

Coming Soon from Lever Press

What Kind of Island in What Kind of Sea

FRANZ FÜHMANN
DIETMAR RIEMANN, PHOTOGRAPHY
TRANSLATION AND INTERPRETATION BY
ELIZABETH C. HAMILTON



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What Kind of Island in What Kind of Sea *Franz Fühmann, translated by Elizabeth C. Hamilton*

The dignity of cognitively disabled people and the ethics of representing their lives are at the heart of an extraordinary yet little-known book first published in the former German Democratic Republic.

Was für eine Insel in was für einem Meer, or *What Kind of Island in What Kind of Sea* (Rostock, Hinstorff, 1986) depicts residents of a church-run institution for people with cognitive disabilities in astonishing black-and-white photographs by Dietmar Riemann and in a probing, poignant essay by esteemed German writer Franz Fühmann.

This important text, which moved from a medical model to a historical and cultural view of disability as an aspect of human identity and experience, is translated into English for the first time by Elizabeth Hamilton and includes reflections on the book and its impact. As fuller, global histories of disability are now being written, *What Kind of Island in What Kind of Sea* opens an essential window onto a formerly shuttered world, demonstrating the power of the arts to hone our capacity to perceive and appreciate human difference.

Casa Pueblo

A Puerto Rican Model of Self-Governance

ALEXIS MASSOL GONZÁLEZ

ASHWIN RAVIKUMAR AND
PAUL SCHROEDER RODRÍGUEZ, TRANSLATORS



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Casa Pueblo: A Puerto Rican Model of Self-Governance

*Alexis Massol González, translated by
Ashwin Ravikumar and Paul Schroeder Rodríguez*

As a community-based organization in the mountains of south-central Puerto Rico, Casa Pueblo implements alternatives to extractive capitalism that do not rely on governments or distant non-profits.

In this book, Alexis Massol González, Casa Pueblo's founder, reflects on its extraordinary forty-year history of experiments with community self-governance. Massol-González received the prestigious Goldman Prize (popularly known as the Green Nobel) for the organization's initiatives to protect the environment, affirm cultural and human values, and create sustainable economic alternatives.

This collective translation, undertaken by two professors and a class of twelve Amherst College students, was completed in the spirit of the organization and offers a chronological account of Casa Pueblo's evolution from a small group of concerned citizens to an internationally recognized model for activism.



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IMAGE
TO COME

La Princesse de Clèves: A Bilingual Pedagogical Edition for the Digital Age

Marie-Madeleine Pioche de La Vergne, edited by Hélène E. Bilis, Vincent Blanchard, David Harrison, and Hélène Visentin

La Princesse de Clèves, written in 1678 by Marie-Madeleine Pioche de La Vergne, countess of Lafayette, is widely known as the first modern French novel. Taking place between October 1558 and November 1559 at the royal court of Henry II of France. The novel recreates that era with remarkable precision. Events and intrigues unfold with great faithfulness to the documentary record, and the novel is generally regarded as one of the first examples of historical fiction.

Designed with French language and culture learners in mind, the text provides a bilingual edition to foreground French literary and linguistic content and encourage students' reflection on the novel's translation. The translation offers a rich variety of pedagogical dossiers with a wide range of resources and approaches for teaching and exploring *La Princesse de Clèves* in twenty-first century courses. Translator's notes that compare the current translation with earlier editions enrich the volume and shed light on the socio-cultural context of Lafayette's time. These features enable a new generation of readers to grasp the seventeenth-century public's reaction to Lafayette's work.

Available April 2022

COVER
IMAGE
TO COME

Women Making History: Revolutionary Feminist Postcard Art From Helaine Victoria Press

Julia M. Allen and Jocelyn Cohen

Spurred by the energy of the second wave feminist movement in 1973, Nancy Poore and Jocelyn Cohen established Helaine Victoria Press to publish women's history postcards. The cards, like the movement from which they emanated, were dynamic and participatory. They were a multi-directional, rhetorically-evolving process of transforming feminist consciousness.

Poore and Cohen sought to re-center women in the historical record, upend conventional notions of art, insist upon women's access to technology, and challenge cultural limits on women's relationships with each other. HVP operated until 1991 and through its evolution, the press committed to greater inclusivity.

Drawing on ideas produced within the Feminist Art and Women in Print movements, the Press strengthened their mission to locate overlooked women of color and working-class women.

The print edition of *Women Making History* includes many images from the press's records, while the multimedia, open access edition offers additional images plus audio and video clips from press participants.

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