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When a stack of pulpy paperback novels written by her long-dead father landed on Julia McKenzie Munemo’s kitchen table, she—a white woman—had been married to a black man from Zimbabwe for six years and their first son was a toddler. Her alarm at the covers, which promised interracial pornography set during slavery—some of it even taking place in Africa—was matched only by her shame about her father’s secret career. All she’d previously known about him was that he’d suffered from depression and delusions and had killed himself when she was five. So she did what she always did with details about her dad, and hid the books from herself, and from her growing mixed-race family. But then, a decade later, when police shootings of African American men were more and more in the public eye, she realized that understanding her own legacy seemed like the only way to begin to understand what was happening in her country. The Book Keeper is equal parts love story, family interrogation, and racial reckoning as Munemo comes to terms with her whiteness, and with her history.

JULIA MCKENZIE MUNEMO earned a master’s degree in education from Harvard University and an MFA in creative nonfiction from the Stonecoast Program at the University of Southern Maine, and worked in educational publishing for the decades in between. She lives in Williamstown, Massachusetts, with her husband and two sons.

“A fiercely felt memoir about family shame and the transformative power of love”
Jim Shepard, author of Like You’d Understand, Anyway, and The Book of Aron

“An extraordinary book: about love, inheritance, race, loss and revelation”
Jaed Coffin, author of Roughhouse Friday
How to live with difference—not necessarily in peace, but with resilience, engagement, and a lack of vitriol—is a defining worry in America at this moment. The poets, fiction writers, and essayists (plus one graphic novelist) who contributed to Welcome to the Neighborhood don’t necessarily offer roadmaps to harmonious neighboring. Some of their narrators don’t even want to be neighbors. Maybe they grieve, or rage. Maybe they briefly find resolution or community. But they do approach the question of what it means to be neighbors, and how we should do it, with open minds and nuance.

The many diverse contributors give this collection a depth beyond easy answers. Their attentions to the theme of neighborliness as an ongoing evolution offer hope to readers: possible pathways for rediscovering community, even just by way of a shared wish for it. The result is an enormously rich resource for the classroom and for anyone interested in reflecting on what it means to be American today, and how place and community play a part.

CONTRIBUTORS include Leila Chatti, Rita Dove, Jonathan Escoffery, Rebecca Morgan Frank, Amina Gautier, Ross Gay, Mark Halliday, Joy Harjo, Edward Hirsch, Marie Howe, Sonya Larson, Dinty W. Moore, Robert Pinsky, Christine Schutt, and many more.

SARAH GREEN, poet, is the author of Earth Science (421 Atlanta, 2016). A Pushcart Prize winner, New Women’s Voices Series Prize winner, and one of the Best New Poets 2012, she is currently at work on her second collection of poetry. She teaches at St. Cloud State University.

“Answers our urgent need for a contemporary examination of the complex connections between individuality and collectivity, between person and place. This book is exceptional and necessary.”

Erica Dawson, author of When Rap Spoke Straight to God
Blue Ridge tacos, kimchi with soup beans and cornbread, family stories hiding in cookbook marginalia, African American mountain gardens—this wide-ranging anthology considers all these and more. Diverse contributors show us that contemporary Appalachian tables and the stories they hold offer new ways into understanding past, present, and future American food practices. The poets, scholars, fiction writers, journalists, and food professionals in these pages show us that what we eat gives a beautifully full picture of Appalachia, where it’s been, and where it’s going.


ELIZABETH S. D. ENGELHARDT is John Shelton Reed Distinguished Professor of Southern Studies in the department of American studies at the University of North Carolina, Chapel Hill. Her family roots in western North Carolina extend back to the 1700s. Among her publications are *A Mess of Greens: Southern Gender and Southern Food*, *The Tangled Roots of Feminism, Environmentalism, and Appalachian Literature*, and *The Larder: Food Studies Methods from the American South* (edited with John T. Edge and Ted Ownby).

LORA E. SMITH directs the Appalachian Impact Fund. She is a writer and a founding member of the Appalachian Food Summit.
"Planted by the Signs brings us the contemporary Appalachian poetry—cultivated in the dirt of Elliott County, Kentucky—of Misty Skaggs. With an eye for details that exquisitely balance personal and social observation to communicate volumes, she tells the stories of generations of women who have learned to navigate a harsh world with a little help from the Farmers’ Almanac and the stars. The collection is separated into three sections that reference the best times to grow and harvest. Knowing and following these guidelines—planting by the signs—could mean the difference between prosperity and tragedy in the lives of Appalachian families.

Personal, political, and passionate, Planted by the Signs also explores what it means for Skaggs to care for her great-grandmother at the end of her life. Color photos by the poet further showcase her sidelong and fierce outlook. The images and poems together deliver an intimate look into the day-to-day reality of a backwoods woman embracing barefooted radicalism in the only place she could call home.

Misty Skaggs was born and raised in the backwoods of Eastern Kentucky. She still lives in and works from a holler in Elliott County, where she tends to her poetry, her Mamaw, and her garden. Skaggs is an artist and activist as well as an author and editor, and her Appalachian roots are tightly entangled with all of her work.

“Like an Appalachian Anne Sexton, Skaggs bluntly and ironically examines female experience. There’s a down-to-earth edginess to many of the poems in this collection that I have rarely seen before in Appalachian poetry.”

Jeff Mann, author of Loving Mountains, Loving Men
Goshen Road is an elegiac, unvarnished, and empathetic portrait of one working-class family over two decades in rural West Virginia, with sisters Dessie and Billie Price as its urgently beating heart. Bonnie Proudfoot captures them, their husbands, and their children as they balance on the divide between Appalachia old and new, struggling for survival and reconciling themselves with past hurts and future uncertainties as the economy and culture shift around them.

The story opens in 1967 with a logging accident and the teenaged Lux Cranfield’s headlong plunge into the courtship of Dessie—a leap he takes not only in the wake of his near-death experience but to exchange his bitter home life for a future with the Prices, a family that appears to have the stability and peace that his own lacks. Within the year Lux and Dessie marry. Meanwhile, Dessie’s rebellious younger sister, Billie, fights her way through adolescence with an eye toward an escape of her own, only to land with Lux’s friend Alan Ray Munn and settle into a life of hardship. Ultimately, the voices and passions of Dessie, Billie, Lux, Alan Ray, and the Cranfield children build on one another to create an unforgettable chorus about the promises and betrayals of love—and what it takes to preserve a family when everything else is uncertain.

“With a fine attunement to the ironies of human behavior, Proudfoot treats her characters with dignity, honors their complexity, and renders them with poetry.”

Mark Brazaitis, author of The Incurables

BONNIE PROUDFOOT moved to the Appalachian region in 1979 and has lived there since, teaching for many years at Hocking College in Nelsonville, Ohio. She is a fiction writer, a poet, and a glass artist. This is her first book.
Players, Teams, and Stadium Ghosts

Bob Hunter on Sports

By Bob Hunter

In *Players, Teams, and Stadium Ghosts*, sportswriter Bob Hunter has assembled a Hall of Fame collection of his best writing from the *Columbus Dispatch*. Fans will encounter some of the biggest names in sports and relive great moments from games played by amateurs and pros. They’ll encounter forgotten players and teams that struggled.

Hunter shows us LeBron James when he was a 15-year-old high school freshman, already capturing the world’s attention; 20-year-old Derek Jeter’s meteoric rise through the minors, including the Columbus Clippers; a strange encounter with Pete Rose hustling frozen pizzas; and the excitement of watching future WNBA star Katie Smith dominate a Columbus Quest championship game. The common thread is the personal touch that Hunter consistently uses to take readers beyond the final scores and the dazzle of lights. These are the people behind the athletes. They’re remembered for how they played, but Hunter reminds us who they were.

BOB HUNTER was a sportswriter for the *Columbus Dispatch* for more than forty years, including the last twenty-four as sports columnist. He is the author of nine books, including *Thurberville* and *A Historical Guidebook to Old Columbus*. Hunter is a native of Hamilton, Ohio, and a graduate of Ohio University.
On April 21, 1930—Easter Monday—some rags caught fire under the Ohio Penitentiary’s dry and aging wooden roof, shortly after inmates had returned to their locked cells after supper. In less than an hour, 320 men who came from all corners of Prohibition-era America and from as far away as Russia had succumbed to fire and smoke in what remains the deadliest prison disaster in United States history.

Within 24 hours, moviegoers were watching Pathé’s newsreel of the fire, and in less than a week, the first iteration of the weepy ballad “Ohio Prison Fire” was released. The deaths brought urgent national and international focus to the horrifying conditions of America’s prisons (at the time of the fire, the Ohio Penitentiary was at almost three times its capacity). Yet, amid darkening world politics and the first years of the Great Depression, the fire receded from public concern.

In Fire in the Big House, Mitchel P. Roth does justice to the lives of convicts and guards and puts the conflagration in the context of the rise of the Big House prison model, local and state political machinations, and American penal history and reform efforts. The result is the first comprehensive account of a tragedy whose circumstances—violent unrest, overcrowding, poorly trained and underpaid guards, unsanitary conditions, inadequate food—will be familiar to prison watchdogs today.

MITCHEL P. ROTH is professor of criminal justice and criminology at Sam Houston State University. The author of more than twenty books, he has appeared or been featured on the Travel Channel, CNN, Fox, Al Jazeera, the History Channel, PBS, and other media programs. He is currently writing a history of the world’s prison gangs.
A transplant from Vienna to Malibu who is driven by her urge to observe and depict those around her, Renate is, as one of her friends describes her, “the freest woman I know.” Living in Malibu, working at the Paradise Inn restaurant, she encounters a series of people whose stories make up a larger collage: Henri the chef, Count Laundromat, Varda the artist and his teenage daughter, Nobuko the actress, the French Consul in the Hollywood Hills, an aged lifeguard with a spiritual longing for the sea, and Bruce, the intimate with an unnerving secret.

First published in 1964 and now reissued with a new introduction by Anita Jarczok, *Collages* showcases Nin’s dreamlike and introspective style and psychological acuity. Seen by some as linked vignettes and some as a novel, the book is a mood piece that resists categorization. Based on a close friend of Nin’s, Renate is the glue that holds the pieces, by turn fragmentary and full, together. One character absorbs a lesson from the Koran: “Nothing is ever finished.” With each of Renate’s successive encounters, we take that message to be true.

ANAÏS NIN (1903–1977) is an iconic literary figure and one of the most notable experimental writers of the twentieth century. As one of the first women to explore female erotica, Nin revealed the inner desires of her characters in a way that made her works a touchstone for later feminist writers. Swallow Press is the premier US publisher of books by and about Nin.

“A handful of perfectly told fables, and prose which is so daringly elaborate, so accurately timed ... using words as magnificently colorful, evocative and imagist as any plastic combination or canvas but as mysteriously idiosyncratic as any abstract.”

*Times Literary Supplement*
Good-bye, Son and Other Stories
By Janet Lewis

Good-bye, Son and Other Stories, Janet Lewis’s only collection of short fiction, was first published in 1946, but remains as quietly haunting today as it was then. Set in small communities of the upper Midwest and northern California in the ‘30s and ‘40s, these midcentury gems focus on the quiet cycles connecting youth and age, despair and hope, life and death. A mother’s encounters with her deceased son, an aging woman sitting with the new knowledge of her troubled older sister’s death, and a teenager disillusioned by her own mortality are among the characters, mostly women and girls, whom Lewis delivers. Her understated style and knack for unadorned observation embed us with them as they reckon with the disquieting forces—incomprehensible and destructive to some, enlightening to others—that move us from birth, through life, to death. In the process, Lewis has crafted a paean to the living.

JANET LEWIS was a novelist, poet, and short-story writer whose literary career spanned almost the entire twentieth century. The New York Times has praised her novels as “some of the 20th century’s most vividly imagined and finely wrought literature.” Born and educated in Chicago, she lived in California for most of her adult life and taught at both Stanford University and the University of California at Berkeley. Her works include The Wife of Martin Guerre (1941), The Trial of Sören Qvist (1947), The Ghost of Monsieur Scarron (1959), and Poems Old and New (1982).

“Any consideration of the writing of Janet Lewis becomes inevitably a consideration of style. In Good-bye, Son, she exhibits a classical purity that is rare.”

New York Times

“The collection may remind you of some of the quiet stories of Willa Cather.”

New Yorker

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Not Out of Hate

A Novel of Burma

By Ma Ma Lay

Introduction by Anna Allott · Translated by Margaret Aung-Thwin

Not Out of Hate—published in Burmese in 1955 and set in 1939–42—was Ma Ma Lay’s fifth novel and one that further cemented her status as one of twentieth-century Burma’s foremost writers and voices for change. A journalist by trade, Lay applied her straightforward observational style with compassion and purpose to the story of Way Way, a teenage village girl whose quiet life assisting her father in his rice-brokerage business is disrupted by the arrival of U Saw Han, the cosmopolitan Burmese rice trader twenty years her senior. When she first encounters him, Way Way is entranced by his Western furnishings, servants, and mannerisms. The two marry, but before long, it becomes clear that U Saw Han’s love is a stifling one that seeks to obliterate her traditional ways.

Not Out of Hate was enormously popular in Burma and went through several editions in the 1950s and 1960s. When Ohio University Press published its English translation, in 1991, it became the first significant fictional account of prewar Burma available in English since George Orwell’s Burmese Days, and provided a Burmese counterpoint to Orwell’s novel. Translated into English here for the first time, the novel is an engaging drama, finely observed work of social realism, and stirring rejection of Western cultural dominance.

MA MA LAY (1917–1982) was a Burmese journalist and unflagging advocate for the equal participation of women in intellectual and political life. She worked tirelessly and at personal expense to combat injustice, government corruption, and hypocrisy. Her many novels and stories were known for engagingly depicting the lives of everyday Burmese, which played out in her lasting popularity with the reading public. The Ohio University Press translation of Not Out of Hate is the first into English.
Sherwood Anderson’s Winesburg, Ohio

With Variant Readings and Annotations

By Sherwood Anderson
Edited by Ray Lewis White

In 1919 a middle-aged Chicago advertising writer from Ohio, a failure as a businessman, husband, and father, published a small yellow book of short stories intended to “reform” American literature. Against all expectations, Winesburg, Ohio: A Group of Tales of Ohio Small Town Life achieved what its author intended: after 1919 and after Winesburg, Ohio, American literature would be written and read freshly and differently.

Winesburg, Ohio has never been out of print, but never has Anderson’s book been published in the form and with the editorial care that the work has needed and deserved. The present text, authorized by the Sherwood Anderson Literary Estate Trust, is an expert text. The editor has relied on years of experience in editing Sherwood Anderson and has consulted all Anderson manuscripts, typescripts, letters, and diaries and all editions of the book to present the masterpiece in its intended state.

New to this expert edition of Winesburg, Ohio are historical and cultural annotations, documentation of changes in the various editions, identification of the Ohio originals for Anderson’s characters, and maps bearing the streets and buildings of the real town of Clyde, Ohio, which is the basis of Anderson’s fictional account.

Included as well are unique photographs of Anderson and Clyde, Ohio, illustrations that deepen knowledge and feeling for the author’s actual hometown and time, revealing Winesburg, Ohio to be an intensely local narrative—very much an “Ohio” book—and yet a book that has found and held worldwide attention.
NEW IN PAPERBACK

Children of Hope

The Odyssey of the Oromo Slaves from Ethiopia to South Africa

By Sandra Rowoldt Shell

In Children of Hope, Sandra Rowoldt Shell traces the lives of sixty-four Oromo children who were enslaved in Ethiopia in the late nineteenth century, liberated by the British navy, and ultimately sent to Lovedale Institution, a Free Church of Scotland mission in the Eastern Cape, South Africa, for their safety. Because Scottish missionaries in Yemen interviewed each of the Oromo children shortly after their liberation, we have sixty-four structured life histories told by the children themselves.

In the historiography of slavery and the slave trade, first passage narratives are rare, groups of such narratives even more so. In this analytical group biography (or prosopography), Shell renders the experiences of the captives in detail and context that are all the more affecting for their dispassionate presentation. Comparing the children by gender, age, place of origin, method of capture, identity, and other characteristics, Shell enables new insights unlike anything in the existing literature for this region and period.

Children of Hope is supplemented by graphs, maps, and illustrations that carefully detail the demographic and geographic layers of the children’s origins and lives after capture. In this way, Shell honors the individual stories of each child while also placing them into invaluable and multifaceted contexts.

SANDRA ROWOLDT SHELL was born in Zimbabwe and has worked as a professional academic research librarian in African studies for several decades. She has focused on the history of the Eastern Cape, South Africa, in her research. She received her doctoral degree in history from the University of Cape Town. She is presently Senior Research Associate (Cory Library), Rhodes University, South Africa.
Coffee Is Not Forever
A Global History of the Coffee Leaf Rust
By Stuart McCook

The global coffee industry, which fuels the livelihoods of farmers, entrepreneurs, and consumers around the world, rests on fragile ecological foundations. In *Coffee Is Not Forever*, Stuart McCook explores the transnational story of this essential crop through a history of one of its most devastating diseases, the coffee leaf rust. He deftly synthesizes agricultural, social, and economic histories with plant genetics and plant pathology to investigate the increasing interdependence of the world’s coffee-producing zones. In the process, he illuminates the progress and prognosis of the challenges—especially climate change—that pose an existential threat to a crop that global consumers often take for granted. And finally, in putting a tropical plant disease at the forefront, he has crafted the first truly global environmental history of coffee, pushing its study and the discipline in bold new directions.

STUART MCCOOK is professor of history at the University of Guelph. His research focuses on the environmental history of tropical crops and commodities. He is also the author of *States of Nature: Science, Agriculture, and Environment in the Spanish Caribbean, 1760–1940*. 

SERIES IN ECOLOGY AND HISTORY

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In *Seeing Like a Citizen*, Kara Moskowitz approaches Kenya’s late colonial and early postcolonial eras as a single period of political, economic, and social transition. In focusing on rural Kenyans—the vast majority of the populace and the main targets of development interventions—as they actively sought access to aid, she offers new insights into the texture of political life in decolonizing Kenya and the early postcolonial world.

Using multi-sited archival sources and oral histories focused on the western Rift Valley, *Seeing Like a Citizen* makes three fundamental contributions to our understanding of African and Kenyan history. First, it challenges the widely accepted idea of the gatekeeper state, revealing that state control remained limited and that the postcolonial state was an internally varied and often dissonant institution. Second, it transforms our understanding of postcolonial citizenship, showing that its balance of rights and duties was neither claimed nor imposed, but negotiated and differentiated. Third, it reorients Kenyan historiography away from central Kenya and elite postcolonial politics. The result is a powerful investigation of experiences of independence, of the meaning and form of development, and of how global political practices were composed and recomposed on the ground in local settings.

KARA MOSKOWITZ is an assistant professor of African history at the University of Missouri-St. Louis.

NEW AFRICAN HISTORIES

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Ambivalent

Photography and Visibility in African History

Edited by Patricia Hayes and Gary Minkley

Going beyond photography as an isolated medium to engage larger questions and interlocking forms of expression and historical analysis, Ambivalent gathers a new generation of scholars based on the continent to offer an expansive frame for thinking about questions of photography and visibility in Africa. The volume presents African relationships with photography—and with visibility more generally—in ways that engage and disrupt the easy categories and genres that have characterized the field to date. Authors pose new questions concerning the instability of the identity photograph in South Africa; ethnographic photographs as potential history; humanitarian discourse from the perspective of photographic survivors of atrocity photojournalism; the nuanced passage from studio to screen in postcolonial digital portraiture; and the burgeoning visual activism in West Africa.

As the contributors show, photography is itself a historical subject: it involves arrangement, financing, posture, positioning, and other kinds of work that are otherwise invisible. By moving us outside the frame of the photograph itself, by refusing to accept the photograph as the last word, this book makes photography into an engaging and important subject of historical investigation. Ambivalent’s contributors bring photography into conversation with orality, travel writing, ritual, psychoanalysis, and politics, with new approaches to questions of race, time, and postcolonial and decolonial histories.

PATRICIA HAYES is National Research Foundation SARChI (South African Research Chairs Initiative) Chair in Visual History and Theory at the Centre for Humanities Research, University of the Western Cape in South Africa. She has published extensively on colonial and documentary photography in southern Africa.

GARY MINKLEY is National Research Foundation SARChI (South African Research Chairs Initiative) Chair in Social Change in the History Department at the University of Fort Hare in South Africa. Recent publications include the coauthored Unsettled History: Making South African Public Pasts.
In the years following World War II, the women of Abeokuta, Nigeria, staged a successful tax revolt that led to the formation first of the Abeokuta Women’s Union and then of Nigeria’s first national women’s organization, the Nigerian Women’s Union, in 1949. These organizations became ground zero for a new political vision of a vehicle for women across Nigeria to define their interests, desires, and needs while fulfilling the obligations and responsibilities of citizenship. In *The Great Upheaval*, Judith A. Byfield has crafted a finely textured social and intellectual history of gender and nation-making that not only tells a story of women’s postwar activism but grounds it in a nuanced account of the complex tax system that generated the “upheaval.”

In capturing the dynamism of women’s political activism in Nigeria’s postwar period, Byfield illuminates the centrality of gender to the study of nationalism. She thus offers new lines of inquiry into the late colonial era and its consequences for the future Nigerian state. Ultimately, she challenges us to problematize the collapse of her female subjects’ greatest aspiration, universal franchise, when the country achieved independence in 1960.

JUDITH A. BYFIELD is professor of history at Cornell University. She is the author of *The Bluest Hands: A Social and Economic History of Women Indigo Dyers in Western Nigeria, 1890–1940* and coeditor of *Global Africa: Into the Twenty-First Century, Africa and World War II*, and *Gendering the African Diaspora: Women, Culture, and Historical Change in the Caribbean and Nigerian Hinterland.*

NEW AFRICAN HISTORIES

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Emergent Masculinities

Gendered Power and Social Change in the Biafran Atlantic Age

By Ndubueze L. Mbah

In *Emergent Masculinities*, Ndubueze L. Mbah argues that the Bight of Biafra region’s Atlanticization—or the interaction between regional processes and Atlantic forces such as the slave trade, colonialism, and Christianization—between 1750 and 1920 transformed gender into the primary mode of social differentiation in the region. He incorporates over 250 oral narratives of men and women across a range of social roles and professions with material culture practices, performance traditions, slave ship data, colonial records, and more to reveal how Africans channeled the socioeconomic forces of the Atlantic world through their local ideologies and practices. The gendered struggles over the means of social reproduction conditioned the Bight of Biafra region’s participation in Atlantic systems of production and exchange, and defined the demography of the region’s forced diaspora. By looking at male and female constructions of masculinity and sexuality as major indexes of social change, *Emergent Masculinities* transforms our understanding of the role of gender in pre-colonial Africa and fills a major gap in our knowledge of a broader set of theoretical and comparative issues linked to the slave trade and the African diaspora.

NDUBUEZE L. MBAH is assistant professor of history at the State University of New York, Buffalo.
The Politics of Disease Control

Sleeping Sickness in Eastern Africa, 1890–1920

By Mari K. Webel

A history of epidemic illness and political change, The Politics of Disease Control focuses on epidemics of sleeping sickness (human African trypanosomiasis) around Lake Victoria and Lake Tanganyika in the early twentieth century as well as the colonial public health programs designed to control them. Mari K. Webel prioritizes local histories of populations in the Great Lakes region to put the successes and failures of a widely used colonial public health intervention—the sleeping sickness camp—into dialogue with African strategies to mitigate illness and death in the past.

Webel draws case studies from colonial Burundi, Tanzania, and Uganda to frame her arguments within a zone of vigorous mobility and exchange in eastern Africa, where African states engaged with the Belgian, British, and German empires. Situating sleeping sickness control within African intellectual worlds and political dynamics, The Politics of Disease Control connects responses to sleeping sickness with experiences of historical epidemics such as plague, cholera, and smallpox, demonstrating important continuities before and after colonial incursion. African strategies to mitigate disease, Webel shows, fundamentally shaped colonial disease prevention programs in a crucial moment of political and social change.

MARI K. WEBEL is assistant professor of history at the University of Pittsburgh. She is a specialist in modern African history and the histories of public health, healing, and medicine.
Africa Every Day

Fun, Leisure, and Expressive Culture on the Continent

Edited by Oluwakemi M. Balogun, Lisa Gilman, Melissa Graboyes, and Habib Iddrisu

Africa Every Day presents an exuberant, thoughtful, and necessary counterpoint to the prevailing emphasis in introductory African studies classes on war, poverty, corruption, disease, and human rights violations on the continent. These challenges are real and deserve sustained attention, but this volume shows that adverse conditions do not prevent people from making music, falling in love, playing sports, participating in festivals, writing blogs, telling jokes, making videos, playing games, eating delicious food, and finding pleasure in their daily lives.

Across seven sections—Celebrations and Rites of Passage; Socializing and Friendship; Love, Sex, and Marriage; Sports and Recreation; Performance, Language, and Creativity; Technology and Media; and Labor and Livelihoods—the accessible, multidisciplinary essays in Africa Every Day address these creative and dynamic elements of daily life, without romanticizing them. Ultimately, the book shows that forms of leisure and popular culture in Africa are best discussed in terms of indigenization, adaptation, and appropriation rather than the static binary of European/foreign/global and African. Most of all, it invites readers to reflect on the crucial similarities, rather than the differences, between their lives and those of their African counterparts.

OLUWAKEMI M. BALOGUN teaches in the Department of Women’s, Gender, and Sexuality Studies and Sociology at the University of Oregon.

LISA GILMAN is a folklorist who studies gender, performance, heritage, and politics in Malawi and Zambia. She teaches at George Mason University.

MELISSA GRABOYES is a historian. She teaches at the University of Oregon.

HABIB IDDRISU is a music and dance scholar. He teaches at the University of Oregon.
The Art of Occupation
Crime and Governance in American-Controlled Germany, 1944–1949

By Thomas J. Kehoe

The literature describing social conditions during the post–World War II Allied occupation of Germany has been divided between seemingly irreconcilable assertions of prolonged criminal chaos and narratives of strict martial rule that precluded crime. In *The Art of Occupation*, Thomas J. Kehoe takes a different view on this history, addressing this divergence through an extensive, interdisciplinary analysis of the interaction between military government and social order.

Focusing on the American Zone and using previously unexamined American and German military reports, court records, and case files, Kehoe assesses crime rates and the psychology surrounding criminality. He thereby offers the first comprehensive exploration of criminality, policing, and both German and American fears around the realities of conquest and potential resistance, social and societal integrity, national futures, and a looming threat from communism in an emergent Cold War. *The Art of Occupation* is the fullest study of crime and governance during the five years from the first Allied incursions into Germany from the West in September 1944 through the end of the military occupation in 1949. It is an important contribution to American and German social, military, and police histories, as well as historical criminology.

THOMAS J. KEHOE is postdoctoral research fellow in the School of Humanities and Social Sciences at the University of New England, Australia. He completed graduate degrees in history and genocide studies at the universities of Sydney and Melbourne, and has published articles on crime and policing in occupied Germany, Nazi propaganda, Arab servicemen in the Wehrmacht, and the Wehrmacht judicial system.
Exiting the Fragility Trap

Rethinking Our Approach to the World’s Most Fragile States

By David Carment and Yiagadeesen Samy

State fragility is a much-debated yet underinvestigated concept in the development and international security worlds. Based on years of research as part of the Country Indicators for Foreign Policy project at Carleton University, Exiting the Fragility Trap marks a major step toward remediying the lack of research into the so-called fragility trap. In examining the nature and dynamics of state transitions in fragile contexts, with a special emphasis on states that are trapped in fragility, David Carment and Yiagadeesen Samy ask three questions: Why do some states remain stuck in a fragility trap? What lessons can we learn from those states that have successfully transitioned from fragility to stability and resilience? And how can third-party interventions support fragile state transitions toward resilience?

Carment and Samy consider fragility’s evolution in three state types: countries that are trapped, countries that move in and out of fragility, and countries that have exited fragility. Large-sample empirical analysis and six comparative case studies—Pakistan and Yemen (trapped countries), Mali and Laos (in and out countries), and Bangladesh and Mozambique (exited countries)—drive their investigation, which breaks ground toward a new understanding of why some countries fail to see sustained progress over time.

DAVID CARMENT is a political scientist and professor of international affairs at the Norman Paterson School of International Affairs, Carleton University.

YIAGADEESEN SAMY is an economist and the director of the Norman Paterson School of International Affairs, Carleton University.
In the last twenty years, Michael Field has emerged as one of the most fascinating poets of the Victorian era. Through their collaborative partnership as “Michael Field,” Katherine Bradley and Edith Cooper engaged in the aesthetic and decadent movements of the fin de siècle, while their poetry and verse drama articulates ideas associated with the New Woman and boldly expresses queer and lesbian desire. *Michael Field: Decadent Moderns* extends the focus on these key literary and cultural contexts by emphasizing their continuing significance within the twentieth-century period of literary modernism. Through a series of interdisciplinary essays, this book addresses Michael Field’s energetic engagements with a range of fields including ecology, perfume, tourism, art history, sculpture, formalism, classics, and book history. In doing so, *Michael Field: Decadent Moderns* highlights the modernity, radicalism, and relevance of their work, both within the nineteenth and twentieth centuries, as well as in our own cultural moment.

CONTRIBUTORS: Leire Barrera-Medrano, Joseph Bristow, Jill R. Ehnenn, Sarah E. Kersh, Kristin Mahoney, Catherine Maxwell, Alex Murray, Sarah Parker, Margaret D. Stetz, Kate Thomas, Ana Parejo Vadillo

SARAH PARKER is lecturer in English at Loughborough University. She is the author of *The Lesbian Muse and Poetic Identity, 1889–1930* and articles and chapters on diverse topics including Constance Naden, Amy Levy, Edna St. Vincent Millay, Djuna Barnes, and Sarah Waters.

Ana Parejo Vadillo is a senior lecturer in Victorian literature and culture at Birkbeck College, University of London. She is the author of *Women Poets and Urban Aestheticism: Passengers of Modernity*, and coauthor of *Michael Field, The Poet: Published and Manuscript Materials* and *Victorian Literature: A Sourcebook*.
Pearls, People, and Power

Pearling and Indian Ocean Worlds

Edited by Pedro Machado, Steve Mullins, and Joseph Christensen

Pearls, People, and Power is the first book to examine the trade, distribution, production, and consumption of pearls and mother-of-pearl in the global Indian Ocean over more than five centuries. While the importance of pearlting to the social, cultural, and economic practice of coastal and other areas has been recognized by scholars, the overwhelming majority of these works have confined themselves to highly localized or at best regional studies of the pearl trade. By contrast, this book stresses how pearlting and the exchange in pearl shell were interconnected processes that brought the ports, islands, and coasts of the ocean into close relation with one another, creating dense networks of connectivity that were not necessarily circumscribed by local, regional, or indeed national frames.

Essays from a variety of disciplines address the role of slaves and indentured workers in maritime labor arrangements, systems of bondage and transoceanic migration, the impact of European imperialism on regional and local communities, commodity flows and networks of exchange, and patterns of marine resource exploitation between the Industrial Revolution and Great Depression. By encompassing the geographical, cultural, and thematic diversity of Indian Ocean pearling, Pearls, People, and Power deepens our appreciation of the underlying historical dynamics of the many worlds of the Indian Ocean.


PEDRO MACHADO is associate professor of history at Indiana University Bloomington.

STEVE MULLINS is assistant professor of Humanities at Central Queensland University (Australia).

JOSEPH CHRISTENSEN is a postdoctoral fellow at Murdoch University (Australia).
The Phenomenology of Pain

By Saulius Geniusas

The Phenomenology of Pain is the first book-length investigation of its topic to appear in English. Ground-breaking, systematic, and illuminating, it opens a dialogue between phenomenology and such disciplines as cognitive science and cultural anthropology to argue that science alone cannot clarify the nature of pain experience without incorporating a phenomenological approach. Building on this premise, Saulius Geniusas develops a novel conception of pain grounded in phenomenological principles: pain is an aversive bodily feeling with a distinct experiential quality, which can only be given in original first-hand experience, either as a feeling-sensation or as an emotion.

Geniusas crystallizes the fundamental methodological principles that underlie phenomenological research. On the basis of those principles, he offers a phenomenological clarification of the fundamental structures of pain experience and contests the common conflation of phenomenology with introspectionism. Geniusas analyzes numerous pain dissociation syndromes, brings into focus the de-personalizing and re-personalizing nature of chronic pain experience, and demonstrates what role somatization and psychologization play in pain experience. In the process, he advances Husserlian phenomenology in a direction that is not explicitly worked out in Husserl’s own writings.

SAULIUS GENIUSAS is associate professor of philosophy at the Chinese University of Hong Kong. His research primarily focuses on phenomenology and hermeneutics. He is the author of The Origins of the Horizon in Husserl’s Phenomenology, editor of numerous volumes, and author of close to fifty articles for various philosophy journals and anthologies.

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