Taking note of the recent conclusions of the European Council on the importance of high-quality, transparent, trustworthy and equitable open access publishing taking root in research culture, Leuven University Press reaffirms its strong commitment to opening up academic content. Our open access portfolio has been growing steadily over the last few years, approaching a milestone of 100 publications in the near future. Open access publishing not only reinforces the free movement of academic content but also fosters worldwide intellectual debate. Enabling cutting-edge scholarship to transcend geographical, logistical and financial barriers is a continuous intellectual endeavour – one that lies at the heart of our mission as a non-profit scholarly press.

This Fall catalogue once more showcases the solid reputation that Leuven University Press has built over the past decades as a leading European scholarly press. Our press offers a platform for books that uncover thorough research about ancient societies and medieval philosophy, as well as for academic research that deal with topical issues and contextualise current societal challenges. This agenda fits perfectly with the new series that we are proud to present. The book series Islam, Culture and Society scrutinizes historical and contemporary aspects of Muslim societies across the globe. The first volume, on Muslim marriage and non-marriage, is set for launch in October. The Fall harvest also features a broad array of publications related to research in and about the arts. The art of Francis Alÿs and the writings of art critic Dirk Lauwaert are given the proverbial floor, the latter’s work made accessible to an international audience through the Lieven Gevaert Series. The new Operatheek volume discusses the exotic opera Les Pêcheurs des Perles by 19th-century composer Georges Bizet. Finally, the book Collecting Asian Art is also evidence of the rapidly growing recognition of the press in the field of Asian studies. The same can be said for our contributions to the domain of African studies. The monograph Building a White Nation documents the propaganda apparatus employed during the apartheid era in South Africa, while the edited volume Ubuntu sparks dialogue between this particular African philosophy and Western ethics.

I wish you a wonderful and inspiring read.

Nienke Roelants
Director, Leuven University Press
Radically subjective. Radically unapologetic. Radically demanding. These are the hallmarks of Dirk Lauwaert’s skill, attitude, and sensitivity, which are the result of radical attention.

Belgian writer and critic Dirk Lauwaert (1944–2013) wrote about images, be they moving or still, historical or contemporary, overfamiliar or unseen. He experienced them intensely, studied them attentively, and connected them to ethical, philosophical, or social issues in texts that invited readers to do the same, whether they were leaving the movie theater browsing a photo book, or visiting an exhibition.

This selection presents the depth and scope of Lauwaert’s immense output through 15 key texts in which the Belgian author unfolds his central ideas and motifs, displaying his kaleidoscopic thinking and essayistic ability. The texts span 25 years – from 1983 to 2008 – and were originally published in various contexts over the course of three decades.

Herman Asselberghs is a filmmaker, teacher, and researcher at LUCA School of Arts.

Robbrecht Desmet is a filmmaker, teacher, and researcher at LUCA School of Arts.

Bart Meuleman is a writer, poet, playwright, dramaturgist, and essayist.

Peter Jan Perquy is head librarian at the Library of Sint-Lukas in Brussels (LUCA School of Arts) and caretaker of its Dirk Lauwaert Collection.

The first introduction of the seminal writings of a key Belgian writer and critic to an English-speaking audience

For more information about the series, visit www.lgseries.be
Collecting Asian Art
Cultural Politics and Transregional Networks in Twentieth-Century Central Europe

Markéta Hánová · Yuka Kadoi · Simone Wille (eds)

Museum collections of Asian art in Central Europe

Rather than centering on the well-known collections in Western European and North American museums, *Collecting Asian Art* turn to museum collections of Asian art in Central Europe which emerged from the late 19th century onwards. Highlighting the dimensions of Central European connectedness, this volume explores how these collections evolved and changed under changing cultural and political conditions from the pre-World War I to the post-World War II periods. With a primary focus on collections of East and South Asian art in Vienna, Prague, Berlin, Warsaw, Cracow, Budapest, and Ljubljana, it outlines the transregional connections and networks that gradually developed.

*Collecting Asian Art* locates Asian art across the twentieth-century in Central Europe via discourse and ideology, and discusses key collections and the way individual collectors built their networks. It thus explores transregional connections that developed through collecting activities and strategies in the prewar, interwar and postwar eras. Contributors also examine the personal connections between a group of Indologists from postwar Prague and modernist Indian artists from the early 1950s to the 1980s and also discuss the systematic archiving of East Asian art collections in Slovenia. A concluding conversation looks at colonisation and decolonisation from a broader perspective by approaching it through recent art historical discussions on the global dimensions of modernism. By defining the region through its external relationships and its entanglements with regions across Asia rather than as a self-contained unit, the contributions in this volume outline how these transregional connections and networks evolved and changed over time, thus highlighting their singularity in comparison to developments in Western Europe. Based on recent research, *Collecting Asian Art* reveals neglected sources while reinterpreting well-known ones.

Markéta Hánová is the head of the Collection of Asian Art, National Gallery Prague.
Yuka Kadoi is Elise Richter Fellow (V-995) at the department of Art History, University of Vienna.
Simone Wille is Elise Richter Fellow (V880-G) at the department of Art History, University of Innsbruck.

Contributors: Zdenka Klimtová (National Gallery Prague); Agnieszka Kluczewska-Wójcik (Polish Institute of World Art Studies); Partha Mitter (University of Sussex); Michaela Pejčochová (National Gallery Prague); Uta Rahman Steiner (Staatliche Museen zu Berlin); Iván Szántó (Eötvös Loránd University); Nataša Vampelj Suhadolnik (University of Ljubljana); Johannes Wieninger (MAK – Museum of Applied Arts); Tomáš Winter (Czech Academy of Sciences).
Urban Culture and the Modern City
Hungarian Case Studies
Ágnes Györke · Tamás Juhász (eds)

Hungarian urban culture in the 20th and the 21st centuries

When consulting key works on urban studies, the absence of Central and Eastern European cities is striking. Cities such as Vienna, Budapest, Prague, and Trieste, where such notable figures as Freud, Ferenczi, Kafka, and Joyce lived and worked, are rarely studied in a translocal framework, as if Central and Eastern Europe were still a blind spot of European modernity. This volume expands the scope of literary urban studies by focusing on Budapest and Hungarian small towns, offering in-depth analyses of the intriguing link between literature, the arts, and material culture in the 20th and 21st centuries. This collection of essays situates Hungarian urban culture within the global flow of ideas, investigating emerging local narratives as they explore the period of modernism, the mid-century, and the post-1989 era in a context that moves well beyond the borders of the country.

Ágnes Györke is associate professor at Károli Gáspár University’s Department of Literary and Cultural Studies in English and principal investigator of the Cosmopolitan Ethics and the Modern City research group.

Tamás Juhász is associate professor at Károli Gáspár University where he teaches modern British and American literature, cultural theory and Central European film.

Contributors: Árpád Bak (University of Leeds), Éva Federmayer (Eötvös Loránd University), Magdolna Gucsa (Eötvös Loránd University / ÉHess), Ágnes Györke (Károli Gáspár University), Ferenc Hörcher (Eötvös József Research Centre), Tamás Juhász (Károli Gáspár University), György Kalmár (University of Debrecen), László Munteán (Radboud University), Ágnes Klára Papp (Károli Gáspár University), Márta Pellérdi (Pázmány Péter Catholic University), Eszter Ureczky (University of Debrecen).

Also of interest

Martin Kohlrausch
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Comics of the New Europe. Reflections and Intersections
Martha Kuhlman, José Alaniz (eds)
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This book will be made open access within three years of publication thanks to Path to Open.
Sagalassos speaks to the imagination in more ways than one. The authentic and natural beauty of the site no doubt plays a role in that. The Sagalassos Project testifies to the fact that its core business, archaeology, also appeals to the imagination. Learning about the past is fascinating, for young and old alike. Curiosity unquestionably plays a role in this. Archaeologists, as any other scientist, are driven to really know about past human activities. As they leave no stone unturned in their endeavours, archaeologists also stimulate the curiosity of society. The public at large is not only interested in the results per se, but also wants to understand how knowledge about the past comes about. This volume gives the word to the archaeologists and other scientists of the Sagalassos Archaeological Research Project. They explain their ways, methods and concepts as they reconstruct and interpret the past of the archaeological site of Sagalassos and the surrounding study region.

By bringing testimony to the broader discipline of archaeology, this book deserves to be read by scholars and students with an open interest in classical archaeology who wish to (re)discover some of the basics of the science and process. It will also be of interest to professionals involved with archaeologists and the wider interested public.

Jeroen Poblome is full professor at KU Leuven and director of the Sagalassos Archaeological Research Project and of the KU Leuven Institute for Cultural Heritage.

Contributors: Sam Cleymans (Gallo-Roman Museum Tongeren), Ebru Torun, Göze Üner and Özge Başağaç (independent architects), Rinse Willet (Radboud University) and Philip Bes (Österreichisches Archäologisches Institut), Fran Stroobants (Royal Library of Belgium), Dries Daems (KU Leuven), Johan Claeys (KU Leuven), Bas Beaujean (KU Leuven), Peter Talloen (Bilkent University), Ralf Vandam (Vrije Universiteit Brussel), Patrick Willett (ARIT).

The ancient city of Sagalassos in the uplands of south-west Turkey was little known and little researched until the advent of a major research project by the University of Leuven in 1991. Since then the scientific achievements of a large interdisciplinary team has made this one of the best-understood cities and countrysides in Mediterranean antiquity. In this well-designed volume members of the team explain their methods and results across a wide range of themes: excavation techniques, town planning, economy, industry, social and cultural life, and environmental history. An excellent guide to state-of-the art classical archaeology.

— Emeritus Professor John Bintliff, Leiden University and Edinburgh University
"L’Etrurie est à la mode", French archaeologist Salomon Reinach bluntly stated in 1927. Since the beginning of the nineteenth century, Etruria had not only been attracting the attention of archaeologists and specialists of all sorts, but it had also been a fascinating and, in some cases, captivating destination for poets, novelists, painters and sculptors from all over Europe. This volume deals with the impact of the constantly expanding knowledge on the Etruscans and their mysterious civilisation on Italian, French, English, and German literature, arts and culture, with particular regard to the modernist period (1890–1950). The volume brings a distinctive point of view to the subject by approaching it from an interdisciplinary and comparative perspective, and by looking at a quite diverse range of topics and artefacts, which includes, but is not limited to, the study of drawings, art works, travel essays, novels, cooking recipes, schoolbooks, photographs, and movies.

By exploring a new paradigm to understand ancient cultures, beyond the traditional ideas and models of ‘reception of the classics’, and by challenging the alleged fracture between the so-called ‘two cultures’ of humanities and natural sciences, Modern Etruscans will be of interest to scholars from various disciplines. Designed as a learning tool for university courses on the interplay between literature and science in the twentieth century, it is suited as recommended reading for students in the humanities.

Chiara Zampieri is a junior researcher in Comparative Literature at KU Leuven and member of the MDRN Research Lab.

Martina Piperno is assistant professor of Italian Studies at Università di Roma La Sapienza and member of the MDRN Research Lab.

Bart Van den Bossche is full professor of Italian Studies at KU Leuven and founding member of the MDRN Research Lab.

Contributors: Francesca Orestano (Università degli Studi di Milano), Chiara Zampieri (KU Leuven), Bart Van den Bossche (KU Leuven), Lisa C. Pieraccini (University of California, Berkeley), Martin Miller (Italienisches Kulturinstitut Stuttgart), Marie-Laurence Haack (Université de Picardie Jules Verne), Gennaro Ambrosino (University of Warwick), Martina Piperno (Durham University), Andrea Avalli (Scuola Superiore di Studi Storici di San Marino)
Building a White Nation

Propaganda, Photography, and the Apartheid Regime Between the Late 1940s and the Mid-1970s

KATHARINA JÖRDER

Throughout the apartheid era South Africa maintained a wide-reaching propaganda apparatus. At its core was the information service that strongly capitalised on photography to visually articulate the minority regime’s racist political messages, promote Afrikaner nationalism, and consolidate white rule. By unearthing a substantial corpus of photographs that so far have been hidden in archives, this book offers a distinctive perspective on the institutional context of the regime’s photographic production and how it was tightly linked to the objective to build a white nation. Through scrutiny of the photographic material’s iconographies, its circulation in printed matters, and a comparison with works by photographers such as Margaret Bourke-White, Ernest Cole and David Goldblatt, readers gain fresh insight into the country’s visual culture of the period. Based on the ambiguity of photographs, the monograph challenges the alleged dichotomy between so-called pro- and anti-apartheid photography, highlighting how the regime was able to position photographs in the grey area of inconspicuousness.

By blending photo theory and art historical analysis with historical studies, Building a White Nation will appeal to scholars and postgraduate students in cultural studies interested in photo history and theory, visual culture and art history, African studies, South African photography, Afrikaner nationalism, propaganda studies, postcolonial studies, and archive theory.

Katharina Jörder is a postdoctoral researcher and lecturer of Art History at Freie Universität Berlin. Her work focuses on histories of photography, African photography, and visual culture.

A unique study of South African propaganda photography during apartheid

This book makes a distinctive contribution to the literature on photography and propaganda, African and specifically apartheid visual cultures, and ideas of nation and whiteness. It provides a detailed and multifaceted case study of the information service through from the founding of the apartheid regime through until the mid-1970s. In a context where there is a deepening of photo-historical research on African photographies, by state and non-state actors, this study fits well with current work in the field. — Darren Newbury, The University of Brighton
Ubuntu
A Comparative Study of an African Concept of Justice
PAUL NNODIM · AUSTIN OKIGBO (EDS)

The philosophy of Ubuntu in dialogue with Western normative ideas

Ubuntu is an African philosophical tradition that embodies the ability of one human being to empathize with another. It is the quintessence of African humanism, communalism, and belonging. As the late Archbishop Desmond Tutu anticipated, Ubuntu resonated with the moral intuition of the majority of black South Africans in the 1990s. As a result, it became the foundational ethical basis for articulating a new post-apartheid era of reconciliation and forgiveness in the face of a history marked by brutal racial violence. Yet Ubuntu, as a philosophy or ethical practice which has arguably come to represent African humanism and communalism, has not been sufficiently assimilated into contemporary philosophical scholarship.

This anthology weaves interdisciplinary perspectives into the discourse on African relational ethics in dialogue with Western normative ideals across a wide range of issues, including justice, sustainable development, musical culture, journalism, and peace. For the first time in contemporary philosophical scholarship, it describes the philosophy of Ubuntu for both African and non-African scholars. Comprehensively written, this book will appeal to a broad audience of academic and non-academic readers.

Paul Nnodim is a professor of philosophy at Massachusetts College of Liberal Arts.
Austin Okigbo is an associate professor of ethnomusicology, African Studies, and global health at the University of Colorado Boulder.

Contributors: Aboubacar Dakuyo (University of Ottawa), Brahim El Guabli (Williams College), Leyla Tavernaro-Haidarian (University of Johannesburg), Damascus Kafumbe (Middlebury College), Joseph Kunnuji (University of the Free State), David Lutz (Holy Cross College, Notre Dame), Thaddeus Metz (University of Pretoria), Emmanuel-Lugard Nduka (media practitioner), Levi U.C. Nkwocha (University of Saint Francis, Fort Wayne).

This book will be made open access within three years of publication thanks to Path to Open.

— Mechthild Nagel, SUNY Cortland
In 1999, a short video of a solitary boy kicking an empty bottle up a hill in Mexico City became the first instalment of *Children's Games*, a series of works by artist Francis Alÿs (b. Antwerp, 1959). The ongoing project, which now numbers around thirty-five works, has gradually given shape to an extensive collection of videos of children at play. For almost twenty-five years, Alÿs and his collaborators Félix Blume, Julien Devaux, and Rafael Ortega have been travelling around the world to document the distinctive ways in which children interact with each other and their physical environment. They have gone from remote villages in the Democratic Republic of the Congo, Afghanistan, Venezuela, and Nepal to the mountains of Switzerland and metropoles like Hong Kong and Paris, but have also visited the war-torn city of Mosul in Iraq, the border between Mexico and the United States, and the strait of Gibraltar that divides Africa and Europe. The resulting images are standing proof of the seriousness of play and of children's stunning powers of resilience in the face of conflict.

This volume provides a multidisciplinary perspective to the many layers of *Children's Games*. It includes an interview with Francis Alÿs and Rafael Ortega, a series of essays by well-known scholars and art critics, curatorial statements, and a logbook related to the presentation of *Children's Games* at the Venice Biennale of 2022.

**Gerard-Jan Claes** is a filmmaker, lecturer and writer. He is both founder and artistic director of the cinephile platform Sabzian.

**Stéphane Symons** is professor of aesthetics and philosophy of culture at the Institute of Philosophy, KU Leuven.

Contributors: Francis Alÿs (artist), Gerard-Jan Claes (filmmaker, artistic director of Sabzian), Tim Ingold (anthropologist, University of Aberdeen), Zeynep Kubat (art historian, curator and writer), Karen Lang (art historian, Royal Society of Arts), Rafael Ortega (artist), Rodrigo Perez de Arce (architect, Pontificia Universidad Católica de Chile), Juan Martín Pérez García (Network for the Rights of Children in Mexico (REDIM)), Giulio Piovesan (journalist and photographer), John Potter (media education, University College London), Virginia Roy (curator at the University Museum of Contemporary Art of the National Autonomous University of Mexico), Stéphane Symons (professor of philosophy, KU Leuven), Hilde Teerlinck (Han Nefkens Foundation /curator of the Belgian Pavilion at the Venice Art Biennale 2022).
Catholicism and the Welfare State in Secular France
Continuities and Changes in the Catholic Mobilizations in the Social Policy Domain (1940–2017)

FABIO BOLZONAR

Secular France and the changing influence of Catholicism

Even though the policy impact of Catholicism has increasingly been acknowledged, existing scholarship lacks a coherent view on its changing influence over time and in different political contexts. In this book, Fabio Bolzonar investigates the influence of Catholicism on developments in French social protection from World War II to the mid-2010s. He discusses the factors that have favoured or inhibited it and explores the hybridization between Catholic values and secular principles in the social engagement of Catholic actors in secular France. By doing so, this multidisciplinary study integrates current scholarship, which has given limited attention to the changing patterns of Catholic involvement in the social policy domain over a long period of time, and the renewed influence of Catholic values in secularized societies.

Catholic mobilization has relocated from the political to the civil society sphere, making voluntary organizations and social movements, rather than political parties, the main channels for defending Catholic values in secular France. Rather than marginalizing Catholicism, this process has opened up new opportunities for Catholic actors and values to play a significant role in society and politics. Bolzonar identifies two divergent scenarios that define Catholic social engagement in contemporary France: either the strengthening of new forms of institutional collaboration between Catholic-inspired philanthropic organizations and public administrations in the interest of socially vulnerable citizens, or the emergence of new ideological conflicts on gender- and sexuality-related issues.

Fabio Bolzonar holds a PhD from the University of Cambridge. He is currently a postdoctoral fellow of the Japan Society for the Promotion of Science and a part-time lecturer at Waseda University, as well as a scientific collaborator at the Centre d’Étude de la Vie Politique at the Université Libre de Bruxelles.
The needs of newcomers and the provided social assistance

The topic of social assistance for migrant newcomers often sparks heated public debate and remains a prominent concern on the policy agenda. Society – including the target groups of welfare institutions – has experienced a growing level of diversity. This reality gives rise to new demands and changing profiles of individuals who benefit from welfare services. Welfare institutions, which are responsible for providing social assistance, play a crucial role in granting access to social benefits for newcomers. Moreover, the provision of social assistance can significantly influence the settlement and integration processes of migrants.

This book provides empirical insights into the alignment between the needs of newcomers and the service provided to them. It examines the accessibility of social assistance for newcomers from a comprehensive perspective, encompassing aspects such as gaining access (including equal access for all) and service availability, as well as the suitability of these services. By focusing on the Belgian Public Centres for Social Welfare as a case study, the authors explore the policies and practices related to social assistance and labour market activation for newcomers and the factors that influence individuals’ access to their rights.

By incorporating the perspectives of all the relevant stakeholders involved, drawing on the insights of social workers and managers as well as the experiences of newcomers themselves, this book offers a unique understanding of the interactions between immigrants, the welfare state, and street-level bureaucracy. It provides valuable insights for enhancing service provision, striving for a more inclusive approach.

Hanne Vandermeerschen is a research expert in migrant integration at the University of Leuven, HIVA – Research Institute for Work and Society.

Elsa Mescoli is a post-doctoral researcher and Associate Professor at the University of Liège, Faculty of Social Sciences, CEDEM – Centre for Ethnic and Migration Studies.

Jean-Michel Lafleur is Senior Research Associate at the FRS-FNRS and Associate Professor at the University of Liège (Center for Ethnic and Migration Studies). He is also the Coordinator of the IMISCOE Research Network.

Peter De Cuyper is a migrant integration expert and research manager at the University of Leuven, HIVA – Research Institute for Work and Society.

Contributors: Adriana Costa Santos (Université Saint-Louis Bruxelles), Michelle Crijns (Wilde Ganzen Foundation), Peter De Cuyper (KU Leuven), Abraham Franssen (Université Saint-Louis Bruxelles), Angeliki Konstantinidou (University of Liège), Jean-Michel Lafleur (University of Liège), Jérémy Mandin (University of Liège), Carla Mascia (Université Libre de Bruxelles), Elsa Mescoli (University of Liège), Roberta Perna (Complutense University of Madrid), Marije Reidsma (KU Leuven), Hanne Vandermeerschen (KU Leuven), Youri Lou Vertongen (Université Saint-Louis Bruxelles).
The peer-reviewed book series *Islam, Culture and Society* publishes cutting-edge scholarship on the historical and contemporary facets of Muslim societies across the globe. The multidisciplinary series aims to contribute to a comprehensive, profound, and nuanced understanding of the complexities of Muslim perspectives and practices in the social, cultural, psychological and religious spheres within a globalized world.

Contributions from all fields of the Humanities and Social Sciences are encouraged. Topics of particular interest are the (re)shaping of the plurality, changeability, diversity and global interconnectedness of Muslim cultures and societies, as well as social behaviour, cultural and legal systems, religious (and other) identities, local traditions and the role of history.

The series *Islam, Culture and Society* is an initiative of the Leuven Centre for the Study of Islam, Culture and Society (LCSICS).

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For more information, visit [www.lup.be/Islam](http://www.lup.be/Islam)
Unconventional Muslim marriages have been topics of heated public debate. Around the globe, religious scholars, policy makers, political actors, media personalities, and women's activists discuss, promote, or reject unregistered, transnational, interreligious and other boundary-crossing marriages. Couples entering into such marriages, however, often have different concerns from those publicly discussed. Based on ethnographic research in Europe, the Middle East, North Africa and Asia, the chapters of this volume examine couples’ motivations for, aspirations about, and abilities to enter into these marriages. The contributions show the diverse ways in which such marriages are concluded, and inquire into how they are performed, authorized or contested as Muslim marriages. These marriages may challenge existing ties of belonging and transform boundaries between religious and other communities, but they may also, and sometimes simultaneously, reproduce and solidify them.

Building on insights from different disciplines, both from the social sciences (anthropology, political science, gender and sexuality studies) and from the humanities (history, Islamic legal studies, religious studies), the authors address a wide range of controversial Muslim marriages (unregistered, interreligious, transnational, etc.), and include the views of religious scholars, state authorities, and political actors and activists, as well as the couples themselves, their families, and their wider social circle.

Julie McBrien is associate professor in the Department of Anthropology and director of the Amsterdam Research Centre for Gender and Sexuality, both at the University of Amsterdam. Annelies Moors is professor emerita of the social-scientific study of Muslim Societies, Department of Anthropology, University of Amsterdam.

Contributors: Joud Alkorani (Radboud University), Rahma Bavelaar (University of Applied Sciences Leiden), Loubna Elmorabet (University of Amsterdam), Shifra Kisch (University College Utrecht), Iris Kolman (University of Amsterdam), Martijn de Koning (Radboud University), Eva F. Nisa (Australian National University), Ibtisam Sadegh (University of Malta), Samah Saleh (An-Najah National University), Vanessa Vroon-Najem (Amsterdam Museum), Dina Zbeidy (University of Applied Sciences Leiden).

Moors and McBrien's collection dynamically displays the global diversity of Muslim marriages. They capture what makes marriages 'Muslim,' while documenting the vast array of experience, expediency, and agency of Muslim women and men, in the face of the state, religious institutions, and on the ground socio-political-cultural conditions. An ethnographically rich curation of lived realities.

— Suad Joseph, University of California, Davis
Quaestiones de divinis praedicamentis XXVIII–XXXII
Quaestiones de divinis praedicamentis XXVIII–XXIX
et Quaestiones de potentia et actu volendi I–III
Jacobus de Viterbio O.E.S.A.

MARK D. GOSSIAUX · CHRISTOPHER D. SCHABEL (EDS)

James of Viterbo (ca. 1255–1307), Augustinian regent master of theology at the University of Paris (1293–1297), offer rich discussions of important topics: whether the plurality of divine persons and attributes entails an order of priority within God and how causality may be attributed to God. The questions on the will cover issues at the core of later medieval debates on human freedom: on the unity of the will as a power of the soul, whether the will is the primary agent in human action, and whether the will is free with respect to all its acts.

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Critical edition of James of Viterbo’s final questions
De divinis praedicamentis and his De potentia et actu volendi

Critical edition of articles 63–67
of Henry’s Summa on personal identity, equality and similitude
An Opaque Mirror for Trajan
A Literary Analysis and Interpretation of Plutarch’s *Regum et imperatorum apophthegmata*

Laurens van der Wiel

Plutarch’s *Regum et imperatorum apophthegmata* (Sayings of Kings and Commanders) holds a peculiar position in his oeuvre. This collection of almost 500 anecdotes of barbarian, Greek, and Roman rulers and generals is introduced by a dedicatory letter to Trajan as a summary of the author’s well known and widely read *Parallel Lives*. The work is therefore Plutarch’s only text that explicitly addresses a Roman emperor and is likely to shed light on his biographical technique. Yet the collection has been understudied, because its authenticity has been generally rejected since the nineteenth century. This book restores its reputation and provides a first full literary analysis of the letter and collection as a genuine work of Plutarch, wherein he attempts to educate his ruler by means of great role models of the past. Plutarch’s thinking about the function of role models (*exempla*) is not only relevant for Plutarchan research, but also for our knowledge of exemplarity, a key feature both in Greek and Latin literature in the early imperial period in general. Therefore *An Opaque Mirror for Trajan* is also of interest for literary and historical scholars who study the broader context of ancient literature of the first centuries CE.

Laurens van der Wiel is a postdoctoral researcher at the University of Warsaw. He is part of the project ‘Thinking of Thinking. Conceptual Metaphors of Cognition in the Plutarchan Corpus’.

Superbly thorough and in many ways ground-breaking reading of an understudied work by Plutarch. The ethical programme and historical scope of ‘Sayings of Kings and Commanders’ are vigorously reappraised. — Alexei V Zadorojnyi, University of Liverpool

Van der Wiel’s thoughtful, detailed, and meticulous study breaks new ground, and greatly enhances our understanding of the relationship between Plutarch’s dedication letter to Trajan and the ‘Regum et imperatorum apophthegmata’ collection. He forcefully and persuasively argues for the authenticity of both the letter and the collection. This is unquestionably the most important interpretation of this somewhat neglected aspect of Plutarch’s oeuvre yet published. — Mark A. Beck, University of South Carolina
**HERZIENE EDITIE**

**Alles verandert altijd**

**Perspectieven op literair vertalen**

**LIEVEN D’HULST · CHRIS VAN DE POEL (RED.)**

→ behandelt de belangrijkste aspecten van literair vertalen in en uit het Nederlands
→ geschreven door vertaalexperts
→ essentieel voor literair vertalers in opleiding
→ praktische leidraad voor professionals
→ geschikt voor zelfstudie

*Alles verandert altijd* is een onmisbaar instrument voor de literair vertaler in opleiding en de beginnende en gevorderde professional bij het vertalen in en uit het Nederlands. Het behandelt helder en bevattelijk de belangrijkste aspecten van het literair vertalen: de zakelijke en financiële aspecten, de basiskennis en vaardigheden die deze activiteit veronderstelt, de algemene kernbegrippen en uitdagingen, het vertalen van de traditionele literaire genres, maar ook van kinder- en jeugdliteratuur, literaire non-fictie en filosofie, en de ‘nazorg’ in de vorm van revisie, marketing en promotie. **Deze herziene editie werd uitgebreid met bijdragen over vertalen en stijl en over digitale technologie voor literair vertalers.**

Het boek is een initiatief van het Expertisecentrum Literair Vertalen (ELV), en bevat bijdragen van 26 vertaalexperts (wetenschappers, opleiders en vertalers), onder eindredactie van Lieven D’hulst en Chris Van de Poel. Het ELV is een partnerschap van de Taalunie, de KU Leuven en de Universiteit Utrecht, in samenwerking met het Nederlands Letterenfonds en Literatuur Vlaanderen.

**Lieven D’hulst** is emeritus gewoon hoogleraar Franstalige letterkunde en vertaal-wetenschap aan de Letterenfaculteit van de KU Leuven.

**Chris Van de Poel** is voormalig coördinator van de opleiding literair vertalen aan de Letterenfaculteit van de KU Leuven, campus Antwerpen en sinds 2015 lid van het wetenschappelijk comité van het ELV.

Onmisbaar handboek voor de literair vertaler – Herziene editie
Les Pêcheurs de perles ofwel De parelvissers uit 1863 is een bijzonder jeugdwerk van de Franse componist Georges Bizet. Deze opera zit vol prachtige melodieën, pakkende scènes, emotionele confrontaties én het allermooiste duet voor tenor en bariton. Wat het werk extra interessant maakt, is de oriëntaalse en exotische situering, die zowel het verhaal als de muziek een bijzondere glans verlenen. De opera speelt zich af in Ceylon, het huidige Sri Lanka, waar de mooie Leïla, een priesteres in een hindoeïstische tempel van Brahma, verstrikt raakt in een onmogelijke keuze tussen plicht en liefde, en tussen twee mannen: de parelvissers Nadir en Zurga. Bizet schreef deze opera ruim tien jaar voor zijn laatste meesterwerk Carmen, maar met Les Pêcheurs de perles legde hij een belangrijk fundament voor de exotische opera's van de tweede helft van de negentiende eeuw in Europa.

Willem Bruls studeerde aan de Vrije Universiteit in Amsterdam en is een specialist in opera en muziektheater. Hij schreef diverse operalibretti en publiceerde onder andere over orientalisme in de opera en de muziektradities van de Syrische stad Aleppo.

Luistergids bij het bijzonder jeugdwerk Les Pêcheurs de perles van de Franse componist Georges Bizet

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