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To the Gates of Jerusalem

The Diaries and Papers of James G. McDonald, 1945–1947

JAMES G. MCDONALD

EDITED BY NORMAN J. W. GODA, BARBARA MCDONALD STEWART, SEVERIN HOCHBERG, AND RICHARD BREITMAN

This volume, the third in a series of James G. McDonald’s edited diaries and papers, covers his work from 1945, with the formation of the “Anglo-American Committee of Inquiry Regarding the Problems of European Jewry and Palestine,” a group charged with finding a solution to the problem of European Jewish Refugees in the context of the increasingly unstable British Mandate in Palestine, through 1947, with the United Nations’ decision to partition Palestine between Jews and Arabs. The diaries and papers offer the most thorough personal account we have of the Committee and the politics surrounding it. McDonald was instrumental in the recommendation that 100,000 Jewish refugees enter Palestine and won President Truman’s trust in order to counter attempts to nullify the report’s recommendations.

NORMAN J. W. GODA is author of Tomorrow the World: Hitler, and Northwest Africa.

BARBARA MCDONALD STEWART, daughter of James G. McDonald, is author of United States Government Policy on Refugees from Nazism, 1933–1940.

SEVERIN HOCHBERG teaches at George Washington University.

RICHARD BREITMAN is Distinguished Professor of History at American University.

Published in association with the United States Holocaust Memorial Museum

Praise for McDonald’s earlier diaries:

“Inspiring—McDonald’s prescience and energy are simply amazing. But because we know what is soon to happen to Europe’s Jews, we share his frustration that no one seems to be listening.”

—The Wall Street Journal

“Will undoubtedly reignite the charged debate over whether Roosevelt could have done more to rescue millions . . . who died in Nazi death camps.”

—The New York Times

December 2014
US History, Judaica
World
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Coined in 1992 by composer/saxophonist John Zorn, “Radical Jewish Culture,” or RJC, became the banner under which many artists in Zorn’s circle performed, produced, and circulated their music. New York’s downtown music scene, part of the once-grungy Lower East Side, has long been the site of cultural innovation. It is within this environment that Zorn and his circle sought to combine, as a form of social and cultural critique, the unconventional, uncategorizable nature of downtown music with sounds that were recognizably Jewish. Out of this movement arose bands, like Hasidic New Wave and Hanukkah Bush, whose eclectic styles encompassed neo-klezmer, hardcore and acid rock, neo-Yiddish cabaret, free verse, free jazz, and electronica. Though relatively fleeting in rock history, the “RJC moment” produced a six-year burst of conversations, writing, and music—including festivals, international concerts, and nearly two hundred new recordings. During a decade of research, Tamar Barzel became a frequent visitor at clubs, post-club hangouts, musicians’ dining rooms, coffee shops, and archives. Her book describes the way RJC forged a new vision of Jewish identity in the contemporary world, one that sought to restore the bond between past and present, to interrogate the limits of racial and gender categories, and to display the tensions between secularism and observance, traditional values and contemporary concerns.

TAMAR BARZEL is Assistant Professor of Music at Wellesley College.
Performing in a country rife with racism and segregation, the tenor Roland Hayes was the first African American man to reach international fame as a concert performer and one of the few artists who could sell out Town Hall, Carnegie Hall, Symphony Hall, and Covent Garden. His trailblazing career carved the way for a host of African American artists, including Marian Anderson and Paul Robeson. Performing the African American spirituals he was raised on, Hayes's voice was marked with a unique sonority which easily navigated French, German, and Italian art songs. A multiculturalist both on and off the stage, he counted among his friends George Washington Carver, Eleanor Roosevelt, Ezra Pound, Pearl Buck, Dwight Eisenhower, and Langston Hughes. This engaging biography spans the history of Hayes's life and career and the legacy he left behind as a musician and a champion of African American rights. It is an authentic, panoramic portrait of a man who was as complex as the music he performed.

**CHRISTOPHER A. BROOKS** is Professor of Anthropology at Virginia Commonwealth University. He is author (with Shirley Verrett) of *I Never Walked Alone: The Autobiography of an American Singer*, and several other publications.

**ROBERT SIMS** is Professor of Voice in the School of Music at Northern Illinois University.

―from the Foreword by George Shirley
The day the towers fell, indelible images of plummeting rubble, fire, and falling bodies were imprinted in the memories of people around the world. Images that were caught in the media loop after the disaster and coverage of the attack, its aftermath, and the wars that followed reflected a pervasive tendency to treat these tragic events as spectacle. Though the collapse of the World Trade Center was “the most photographed disaster in history,” it failed to yield a single noteworthy image of carnage. Thomas Stubblefield argues that the absence within these spectacular images is the paradox of 9/11 visual culture, which foregrounds the visual experience as it obscures the event in absence, erasure, and invisibility. From the spectral presence of the *Tribute in Light* to Art Spiegelman’s nearly blank *New Yorker* cover, and from the elimination of the Twin Towers from television shows and films to the monumental cavities of Michael Arad’s 9/11 memorial, the void became the visual shorthand for the incident. By examining configurations of invisibility and erasure across the media of photography, film, monuments, graphic novels, and digital representation, Stubblefield interprets the post-9/11 presence of absence as the reaffirmation of national identity that implicitly laid the groundwork for the impending invasions of Iraq and Afghanistan.

**THOMAS STUBBLEFIELD** is Assistant Professor of Art History at the University of Massachusetts, Dartmouth.
Paul V. McNutt and the Age of FDR
DEAN J. KOTLOWSKI

In this major biography of an important politician and statesman, Dean Kotlowski presents the life of Paul V. McNutt, a great understudied figure in the era of FDR. McNutt was governor of Indiana, high commissioner to the Philippines (while serving he helped 1,300 Jews flee Nazi Germany for Manila), head of the WWII Federal Security Agency, and would-be presidential candidate. Paul V. McNutt and the Age of FDR explores McNutt’s life, his era, and his relationship with Franklin Roosevelt. It sheds light on the expansion of executive power at the state level during the Great Depression, the theory and practice of liberalism as federal administrators understood it in the 1930s and 1940s, the mobilization of the American home front during World War II, and the internal dynamics of the Roosevelt and Truman administrations. McNutt’s life underscores the challenges and changes Americans faced during an age of economic depression, global conflict, and decolonialization.

DEAN J. KOTLOWSKI is Professor of History at Salisbury University in Maryland, author of Nixon’s Civil Rights: Politics, Principle, and Policy, and editor of The European Union: From Jean Monnet to the Euro.
During the Great Depression, with thousands on bread lines, farmers were instructed by the New Deal Agricultural Adjustment Act to produce less food in order to stabilize food prices and restore the market economy. Fruit was left to rot on trees, crops were plowed under, and millions of piglets and sows were slaughtered and discarded. Many Americans saw the government action as a senseless waste of food that left the hungry to starve, initiating public protests against food and farm policy. White approaches these events as performances where competing notions of morality and citizenship were acted out, often along lines marked by class, race, and gender. The actions range from the “Milk War” that pitted National Guardsmen against dairymen, who were dumping milk, to the meat boycott staged by Polish-American women in Michigan, and from the black sharecroppers’ protest to restore agricultural jobs in Missouri to the protest theater of the Federal Theater Project. White provides a riveting account of the theatrical strategies used by consumers, farmers, agricultural laborers, and the federal government to negotiate competing rights to food and the moral contradictions of capitalist society in times of economic crisis.

ANN FOLINO WHITE is Head of Theatre Studies in the Department of Theatre at Michigan State University.
What are the consequences when international actors step in to protect LGBT people from discrimination with programs that treat their sexualities in isolation from the “facts on the ground”? Robert Lorway tells the story of the unexpected effects of The Rainbow Project (TRP), a LGBT rights program for young Namibians begun in response to President Nujoma’s notorious hate speeches against homosexuals. Lorway highlights the unintended consequences of this program, many of which ran counter to the goals of local and international policy makers and organizers. He shows how TRP inadvertently diminished civil opportunities at the same time as it sought to empower youth to claim their place in Namibian culture and society. Tracking the fortunes of TRP over several years, Namibia’s Rainbow Project poses questions about its effectiveness in the faces of class distinction and growing inequality. It also speaks to ongoing problems for Western sexual minority rights programs in Africa in the midst of political violence, heated debates over anti-discrimination laws, and government-sanctioned anti-homosexual rhetoric.

Robert Lorway is Assistant Professor of Community Health Sciences at the University of Manitoba where he holds a New Investigator Award from the Canadian Institutes of Health Research.
In this era of big media franchises, sports branding has crossed platforms, so that the sport, its television broadcast, and its replication in an electronic game are packaged and promoted as part of the same fan experience. Editors Robert Alan Brookey and Thomas P. Oates trace this development back to the unexpected success of Atari’s Pong in the 1970s, which provoked a flood of sport simulation games that have had an impact on every sector of the electronic game market. From golf to football, basketball to step aerobics, electronic sports games are as familiar in the American household as the televised sporting events they simulate. This book explores the points of convergence at which gaming and sports culture merge.

ROBERT ALAN BROOKEY is Professor of Telecommunications at Ball State University where he also serves as the Director of Graduate Studies for the MA program in Digital Storytelling. He is the author of Hollywood Gamers: Digital Convergence in the Film and Video Game Industries (IUP, 2010).

THOMAS PATRICK OATES is Assistant Professor of American Studies and Journalism and Mass Communication at the University of Iowa.

DIGITAL GAME STUDIES, Robert Brookey and David J. Gunkel, editors
General Jacob Devers
World War II’s Forgotten Four Star

JOHN A. ADAMS

Of the leaders of the American Army in World War II, Jacob Devers is undoubtedly the “forgotten four star.” Plucked from relative obscurity in the Canal Zone, Devers was one of four generals selected by General of the Army George Marshall in 1941 to assist him in preparing the Army for war. He quickly became known in Army circles for his “can do” attitude and remarkable ability to cut through red tape. Among other duties, he was instrumental in transforming Ft. Bragg, then a small Army post, into a major training facility. As head of the armored force, Devers contributed to the development of a faster, more heavily armored tank, equipped with a higher velocity gun that could stand up to the more powerful German tanks, and helped to turn American armor into an effective fighting force. In spring 1943, Devers replaced Dwight Eisenhower as commander of the European Theater of Operations, then was given command of the 6th Army Group that invaded the south of France and fought its way through France and Germany to the Austrian border. In the European campaign to defeat Hitler, Eisenhower had three subordinate army group commanders—British Field Marshall Bernard Montgomery, Omar S. Bradley, and Jacob Devers. The first two are well-known—here the third receives the attention he properly deserves.

JOHN A. ADAMS is author of The Battle for Western Europe, Fall 1944 (IUP, 2010) and If Mahan Ran the Great Pacific War (IUP, 2008).

“The book fills a serious historical gap in the understanding of large unit command during World War II. Adams’s use of the Griess interviews [with Devers] . . . is a significant contribution in itself.”

—Stephen A. Bourque, author of Jayhawk! The VII Corps in the Persian Gulf War
The Iowa Route
A History of the Burlington, Cedar Rapids & Northern Railway
DON L. HOFSONOMMER

The Burlington, Cedar Rapids & Northern Railway was an important part of the commercial life of the upper Midwest during the age of railways. Don L. Hofsommer uses the BC&N as the vehicle for his investigation of the birth, evolution, and disappearance of an important regional carrier, offering an inside look at the struggles of a small railway to stay relevant while railroad empires were being built. More than a bit player, the BC&N might have become even more important had plans gone forward to utilize its rails in a campaign to reach the Pacific. The struggle of the Cedar Rapids road and its corporate ancestors to place Minneapolis–St. Paul and St. Louis in competition with Chicago via a north/south route forms a major part of the book's narrative, and the book also offers a history of the company's three-state service territory (Iowa, Minnesota, South Dakota) from the dawn of the age of railways into the 20th century. The book includes more than 200 photographs selected from Hofsommer’s extensive library of historic photographs documenting the history of the BC&N Railway.

DON L. HOFSONOMMER is Professor of History at St. Cloud State University and president of the Lexington Group. He is author of Off the Main Lines (IUP, 2013), Iowa’s Railroads: An Album (with H. Roger Grant) (IUP, 2009), and Steel Trails of Hawkeyeland (IUP, 2005).

RAILROADS PAST AND PRESENT, George M. Smerk and H. Roger Grant, editors
Indiana is barn country. Beautiful, aged barns can be found tucked among bucolic fields from Valparaiso to Vincennes. Once a dominant feature of the Hoosier landscape, these evocative buildings are fast disappearing, giving way to more efficient, but less visually appealing, metal structures. *Indiana Barns* presents 138 of these charming rustics, drawn from the portfolio of photographer Marsha Williamson Mohr. Mohr has been photographing barns, covered bridges, and pastoral scenes for more than 20 years. Here, she showcases barns of all shapes and sizes, captured from every angle, during all four seasons, and in various states of repair and decay.

Whether you have owned a barn or just admire the craftsmanship, this lively collection is sure to delight.

MASHA WILLIAMSON MOHR, a freelance photographer, is author of *Indiana Covered Bridges* (IUP, 2012).

DUNCAN CAMPBELL is retired as associate professor of architecture and Director of the Graduate Program in Historic Preservation at Ball State University’s College of Architecture & Planning. Currently, he has rejoined the Bloomington Historic Preservation Commission as an advisory member, and is chair of the Monroe County Historic Preservation Board of Review.
Omolade Adunbi investigates the myths behind competing claims to oil wealth in Nigeria’s Niger Delta. Looking at ownership of natural resources, oil extraction practices, government control over oil resources, and discourse about oil, Adunbi shows how symbolic claims have created an “oil citizenship.” He explores the ways NGOs, militant groups, and community organizers invoke an ancestral promise to defend land disputes, justify disruptive actions, or organize against oil corporations. Policies to control the abundant resources have increased contestations over wealth, transformed the relationship of people to their environment, and produced unique forms of power, governance, and belonging.

OMOLADE ADUNBI is Assistant Professor of Afroamerican and African Studies and Faculty Associate for Program in the Environment at the University of Michigan.
Antisemitism from Muslims has become a serious issue in Western Europe, although not often acknowledged as such. Looking for insights into the views and rationales of young Muslims toward Jews, Günther Jikeli and his colleagues interviewed 117 ordinary Muslim men in London (chiefly of South Asian background), Paris (chiefly North African), and Berlin (chiefly Turkish). The researchers sought information about stereotypes of Jews, arguments used to support hostility toward Jews, the role played by the Middle East conflict and Islamist ideology in perceptions of Jews, the possible sources of antisemitic views, and, by contrast, what would motivate Muslims to actively oppose antisemitism. They also learned how the men perceive discrimination and exclusion as well as their own national identification. This study is rich in qualitative data that will mark a significant step along the path toward a better understanding of contemporary antisemitism in Europe.

GÜNTHER JIKELI is a research fellow at the Moses Mendelssohn Center for European-Jewish Studies, Potsdam University and at the Groupe Sociétés, Religions, Laïcités at the Centre National de la Recherche Scientifique (GSRL/CNRS), Paris.
“By turning his attention to how American Jewish thinkers appealed to visual metaphors to affirm Jewish authenticity, Ken Koltun-Fromm sheds new light on an important topic. This is, as far as I know, the first attempt to take the matter of visual discourse in the context of American Judaism seriously.”

—Elliot Wolfson, New York University

Imagining Jewish Authenticity

Vision and Text in American Jewish Thought

KEN KOLTUN-FROMM

Exploring how visual media presents claims to Jewish authenticity, *Imagining Jewish Authenticity* argues that Jews imagine themselves and their place within America by appealing to a graphic sensibility. Ken Koltun-Fromm traces how American Jewish thinkers capture Jewish authenticity, and lingering fears of inauthenticity, in and through visual discourse and opens up the subtle connections between visual expectations, cultural knowledge, racial belonging, embodied identity, and the ways images and texts work together.

KEN KOLTUN-FROMM is Professor of Religion at Haverford College. He is author of several books including *Material Culture and Jewish Thought in America* (IUP, 2010).
Jewish Space in Contemporary Poland

EDITED BY ERICA LEHRER AND MICHAEL MENG

In a time of national introspection regarding the country’s involvement in the persecution of Jews, Poland has begun to reimagine spaces of and for Jewishness in the Polish landscape, not as a form of nostalgia but as a way to encourage the pluralization of contemporary society. The essays in this book explore issues of the restoration, restitution, memorializing, and tourism that have brought present inhabitants into contact with initiatives to revive Jewish sites. They reveal that an emergent Jewish presence in both urban and rural landscapes exists in conflict and collaboration with other remembered minorities, engaging in complex negotiations with local, regional, national, and international groups and interests. With its emphasis on spaces and built environments, this volume illuminates the role of the material world in the complex encounter with the Jewish past in contemporary Poland.

ERICA LEHRER is Associate Professor in the History and Sociology/Anthropology Departments at Concordia University in Montreal, Canada, where she also holds the Canada Research Chair in Post-Conflict Memory, Ethnography, and Museology.

MICHAEL MENG is Assistant Professor in the Department of History at Clemson University, South Carolina.

“What immediately strikes the reader of this book is its unique focus on space as an analytical category, particularly as it is modified by various modes of construction and transnationalism. . . . [Offers] opportunities for readers from a variety of disciplines to learn something new.”

—Oren Stier, Florida International University
“[A] study spanning the late medieval and early modern periods that should be of interest to scholars of Jewish studies, Medieval Spain, and literature, and also pedagogically useful for teaching in these and other fields.”

—Harvey E. Goldberg, Hebrew University of Jerusalem

Double Diaspora in Sephardic Literature
Jewish Cultural Production before and after 1492
DAVID A. WACKS

The year 1492 has long divided the study of Sephardic culture into two distinct periods, before and after the expulsion of Jews from Spain. David A. Wacks examines the works of Sephardic writers from the 13th to the 16th centuries and shows that this literature was shaped by two interwoven experiences of diaspora that unite pre- and post-1492 Sephardic culture: first from the Biblical homeland Zion and later from the ancestral hostland, Sefarad. Jewish in Spain and Spanish abroad, these writers negotiated Jewish, Spanish, and diasporic idioms to produce a uniquely Sephardic perspective. Wacks brings Diaspora Studies into dialogue with medieval and early modern Sephardic literature for the first time.

DAVID A. WACKS is Associate Professor of Spanish at the University of Oregon. He is author of Framing Iberia: Maqamat and Frametale Narratives in Medieval Spain and editor (with Michelle Hamilton and Sarah Portnoy) of Wine, Women, and Song: Hebrew and Arabic Literature in Medieval Iberia.

INDIANA SERIES IN SEPHARDI AND MIZRAHI STUDIES, Harvey E. Goldberg and Matthias Lehmann, editors
Looking Jewish
Visual Culture and Modern Diaspora
CAROL ZEMEL

Jewish art and visual culture—art made by Jews about Jews—in modern diasporic settings is the subject of Looking Jewish. Carol Zemel focuses on particular artists and cultural figures in interwar Eastern Europe and postwar America who blended Jewishness and mainstream modernism to create a diasporic art, one that transcends dominant national traditions. She begins with a painting entitled Albert: Used to Be Abraham, a double portrait of a man, which serves to illustrate Zemel’s conception of the doubleness of Jewish diasporic art. She considers two interwar photographers, Alter Kacyzne and Moshe Vorobeichic; images by the Polish writer Bruno Schulz; the pre- and postwar photographs of Roman Vishniac; the figure of the Jewish mother in postwar popular culture (Molly Goldberg); and works by R. B. Kitaj, Ben Katchor, and Vera Frenkel that explore Jewish identity in a postmodern environment.

CAROL ZEMEL is Professor of Art History and Visual Culture in the Department of Visual Arts at York University, Toronto.
Mapping Jewish Loyalties in Interwar Slovakia

REBEKAH KLEIN-PEJŠOVÁ

In the aftermath of World War I, the largely Hungarian-speaking Jews in Slovakia faced the challenge of reorienting their political loyalties from defeated Hungary to newly established Czechoslovakia. Rebekah Klein-Pejšová examines the challenges Slovak Jews faced as government officials, demographers, and police investigators continuously tested their loyalty. Focusing on “Jewish nationality” as a category of national identity, Klein-Pejšová shows how Jews recast themselves as loyal citizens of Czechoslovakia. Mapping Jewish Loyalties in Interwar Slovakia traces how the interwar state saw and understood minority loyalty and underscores how loyalty preceded identity in the redrawn map of east central Europe.

REBEKAH KLEIN-PEJŠOVÁ is Jewish Studies Assistant Professor of History at Purdue University.

THE MODERN JEWISH EXPERIENCE, Deborah Dash Moore and Marsha L. Rozenblit, editors
Deep maps are finely detailed, multimedia depictions of a place and the people, buildings, objects, flora, and fauna that exist within it and which are inseparable from the activities of everyday life. These depictions may encompass the beliefs, desires, hopes, and fears of residents and help show what ties one place to another. A deep map is a way to engage evidence within its spatio-temporal context and to provide a platform for a spatially-embedded argument. The essays in this book investigate deep mapping and the spatial narratives that stem from it. Each applies the concepts of space, time, and place to problems central to an understanding of society and culture, employing deep maps to reveal the confluence of actions and evidence and to trace paths of intellectual exploration by making use of a new creative space that is visual, structurally open, multi-media, and multi-layered.

DAVID BODENHAMER is Executive Director of The Polis Center at IUPUI and Professor of History. He is co-editor (with John Corrigan and Trevor M. Harris) of The Spatial Humanities: GIS and the Future of Humanities Scholarship (IUP, 2010).

JOHN CORRIGAN is Chair of the Department of Religion at Florida State University and Edwin Scott Gaustad Professor of Religion and History. He is author or editor of ten books and co-editor of Church History.

TREVOR M. HARRIS is Eberly Professor of Geography at West Virginia University. He is one of the early contributors to the GIS and Society critique of spatial technologies.

THE SPATIAL HUMANITIES, David J. Bodenhamer, John Corrigan, and Trevor M. Harris, editors
“Tsika makes a convincing case that one cannot fully understand Nollywood without a thorough and rigorous examination of its stars. He offers a complex, powerful, detailed, and engaging consideration of the actors’ performances and films, addressing their many points of intersection with technology, advertising, music, the corporate realm, and various formations of cultural and economic imperialism.”

—Christina Lane, University of Miami

Nollywood Stars

Media and Migration in West Africa and the Diaspora

NOAH A. TSika

In this comprehensive study of Nollywood stardom around the world, Noah A. Tsika explores how the industry’s top on-screen talents have helped Nollywood to expand beyond West Africa and into the diaspora to become the second largest film industry in the world. Carrying VHS tapes and DVDs onto airplanes and publicizing new methods of film distribution, the stars are active agents in the global circulation of Nollywood film. From Omotola Jalade-Ekeinde’s cameo role on VH1’s popular series Hit the Floor to Oge Okoye’s startling impersonation of Lady Gaga, this book follows Nollywood stars from Lagos to London, Ouagadougou, Cannes, Paris, Porto-Novo, Sekondi-Takoradi, Dakar, Accra, Atlanta, Houston, New York, and Los Angeles. Tsika tracks their efforts to integrate into the local entertainment culture, but never to the point of effacing their Nigerian roots.

NOAH A. TSika is Assistant Professor of Media Studies at Queens College, City University of New York.

NEW DIRECTIONS IN NATIONAL CINEMAS, Jacqueline Reich, editor
Ruth Ben-Ghiat provides the first in-depth study of feature and documentary films produced under the auspices of Mussolini’s government that took as their subjects or settings Italy’s African and Balkan colonies. These “empire films” were Italy’s entry into an international market for the exotic. The films engaged its most experienced and cosmopolitan directors (Augusto Genina, Mario Camerini) as well as new filmmakers (Roberto Rossellini) who would make their marks in the postwar years. Ben-Ghiat sees these films as part of the aesthetic development that would lead to neo-realism. Shot in Libya, Somalia, and Ethiopia, these movies reinforced Fascist racial and labor policies and were largely forgotten after the war. Ben-Ghiat restores them to Italian and international film history in this gripping account of empire, war, and the cinema of dictatorship.

**Italian Fascism’s Empire Cinema**

**RUTH BEN-GHIAT**

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**RUTH BEN-GHIAT** is Professor of Italian Studies and History at New York University.

NEW DIRECTIONS IN NATIONAL CINEMAS, Jacqueline Reich, editor
“Roy Armes’ scholarly productivity and original contributions to film studies continue without pause. Serves as a corrective and counter-reading of received views and stereotypic assumptions about the Arab world.”

—Michael T. Martin, Indiana University Bloomington

New Voices in Arab Cinema
ROY ARMES

New Voices in Arab Cinema focuses on contemporary filmmaking since the 1980s, but also considers the longer history of Arab cinema. Taking into consideration film from the Middle East and North Africa and giving a special nod to films produced since the Arab Spring and the Syrian crisis, Roy Armes explores themes such as modes of production, national cinemas, the role of the state and private industry on film, international developments in film, key filmmakers, and the validity of current notions like globalization, migration and immigration, and exile. This landmark book offers both a coherent, historical overview and an in-depth critical analysis of Arab filmmaking.

ROY ARMES is Professor Emeritus of Film at Middlesex University. He has published widely on world cinema and is author of Dictionary of African Filmmakers (IUP, 2008).
Before the Movies
American Magic Lantern Entertainment and the Nation’s First Great Screen Artist, Joseph Boggs Beale
TERRY BORTON AND DEBORAH BORTON
FOREWORD BY CHARLES MUSSER

Before the Movies is the first book about American screen entertainment in the pre-movie era. This groundbreaking study, lavishly illustrated with 330 color pictures, is a comprehensive survey of the American artists who created early magic-lantern stories and songs for the screen. The book emphasizes the work of Joseph Boggs Beale, a pioneer in the field and demonstrates that Beale almost single-handedly created American-made screen entertainment for the generation before the movies. His lifetime output was 2,073 images in 258 sets—the screen-time equivalent of 14 full-length films—which millions enjoyed every year. The provenance, attribution, and dates of Beale’s lantern slides are discussed in detail, and a comprehensive catalog of his lantern images makes Before the Movies an essential reference volume.

TERRY BORTON holds a doctorate in education from Harvard and is Director of the American Magic Lantern Theater.

DEBORAH BORTON holds a doctorate in education from the University of Pennsylvania and is President of the Magic Lantern Society of the United States and Canada.

“Before the Movies is an invaluable resource—a brilliant, ground-breaking study of Joseph Boggs Beale’s work. Beale is a figure of the utmost importance, and this desperately needed study is long overdue.”

—Charles Musser, author of The Emergence of Cinema: The American Screen to 1900

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American Cinematographers in the Great War, 1914–1918
EDITED BY JAMES W. CASTELLAN, RON VAN DOPPEREN, AND COOPER C. GRAHAM

At the start of hostilities in World War I, when the United States was still neutral, American newsreel companies and newspapers sent a new kind of journalist, the film correspondent, to Europe to record the Great War. These pioneering cameramen, accustomed to carrying the Kodaks and Graflexes of still photography, had to lug cumbersome equipment into the trenches. Facing dangerous conditions on the front, they also risked summary execution as supposed spies while navigating military red tape, censorship, and the business interests of the film and newspaper companies they represented. Based on extensive research in European and American archives, American Cinematographers in the Great War, 1914–1918 follows the adventures of these cameramen as they managed to document and film the atrocities around them in spite of enormous difficulties.

JAMES W. CASTELLAN is an independent scholar who has done extensive research on cinematographer Wilbur H. Durborough and journalist Oswald Schuette.

RON VAN DOPPEREN studied history at the University of Utrecht, Holland, where he wrote his academic thesis on American World War I documentary films.

COOPER C. GRAHAM is a retired film curator for the Library of Congress and author of Leni Riefenstahl and “Olympia.”
The Disney Fetish
SEÁN J. HARRINGTON

Long considered a figurehead of family values and wholesome adolescence, the Disney franchise has faced increasing criticism over its gendered representations of children in film, its stereotypical representations of race and non-white cultures, and its emphasis on the heterosexual couple. Against a historical backdrop of studio history, audience reception, and the industrial-organizational apparatus of Disney media, Seán Harrington examines the Disney classics through a psychoanalytical framework to explore the spirit of devotion, fandom, and frenzy that is instilled in consumers of Disney products and that underlie the fantasy of the Magic Kingdom. This compelling study demystifies the unsettling cleanliness and pretensions to innocence that the Disney brand claims to hold.

SEÁN J. HARRINGTON is a writer and academic based in London. He is a lecturer in screen media at Brunel University and is currently involved in interdisciplinary research in the areas of animation and digital game design.
The Matter of Vision

Affective Neurobiology & Cinema

PETER WYETH

Cinematic analysis has often supported the notion that cinema can be understood by drawing parallels with language. Peter Wyeth contends that this analytical framework often fails to consider the fundamental fact of cinema’s visual nature. In *The Matter of Vision*, Wyeth seeks to redress this oversight by grounding his analysis in neuroscience and evolutionary biology, finding herein the potential for a qualitatively superior understanding of the cinematic medium.

PETER WYETH is a filmmaker with over 40 years of experience and is recognized internationally for his documentaries.
Performing New Media, 1890–1915
EDITED BY KAVEH ASKARI, SCOTT CURTIS, FRANK GRAY, LOUIS PELLETIER, TAMi WILLIAMS, AND JOSHDUBA YUMIBE

In the years before the First World War, showmen and women, entrepreneurs, educators, and scientists used magic lanterns and cinematographs in a variety of contexts and venues. The use of these silent screen technologies to deliver diverse and complex programs usually demanded audio accompaniment, effectively creating a performance of sound and image. This collection of essays considers the various ways in which different image practices at the turn of the 20th century were performed and in turn shaped performances on and beside the screen.

KAVEH ASKARI is Associate Professor in the English Department at Western Washington University.

SCOTT CURTIS is Associate Professor in the Department of Radio/Television/Film at Northwestern University.

FRANK GRAY is Director of Screen Archive South East at the University of Brighton.

LOUIS PELLETIER is a SSHRC postdoctoral fellow at Université de Montréal and Concordia University.

TAMI WILLIAMS is Associate Professor of Film Studies and English at the University of Wisconsin-Madison.

JOSHDUBA YUMIBE is Director and Assistant Professor of Film Studies at Michigan State University.
New Media and Religious Transformations in Africa

EDITED BY ROSALIND I. J. HACKETT AND BENJAMIN F. SOARES

FOREWORD BY FRANCIS B. NYAMNJOH

Following political liberalization in Africa, religious leaders and activists have appropriated radio and television stations, newspapers and magazines, computers, and mobile phone networks for strengthening and expanding their communities, gaining public recognition for their organizations, promoting interreligious dialogue, or inciting religious violence. Claiming that media are rarely neutral vehicles of expression, *New Media and Religious Transformation in Africa* considers the challenges of balancing freedom of expression with freedom of religion. Contributors to this multidisciplinary volume explore the transformation of the religious messages, experiences, values, and practices brought about by the expanded use of media on the African continent.

ROSALIND I. J. HACKETT is Professor of Religious Studies at the University of Tennessee, Knoxville. She is author of *Displacing the State: Religion and Conflict in Neoliberal Africa*. She is President of the International Association for the History of Religions.

BENJAMIN F. SOARES is an anthropologist and Chair of the research staff at the African Studies Centre in Leiden, The Netherlands. He is author of *Islam and the Prayer Economy: History and Authority in a Malian Town*. 

*This collection considers Islam and Christianity, but also African indigenous religions and will be extremely useful to scholars in media studies, religious studies, and African studies, in sociology, political science and anthropology among other disciplines."

—Robert Launay, Northwestern University
From Sufism to Ahmadiyya
A Muslim Minority Movement in South Asia

ADIL HUSSAIN KHAN

The Ahmadiyya Muslim community represents the followers of Mirza Ghulam Ahmad (1835–1908), a charismatic leader whose claims of spiritual authority brought him into conflict with most other Muslim leaders of the time. The controversial movement originated in rural India in the latter part of the 19th century and is best known for challenging current conceptions of Islamic orthodoxy. Despite missionary success and expansion throughout the world, particularly in Western Europe, North America, and parts of Africa, Ahmadis have effectively been banned from Pakistan. Adil Hussain Khan traces the origins of Ahmadi Islam from a small Sufi-style brotherhood to a major transnational organization, which many Muslims believe to be beyond the pale of Islam.

ADIL HUSSAIN KHAN is Assistant Professor of Islamic Studies at Loyola University New Orleans.
“Publication of this volume will motivate further scholarship on Heidegger’s relation to the Pre-Socratics and on the intertwined topics of ontological difference, truth, metaphysics, and attunement. It will serve novice and seasoned Heidegger scholars alike.”
—Jerome Veith, Seattle University

The Beginning of Western Philosophy
Interpretation of Anaximander and Parmenides

MARTIN HEIDEGGER

TRANSLATED BY RICHARD ROJCEWICZ

Volume 35 of Heidegger’s Complete Works comprises a lecture course given at the University of Freiburg in 1932, five years after the publication of Being and Time. During this period, Heidegger was at the height of his creative powers, which are on full display in this clear and imaginative text. In it, Heidegger leads his students in a close reading of two of the earliest philosophical source documents, fragments by Greek thinkers Anaximander and Parmenides. Heidegger develops their common theme of Being and non-being and shows that the question of Being is indeed the origin of Western philosophy. His engagement with these Greek texts is as much of a return to beginnings as it is a potential reawakening of philosophical wonder and inquiry in the present.

RICHARD ROJCEWICZ is Scholar-in-Residence in the Philosophy Department at Duquesne University. He has translated (with Daniela Vallega-Neu) Heidegger’s Contributions to Philosophy: Of the Event (IUP, 2012) and The Event (IUP, 2012).

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“Carefully wrought and consummately presented, Günter Figal promises a rehabilitation of aesthetics against philosophical approaches that would detach the significance of art from the question of beauty.”
—Theodore George, Texas A&M University

Aesthetics as Phenomenology
The Appearance of Things
GÜNTER FIGAL
TRANSLATED BY JEROME VEITH

Connecting aesthetic experience with our experience of nature or with other cultural artifacts, Aesthetics as Phenomenology focuses on what art means for cognition, recognition, and affect—how art changes our everyday disposition or behavior. Günter Figal engages in a penetrating analysis of the moment at which, in our contemplation of a work of art, reaction and thought confront each other. For those trained in the visual arts and for more casual viewers, Figal unmask art as a decentering experience that opens further possibilities for understanding our lives and our world.

GÜNTER FIGAL is Professor of Philosophy at the University of Freiburg in Breisgau, Germany. He is author of Objectivity: Philosophy and the Hermeneutical and editor of The Heidegger Reader (IUP, 2009).

JEROME VEITH teaches at Seattle University.

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“This book makes a substantial contribution to the scholarship of late-Renaissance music and culture, and particularly to our understanding of Vecchi’s work and its relationship to the music, literature, and society of his time.”
—Seth Coluzzi, Brandeis University

Singing Games in Early Modern Italy
The Music Books of Orazio Vecchi
PAUL SCHLEUSE

In Italy during the late cinquecento, printed music could be found not only in the homes of the wealthy or the music professional, but also in lay homes, courts, and academies. No longer confined to the salons of the elite, music took on the role of social play and recreation. Paul Schleuse examines these new musical forms through a study of the music books of Italian priest, poet, and composer, Orazio Vecchi. Composed for minor patrons and the wider music-buying public, Vecchi’s madrigals took as their subjects game-playing, drinking, hunting, battles, and the life of the street. Schleuse looks at how music and game-playing allowed singers and performers to play the roles of exemplary pastoral characters and also comic, foreign, and “rustic” others in ways that defined and ultimately reinforced social norms of the times. His findings reposition Orazio Vecchi as one of the most innovative composers of the late 16th century.

PAUL SCHLEUSE is Associate Professor of Music at Binghamton University, State University of New York.

MUSIC AND THE EARLY MODERN IMAGINATION, Massimo Ossi, editor
The Variorum Edition of the Poetry of John Donne

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LESLIE FLOWERS, a writer and communications consultant for more than two decades, is a graduate of the Medill School of Journalism at Northwestern University.

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VICTORIA L. ROVINE is Associate Professor of Art History at the University of North Carolina at Chapel Hill. She is author of Bogolan: Shaping Culture through Cloth in Contemporary Mali (IUP, 2008).

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Israel Studies 19.2
Edited by Ilan Troen and Donna Robinson Divine
The essays assembled in this special edition of Israel Studies explore how Zionism framed and shaped the experiences of living in a Jewish state and impacted cultural and political change. The new Jewish state meant new possibilities. Zionism reinstated the Hebrew language and restored a designated geographical location where the Jewish people could achieve sovereignty. While Israel has become something its founders might neither fully recognize nor totally embrace, the vocabulary of Zionism is still used to engage in an imaginative communion with the country’s past, present and future.

The Global South 7.1
Edited by Adetayo Alabi
Nollywood is a booming video industry in Nigeria and one of the most dynamic in the world. It participates in the globalization process from all directions, shooting movies and transporting images and thematic concerns to and from various parts of Nigeria and Africa, and to the world. Nollywood raises developmental, political, economic, and linguistic issues like Bollywood, another global south movie industry, and shares its star appeal, glamor, and entertainment qualities not only with Bollywood but with Hollywood. Just as African writers write to tell stories of Africa in contrast to existing colonial and stereotypical images of the continent, Nollywood films project images that romanticize the Nigerian and African past but also promote critical stories about the continent. It participates actively in nation and continent building. As its achievements and innovations grow, its challenges, such as access to resources and critical representation in the world at large, are issues that should be addressed for optimum development of the industry.

Meridians 12.1
Edited by Paula J. Giddings
This volume of Meridians is rich with literature and politics. Lucille Clifton, Toni Morrison, Jamaica Kincaid, Martha Southgate, Dionne Brand, and Ralph Ellison are all subjects of critical essays; and there is an intriguing fiction piece by Itoro Udofia. On the political end of the spectrum, there is a meditation on the parallels, differences, and contentions within the conceptual notions of Third World and Transnational feminisms. And finally, this issue features a compelling conversation between the activists Gloria Steinem and Ruchira Gupta on the subject of sex trafficking. The conversation, as well as three additional essays on trafficking, was produced for a conference at Smith College.

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