognizing what was already true before *Roe* was overturned and how losing the protections of *Roe* forced, enabled, and perhaps even facilitated a new era of abortion. Only by understanding the historical moment when *Roe* fell can we anticipate what might happen next in the ongoing social and political contention over reproductive autonomy and freedom.

KATRINA KIMPORT is professor in the Advancing New Standards in Reproductive Health (ANSIRH) program at the University of California, San Francisco. She is the author of *No Real Choice: How Culture and Politics Matter for Reproductive Autonomy* (Rutgers University Press, 2022) and *Queering Marriage: Challenging Family Formation in the United States* (Rutgers University Press, 2014).

Critical Issues in Health and Medicine



November 11, 2025
214 Pages • 6¼ x 9¼ • 1 B-W figure
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Rutgers Short
Current Affairs • Health and Medicine

Additional print format

9781978841932 • Hardcover • \$130.00
Rutgers Super Short

Conversion

Miriam Bodian

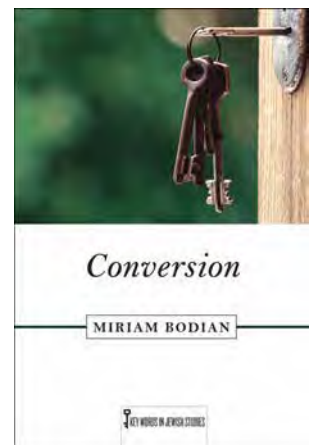
"Written with grace and clarity, Miriam Bodian's new book surveys the subject of conversion (in and out of Judaism) through the sweep of Jewish history. It navigates a complex terrain with authority, displaying an expansive and sure grasp of both critical details and larger contexts."

—Todd Endelman, professor emeritus of history and Judaic studies, University of Michigan

In *Conversion*, Miriam Bodian considers the now-universalized term "conversion" in a Jewish context as broadly as possible, as an act of socioreligious boundary crossing. It charts how, across the long arc of Jewish history from biblical times to the present, patterns of boundary crossing have developed and shifted, whether of Gentiles entering Jewish life or of Jews exiting from it. It analyzes the biblical passages that have informed Jewish thinking about what is required to become a Jew before turning to the early rabbis' institution of a ritualized process of conversion. It then considers the protean ways in which Gentiles have become Jews and Jews have joined other religious communities from medieval to modern times. A further section is devoted to the complexities of conversion in the contemporary Jewish world, where conversions are not necessarily recognized across denominations, where substantial intermarriage has eroded the traditional boundaries between Jew and Gentile, and where the modern state of Israel plays a role that reaches beyond its borders in determining who is a Jew.

MIRIAM BODIAN is a professor of history emerita at the University of Texas at Austin. She is the author of *Hebrews of the Portuguese Nation: Conversos and Community in Early Modern Amsterdam* and *Dying in the Law of Moses: Crypto-Jewish Martyrdom in the Iberian World*.

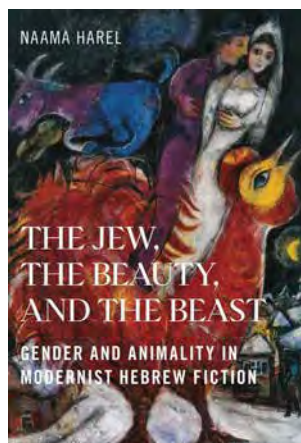
Key Words in Jewish Studies



November 11, 2025
168 Pages • 6 x 9
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Rutgers Short
Jewish Studies

Additional print format

9781978834996 • Hardcover • \$120.00
Rutgers Super Short



The Jew, the Beauty, and the Beast
Gender and Animality in Modernist Hebrew Fiction
Naama Harel

Jews, women, and animals have been notoriously considered in Western thought as antithetical to the “civilized,” and therefore as parallel. The trope of the womanized Jewish man has been widely recognized as a staple in otherizing portrayals of European Jews, as well as in their self-perception. Similarly, ecofeminist critique has addressed the ubiquitous depiction of the animalized woman throughout history. Yet, the interconnection between the effeminization of Jews and the animalization of women has been overlooked.

The Jew, the Beauty, and the Beast critically explores the tangled interplay between Jewishness, gender, and animality and its manifestation in modernist Hebrew fiction. Through interdiscursive analysis and close readings, the effeminate Jew is examined vis-à-vis the animalized woman. Intertwining cutting-edge theoretical frameworks of posthumanism and animal studies with established scholarship of Hebrew literature, Jewish studies, and gender studies, Naama Harel offers new Hebrew literary historiography and innovative perspectives on canonical works by Shmuel Yosef Agnon, Devorah Baron, Micha Yosef Berdichevsky, Yosef Haim Brenner, Uri Nissan Gnessin, and David Vogel.

NAAMA HAREL is the cochair of the Columbia University Seminar on Human-Animal Studies and faculty at Columbia's Department of Middle Eastern, South Asian, and African Studies and the Institute for Israel and Jewish Studies. She is the author of *Kafka's Zoopoetics: Beyond the Human-Animal Barrier*.

November 11, 2025
 184 Pages • 6 x 9
 9781978841727 • Paperback • \$39.95
 Rutgers Short
**Literary Studies • Jewish Studies •
 Animal Studies**

Additional print format

9781978841734 • Hardcover • \$130.00
 Rutgers Super Short



Embodying the Revolution
The Hebrew Experience and the Globalization of Modern Sports in Interwar Palestine
Ofer Idels

"*Ofer Idels* offers the first historically grounded and philosophically argued answer to the question about the specific—and indeed exceptional marginal—position of sports in contemporary Israeli culture. His book marks an incisive threshold both for readers with a scholarly agenda and with a broader typological interest."

—Hans Ulrich Gumbrecht, Albert Guérard Professor in Literature emeritus at Stanford University

"With forceful originality, *Embodying the Revolution* challenges us to rethink the connections between physical experience and ideology, Zionist history and the world. Idels's passion for the historian's craft makes the book an excellent read."

—Hannah Pollin-Galay, author of *Occupied Words: What the Holocaust Did to Yiddish*

"This absorbing book situates Zionist debates about sports in Interwar Palestine within their global context to reveal the varied ways in which prevalent perceptions of an individualistic, self-aggrandizing athlete faced a counter-discourse of the righteous, pioneering one, whose physical cultivation proclaimed a larger collective purpose."

—Erik N. Jensen, author of *Body by Weimar: Athletes, Gender, and German Modernity*

This original and thought-provoking study offers a fresh perspective on Zionism by exploring Hebrew culture's ambivalent attitude toward modern sports. Drawing on extensive archival sources and contemporary literary theories, it focuses on Zionism's surprising anxiety toward sports during the interwar heyday of “muscular Judaism,” revealing an unusual society in which athletes failed to attain national pride and distinction. Addressing themes such as the body, language, space, immigration, internationalism, amateurism, gender, and militarization, *Embodying the Revolution* presents an innovative reading of Jewish life in Mandate Palestine, linking the marginalization of sports to the meaning and experience of the Zionist Revolution. Idels' compelling interpretation of the appeal of sports, selfhood, and the compromises inherent in radical aspirations—narrated from the periphery of the interwar global rise of sports—challenges contemporary assumptions that dismiss ideology as an elitist myth.

OFER IDELS is the Jenny Belzberg Postdoctoral Fellow at Calgary University, Canada. He is the author of *Zionism: Emotions, Language, and Experience*.

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 168 Pages • 6 x 9
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 Rutgers Short
History • Jewish Studies

Additional print format

9781978844469 • Hardcover • \$120.00
 Rutgers Super Short

Graphic War

Jewish Women Drawing Contested Spaces

Laini Kavaloski

"*Graphic War* is remarkable, arguing that the comic form is exemplary in its engagement with borders, boundaries, and national and cultural identity. Kavaloski argues that comics are an ideal genre for women to contest Jewish national and cultural identity at a time when gender, nation, and belonging have been put seriously in question."

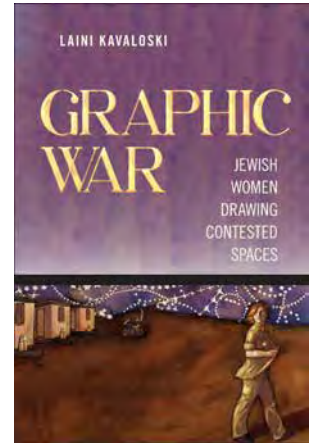
—Michael Bernard-Donals, Chaim Perelman Professor of Rhetoric and Culture, University of Wisconsin-Madison

"Kavaloski's thoughtful readings of Jewish graphic narratives offer new insights into how war and violence affect contemporary Jewish women. This is an important contribution towards understanding the ways that politics, gender, religion, and nationality intersect and the role that visual narratives can play in providing a platform for navigating these complex identities."

—Matt Reingold, author of *Jewish Comics and Graphic Narratives: A Critical Guide*

Employing geographical and political structures to her analyses, Laini Kavaloski argues that spatial forms that represent boundaries such as walls, ghettos, and war zones together with the artistic renderings of emotion, gendered experiences, and cultural narratives make visible the consequences of war on bodies and political futures. Representations of Jewish territorial positions are not only metaphoric but also active forces in determining the effects of boundaries—political and cultural—on Jewish lives. Through an archive of contemporary memoirs that grapple with Jewish experiences of war, *Graphic War* makes visible the consequences of state structures, militarized environments, and nationalisms on the female body and in doing so registers a shift from the persistent Jewish identification with twentieth-century oppression toward a narrative of Jewish belonging based in transnational agency and activism in the twenty-first century.

LAINI KAVALOSKI is an associate professor of English and humanities at the State University of New York in Canton.



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190 Pages • 6 x 9 • 19 color images and 13 B-W images
9781978830981 • Paperback • \$32.95
Rutgers Short
Jewish Studies • Visual Culture

Additional print format

9781978830998 • Hardcover • \$120.00
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Our Primary Expertise

A Future for the Study of Religion

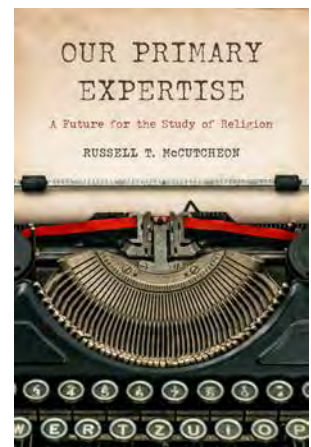
Russell T. McCutcheon

"McCutcheon's is the voice of an optimistic critic who does more than genuflect toward dialogue and change. He reminds us that our field is a set of ideas and of institutions lodged within the humanities, that our methodologies must be useful beyond our discipline, and that there is virtue in muddying the waters. The self-evident simply is not. McCutcheon invites us all to build anew the arguments—and actions—that define religious studies, liberal education, and higher education for tomorrow."

—Susan Henking, president emerita of Wells College

Our Primary Expertise: A Future for the Study of Religion brings the author full circle—from his first book in 1997, on how claims that religion was unique were used to establish the North America field, to his present argument that its future is instead based on the degree to which its findings can be applied in a wide assortment of areas, both inside and outside of academia. Its previously uncollected essays, all with new introductions that frame this timely argument, make plain that long-standing critiques of how scholars go about their work have always been about the study of religion's odd home in the humanities—a place that's increasingly vulnerable in today's university. Calling on members of the field to revised not just their research methods but also the ways that they train the next generation, *Our Primary Expertise* is the only work in the field taking seriously that scholars of religion can help to secure the future of their own field, if only they're prepared to see "the life of the mind" as a rhetoric that they can no longer afford.

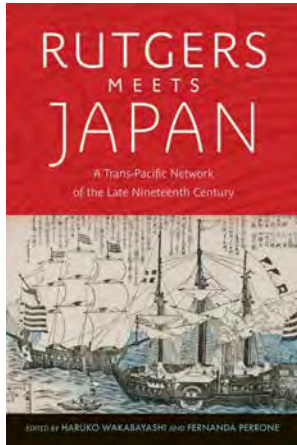
RUSSELL T. MCCUTCHEON is a university research professor in the Department of Religious Studies at the University of Alabama, Tuscaloosa. He is the author of many books, including *Manufacturing Religion* and *Critics Not Caretakers*, and is the editor of *Teaching in the Study of Religion and Beyond* and *Religious Studies Beyond the Discipline*.



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226 Pages • 6¼ x 9¼
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Religion

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Rutgers Short
History • Higher Education

Additional print format

9781978839113 • Hardcover • \$130.00
Rutgers Super Short

Rutgers Meets Japan A Trans-Pacific Network of the Late Nineteenth Century Edited by Haruko Wakabayashi and Fernanda Perrone

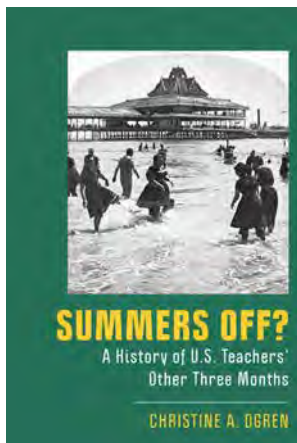
In 1867, Kusakabe Taro, a young samurai from Fukui, Japan, began studying at Rutgers as its first foreign student. Three years later, in 1870, his former tutor, friend, and Rutgers graduate, William Elliot Griffis, left for Japan to teach English and science for three and a half years. The year 2020 marked the 150th anniversary of two landmark events in the history of the Rutgers-Japan relationship: the untimely death of Kusakabe only weeks before his graduation, and his friend Griffis's departure to Japan.

Griffis and Kusakabe were only a small piece of a vast transnational network of leading modernizers of Japan in the 1860s and 1870s. The Japanese students in New Brunswick were young and innovative men of samurai and aristocratic lineage, who were sent by reform-minded leaders of Japan, which was undergoing a dramatic transformation. They came to New Brunswick seeking Western knowledge that was much needed for the modernization of a newly forming nation. New Brunswick became the hub of a network of Japanese nationals that extended to the major cities of New York, Philadelphia, and Boston and from there to the smaller towns of New England. Once in New Brunswick, these Japanese students were embraced by Protestant ministers, educators, and missionaries—both men and women—whose network encompassed Rutgers College and the neighboring New Brunswick Theological Seminary, and which stretched to Dutch Reformed parishes throughout the Eastern Seaboard, and westward as far as the Dutch enclave of Holland, Michigan. Meanwhile, the American teachers and missionaries who left for Japan became part of a network of reformist leaders and Japanese returnees that extended to schools, colleges, and missions in Japan, and formed the foundations of Japan's modern educational system. Through contributions from scholars and archivists in the US, Canada, and Japan *Rutgers Meets Japan* aims to reconstruct the early Rutgers-Japan connections and examine the role and impact of this transnational network on Japan and the US in the late nineteenth century.

HARUKO WAKABAYASHI is an associate teaching professor in the Department of Asian Languages and Cultures at Rutgers–New Brunswick. She is the author of *The Seven Tengu Scrolls: Evil and the Rhetoric of Legitimacy in Medieval Japanese Buddhism*.

FERNANDA PERRONE is the archivist and head of the Exhibitions Program and Curator of the William Elliot Griffis Collection, Special Collections/University Archives at Rutgers University. She is the coauthor of *The Douglass Century: The Transformation of the Women's College at Rutgers* (Rutgers University Press).

CERES: Rutgers Studies in History



October 14, 2025
282 Pages • 6¼ x 9¼ • 12 B-W images
9781978831742 • Paperback • \$42.95
Rutgers Short
Education

Additional print format

9781978831759 • Hardcover • \$150.00
Rutgers Super Short

Summers Off? A History of U.S. Teachers' Other Three Months Christine A. Ogren

"Ogren's exploration of what teachers did in the summer expands our understanding of teachers' lives and education in important, fascinating ways. Disparagement of time 'off' was part of deprofessionalization and a rationale for low pay and status, while teachers expanded their knowledge, perspective, and skills at their own expense. Charmed by Ogren's well-written accounts of teachers from diverse backgrounds, I remembered summer school classes, *War and Peace*, an enrichment program for urban kids, working on the census, swimming in Walden Pond, and more when I was teaching kindergarten in the Boston Public Schools. Summer's on, you'll learn a lot!"

—Barbara Beatty, professor emerita of education, Wellesley College

"In this deeply researched, fascinating account, Ogren not only reveals rich new dimensions of how teachers a century ago chose to live during their precious summer months, but why their stories remain relevant for us today."

—Jackie M. Blount, author of *Fit to Teach: Same-Sex Desire, Gender, and School Work in the Twentieth Century*

Since the nine-month school year became common in the United States during the 1880s, schoolteachers have never really had summers off. Administrators instructed them to rest, as well as to study and travel, in the interest of creating a compliant workforce. Teachers, however, adapted administrators' directives to pursue their own version of professionalization and to ensure their financial well-being. *Summers Off* explores teachers' summer experiences between the 1880s and 1930s in institutes and association meetings; sessions at teachers colleges, Black colleges, and prestigious universities; work for wages or their family; tourism in the US and Europe; and activities intended to be restful. This heretofore untold history reveals how teachers utilized the geographical and psychological distance from the classroom that summer provided, to enhance not only their teaching skills but also their professional and intellectual independence, their membership in the middle class, and, in the cases of women and Black teachers, their defiance of gender and race hierarchies.

CHRISTINE A. OGREN is a professor at the University of Iowa. She is the author of *The American State Normal School: "An Instrument of Great Good"*, and the coeditor of *Rethinking Campus Life: New Perspectives on the History of College Students in the United States*.

New Directions in the History of Education

Class Cultures and Social Mobility

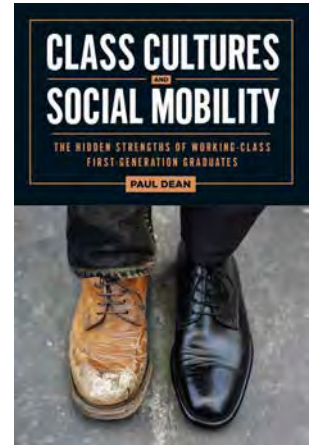
The Hidden Strengths of Working-Class First-Generation Graduates

Paul Dean

Class Cultures and Social Mobility tells the stories of people who grew up working class, became the first members of their family to graduate from college, and undertook professional work that serves working-class people. Drawing upon personal narratives to appeal to both academics and first-gen students themselves, this book charts the class journeys of people across a wide range of occupational fields. Their stories illustrate how members of the professional workforce draw upon their working-class roots to construct meaningful careers aimed at building stability, mobility, and fulfillment for the next generation of working-class people. While their working-class origins presented significant barriers along their career trajectories, they also found ways to leverage their roots in their professional work. Through their stories, the author reveals the power of working-class cultural capital—how their unique knowledge, skill sets, and dispositions enabled them to leverage their humble beginnings as a strength for both themselves and their communities.

PAUL DEAN is an associate professor of sociology and anthropology at Ohio Wesleyan University in Delaware, Ohio. He is coauthor of the book *Globalization: A Basic Text*.

Critical Issues in American Education



November 11, 2025
210 Pages • 6 x 9
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Rutgers Short
Education

Additional print format

9781978845817 • Hardcover • \$120.00
Rutgers Super Short

The Futures of Reparations in Latin America

Imagination, Translation, and Belonging

Edited by Piergiorgio Di Giminiani, Helene Risør, and Karine Vanthuyne

Over the last thirty years, Latin America has undergone an unprecedented wave of reparations targeting victims of political violence during military regimes, Indigenous and Afro-Latin groups affected by historical processes of dispossession, and citizens suffering from environmental harm. Reparations prompt us to face uncomfortable pasts and, in so doing, create conditions for imagination of multiple futures. In representing the experiences and hopes of those affected by political violence in El Salvador and Argentina, environmental harm, in Guatemala and Peru, and colonial dispossession in Chile and Bolivia, reparations are built upon conflictive forms of future imagination, translation of harm and new forms of belonging to and beyond the nation-state, which reifies as much as challenges state authority over the promises of actual repair. In today's Latin American political debate, hopes for justice and democracy remain anchored to the question of the kinds of future that can be imagined through and after reparation.

PIERGIORGIO DI GIMINIANI is an associate professor of anthropology at the Pontificia Universidad Católica de Chile. He is the author of *Sentient Lands: Indigeneity, Property, and Political Imagination in Neoliberal Chile*.

HELENE RISØR is an associate professor of anthropology at the Pontificia Universidad Católica de Chile and director of the Millennium Institute on Violence and Democracy.

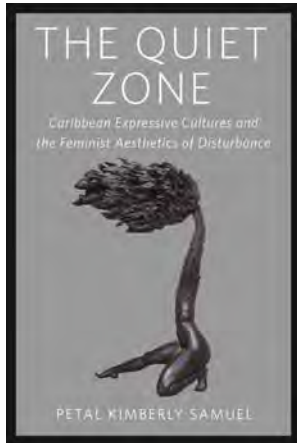
KARINE VANTHUYNE is an associate professor of anthropology at the University of Ottawa. She is the author of *La présence d'un passé de violences: Mémoires et identités autochtones dans le Guatemala postgénocide* (Presses de l'Université Laval, 2014), as well as coeditor of *Power Through Testimony: Residential schools in the age of reconciliation in Canada*.

Genocide, Political Violence, Human Rights

January 13, 2026
224 Pages • 6¼ x 9¼ • 21 b-w images
9781978844384 • Paperback • \$42.95
Rutgers Short
Human Rights • Latin American Studies

Additional print format

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Rutgers Super Short



January 13, 2026
220 Pages • 6 x 9
9781978844704 • Paperback • \$34.95
Rutgers Short
Caribbean Studies • Aesthetics

Additional print format

9781978844711 • Hardcover • \$120.00
Rutgers Super Short

The Quiet Zone

Caribbean Expressive Cultures and the Feminist Aesthetics of Disturbance

Petal Kimberly Samuel

A serene beach. The classroom of an elite private school. The still nights in an upscale residential neighborhood. An acclaimed poet with a quiet, dignified mode of address. The sonic etiquette and experience of quiet is integral to each of these scenes. *The Quiet Zone* examines what the emergence of quiet as an elite aesthetic, privilege, and entitlement means for minoritized people, who are often narrated as loud, disruptive, and disturbing, sonically, visually, and otherwise. Taking the Caribbean and its diasporas as its key sites of study, the book explores what we can learn from efforts to transform the region into the quintessential site of quiet leisure, in part, through the enactment of regimes of sonic discipline and surveillance directed against its majority Black population. Analyzing the work of Afro-Caribbean artists who catalog and critique sonic surveillance, the book questions the ways that quiet gets produced both as a regulatory ideal of racial, gender, sexual, national, and civilizational belonging and as a universal object of desire

PETAL KIMBERLY SAMUEL is an assistant professor of African, African American and Diaspora Studies at the University of North Carolina, Chapel Hill. Her work on African diasporic women's writing, Caribbean feminist and queer literary aesthetics, and Black speculative imagination has appeared in the *Journal of West Indian Literature*, *The Black Scholar*, *Differences*, and *Public Books*. Her current work and scholarly interests include Caribbean anticolonial literature and aesthetics, the sensorium, and transnational Black feminist thought.

Critical Caribbean Studies



October 14, 2025
176 Pages • 6 x 9
9781978842779 • Paperback • \$34.95
Rutgers Short
Gender Studies

Additional print format

9781978842786 • Hardcover • \$120.00
Rutgers Super Short

Economies of Gender

Masculinity, "Mail Order Brides," and Women's Labor

Julia H. Meszaros

"A sharp and insightful examination of how gender shapes economic structures, *Economies of Gender* reveals the hidden mechanisms of labor, value, and power. Essential reading for anyone seeking to understand the intersection of gender and global economies."

—Kimberly Kay Hoang, author of *Spiderweb Capitalism: How Global Elites Exploit Frontier Markets*

"*Economies of Gender* is remarkable. Meszaros provides unparalleled insights to the industry of international romance when she describes the organization of the market, introduces us to the entrepreneurs who connect men and women across borders, and explains why there are clients for this market. At the heart of the story is the quest of men to recoup masculinity."

—Rhacel Salazar Parreñas, Doris Stevens Professor in Women's Studies, Princeton University

Economies of Gender: Masculinity, "Mail Order Brides," and Women's Labor offers a provocative exploration of the international dating industry, challenging simplistic narratives of human trafficking and scams while shedding light on the economic dynamics of gender. Through twelve years of fieldwork, the book delves into the motivations and experiences of men who seek relationships abroad, driven by dissatisfaction with Western women who, they believe, no longer embody traditional femininity. By examining romantic tourism hot spots such as Ukraine, Colombia, and the Philippines, *Economies of Gender* reveals how these international settings serve as "intimate frontiers," where men seek to extract femininity capital and bolster their status. It illuminates the often-unseen economic underpinnings of relationships and questions how global gender dynamics shape desires, fantasies, and intimate markets. Through its compelling analysis, the book broadens the conversation on gender, power, and the commodification of intimacy in a globalized world.

JULIA H. MESZAROS is an associate professor of sociology at East Texas A&M University.

Politics of Marriage and Gender: Global Issues in Local Contexts

Families for Mobility

Elite Korean Students Abroad and Their Parents' Reproduction of Privilege

Juyeon Park

"*Families for Mobility* is an eloquently written, moving book on the struggles of being a parent—and a child—in a transnational age. Considering the perspectives of both parents and children, the book offers a powerful corrective to simplistic portrayals of Asian families and their educational and migration predicaments."

—Johanna Waters, codirector of the Migration Research Unit, University College London

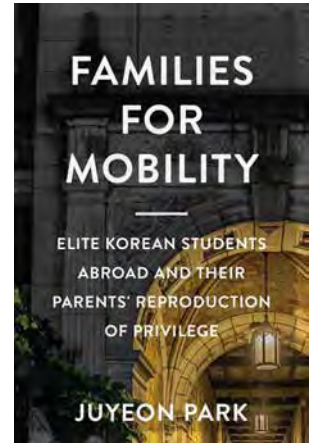
"*Families for Mobility* offers a fine-grained perspective on transnational education strategies among elite families in Korea. The stories of parents and children are compelling and skillfully presented; the multifocal perspectives give us a nuanced understanding of these relationships."

—Nazli Kibria, Boston University

Families for Mobility documents elite Korean transnational families, focusing on how they use elite education abroad as a tool for class reproduction. Drawing on over one hundred interviews with both parents and children at elite US colleges, the book explores the desires, aspirations, and expectations that shape these education-driven transnational family arrangements. By triangulating the perspectives of children, mothers, and fathers, *Families for Mobility* argues that gendered transnational parenting—by both mothers and fathers—plays a crucial role in the intergenerational transmission of mobility and cosmopolitan lifestyles. The analysis shows how class and gender shape both parents' and children's approaches to their transnational "family projects," with fathers and sons appearing more resourceful and ambitious than mothers and daughters, reflecting the gender achievement gap even among the elite. The book challenges stereotypes of Asian high achievers and "tiger" parenting, providing a more nuanced understanding of who thrives in the hierarchical realms of global education and business, as well as the familial support systems behind their success.

JUYEON PARK is an assistant professor of sociology at Yonsei University in Seoul, South Korea.

Families in Focus



September 9, 2025
226 Pages • 6 x 9 • 3 B-W images
9781978832657 • Paperback • \$39.95
Rutgers Short
Asian Studies • Education

Additional print format

9781978832664 • Hardcover • \$120.00
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Who Cares About Parents?

Temporary Alliances, Exclusionary Practices, and the Strategic Possibilities of Parenting Groups

Kim Price-Glynn

"*Communities of Care* updates and extends sociological work on parenting and the gendered division of labor in families. Unlike previous authors in this field, Price-Glynn focuses greater attention on a comparison of mothers' and fathers' attempts to actively manage their identities as parents by forming bonds with others who are similarly situated."

—Markella B. Rutherford, author of *Adult Supervision Required: Freedom and Boundaries in Popular Parenting Advice*

Who cares for parental caregivers? The short answer is, parenting groups do. *Who Cares for Parents* examines how parenting groups collectively build and contribute significant resources to form a broader care infrastructure for adult family caregivers with children. This book looks at the content of care that parenting groups provide care for parents, through comparative research including mothers, fathers, and nonbinary parents. Cases include some of the most recognizable parenting groups in the United States, some with vast networks of parent members numbering in the thousands or even millions, like the Parent Teacher Association, La Leche League, and MOMS Club International. The book also examines newer and, perhaps, less well-known groups like the City Dads Group, the Upper East Side (UES) Mommas, as well as smaller sets of local dads' groups and a babysitting co-op.

Can parents in the contemporary United States secure some of the necessary resources to provide care, not only for their children but also for themselves, through parenting groups? The evidence from this research suggests they can. Parenting groups have a long history of organizing membership, meetings, education, material resources, and advocacy to provide for parents' needs. Parenting groups' ideologies and practices often seek broad goals, and sometimes include far-reaching advocacy, innovative solutions, and possibilities for what Price-Glynn calls strategic parenting and social change. Alongside their successes, however, parenting groups also face challenges of producing narrow and temporary alliances, exclusion, and exacerbating inequalities. Despite their many challenges, Price-Glynn remains hopeful about the possibilities for nonfamilial and collective care infrastructure like that performed by parent groups.

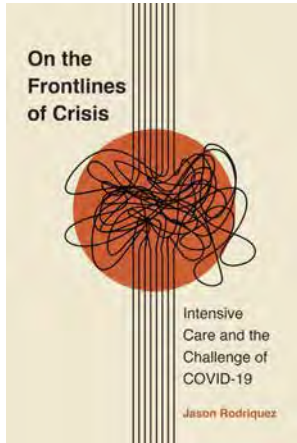
KIM PRICE-GLYNN is an associate professor of sociology at the University of Connecticut. She received the inaugural University of Connecticut College of Liberal Arts and Sciences Faculty Achievement Award for Excellence in Teaching. She is coeditor of *From Crisis to Catastrophe: Care, COVID-19, and Pathways to Change*. She is an active member and past cochair of the Carework Network, an international organization of researchers, policy makers, and advocates involved in various domains of care work.

Carework in a Changing World

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September 9, 2025
178 Pages • 6 x 9 • 7 color, 1 table
images
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Health and Medicine • Caregiving

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On the Frontlines of Crisis Intensive Care and the Challenge of COVID-19

Jason Rodriguez

"Rodriguez subtly takes us inside two hospitals in suburban Massachusetts to explore the lives of health care professionals caring for patients during the COVID-19 pandemic. He effectively illuminates how nurses, doctors, and hospital staff handled risks, treatments, and the emotional burdens of their work. Among the many virtues of the book is that it illuminates the terrible psychological toll that the pandemic took on health care professionals."

—Robert W. Snyder, author of *When the City Stopped: Stories from New York's Essential Workers*

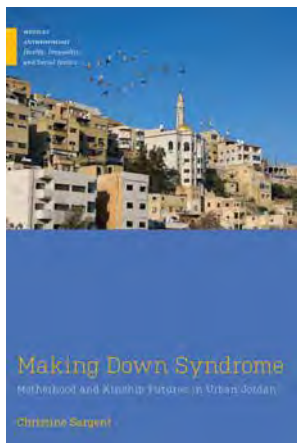
"*On the Frontlines of Crisis* captures the affective and workday responses of clinicians as they experienced a crisis in which little was then known about what they were seeing in their patients, what they could do, and how to balance their commitment to their patients and the safety of themselves and their families in the face of a yet-unknown infectious disease. Rodriguez answers what it was really like."

—Patricia D'Antonio, author of *Nursing with a Message: Public Health Demonstration Projects in New York City*

On the Frontlines of Crisis by Jason Rodriguez is a powerful and deeply human account of the experiences of health-care workers during one of the most harrowing periods in modern history—the COVID-19 pandemic. As hospitals around the globe became overwhelmed by the influx of critically ill patients, those working in intensive care units (ICUs) were thrust into an unprecedented battle against a new, deadly virus about which little was understood. Rodriguez takes readers into the heart of two Massachusetts ICUs to learn about the people who put their lives on the line and faced unimaginable challenges as they treated critically ill patients at the peak of the pandemic.

JASON RODRIQUEZ is an associate professor of sociology at the University of Massachusetts Boston and a senior research associate at the UMB Center for Social Development and Education. Rodriguez holds a PhD in sociology from the University of Massachusetts–Amherst. He is the author of *Labors of Love: Nursing Homes and the Structures of Care Work*.

Critical Issues in Health and Medicine



January 13, 2026
178 Pages • 6 x 9 • 2 B-W images
9781978841017 • Paperback • \$29.95
Rutgers Short
Medical Anthropology

Additional print format

9781978841024 • Hardcover • \$130.00
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Making Down Syndrome Motherhood and Kinship Futures in Urban Jordan Christine Sargent

Making Down Syndrome: Motherhood and Kinship Futures in Urban Jordan draws on ethnographic research conducted primarily in Jordan's capital city of Amman to explore how the label and identity of Down syndrome is gaining increasing cohesiveness. Focused on the experiences of mothers, who serve as an entry point for understanding broader family dynamics and choices, the book argues that practices and ideologies of care play a central role in making Down syndrome's embodied and political realities. They do so through the momentum of kinship futures, or futures imagined through the prism of kinship roles and relations, which shape how families organize and distribute care between and beyond kinship networks and under conditions of economic and political uncertainty. By approaching everyday life in Jordan through the lens of disability, *Making Down Syndrome* offers new insights into how people navigate structures of family, gender, power, inequality, and precarity, all while trying to maintain hope for and cultivate better futures.

CHRISTINE SARGENT is an assistant professor of anthropology at the University of Colorado Denver. Her research interests lie at the intersections of disability, aging, kinship, and bioethics in Southwest Asia and North Africa, as well as in North America.

Medical Anthropology

The Nursing Clio Reader Histories of Sex, Reproduction, and Justice

Edited by The Nursing Clio Editorial Collective

With Laura Ansley and Sarah E. Handley-Cousins, Preface by Jacqueline D.

Antonovich

"*The Nursing Clio Reader* highlights the struggle for sexual and reproductive freedom, the violation of groups and individuals' sexual and reproductive self-determination, and movements to fight against state control. The diversity of topics and viewpoints is outstanding, and it is similarly impressive how the editors were able to combine a diversity of viewpoints and experiences with intellectual cohesion, always turning the view back to state policies that limit the ability to control sex and reproduction."

—Johanna Schoen, author of *Abortion after Roe*

"Like the website it comes from, *The Nursing Clio Reader* fills an enormous need. It brings together seasoned and up-and-coming scholars of gender and medicine to address large, thematic problems, rather than narrow politics of the moment. This volume will surely be as relevant in five or ten years as it is now."

—Jennifer L. Holland, author of *Tiny You: A Western History of the Anti-Abortion Movement*

On June 24, 2022, the Supreme Court's *Dobbs v. Jackson Women's Health Organization* decision overturned *Roe v. Wade*, stripping federal protection for abortion rights and placing control in the hands of individual states. This monumental shift in policy underscores the need for deeper historical perspectives on reproductive rights.

The Nursing Clio Reader answers that call, bringing together essays that examine reproductive health through historical research and personal experience. Featuring both new and classic pieces from the *Nursing Clio* blog, leading historians of reproductive health provide insights that connect past struggles with today's ongoing battles over bodies, reproductive rights, and health care. This collection offers intimate, urgent scholarship that speaks to the present moment.

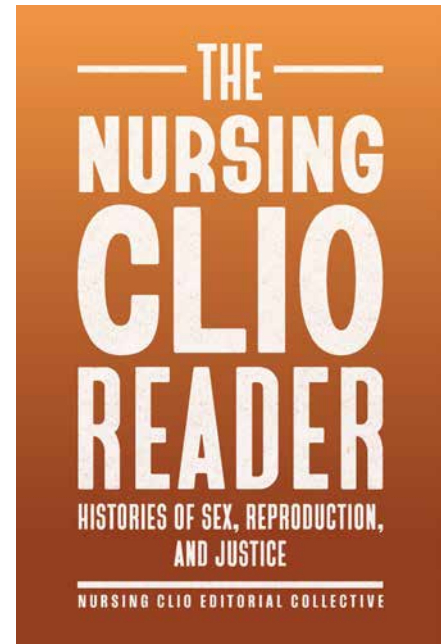
A powerful resource for classrooms and individual readers alike, *The Nursing Clio Reader* invites reflection on how the past informs current debates, urging us to engage deeply with the history of reproductive justice in a time of unprecedented change, underscoring that indeed "the personal is historical."

JACQUELINE D. ANTONOVICH is an assistant professor of history at Muhlenberg College in Allentown, Pennsylvania. She is the co-founder and executive editor of *Nursing Clio*, a peer-reviewed blog project that ties historical scholarship to present-day issues related to gender, health, and medicine.

SARAH E. HANDLEY-COUSINS is a historian, writer, and podcaster located in Buffalo, New York. Her first book, *Bodies in Blue: Disability in the Civil War North*, was released by UGA Press in July 2019. She is an associate teaching professor of history at the University at Buffalo. She is also an editor for the history blog *Nursing Clio* and producer for *Dig: A History Podcast*.

LAURA ANSLEY is managing editor of the American Historical Association, where she manages *Perspectives on History*, the AHA's booklets, the annual meeting program, and other publications. She is co-facilitator of the Humanities and Social Sciences Publishing Professionals community of interest for the Society of Scholarly Publishing.

Critical Issues in Health and Medicine



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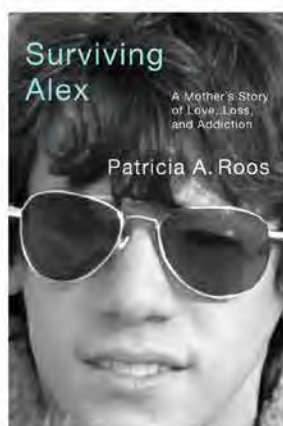
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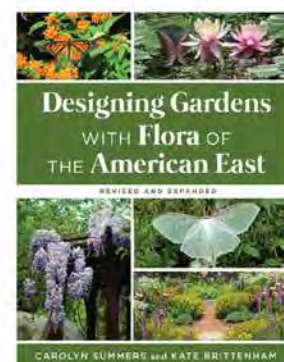
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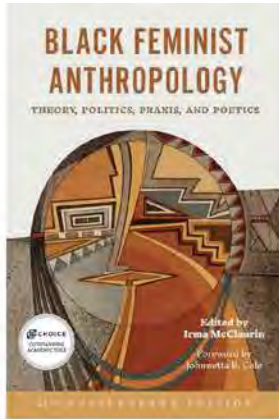


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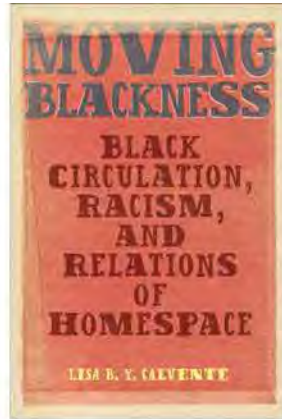


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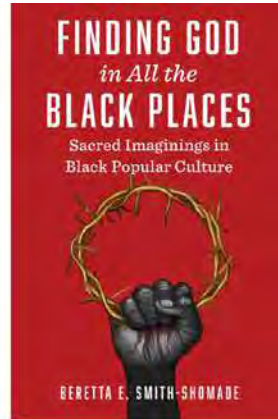
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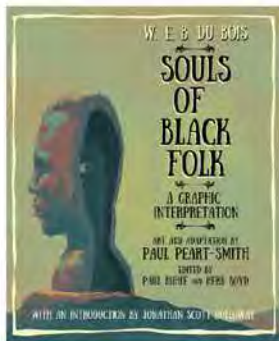
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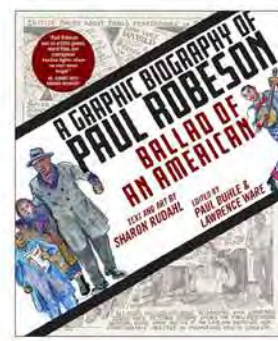
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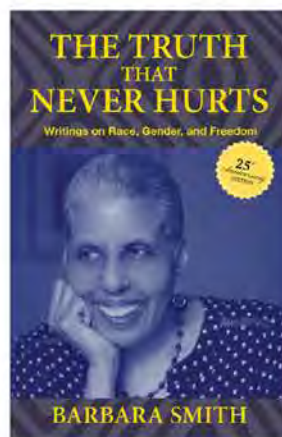
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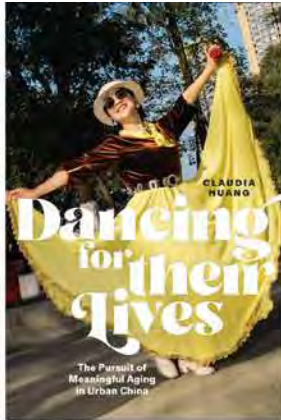


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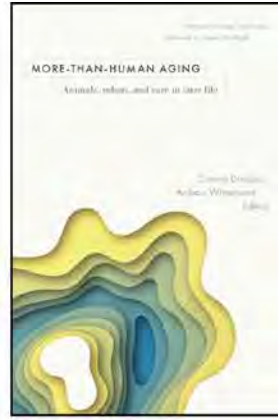
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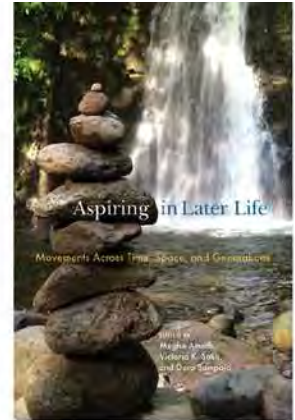
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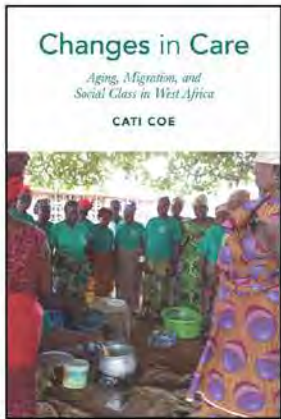
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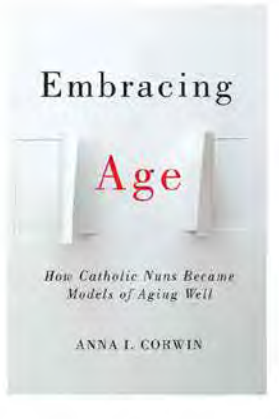
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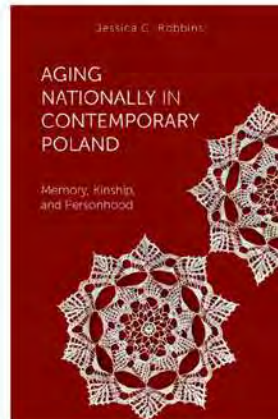
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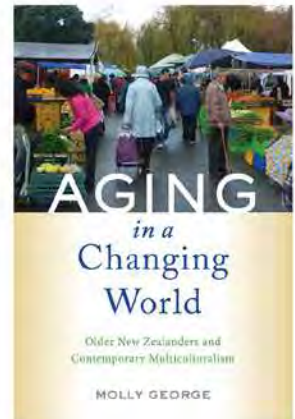
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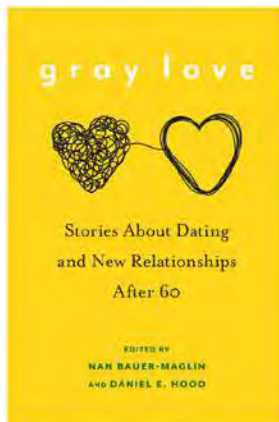
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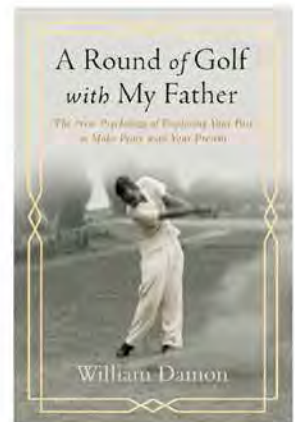
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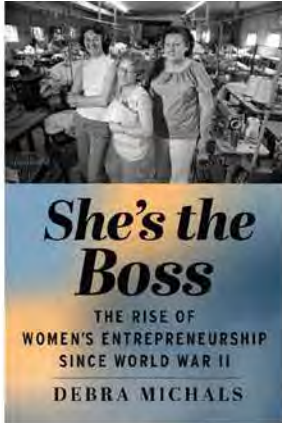


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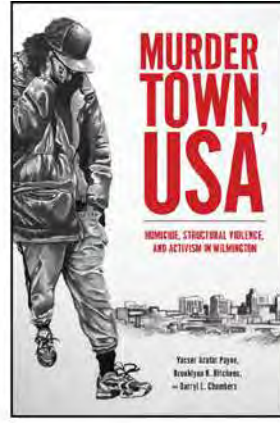
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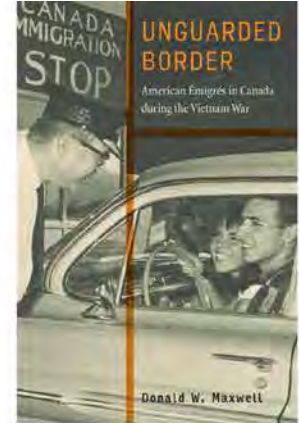
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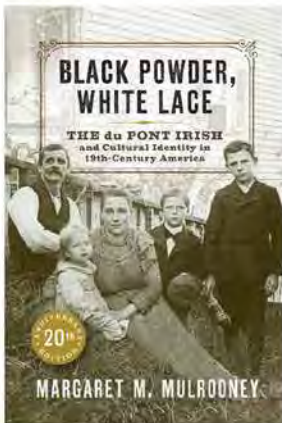
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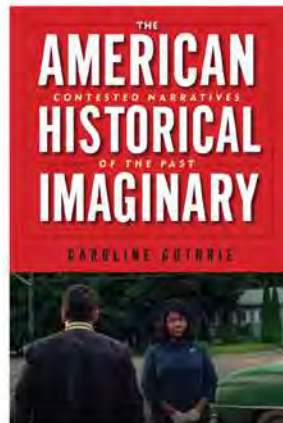
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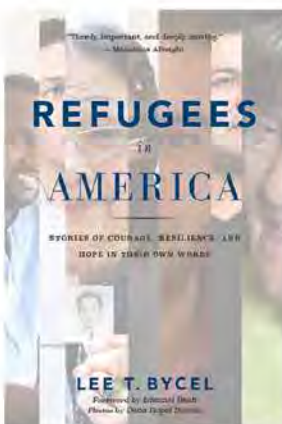
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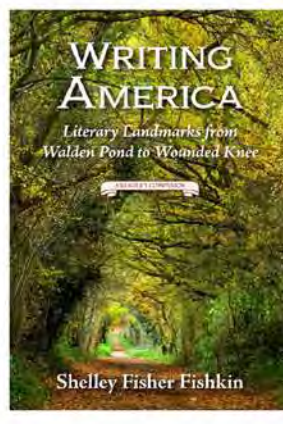
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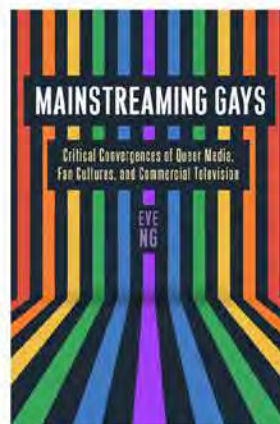
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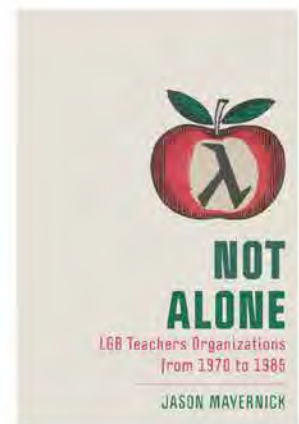
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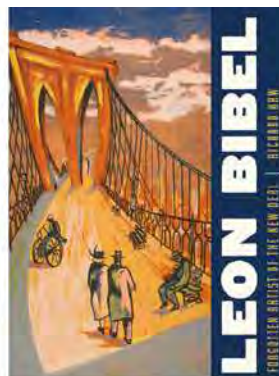
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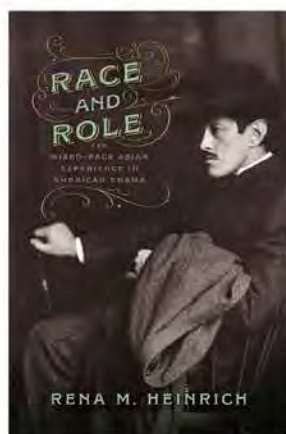
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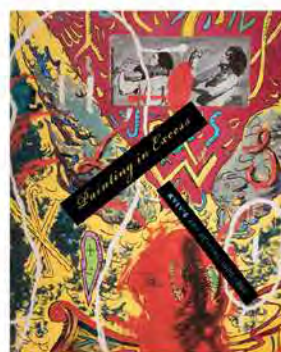
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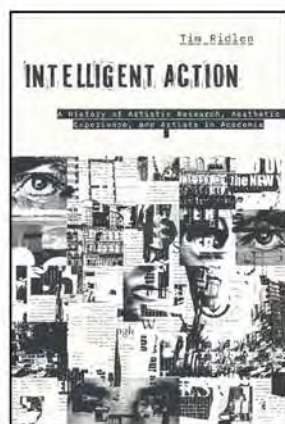
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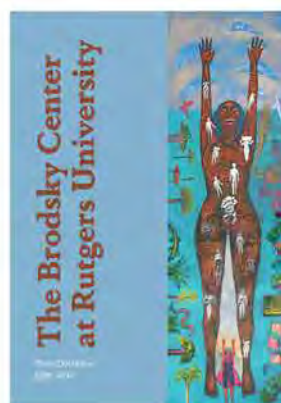
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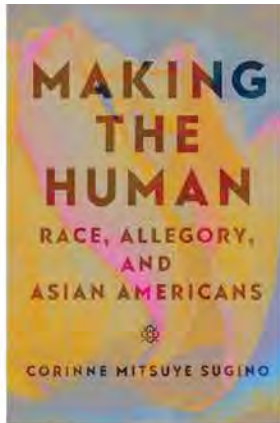


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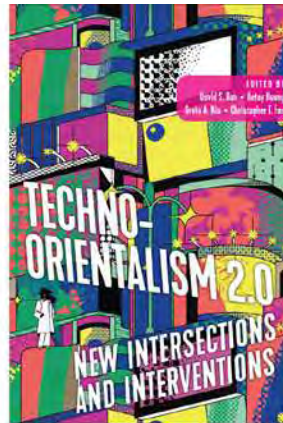


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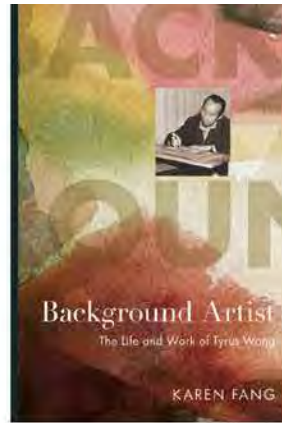
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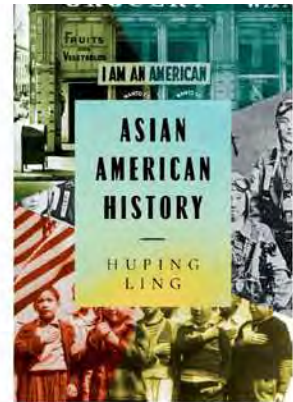
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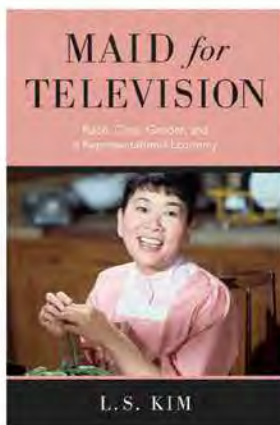
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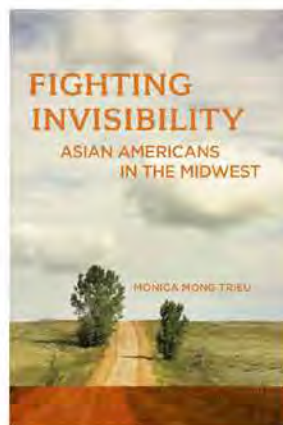
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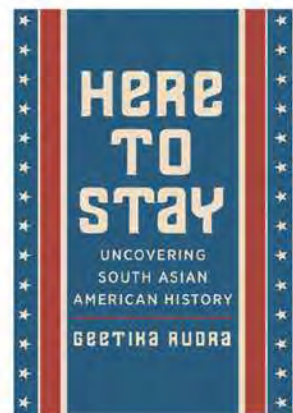
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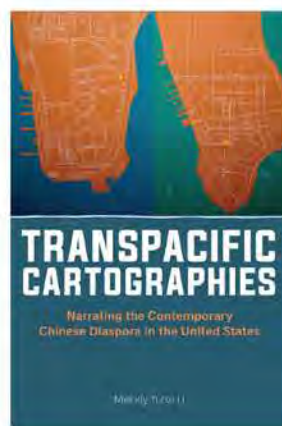
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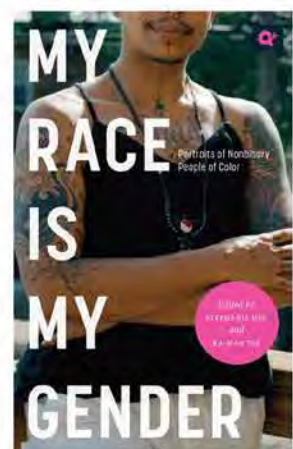
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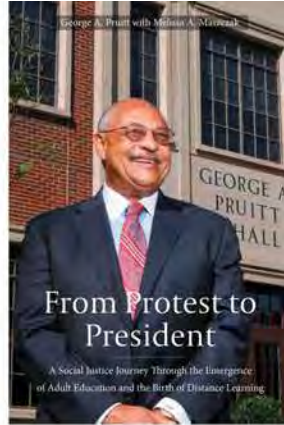


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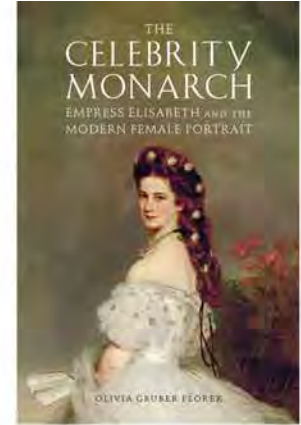
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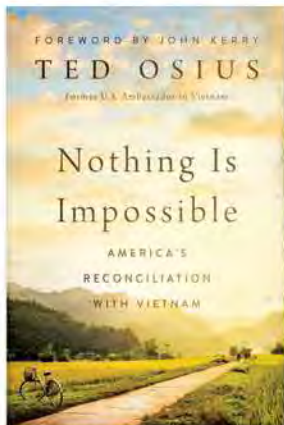
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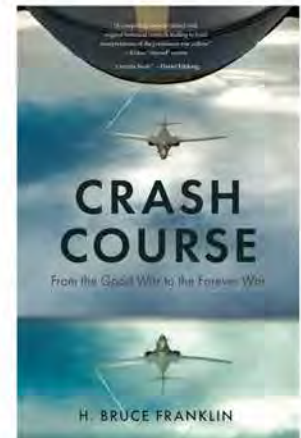
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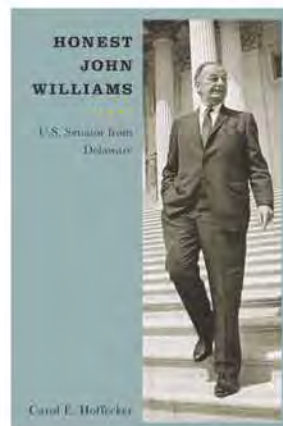
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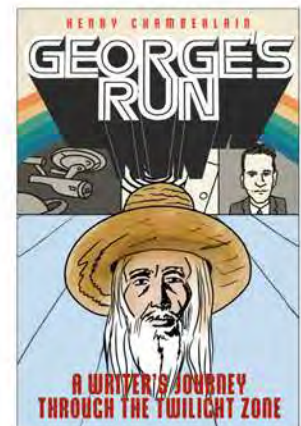
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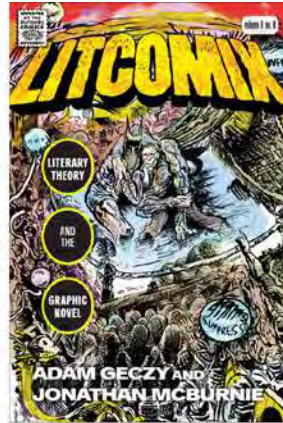


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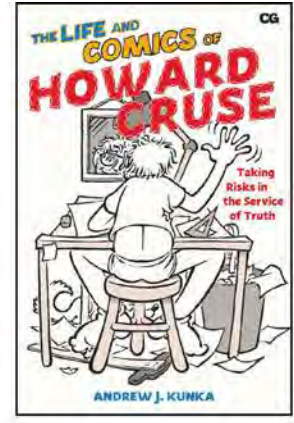
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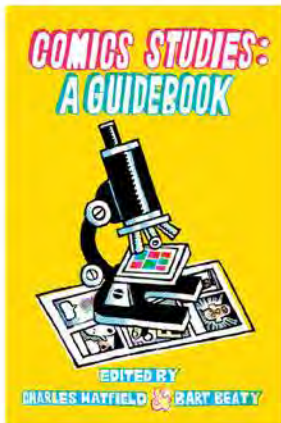
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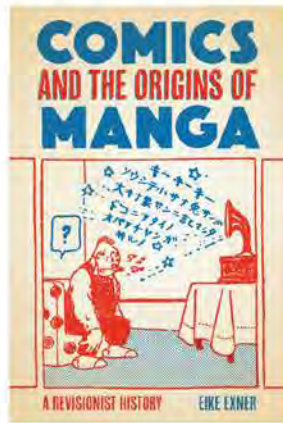
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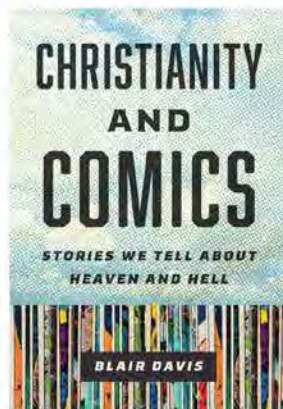
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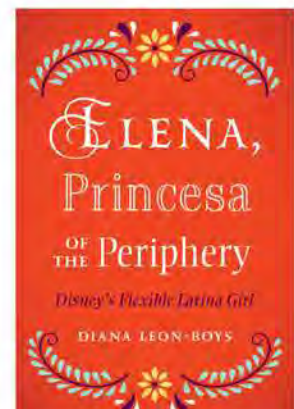
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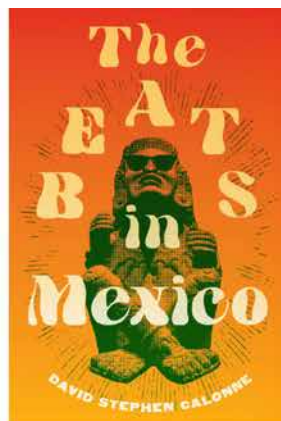
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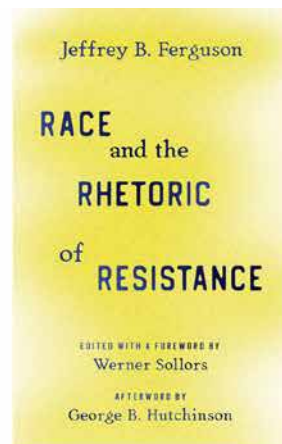
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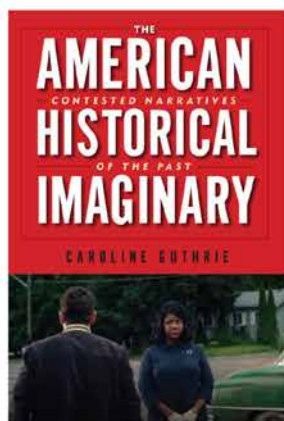
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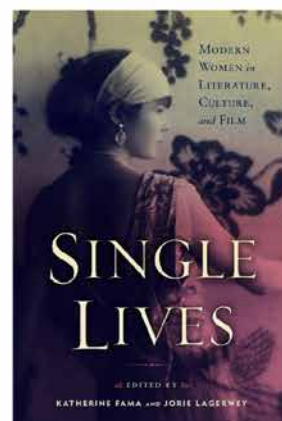
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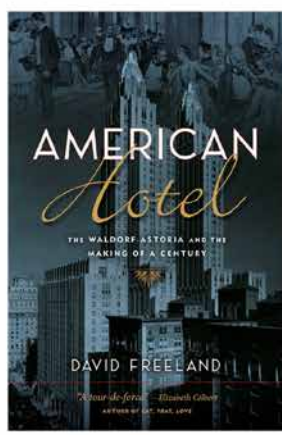
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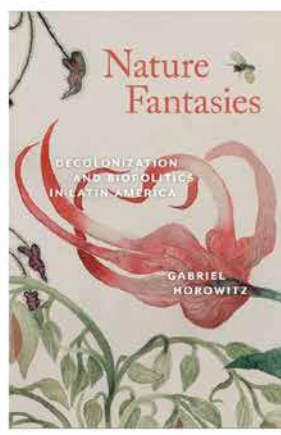
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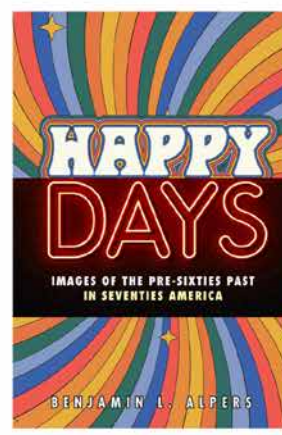
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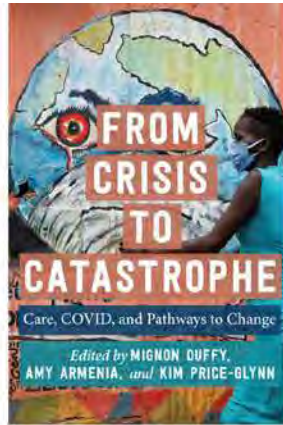


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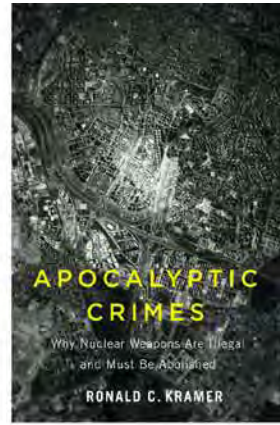
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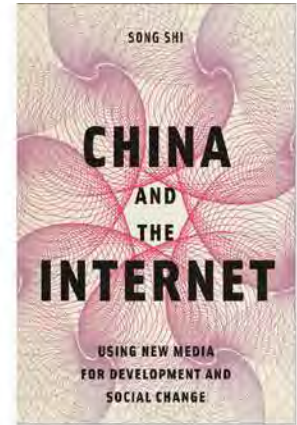
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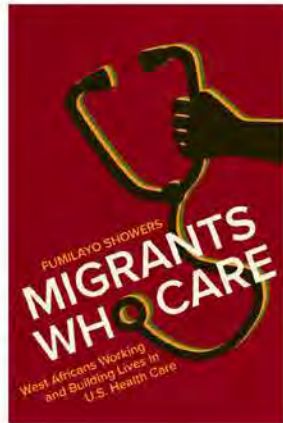
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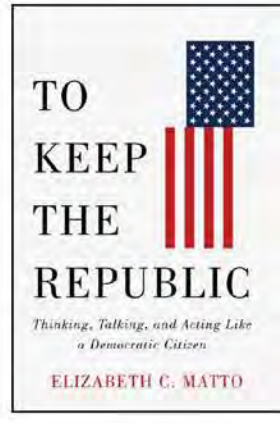
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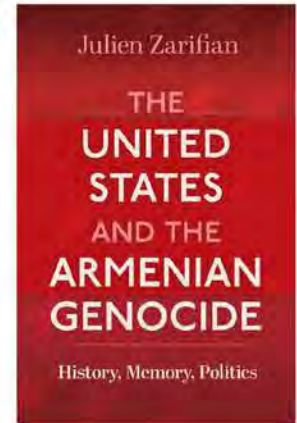
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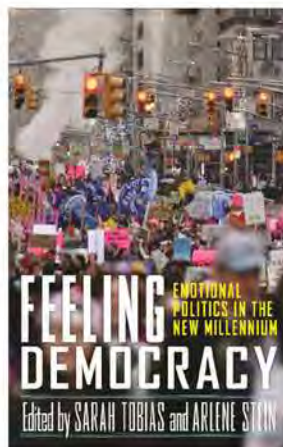
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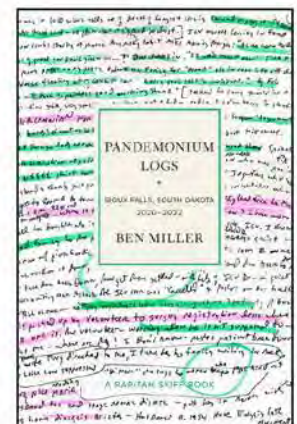
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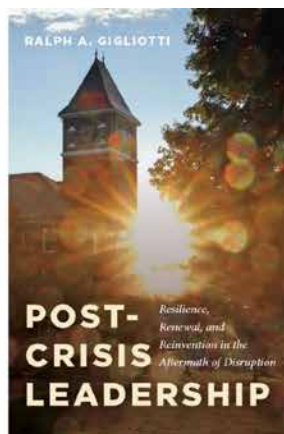


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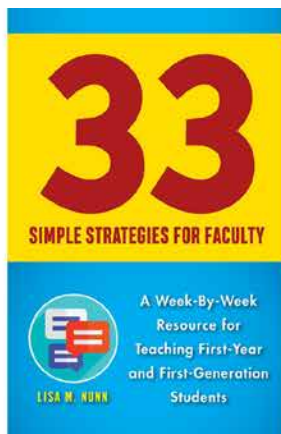


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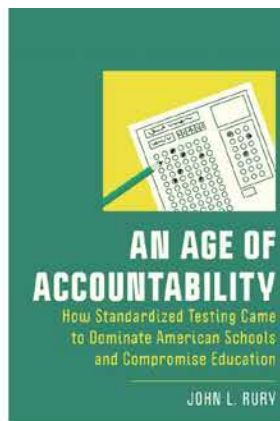
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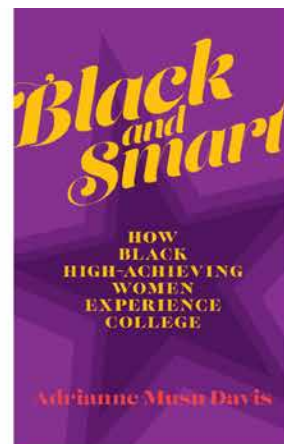
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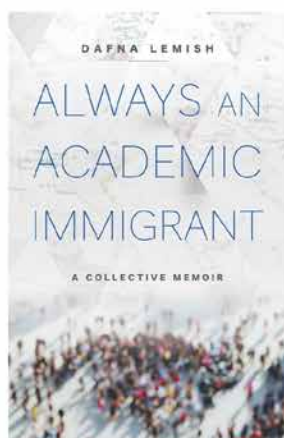
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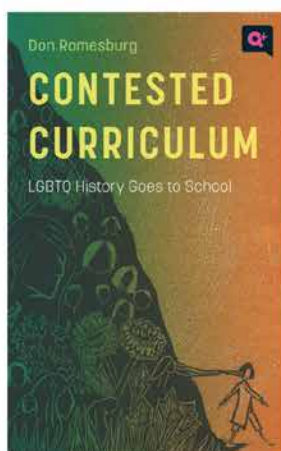
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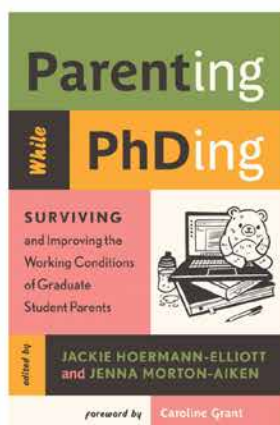
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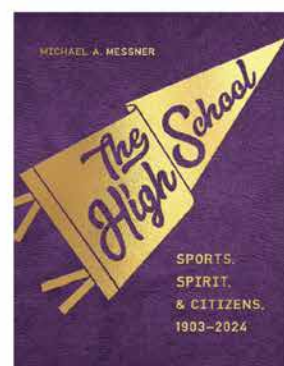
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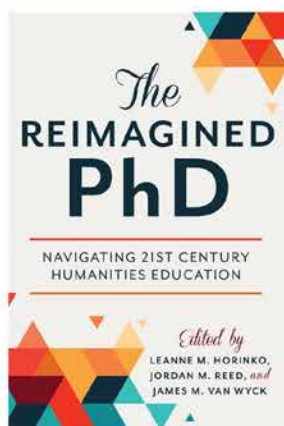
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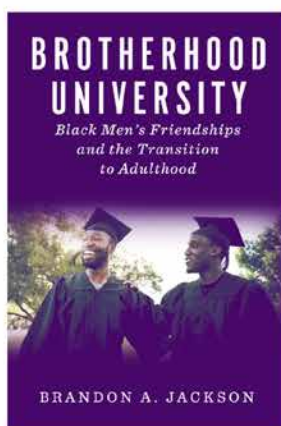
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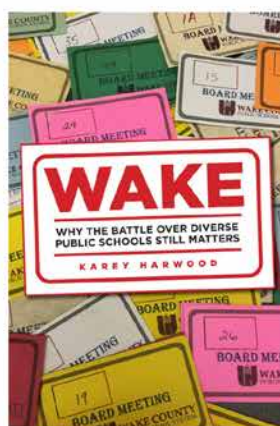
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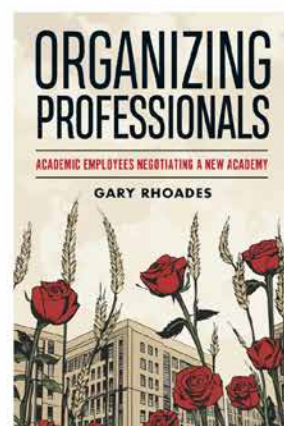
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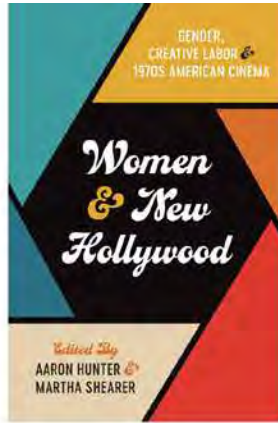


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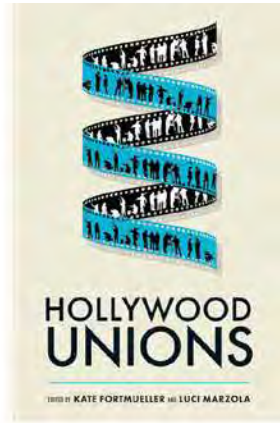
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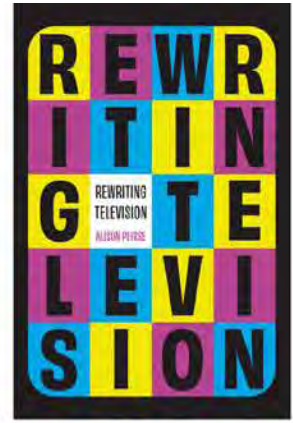
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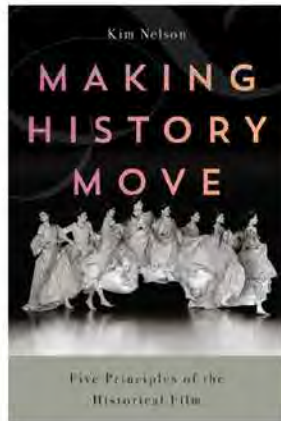
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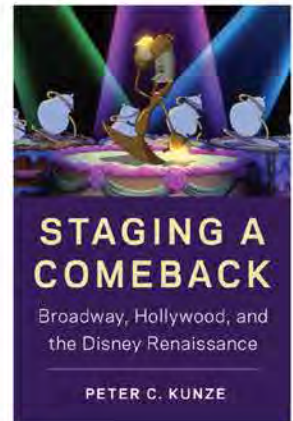
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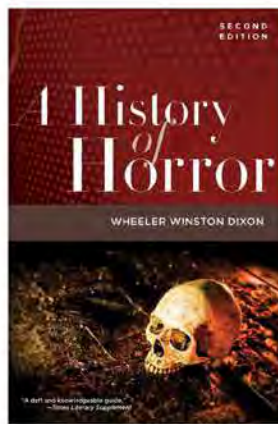
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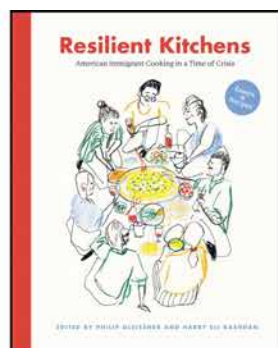


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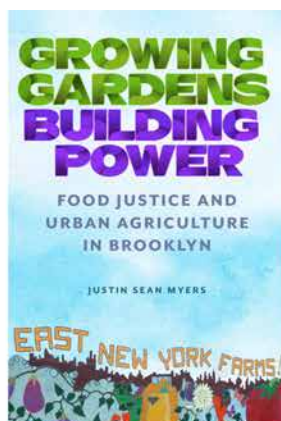


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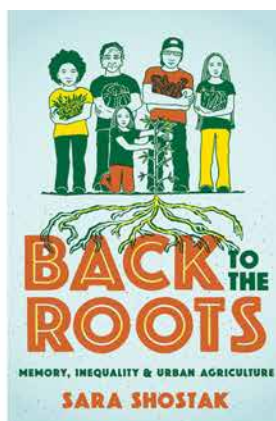
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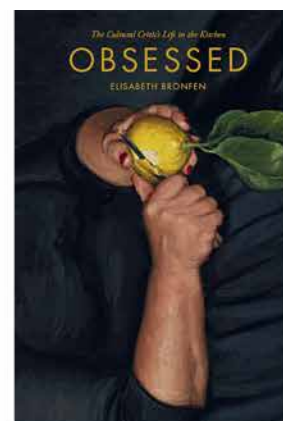
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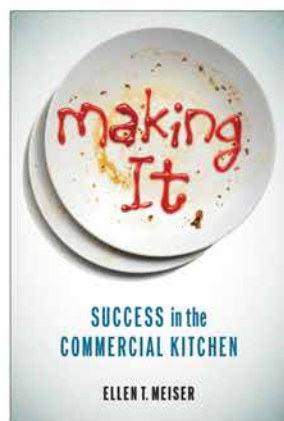
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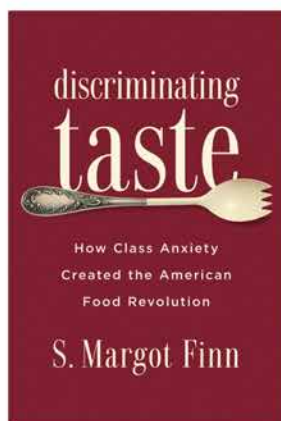
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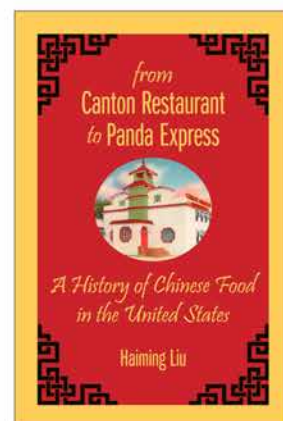
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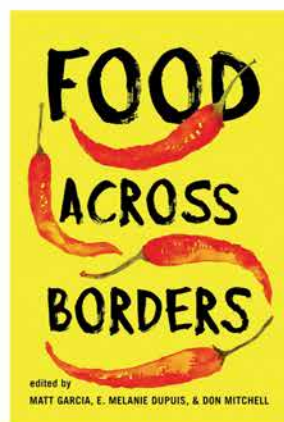
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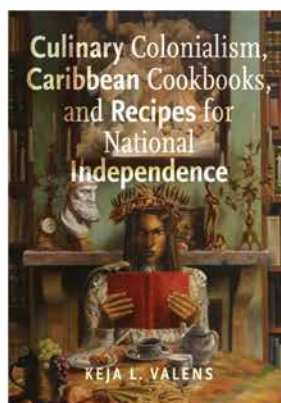
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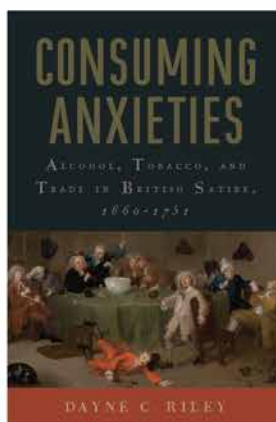
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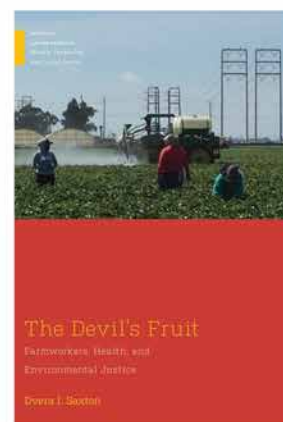
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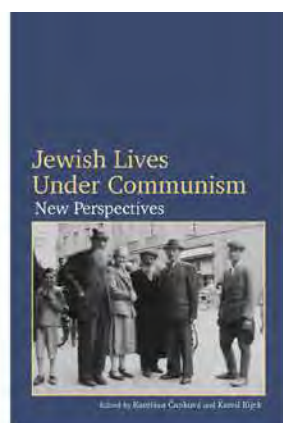


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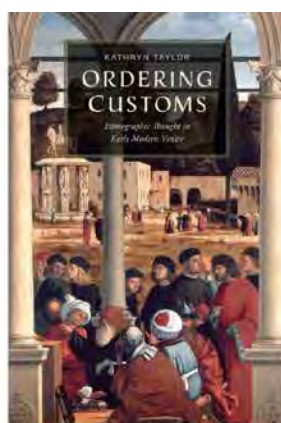


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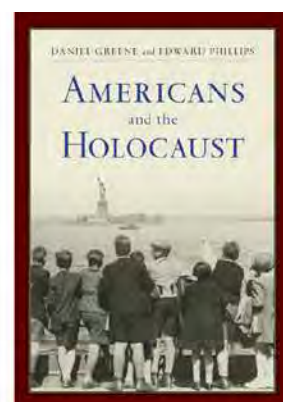
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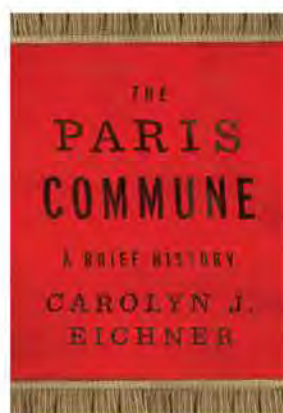
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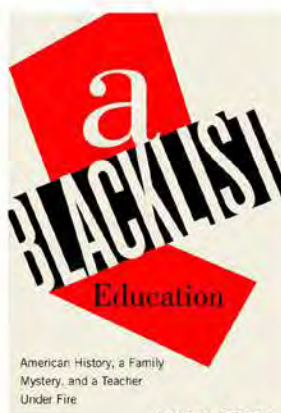
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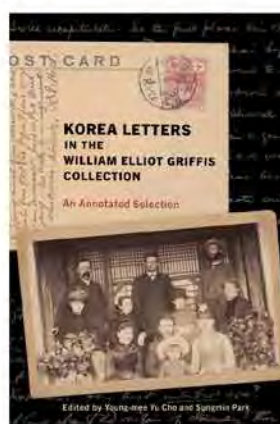
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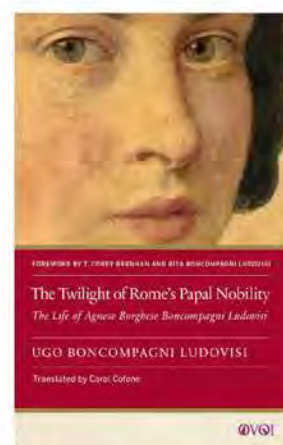
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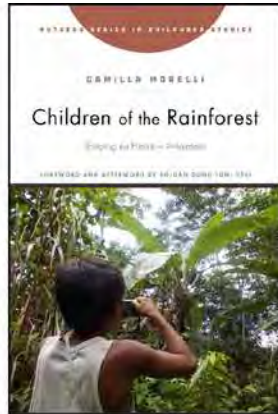


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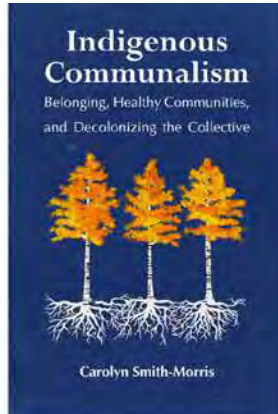


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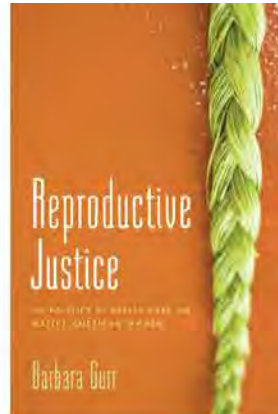
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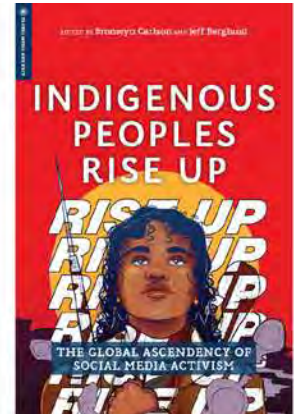
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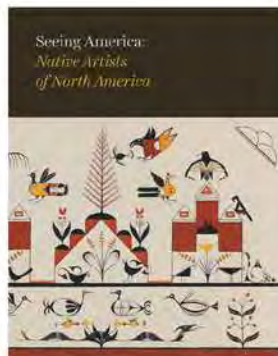
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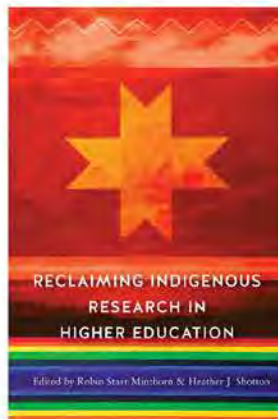
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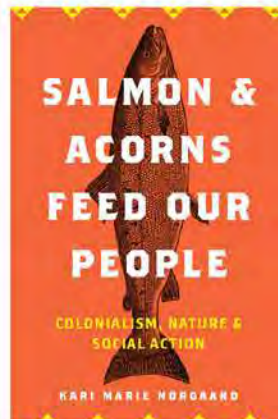
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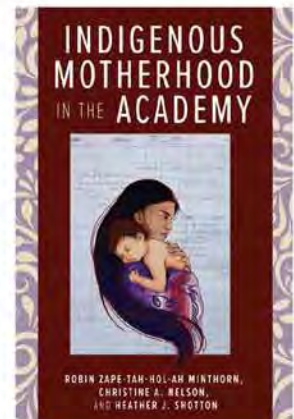
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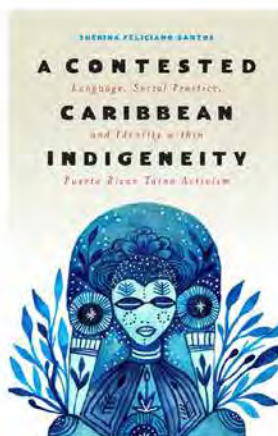
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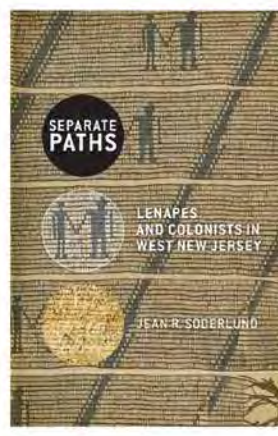
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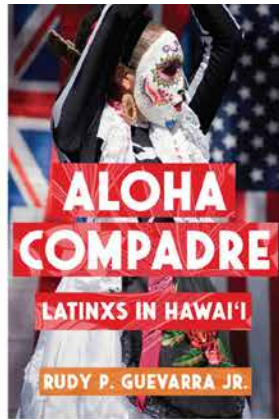


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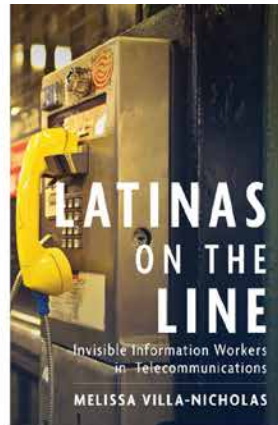


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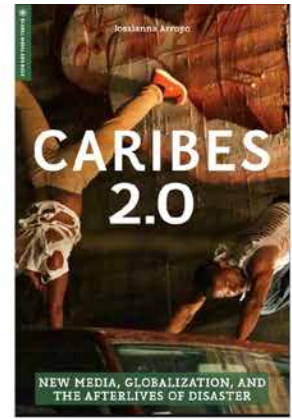
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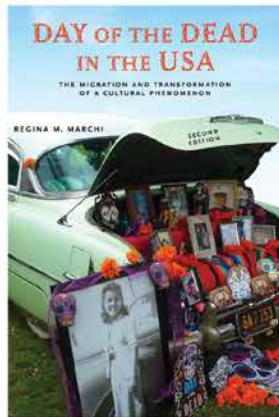
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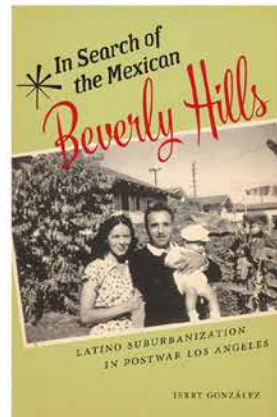
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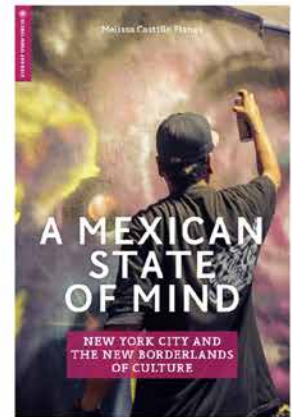
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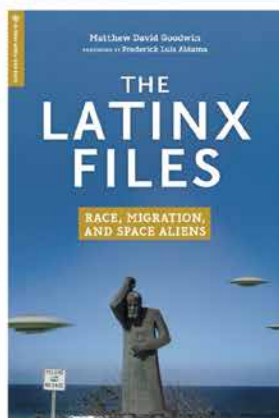
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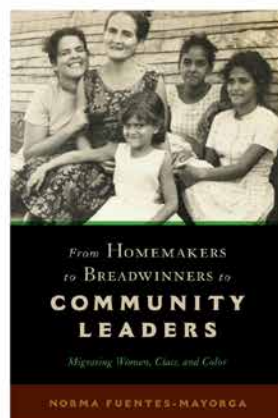
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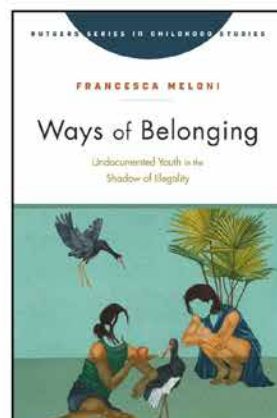
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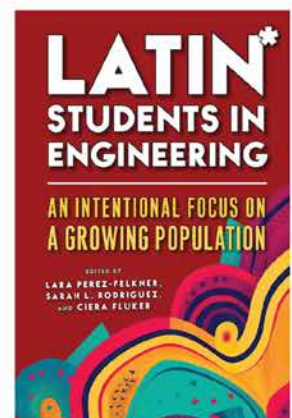
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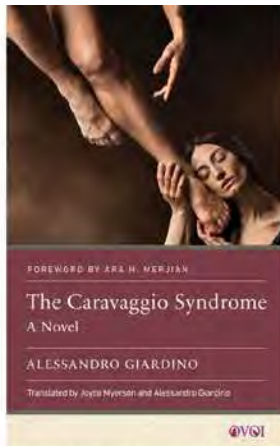


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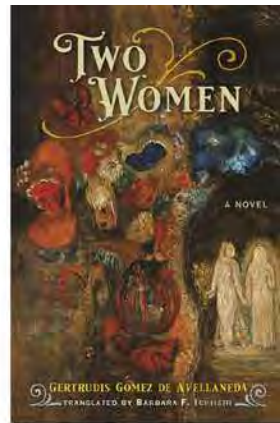
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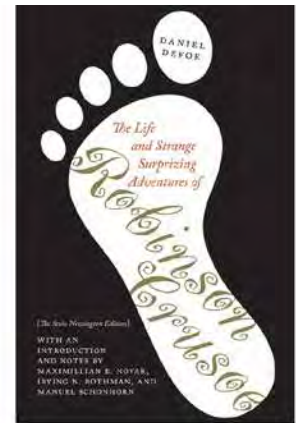
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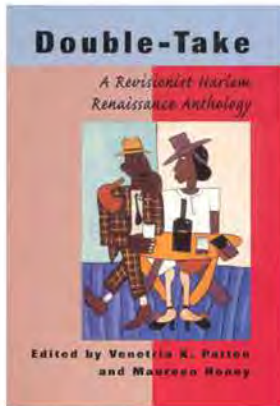
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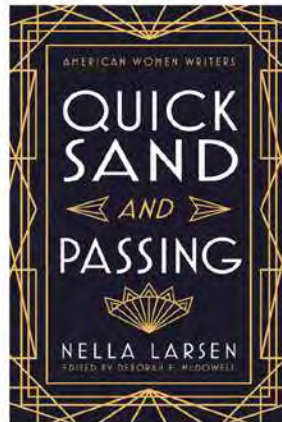
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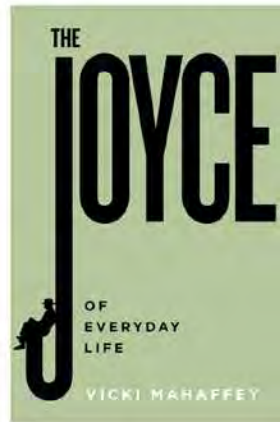
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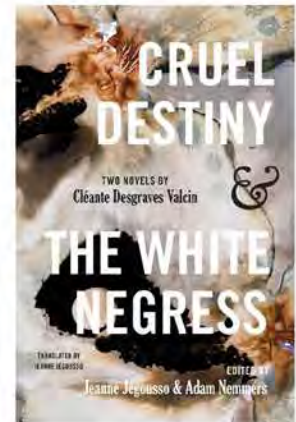
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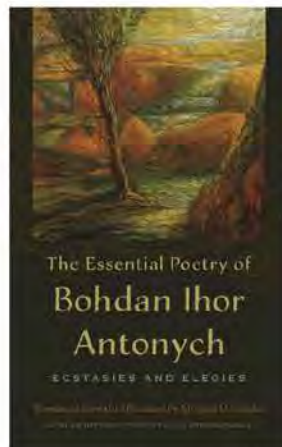
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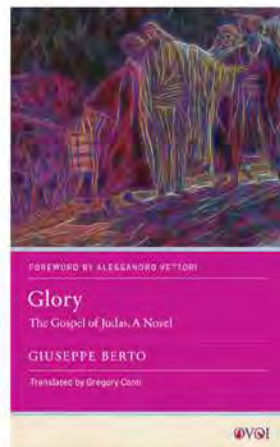
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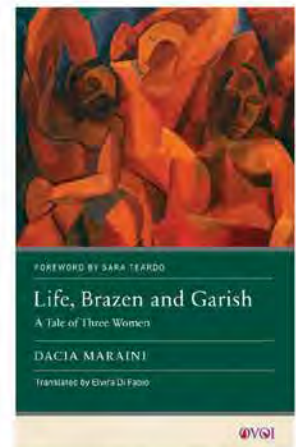
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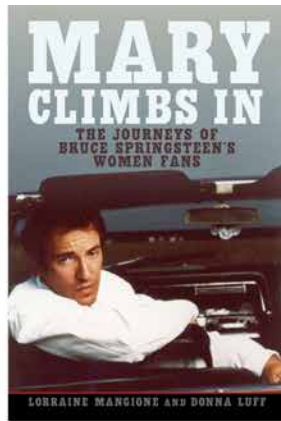


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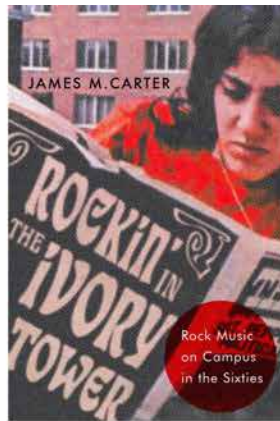


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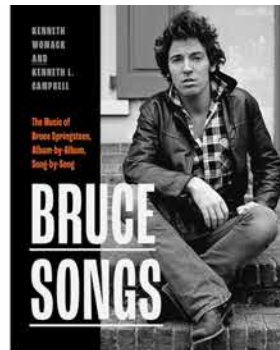
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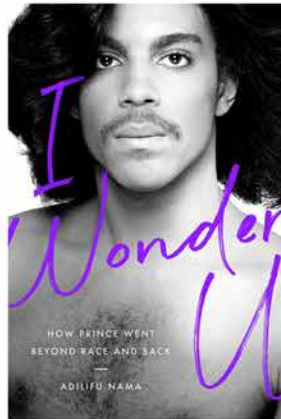
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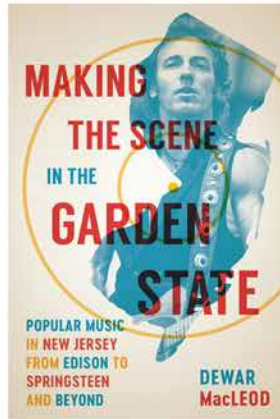
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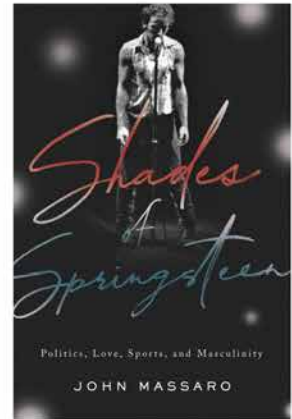
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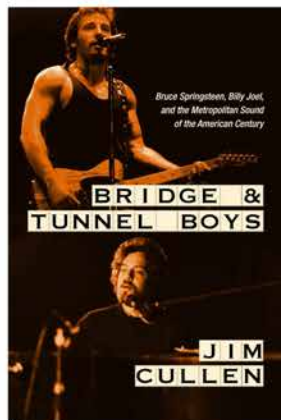
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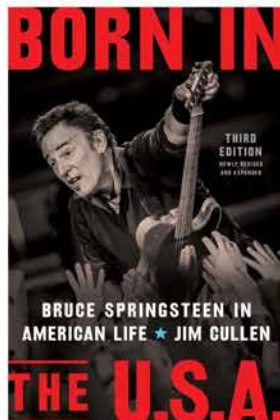
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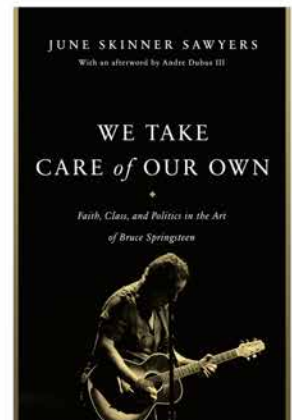
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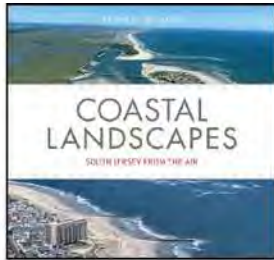


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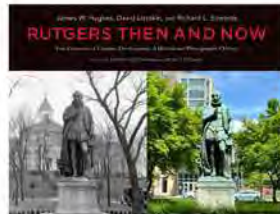
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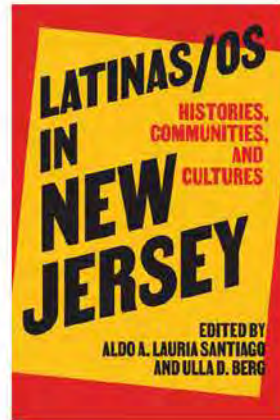
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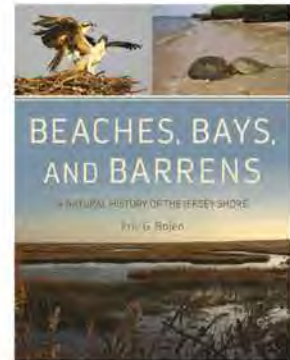
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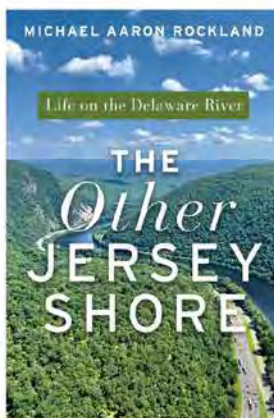
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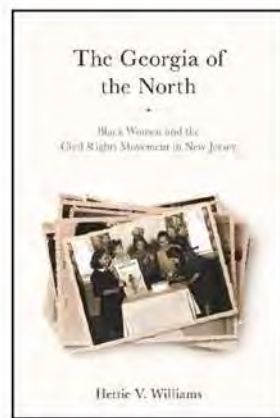
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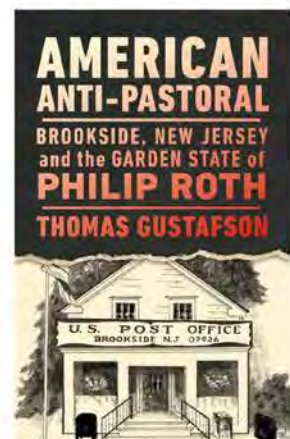
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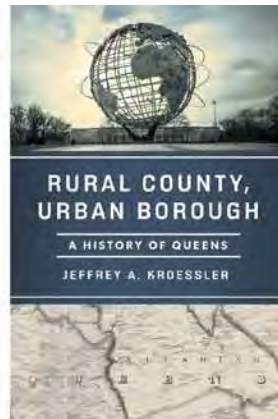


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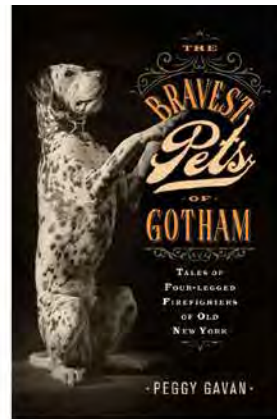
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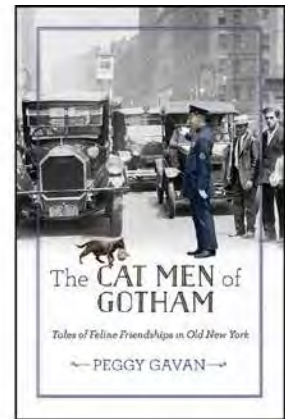
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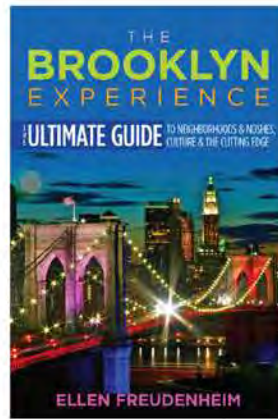
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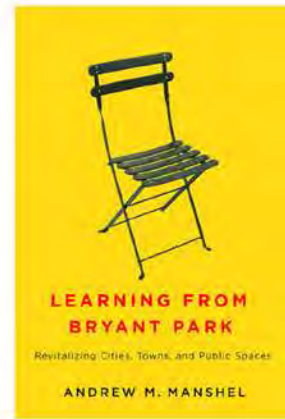
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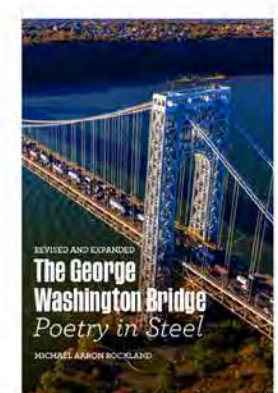
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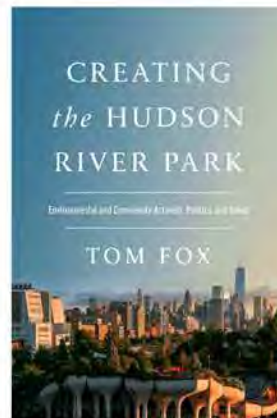
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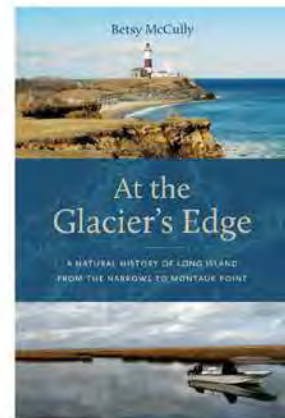
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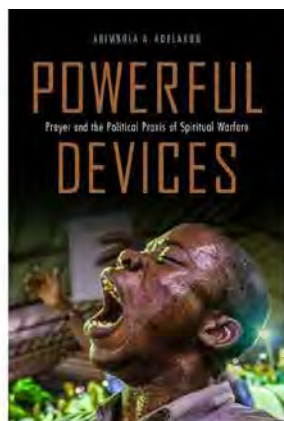


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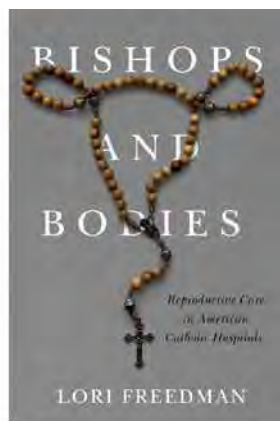
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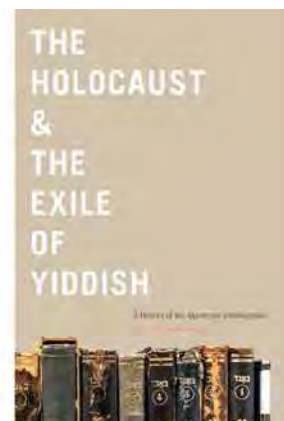
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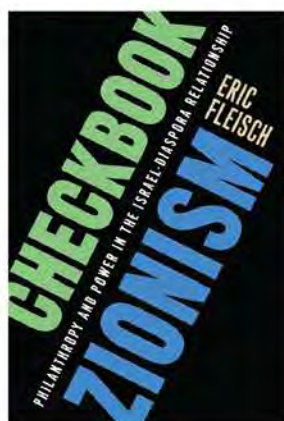
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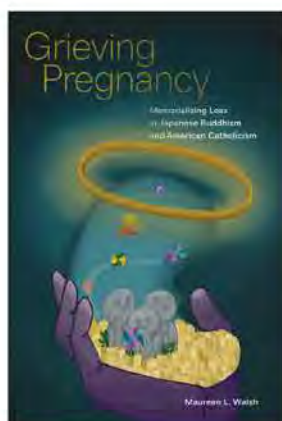
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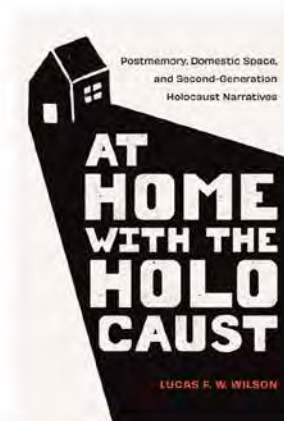
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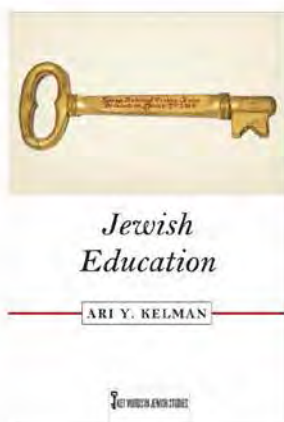
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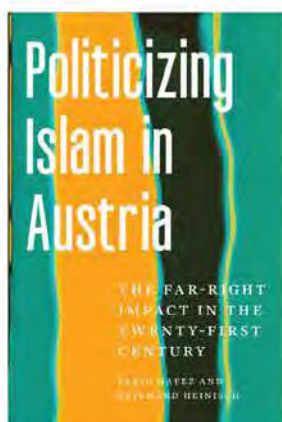
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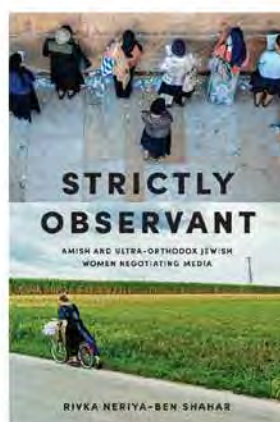
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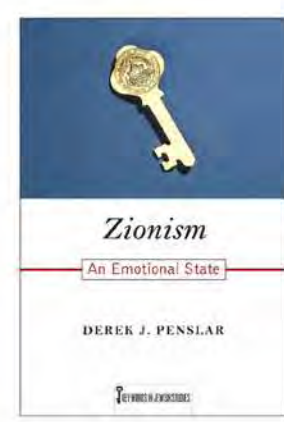
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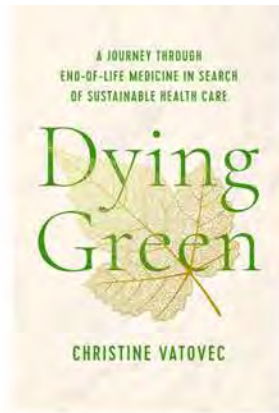


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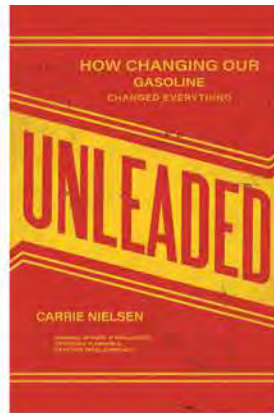


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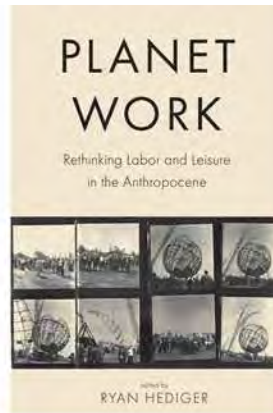
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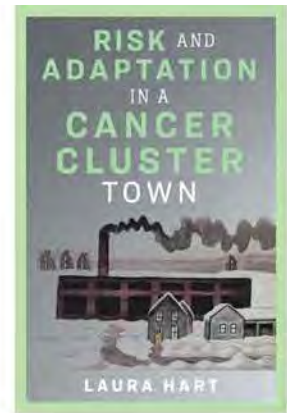
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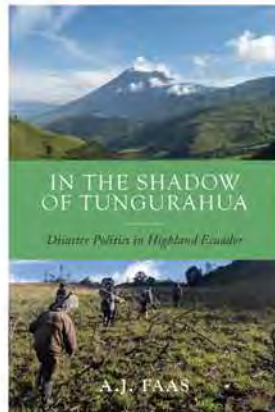
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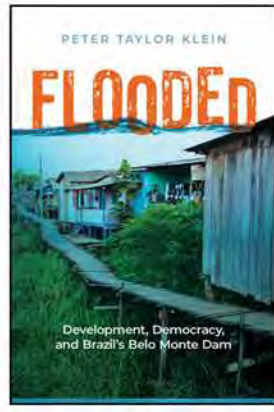
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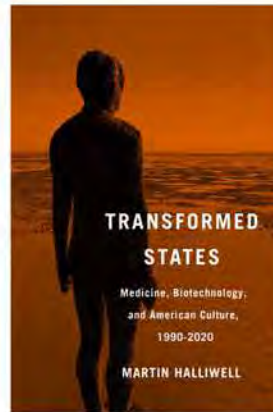
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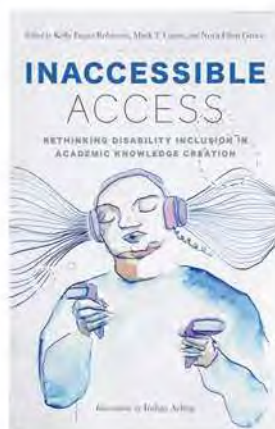
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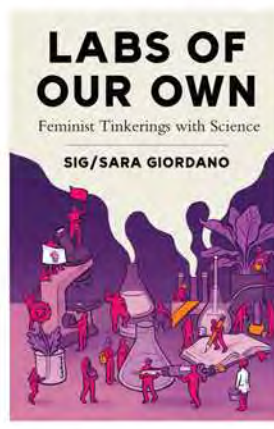
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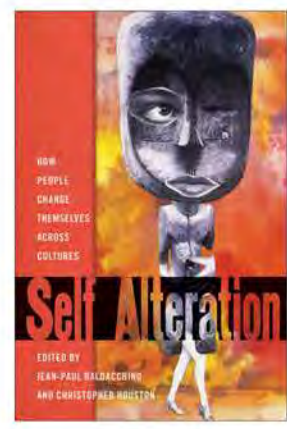
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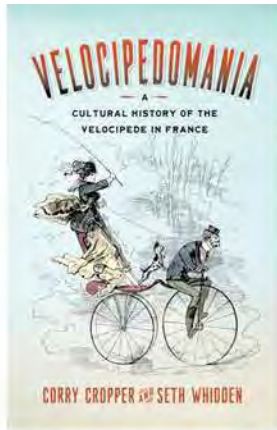


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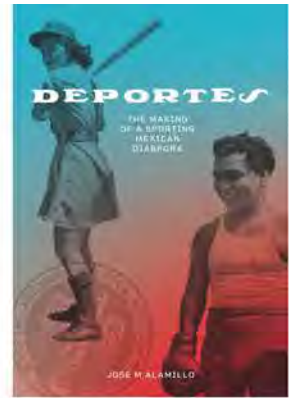
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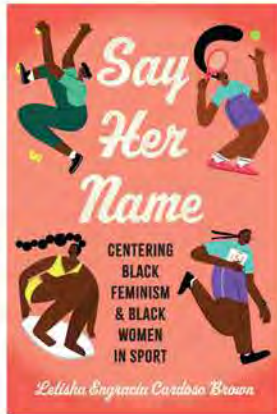
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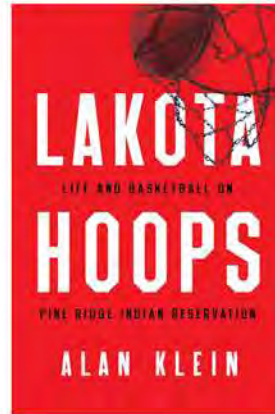
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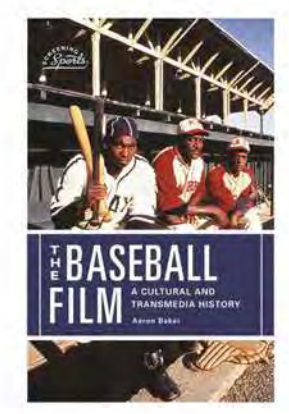
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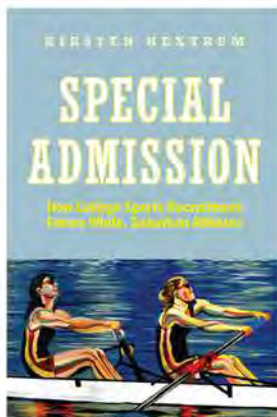
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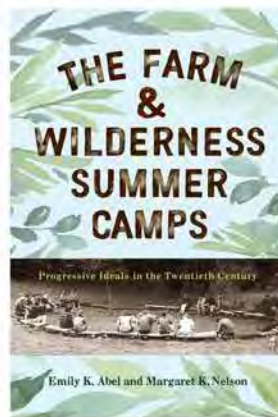
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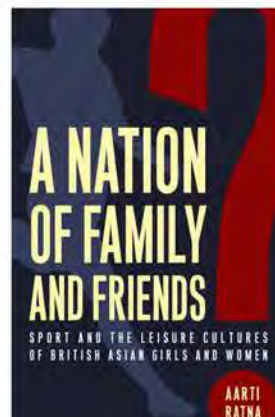
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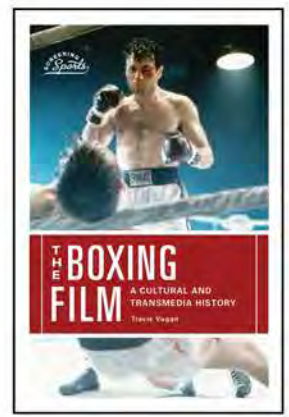
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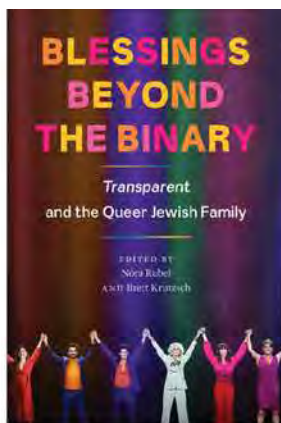


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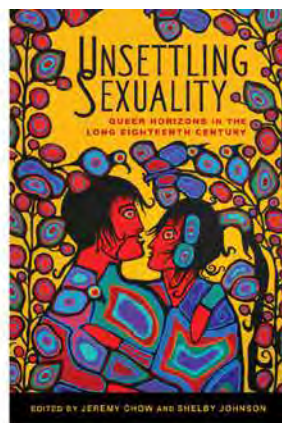
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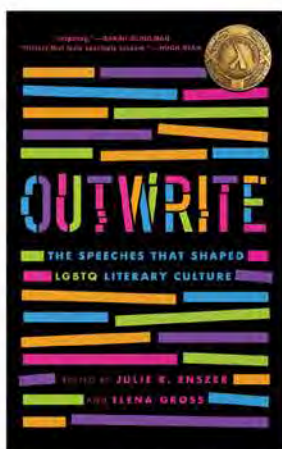
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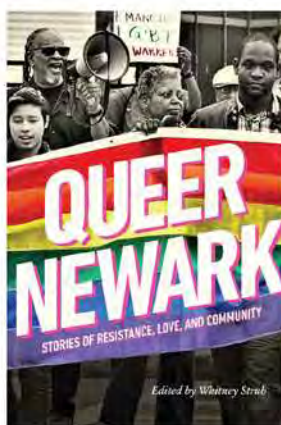
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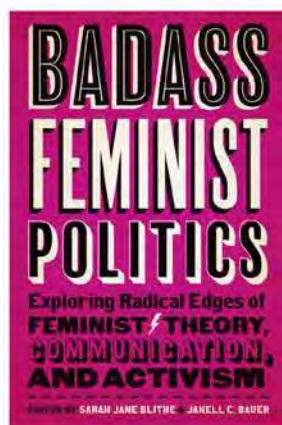
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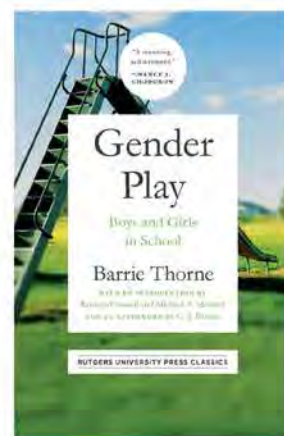
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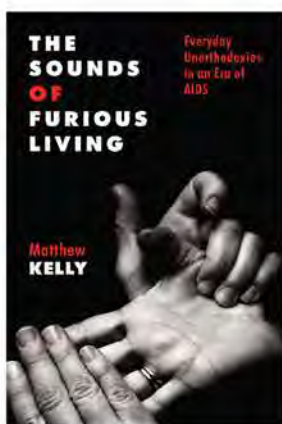
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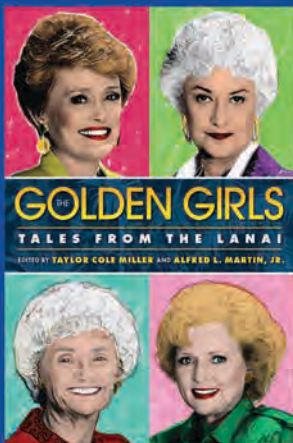
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Korean Humanities in Translation provides a unique and sustaining venue for the English translation of overlooked Korean sources across literature, language, history, religion, philosophy, arts, and popular culture.



This book presents the collective work of Grant Castner, an amateur artist whose place in New Jersey history was, until now, completely unknown. His photographic negatives forever preserve pinpoint moments in the past. They are time machines to another era.

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