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The Contemporary Leonard Cohen

Response, Reappraisal, and Rediscovery

Kait Pinder and Joel Deshaye, editors

Hardback | 320 pp.

978-1-77112-561-1

2023

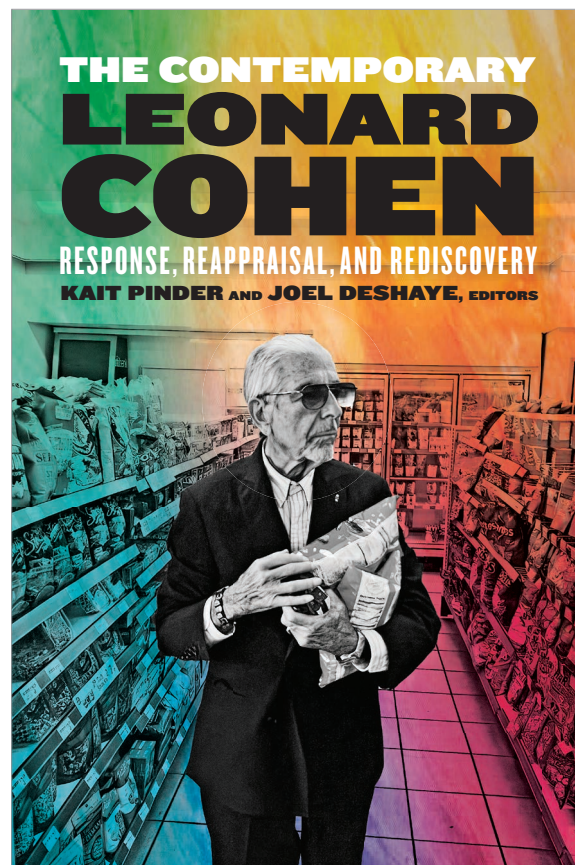
\$89.99 CAD

Worldwide

Thema: DNL | DCC | AVLT

Literary essays | Modern and contemporary poetry (c 1900 onwards)

| Traditional and folk music



***The Contemporary Leonard Cohen* is an exciting new study that offers an original explanation of Leonard Cohen's staying power and his various positions in music, literature, and art.**

The death of Leonard Cohen received media attention across the globe, and this international star remains dear to the hearts of many fans. This book examines the diversity of Cohen's art in the wake of his death, positioning him as a contemporary, multi-media artist whose career was framed by the twentieth-century and neoliberal contexts of its production. The authors borrow the idea of "the contemporary" especially from philosophy and art history, applying it to Cohen for the first time—not only to the drawings that he included in some of his books but also to his songs, poems, and novels. This idea helps us to understand Cohen's techniques after his postmodern experiments with poems and novels in the 1960s and 1970s. It also helps us to see how his most recent songs, poems, and drawings developed out of that earlier material, including earlier connections to other writers and musicians.

Philosophically, "the contemporary" also sounds out the deep feelings that Cohen's work still generates in readers and listeners. Whether these feelings are spiritual or secular, sincere or ironic, we get them partly from the sense of timeliness and the sense of timelessness in Cohen's lyrics and images, which speak to our own lives and times, our own struggles and survival. From a set of international collaborators, *The Contemporary Leonard Cohen* delivers an appreciative but critical examination of one of our dark luminaries.

Kait Pinder is an Assistant Professor in the Department of English and Theatre at Acadia University. Her recent work has appeared in *Canadian Literature*, *Studies in Canadian Literature*, and *The University of Toronto Quarterly*.

Joel Deshaye is a professor at Memorial University. His move to the East Coast stimulated his writing of *The American Western in Canadian Literature* (forthcoming from the University of Calgary Press). His first book was *The Metaphor of Celebrity: Canadian Poetry and the Public, 1955-1980* (2013), which focused partly on Cohen.



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Performing Female Blackness

Naila Keleta-Mae

Paperback | 176 pp.

978-1-77112-480-5

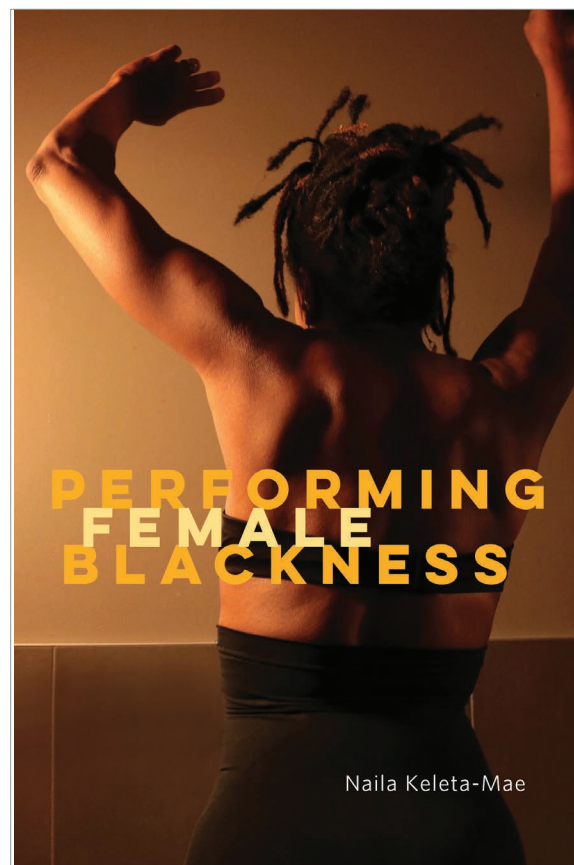
2023

\$24.99 CAD

Worldwide

Thema: JBSL1 | ATD | JBSF1

Ethnic minorities & multicultural studies | Theatre studies | Gender studies: women & girls



Performing Female Blackness examines race, gender, and nation in Black life using critical race, feminist and performance studies methodologies. This book examines what private and public performances of female blackness reveal about race, gender, and nation and considers how Canada shapes these performances. Naila Keleta-Mae proposes that performance is part of the ontology of female blackness in the public and private spaces that constitute everyday life because people who are female and Black are constantly expected to perform fantasies—be it their own or, far more commonly, those insisted on by dominant culture. By exploring Black expressive culture in familial, literary, and performance settings, the author demonstrates how people who are read as female and Black in private and public settings, are figuratively on stage regardless of the cultural, political, or historical contexts in which they find themselves. Written in poetry, prose and journal-form and drawing from the author's own life and artistic works, *Performing Female Blackness* is ideal for scholars, educators, and students of race, gender, performance, and Black expressive culture.

"With elegant depth and breadth Naila Keleta-Mae brings together the most influential Black feminist thinkers as she masterfully adds her own distinctive and groundbreaking conceptualizations of performance, political economy, and metaphysics under past and present resonances of colonialism and chattel slavery. The insightful and theoretical depth of this book offers an elegant and absorbing exegesis on female blackness that is new, different, and profoundly relevant across multiple disciplines in the humanities, social sciences, and fine arts. The author's conceptualization of 'perpetual performance' is brilliantly illuminated against machinations of modernity, forced labor, and advanced capitalism as well as the generative strategies of language, silence, and performance."

—D. Soyini Madison, Professor Emeritus, Northwestern University, author of *Acts of Activism: Human Rights as Radical Performance*

Naila Keleta-Mae is an Associate Professor at the University of Waterloo with expertise in race, gender, theatre and performance and research projects funded by SSHRC and CCA. She has commented for the BBC, CBC, Business News Network, and The Canadian Press, among others, and written for *The Globe and Mail*, *VICE* and *Today's Parent*.



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Canada and the Blackface Atlantic

Plantation Slavery in the Age of Theatrical (Re)Production, 1604-1895

Cheryl Thompson



No Image Available

Paperback | pp.
978-1-77112-654-0

2025

\$ TBD CAD

Worldwide

Thema: Cultural and Media Studies | Racism and racial discrimination / Anti-racism

Canada and the Blackface Atlantic traces the origins of popular theatre in Canada, which has its roots in theatrical masking in Britain, followed by blackface minstrelsy in America. By the time Canadian theatre emerged in the 1810s, the realities of chattel slavery had been transformed into mass entertainment on stages across the Atlantic world.

As Canada's railroads and theatres were built, amateur blackface troupes emerged alongside touring British and American acts. By the mid-nineteenth century, blackface theatre could be found in remote Western outposts to theatrical stages in Central and Maritime provinces. *Canada and the Blackface Atlantic* is one of the first books to connect the rise of Canadian theatre with American and British blackface theatre. Further, it describes how Black actors and jubilee singers resisted minstrelsy's mask by reimagining their own freedom on stages across Canada and beyond.

The book begins in seventeenth-century British theatre with the emergence of Black characters plundered from plantation slavery and Europe. Next, it connects these origins with eighteenth-century British immigration, which brought folk dances and masking traditions to North America. From there, it unmask when and how a sole white male actor dancing "Jim Crow" became an Atlantic world sensation, which set the stage for the rise in blackface's popularity in Canada.

Cheryl Thompson is an Associate Professor in Performance at The Creative School, Toronto Metropolitan University. She is author of *Uncle: Race, Nostalgia, and the Politics of Loyalty* (2021) and *Beauty in a Box: Detangling the Roots of Canada's Black Beauty Culture* (2019). Dr. Thompson is also co-editor of *Creative Industries in Canada* (2022). She currently resides in Toronto.



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Sporting Justice

The Chatham Coloured All-Stars and Black Baseball in Southwestern Ontario, 1915-1958

Miriam Wright

Paperback | 232 pp.

978-1-77112-584-0

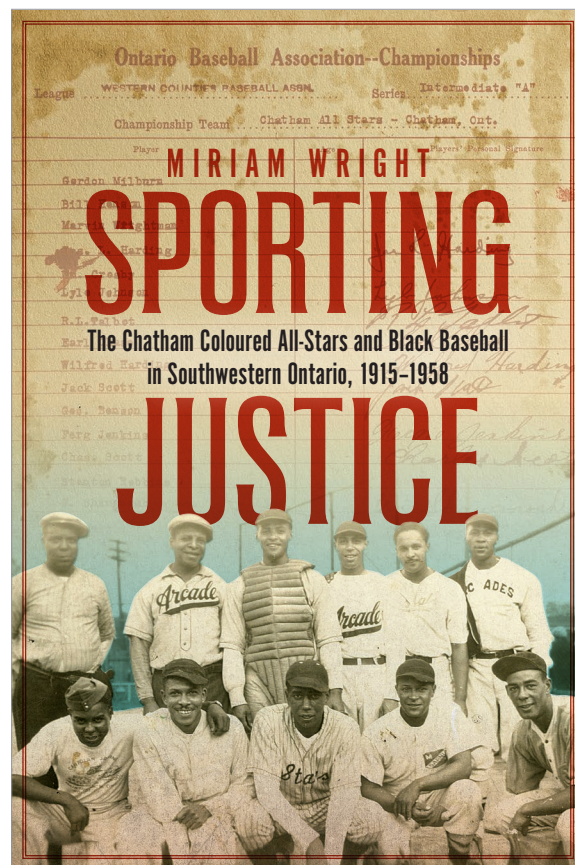
2023

\$36.99 CAD

Worldwide

Thema: SFC | SCX | JBSL1

Baseball | History of sport | Ethnic groups and multicultural studies



Although many know about Jackie Robinson's experiences breaking major league baseball's colour barrier in 1947, few are familiar with the Chatham Coloured All-Stars, a Black Canadian team from 1930s Ontario who broke racial barriers in baseball even earlier. In 1933, the All-Stars began playing in the primarily white world of organized amateur baseball. The following year, the All-Stars became the first Black team to win a provincial championship. *Sporting Justice* begins with a look at a vibrant Black baseball network in southwestern Ontario and Michigan in the 1920s, which fostered the emergence of the Chatham Coloured All-Stars in the 1930s. It follows the All-Stars' eight years as a team (1933-1940) as they navigated the primarily white world of amateur baseball, including their increasing resistance to racism and unfair treatment. After the team disbanded, Chatham Coloured All-Stars players in the community helped to racially integrate local baseball and supported new Black teams in the 1940s and 1950s. While exploring the history of Black baseball in one southwestern Ontario community, this book also provides insights into larger themes in Canadian Black history and sport history including gender, class, social justice, and memory and remembrance.

"Miriam Wright's hard-hitting analysis of Black baseball in Southern Ontario follows teams and players who contested the explicitly racialized social order of the early twentieth century. Drawing on testimony from Wilfred 'Boomer' Harding, Ferguson Jenkins Sr., King Terrell, and other Chatham Coloured All-Stars, this marvellous study follows their struggle for social justice on and off the field. With their 1934 Provincial Intermediate B Championship, the All-Stars rose above vicious racism to fashion a legacy of community and racial pride that continues to resonate. Brilliantly connecting baseball to memory, identity, and social meaning, Wright delivers a grand slam. This exemplary study is sport history as it should be crafted."

— Colin Howell, Department of History, Saint Mary's University

Miriam Wright is an Associate Professor of History at University of Windsor in Windsor, Ontario, Canada. She researches and teaches 20th-century Canadian history. Her recent work has focussed on race and sport in Canada, and on Chinese immigration to Newfoundland and Labrador.



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Deyohahá:ge:

Sharing the River of Life

Daniel Coleman, Ki'en Debicki,
& Bonnie M. Freeman, editors

Paperback | 222 pp
978-1-77112-647-2
2024
\$39.99 CAD
Worldwide
Thema: JBSL11 | NHK



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Deyohahá:ge; “two roads or paths” in Cayuga language, evokes the Covenant Chain-Two Row Wampum, known as the “grandfather of the treaties.” Famously, this Haudenosaunee wampum agreement showed how Indigenous people and newcomers could build peace and friendship by respecting each other’s cultures, beliefs, and laws as they shared the river of life. Written by members of Six Nations and their neighbours, this book’s chapters introduce readers not only to the 17th-century history of how the Dutch and British joined the wampum agreement, but also to how it might restore good relations today. Many Canadians and Americans have never heard of the Covenant Chain or Two Row Wampum, but 200 years of disregard have not obliterated the covenant. We all need to learn about this foundational wampum, because it is resurging in our communities, institutions, and courthouses—charting a way to a future. The writers of *Deyohahá:ge*: delve into the eco-philosophy, legal evolution, and ethical protocols of two-path peace-making. They tend the sacred, ethical space that many of us navigate between these paths. They show how people today create peace, friendship, and respect—literally—on the river of everyday life.

Daniel Coleman teaches in the Department of English and Cultural Studies at McMaster University. His research covers Canadian Literature, cultural production of categories of privilege, literatures of immigration and diaspora, and the politics of reading. His publications include *White Civility* (2006) and *In Bed with the Word* (2009) as well as co-edited scholarly volumes.

Ki'en Debicki is a queer, Kanien'keha:ka, enby poet living and loving along the banks of Kanyatarí:io (beautiful lake) in Anonwarore'tsherakayon:ne (Hamilton ON). They are an assistant professor at McMaster University, and associate professor at Six Nations Polytechnic. Ki'en's writing has been published in *The Malahat Review*, *Grain Magazine*, *Studies in Canadian Literature* and *Storytelling, Self, Society*, among others.

Bonnie M. Freeman is Algonquin/Mohawk and a member of the Six Nations of the Grand River. She is an Associate Professor in the School of Social Work and Indigenous Studies at McMaster University, as well with the Six Nations Polytechnic. Bonnie has published the article, “Promoting global health and well-being of Indigenous youth through the connection of land and culture-based activism.”



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Literatures, Communities, and Learning

Conversations with Indigenous Writers

Aubrey Jean Hanson

Paperback | 200 pp.

978-1-77112-450-8

2021

\$29.99 CAD

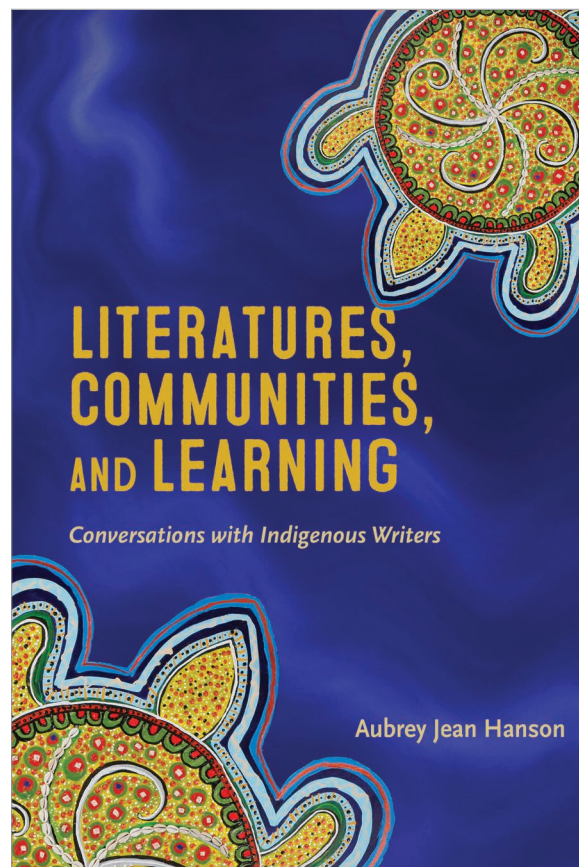
Worldwide

Indigenous Studies

Thema: JBSL11 | DSB | YPJJ

Indigenous peoples | Literary studies: general |

Educational: Social sciences, social studies



***Literatures, Communities, and Learning: Conversations with Indigenous Writers* gathers nine conversations with Indigenous writers about the relationship between Indigenous literatures and learning, and how their writing relates to communities.**

Relevant, reflexive, and critical, these conversations explore the pressing topic of Indigenous writings and its importance to the well-being of Indigenous Peoples and to Canadian education. It offers readers a chance to listen to authors' perspectives in their own words.

This book presents conversations shared with nine Indigenous writers in what is now Canada: Tenille Campbell, Warren Cariou, Marilyn Dumont, Daniel Heath Justice, Lee Maracle, Sharron Proulx-Turner, David Alexander Robertson, Richard Van Camp, and Katherena Vermette. Influenced by generations of colonization, surrounded by discourses of Indigenization, reconciliation, appropriation, and representation, and swept up in the rapid growth of Indigenous publishing and Indigenous literary studies, these writers have thought a great deal about their work.

Each conversation is a nuanced examination of one writer's concerns, critiques, and craft. In their own ways, these writers are navigating the beautiful challenge of storying their communities within politically charged terrain. This book considers the pedagogical dimensions of stories, serving as an Indigenous literary and education project.

Aubrey Jean Hanson is a member of the Métis Nation of Alberta and a faculty member at the University of Calgary. Her research spans Indigenous literary studies, curriculum studies, and social justice education. Aubrey has previously published in *English Studies in Canada*, *The Walrus*, and *Studies in American Indian Literatures*.



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Autobiography as Indigenous Intellectual Tradition

Cree and Métis âcimisowina

Deanna Reder

Paperback | 194 pp.

978-1-77112-554-3

2022

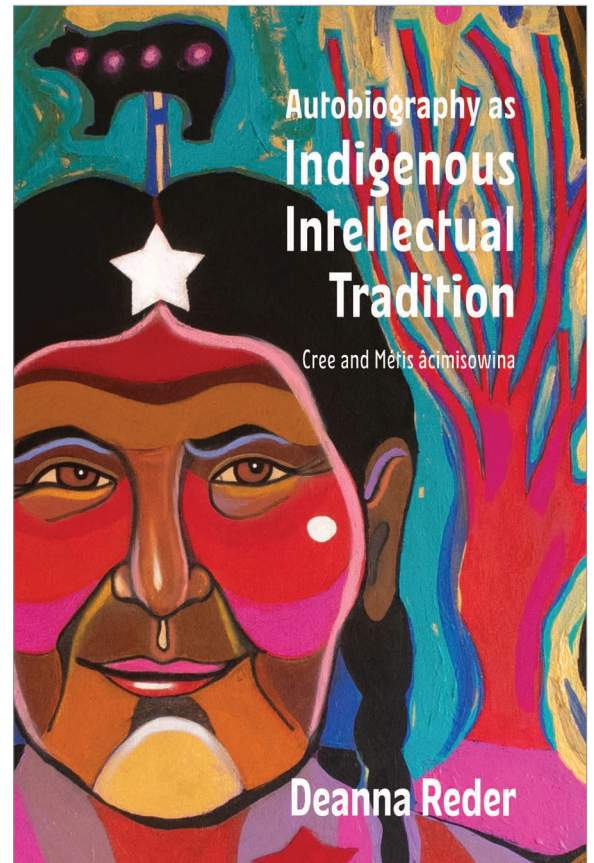
\$34.99 CAD

Worldwide

Indigenous Studies

Thema: JBSL11 | DSM

Indigenous peoples | Comparative Literature



Autobiography as Indigenous Intellectual Tradition critiques ways of approaching Indigenous texts that are informed by the Western academic tradition and offers instead a new way of theorizing Indigenous literature based on the Indigenous practice of life writing. Since the 1970s non-Indigenous scholars have perpetrated the notion that Indigenous people were disinclined to talk about their lives and underscored the assumption that autobiography is a European invention. Deanna Reder challenges such long held assumptions by calling attention to longstanding autobiographical practices that are engrained in Cree and Métis, or nêhiyawak, culture and examining a series of examples of Indigenous life writing. Blended with family stories and drawing on original historical research, Reder examines censored and suppressed writing by nêhiyawak intellectuals such as Maria Campbell, Edward Ahenakew, and James Brady. Grounded in nêhiyawak ontologies and epistemologies that consider life stories to be an intergenerational conduit to pass on knowledge about a shared world, this study encourages a widespread re-evaluation of past and present engagement with Indigenous storytelling forms across scholarly disciplines

Deanna Reder (Cree-Métis) is Associate Professor of Indigenous Studies and English at Simon Fraser University. Her research project, *The People and the Text*, focuses on the understudied archive of Indigenous literary work in Canada, and she has co-edited several anthologies in Indigenous literary studies.



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Why Indigenous Literatures Matter

Daniel Heath Justice

Paperback | 306 pp.

978-1-77112-176-7

2018

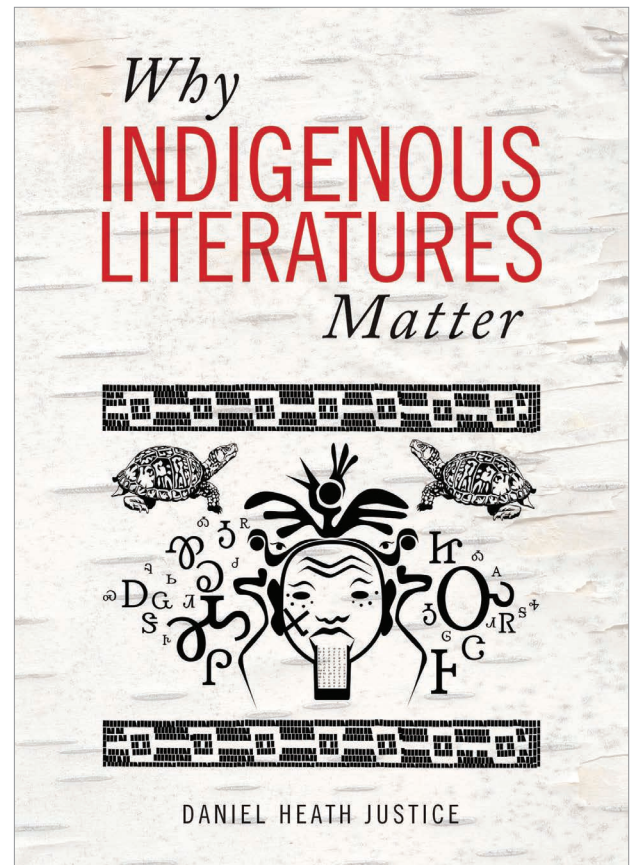
\$19.99 CAD

Worldwide

Indigenous Studies

Thema: JBSL11 | DS

Indigenous peoples | Literature: history & criticism



Part survey of the field of Indigenous literary studies, part cultural history, and part literary polemic, *Why Indigenous Literatures Matter* asserts the vital significance of literary expression to the political, creative, and intellectual efforts of Indigenous peoples today. In considering the connections between literature and lived experience, this book contemplates four key questions at the heart of Indigenous kinship traditions: How do we learn to be human? How do we become good relatives? How do we become good ancestors? How do we learn to live together? Blending personal narrative and broader historical and cultural analysis with close readings of key creative and critical texts, Justice argues that Indigenous writers engage with these questions in part to challenge settler-colonial policies and practices that have targeted Indigenous connections to land, history, family, and self. More importantly, Indigenous writers imaginatively engage the many ways that communities and individuals have sought to nurture these relationships and project them into the future. This provocative volume challenges readers to critically consider and rethink their assumptions about Indigenous literature, history, and politics while never forgetting the emotional connections of our shared humanity and the power of story to effect personal and social change. Written with a generalist reader firmly in mind, but addressing issues of interest to specialists in the field, this book welcomes new audiences to Indigenous literary studies while offering more seasoned readers a renewed appreciation for these transformative literary traditions.

Daniel Heath Justice (Cherokee Nation) is Canada Research Chair in Indigenous Literature and Expressive Culture at the University of British Columbia. A widely published scholar in Indigenous literary studies, he is the co-editor of the groundbreaking *Oxford Handbook of Indigenous American Literature* (2014) and author of a Cherokee literary history, a cultural history of badgers, and an Indigenous epic fantasy series.



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PRAISE FOR *WHY INDIGENOUS LITERATURES MATTER*

This book simultaneously affirms Indigenous writing, introduces Indigenous readers to the canon of Indigenous writing, and teaches non-Indigenous folks how to read our literatures. That's impressive, and it's done in a beautiful, intimate and at times playful way. *Why Indigenous Literatures Matter* was an honour to read. It is instructional without instructing, grounded, confident, affirming, generous, brilliant, clear and joyful.

—Leanne Betasamosake Simpson, author of *As We Have Always Done* and *This Accident of Being Lost*

Concise, engaging and readable, *Why Indigenous Literatures Matter* evokes Indigenous frameworks of relationality at every turn, whether the history of dispossession and removal, or pressing contemporary issues like reconciliation and climate change. Ultimately, this book argues that Indigenous literatures matter because they transform lives. The last chapter, 'Reading the Ruptures,' is startling, moving, brilliant storytelling—troubling and transformative tribalogy, laced with humour, provocation, and insight. The characters, drawn from real life, are ones I want to travel with.

—Lisa Brooks, Amherst College, author of *Our Beloved Kin: A New History of King Philip's War*

Justice makes strong, well-reasoned arguments that indigenous liberation is essential for indigenous peoples to survive and recover from colonialism ... and offers erudite, passionate analysis of and paths toward discovering new material.

—Publishers Weekly

A seminal work of simply outstanding scholarship, *Why Indigenous Literatures Matter* is as impressively informed and informative as it is thoughtful and thought-provoking.

—Jack Mason, Midwest Book Review, 2018 June 22

In *Why Indigenous Literatures Matter*, Daniel Justice, a writer and scholar from the Cherokee Nation, points out the all-too-common disparity between the stories Indigenous writers tell about ourselves, and the stories others have told about us. ... [Justice is] a bridge builder between cultures.

—Carleigh Baker, Literary Review of Canada, 2018 July 1

The fact that Justice writes on the matter of why Indigenous literatures matter in an analytically clear and intellectually generous, compassionate, and inclusive manner, always making clear how and why they do so to him, might make it easier for readers less familiar with Indigenous writing, history, and culture to consider the significance of Indigenous literatures to them personally, even if the possibility did not occur to them before. The book ends with an appendix that makes a case for the richness of Indigenous literatures in a more encyclopedic fashion and provides an excellent starting point to explore more Native writing. ... In a time where the question about the existence and worth of Indigenous literatures still has not ended, [*Why Indigenous Literatures Matter*] now stands as the number one recommendation to anyone asking this question.

—Rene Dietrich, Transmotion

Daniel Heath Justice's *Why Indigenous Literatures Matter* tackles the significant task of illuminating the heart of Indigenous literary engagement, articulating the significance of the literary arts to Indigenous peoples. While politically impactful and theoretically cogent, Justice's book is simultaneously tender and personal.

While owning his feelings and experiences, Justice comes out swinging against the systems that exacerbate and perpetuate the misrepresentation and erasure of Indigenous stories—but not by positing himself as a pure critical voice above the messiness of mutually complex relationships. Through this fertile approach to his questions, Justice opens up space for collective engagement around the significance of Indigenous literatures to Indigenous peoples.

—Aubrey Hanson, Canadian Literature 237 (2019)

"Justice has created a wonderwork of his own in *Why Indigenous Literatures Matter*; it is a text that I will read, teach, and share with students, fellow scholars, friends, and relatives because it demonstrates with such clarity and conviction why "Indigenous peoples matter" and why that fact should be celebrated [...]"

—Jennifer Andrews, The Fiddlehead 277

[...] this compelling book offers a point of entry into the field of Indigenous literary studies to new readers as well as a better, more expansive, understanding of the field for scholars.

—Janie Beriault, The Canadian Journal of Native Studies 38, No. 2 (2018)



The H Factor of Personality

Why Some People are Manipulative, Self-Entitled, Materialistic, and Exploitive—
And Why It Matters for Everyone

Michael Ashton; Kibeom Lee

Paperback | 212 pp.

978-1-55458-834-3

2012

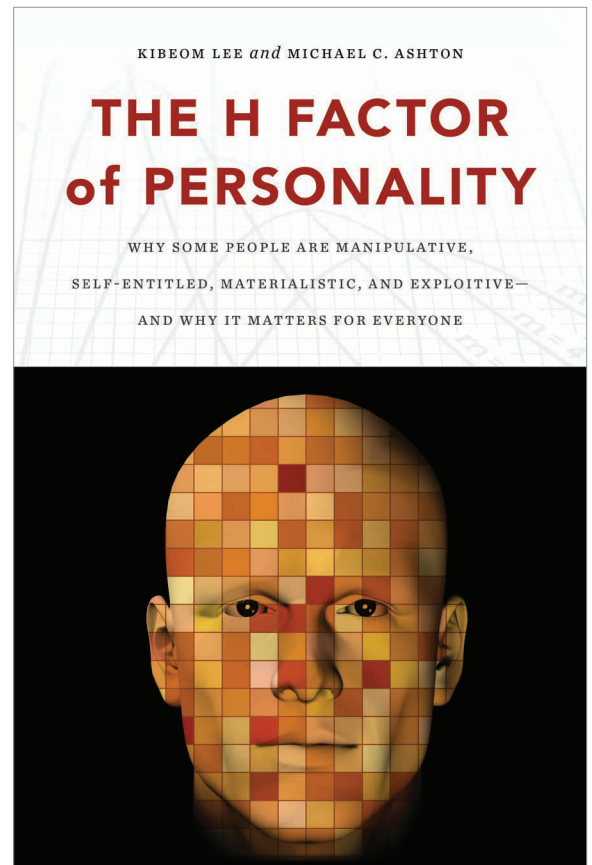
Illus. 5 | 3 | 4 tables, graphs, figures

\$19.99 CAD

Worldwide - Korea, Japan

Thema: JMS

Psychology: the self, ego, identity, personality



People who have high levels of H are sincere and modest; people who have low levels are deceitful and pretentious. The “H” in the H factor stands for “Honesty-Humility,” one of the six basic dimensions of the human personality. It isn’t intuitively obvious that traits of honesty and humility go hand in hand, and until very recently the H factor hadn’t been recognized as a basic dimension of personality. But scientific evidence shows that traits of honesty and humility form a unified group of personality traits, separate from those of the other five groups identified several decades ago. This book, written by the discoverers of the H factor, explores the scientific findings that show the importance of this personality dimension in various aspects of people’s lives: their approaches to money, power, and sex; their inclination to commit crimes or obey the law; their attitudes about society, politics, and religion; and their choice of friends and spouse. Finally, the book provides ways of identifying people who are low in the H factor, as well as advice on how to raise one’s own level of H.

Kibeom Lee is a professor of psychology at the University of Calgary. Originally from Seoul, South Korea, he received his Ph.D. from the University of Western Ontario and was formerly a lecturer at the University of Western Australia. He is the author of many scientific articles in personality and industrial/organizational psychology.

Michael C. Ashton is a professor of psychology at Brock University in St. Catharines, Ontario. He received his Ph.D. from the University of Western Ontario. He is the author of the textbook *Individual Differences and Personality* and of many scientific articles in personality psychology.



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PRAISE FOR *THE H FACTOR OF PERSONALITY*

“The *H Factor* is a tour de force. Anchored in solid scientific research, it offers fascinating insights into how previously neglected aspects of personality influence people’s strategies about power, social hierarchies, money, and sex. And it offers sound practical advice for navigating the social world of some unsavory characters. It’s a ‘must-read.’”

—David M. Buss, author of *The Evolution of Desire* and *Evolutionary Psychology: The New Science of the Mind*, 2012 November

“A timely addition to the growing volume of literature that aims to present a more thorough picture of human behaviour. With its focus on the newly discovered Honesty-Humility (H) factor of personality, as subsumed by the HEXACO model and defined by traits such as deceitfulness, pretentiousness, and boastfulness at the low end, it tackles the complex theme of sub-clinical social malevolence in a manner that is ultimately accessible to most readers. By blending narrative and anecdotal content with summaries of statistical methodology, the authors deliver a comprehensive yet concise introduction to personality’s latest newcomer—the H factor.... [The presentation] proves helpful for researchers interested in the breadth of influence of the new H factor, as well as for laypeople curious about the impact and expression of the H-factor tendencies in their own lives.... An indispensable resource for those looking for a comprehensive introduction to the HEXACO model, those curious about the direction of personality research, or those seeking a meaningful dissection of antisocial behaviour. In contrast to the depth and sometimes gravity of the subject matter discussed, the authors’ familiar tone and casual style allow for an effortless learning experience. As a result, the book is a refreshing and welcome addition to the ongoing debate regarding universal language in the study of human personality.”

—Livia Veselka, University of Western Ontario, *Personality and Individual Differences*, 2013, 2013 July

“Kibeom Lee and Michael Ashton, two leading figures in the science of personality, reveal some surprising facts about Honesty-Humility, a profound but misunderstood aspect of personality. Everyone from the sincere and scrupulous to the sly and duplicitous will look at themselves—and most certainly at other people—in a new light.”

—Paul Silvia, University of North Carolina at Greensboro, author of *How to Write A Lot*, 2012 November

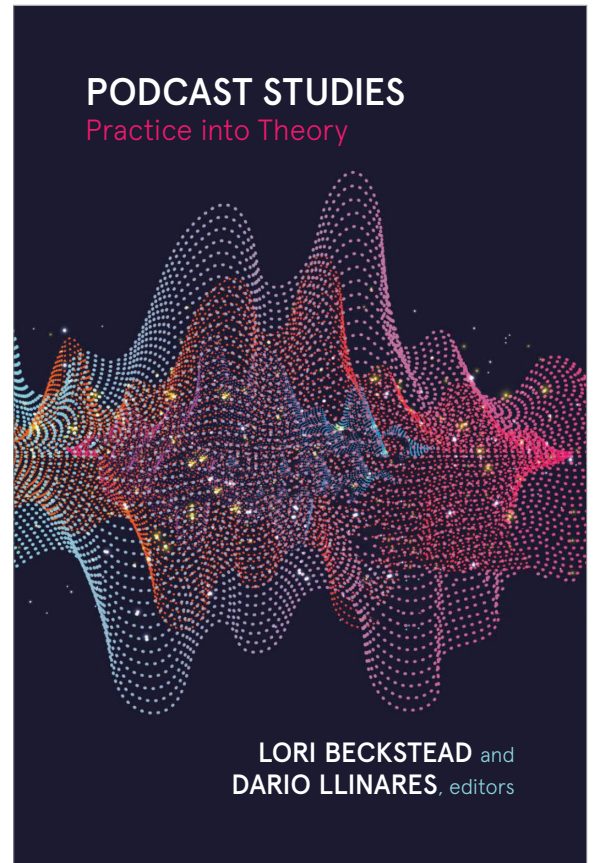


Podcast Studies

Practice into Theory

Lori Beckstead and Dario Llinares , editors

Hardback | 382 pp.
978-1-77112-643-4
2025
\$95.00 CAD
Worldwide
Thema: JBCT | GPS



Podcast Studies: Practice into Theory critically examines the emergent field of podcasting in academia, revealing its significant impact on scholarly communication and approaches to research and knowledge creation. This collection presents in-depth analyses from scholars who have integrated podcasting into their academic pursuits. The book systematically explores the medium's implications for teaching, its effectiveness in reaching broader audiences, and its role in reshaping the dissemination of academic work. Covering a spectrum of disciplines, the contributors detail their engagement with podcasting, providing insight into its use as both a research tool and an object of analysis, thereby illuminating the multifaceted ways in which podcasting intersects with and influences academic life. The volume provides substantive evidence of podcasting's transformative effect on academia, offering reflections on its potential to facilitate a more accessible and engaging form of scholarly output. By presenting case studies and empirical research, *Podcast Studies: Practice into Theory* underscores the originality of podcasting as an academic endeavor and its utility in expanding the reach and impact of scholarly work. It serves as a key resource for academics, researchers, and practitioners interested in the application and study of podcasting as a novel vector for knowledge creation and distribution.

Lori Beckstead is an Associate Professor of sound media in the RTA School of Media at Toronto Metropolitan University in Toronto, Canada. She is coauthor of *Podcast or Perish: Peer Review and Knowledge Creation for the 21st Century* (2024) and co-host/co-producer of *The Podcast Studies Podcast*. |

Dario Llinares is Associate Professor of Film and Media at Ravensbourne University, London. He has published on topics including the Astronaut in American Culture, British Prison Film, and Digital Cinematic Experiences. His research into podcasting emerged through his role as co-founder of *The?Cinematologists* and *The Podcast Studies Podcast* and having co-edited *Podcasting: New Aural Cultures and Digital Media*.



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TABLE OF CONTENTS

Introduction

The Practice of Podcast Studies – Lori Beckstead & Dario Llinares

Part 1: Podcasting as Academic Practice

Academic Podcasting: Media Practice in the Podcast “Space” - Dario Llinares

‘It’s in the Show Notes’: Autoethnography of an Amateur Tech Podcaster - Martin Feld

On Idleness and Podcasting - Samuel M. Clevenger

Podcasting Toward Reckoning: A Journalistic Tool for Academic Subversion - Robert E. Gutsche, Jr.

Pod-a-Bye Baby: Podcasting as a Pathway to Continued Participation for Academic Parents - Liz Giuffre

From The Ivors to The Ivory Tower: Using Podcasting to Study Songwriting - Simon Barber

Part 2: Podcasting as Social and Cultural Practice

The Kitchen Table is Always Where We Are: Podcasting as Feminist Self-Reflexive Practice - Stacey Copeland, Hannah McGregor and Katherine McLeod

The Play of Podcasting: Liminoid Space and the Ethics of Voice in Collaborative Podcast Practice - Erin Cory

Podcasting Resurgence: Indigenizing the Airwaves - Tanya Ball, Sheila Laroque and Kayla Lar-Son

Talking the talk: A Conversational Cross-Cultural Analysis of a Podcast Story Told to Three Different Audiences - Tzllil Sharon and Nicholas John

Podcasting African Women: Lived Experiences and Empowerment - Yemisi Akinbobola

Podcasting Fandom as Public Pedagogy and Intersectional Literacy - Parinita Shetty and Dario Llinares

Part 3: Podcasting as Production and Pedagogic Practice

Context is King: Podcast Paratexts - Lori Beckstead

Podcast Drama, Hope Labour and Burnout - Leslie Grace McMurtry

Podcasting as a Contemporary Curation Practice: A Conversation with Projections Podcast’s Mary Wild and Sarah Cleaver - Neil Fox

Podcasting Pedagogy: The Power of Sound, Participation and Marginalized Voices in a Virtual Classroom - Kelli S. Boling

Rethinking Knowledge and Becoming Podcasters: Three Assignments as Pedagogical Tools to Decolonize College Classrooms - Jasmine L. Harris

Teaching Podcasting in the Context of Podcast Studies - Lori Beckstead in conversation with Richard Berry and Kim Fox

Conclusion: Podcast Studies: Now and Next



On Comics and Grief

Dale Jacobs

Paperback | 320 pp.

978-1-77112-605-2

2024

\$39.99 CAD

Worldwide

Crossing Lines

Thema: DNC | X

Memoirs | Graphic Novels, Comic books, Cartoons



Fragmented and hybrid in style, *On Comics and Grief* examines a year in comic book publishing and the author's grief surrounding his mother's death. This book connects grief, memory, nostalgia, personal history, theory, and multiple lines of comics studies inquiry in relation to the comic books of 1976.

Structured around a year of comic books with a cover date of 1976, the book is divided into an Introduction plus twelve sections, each a month of the 1976 publishing year. Two comic books are highlighted each month and examined through the interwoven lenses of creative nonfiction and comics studies. Through these twenty-four comics, the book addresses the major comic book publishers and virtually all genres of comics published in 1976.

By pushing the ways in which the personal is used in comics studies, combining different modes of writing, and embracing a fragmentary style, the book explores what is possible in academic writing in general and comics studies in particular. *On Comics and Grief* both acts as a way for the author to process his grief and uses grief as a way to think about the comics themselves through the emotions and personal connections that underlie the work we do as scholars.

"When Dale Jacobs looks back on what a single year of comics reading reveals about a lifetime of his mother's love, the results are as poignant as they are critically provocative. Brilliantly conceived, *On Comics and Grief* makes space for us, as scholars and enthusiasts, to explore how the aims of our public work are inescapably shaped by our most personal experiences."

—Qiana Whitted, University of South Carolina, author of *EC Comics: Race, Shock, and Social Protest*

"I've always believed that comics have the power to evoke any emotion and any idea, and Dale Jacobs clearly feels the same. This is a wonderful exploration of the emotional power of the medium."

—Jeff Lemire, author of *Essex County* and *Sweet Tooth*

Dale Jacobs is the author of *Graphic Encounters: Comics and the Sponsorship of Multimodal Literacy* (2013) and the co-author (with Heidi LM Jacobs) of *100 Miles of Baseball: Fifty Games, One Summer* (2021). His essays on comics have appeared in journals such as *Inks*, *English Journal*, *CCC*, *Biography*, and *Studies in Comics*. He teaches at the University of Windsor.



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What the Oceans Remember

Searching for Belonging and Home

Sonja Boon

Hardback | 336 pp.

978-1-77112-423-2

2019

Illus. 8

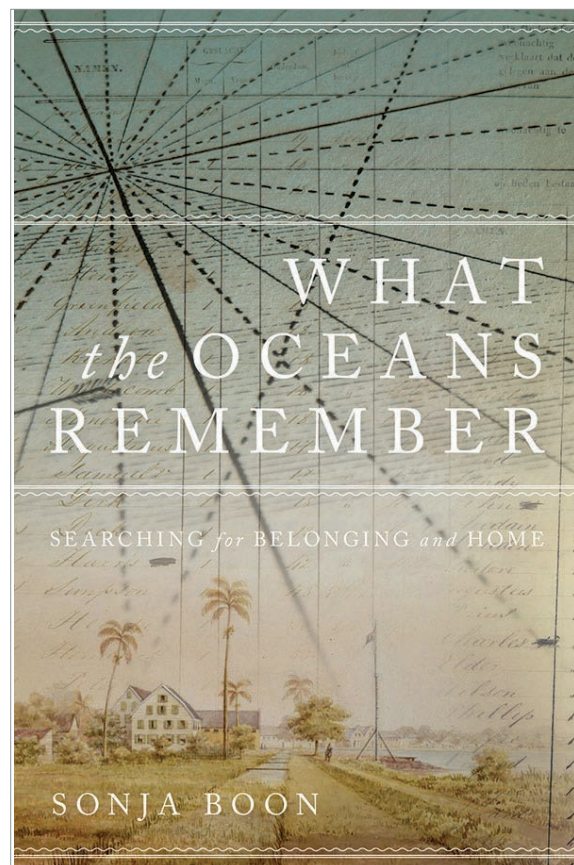
\$29.99 CAD

Worldwide

Life Writing

Thema: DNC | JBFH | JBSF1

Memoirs | Migration, immigration & emigration | Gender studies: women & girls



Author Sonja Boon's heritage is complicated. Although she has lived in Canada for more than thirty years, she was born in the UK to a Surinamese mother and a Dutch father. Boon's family history spans five continents: Europe, Africa, Southeast Asia, South America, and North America. Despite her complex and multi-layered background, she has often omitted her full heritage, replying "I'm Dutch-Canadian" to anyone who asks about her identity. An invitation to join a family tree project inspired a journey to the heart of the histories that have shaped her identity. It was an opportunity to answer the two questions that have dogged her over the years: Where does she belong? And who does she belong to? Boon's archival research—in Suriname, the Netherlands, the UK, and Canada—brings her opportunities to reflect on the possibilities and limitations of the archives themselves, the tangliness of oceanic migration, histories, the meaning of legacy, music, love, freedom, memory, ruin, and imagination. Ultimately, she reflected on the relevance of our past to understanding our present. Deeply informed by archival research and current scholarship, but written as a reflective and intimate memoir, *What the Oceans Remember* addresses current issues in migration, identity, belonging, and history through an interrogation of race, ethnicity, gender, archives and memory. More importantly, it addresses the relevance of our past to understanding our present. It shows the multiplicity of identities and origins that can shape the way we understand our histories and our own selves.

Sonja Boon is Associate Professor of Gender Studies at Memorial University. An award-winning researcher, writer, and teacher, Boon is the author of three scholarly monographs, the most recent titled *Autoethnography and Feminist Theory at the Water's Edge: Unsettled Islands* (2018). For six years, she was principal flutist with the Portland Baroque Orchestra in Oregon.



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PRAISE FOR *WHAT THE OCEANS REMEMBER*

“What the Oceans Remember is breathtaking in scope. Reaching across continents, oceans and histories, it shows us what it means to live in the shadow of freedom while unfree; how the colour of a person’s skin can determine if they are seen or invisible; how the word home can exclude; how the beauty of music can be a balm; how the invaluable quiet of an archive can quake with unearthed voices. Unrelentingly honest, sometimes harrowing, steeped in rich and startling insight, and conveyed in transparent prose – elegant as silk, tough as steel.”

—Lisa Moore, author of the story collection *Something for Everyone*

“What the Oceans Remember addresses the complex and complicit question ‘Where are you from?’ by taking readers on an extraordinary trip through continents and countries, and to cities and their archives, to help us understand how the stories of our ancestors tell us something about ourselves. Boon’s exploration of the seductive spaces of the archives and the crossing of various kinds of borders brings to mind the work of Saidiya Hartman (*Lose Your Mother*), Maggie Nelson (*The Argonauts*), and complements the work of writers like Sara Ahmed as well.”

—Minelle Mahtani, University of British Columbia, author of *Mixed Race Amnesia: Resisting the Romanticization of Multiraciality*, host and creator of *Acknowledgements and Sense of Place*

“Timely, compelling and illuminating in equal measure, What the Oceans Remember, which scrutinizes the lives and legacies of several generations of slaves and indentured labourers in Suriname, also confronts the rights and responsibilities we bear in relation to our ancestors. In this ever-questioning memoir, Sonja Boon maps emotional registers and bureaucratic statistics as honestly as she navigates theoretical currents and ethical anxiety. Weaving desire, dreams, and personal memory into the historical record, Boon succeeds admirably in making silences speak and fragments cohere in a fine example of creative non-fiction.”

—Lydia Syson, author of *Mr Peacock’s Possessions*



The Frankfurt Kabuff Critical Edition

Claire Squires and Beth Driscoll, editors

Paperback | 210 pp.

978-1-77112-598-7

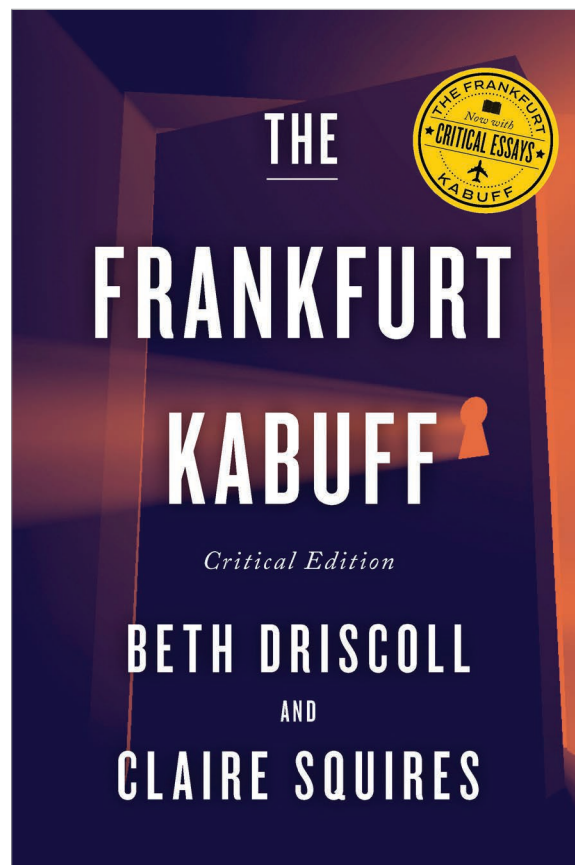
2023

\$42.99 CAD

Worldwide

Thema: KNTF1 | DSB

Publishing and book trade | Literary studies: general



When violence breaks out at the stands of far-right publishers at the Frankfurt Book Fair, Beatrice Deft is provoked into action. An alienated Australian high school teacher who finds herself at the centre of the global book industry, Beatrice encounters a cast of characters including the very hot Caspian Schorle (German police officer), Kurt Weidenfeld (left-wing German publisher), and White Storm (a neo-Nazi publishing organisation).

Such is the premise of *The Frankfurt Kabuff*, a comic erotic thriller about the publishing industry originally self-published under the pseudonym Blaire Squisroll. With *The Frankfurt Kabuff Critical Edition*, Blaire Squisroll is revealed as the pen name of Beth Driscoll and Claire Squires, who created the novella in the midst of fieldwork at the Frankfurt Book Fair. Published for the first time as a full critical edition, this experimental, playful work combines critical and creative modes for new perspectives on the publishing industry and creative economies.

The Frankfurt Kabuff Critical Edition enriches the novella with an introduction, annotated text, 15 essays by leading scholars and practitioners, and additional creative assemblages. This highly unusual research project offers insights for students, academics and publishers alike.

Claire Squires is Professor of Publishing Studies at the University of Stirling. Her publications include *Marketing Literature: the Making of Contemporary Writing in Britain* and as co-editor *The Cambridge History of the Book in Britain Vol 7: The Twentieth Century and Beyond*. With Beth Driscoll, she is co-founder of Ullapoolism.

Beth Driscoll is Associate Professor of Publishing and Communications at the University of Melbourne. Her books include *The New Literary Middlebrow: Tastemakers and Reading in the Twenty-First Century* (2014) and, with Kim Willkins and Lisa Fletcher, *Genre Worlds* (2022). With Claire Squires, she is the co-founder of Ullapoolism.



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TABLE OF CONTENTS

Part I

Introduction

The Frankfurt Kabuff as Creative Critique – Beth Driscoll and Claire Squires

Part II

The Annotated Text of *The Frankfurt Kabuff: A Beatrice Deft (Comic Erotic) Thriller* – Blaire Squiscoll

Part III

Critical Essays

Genesis – Kim Wilkins

Unplugging the Circuit: Historical Perspectives on Why Scholars Think Writing and Reading Books is the Easy Part – Leslie Howsam

Rectangularity and *The Frankfurt Kabuff* – Ian Gadd

Signature Cocktail: Negronis as Method in *The Frankfurt Kabuff* – Julie Rak

The Frankfurt Kabuff and the Historical Sociology of the Detective Genre – Bridget Fowler

Tinker, Tailor, Driscoll, Squires: Book Fairs and Liberal Bookism in The Russia House and *The Frankfurt Kabuff* – Mark Banks

Romancing Book Culture – Sarah Brouillette

Politics at Play in the Kabuff: The Buchmesse as a Political Space – Corinna Norrick-Rühl

Charting a Path for Social Change, One Negroni at a Time: *The Frankfurt Kabuff* – Doris Ruth Eikhof

A Frankfurt Memoir (inspired by *The Frankfurt Kabuff*) – Arpita Das

OuFiPo: Hypothetical Film Criticism (or Kabuff! The Film Musical) – Elizabeth Ezra

How to Take Over a Book Fair: A Bourdieusian Fiction – Roanna Gonsalves

Tagging Beatrice: Fanfic as Reader Response – Danielle Fuller

Kabuff or Wunderkammer? – Kelvin Smith

Using *The Frankfurt Kabuff* in the Classroom – Alastair Horne

Part IV

Assemblages

Original Plot Diagram drawn at the Frankfurt Hauptbahnhof

Paratextual Elements of *The Frankfurt Kabuff* Print on Demand Edition

“Dear Diary”: An Account of the Production of the Print on Demand Self–Published Edition of *The Frankfurt Kabuff*

Advance Information (AI) Sheet for *The Frankfurt Kabuff*

Publisher’s Weekly Report on Linksphilosophie Verlag List Launch

Conference Abstract: Tante Fran’s Book Club: Solidarity, Slogans and Knitting Needles

The Kabuff Joke Book

Comic Strip featuring Nunu and Otot

Spotify Playlists

Map from *The Frankfurt Kabuff*

“The Corona Kabuff” and Other Stories

Acknowledgements

Bibliography

Contributor Biographies

Index



Unpacking the Personal Library

The Public and Private Life of Books

Jason Camlot and J.A. Weingarten, editors.

Hardback | 288 pp.

978-1-77112-568-0

2022

\$89.99 CAD

Worldwide

Thema: DNL | GLH | JBC

Literary essays | Acquisitions and collection development | Cultural and media studies

Unpacking the Personal Library

The Public and Private Life of Books



Jason Camlot and J.A. Weingarten, editors

Unpacking the Personal Library: The Public and Private Life of Books is an edited collection of essays that ponders the cultural meaning and significance of private book collections in relation to public libraries. Contributors explore libraries at particular moments in their history across a wide range of cases, and includes Alberto Manguel's account of the Library of Alexandria as well as chapters on library collecting in the middle ages, the libraries of prime ministers and foreign embassies, protest libraries and the slow transformation of university libraries, and the stories of the personal libraries of Virginia Woolf, Robert Duncan, Sheila Watson, Al Purdy and others. The book shows how the history of the library is really a history of collection, consolidation, migration, dispersal, and integration, where each story negotiates private and public spaces. *Unpacking the Personal Library* builds on and interrogates theories and approaches from library and archive studies, the history of the book, reading, authorship and publishing. Collectively, the chapters articulate a critical poetics of the personal library within its extended social, aesthetic and cultural contexts.

At a time when the Covid-19 pandemic has forced the wholesale migration of the academic world online, and an urgent re-think of how teaching, learning and research are conducted, this book's enthusiastic interrogation of issues around the value and purpose of libraries, and of the nature of humanities research conducted within them, is timely. It is fitting in 2022 to be thinking about these things, and this book offers an interesting, stimulating and encouragingly positive answer to the question, "Why libraries?"

—Alice Crawford, Digital Humanities Research Librarian, University of St Andrews

Jason Camlot is Professor of English and Research Chair in Literature and Sound Studies at Concordia University. Recent books include *Phonopoetics* (Stanford, 2019), *CanLit Across Media* (MQUP, 2019) and *Vlarf* (MQUP 2021). He is director of the SSHRC-funded SpokenWeb research partnership that focuses on literary audio collections.

J.A. Weingarten is a Professor in the School of Language and Liberal Studies at Fanshawe College. He is also the author of *Sharing the Past* (UTP, 2019), as well as more than three dozen articles, book reviews, and papers on Canadian arts and culture.



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Moving Archives

Linda M. Morra

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2020

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Thema: GLP | DNL | DNBL1

Archiving, preservation & digitization | Literary essays | Autobiography: literary



Linda M. Morra, editor

The image of the dusty, undisturbed archive has been swept away in response to growing interest across disciplines in the materials they house and the desire to find and make meaning through an engagement with those materials. Archival studies scholars and archivists are developing related theoretical frameworks and practices that recognize that the archives are anything but static. Archival deposits are proliferating, and the architects, practitioners, and scholars engaged with them are scarcely able to keep abreast of them. Archives, archival theory, and archival practice are on the move.

But what of the archives that were once safely housed and have since been lost, or are under threat? What of the urgency that underscores the appeals made on behalf of these archives? As scholars in this volume argue, archives “their materialization, their preservation, and the research produced about them” are moving in a different way: they are involved in an emotionally engaged and charged process, one that acts equally upon archival subjects and those engaged with them. So too do archives at once represent members of various communities and the fields of study drawn to them.

Moving Archives grounds itself in the critical trajectory related to what Sara Ahmed calls “affective economies” to offer fresh insights about the process of archiving and approaching literary materials. These economies are not necessarily determined by ethical impulses, although many scholars have called out for such impulses to underwrite current archival practices; rather, they form the crucial affective contexts for the legitimization of archival caches in the present moment and for future use.

Linda M. Morra is a Full Professor (Bishop’s University) and a former Craig Dobbin Chair (2016-2017). Her book, *Unarrested Archives*, was a finalist for the Gabrielle Roy Prize in 2015. She prepared an edition of Jane Rule’s memoir, *Taking My Life*, shortlisted for the international LAMBDA prize in 2012.



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A Sentimental Education

Hannah McGregor

Paperback | 176 pp.

978-1-77112-557-4

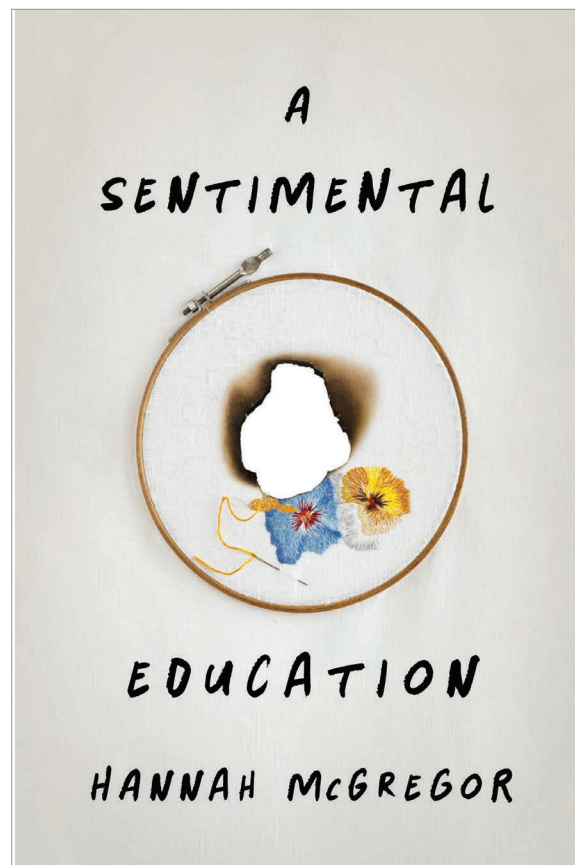
2022

\$24.99 CAD

Worldwide

Thema: JBSF11 | GTC

Feminism and feminist theory | Communication studies



How do you tell the story of a feminist education, when the work of feminism can never be perfected or completed? In *A Sentimental Education*, Hannah McGregor, the podcaster behind *Witch, Please* and *Secret Feminist Agenda*, explores what podcasting has taught her about doing feminist scholarship not as a methodology but as a way of life.

Moving between memoir and theory, these essays consider the collective practices of feminist meaning-making in activities as varied as reading, critique, podcasting, and even mourning. In part this book is a memoir of one person's education as a reader and a thinker, and in part it is an analysis of some of the genres and aesthetic modes that have been sites of feminist meaning-making: the sentimental, the personal, the banal, and the relatable. Above all, it is a meditation on what it means to care deeply and to know that caring is both necessary and utterly insufficient.

In the tradition of feminist autotheory, this collection works outward from the specificity of McGregor's embodied experience – as a white settler, a fat femme, and a motherless daughter. In so doing, it invites readers to reconsider the culture, media, political structures, and lived experiences that inform how we move through the world separately and together.

McGregor, host of the podcast *Secret Feminist Agenda*, delivers a stirring collection of essays exploring sentimentality and the use of emotion in reading and storytelling. ... With verve and insight, McGregor underscores the contradictions of contemporary narratives that seek out the harrowing details of societal marginalization while offering no solutions to its problems. ... McGregor draws on the works of feminist thinkers including Sara Ahmed, Lauren Berlant, and Jia Tolentino, and her work will surely take its place among them. This radiates with intelligence.

—Publishers Weekly

Hannah McGregor is an Associate Professor of Publishing at Simon Fraser University. She is the host of the podcasts *Secret Feminist Agenda* and *The SpokenWeb Podcast*, and co-host of *Witch, Please*, a feminist podcast about the Harry Potter world. She also co-edited the book *Refuse: CanLit in Ruins* (Book*hug 2018).



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Salomania and the Representation of Race and Gender in Modern Erotic Dance

Cecily Devereux

Hardback | 304 pp.

978-1-77112-587-1

2023

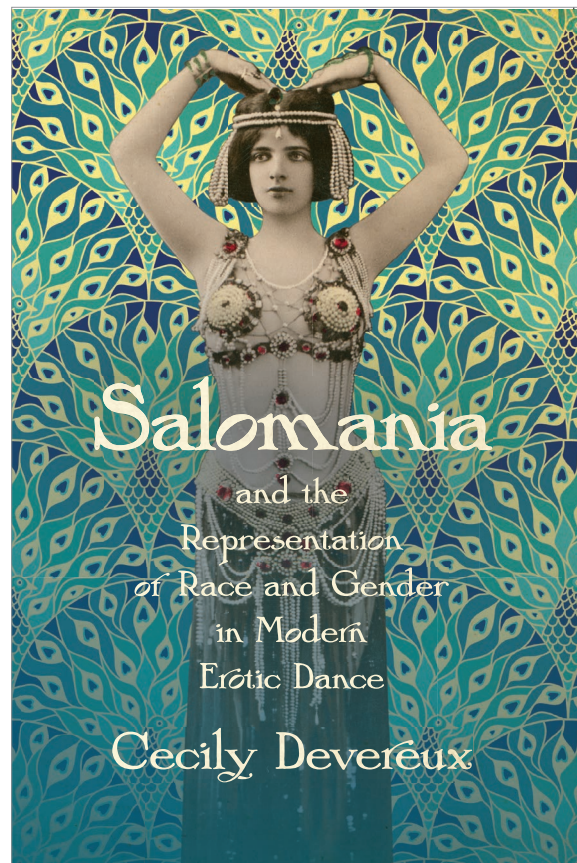
Illus. 13

\$89.99 CAD

Worldwide

Thema: ATQ | DS | ATFA

Dance | Literature: history and criticism | Film history, theory or criticism



Salomania and the Representation of Race and Gender in Modern Erotic Dance situates the 1908 dance craze, which The New York Times called “Salomania,” as a crucial event and a turning point in the history of the modern business of erotic dance. Framing Salomania with reference to imperial ideologies of motherhood and race, it works toward better understanding the increasing value of the display of the undressed female body in the 19th and early 20th centuries. This study turns critical attention to cultures of maternity in the late 19th century, primarily with reference to the ways in which women are defined in relation to their genitals as patriarchal property and space and are valued according to reproduction as their primary labour. Erotic dance as it takes shape in the modern representation of Salome insists both that the mother is and is not visible in the body of the dancer, a contradiction this study characterizes as reproductive fetishism. Looking at a range of media, the study traces the modern figure of Salome through visual art, writing, early psychoanalysis and dance, from “hootchie kootch” to the performances dancer Maud Allan called “mimeo-dramatic” to mid-20th-century North American films such as Billy Wilder’s *Sunset Boulevard* and Charles Lamont’s *Salome, Where She Danced* to the 21st-century HBO series *The Sopranos*.

Cecily Devereux is a professor in the Department of English and Film Studies at the University of Alberta. Her publications include *Growing a Race: Nellie L. McClung and the Fiction of Eugenic Feminism* (2005).



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Erasing Frankenstein

Remaking the Monster, A Public Humanities Prison Art Project

Elizabeth Effinger

Paperback | 308 pp.

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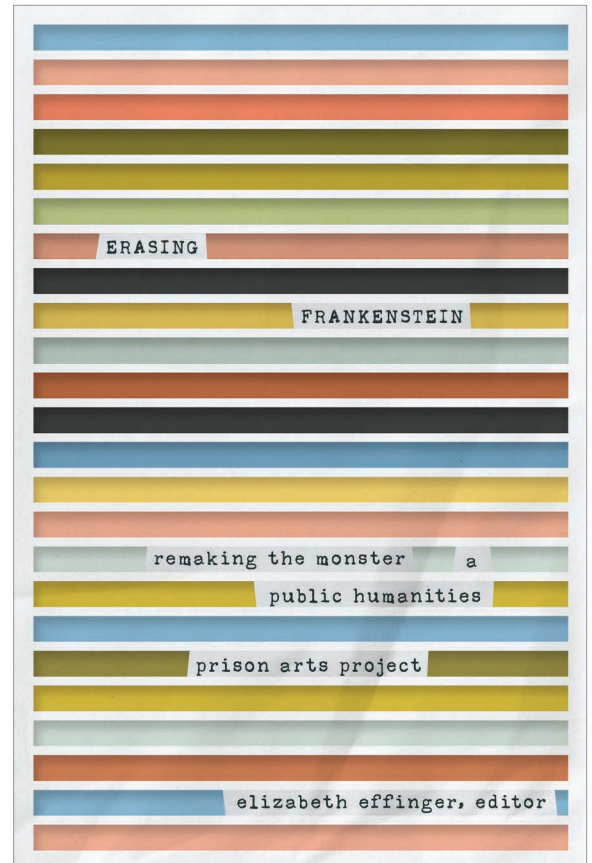
2024

Illus. 178 color

\$39.99 CAD

Worldwide

Thema: DCR | JKVQ | CFC



Erasing Frankenstein showcases a creative exchange between federally incarcerated women and members of the prison-education think tank Walls to Bridges Collective at the Grand Valley Institution for Women (GVI) in Kitchener, Ontario, and graduate and undergraduate students from the University of New Brunswick (UNB) in Fredericton, New Brunswick. Working collaboratively by long-distance mail, the artists and contributors made the first-ever poetic adaptation of Frankenstein, turning it into a book-length erasure poem. An erasure poem is an example of “found art,” a poem created by piggybacking on an existing text; the words that are not part of the poem are erased or blacked out, and what is left is the poem. This book presents the original erasure poem alongside reflections from participants on the experience.

Elizabeth Effinger is an Associate Professor of English at the University of New Brunswick where she teaches British Romanticism with special interests in William Blake, the intersections of Romantic science and literature, the Anthropocene, human-animal studies, pedagogy and the public humanities. She co-edited *William Blake's Gothic Imagination: Bodies of Horror* (Manchester University Press, 2018).



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Music-Making in U.S. Prisons

Listening to Incarcerated Voices

Mary L. Cohen and Stuart P. Duncan

Paperback | 232 pp.

978-1-77112-571-0

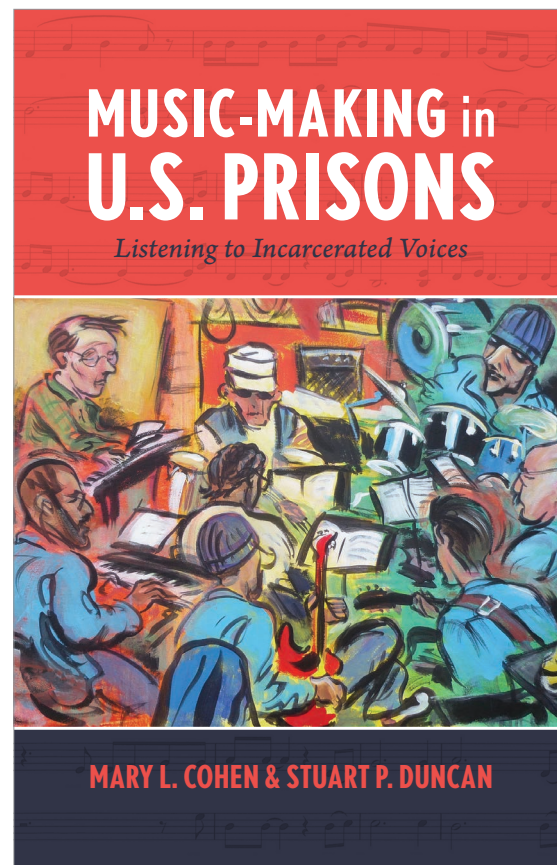
2022

\$39.99 CAD

Worldwide

Thema: AVLC | LNF7 | JNP

Choral music | Prison law | Adult education, continuous learning



The U.S. incarceration machine imprisons more people than in any other country. *Music-Making in U.S. Prisons* looks at the role music-making can play in achieving goals of accountability and healing that challenge the widespread assumption that prisons and punishment keep societies safe.

The book's synthesis of historical research, contemporary practices, and pedagogies of music-making inside prisons reveals that, prior to the 1970s tough-on-crime era, choirs, instrumental ensembles, and radio shows bridged lives inside and outside prisons. Mass incarceration had a significant negative impact on music programs. Despite this setback, current programs testify to the potency of music education to support personal and social growth for people experiencing incarceration and deepen social awareness of the humanity found behind prison walls.

Cohen and Duncan argue that music-making creates opportunities to humanize the complexity of crime, sustain meaningful relationships between incarcerated individuals and their families, and build social awareness of the prison industrial complex. The authors combine scholarship and personal experience to guide music educators, music aficionados, and social activists to create restorative social practices through music-making.

"Music-Making in U.S. Prisons is an important work that demonstrates the power of collaborative musical art-making within prisons with an illustrative collection of examples from many locations and across timespans. This book is grounded in humanity, both an incarcerated individual's understanding of their own humanity, and society's perception of it within incarcerated people. I believe it will spark the imagination of many practitioners and could encourage more dramatic change in the prison-industrial complex through the mechanisms described: connecting people inside to the community outside and reinforcing the humanity and dignity of everyone involved."

—Robert Pollock, Prison Writing Program Manager, PEN America

Mary L. Cohen, a music education professor at the University of Iowa, researches choral singing, songwriting, and ungrading practices. Her studies are published in book chapters and in the *International Journal of Research in Choral Singing*, *Australian Journal of Music Education*, *Journal of Correctional Education*, *International Journal of Community Music*, *Prison Service Journal*, and *International Journal of Music Education*.

Stuart P. Duncan holds a DMA from Cornell University and a PhD from Yale University. While at Cornell, Stuart also taught at Auburn Correction Facility, which was a profound experience that has fueled a passion for creating powerful educational experiences, both musical and more broadly. Stuart currently works at the University of Connecticut as a Director of Programming and Diversity Recruitment.



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Ecologies in Practice

Environmentally Engaged Arts in Canada

Elysia French, Amanda White, editors

Paperback | 282 pp.

978-1-77112-612-0

2024

\$44.99 CAD

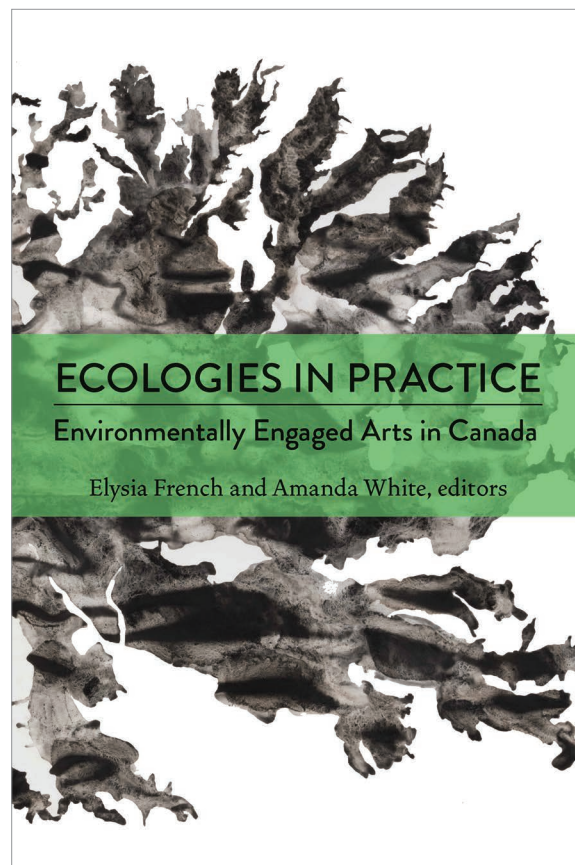
Worldwide

Environmental Humanities

Thema: RNA - Environmentalist thought and ideology | AGN - Nature in Art | RNC -

Applied Ecology

Cultural studies | The environment



What is the responsibility, or the task of the arts as we face environmental crisis?

Ecologies in Practice is an edited collection of dynamic and multi-formatted contributions that explore the ways in which cultural production informs perceptions, communications, and knowledge of environmental distress in a Canadian context, pointing to the significance of the arts in the creation and sharing of crucial counter narratives and alternative possibilities. *Ecologies in Practice* identifies the arts as an important mode of inquiry for reimagining, and for public engagement and understanding of pressing environmental and social concerns, while acknowledging the ways in which it contributes important work to the growing interdisciplinary field of Environmental Humanities.

Bringing together artistic perspectives from a range of lenses and voices, including artists, writers, scholars, activists, curators, theorists, and makers, *Ecologies in Practice* offers important tools for artists, scholars, students, and research-creators invested in arts and the environment. Contributors present artistic methods as alternative sites of understanding that contribute significant and affective work to environmental scholarship, while thinking outside of the disciplinary borders and confines of the artworld. *Ecologies in Practice* aims to initiate vital conversations among practitioners, and together with readers, consider what environmentally engaged arts lend differently to these conversations.

Elysia French is an Assistant Professor in the Department of Visual Arts at Brock University. French is trained as an art historian and studies contemporary art and the environment, with an interest in the visual culture of oil, climate change, and multispecies relationships.

Amanda White (she/her) is a white settler artist/scholar currently living and working in Tkaronto/Toronto. She is a SSHRC Postdoctoral Fellow at the Centre for Sustainable Curating in the Department of Visual Art at Western University. Her current work and research is focused on plants, food, and environmental justice. amandawhite.com



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Ring Around the Maple

A Sociocultural History of Children and Childhoods in Canada, 19th and 20th Centuries

Cynthia R. Comacchio and Neil Sutherland

Paperback | 720 pp.

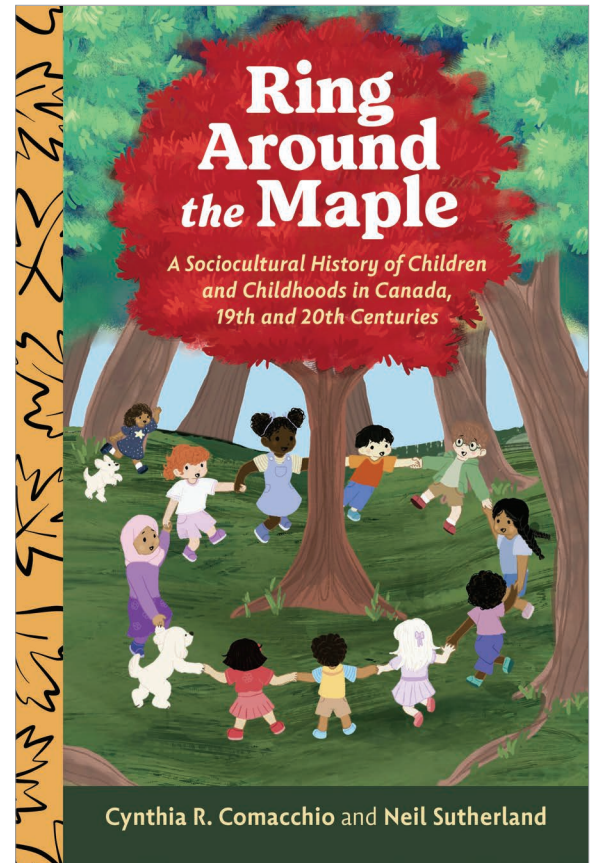
2024

\$59.99 CAD

Worldwide

Thema: NHTB | JKSB1

Social & cultural history | Child welfare and youth services



Ring Around the Maple is about the condition of children in Canada from roughly 1850 to 2000, a time during which “the modern” increasingly disrupted traditional ways. Authors Cynthia R. Comacchio and Neil Sutherland trace the lives of children over this “long century” with a view to synthesizing the rich interdisciplinary, often multi-disciplinary, literature that has emerged since the 1970s.

Integrated into this synthesis is the authors’ new research into many, often seemingly disparate, archival and published primary sources. Emphasizing how “the child” and childhood are sociohistoric constructs, and employing age analytically and relationally, they discuss the constants and the variants in their historic dimensions. While childhood tangibly modernized during these years, it remained a far from universal experience due to identifiers of race, gender, culture, region, and intergenerational adaptations that characterize the process of growing up.

This work highlights children’s perspectives through close, critical, “against the grain” readings of diaries, correspondence, memoirs, interviews, oral histories and autobiographies, many buried in obscure archives. It is the only extant historical discussion of Canadian children that interweaves the experiences of First Nations, Métis, and Inuit children with those of children from a number of settler groups.

Ring Around the Maple makes use of photographs, catalogues, advertisements, government publications, musical recordings, radio shows, television shows, material goods, documentary and feature films, and other such visual and aural testimony. Much of this evidence has not to date been used as historical testimony to uncover the lives of ordinary children. This book is generously illustrated with photographs and ephemera carefully selected to reflect children’s lives, conditions, interests, and obligations. It will be of special interest to historians and social scientists interested in children and the culture of childhood, but will also appeal to readers who enjoy the “little stories” that together make up our collective history, especially when those are told by the children who lived them.

Cynthia R. Comacchio’s research focuses on the history of children/childhood and youth in Canada, late 19th to 21st centuries. She is the author of numerous articles and books, including *The Dominion of Youth: Adolescence and the Making of a Modern Canada, 1920-50* (WLU Press, 2008) and *Ring Around the Maple: Settler Children in Canada, Nineteenth and Twentieth Centuries* (WLU Press, 2024).

Neil Sutherland served for 37 years in the University of British Columbia’s Department of Educational Studies. He was the principal investigator of the Canadian Childhood History Project located at UBC, and published articles, reviews and a number of books on the history of children in Canada.



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In the Unlikeliest of Places

How Nachman Libeskind Survived the Nazis, Gulags, and Soviet Communism

Annette Libeskind Berkovits | Daniel Libeskind

Paperback | 296 pp.

978-1-77112-248-1

2016

Illus. 6

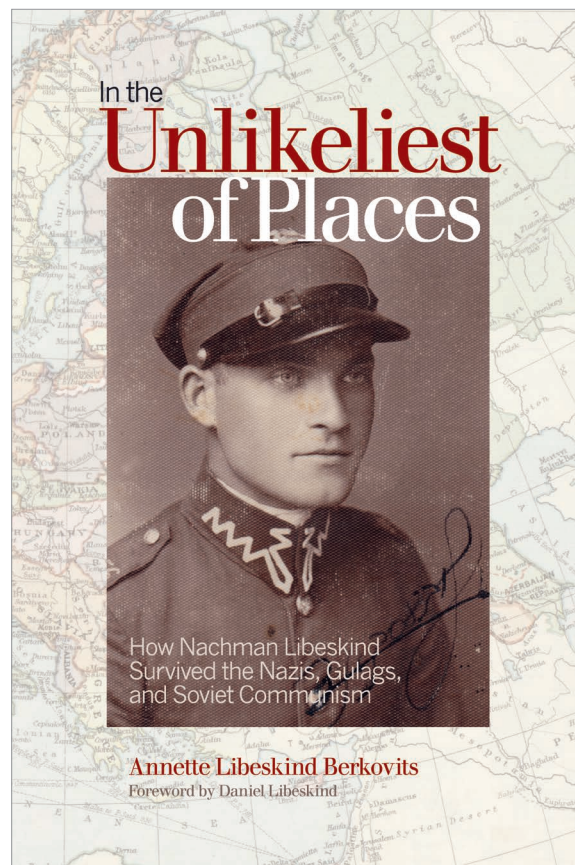
\$22.99 CAD

Worldwide

Life Writing

Thema: DNC | QRJP

Memoirs | Judaism: life & practice



Annette Libeskind Berkovits thought her attempt to have her father record his life's story had failed. But three years after her father's death, she was going through his things and found a box of tapes—several years' worth—with his spectacular life, triumphs, and tragedies told one last time in his baritone voice. Nachman Libeskind's remarkable story is an odyssey through crucial events of the twentieth century. With an unshakable will and a few drops of luck, he survives a pre-war Polish prison; witnesses the 1939 Nazi invasion of Lodz and narrowly escapes; is imprisoned in a brutal Soviet gulag where he helps his fellow inmates survive, and upon regaining his freedom treks to the foothills of the Himalayas, where he finds and nearly loses the love of his life. Later, the crushing communist regime and a lingering postwar anti-Semitism in Poland drive Nachman and his young family to Israel, where he faces a new form of discrimination. Then, defiantly, Nachman turns a pocketful of change into a new life in New York City, where a heartbreaking promise leads to his unlikely success as a modernist painter that inspires others to pursue their dreams. With just a box of tapes, Annette Libeskind Berkovits tells more than her father's story: she builds an uncommon family saga and reimagines a turbulent past. In the process she uncovers a stubborn optimism that flourished in the unlikeliest of places.

Annette Libeskind Berkovits was born in Kyrgyzstan and grew up in postwar Poland and the fledgling state of Israel before coming to America at age sixteen. In her three-decade career with the Wildlife Conservation Society in New York, she spearheaded the institution's nationwide and worldwide science education programs. Her achievements include the first-ever agreement to bring environmental education to China's schools. The National Science Foundation has recognized her outstanding leadership in the field.

Daniel Libeskind is an internationally renowned architect, known for the Jewish Museum in Berlin, the Royal Ontario Museum in Toronto, and the Dublin Performing Arts Center in Dublin, Ireland. His practice is designing commercial, residential, and cultural buildings around the world. His Master Plan for rebuilding the World Trade Center site in New York City was selected in 2003 and has served as the blueprint for the entire site, including the Freedom Tower, the Memorial, the Museum, and the PATH Terminal.



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PRAISE FOR *IN THE UNLIKELIEST OF PLACES*

“Berkovits, Libeskind’s daughter and the author of this cinematically gripping debut biography, does a masterful job weaving together a coherent narrative, culled largely from tape recordings that her father left behind. She has a rare gift for storytelling ... the prose is lively and direct, and the story is deeply affecting ... A moving tale that’s emotionally powerful and historically edifying.”

—Kirkus Reviews

Annette Libeskind Berkovits’s *In The Unlikeliest of Places* is an incandescent biographical tribute to the author’s father, Nachman Libeskind, an eternally hopeful survivor.... Berkovits relates her father’s story in elegant and shifting prose....Though this is, inescapably, a Holocaust survivor’s biography, it is not dominated by those horrors; rather, it celebrates the ingenuity with which one man made his time less about enduring than about living vibrantly. *In the Unlikeliest of Places* honors the life of an artist, a father, and a survivor who maintained his sense of identity with gentility, despite the historical challenges he endured.

—Michelle Anne Schingler, Foreword Clarion Reviews, 2016 September 17

“This is a book that works on so many levels: as the biography of a Polish Jew who narrowly escapes two murderous totalitarian systems, as a personal journey that leads to a new life in the United States marked by optimism and accomplishment—and, above all, as the beautiful, heartfelt tribute of a daughter to her remarkable father.”

—Andrew Nagorski, author of *Hitlerland: American Eyewitnesses to the Nazi Rise to Power* (2012)

“The deeper I went into *In the Unlikeliest of Places* the more I found my eyes tearing up—not from the suffering of victims of the Holocaust but from the beauty of the extraordinary courage and success of Nachman Libeskind. It is, of course, the success of a whole family, a whole people refusing to accept defeat, but it’s especially the defiance and joy in his spirit that is so moving. When he goes to Berlin to see the Jewish Museum, designed by his son, Daniel Libeskind, and when he takes up painting in his eighties, not as an old man’s busywork but with craft, power, verve, and a brilliant sense of color and composition—those victories moved me more than any recent book on the Holocaust and survival. That man! You’re going to love him and love the people who supported and believed in him, especially his wife Dora and his children—Annette and Daniel—and his grandchildren.”

—John J. Clayton, author of *Many Seconds into the Future* (2014) and *Mitzvah Man* (2011)

“This is a beautifully written saga of a Jewish family before, during and after World War II. The Holocaust must never be forgotten. The historical value of survivor testimonies is important to preserving the collective memory of humanity.”

—Hanna Davidson Pankowsky, author of *East of the Storm: Outrunning the Holocaust in Russia*



The Unwritten Diary of Israel Unger

Carolyn Gammon; Israel Unger

| 240 pp.

978-1-77112-011-1

2014

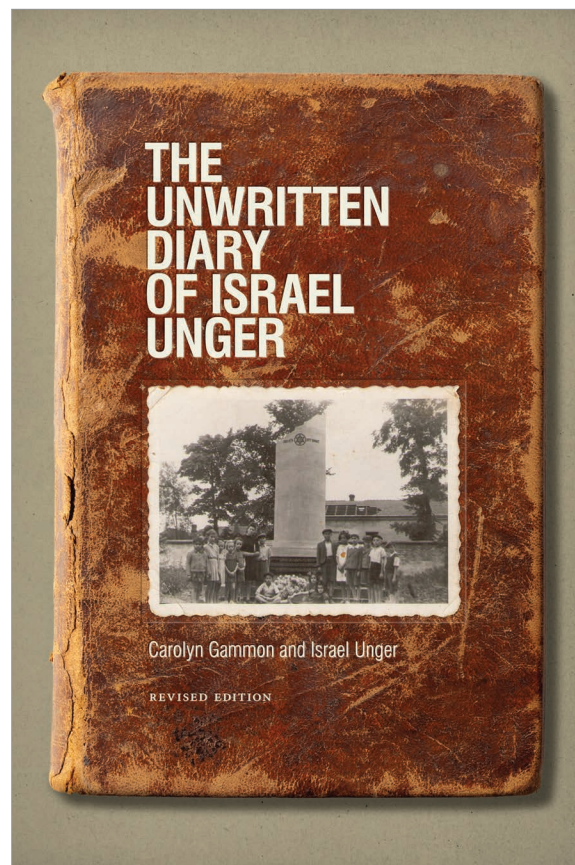
Illus. 93 b/w

\$24.99 CAD

Worldwide -Germany, Japan

Thema: NHTZ1 | DNC

The Holocaust | Memoirs



At the beginning of the Nazi period, 25,000 Jewish people lived in Tarnow, Poland. By the end of the Second World War, nine remained. Like Anne Frank, Israel Unger and his family hid for two years in an attic crawl space above the Dagnan flour mill in Tarnow. Their stove was the chimney that went up through the attic; their windows were cracks in the wall. Survival depended on the food the adults were able to forage outside at night. Against all odds, they emerged alive. Now, decades later, here is Unger's "unwritten diary." At the end of the war, following a time as people sans pays, the Unger family immigrated to Canada. After discovering a love of chemistry, Israel Unger had a stellar academic career, married, and raised a family in Fredericton, New Brunswick. *The Unwritten Diary of Israel Unger* is as much a Holocaust story as it is a story of a young immigrant making every possible use of the opportunities Canada had to offer. This revised edition includes a reproduction of Dagnan's List, a list of Jewish slave labourer similar Schindler's List, made famous in the Steven Spielberg movie. The name of Israel Unger's father appears on the list, in which Dagnan declares that Unger is an "essential worker"—a ruse that may have saved the father's life. This recently discovered document proves that Israel Unger's memory of this key part of the story was accurate. A new postscript details the importance of this startling document.

Born and raised in New Brunswick, **Carolyn Gammon** moved to Berlin in 1992. Her poetry, prose, and essays have appeared in anthologies in North America and Great Britain, and in translation. She is co-author of the Holocaust memoir *Johanna Krause, Twice Persecuted* (WLU Press, 2007).

Israel Unger was born in 1938 in Tarnow, Poland, and immigrated to Canada in 1951. He is Dean Emeritus of Science at the University of New Brunswick. Israel Unger was one of fifty Holocaust survivors to be honoured by the Government of Canada in 1998 in connection with the fiftieth anniversary of the Universal Declaration of Human Rights. He was the educational advisor for Atlantic Canada for the Friends of Simon Wiesenthal Center for Holocaust Studies.



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PRAISE FOR *THE UNWRITTEN DIARY OF ISRAEL UNGER*

"This is like a detective story where we are also taken on the journey with the authors and become witnesses to the discovery of evidence that, in every detail, supports Israel's memories and stories. I have seldom been so moved that I literally stop everything else, including eating until I reach the end. There is a tension between the utter honesty and attention to detail of Israel's story, and the need to dig deeper and find out more emotionally. It makes this book powerful and indeed, empowering. This is storytelling / history / memoir / biography at its very best. *The Unwritten Diary of Israel Unger* deserves an award for its content but also its methodology. It provides a useful blueprint for other writing-interviewing partnerships and shows how dedication to the cause can lead to an incredibly compelling book.... You cannot read this book fast. It is a slow read. It needs to be. Nor can you put it down. So, be prepared to find a safe haven, take plenty of time, and begin this journey. You will not emerge the same person as you began. This is one of those unique, life-changing books."

—Cathie Koa Dunsford, *Asia Pacific Review*, 2013 April

"[*The Unwritten Diary of Israel Unger*] is a powerful story of courage, survival, humility, and love—love of family, love of community, and love of peace, justice, and truth.... Unger and his collaborator, Carolyn Gammon, wrote this book clearly intending to tell the story of an extraordinary life. In the process, it became more than just a writing exercise for them. Like so many works motivated by passion and discovery and framed within the borders of historical and family narratives, this book became a journey of self-discovery and narrative renewal.... This book of memory is as finely written an account of a life as I have read."

—Richard Blaquiere, *Bugle-Observer* (Woodstock, NB), 2013 May 10

"In a small town in Poland, nine Jews hid from the Nazis in an attic crawl space for two years. All of them survived. Israel Unger, professor and dean emeritus of the University of New Brunswick, was one of them. With the help of Carolyn Gammon, Unger has shared his story in the *Unwritten Diary of Israel Unger*. Unger says the idea to write this book was not his, it was Gammon's. 'When she first suggested to me that we write a book, my answer to her was that there wasn't a book, that my memories were not very extensive because I was so young at the time,' he says. Unger was five when they first hid in the attic, seven when they left that tiny space after Poland was liberated. 'And I was 1 1/2 when the German war machine crashed into Poland,' he notes. 'But Carolyn then said, what happened afterwards is also interesting.' Looking at himself as a representative of what happened to many survivors, he realized that there might be a book. 'There were 350,000 Jews that survived Poland—10 per cent of the 3.5 million that were living there before the war—and I was one of those,' says Unger. 'It seemed to me, in telling the story, you could also tell in some ways the story of many other people... What [Unger] found particularly gratifying was that the external reviewer said his story wasn't just part of Holocaust history, it's part of Canadian history. The reviewer also said his story filled a gap. 'To me, it was kind of a justification for the book, that somebody considers it a part of Canadian history,' he says."

—Lori Gallagher, *Fredericton Daily Gleaner*, 2013 April 6

"The book's final section sets it apart from many other memoirs, in detailing the extensive research undertaken by Unger and Gammon, greatly facilitated by the internet, to reconstruct the circumstances of his Holocaust childhood: the hiding place, the Polish citizens who helped the nine Jews, others who knew about their refuge but did not denounce them, and even the fates of the five others who hid with the Unger family. Correspondence and personal encounters with various helpful and unhelpful Polish authorities enliven this account. A high point is Unger's meeting with the mill owner's son, who had known about the hidden Jews, and the discovery of and visits with two women from the group, sisters living in Israel. Another strength of the book is its rich photographic documentation, again largely the result of careful research.... Gammon and Unger have produced a readable, unpretentious, straightforward book that will be of interest to those studying immigration and exile, Holocaust memoir, and Canadian university life. Closing the account, the reader is inclined to agree with Unger's assertion that 'every survivor story ... is unique and extraordinary' and to concur with his own self-assessment: 'I have had a very good life.'"

—Cecile Zorach, *Franklin and Marshall College, Yearbook of German American Studies*, Spring 2015, 2015 June



163256

A Memoir of Resistance

Michael Englishman

Paperback | 128 pp.

978-1-55458-009-5

2007

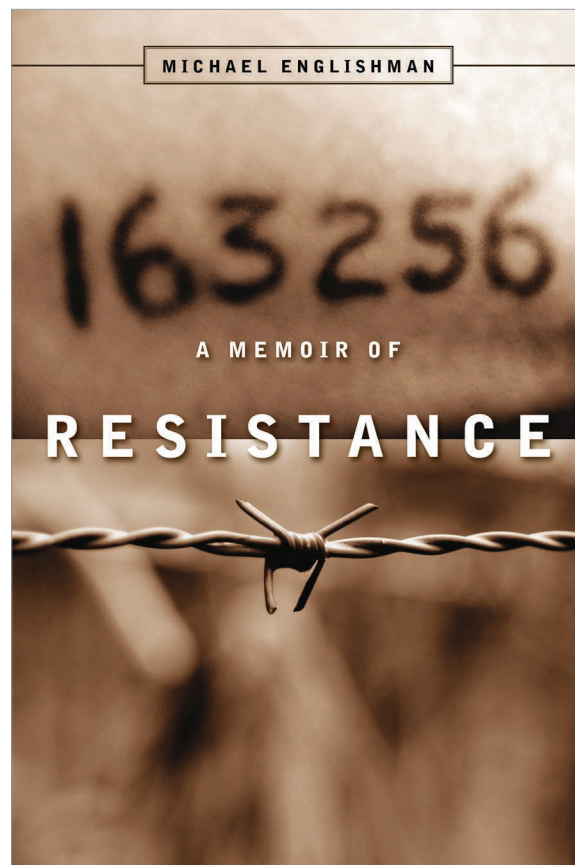
Illus. 25 b/w

\$27.99 CAD

Worldwide - Germany

Thema: NHTZ1 | DNC

The Holocaust | Memoirs



163256: A Memoir of Resistance is Michael Englishman's astonishing story of courage, resourcefulness, and moral fibre as a Dutch Jew during World War II and its aftermath, from the Nazi occupation of Holland in 1940, through his incarceration in numerous death and labour camps, to his eventual liberation by Allied soldiers in 1945 and his emigration to Canada. Surviving by his wits, Englishman escaped death time and again, committing daring acts of bravery to do what he thought was right—helping other prisoners escape and actively participating in the underground resistance. A man who refused to surrender his spirit despite the loss of his wife and his entire family to the Nazis, Englishman kept a promise he had made to a friend, and sought his friend's children after the war. With the children's mother, he made a new life in Canada, where he continued his resistance, tracking neo-Nazi cells and infiltrating their headquarters to destroy their files. Until his death in August 2007, Englishman remained active, speaking out against racism and hatred in seminars for young people. His gripping story should be widely read and will be of interest to scholars of auto/biography, World War II history, and the Holocaust.

"In an appendix to this fine memoir, Michael Englishman (Engelschman) lists the members of his immediate family who were murdered in Auschwitz-Birkenau concentration camp.... He survived in part because he was an electrician: his technical skills made him valuable.... He also developed...a keen sense of self-preservation [which] he used for his own benefit, but also to save the lives of others—he was able to get a number of his fellow prisoners transferred to safer work details.... Englishman emigrated to Canada after the war, and continued his fight against fascism by doing educational work and by taking on neo-Nazi groups. With this powerful memoir, his work continues."

—Canadian Military History, Book Review Supplement, Autumn 2009, 2010 April

Michael Englishman was born in Amsterdam and immigrated to Canada after the war. He was an advisor at the Holocaust Centre of Toronto and lectured to students in elementary and high schools as well as at the Ontario Institute of Secondary Education. He received honour and recognition from the government of Canada for his outstanding work on educating the public on the Holocaust.



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Gorgeous War

The Branding War between the Third Reich and the United States

Tim Blackmore

Hardback | 380 pp.

978-1-77112-420-1

2019

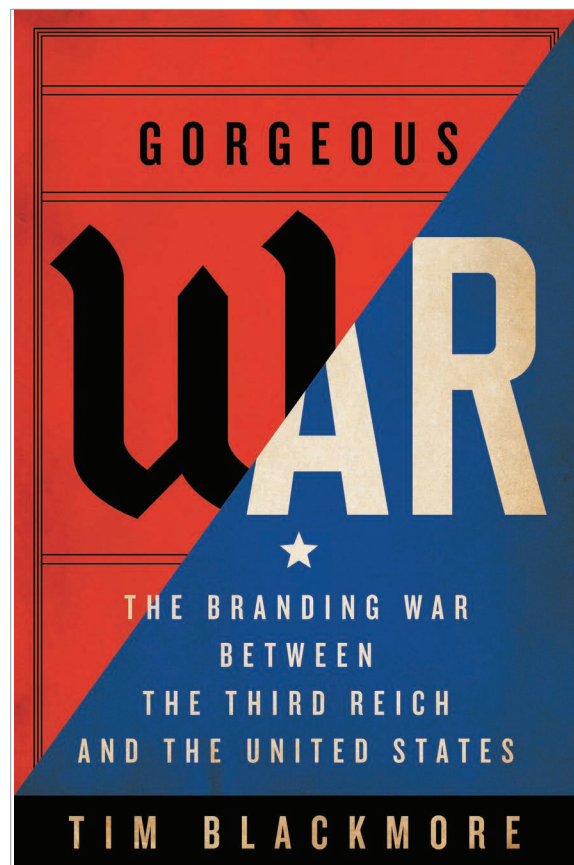
Illus. 23

\$32.99 CAD

Worldwide

Thema: NHWR7 | JBCT | KJSC

Second World War | Media studies | Brands & branding



Gorgeous War argues that the Nazis used the swastika as part of a visually sophisticated propaganda program that was not only modernist but also the forerunner of contemporary brand identity. When the United States military tried to answer Nazi displays of graphic power, it failed. In the end the best graphic response to the Nazis was produced by the Walt Disney Company. Using numerous examples of US and Nazi military heraldry, *Gorgeous War* compares the way the American and German militaries developed their graphic and textile design in the interwar period. The book shows how social and cultural design movements like modernism altered and were altered by both militaries. It also explores how nascent corporate culture and war production united to turn national brands like IBM, Coca-Cola, and Disney into multinational corporations that had learned lessons on propaganda and branding that were being tested during the Second World War. What is the legacy of apparently toxic signs like the swastika? The answer may not be what we hoped. Inheritors of the post-Second World War world increasingly struggle to find an escape from an intensely branded environment—to find a place in their lives that is free of advertising and propaganda. This book suggests that we look again at how it is our culture makes that struggle into an appealing Gorgeous War.

"Gorgeous War, a highly readable book, shows that the US of Walt Disney and the Third Reich of Goebbels were two variants not just of modernity but of hypermodernity, no matter how glaringly different their surface 'styles' and their human consequences. It shows we cannot afford to demonize and 'other' Nazism too hastily because there is greater affinity between Nazi Germany and aspects of modern America than we might like to admit to ourselves."

—Roger Griffin, Oxford Brookes University

For readers in cultural or media studies and those with advertising or marketing backgrounds, *Gorgeous War* will serve as a well-written text that should prompt questions about the motives of the advertising industry, specifically regarding the origins and uses of branding as a means of consumer enticement.

—Megan Moore Burns, Quill & Quire, 2019 December 1

Gorgeous War is a tour de force through the worlds of design and propaganda—both military and corporate—in the United States and Germany. Filled with fascinating details, the book makes creative connections between worlds that were (and are) more closely connected than they first appear.

—Alexander L. Fattal, *Journalism & Mass Communication Quarterly*, 2020

Tim Blackmore is a professor in the Faculty of Information and Media Studies, Western University, Ontario Canada. His previous book, *War X* was published in 2005. He has written extensively about war, war technology, and popular culture.



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