JEWISH REVIEW OF BOOKS

MEDIA KIT
2022

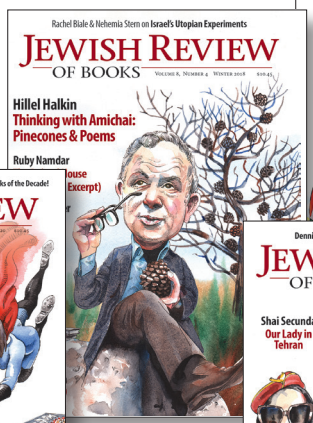
"An essential source not only for Jewish readers but for serious readers in general."
— **Jason Epstein,** *The New York Review of Books*

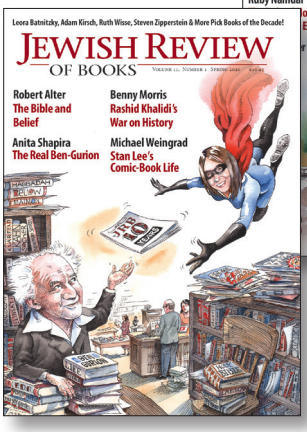
"A very special publication, written with intellectual honesty and curiosity . . . an essential part of intellectual life for a Jew in the 21st century."
—**Edward Krugman, *JRB* subscriber**

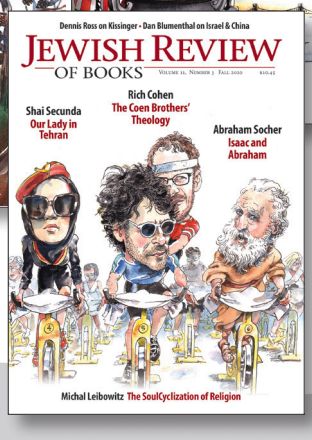
"Elegantly written ... "
— *The New York Times*

Isaac Bashevis Singer from Spring 2019

Sigmund Freud from Spring 2013







Jewish Culture. *Cover to Cover.*

JEWISH REVIEW OF BOOKS

Intelligent, Thought-provoking, Engaging, Insightful, Sophisticated, Unique

…Just some of the words our readers use to describe us.

About the *Jewish Review of Books*

The *Jewish Review of Books* was created in the spring of 2010 with a single goal in mind: to publish insightful and innovative articles about the most important and thought-provoking books and ideas.

In our pages, leading writers and critics discuss Jewish thought, literature, culture, and politics, as well as history, poetry, and the arts, with wit and erudition.

- Written about and discussed in the *New York Times*, the *Chronicle of Higher Education*, the *Jewish Chronicle* (UK), *Ha'aretz* (Israel), the *Forward,* the *Jerusalem Post*, and the *NY Jewish Week*
- Links on over 1,700 websites and blogs including the *New York Times*, the *Atlantic,* the *Wall Street Journal*'s "Best of the Web," *ArtsandLettersDaily.com, Commentary*'s *Contentions* blog, *First Things, Foreign Affairs,* the *New Republic*, and *Instapundit*

Gershom Scholem from Fall 2018

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JEWISH REVIEW OF BOOKS

Who reads the *Jewish Review of Books*?

Since 2010, we have built a strong subscriber base of the most influential scholars, rabbis, community leaders, writers, politicians, and Jewish professionals.

Average distribution: 10,000 ◆ Paid subscribers: 6,000 ◆ Newsstand distribution: 1,000

Subscriber Profile

Demographics

62 average age
75% male
25% female

Education

99% graduated college
81% postgraduate degrees

Income

33% $101K–$250K
14% over $250K
29% prefer not to answer

Book Buying

in the past 12 months

100% purchased books for themselves
91% purchased books as gifts
69% purchased eight or more books for themselves
27% purchased more than 21 books for themselves
78% learn about the books they buy from *Jewish Review of Books*

Subjects our readers report buying most

78% history
78% Jewish studies
68% fiction
59% biography/memoir
51% philosophy/religion
49% politics/current events

Influence

in the past 12 months

95% donated to a charitable cause
80% voted in state or local elections
45% made a political contribution
43% actively worked as a volunteer (non-political)
43% wrote something that has been published
37% wrote or called a politician at the local, state, or national level
26% have been an active member in a group that tried to influence public policy or government

Culture

in the past 12 months

83% have attended a museum or gallery exhibit
79% have attended a lecture
76% have attended a musical performance
63% have attended a live theater performance
60% have attended a foreign film
51% have attended a documentary
28% have attended the opera

Travel

86% have traveled to Israel
52% visit once every five years
19% visit annually
19% visited once
10% have visited more than once

Religious Affiliation

28% Orthodox
28% Conservative
19% Do not belong to a synagogue
16% Reform
9% Other

Political Affiliation

55% Democrat
20% Republican
17% Independent
8% prefer not to answer

Source: *Jewish Review of Books* Subscriber Survey, 2014

JEWISH REVIEW OF BOOKS

Print Rates and Deadlines

Full page: $2,400 (Back cover: $3,000)
2/3 page: $1,800 (Inside front cover: $2,400)
1/2 page: $1,450
1/3 page: $1,100
1/6 page $695

For insertion orders, additional pricing, and special packages, please contact:

Kate Elinsky, Editorial Assistant
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Digital File Preparation

- Page trim size: 10.75 x 14.5″
- Layouts should be designed when possible so that ad can be positioned on either right- or left-hand pages.
- Send PDF files optimized for press. All fonts and images must be embedded. **Images must be 300 dpi.**
- Black & white ads must be in grayscale.
- Color ads must be in CMYK file format.
- **Please add 1/8″ around for bleeds.**

All colors within an ad must be CMYK (no RGB or spot colors). This includes logos.
Check to ensure grayscale images or logos do not separate as RGB or spot colors.

No crop marks or printers marks.

Send PDFs to **Betsy Klarfeld,** Art Director
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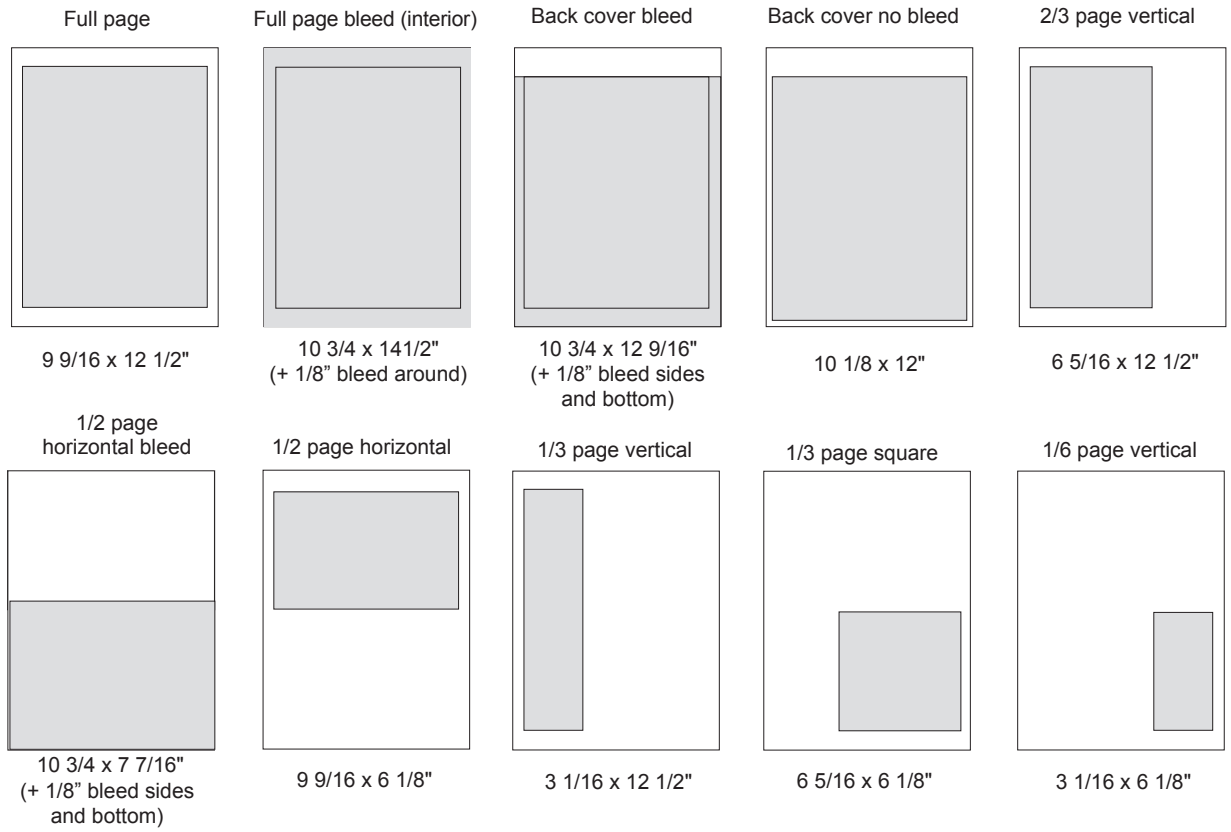

JEWISH REVIEW OF BOOKS

NATIVE ADVERTISING

Print

An opportunity for an advertiser to supply us with a full-page spread (approximately 1,000 words) in the magazine (see sample below).

Web

A spot on our website and a sponsored content article page (see samples below).

Magazine

SPONSORED CONTENT

A Great Novel of the American Jewish Experience:
Prayers for the Living

Adapted from Tova Mirvis' Foreword to *Prayers for the Living* by Alan Cheuse (Fig Tree Books, 2015)

Tova Mirvis is the author of three novels: *Visible City*, *The Outside World*, and *The Ladies Auxiliary*, which was a national bestseller.

When a recent move required me to pack and unpack all my books, I seized the opportunity to reassess my literary cool quotient. I situated the books I love in prime real estate. In the Jewish part of town, a selection of Yiddish writers gave way to the great American Jews; Israelis reside one shelf away, and to salvage my discomfort at shelving Jews only with Jews, these chapters are interrupted by a row of favorite novels. I read *Prayers for the Living* the same weekend this arranging took place, wondering: *Where does this book fit in the landscape of American and American Jewish fiction?*

Prayers for the Living could live happily next to Philip Roth's *American Pastoral* for its intensity and scope; with its sendering of immigrant experience, it ought to dwell in proximity to Anzia Yezierska's *Bread Givers*, its rich descriptive power suggests it would share space well with Jonathan Franzen's *The Corrections*. *Prayers for the Living* is a novel with the weight of legend, the feel of myth. In this story of the rise and fall of Manny Bloch, a rabbi turned business mogul, Alan Cheuse explores the shedding of illusion and the return to it; the immigrant's travails; and the complexities of success, which bring its own hardships. The novel asks a dazzling array of questions about living a life of the spirit or of the world, about order and rootlessness, about the long shadow of the Holocaust, about silence in the face of injustice, and about families connected and estranged.

At the book's heart is Minnie Bloch, mother of Manny, grandmother of Sarah. She speaks in a Yiddish-inflected, Jewish mother's voice that is funny and endearing; it feels familiar without veering into stereotype; it moves seamlessly from the quiet to the deepest emotional registers. As Minnie says, she has arrived at an age when "we can eat and weep at the same time." The pattern. What happens next," Minnie ruminates, recalling her husband's demise.

Young Manny begins studies with the rabbi, who tells him, "Your father died like a goy and you're helping to make him a Jew." The father's illness is visited on the son: "Did he want to live a life dedicated to study? Or did he want to live a life in which he could use the talents he inherited from his father? . . . He heard a voice in his head telling him, both! Choose both!"

Whether he can choose both is one of the novel's central questions. Is Jewish law to be lived in a vacuum, away from the world? Does the rabbi reside on high, upon a dais such as the one on which Manny stands as the book opens on Yom Kippur? In the biblical rendering of Yom Kippur, the high priest wears a red thread that turns white, sin expunged, holiness affirmed, in this Yom Kippur, the rabbi stands on the podium, expressing a vision delivered by a god, and he falls and he falls. But even as this dichotomy is framed, the book argues with the division between the world of the spirit and the world of the everyday.

And yet, even as Minnie is willing to argue with God, some of her prayers are so raw and wrenching as any imaginable. Most forcefully, she speaks as a mother. "I make this request of you, God, whoever You are, wherever You are—a burning bush, a naked back, a cry in the night, a great big white, flapping, winged bird. Whoever. Wherever. Their God. Please keep my children from harm." This last sentiment—*Please keep my children from harm*—is uttered in varied ways throughout the book, even as it prompts ultimately to be a futile plea. No one can be kept from harm here, because to live is to

and storied cast of Jewish mothers. But while she shares many of the perennially worst qualities attributed to this group—she too can be called intrusive, overbearing, self-centered—Cheuse wrestles open these words to find the empathic center. If Portnoy's mother was skewered for an intrusion born of consuming anxiety, Minnie's intrusiveness seems fringed primarily of love. If Minnie comes off as controlling, it is only out of a desire to steadily her family's careening lives.

If the redeeming power in this novel is mutherly love, the corrupting powers are business and money and greed. Manny rises higher than his father could have imagined. What a distinctly American story, and an American Jewish story—the Jewish peddler's son who rises to own an entire banana-producing country. But as always, there are no simple stories of arrival or success.

All the characters are damaged—and if there is redemption here, it is in the act of telling a story that is sufficiently honest and unsparing. This is a novel, in the end, about the ways our lives inevitably crash into one another. *Prayers for the Living* offers a vision of harsh beauty and for its wrenching honesty; for its simultaneous intimate and wide scope; for the power of its soaring language, it deserves to live among the great novels of Jewish American experience.

Alan Cheuse has been reviewing books on National Public Radio's All Things Considered since the 1980s. He is the author of five novels, half a dozen collections of short stories and novellas, and the memoir *Fall Out of Heaven*.

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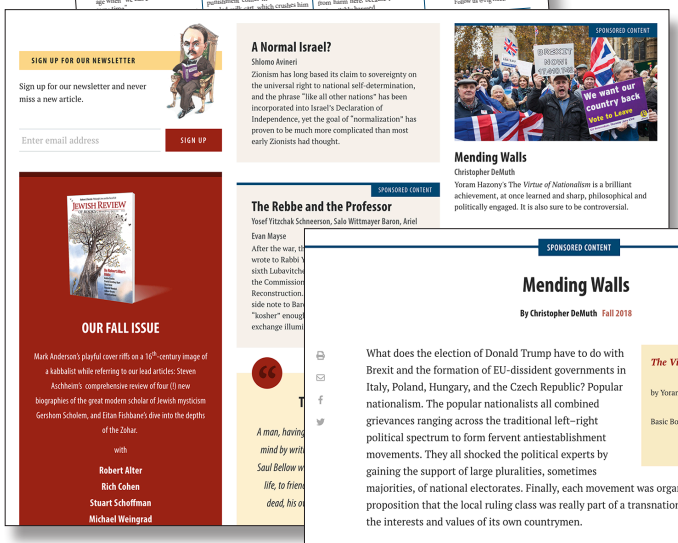
Prayers for the Living and Alan Cheuse, above.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A Normal Israel?
Shlomo Avineri
Zionism has long based its claim to sovereignty on the universal right to national self-determination, and the phrase "like all other nations" has been incorporated into Israel's Declaration of Independence, yet the goal of "normalization" has proven to be much more complicated than most early Zionists had thought.

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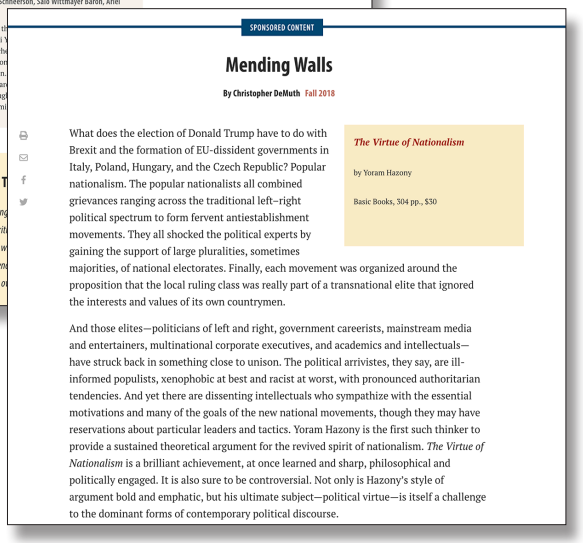
Mending Walls
Christopher DeMuth
Yoram Hazony's *The Virtue of Nationalism* is a brilliant achievement, at once learned and sharp, philosophical and politically engaged. It is also sure to be controversial.

SPONSORED CONTENT
The Rebbe and the Professor
Yosef Yitzchak Schneerson, Salo Wittmayer Baron, Ariel
Evan Mayse

OUR FALL ISSUE
Mark Anderson's playful cover riffs on a 16th-century image of a kabbalist while referring to our lead articles: Steven Aschheim's comprehensive review of four (!) new biographies of the great modern scholar of Jewish mysticism Gershom Scholem, and Eitan Fishbane's dive into the depths of the Zohar.
with
Robert Alter
Rich Cohen
Stuart Schoffman
Michael Weingrad

Web Home Page


SPONSORED CONTENT
Mending Walls
By Christopher DeMuth Fall 2018
What does the election of Donald Trump have to do with Brexit and the formation of EU-dissident governments in Italy, Poland, Hungary, and the Czech Republic? Popular nationalism. The popular nationalists all combined grievances ranging across the traditional left–right political spectrum to form fervent antiestablishment movements. They all shocked the political experts by gaining the support of large pluralities, sometimes majorities, of national electorates. Finally, each movement was organized around the proposition that the local ruling class was really part of a transnational elite that ignored the interests and values of its own countrymen.
The Virtue of Nationalism
by Yoram Hazony
Basic Books, 304 pp., $30
And those elites—politicians of left and right, government careerists, mainstream media and entertainers, multinational corporate executives, and academics and intellectuals—have struck back in something close to unison. The political arrivistes, they say, are ill-informed populists, xenophobic at best and racist at worst, with pronounced authoritarian tendencies. And yet there are dissenting intellectuals who sympathize with the essential motivations and many of the goals of the new national movements, though they may have reservations about particular leaders and tactics. Yoram Hazony is the first such thinker to provide a sustained theoretical argument for the revived spirit of nationalism. *The Virtue of Nationalism* is a brilliant achievement, at once learned and sharp, philosophical and politically engaged. It is also sure to be controversial. Not only is Hazony's style of argument bold and emphatic, but his ultimate subject—political virtue—is itself a challenge to the dominant forms of contemporary political discourse.

Web Article Page

Rates and Deadlines

Cost: $5,000 for the print and an additional $2,000 for the web component.

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Digital File Preparation

- Print: Full-page ad for print: 9 9/16 x 12.5" (*See file information.*)
- Web: JPG or GIF at 72 ppi.

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Kate Elinsky, Editorial Assistant
Email: kelinsky@jewishreviewofbooks.com
Phone: 216-397-1073

JEWISH REVIEW OF BOOKS

ONLINE ADVERTISING

Website Advertising

$9/M
Desktop: 728 x 90 Leaderboard
300 x 600 "Half-page"
Mobile: 320 x 50 Mobile Leaderboard
300 x 250 Mobile Rectangle

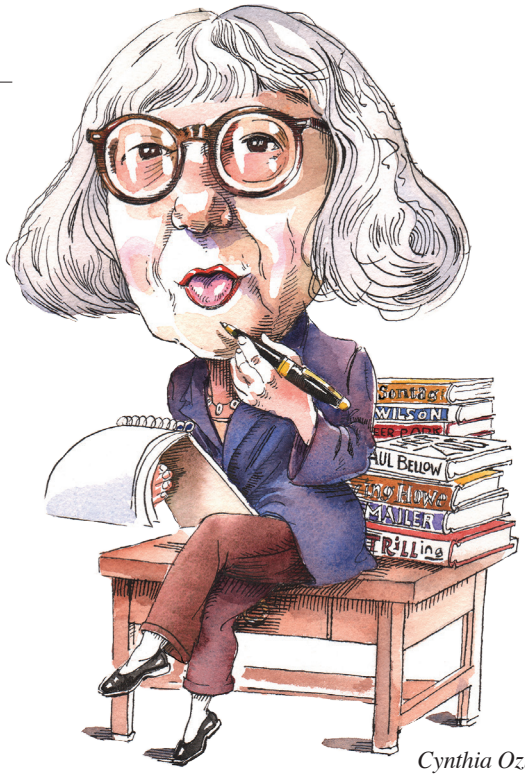
Email Newsletter Advertising

List size:	21,000 names
Skyscraper Ad:	160 x 600 px $500
Rectangle Ad:	300 x 250 px $500

Dedicated Email Blast

$1,800 (to list of 25,000 names)

Note: Dedicated email blast dates are limited; please book well in advance.



Cynthia Ozick from Fall 2016

File Preparation

Website

JPG/PNG, 200k

Email Newsletter

Skyscraper: 160 px wide by up to 600 tall
Rectangle: 300 px wide by up to 250 tall
Images in GIF/JPG/PNG. Must be less than 100k each.

Dedicated Email Blast

A design of 400 to 600 px wide in either single-image JPG/GIF/PNG format or as a complete pre-coded HTML design.
Must be less than 250k each.
Subject line and destination link.

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Betsy Klarfeld, Art Director
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