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2023

Beginning to End the Climate Crisis

A History of Our Future

Luisa Neubauer and Alexander

Repenning

Translated by Sabine von Mering

Foreword by Bill McKibben

There is no planet B. Activists share how we must inform and organize ourselves to save the future.

“Act as though your house is on fire. Because it is.” – Following Greta Thunberg, millions of young climate activists have been taking to the streets around the globe as part of the “Fridays For Future” movement. They demand that we “unite behind the science,” as, for too long, climate scientists have been ringing the alarm bells about rising temperatures, tipping points, and the devastating consequences of extreme weather – but politicians do nothing.

So how do you begin to end the climate crisis? Luisa Neubauer and Alexander Repenning begin by telling stories. Neubauer co-founded the youth climate activist group in Germany and has become its most prominent voice. In this book she and Alexander Repenning weave in personal accounts of their evolution as climate activists with a thorough analysis of how climate change impacts their generation, and what everyone of us can and must do about it. The young and old in the US and around the world can learn valuable lessons from their European counterparts.

Luisa Neubauer is one of the co-organizers of *Fridays For Future* and is the most prominent representative of the German movement. She is the host of the Spotify Original Podcast 1,5 Grad (1.5 degrees) and has just been named as one of *Time*'s Next100 rising stars. **Alexander Repenning** is a comprehensivist, facilitator, and writer engaged in climate justice. He is currently working as education manager at Right Livelihood, connecting activism and academia and creating learning formats for system change. **Sabine von Mering** is Professor of German and Women's, Gender, and Sexuality Studies and Director of the Center for German and European Studies at Brandeis University. She is a core member of the Environmental Studies Program and a longtime climate activist with 350Mass and NoCoalNoGas.

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LUISA NEUBAUER &
ALEXANDER REPENNING

BEGINNING TO END THE CLIMATE CRISIS

A HISTORY
OF OUR FUTURE

Translated by
Sabine von Mering
Foreword by
Bill McKibben

MARCH

200 p. 6 x 9

ISBN-13: 978-1-68458-147-4

Paper \$24.95

ENVIRONMENT

“In a time where climate disaster is taking hold all over the world, this book is needed now more than ever. This book strikes the balance between not sugar coating the climate crisis, but also providing hope in the form of action.”—Jamie Sarai Margolin, Zero Hour founder and author of *Youth To Power*

“This is a very important book about the climate crisis... I have gotten to watch the way these young people organize—watched as they’ve helped rewrite the script for Europe. They are extraordinarily adept, and this book gives a deep and honest reflection on why that is. May they stay at it, and may we all pitch in!”—Bill McKibben, Founder 350.org and Third Act

“Luisa and Alex remind us across generations, to unflinchingly take responsibility and face the future together. Read this book. Learn where we have been and where we can and we must go.”—Harriet Shugarman, Award-winning author, University Professor, Climate Educator, Policy Analyst, Climate Activist

The Lamb Cycle

What the Great English Poets Would
Have Written About Mary and Her Lamb
(Had They Thought of It First)

David R. Ewbank

Illustrations by Kate Feiffer

Foreword by James Engell

In *The Lamb Cycle*, David Ewbank achieves the unthinkable—he writes so convincingly in the style of the great English poets that one could be lulled into thinking that Shakespeare himself was inspired to muse upon the subject of “Mary Had a Little Lamb.” Ewbank captures not only the style of each of the poets he chooses, but also their preoccupations and subject matter. So D.H. Lawrence’s Mary longs for her lamb as any woman longing for her lover, whilst T.S. Eliot’s Mary is recollected by an old man looking back on his life. Alexander Pope writes an “An Essay on Lambs,” and Tennyson’s lotus eaters become “The Clover Eater.” Brilliantly written, sophisticated, and laugh-out-loud funny, these poems, enhanced by Kate Feiffer’s charming illustrations, will enchant anyone who has ever read an English poem.

David R. Ewbank is professor emeritus of English literature at Kent State University. He has authored *A Distant Summer*, and a collection of parodies, *Fairy Tales for Adults*, famous stories as they might have been written by classic American authors. He also served as coeditor of the multivolume collection *The Complete Works of Robert Browning*. **Kate Feiffer**’s illustrations have appeared in magazines, newspapers, and on television. She is the author of eleven highly acclaimed children’s books, including *Henry the Dog with No Tail* and *My Mom is Trying to Ruin My Life*, and the event producer for the Martha’s Vineyard-based writers festival Islanders Write. **James Engell** is Gurney Professor of English Literature and Professor of Comparative Literature at Harvard University.

ACADEMIA LOST
John Milton

Of that enforced departure of the Lamb
What time it with its mistress witless strayed
Into the interdicted institute
Sing, Mother Goose, who high upon thy swift
Expennosed mount dost scour th’empyrean
Aid, condescending, ope innumerate herds
Of matter notable to crown: of him
Who o’er the flaming tiger leapt with quick
Facility on of the jowled king,
Ancient monarch, repast o’er a race
That fuddling men begot, who for his pipe
And howl did lustily apply; and yet
Of her devoid of nose by whom kind,
One of her greedy king’s dispensed flock.

Say, then, what moved the lamb his native haunts
To quit, forsaking fragrant pastures green
For Academe, where not the gaudy rose
Nor vine-dresser daffodil in ample range
Delights the captive eye, but here astrane
In serried volumes penned delivers mind.

’Twas Mary, who emulated not
That tender youth appeared all in blue
Whose woolly charges through the meadow roam’d
While he beneath the haystack slept; he Peep
Her model was, the watchful shepherdess
Who found her errant herd, though every lamb

Of tail was as devoid as those three mice
Who sightless chaic’d the farmer’s cruel spouse.

So lovingly did Mary mind her pet
That from the ambis of her gracious sway
The lamb was loath to go, but ever in
Her footsteps fassly followed, even through
The very door of Learning’s labyrith
Where ’mentment did its bestial wit confound.

Not meant for sheep in Wisdom’s ponderous page
Which only man with profit may frequent;
Thus, when it o’er the school’s broad threshold tripp’d
Did Mary’s meek, adoring lamb transgress.
No willful weight may with impunity
Ignore that stern command: no pets allowed.
From out the presence of its sovereign queen
The creature was with expedition swift
Expelled. Yet even in disgraceful rout
It comfort found in expectation sweet
That to its aid, anon, the maid would come.



LOCO LAMB AND THE SCHOOLMAN
William Butler Yeats

The schoolman threw me out the door,
My fleece was blacked with earth,
“No gangy lamb may learn,” said he;
“You mar my day with mirth.
Consort with usury, rancid ewes:
In a thugbill learn your worth.”

“Order and odor are twins,” I said,
“And odors feed the room.
You don’t smell so good yourself,
You wolf in scholar’s clothes;
The bogus stench of sanctity
Offends my brutish nose.”

“Don’t teach my Mary argument,
Who is by grace made wise.
Be schooled by your pupil, pedagogue.
Before you moralize:
No magpie mounts until he kereels
In the sty where Godhead lies.”



the LAMB CYCLE

what the GREAT
ENGLISH POETS WOULD
HAVE WRITTEN
about MARY
AND HER LAMB
(HAD THEY THOUGHT
of IT FIRST)



words by David R. Ewbank
illustrations by Kate Feiffer

MARCH

60 p. 5 x 7.75

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Cloth \$18.95

POETRY

“The Lamb Cycle made me laugh with delight even as it delivered a masterclass on poetic form. David R. Ewbank captures each of the great poets’ stylistic tics and thematic preoccupations, and imbues them with a visionary verve all his own. The poems are perfectly paired with Kate Feiffer’s elegant illustrations, brimming with wit and wonderment.” —Geraldine Brooks, Pulitzer Prize-winning novelist

“David Ewbank’s versatility in the art of literary imitation is nothing short of shapeshifting. Here are 32 high-wire acts of poetic impersonation, which ironically elevate Mary and her famous little lamb, while honoring the great English poets—all to the delight of every reader’s inner English major. Mother Goose herself rises to applaud, somehow. And Kate Feiffer’s drawings are a charming bonus.”—Billy Collins

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The Beauty of the Hebrew Letter

From Sacred Scrolls to Graffiti

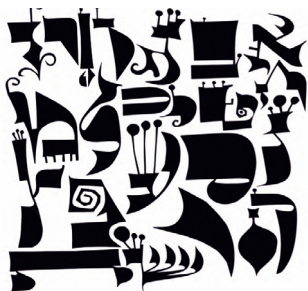
Izzy Pludwinski

A celebration of the beauty of the Hebrew aleph-bet from sacred scrolls to graffiti.

The Beauty of the Hebrew Letter is unique: there are many art books on Chinese, Roman, and Arabic lettering, and so on, but this is one of just a few books on the Hebrew letter. Calligrapher and scribe Izzy Pludwinski is in love with letters, and this love shines through in this groundbreaking book. Here you will find examples of writing and design from Biblical times to the present day that showcase the art of lettering as well as the beauty inherent in the forms themselves. Only one who deeply understands the formation and meaning of these characters could assemble a book of such depth, breadth, and beauty. Though firmly entrenched in the world of traditional Judaica, Izzy's calligraphic passion lies in finding ever-new expressive forms for the Hebrew aleph-bet – a path that has led him from font development to Zen-influenced abstract Hebrew calligraphy, from sacred scrolls to street art.

With more than 200 illustrations that span the history of the Hebrew aleph-bet over three millennia, this book will engage, delight, and surprise.

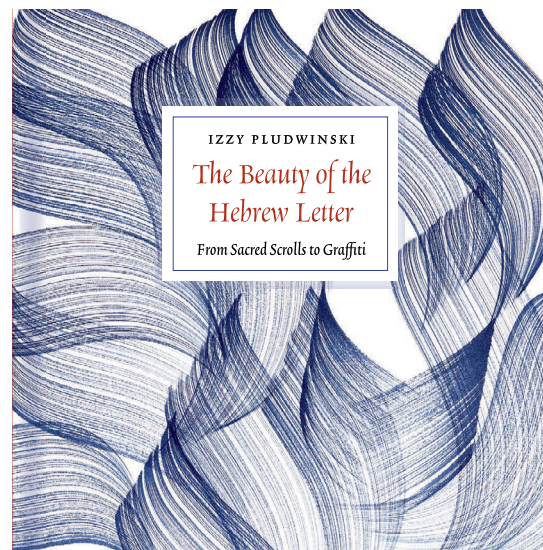
Izzy Pludwinski is a Jerusalem-based professional calligrapher and Sofer STaM. He is the author of *Mastering Hebrew Calligraphy*, which was chosen as a finalist for the National Jewish Book Awards in 2014. His works have been included in international exhibitions in England, the United States, and Russia, and he has had several one-man shows in Israel. His works have been featured many times in the prestigious *Letter Arts Review* journal.



Josh Berman: 1000 1011
Aleph-bet: 1001-1011-1012



http://pludwinski.com
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MAY

240 p. 10 x 10

ISBN-13: 978-1-68458-146-7

Cloth \$50.00

ART

"Izzy Pludwinski has an artist's eyes and the disciplined hands of a master scribe. In this beautiful book he writes from the heart with deep understanding of the techniques and rhythms of traditional and modern Hebrew letterforms and shows us how the aleph-bet continues to evolve, versatile and beautiful, as a vitally expressive contemporary art form."—Donald Jackson

"Izzy Pludwinski is an artist, an artisan, and a master teacher. His letterforms sing and soar. Were all the skies made of parchment, all the seas overflowing with ink, every reed and quill a pen, and everyone a scribe by trade, I cannot image a better, more accessible, more consummately gorgeous book on Hebrew calligraphy could be created. This work is a gift that deserves to be given to all whom we love, and to all whom we wish to introduce the breathtaking beauty of Hebrew script."—Marc Michael Epstein

"Much has been published on Latin, Chinese, and Arabic calligraphy, but relatively little on beautiful Hebrew writing. This book fills the gap in a most comprehensive way, profusely illustrated with examples from thousands of years ago to the present day; running the gamut from polished, consistent letterforms to wildly abstract expressions of the alphabet – including three-dimensional carved examples and even street graffiti. For an overview of the possibilities for beauty offered by Hebrew letters there is no better resource than this book."—Jerry Kelly, award-winning book designer and president of The Typofiles

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One Planet, Many Worlds

The Climate Parallax

Dipesh Chakrabarty

A historian offers a unique look at the pandemic, climate change, and the human versus nonhuman.

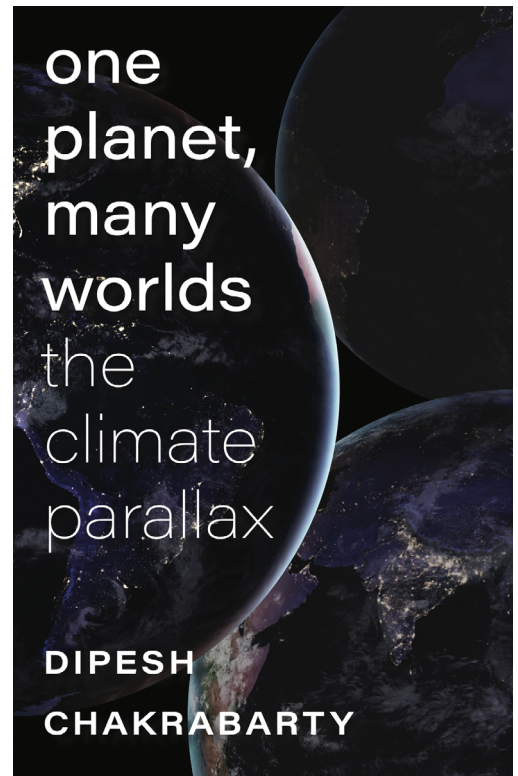
The experience of the pandemic—not unrelated to climate change—has clearly given rise to some new questions and perspectives on issues to do with the human and the nonhuman. *One Planet, Many Worlds* opens with a discussion of the pandemic, then moves on to a problem of the separation between “natural” and “human” histories, and what may be at stake in that separation. Finally, it deals with the question suggested by the title of this book: Does having different worlds make it difficult for humans to deal with a planet that is one? This book is both a prequel and a sequel to Chakrabarty’s acclaimed *The Climate of History in a Planetary Age*, and is a window into his current thinking on the subject of climate in the Anthropocene.

Dipesh Chakrabarty is the Lawrence A. Kimpton Distinguished Service Professor in History, South Asian Languages and Civilizations at the University of Chicago, a faculty fellow of the Chicago Center for Contemporary Theory, an associate of the Department of English, and by courtesy, a faculty member in the Law School. He is a founding member of the editorial collective of *Subaltern Studies*, a consulting editor of *Critical Inquiry*, a founding editor of *Postcolonial Studies*, and has served on the editorial boards of the *American Historical Review* and *Public Culture*. His many books include *The Crises of Civilization*, *The Climate of History in a Planetary Age*, and *Provincializing Europe*.

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The Mandel Lectures in the Humanities

JULY

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ENVIRONMENTAL HISTORY

Praise for The Climate of History in a Planetary Age

“This book provides a thought-provoking, complex discussion of how climate change challenges the humanities, history, and the human sense of time but presupposes a command of intellectual history... Overall, Chakrabarty outlines the overlapping of different histories once thought to be distinct. The planet itself, he argues, is a ‘humanist category.’”
—*Choice*

“For Chakrabarty, ‘global’ does not refer to the entirety of the world, but rather to a particular mode of thought. . . . In critiquing the global, Chakrabarty offers another mode of thinking that can perhaps provide the philosophical grounding for a truly ecological approach. ... The human becomes only one node within a much more complex and multivalent system of actors, both human and non-human.”
—*Green European Journal*

Unacknowledged Kinships

Postcolonial Studies and the Historiography of Zionism

Edited by Stefan Vogt, Derek Penslar, and Arie Saposnik

An overture for a dialogue between the historiography of Zionism and postcolonial studies.

There is an “unacknowledged kinship” between studies of Zionism and postcolonial studies, a kinship that deserves to be both discovered and acknowledged.

Unacknowledged Kinships strives to facilitate a conversation between the historiography of Zionism and postcolonial studies by identifying and exploring possible linkages and affiliations between their subjects as well as the limits of such connections. The contributors to this volume discuss central theoretical concepts developed within the field of postcolonial studies, and they use these concepts to analyze crucial aspects of the history of Zionism while contextualizing Zionist thought, politics, and culture within colonial and postcolonial histories. This book also argues that postcolonial studies could gain from looking at the history of Zionism as an example of not only colonial domination but also the seemingly contradictory processes of national liberation and self-empowerment.

Unacknowledged Kinships is the first work to systematically investigate the potential for a dialogue between postcolonial studies and Zionist historiography. It is also unique in suggesting that postcolonial concepts can be applied to the history of European Zionism just as comprehensively as to the history of Zionism in Palestine and Israel or Arab countries. Most importantly, the book is an overture for a dialogue between postcolonial studies and the historiography of Zionism.

Stefan Vogt is Wissenschaftlicher Mitarbeiter and research coordinator at the Martin Buber Chair for Jewish Thought and Philosophy, and Privatdozent for Modern History in the History Department at Goethe University, Frankfurt am Main. He edited *Colonialism and the Jews in German History*. **Derek Penslar** is the William Lee Frost Professor of Jewish History at Harvard University. His books include *Theodor Herzl: The Charismatic Leader*, *Israel in History: The Jewish State in Comparative Perspective*; and the forthcoming *Zionism: An Emotional State*. **Arie Saposnik** is associate professor at the Ben-Gurion Institute for the Study of Israel and Zionism at Ben-Gurion University. He is the author of *Becoming Hebrew: The Creation of a Jewish National Culture in Ottoman Palestine* and *Zionism's Redemptions: Images of the Past and Visions of the Future in Jewish Nationalism*.

Unacknowledged Kinships Postcolonial Studies and the Historiography of Zionism

Edited by STEFAN VOGT, DEREK PENSLAR, and ARIE SAPHOSNIK

The Tauber Institute Series for the Study of European Jewry

JULY

344 p. 6 x 9

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HISTORY

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The Soviet Jewish Bookshelf

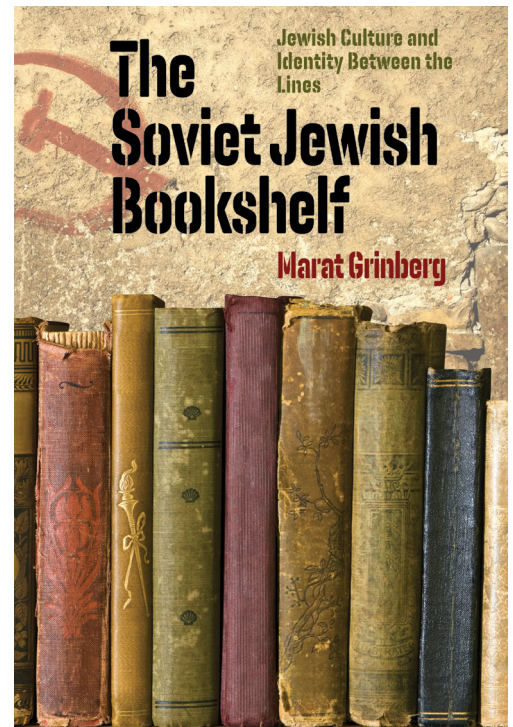
Jewish Culture and Identity Between the Lines

Marat Grinberg

An original investigation into the reading strategies and uses of books by Jews in the Soviet era.

In *The Soviet Jewish Bookshelf*, Marat Grinberg argues that in an environment where Judaism had been all but destroyed, and a public Jewish presence routinely delegitimized, reading uniquely provided many Soviet Jews with an entry to communal memory and identity. The bookshelf was both a depository of selective Jewish knowledge and often the only conspicuously Jewish presence in their homes. The typical Soviet Jewish bookshelf consisted of a few translated works from Hebrew and numerous translations from Yiddish and German as well as Russian books with both noticeable and subterranean Jewish content. Such volumes, officially published, and not intended solely for a Jewish audience, afforded an opportunity for Soviet Jews to indulge insubordinate feelings in a largely safe manner. Grinberg is interested in pinpointing and decoding the complex reading strategies and the specifically Jewish uses to which the books on the Soviet Jewish bookshelf were put. He reveals that not only Jews read them, but Jews read them in a specific way.

Marat Grinberg is professor of Russian and humanities at Reed College. He is the author of *I am to be Read not from Left to Right, but in Jewish From Right to Left: The Poetics of Boris Slutsky and Commissar*. He is also coeditor of *Woody on Rye: Jewishness in the Films and Plays of Woody Allen* also published by Brandeis University Press.



The Tauber Institute Series for the Study of European Jewry

MARCH

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JEWISH HISTORY

"...Superbly researched and lucidly argued, *The Soviet Jewish Bookshelf* makes a convincing case for the formation of a unique Soviet Jewish identity through subversive and generative reading practices."—*Helena I. Gurfinkel*

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First Impressions

Sefer Hasidim and Early Modern Hebrew Printing

Joseph A. Skloot

Uncovers the history of creative adaptation and transformation through a close analysis of the creation of Sefer Hasidim.

In 1538, a partnership of Jewish silk makers in the city of Bologna published a book entitled *Sefer Hasidim*, a compendium of rituals, stories, and religious instruction that primarily originated in medieval Franco-Germany. How these men, of Italian and Spanish descent, came to produce a book that would come to shape Ashkenazic culture, and Jewish culture more broadly, over the next four centuries is the basis of this kaleidoscopic study of the history of Hebrew printing in the sixteenth century.

During these early years of printing, the classic works of ancient and medieval Hebrew and Jewish literature became widely available to readers for the first time. Printing, though, was not merely the duplication and distribution of pre-existing manuscripts, it was the creative adaptation and transformation of those manuscripts by printers. Ranging from Catholic Bologna to Protestant Basel to the Jewish heartland of the Polish-Lithuanian Commonwealth, Joseph A. Skloot uncovers the history of that creativity by examining the first two print editions of *Sefer Hasidim*. Along the way, he demonstrates how volumes that were long thought to be eternal and unchanging were in fact artifacts of historical agency and contingency, created by and for human beings.

Joseph A. Skloot is the Rabbi Aaron D. Panken Assistant Professor of Modern Jewish Intellectual History at Hebrew Union College-Jewish Institute of Religion. He is a historian of Jewish culture and religious thought.



First Impressions

Sefer Hasidim and Early Modern Hebrew Printing JOSEPH A. SKLOOT

The Tauber Institute Series for the Study of European Jewry

APRIL

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JEWISH HISTORY

This lively and learned book is a tour de force of book history, rich in textual and human detail. —Anthony T. Grafton, *Princeton University*

Recent research has revealed that what we call *Sefer Hasidim* was composed from a loose collection of a variety of earlier “treatises” and “text blocks” without any coherent organization. In this groundbreaking study, Skloot demonstrates convincingly and in detail how this loose collection became a book in the proper sense of the word only during its printing process. —Peter Schäfer, *Professor Emeritus, Princeton University*

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Updated Edition

The Myth of Progress

Toward a Sustainable Future

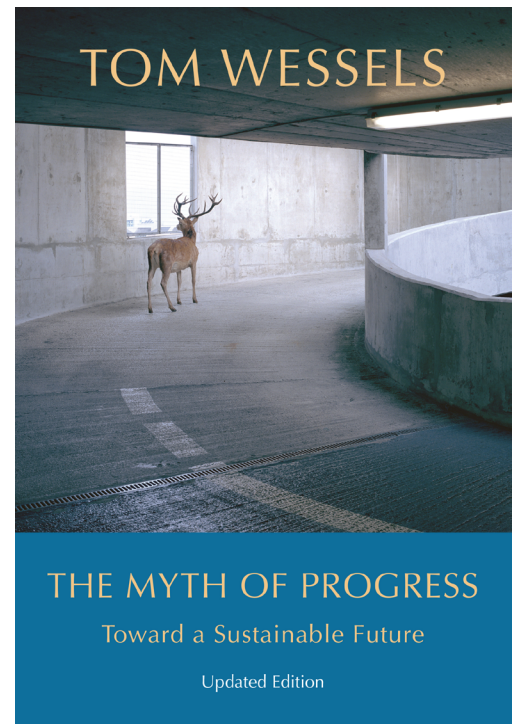
Tom Wessels

A powerful argument that our current path toward progress, based on continual economic expansion and inefficient use of resources, runs contrary to three foundational scientific laws.

In this compelling, cogently argued, and acclaimed book, Tom Wessels demonstrates how our current path toward progress, based on continual economic expansion and inefficient use of resources, runs contrary to three foundational scientific laws that govern all complex natural systems. It is a myth, he contends, that progress depends on a growing economy. Wessels explains his theory with his three laws of sustainability: the law of limits to growth; the second law of thermodynamics, which exposes the dangers of increased energy consumption; and the law of self-organization, which results in the marvelous diversity of such highly evolved systems as the human body and complex ecosystems. Wessels argues that these laws, scientifically proven to sustain life in its myriad forms, have been cast aside since the eighteenth century, first by Western economists, political pragmatists, and governments attracted by the idea of unlimited growth, and more recently by a global economy dominated by large corporations, in which consolidation and oversimplification have created large-scale inefficiencies in both material and energy usage.

Wessels makes scientific theory readily accessible by offering examples of how the laws of sustainability function in the complex systems we can observe in the natural world around us. Demonstrating that all environmental problems have their source in a disregard for the laws of sustainability, he concludes with an impassioned argument for cultural change. This new edition has a new preface wherein the author regards *The Myth of Progress* as his most important work. It has been in constant demand since it was first published in 2006.

Tom Wessels is professor of ecology and the founding director of the master's degree program in conservation biology at Antioch New England Graduate School. He is the author of *Reading the Forested Landscape: A Natural History of New England*; *Forest Forensics: A Field Guide to Reading the Forested Landscape*; and *Granite, Fire, and Fog: The Natural and Cultural History of Acadia*.



JUNE

184 p. 5.5 x 8

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SCIENCE / BUSINESS & ECONOMICS

"This is an impassioned, critical, and bold book. Wessels is guided by his overwhelming sense that the laws of sustainability demand respect, understanding, and interpretation, and unless we educate ourselves about their full complexity and truth, we will do irreparable damage to the landscapes we love."

—Northern Woodlands

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New Edition

The Road Washes Out in Spring

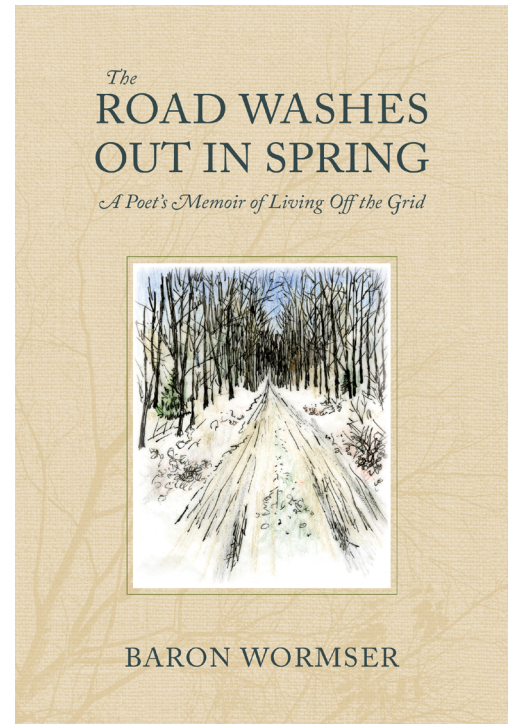
A Poet's Memoir of Living Off the Grid

Baron Wormser

A new edition of an evergreen back-to-nature book in the tradition of Thoreau.

For nearly twenty-five years, poet Baron Wormser and his family lived in a house in Maine with no electricity or running water. They grew much of their own food, carried water by hand, and read by the light of kerosene lamps. They considered themselves part of the “back to the land” movement, but their choice to live off the grid was neither a statement nor a protest: they simply had built their house too far from the road and could not afford to bring in power lines. Over the years, they settled into a life that centered on what Thoreau would have called “the essential facts.” In this graceful meditation, Wormser similarly spurns ideology in favor of observation, exploration, and reflection. “When we look for one thread of motive,” he writes, “we are, in all likelihood, deceiving ourselves.” His refusal to be satisfied with the obvious explanation, the single thread of motive, makes him a keen and sympathetic observer of his neighbors and community, a perceptive reader of poetry and literature, and an honest and unselfconscious analyst of his own responses to the natural world. The result is a series of candid personal essays on community and isolation, nature, civilization, and poetry. Lovely and rich, *The Road Washes Out in Spring* is an immersive read. This new edition has a new preface by the author.

Baron Wormser is the author of twenty books and has received fellowships from the National Endowment for the Arts and the John Simon Guggenheim Memorial Foundation. From 2000 to 2005 he served as poet laureate of the state of Maine. He is the founding director of the Frost Place Conference on Poetry and Teaching. Essays of his were included in *Best American Essays 2014 and 2018*. His poems have appeared in many journals and anthologies.



MARCH

284 p. 6 x 9

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MEMOIR / NATURE

“All in all, this is the best book about rural New England life since Jane Brox’s *Here and Nowhere Else*. Its scope is narrow, but its reach is vast. Its short but wide-ranging essays seem like the dozens of jars of canned tomatoes Wormser and his wife put up each year to provide the base of their winter meals, each one carefully, thoughtfully, and lovingly prepared. The order in which they are taken off the shelves does not really matter, but it is evident that each is part of the same impulse of mind and heart and body, and each in return nourishes all three. . . . As such, the book asks to be read slowly, savored, because, as Wormser says of the entire enterprise of living off-grid, ‘There was no sum. Only infinite entries.’” —*Boston Globe*

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