

FALL 2019

CHICAGO



*International  
Edition*



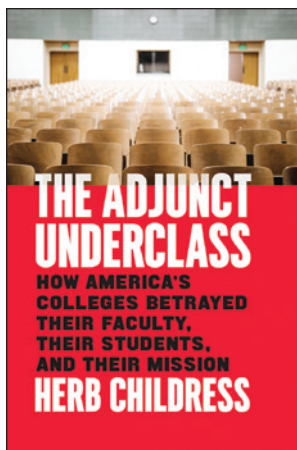
# Fall 2019

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## Recently Published



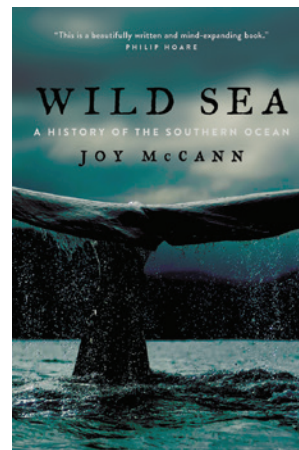
### The Adjunct Underclass

How America's Colleges Betrayed Their Faculty, Their Students, and Their Mission

**Herb Childress**

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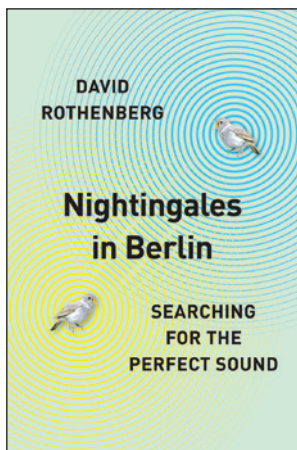
### Wild Sea

A History of the Southern Ocean

**Joy McCann**

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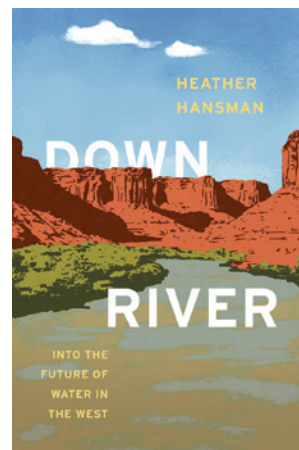
### Nightingales in Berlin

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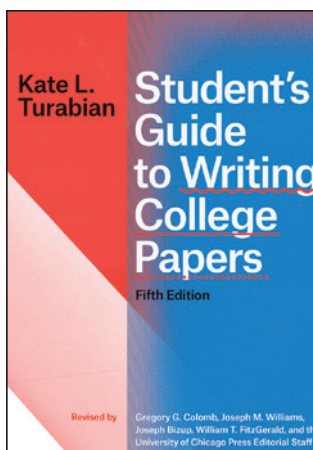
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Into the Future of Water in the West

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DIETRICH VOLLRATH

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# Fully Grown

## Why a Stagnant Economy Is a Sign of Success

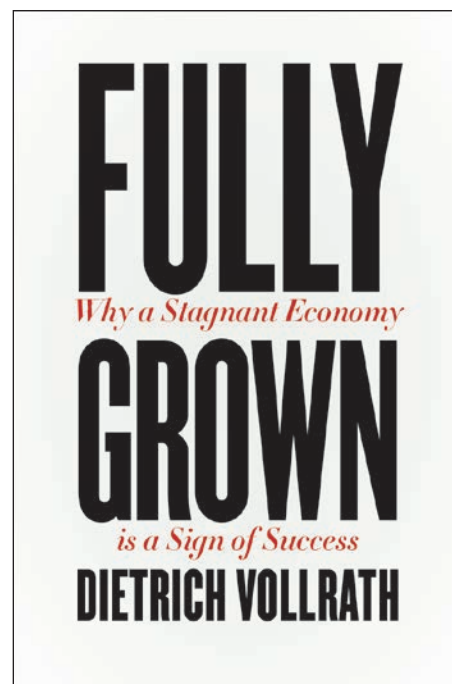
Most economists would agree that a thriving economy is synonymous with GDP growth. The more we produce and consume, the higher our living standard and the more resources available to the public. This means that our current era, in which growth has slowed substantially from its postwar highs, has raised alarm bells. But should it? Is growth actually the best way to measure economic success—and does our slowdown indicate economic problems?

The counterintuitive answer Dietrich Vollrath offers is: No. Looking at the same facts as other economists, he offers a radically different interpretation. Rather than a sign of economic failure, he argues, our current slowdown is, in fact, a sign of our widespread economic success. Our powerful economy has already supplied so much of the necessary stuff of modern life, brought us so much comfort, security, and luxury, that we have turned to new forms of production and consumption that increase our well-being but do not contribute to growth in GDP.

In *Fully Grown*, Vollrath offers a powerful case to support that argument. He explores a number of important trends in the US economy: including a decrease in the number of workers relative to the population, a shift from a goods-driven economy to a services-driven one, and a decline in geographic mobility. In each case, he shows how their economic effects could be read as a sign of success, even though they each act as a brake of GDP growth. He also reveals what growth measurement can and cannot tell us—which factors are rightly correlated with economic success, which tell us nothing about significant changes in the economy, and which fall into a conspicuously gray area.

Sure to be controversial, *Fully Grown* will reset the terms of economic debate and help us think anew about what a successful economy looks like.

**Dietrich Vollrath** is professor of economics at the University of Houston. He is coauthor of *Introduction to Economic Growth*, now in its third edition, and writes the *Growth Economics Blog*.

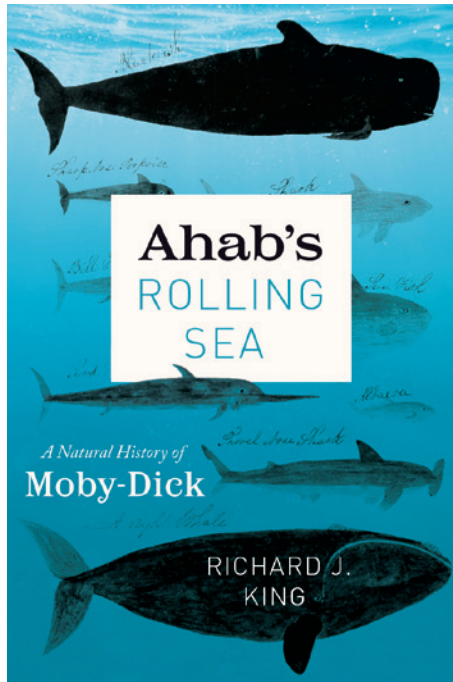


**“For the past decade, Robert Gordon has written about the rise and fall of American growth, praising the first in our past that was and lamenting the second in our present that is. Now comes Vollrath with a lively, accurate, and essential corrective to Gordon’s pessimism: growth is slow today, he demonstrates, not because our economy is failing but because our economy has succeeded.”**

**—Brad DeLong,  
University of California, Berkeley**

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JANUARY 296 p., 52 figures, 7 tables 6 x 9  
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E-book ISBN-13: 978-0-226-66614-3  
ECONOMICS CURRENT EVENTS



RICHARD J. KING

# Ahab's Rolling Sea

## A Natural History of *Moby-Dick*

Although *Moby-Dick* is beloved as one of the most enduring works of American fiction, we rarely consider it a work of nature writing—or even a novel of the sea. Yet Pulitzer Prize-winning author Annie Dillard avers *Moby-Dick* is the “best book ever written about nature,” and nearly the entirety of the story is set on the waves. In fact, Ishmael’s sea yarn is in conversation with the nature writing of Emerson and Thoreau, and Melville himself did much more than live for a year in a cabin beside a pond. He set sail: to the far remote Pacific Ocean, spending more than three years at sea before writing his masterpiece in 1851.

A revelation for *Moby-Dick* devotees and neophytes alike, *Ahab's Rolling Sea* is a chronological journey through the natural history of Melville’s novel. From white whales to whale intelligence, giant squids, barnacles, albatross, and sharks, Richard J. King examines what Melville knew from his own experiences and the sources available to a reader in the mid-1800s, exploring how and why Melville might have twisted what was known to serve his fiction. King then climbs to the crow’s nest, setting Melville in the context of the American perception of the ocean in 1851—at the very start of the Industrial Revolution and just before the publication of *On the Origin of Species*. King compares Ahab’s and Ishmael’s worldviews to how we see the ocean today: an expanse still immortal and sublime, but also in crisis. And although the concept of stewardship of the sea would have been foreign to Melville, King argues that Melville’s narrator Ishmael reveals his own tendencies toward what we would now call environmentalism.

Featuring a coffer of illustrations and interviews with contemporary scientists, fishers, and whale watch operators, *Ahab's Rolling Sea* offers new insight into a cherished masterwork and our evolving relationship with the briny deep—from whale hunters to climate refugees.

**Richard J. King** is visiting associate professor of maritime literature and history at the Sea Education Association in Woods Hole, Massachusetts. He is the author of *Lobster* and *The Devil's Cormorant: A Natural History*.

**“*Ahab's Rolling Sea* is a wide-ranging, highly personal, richly eclectic, and extremely well-researched book whose style and humor, combined with its rigor, suggest the potential for popularity even beyond the fascinations of this self-confessed whalehead. Who could not warm to a chapter titled ‘Gulls, Sea-Ravens, and Albatrosses’ or ‘Sword-Fish and Lively Grounds,’ or be intrigued by ‘Phosphorescence’? There’s a Melvillean romance here, and it sits especially well with King’s love and empathy for human as well as natural history. A contemporary, witty, almost postmodern field guide.”**

—Philip Hoare,  
author of *RISINGTIDEFALLINGSTAR*,  
*The Sea Inside*, *The Whale*, and *Leviathan*

OCTOBER 464 p., 12 color plates,  
71 halftones 6 x 9  
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Cloth \$30.00/£23.00  
E-book ISBN-13: 978-0-226-51501-4  
LITERATURE NATURE



PETER LA CHAPELLE

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# I'd Fight the World

## A Political History of Old-Time, Hillbilly, and Country Music

Celebrity has long been tied to political aspirations in American history. Decades before the United States had a president from the realm of reality TV or the movies, we had scores of politicians with strong connections to the world of country music. Performers of so-called old-time, hillbilly, and country music not only used their popularity to attract votes but also became major supporters of nonmusical politicians. Tracing the long intertwining histories of country music and US politics gives us more than a sideways history of American populism and conservatism; it gives us a new view of the complexities of the American political character.

In *I'd Fight the World*, Peter La Chapelle traces the bonds between country music and politics, from the rise of amateur fiddler-politicians—such as populist firebrand Tom Watson and Tennessee governors Bob and Alf Taylor in the nineteenth century—to twentieth-century figures like Pappy O'Daniel, Roy Acuff, George C. Wallace, Al Gore Sr., and Richard Nixon, who all played or harnessed music for electoral success. La Chapelle brings the story to the present with examinations of the campaigns of musician-candidates like Kinky Friedman and Rob Quist, as well as recent political endorsements from figures like Hank Williams Jr., Ralph Stanley, and Willie Nelson. The performers and politicians in *I'd Fight the World* both ride with and push against the prevailing cultural winds, with some acting as advocates for the rural poor and dispossessed and others giving voice to religious and racially based anger. La Chapelle convincingly argues that country music campaigning has not only helped elect more celebrities than any other sector of entertainment but has profoundly influenced the American political landscape itself. These musicians and politicians walked the line between exploiting their celebrity and righteously taking on the world.

**Peter La Chapelle** is professor of history at Nevada State College.



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SEPTEMBER 336 p., 20 halftones 6 x 9

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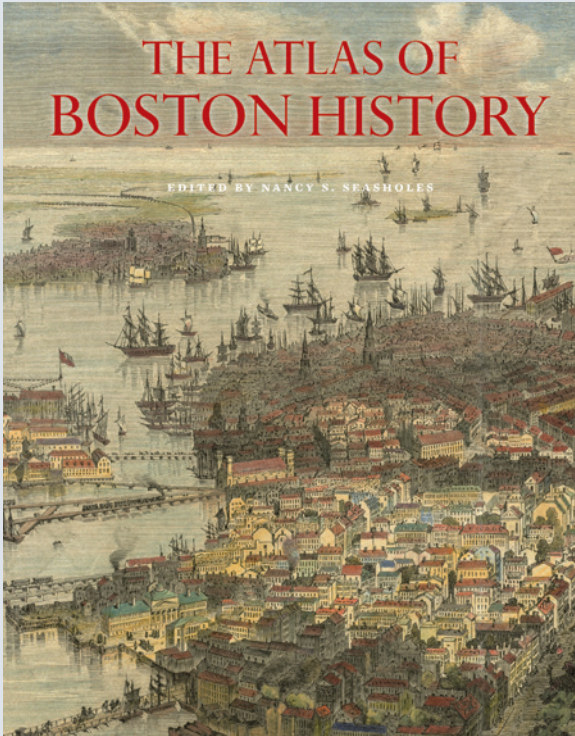
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E-book ISBN-13: 978-0-226-92301-7

AMERICAN HISTORY MUSIC



Edited by **NANCY S. SEASHOLES**

# The Atlas of Boston History

Few American cities possess a history as long, rich, and fascinating as Boston's. A site of momentous national political events from the Revolutionary War through the civil rights movement, Boston has also been an influential literary and cultural capital. From ancient glaciers to landmaking schemes and modern infrastructure projects, the city's terrain has been transformed almost constantly over the centuries. *The Atlas of Boston History* traces the city's history and geography from the last ice age to the present with beautifully rendered maps.

Edited by historian Nancy S. Seasholes, this landmark volume captures all aspects of Boston's past in a series of fifty-seven stunning full-color spreads. Each section features newly created thematic maps that focus on moments and topics in that history. These maps are accompanied by hundreds of historical and contemporary photographs and explanatory text from historians and other expert contributors. They illuminate a wide range of topics including Boston's physical and economic development, changing demography, and social and cultural life.

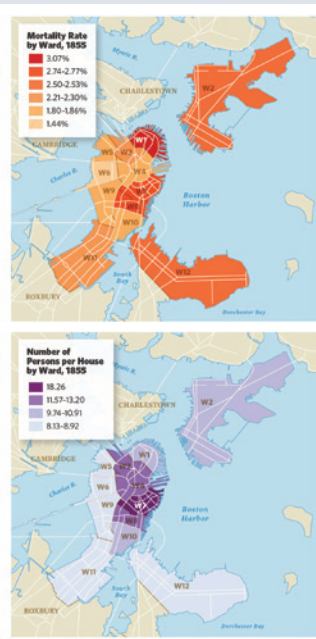
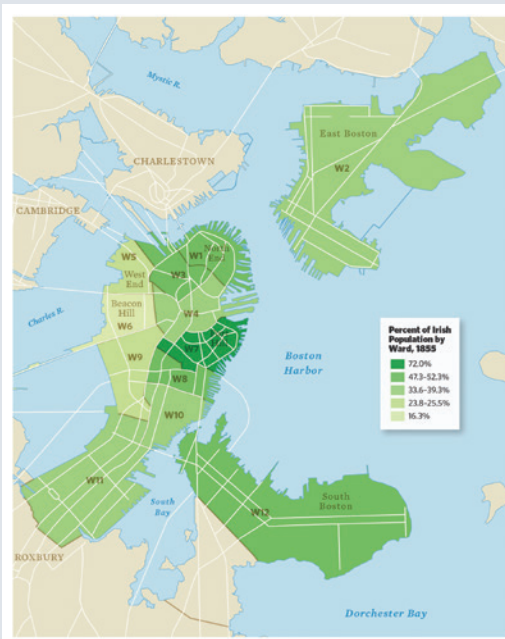
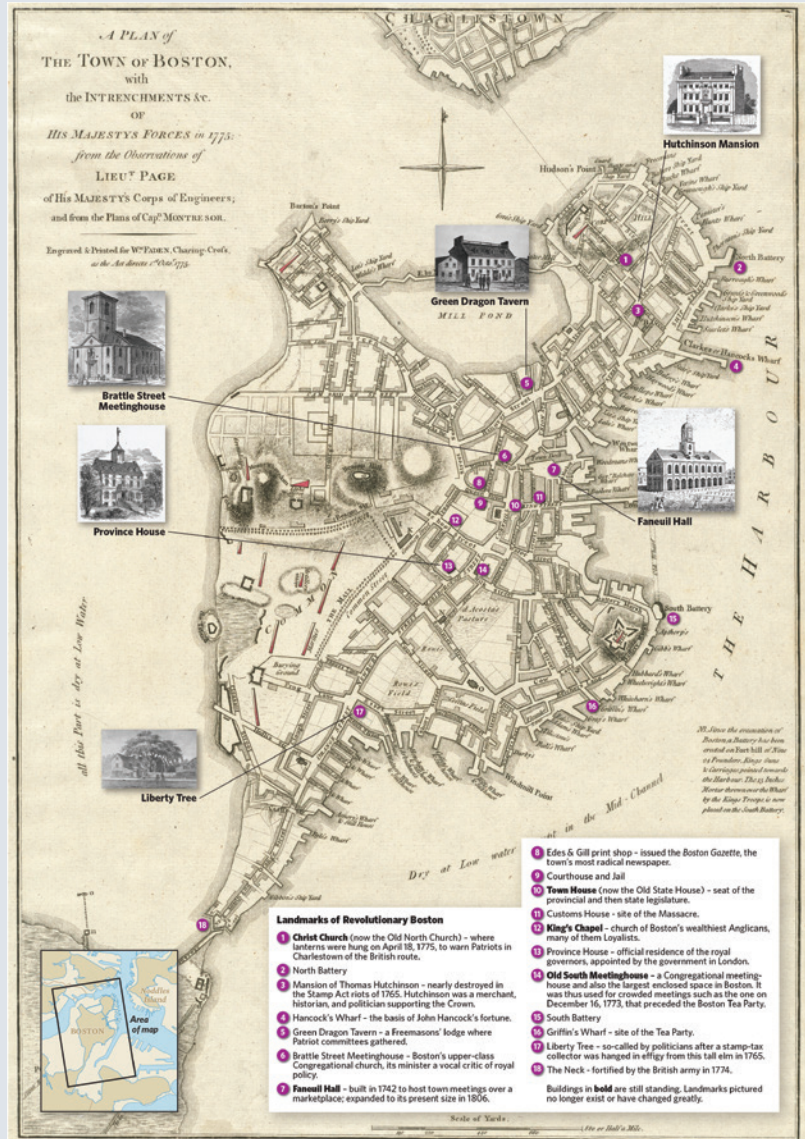
**Nancy S. Seasholes** is a historian and historical archaeologist who works as an independent scholar. Her books include *Gaining Ground: A History of Landmaking in Boston* and *Walking Tours of Boston's Made Land*.

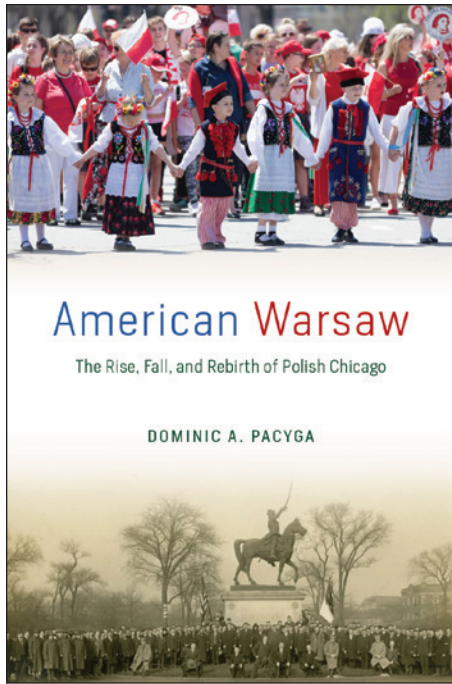
OCTOBER 208 p., 57 color plates 11 x 14  
**ISBN-13: 978-0-226-63115-8**  
**Cloth \$40.00/£30.00**  
 E-book ISBN-13: 978-0-226-63129-5  
 HISTORY





In lavishly produced detail, *The Atlas of Boston History* offers a vivid, refreshing perspective on the development of this iconic American city.





**DOMINIC A. PACYGA**

# American Warsaw

## The Rise, Fall, and Rebirth of Polish Chicago

Every May, a sea of 250,000 people decked out in red and white head to Chicago's Loop to celebrate the Polish Constitution Day Parade. In the city, you can tune into not one but four different Polish-language radio stations or jam out to the Polkaholics. You can have lunch at pierogi food trucks or pick up paczkis at the grocery store. And if you're lucky, you get to take off Casimir Pulaski Day. For more than a century, Chicago has been home to one of the largest Polish populations outside of Poland, and the group has had enormous influence on the city's culture and politics. Yet, until now, there has not been a comprehensive history of the Chicago Polonia.

With *American Warsaw*, award-winning historian and Polish American Dominic A. Pacyga chronicles more than a century of immigration, and later emigration back to Poland, showing how the community has continually redefined what it means to be Polish in Chicago. He takes us from the Civil War era until today, focusing on how three major waves of immigrants, refugees, and fortune seekers shaped and then redefined the Polonia. Pacyga also traces the movement of Polish immigrants from the peasantry to the middle class and from urban working-class districts dominated by major industries to suburbia. He documents Polish Chicago's alignments and divisions: with other Chicago ethnic groups; with the Catholic Church; with unions, politicians, and City Hall; and even among its own members. And he explores the ever-shifting sense of *Polskosc*, or "Polishness." *American Warsaw* is a sweeping story that expertly depicts a people who are deeply connected to their historical home and, at the same time, fiercely proud of their adopted city. As Pacyga writes, "While we were Americans, we also considered ourselves to be Poles. In that strange Chicago ethnic way, there was no real difference between the two."

**"This highly readable story of Chicago's Polonia could only have been written by an accomplished social and urban historian who, as a born and bred Chicagoan, also knows the city in an organic way. Pacyga presents a comprehensive portrait of an important ethnic community seen through its organizational activities as well as everyday lived experience. *American Warsaw*, set against the backdrop of both America's and Poland's history, tells the story from the earliest decades of Polish immigration to the United States to the most recent period."**

**—Anna D. Jaroszyńska-Kirchmann,  
author of *The Polish Hearst***

OCTOBER 296 p., 44 halftones 6 x 9  
ISBN-13: 978-0-226-40661-9  
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E-book ISBN-13: 978-0-226-40675-6  
AMERICAN HISTORY

**Dominic A. Pacyga** is professor emeritus of history in the Department of Humanities, History, and Social Sciences at Columbia College Chicago. His books include *Polish Immigrants and Industrial Chicago: Workers on the South Side, 1880–1922*; *Chicago: A Biography*; and *Slaughterhouse: Chicago's Union Stock Yard and the World It Made*, all from the University of Chicago Press. Pacyga is the 2014 Mieczysław Haiman Award winner for exceptional and sustained contribution to the study of Polish Americans.



**ANN DURKIN KEATING**

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# The World of Juliette Kinzie

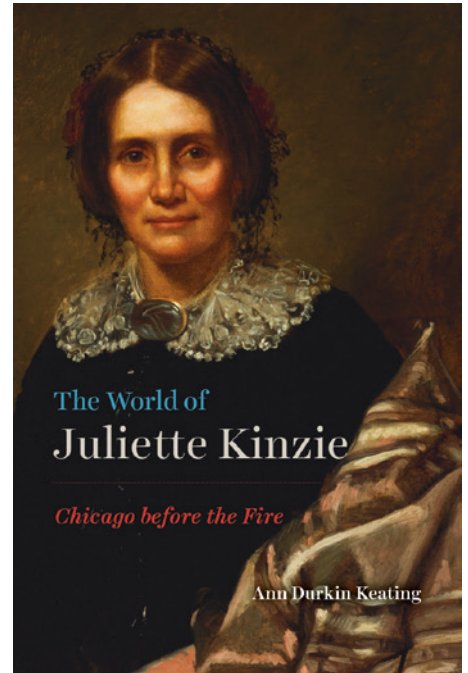
## Chicago before the Fire

**W**hen Juliette Kinzie first visited Chicago in 1831, it was anything but a city. An outpost in the shadow of Fort Dearborn, it had no streets, no sidewalks, no schools, no river-spanning bridges. In the decades that followed, not only did Juliette witness the city's transition, but she was instrumental in its development. Juliette is also one of Chicago's forgotten founders. Early Chicago is often presented as "a man's city," but women like Juliette worked to create an urban and urbane world, often within their own parlors. With *The World of Juliette Kinzie*, we finally get to experience the rise of Chicago from the view of one of its most important founding mothers.

Ann Durkin Keating, one of the foremost experts on nineteenth-century Chicago, offers a moving portrait of a trailblazing and complicated woman. Keating takes us to the corner of Cass and Michigan (now Wabash and Hubbard), Juliette's home base. Through Juliette's eyes, our understanding of early Chicago expands from a city of boosters and speculators to include the world women created in and between households. We see the development of Chicago society, first inspired by cities in the East and later coming into its own midwestern ways. We also see the city become a community, as it developed its intertwined religious, social, educational, and cultural institutions. Keating draws on a wealth of sources, including hundreds of Juliette's personal letters, allowing Juliette to tell much of her story in her own words.

Juliette's death in 1870, just a year before the infamous fire, seemed almost prescient. She left her beloved Chicago right before the physical city as she knew it vanished into the flames. But now her history lives on. *The World of Juliette Kinzie* offers a new perspective on Chicago's past and is a fitting tribute to one of the first women historians in the United States.

**Ann Durkin Keating** is the Dr. C. Frederick Toenniges Professor of History at North Central College in Naperville, Illinois. She is the coeditor of *The Encyclopedia of Chicago*, editor of *Chicago Neighborhoods and Suburbs: A Historical Guide*, and author of *Rising Up from Indian Country: The Battle of Fort Dearborn and the Birth of Chicago*, all published by the University of Chicago Press.



**Praise for *Rising Up from Indian Country***

**"A fascinating vista of lost American history. . . . It's a great story, and Keating's neutral, unemphatic prose makes it register all the more clearly."**

**—Wall Street Journal**

**"An informative, ambitious account."**

**—Publishers Weekly**

*Historical Studies of Urban America*

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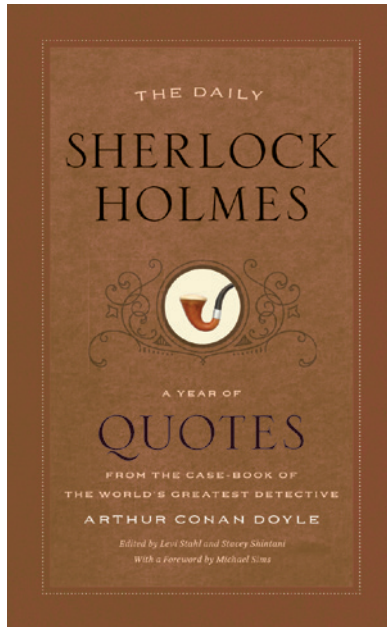
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AMERICAN HISTORY BIOGRAPHY



ARTHUR CONAN DOYLE

# The Daily Sherlock Holmes

## A Year of Quotes from the Case-book of the World's Greatest Detective

*Edited by Levi Stahl and Stacey Shintani*

*With a Foreword by Michael Sims*

"Dr. Watson, Mr. Sherlock Holmes," said Stamford, introducing us. "How are you?" he said cordially, gripping my hand with a strength for which I should hardly have given him credit. "You have been in Afghanistan, I perceive." "How on earth did you know that?" I asked in astonishment. "Never mind," said he, chuckling to himself.

"SEPTEMBER 6. . . . It was one Sunday evening early in September of the year 1903 that I received one of Holmes's laconic messages

*Come at once if convenient—if inconvenient come all the same."*

—from *The Adventure of the Creeping Man*

*A Year of Quotes*

OCTOBER 208 p. 4<sup>1</sup>/<sub>2</sub> x 7<sup>1</sup>/<sub>4</sub>  
ISBN-13: 978-0-226-65964-0

Paper \$14.00/£10.00

E-book ISBN-13: 978-0-226-65978-7

MYSTERY REFERENCE

At that first sight of Watson, Sherlock Holmes made brilliant deductions. But even he couldn't know that their meeting was inaugurating a friendship that would make himself and the good Doctor cultural icons, as popular as ever more than a century after their 1887 debut. Through four novels and fifty-six stories, Arthur Conan Doyle led the pair through dramatic adventures that continue to thrill readers today, offering an unmatched combination of skillful plotting, period detail, humor, and distinctive characters. For a Holmes fan, there are few pleasures comparable to returning to his richly imagined world—the gaslit streets of Victorian London, the companionable clutter of 221B Baker Street, the reliable fuddlement (and nerves of steel) of Watson, the perverse genius of Holmes himself.

It's all there in *The Daily Sherlock Holmes*, the perfect bedside companion for fans of the world's only consulting detective. Within these pages readers will find a quotation for every day of the year, drawn from across the Conan Doyle canon. Beloved characters and familiar lines recall favorite stories and scenes, while other passages remind us that Conan Doyle had a way with description and a ready wit. No book published this year will bring a Holmes fan more pleasure. Come, readers. The game is afoot.

**Arthur Conan Doyle** (1859–1930) was a doctor and writer. In addition to creating Holmes and Watson, he wrote numerous fantasy, science fiction, and adventure stories. **Levi Stahl** is the marketing director of the University of Chicago Press and the editor of *The Getaway Car: A Donald E. Westlake Nonfiction Miscellany*. **Stacey Shintani** is a designer and project manager.



JANE AUSTEN

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# The Daily Jane Austen

## A Year of Quotes

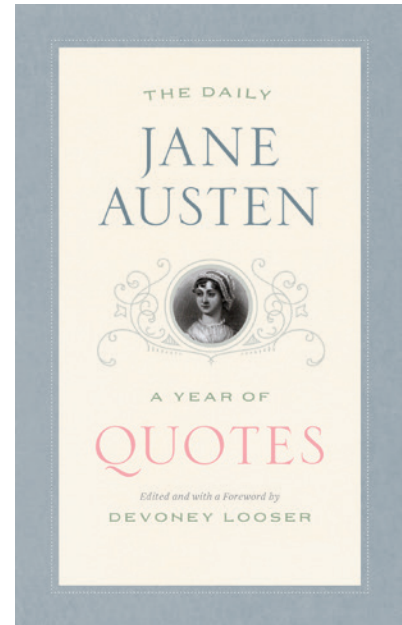
*Edited and with a Foreword by Devoney Looser*

It is a truth universally acknowledged that Jane Austen is eminently, delightfully, and delectably quotable. This truth goes far beyond the first line of *Pride and Prejudice*, which has muscled out many other excellent sentences. So many gems of wit and wisdom from her novels deserve to be better known, from *Northanger Abbey* on its lovable, naïve heroine—“if adventures will not befall a young lady in her own village, she must seek them abroad”—to *Persuasion*’s moving lines of love from its regret-filled hero: “You pierce my soul. I am half agony, half hope. Tell me not that I am too late.”

The 378 genuine, Austen-authored quotations in this book may serve as an introduction to her genius, for those who have yet to discover it, or as a happy reminder of past joys of reading, for those already well-versed in her world. Devoney Looser, a.k.a. Stone Cold Jane Austen, has drawn these passages from a variety of texts across the canon—from Austen’s major novels to her epistolary works to the raucous writings of her youth—resulting in an anthology that is compulsively readable and repeatable.

Looser provides a brilliant foreword and introduces each month with a longer seasonal quote, while concise bits of wit and wisdom mark each day. Whether you approach the collection on a one-a-day model or in a satisfying binge read, you will emerge wiser about Austen, if not about life. *The Daily Jane Austen* will amuse and inspire skeptical beginners, Janeite experts, and every reader in between, by showcasing some of the greatest sentences ever crafted in the history of fiction.

**Jane Austen** (1775–1817) is regarded by many as one of the greatest writers in the English language. Though her work was not widely known during her lifetime, Austen is today a household name, and her six full-length novels are considered timeless literary classics. **Devoney Looser** is Foundation Professor of English at Arizona State University, a Guggenheim Fellow, and a National Endowment for the Humanities Public Scholar. She is the author of many books, including, most recently, *The Making of Jane Austen*. Her writing has appeared in the *Atlantic*, *New York Times*, *Salon*, *Times Literary Supplement*, and *Entertainment Weekly*.



**“JANUARY 3. . . . How quick come the reasons for approving what we like!”**

—from *Persuasion*

**“APRIL 18. . . . I am sorry to tell you that I am getting very extravagant & spending all my Money; & what is worse for you, I have been spending yours too.”**

—Letter from Jane Austen to Cassandra Austen, 18–20 April 1811

*A Year of Quotes*

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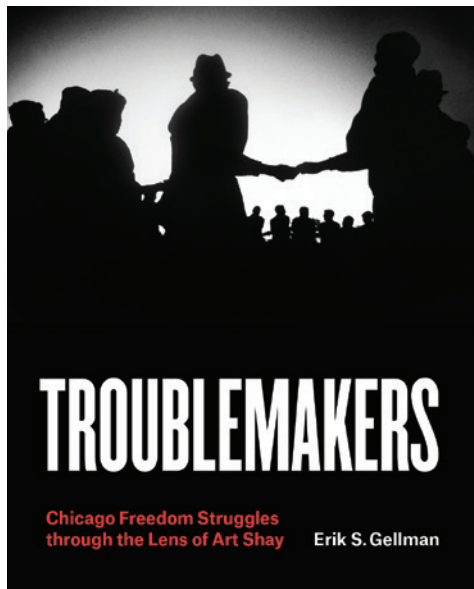
OCTOBER 208 p. 4<sup>1</sup>/<sub>2</sub> x 7<sup>1</sup>/<sub>4</sub>

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LITERATURE



ERIK S. GELLMAN

# Troublemakers

## Chicago Freedom Struggles through the Lens of Art Shay

*Photographs by Art Shay*

What does democracy look like? And when should people cause trouble to pursue it? *Troublemakers* fuses photography and history to demonstrate how racial and economic inequality gave rise to a decades-long struggle for justice in a postwar American city.

Drawing on 247 of Art Shay's photographs, Erik S. Gellman takes a new look at major developments in postwar US history: the Second Great Migration, "white flight," and neighborhood and street conflicts, as well as shifting party politics and the growth of the carceral state. Unlike many histories that use images to support a narrative, Gellman's writing is deeply informed by and in dialogue with Shay's photos. The result is a visual and written history that complicates—and even upends—the morality tales and popular memory of postwar freedom struggles.

Art Shay himself was a "troublemaker," seeking to unsettle society by reflecting back to it truths that many middle-class, white, media, political, and business people pretended did not exist. Working for himself, Shay wandered the city photographing whatever caught his eye—and much did. His lens captured everything from private moments of rebellion to era-defining public movements, as he sought to understand the creative and destructive energies that have propelled freedom struggles in the Windy City.

Shay illuminated the pain and ecstasy that sprung up from the streets of Chicago, while Gellman reveals their collective impact on the urban fabric and on our national narrative. This collaboration offers a fresh and timely look at how social conflict can shape a city—and may even inspire us to make trouble today.

**Erik S. Gellman** is associate professor of history at the University of North Carolina at Chapel Hill. His other books include *Death Blow to Jim Crow: The National Negro Congress and the Rise of Militant Civil Rights* and *The Gospel of the Working Class: Labor's Southern Prophets in New Deal America*. **Art Shay** (1922–2018) was a prolific photographer who captured many critical moments in Chicago's postwar urban history.

### Praise for Shay

"Art Shay spent his long life tirelessly chronicling the world through the lens of his cameras. From World War II to Billy Corgan's band, Shay was there, pointing and shooting and becoming in the process one of the nation's most prolific, celebrated, and respected freelance photographers."

—Rick Kogan,  
*Chicago Tribune*

JANUARY 304 p., 72 color plates,  
175 halftones 8½ x 11  
ISBN-13: 978-0-226-60392-6  
Cloth \$35.00/£27.00  
E-book ISBN-13: 978-0-226-60408-4  
AMERICAN HISTORY PHOTOGRAPHY





CHARLES FRANKEL

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# Volcanoes and Wine

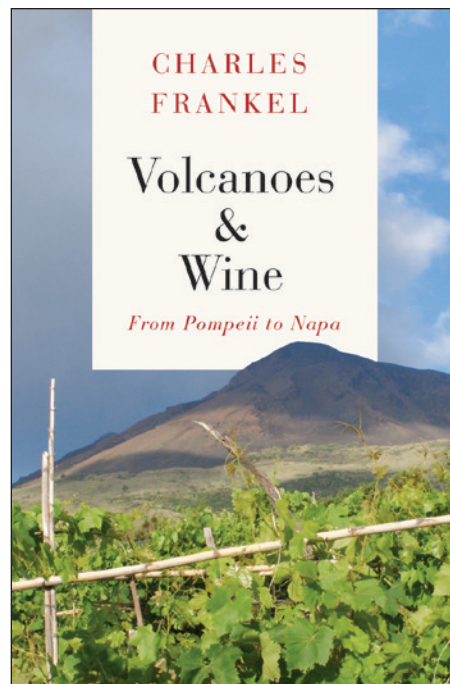
## From Pompeii to Napa

There's a reason we pay top dollar for champagne and that bottles of wine from prestige vineyards cost as much as a car: a place's distinct geographical attributes, known as *terroir* to wine buffs, determine the unique profile of a wine—and some rarer locales produce wines that are particularly coveted. In *Volcanoes and Wine*, geologist Charles Frankel introduces us to the volcanoes that are among the most dramatic and ideal landscapes for wine making.

Traveling across regions well known to wine lovers like Sicily, Oregon, and California, as well as the less familiar places, such as the Canary Islands, Frankel gives an in-depth account of famous volcanoes and the wines that spring from their idiosyncratic soils. From Santorini's vineyards of rocky pumice dating back to a four-thousand-year-old eruption to grapes growing in craters dug in the earth of the Canary Islands, from Vesuvius's famous Lacryma Christi to the ambitious new generation of wine growers reviving the traditional grapes of Mount Etna, Frankel takes us across the stunning and dangerous world of volcanic wines. He details each volcano's most famous eruptions, the grapes that grow in its soils, and the people who make their homes on its slopes, adapting to an ever-menacing landscape. In addition to introducing the history and geology of these volcanoes, Frankel's book serves as a travel guide, offering a host of tips ranging from prominent vineyards to visit to scenic hikes in each location.

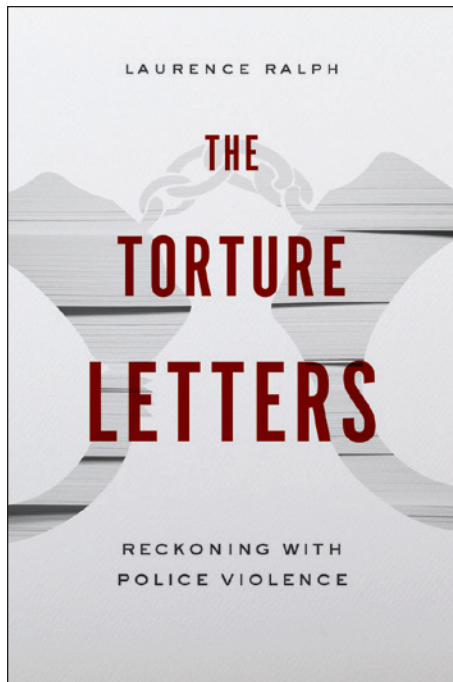
This illuminating guide will be indispensable for wine lovers looking to learn more about volcanic terroirs, as well as anyone curious about how cultural heritage can survive and thrive in the shadow of geological danger.

**Charles Frankel** is a science writer and lecturer specializing in geology, volcanology, and terroir. He is the author of many books in French and English, including *Land and Wine: The French Terroir*, also published by the University of Chicago Press.



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OCTOBER 216 p., 60 color plates,  
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COOKING TRAVEL



LAURENCE RALPH

# The Torture Letters

## Reckoning with Police Violence

**T**orture is an open secret in Chicago. Nobody in power wants to acknowledge this grim reality, but everyone knows it happens—and that the torturers are the police. Three to five new claims are submitted to the Torture Inquiry and Relief Commission of Illinois each week. Four hundred cases are currently pending investigation. Between 1972 and 1991, at least 125 black suspects were tortured by Chicago police officers working under former Police Commander John Burge. As the more recent revelations from the Homan Square “black site” show, that brutal period is far from a historical anomaly. For more than fifty years, police officers who took an oath to protect and serve have instead beaten, electrocuted, suffocated, and raped hundreds—perhaps thousands—of Chicago residents.

In *The Torture Letters*, Laurence Ralph chronicles the history of torture in Chicago, the burgeoning activist movement against police violence, and the American public’s complicity in perpetuating torture at home and abroad. Engaging with a long tradition of epistolary meditations on racism in the United States, from James Baldwin’s *The Fire Next Time* to Ta-Nehisi Coates’s *Between the World and Me*, Ralph offers in this book a collection of open letters written to protesters, victims, students, and others. Through these letters, Ralph bears witness to police violence that began in Burge’s Area Two and follows the city’s networks of torture to the global War on Terror. From Vietnam to Geneva to Guantanamo Bay—Ralph’s story extends as far as the legacy of American imperialism.

Combining insights from fourteen years of research on torture with testimonies of victims of police violence, retired officers, lawyers, and protesters, this is a powerful indictment of police violence and a fierce challenge to all Americans to demand an end to the systems that support it.

**Laurence Ralph** is a professor of anthropology at Princeton University. He is the author of *Renegade Dreams: Living with Injury in Gangland Chicago*, also published by the University of Chicago Press.

“Humane hands of care molded *The Torture Letters* in striking contrast to the torturers and complicit powers those very hands exposed. Carefully conceptualized, carefully researched, and carefully written, Ralph’s book reveals a tragic history of police torture in Chicago and a heroic struggle to secure justice for survivors. This book is indispensable.”

—Ibram X. Kendi,  
National Book Award–winning  
author of *Stamped from the Beginning*

SEPTEMBER 248 p. 6 x 9

ISBN-13: 978-0-226-49053-3

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Paper \$19.00/£15.00

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CURRENT EVENTS



MATTHEW L. SCHUERMAN

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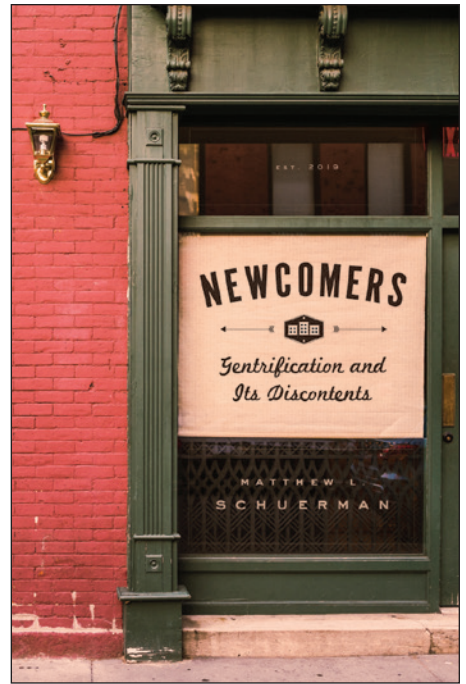
# Newcomers

## Gentrification and Its Discontents

**G**entrification is transforming cities, small and large, across the country. Though it's easy to bemoan the diminished social diversity and transformation of commercial strips that often signify a gentrifying neighborhood, determining who actually benefits and who suffers from this nebulous process can be much harder. The full story of gentrification is rooted in large-scale social and economic forces as well as in extremely local specifics—in short, it's far more complicated than both its supporters and detractors allow.

In *Newcomers*, journalist Matthew L. Schuerman explains how a phenomenon that began with good intentions has turned into one of the most vexing social problems of our time. He builds a national story using focused histories of northwest Brooklyn, San Francisco's Mission District, and the onetime site of Chicago's Cabrini-Green housing project, revealing both the commonalities among all three and the place-specific drivers of change. Schuerman argues that gentrification has become a too-easy flashpoint for all kinds of quasi-populist rage and pro-growth boosterism. In *Newcomers*, he doesn't condemn gentrifiers as a whole, but rather articulates what it is they actually *do*, showing not only how community development can turn foul, but also instances when a "better" neighborhood truly results from changes that are good. Schuerman draws no easy conclusions, using his keen reportorial eye to create sharp, but fair, portraits of the people caught up in gentrification, the people who cause it, and its effects on the lives of everyone who calls a city home.

**Matthew L. Schuerman** is senior editor at WNYC and has written for the *New York Observer*, *Fortune*, and *Village Voice*.



**“The history of gentrification is full of inspiration and humor, of unintended consequences and delightful surprises, of very committed individuals working—at times at cross purposes or with bitterness towards one another—but nonetheless with the common conviction that humans living in close proximity to one another, sacrificing private space in favor of communal space, encountering strangers and acquaintances on the street, is the best civilization has to offer.”**

**—from the introduction**

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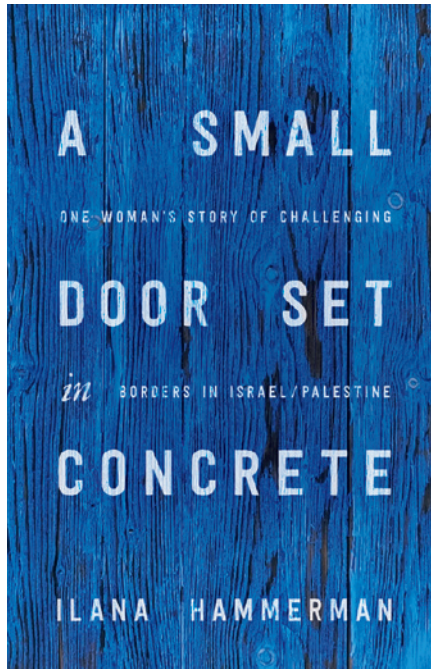
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Cloth \$30.00/£23.00

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AMERICAN HISTORY



ILANA HAMMERMAN

# A Small Door Set in Concrete

One Woman's Story of Challenging Borders in Israel/Palestine

*"I was taught from the start not to be silent."*

For years, renowned activist and scholar Ilana Hammerman has given the world remarkable translations of Kafka. With *A Small Door Set in Concrete*, she turns to the actual surreal existence that is life in the West Bank after decades of occupation.

After losing her husband and her sister, Hammerman set out to travel to the end of the world. It was on this journey that she discovered the secret of personal freedom: the ability to move from place to place without regard for rules or boundaries. This led to a resolution to travel around the West Bank to meet with its women, men, and children, to document their dreams, and to do what she can to bring them justice.

The result is *A Small Door Set in Concrete*. It is a moving picture of lives filled with destruction and frustration, but also infusions of joy. Whether joining Palestinian laborers lining up behind checkpoints hours before the crack of dawn in the hope of crossing into Israel for a day's work, accompanying a family to military court for their loved one's hearing, or smuggling Palestinian children across borders for a day at the beach, Hammerman fearlessly ventures into territories where few Israelis dare set foot and challenges her readers not to avert their eyes in the face of injustice.

Hammerman is adept at revealing the absurdity of a land where people are stripped of their humanity. And she is equally skilled at restoring that humanity to those caught in this political web. This is not a book that allows us to sit passively. It is a slap in the face, a necessary splash of cold water that will reawaken the humanity inside all of us.

**Ilana Hammerman** is an editor at Achuzat Bayit Books in Israel and was editor-in-chief at Am Oved Publishers. She is a columnist for the Israeli newspaper *Haaretz*. Hammerman is the author of five books: *Nazism as Reflected in Contemporary German Literature*; *Soldiers in the Land of Ishma'el: Stories and Documents*; *Cancer Zone of No Return*; *From Beirut to Jenin: The Lebanon War 1982–2002*; and *In Foreign Parts: Trafficking Women in Israel*.

**"This is a forceful and weighty book . . . written in a quiet, personal voice, and with humor. It is a documentary book, but it is written like literature in the full sense of the word. It produces in the reader—at least it did in this reader—empathy and emotion, and it reads like a powerful, consciousness-changing novel."**

**—David Grossman,  
author of *To the End of the Land***

JANUARY 296 p. 5<sup>1</sup>/<sub>2</sub> x 8<sup>1</sup>/<sub>2</sub>  
ISBN-13: 978-0-226-66631-0  
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CURRENT EVENTS



LEWIS RAVEN WALLACE

# The View from Somewhere

## Undoing the Myth of Journalistic Objectivity

**#MeToo. #BlackLivesMatter. #NeverAgain. #WontBeErased.** Though both the right- and left-wing media claim “objectivity” in their reporting of these and other contentious issues, the American public has become increasingly cynical about truth, fact, and reality. In *The View from Somewhere*, Lewis Raven Wallace dives deep into the history of “objectivity” in journalism and how it’s been used to gatekeep and silence marginalized writers as far back as Ida B. Wells.

At its core, this is a book about fierce journalists who have pursued truth and transparency and sometimes been punished for it—not just by tyrannical governments but by journalistic institutions themselves. He highlights the stories of journalists who question “objectivity” with sensitivity and passion. Wallace also shares his own experiences as a midwestern transgender journalist and activist who was fired from his job as a national reporter for public radio for speaking out against “objectivity” in coverage of Trump and white supremacy.

With insightful steps through history, Wallace stresses that journalists have never been mere passive observers—the choices they make reflect worldviews tinted by race, class, gender, and geography. Using historical and contemporary examples—from lynching in the nineteenth century to transgender issues in the twenty-first—Wallace offers a definitive critique of “objectivity” as a catchall for accurate journalism.

Now more than ever, journalism that resists extractive, exploitive, and tokenistic practices toward marginalized people isn’t just important—it is essential. Combining Wallace’s intellectual and emotional journey with the wisdom of others’ experiences, *The View from Somewhere* is a compelling rallying cry against journalist neutrality and for the validity of news told from distinctly subjective voices.

**Lewis Raven Wallace** is an independent journalist, a contributing editor at *Scalawag Magazine*, and the host of *The View from Somewhere* podcast. He previously worked in public radio and is a longtime activist engaged in prison issues, racial justice, and queer and trans liberation. He is a white transgender person from the Midwest and is now based in Durham, North Carolina.

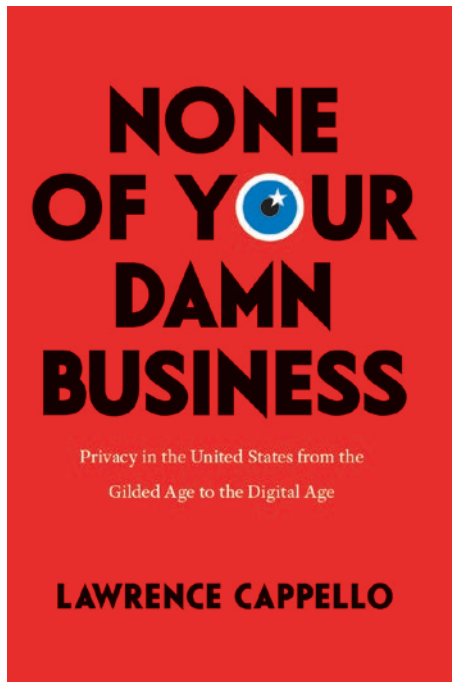


**“Wallace asks the right questions and makes a powerful case for a reexamination of what journalism is and how it can best serve the public. American journalists will readily admit, I think, that our industry has let down the broader community in recent years. Wallace posits a new solution for how we might avoid the mistakes of the past and move forward in a productive way. *The View from Somewhere* is both a fascinating dissection of our political body and a passionate plea for reform. It’s also a darn good read.”**

**—Celeste Headlee,  
author of *We Need to Talk:  
How to Have Conversations That Matter***

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CURRENT EVENTS



LAWRENCE CAPPELLO

# None of Your Damn Business

Privacy in the United States from the Gilded Age to the Digital Age

**“The right to privacy is by no means a uniquely American concept. Yet if there is something particularly distinct about American understandings of privacy, it has been our tendency to frame privacy in all-or-nothing terms and to package it too frequently as an individual right while those pressures which push against it argued for the greater good. If we want a sense of what privacy is, and why it matters, there is much to be gained by looking at it historically.”**

—from the introduction

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AMERICAN HISTORY LAW

You can't pass through an airport customs checkpoint without having your picture taken and your fingertips scanned, that information stored away in an archive you'll never see. Nor can you use your home's smart technology without occasionally experiencing uncertainty about what, exactly, that technology might do with what you've been sharing about your shopping habits and media choices. Every day, Americans surrender their private information to entities that claim to have their best interests in mind, in exchange for a promise of safety or simply the sake of convenience. This trade-off has long been taken for granted, but the extent of its nefariousness has recently become much more clear. As Lawrence Cappello's *None of Your Damn Business* reveals, the problem is not so much that data will be used in ways we don't want, but rather how willing we have been to have our information used, abused, and sold right back to us.

In this startling book, Cappello shows that this state of affairs was not the inevitable byproduct of technological progress. He targets key moments from the past hundred and thirty years of US history when privacy was central to battles over journalistic freedom, national security, surveillance, big data, and reproductive rights. As he makes dismayingly clear, Americans have had numerous opportunities to protect the public good while simultaneously safeguarding our information, and we've squandered those opportunities every time. The wide range of the debates presented here illustrates how, despite America's long history of praising individual freedom, we actually have one of the weakest systems for privacy protection in the developed world. *None of Your Damn Business* is a rich and provocative survey of an alarming topic that only grows more relevant with each fresh outrage of trust betrayed.

[Lawrence Cappello](#) is assistant professor of history at the University of Alabama.



THOMAS A. COLE

# CEO Leadership

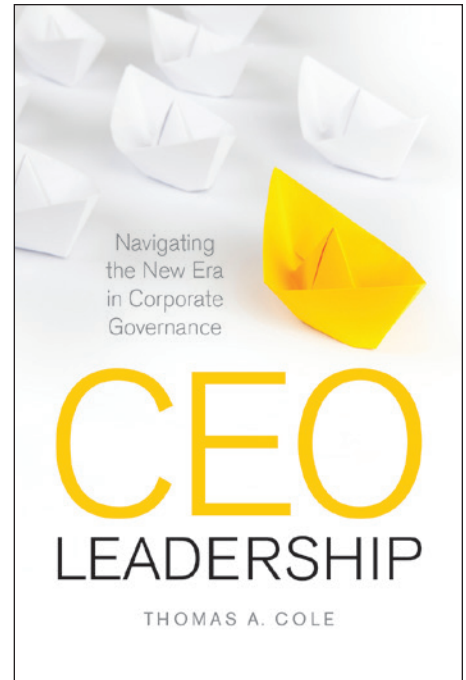
## Navigating the New Era in Corporate Governance

Corporate governance for public companies in the United States today is a fragile balance between shareholders, board members, and CEOs. Shareholders, who are focused on profits, put pressure on boards, who are accountable for operations and profitability. Boards, in turn, pressure CEOs, who must answer to the board while building their own larger vision and strategy for the future of the company. In order for this structure to be successful in the long term, it is imperative that boards and CEOs come to understand each other's roles and how best to work together.

Drawing on four decades of experience advising boards and CEOs on how to do just that, Thomas A. Cole offers in *CEO Leadership* a straightforward and accessible guide to navigating corporate governance today. He explores the recurring question of whose benefit a corporation should be governed for, along with related matters of corporate social responsibility, and he explains the role of laws, market forces, and politics and their influence on the governance of public companies. For corporate directors, he provides a comprehensive examination of the roles, responsibilities, and accountability the role entails, while also offering guidance on how to be as effective as possible in addressing both routine corporate matters and special situations such as mergers and acquisitions, succession, and corporate crises. In addition, he offers practical suggestions for CEOs on leadership and their interactions with boards and shareholders. Cole also mounts a compelling case that a corporate culture that celebrates diversity and inclusion and has zero tolerance for sexual misconduct is critical to long-term business success.

Filled with vignettes from Cole's many years of experience in the board room and C-suite, *CEO Leadership* is an invaluable resource for current and prospective directors, CEOs, and other senior officers of public companies as well as the next generation of corporate leaders and their business and financial advisors.

**Thomas A. Cole** is senior counsel and chair emeritus of the executive committee of Sidley Austin LLP in Chicago. He has led seminars on corporate governance at both the University of Chicago and Harvard law schools.



**“The relationship between investors and other stakeholders, directors and managers of public and private companies, and the obligations of directors and managers have become front and center. Cole describes these developments in clear prose and analyzes the key issues of corporate governance that managers, boards, and investors in our capital markets deal with today. Drawn from his deep experience as one of the most experienced and admired practitioners in the area, his perspective is one of a moderate, thoughtful, practical lawyer.”**

**—John F. Olson,  
Georgetown School of Law**

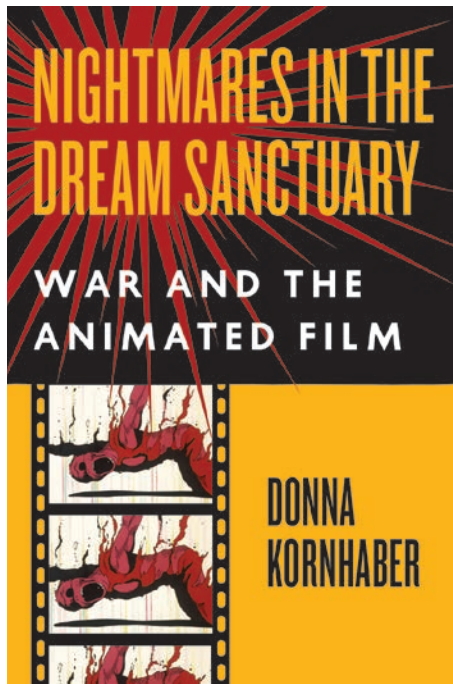
NOVEMBER 304 p., 4 line drawings, 2 tables  
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BUSINESS



DONNA KORNHABER

# Nightmares in the Dream Sanctuary

## War and the Animated Film

In 2008, *Waltz with Bashir* shocked the world by presenting a bracing story of war in what seemed like the most unlikely of formats—an animated film. Yet as Donna Kornhaber shows in this pioneering new book, the relationship between animation and war is actually as old as film itself. The world's very first animated movie was made to solicit donations for the Second Boer War, and even Walt Disney sent his earliest creations off to fight on gruesome animated battlefields drawn from his First World War experience. As Kornhaber strikingly demonstrates, the tradition of wartime animation, long ignored by scholars and film buffs alike, is one of the world's richest archives of wartime memory and witness.

Generation after generation, artists have turned to this most fantastical of mediums to capture real-life horrors they can express in no other way. From Chinese animators depicting the Japanese invasion of Shanghai to Bosnian animators portraying the siege of Sarajevo, from African animators documenting ethnic cleansing to South American animators reflecting on torture and civil war, from Vietnam-era protest films to the films of the French Resistance, from firsthand memories of Hiroshima to the haunting work of Holocaust survivors, the animated medium has for more than a century served as a visual repository for some of the darkest chapters in human history. It is a tradition that continues even to this day, in animated shorts made by Russian dissidents decrying the fighting in Ukraine, American soldiers returning from Iraq, or Middle Eastern artists commenting on the Israeli-Palestinian conflict, the Arab Spring, or the ongoing crisis in Yemen.

*Nightmares in the Dream Sanctuary: War and the Animated Film* vividly tells the story of these works and many others, covering the full history of animated film and spanning the entire globe. A rich, serious, and deeply felt work of groundbreaking media history, it is also an emotional testament to the power of art to capture the endurance of the human spirit in the face of atrocity.

**Donna Kornhaber** is associate professor of English at the University of Texas at Austin. She is the author of *Wes Anderson: A Collector's Cinema* and *Charlie Chaplin, Director*.

More than one hundred animations discussed, including

*The Sinking of the Lusitania* (USA, 1918), *Felix Turns the Tide* (USA, 1922), *Cherry Blossoms* (Japan, 1946), *The Hand* (Czechoslovakia, 1965), *In the Jungle There is Much To Do* (Uruguay, 1973), *Tale of Tales* (USSR, 1979), *Kinshasa*, *Black September* (Democratic Republic of the Congo, 1992), *Persepolis* (Iran/France, 2007), *Waltz with Bashir* (Israel, 2008), *Saudi Deterrent Force* (Saudi Arabia, 2017)

JANUARY 328 p., 20 color plates,  
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FILM HISTORY

CHRISTOPHER W. SHAW

# Money, Power, and the People

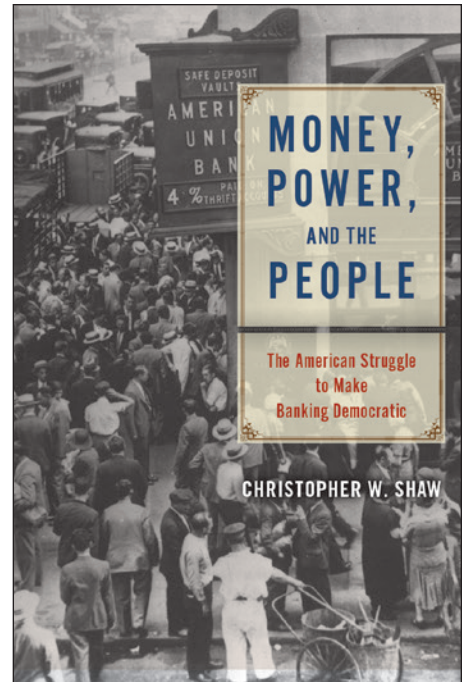
## The American Struggle to Make Banking Democratic

**B**anks and bankers are hardly the most beloved people and institutions in this country. With its corruptive influence on politics and stranglehold on the American economy, Wall Street is not held in high regard by many outside the financial sector. But the pitchforks raised against this behemoth are largely rhetorical: we rarely see riots in the streets or public demands for an equitable and democratic banking system that result in serious national changes.

Yet the situation was vastly different a century ago, as Christopher W. Shaw shows in *Money, Power, and the People*. His book upends the conventional thinking that financial policy in the early twentieth century was set primarily by the needs and demands of bankers. Shaw shows that banking and politics were directly shaped by the literal and symbolic investments of the grassroots. This engagement remade financial institutions and the national economy, through populist pressure and the establishment of federal regulatory programs and agencies like the Farm Credit System and the Federal Deposit Insurance Corporation. Shaw reveals the surprising groundswell behind such seemingly arcane legislation as the Emergency Currency Act of 1908, as well as the power of the people to demand serious political repercussions for the banks that caused the Great Depression. One result of this sustained interest and pressure was legislation and regulation that brought on a long period of relative financial stability, with a reduced frequency of economic booms and busts. Ironically, though, this stability led to the current decline of the very banking politics that enabled it.

Giving voice to a broad swath of American figures, including workers, farmers, politicians, and bankers alike, *Money, Power, and the People* recasts our understanding of what might be possible in balancing the needs of the people with those of their financial institutions.

**Christopher W. Shaw** received a doctorate in history from the University of California, Berkeley.



**“A forceful, lively, and eloquent historical polemic. In original and provocative terms, Shaw reveals the vital role popular social movements played in reforming the American banking system in response to the mounting economic instability and inequality of the early twentieth century, and how these hard-won reforms provided the essential financial framework for the sustained economic growth and widely-shared prosperity of the post-war era. This is a bracing political and historical argument, deserving of a wide audience.”**

**—Jeffrey Sklansky,  
author of *Sovereign of the Market:  
The Money Question in Early America***

SEPTEMBER 400 p., 1 halftone 6 x 9

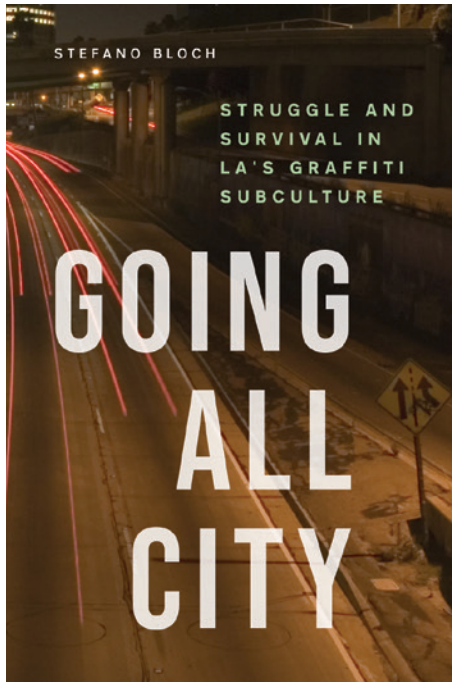
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E-book ISBN-13: 978-0-226-63647-4

AMERICAN HISTORY POLITICAL SCIENCE





STEFANO BLOCH

# Going All City

## Struggle and Survival in LA's Graffiti Subculture

*"We were just regular kids growing up hard in America and making the city our own. Being 'writers' gave us something to live for and 'going all city' gave us something to strive for; and for some of my friends it was something to die for."*

In the age of Banksy, hipster street art, and commissioned wall murals, it's easy to forget graffiti's complicated and often violent past in the United States. Though graffiti has become one of the most influential art forms of the twenty-first century, cities across the United States waged a war against it from the late 1970s to the early 2000s, complete with brutal police task forces. Who were the much-maligned taggers they targeted? Teenagers, usually, from low-income neighborhoods with little to their names except a few spray cans and a desperate need to be seen—to mark their presence on city walls and buildings even as their cities turned a blind eye to them.

*Going All City* is the mesmerizing and painful story of these young graffiti writers, told by one of their own. Prolific LA writer Stefano Bloch came of age in the late 1990s amid constant violence, poverty, and vulnerability. He recounts vicious interactions with police; debating whether to take undocumented friends with gunshot wounds to the hospital; coping with his mother's heroin addiction; instability and homelessness; and his dread that his stepfather would get out of jail and tip his unstable life into full-blown chaos. But he also recalls moments of peace and exhilaration: marking a fresh tag; the thrill of running with his crew at night; exploring the secret landscape of LA; the dream and success of going all city.

Bloch holds nothing back in this fierce, poignant memoir. *Going All City* is an unflinching portrait of a deeply maligned subculture and an unforgettable account of what writing on city walls means to the most vulnerable people living within them.

**Stefano Bloch** is a cultural and urban geographer and a semi-retired graffiti writer from Los Angeles. He is assistant professor in the School of Geography and Development at the University of Arizona, where he is also faculty in the Graduate Interdisciplinary Program in Social, Cultural, and Critical Theory and affiliated with the Center for Latin American Studies.

**"*Going All City* is an amazing read that is impossible to put down. A cutting-edge geographical exploration of under-examined Los Angeles landscapes, this poignant, insightful book is unique within graffiti scholarship and expands our understanding of the city. Depicting the pain of a childhood spent in poverty, the ambiguity of race, and the subjective experience of policing and gangs, this is the remarkable story of just one of thousands of young people who have found power in the clandestine practice of graffiti."**

**—Susan Phillips,  
author of *Wallbangin':  
Gangs and Graffiti in L.A.***

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BIOGRAPHY CURRENT EVENTS



## Bitter English

AHMAD ALMALLAH

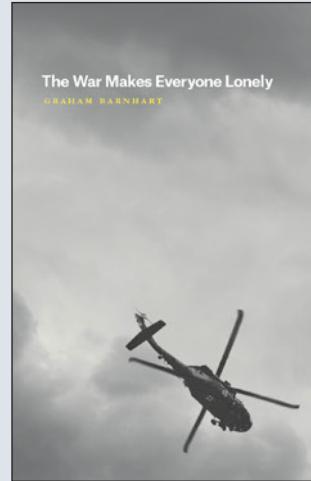
Imagine you are a Palestinian who came to America as a young man, eventually finding yourself caught between the country you live in with your wife and daughter, and the home—and parents—you left behind. Imagine living every day in your nonnative language and becoming estranged from your native tongue, which you use less and less as you become more ensconced in the United States. This is the story told by Ahmad Almallah in *Bitter English*, an autobiography-in-verse that explores the central role language plays in how we construct our identities and how our cultures construct them for us.

Through finely crafted poems that utilize a plainspoken roughness to keep the reader slightly disoriented, Almallah replicates his own verbal and cultural experience of existing between languages and societies. There is a sense of displacement to these poems as Almallah recounts the amusing, sad, and perilous moments of day-to-day living in exile. At the heart of *Bitter English* is a sense of loss, both of home and of his mother, whose struggle with Alzheimer's becomes a reflection of his own reality in exile. Filled with wit, humor, and sharp observations of the world, *Bitter English* brings a fresh poetic voice to the American immigrant experience.

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**Ahmad Almallah** is a lecturer of Arabic and Arabic literature at the University of Pennsylvania.

SEPTEMBER 96 p. 6 x 9  
**ISBN-13: 978-0-226-64264-2**  
**Paper \$18.00/£14.00**  
 E-book ISBN-13: 978-0-226-64278-9  
 POETRY



## The War Makes Everyone Lonely

GRAHAM BARNHART

Violence. Trauma. Memory. Isolation. These are just a few of the themes Graham Barnhart explores in his first collection of poems, many of which were written or begun during his years as a US Army Special Forces medic. Ranging from conventional lyrics and narrative verse to prose poems and expressionist forms, the poems here display a strange, quiet power as Barnhart engages in the pursuit and recognition of wonder, even while concerned with whether it is right to do so in the fraught space of the war zone. We follow the speaker as he treads the line between duty and the horrors of war, honor and compassion for the victims of violence, and the struggle to return to the daily life of family and society after years of trauma.

Evoking the landscapes and surroundings of war, as well as its effects on both US military service members and civilians in war-stricken countries, *The War Makes Everyone Lonely* is a challenging, nuanced look at the ways American violence is exported, enacted, and obscured by a writer poised to take his place in the long tradition of warrior-poets.

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**Graham Barnhart** is a Wallace Stegner Poetry Fellow in the Department of Creative Writing at Stanford University.

SEPTEMBER 96 p. 5<sup>1</sup>/<sub>2</sub> x 8<sup>1</sup>/<sub>2</sub>  
**ISBN-13: 978-0-226-66046-2**  
**Paper \$18.00/£14.00**  
 E-book ISBN-13: 978-0-226-66063-9  
 POETRY



CARRIE NOLAND

# Merce Cunningham

## After the Arbitrary

One of the most influential choreographers of the twentieth century, Merce Cunningham is known for introducing chance to dance. Far too often, however, accounts of Cunningham's work have neglected its full scope, focusing on his collaborations with the visionary composer John Cage or insisting that randomness was the singular goal of his choreography. In this book, the first dedicated to the complete arc of Cunningham's career, Carrie Noland brings new insight to this transformative artist's philosophy and work, providing a fresh perspective on his artistic process while exploring aspects of his choreographic practice never studied before.

Examining a rich and previously unseen archive that includes photographs, film footage, and unpublished writing by Cunningham, Noland counters prior understandings of Cunningham's influential embrace of the unintended, demonstrating that Cunningham in fact set limits on the role chance played in his pieces. Drawing on Cunningham's written and performed work, Noland reveals that Cunningham introduced variables before the chance procedure was applied and later shaped and modified the chance results. Ultimately, Noland shows that Cunningham looked to movement as more than "movement in itself," and that his work enacted archetypal human dramas. This remarkable book will forever change our appreciation of the choreographer's work and legacy.

**Carrie Noland** is professor of French and comparative literature at the University of California, Irvine. She is the author of many books, including *Agency and Embodiment: Performing Gestures/Producing Culture*.

**"Merce Cunningham: After the Arbitrary is a rigorously argued, extremely persuasive, and highly topical book. . . . It is at once historical, theoretical, and formalist, making it a model of scholarship in any humanist field. Noland moves deliberately, examining not only a sequence of Cunningham's dances but their interlocking relationships with other choreographies, both contemporaneous and otherwise."**

**—Rachel Haidu,  
author of *The Absence of Work:  
Marcel Broodthaers 1964–1976***

DECEMBER 304 p., 17 color plates,  
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ART DANCE





## A Mythology of Forms

Selected Writings on Art

CARL EINSTEIN

Translated by Charles W. Haxthausen

The German art historian and critic Carl Einstein was at the forefront of the modernist movement that defined the twentieth century. One of the most prolific and brilliant early commentators on cubism, he was also among the first authors to assess African sculpture as art. Yet his writings remain relatively little known in the Anglophone world. With *A Mythology of Forms*, the first representative collection of Einstein's art theory and criticism to appear in English translation, Charles W. Haxthausen

fills this gap. Spanning three decades, it assembles the most important of Einstein's writings on the art that was central to his critical project—on cubism, surrealism, Pablo Picasso, Georges Braque, and Paul Klee, and includes the full texts of his two pathbreaking books on African art, *Negro Sculpture* (1915) and *African Sculpture* (1921). With fourteen texts by Einstein, each presented with extensive commentary, *A Mythology of Forms* will bring a pivotal voice in the history of modern art into English.

**Carl Einstein** (1885–1940), active primarily as an art critic in Germany and later in France, left a rich corpus of writings encompassing literary criticism, drama, poetry, fiction, and politics. **Charles W. Haxthausen** is the Robert Sterling Clark Professor, Emeritus of Art History at Williams College. He is coeditor of *Berlin: Culture and Metropolis* and editor of *The Two Art Histories: The Museum and the University* and *Sol LeWitt: The Well-Tempered Grid*. He has been named Distinguished Scholar at the Leonard A. Lauder Research Center for Modern Art at the Metropolitan Museum for 2019–20.

## Diagramming Devotion

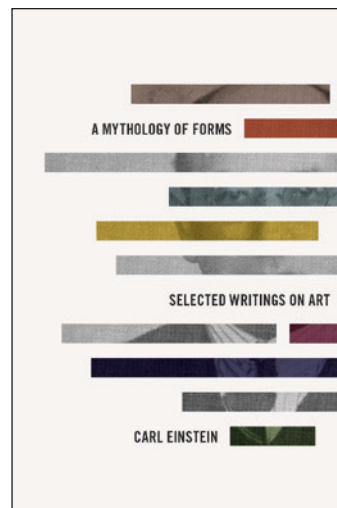
Berthold of Nuremberg's Transformation of Hrabanus Maurus's *Poems in Praise of the Cross*

JEFFREY F. HAMBURGER

During the European Middle Ages, diagrams provided a critical tool of analysis in cosmological and theological debates. In addition to drawing relationships among diverse areas of human knowledge and experience, diagrams themselves generated such knowledge in the first place. In *Diagramming Devotion*, Jeffrey F. Hamburger examines two monumental works that are diagrammatic to their core: a famous set of picture poems of unrivaled complexity by the Carolingian monk Hrabanus Maurus, devoted to the praise of the cross, and a virtually unknown com-

mentary on Hrabanus's work composed almost five hundred years later by the Dominican friar Berthold of Nuremberg. Berthold's profusely illustrated elaboration of Hrabanus translated his predecessor's poems into a series of almost one hundred diagrams. By examining Berthold of Nuremberg's transformation of a Carolingian classic, Hamburger brings modern and medieval visual culture into dialogue, traces important changes in medieval visual culture, and introduces new ways of thinking about diagrams as an enduring visual and conceptual model.

**Jeffrey F. Hamburger** is the Kuno Francke Professor of German Art and Culture at Harvard University. He is the author of many books, including *Painting the Page in the Age of Print*.



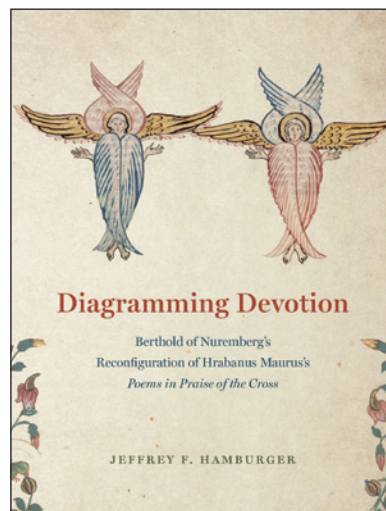
SEPTEMBER 408 p., 78 halftones 7 x 10

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ART



*Louise Smith Bross Lecture Series*

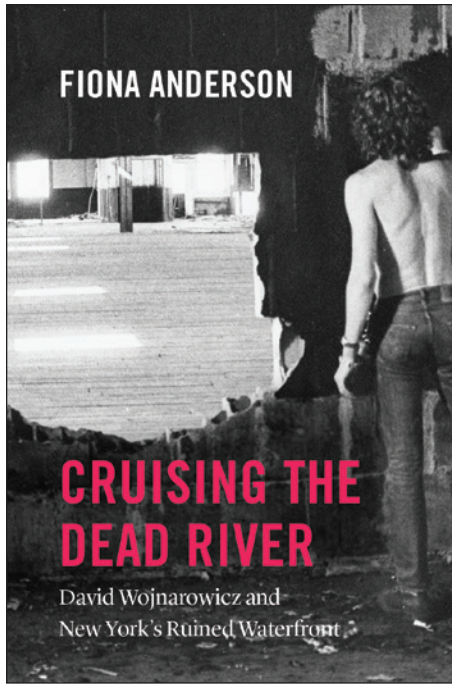
OCTOBER 384 p., 183 color plates, 38 halftones 8<sup>1</sup>/<sub>2</sub> x 11

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Cloth \$65.00s/£49.00

E-book ISBN-13: 978-0-226-64295-6

ART HISTORY EUROPEAN HISTORY



AUGUST 232 p., 50 halftones 6 x 9  
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ISBN-13: 978-0-226-60375-9  
Paper \$32.50s/£26.00  
E-book ISBN-13: 978-0-226-60389-6  
ART GAY AND LESBIAN STUDIES



FIONA ANDERSON

# Cruising the Dead River

## David Wojnarowicz and New York's Ruined Waterfront

In the 1970s, the waterfront on the west side of Manhattan was a forgotten neighborhood, full of abandoned warehouses and disused piers. Though many who looked at the neighborhood saw nothing but blight, its derelict buildings and streets were alive with queer people forging new kinds of intimacies through cruising. And alongside those sexual and social worlds, groundbreaking artists produced work that attested to the radical transformations taking place in the city—and in American culture. The American artist and writer David Wojnarowicz was right in the heart of it, documenting his cruising experiences in journal entries, poems, photographs, films, and large-scale, site-specific arts projects.

In *Cruising the Dead River*, Fiona Anderson draws on Wojnarowicz's work to explore the key role the abandoned and decaying landscape played in this explosion of queer culture. Making innovative use of archival ephemera and photographic fragments from this dynamic subculture, *Cruising the Dead River* examines how the ruined buildings that dominated the seemingly neglected riverfront assumed a powerful role, giving the neighborhood a distinct sense of place and identity through the cruising that took place there. As Anderson shows, the work of artists such as Emily Roysdon, Peter Hujar, and Alvin Baltrop reflect an erotic connection between past and present inspired by the piers. The decay of the piers and the work they housed provide invaluable insight into the complex forces that reshaped the waterfront in this period as gentrification swept New York and before the AIDS crisis took hold. By telling the story of the piers, Anderson documents buried histories of violence, regeneration, and LGBTQ activism that developed in and around the cruising scene.

**Fiona Anderson** is a lecturer in art history in the Fine Art Department at Newcastle University.



Edited by **KAREN PATTERSON**

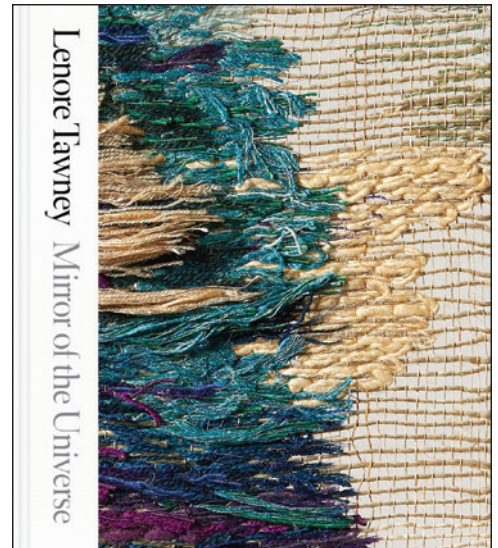
# Lenore Tawney

## Mirror of the Universe

**R**ecent years have seen an enormous surge of interest in fiber arts, with works made of thread on display in art museums around the world. But this art form only began to transcend its origins as a humble craft in the late nineteenth and early twentieth centuries, and it wasn't until the 1950s and 1960s that artists used the fiber arts to build critical practices that challenged the definitions of painting, drawing, and sculpture. One of those artists was Lenore Tawney (1907–2007).

Raised and trained in Chicago before she moved to New York, Tawney had a storied career. She was known for employing an ancient Peruvian gauze weave technique to create a painterly effect that appeared to float in space rather than cling to the wall, as well as for being one of the first artists to blend sculptural techniques with weaving practices and, in the process, pioneered a new direction in fiber art. Despite her prominence on the New York art scene, however, she has only recently begun to receive her due from the greater art world. Accompanying a retrospective at the John Michael Kohler Arts Center, this catalog features a comprehensive biography of Tawney, additional essays on her work, and two hundred full-color illustrations, making it of interest to contemporary artists, art historians, and the growing audience for fiber art.

**Karen Patterson** is senior curator at the John Michael Kohler Arts Center.



SEPTEMBER 304 p., 200 color plates 9 x 11

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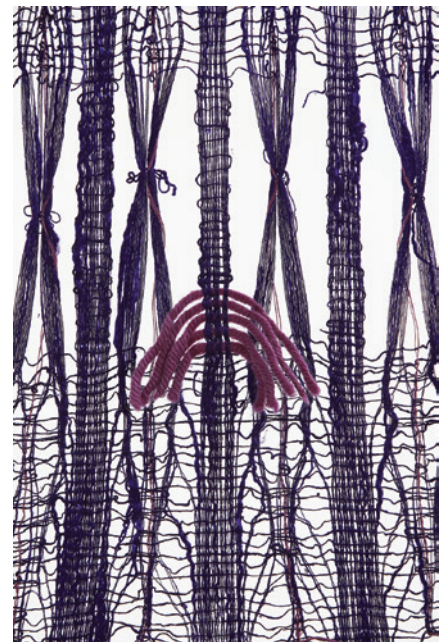
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ART ART HISTORY

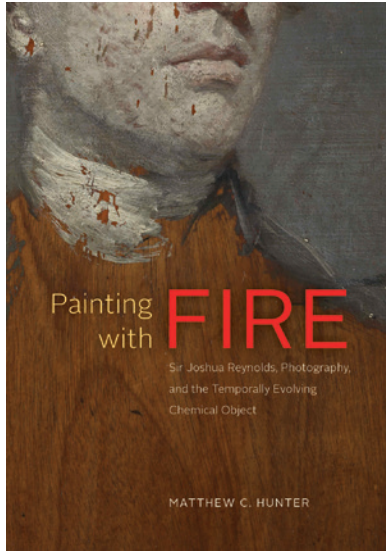
*Copublished with John Michael Kohler Arts Center*

### Exhibition Schedule

- ◆ **The John Michael Kohler Arts Center  
Sheboygan, WI  
August 18, 2019–March 1, 2020**







OCTOBER 304 p., 20 color plates,  
68 halftones, 1 table 7 x 10  
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E-book ISBN-13: 978-0-226-39039-0  
ART HISTORY

## Painting with Fire

Sir Joshua Reynolds, Photography, and the Temporally Evolving Chemical Object

MATTHEW C. HUNTER

*Painting with Fire* shows how experiments with chemicals known to change visibly over the course of time transformed British pictorial arts of the long eighteenth century—and how they can alter our conceptions of photography today. As early as the 1670s, experimental philosophers at the Royal Society of London had studied the visual effects of dynamic combustibles. By the 1770s, chemical volatility became central to the ambitious paintings of Sir Joshua Reynolds, premier portraitist and first president of Britain's Royal Academy of Arts. Valued by some critics for changing in time (and thus, for prompting intellectual reflection on the nature of time), Reynolds's unstable chemistry also prompted new techniques of

chemical replication among Matthew Boulton, James Watt, and other leading industrialists. In turn, those replicas of chemically decaying academic paintings were rediscovered in the mid-nineteenth century and claimed as origin points in the history of photography.

Tracing the long arc of chemically produced and reproduced art from the 1670s through the 1860s, the book reconsiders early photography by situating it in relationship to Reynolds's replicated paintings and the literal engines of British industry. By following the chemicals, *Painting with Fire* remaps familiar stories about academic painting and pictorial experiments amid the industrialization of chemical knowledge.

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**Matthew C. Hunter** is associate professor in the Department of Art History and Communication Studies at McGill University. He is the author of *Wicked Intelligence: Visual Art and the Science of Experiment in Restoration London*, also published by the University of Chicago Press.

## The Art of Return

The Sixties and Contemporary Culture

JAMES MEYER

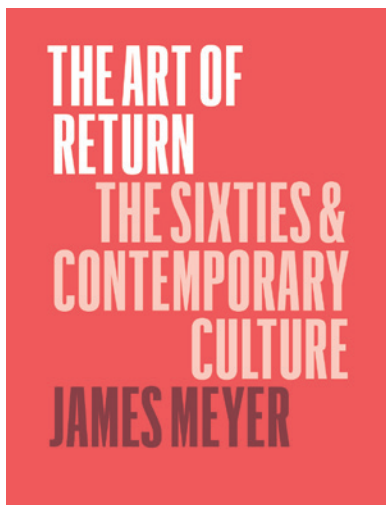
More than any other decade, the sixties capture our collective cultural imagination. And while many Americans can immediately imagine the sound of Martin Luther King, Jr. declaring, "I have a dream," or envision hippies placing flowers in gun barrels while staring down the National Guard, the revolutionary sixties resonate around the world: China's communist government inaugurated a new cultural era, African nations won independence from colonial rule, and students across Europe took to the streets calling for an end to capitalism, imperialism, and the brutality of the Vietnam War.

James Meyer turns to art criticism, theory, memoir, and fiction to examine the fascination with the long sixties and

contemporary expressions of these cultural memories across the globe. Meyer draws on a diverse range of cultural objects that reimagine this revolutionary era stretching from the 1950s to the 1970s, including reenactments of civil rights, antiwar, and feminist marches, Cai Guo-Qiang's reconstructions of an iconic Cultural Revolution-era sculpture; and the television series *Mad Men*, to name only a few. Many of these works were created by artists and writers born during the long Sixties, who were driven to understand a monumental era that they missed. These cases show us that the past becomes significant only in relation to our present, and our remembered history, whether dark or glowingly nostalgic, never perfectly replicates time passed.

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**James Meyer** is a curator in the Department of Modern Art at the National Gallery of Art in Washington, DC He was previously the Winship Distinguished Research Associate Professor of Art History at Emory University and deputy director and chief curator of the Dia Art Foundation.



SEPTEMBER 302 p., 94 color plates,  
38 halftones 7 x 10  
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E-book ISBN-13: 978-0-226-62014-5  
ART AMERICAN HISTORY

## Against the Avant-Garde

Pier Paolo Pasolini, Contemporary Art, and Neocapitalism

ARA H. MERJIAN

Recognized in America chiefly for his films, Pier Paolo Pasolini (1922–1975) in fact reinvented interdisciplinarity in postwar Europe. Pasolini self-confessedly approached the cinematic image through painting, and the numerous allusions to early modern frescoes and altarpieces in his films have been extensively documented. Far less understood, however, is Pasolini's fraught relationship to the aesthetic experiments of his own age. In *Against the Avant-Garde*, Ara H. Merjian demonstrates how Pasolini's campaign against neocapitalist culture fueled his hostility to the avant-garde. An atheist indebted to Catholic ritual; a revolutionary com-

munist inimical to the creed of 1968; a homosexual hostile to the project of gay liberation: Pasolini refused the politics of identity in favor of a scandalously paradoxical practice, one vital to any understanding of his legacy. *Against the Avant-Garde* examines these paradoxes through case studies from the 1960s and 1970s, concluding with a reflection on Pasolini's far-reaching influence on post-1970s art. Merjian not only reconsiders the multifaceted work of Italy's most prominent postwar intellectual, but also the fraught politics of a European neo-avant-garde grappling with a new capitalist hegemony.

JANUARY 304 p., 36 color plates,  
139 halftones 7 x 10

ISBN-13: 978-0-226-65527-7

Cloth \$45.00s/£34.00

ART FILM

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**Ara H. Merjian** is associate professor of Italian Studies at New York University, where he is an affiliate of the Institute of Fine Arts and the Department of Art History. He is the author of *Giorgio de Chirico and the Metaphysical City*.

## The Phantom Image

Seeing the Dead in Ancient Rome

PATRICK R. CROWLEY

How could something as insubstantial as a ghost be made visible through the material grit of stone and paint? In this original and wide-ranging study, Patrick R. Crowley uses the figure of the ghost to offer a new understanding of the status of the image in Roman art and visual culture. Tracing the shifting practices and debates in antiquity about the nature of vision and representation, Crowley shows how images of ghosts make visible structures of beholding and strategies of depiction. Yet

the figure of the ghost simultaneously contributes to a broader conceptual history that accounts for how modalities of belief emerged and developed in antiquity. Neither illustrations of ancient beliefs in ghosts nor depictions of the afterlife more generally, these images ultimately show us something about the visual event of seeing itself. *The Phantom Image* will be essential for anyone interested in ancient art, visual culture, and the history of the image.

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**Patrick R. Crowley** is assistant professor of art history at the University of Chicago.

**"The Phantom Image is as unique as its subject matter. Crowley shows impressive command of the historiographic and theoretical background while creating a book that is up-to-the-minute in terms of contemporary sources. This is an ambitious study in its intellectual, cultural, and chronological scope that focuses on some heretofore marginalized monuments and makes them central to an understanding of Roman visual culture."**

—Barbara Kellum,  
Smith College

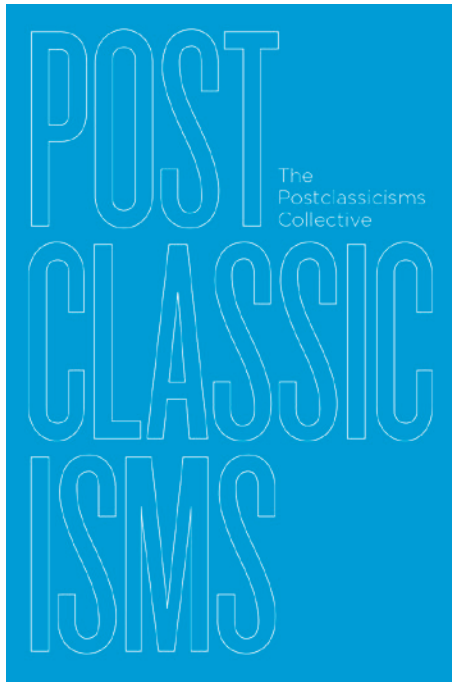
DECEMBER 328 p., 25 color plates,  
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CLASSICS ART HISTORY



## THE POSTCLASSICISMS COLLECTIVE

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# Postclassicisms

Made up of nine prominent scholars, The Postclassicisms Collective aims to map a space for theorizing and reflecting on the values attributed to antiquity. The product of these reflections, *Postclassicisms* takes up a set of questions about what it means to know and care about Greco-Roman antiquity in our turbulent world and offers suggestions for a discipline in transformation, as new communities are being built around the study of the ancient Greco-Roman world.

Structured around three primary concepts—value, time, and responsibility—and nine additional concepts, *Postclassicisms* asks scholars to reflect upon why they choose to work in classics, to examine how proximity to and distance from antiquity has been—and continues to be—figured, and to consider what they seek to accomplish within their own scholarly practices. Together, the authors argue that a stronger critical self-awareness, an enhanced sense of the intellectual history of the methods of classics, and a greater understanding of the ethical and political implications of the decisions that the discipline makes will lead to a more engaged intellectual life, both for classicists and, ultimately, for society. A timely intervention into the present and future of the discipline, *Postclassicisms* will be required reading for professional classicists and students alike and a model for collaborative disciplinary intervention by scholars in other fields.

**The Postclassicisms Collective** is an international group of nine scholars dedicated to redefining the study of classical antiquity.

### Contributors

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CLASSICS



## Murder in New Orleans

The Creation of Jim Crow Policing

JEFFREY S. ADLER

New Orleans in the 1920s and '30s was a deadly place. In 1925, the city's homicide rate was six times that of New York City and twelve times that of Boston, despite having a fraction of the population. Jeffrey S. Adler has explored every homicide officially recorded in New Orleans between 1925 and 1940—more than two thousand in all—scouring police and autopsy reports, old interviews, and crumbling newspapers. More than simply quantifying these cases, Adler places them in larger contexts and emerges with a tale of racism, urban violence, and vicious policing that has startling relevance for today.

*Murder in New Orleans* shows how whites were convicted of homicide at far higher rates than blacks leading up to the mid-1920s. But by the end of the next decade, this pattern had reversed completely, despite an overall plummet

in municipal crime rates. This sharp rise in arrests was compounded by the increasingly harsh treatment of black subjects by New Orleans police. Adler also explores counterintuitive trends in violence, particularly how the vicious response to African American crime occurred as such violence plunged in frequency, revealing that the city's cycle of racial policing and punishment was connected less to actual patterns of wrongdoing than to the national enshrinement of Jim Crow. Rather than some hyperviolent outlier, this Louisiana city was a harbinger of the endemic racism at the center of today's criminal justice state. *Murder in New Orleans* lays bare how decades-old crimes, and the racially motivated cruelty of the official response, once again have baleful resonance in the age of Black Lives Matter.

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Jeffrey S. Adler is professor of history and criminology, as well as distinguished teaching scholar, at the University of Florida.

## The Culture of Feedback

Ecological Thinking in Seventies America

DANIEL BELGRAD

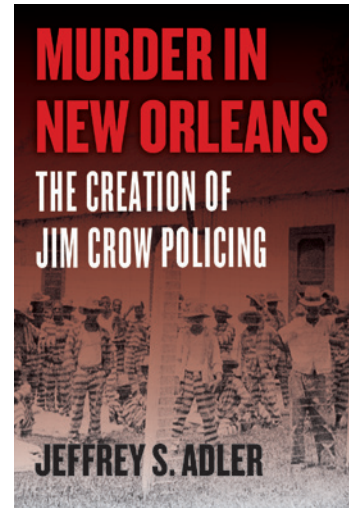
When we want advice, we often casually speak of reaching out to others to “get some feedback.” But how many of us give a thought to what this phrase actually means? The idea of feedback dates to World War II, when the term was developed to describe the dynamics of self-regulating systems, which correct their actions by feeding their effects back into the system. By the early 1970s, feedback had evolved to become the governing trope for a counterculture that was reoriented and reinvigorated by ecological thinking.

*The Culture of Feedback* digs deep into a dazzling variety of left-of-center experiences and attitudes from this misunderstood period, bringing us a new look at the wild side of the 1970s. Belgrad shows us how ideas from systems

theory were taken up by the counterculture and the environmental movement, eventually influencing a wide range of beliefs and behaviors, particularly related to the question of what is and is not intelligence. He tells the story of a generation of Americans who were struck by a newfound interest in—and respect for—plants, animals, indigenous populations, and the very sounds around them, knitting this together with cogent insights on environmentalism, feminism, systems theory, and psychedelics. *The Culture of Feedback* repaints the familiar image of the '70s as a time of Me Generation malaise to reveal an era of revolutionary and hopeful social currents, driven by desires to radically improve—and feed back into—the systems that had come before.

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Daniel Belgrad is associate professor in the College of Arts and Sciences at the University of South Florida and author of *The Culture of Spontaneity*, also published by the University of Chicago Press.



*Historical Studies of Urban America*

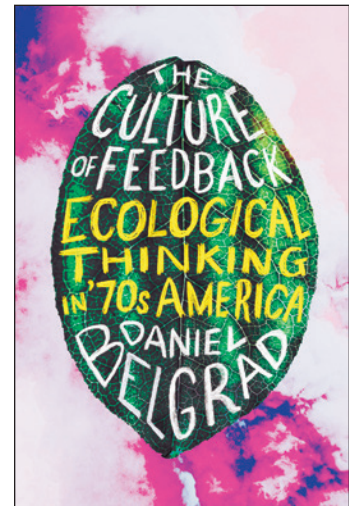
AUGUST 280 p., 20 line drawings 6 x 9

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AMERICAN HISTORY  
AFRICAN AMERICAN STUDIES



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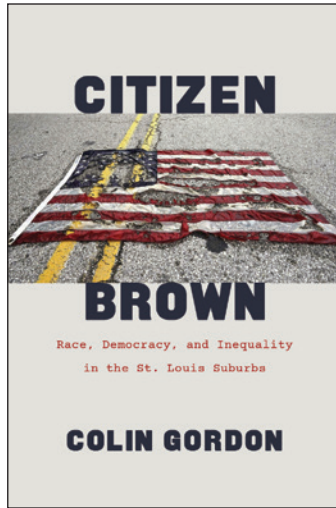
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AMERICAN HISTORY



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AMERICAN HISTORY  
AFRICAN AMERICAN STUDIES

## Citizen Brown

Race, Democracy, and Inequality in the St. Louis Suburbs

COLIN GORDON

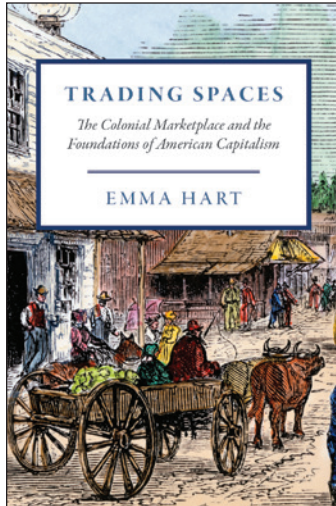
The 2014 death of Michael Brown in Ferguson, Missouri, ignited nationwide protests and brought widespread attention to tragically relevant issues like police brutality and institutional racism. But Ferguson is not alone. As Colin Gordon shows in this urgent and timely book, the events in Ferguson exposed not only the deep racism of the local police department, but the ways in which decades of public policy effectively segregated and curtailed citizenship across the St. Louis suburbs.

*Citizen Brown* uncovers half a century of private practices and public policies that resulted in bitter inequality and sustained segregation in Ferguson and beyond. Gordon shows how municipal and school district boundaries were pointedly drawn to contain or

exclude African Americans, how local policies and services—especially policing, education, and urban renewal—were weaponized to maintain civic separation. He also makes clear that the outcry that arose in Ferguson was no impulsive outburst, but an explosion of pent-up rage against longstanding local systems of segregation and inequality—of which a police force which viewed citizens not as subjects to serve and protect, but as sources of revenue, was just the most immediate example. Worse, *Citizen Brown* illustrates the fact that, though the greater St. Louis area provides some extraordinarily clear examples of fraught racial dynamics, it is hardly alone among American cities and regions.

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Colin Gordon is the F. Wendell Miller Professor of History at the University of Iowa.



*American Beginnings, 1500–1900*

NOVEMBER 296 p., 10 halftones,

1 table 6 x 9

ISBN-13: 978-0-226-65981-7

Cloth \$45.00s/£34.00

E-book ISBN-13: 978-0-226-65995-4

AMERICAN HISTORY ECONOMICS

## Trading Spaces

The Colonial Marketplace and the Foundations of American Capitalism

EMMA HART

When we talk about the economy, “the market” is often just an abstraction. While the exchange of goods was historically tied to a particular place, capitalism has gradually eroded this connection to create our current global trading systems. In *Trading Spaces*, Emma Hart argues that Britain’s colonization of North America was a key moment in the market’s shift from place to idea, with major consequences for the character of the American economy.

Hart’s book takes in the shops, auction sites, wharves, taverns, fairs, and homes of seventeenth- and eighteenth-century America—places where new mechanisms and conventions arose as Europeans recreated or adapted continental methods to new surroundings. Since those earlier conventions tended

to rely more heavily on regulations than their colonial offspring, what emerged in early America was a less fettered brand of capitalism. By the nineteenth century, this had evolved into a market economy that would not look too foreign to contemporary Americans. To tell this complex transnational story of how our markets came to be, Hart looks back farther than most historians of US capitalism, rooting these markets in the norms of seventeenth- and eighteenth-century Britain. Perhaps most important, this is not a story of specific commodity markets over time, but rather is a history of the trading spaces themselves: the physical sites in which the grubby work of commerce occurred and where the market itself was born.

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Emma Hart is a senior lecturer in modern history at the University of St. Andrews.

FRANÇOISE MELTZER

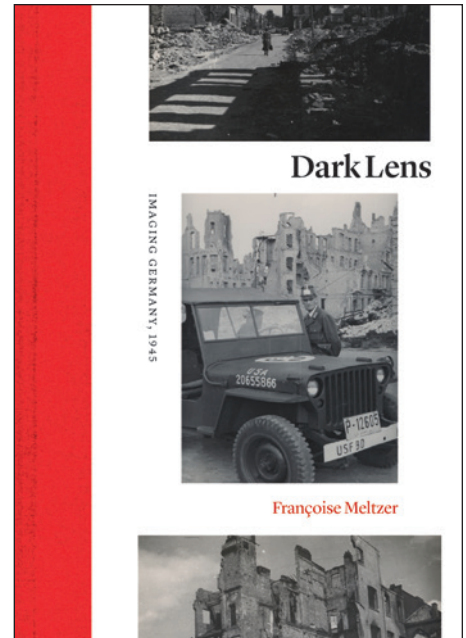
# Dark Lens

## Imaging Germany, 1945

The ruins of war have long held the power to stupefy and appall. Can such ruins ever be persuasively depicted and comprehended? Can images of them force us to identify with the suffering of the enemy and raise uncomfortable questions about forgiveness and revenge?

Françoise Meltzer explores those questions in *Dark Lens*, which uses the images of war ruins in Nazi Germany to investigate problems of aestheticization, the representation of catastrophe, and the targeting of civilians in war. Through texts that give accounts of bombed-out towns in Germany in the last years of the war, painters' attempts to depict the destruction, and her own mother's photographs taken in Berlin and other cities in 1945, Meltzer asks if any medium offers a direct experience of war ruins for the viewer. Ultimately, she concludes that while the viewer cannot help reimagining the devastation through the lenses of history, aestheticization, or voyeurism, these images at least allow us to approach the reality of ruins and grasp the larger issue of targeting civilians in modern warfare for what it is. Refreshingly accessible and deeply personal, *Dark Lens* is a compelling look at the role images play in constructing memories of war.

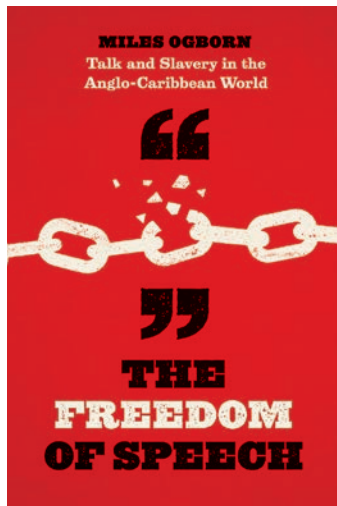
**Françoise Meltzer** is the Edward Carson Waller Distinguished Service Professor in the Humanities, professor in the Divinity School and the College, and chair of comparative literature at the University of Chicago. She is the author of four books published by the University of Chicago Press, most recently *Seeing Double: Baudelaire's Modernity*.



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EUROPEAN HISTORY PHOTOGRAPHY







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HISTORY

## The Freedom of Speech

Talk and Slavery in the Anglo-Caribbean World

MILES OGBORN

The institution of slavery has always depended on myriad ways of enforcing the boundaries between slaveholders and the enslaved. As historical geographer Miles Ogborn reveals in *The Freedom of Speech*, no repressive tool has been as pervasive as the policing of words themselves. Offering a compelling new lens on transatlantic slavery, this book gathers rich historical data from Barbados, Jamaica, the United Kingdom, and North America to delve into the complex relationships between voice, slavery, and empire. From the

most quotidian encounters to formal rules of what counted as evidence in court, the battleground of slavery lay in who could speak and under what conditions. But, as Ogborn shows through keen attention to the narratives and silences in the archives, if slavery as a legal status could be made by words, it could be unmade by them as well. A masterful look at the duality of domination, *The Freedom of Speech* offers a rich interpretation of oral cultures that both supported and constantly threatened to undermine the slave system.

**Miles Ogborn** is professor of geography at Queen Mary University of London. His books include *Global Lives: Britain and the World, 1550–1800* and *Indian Ink: Script and Print in the Making of the English East India Company*, the latter published by the University of Chicago Press.



China's Quest to Revive  
the Silk Roads for  
the Twenty-First Century

GEOCULTURAL POWER

TIM WINTER

*Silk Roads*

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11 line drawings 6 x 9

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HISTORY ASIAN STUDIES

## Geocultural Power

China's Quest to Revive the Silk Roads for the  
Twenty-First Century

TIM WINTER

Launched in 2013, China's Belt and Road Initiative is forging connections in infrastructure, trade, energy, finance, tourism, and culture across Eurasia and Africa. This extraordinarily ambitious strategy places China at the center of a geography of overland and maritime connectivity stretching across more than sixty countries and incorporating almost two-thirds of the world's population. But what does it mean to revive the historic Silk Roads for trade agreements and infrastructure investments in the twenty-first century?

*Geocultural Power* explores this question by considering how China is couching its strategy for building trade, foreign relations, and energy and political security in an evocative topography of history. Until now Belt and

Road has been discussed as a geopolitical and geoeconomic project. This book introduces geocultural power to the analysis of international affairs. Tim Winter highlights how many countries—including Iran, Sri Lanka, Kenya, Malaysia, Indonesia, Pakistan, and others—are revisiting their histories to find points of diplomatic and cultural connection. Through the revived Silk Roads, China becomes the new author of Eurasian history and the architect of the bridge between East and West. In a diplomatic dance of forgetting, episodes of violence, invasion, and bloodshed are left behind for a language of history and heritage that crosses borders in ways that further the trade ambitions of an increasingly networked China-driven economy.

**Tim Winter** is professor of critical heritage studies at the University of Western Australia. His previous books include *Shanghai Expo*, *Routledge Handbook of Heritage in Asia*, and *Post-conflict Heritage*, *Postcolonial Tourism*.

## Imagining Judeo-Christian America

Religion, Secularism, and the Redefinition of Democracy

K. HEALAN GASTON

The term “Judeo-Christian” is remarkably easy to pass over without consideration. It seems obvious that Judaism and Christianity share texts, tenets, and values—and that these influenced the founders of the United States. However, in this ambitious book, K. Healan Gaston dispels the myth of a monolithic Judeo-Christian America. She argues that the idea of America as a Judeo-Christian nation is a relatively recent construct, and a potentially imperiling one if we fail to understand how various groups have mobilized Judeo-Christian rhetoric for their own political, cultural, and religious ends.

Since its inception in the 1930s and widespread adoption during World War II, the apparent inclusiveness of the term Judeo-Christian has masked competing conceptions of religion, sec-

ularism, and politics. Gaston demonstrates that this choice of terminology was deeply rooted in arguments over the nature of democracy and totalitarianism that intensified during World War II and the transformational early years of the Cold War. She details how religious and political commitments intersected in the formation of postwar American culture and politics. Tracing debates over the meaning and implications of American pluralism from the nineteenth century up to the present, Gaston shows that the term Judeo-Christian, originally aimed at including Catholics and Jews alongside Protestants, became a marker for conservative social values under Ronald Reagan, as part of the culture wars that erupted in the wake of the 1960s and continue to rage today.

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**K. Healan Gaston** is a lecturer in American religious history and ethics at Harvard Divinity School.

## Out of Stock

The Warehouse in the History of Capitalism

DARA ORENSTEIN

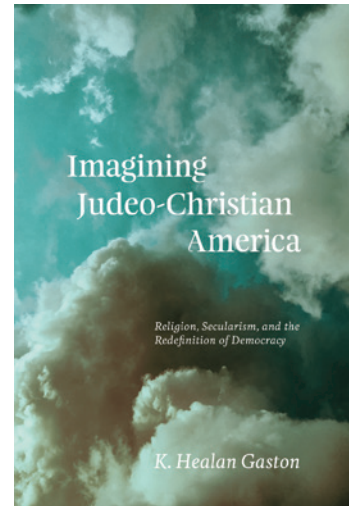
In *Out of Stock*, Dara Orenstein delivers a nuanced, ambitious, and engrossing account of that most generic and underappreciated site in the history of American commerce and industry: the warehouse, and all its many permutations. She traces the progression from the bonded warehouse of the nineteenth century to today’s foreign-trade zones, enclaves where goods are processed while simultaneously inside the United States and outside US customs territory. Foreign-trade zones channel jobs to American workers by converting American cities into international ports, and to understand them, Orenstein tells us, we should look at them in the simplest of terms: as warehouses. Going further, Orenstein contends that

these zones—nearly 800 of which are scattered across the United States—are emblematic of how warehouses have begun to supplant factories on the terrain of logistics. In the age of Amazon and Walmart, circulation is so crucial to how and where goods are produced that it is increasingly inseparable from production, such that warehouses rank as some of the most pivotal spaces of global capitalism.

Drawing from cultural geography, cultural history, and political economy, and vividly documented with photos, ads, maps, and other ephemera, *Out of Stock* nimbly demonstrates the centrality of warehouses for corporations, workers, cities, and empires.

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**Dara Orenstein** is assistant professor of American studies at George Washington University.



OCTOBER 368 p. 6 x 9

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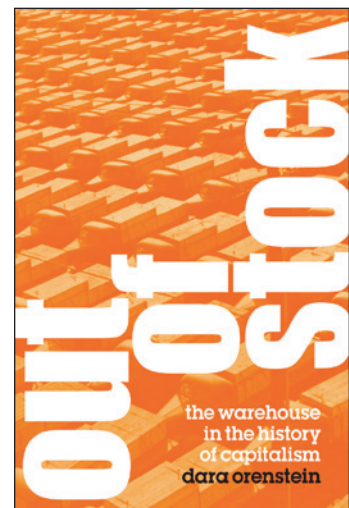
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AMERICAN HISTORY RELIGION



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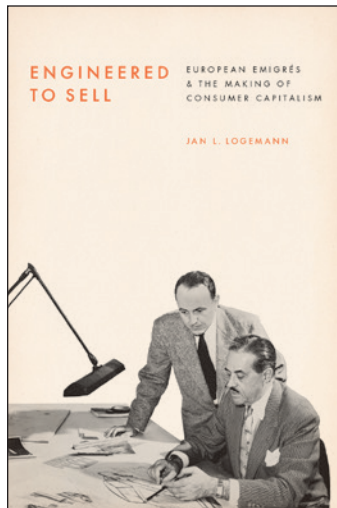
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HISTORY ECONOMICS



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HISTORY

## Engineered to Sell

### European Émigrés and the Making of Consumer Capitalism

JAN L. LOGEMANN

Forever immortalized in the television series *Mad Men*, the mid-twentieth century marketing world influenced nearly every aspect of American culture—music, literature, politics, economics, consumerism, race relations, gender, and more. In *Engineered to Sell*, Jan L. Logemann traces the transnational careers of consumer engineers in advertising, market research, and commercial design who transformed capitalism, from the 1930s through the 1960s. He argues that the history of marketing consumer goods is not a story of American exceptionalism. Instead, the careers of immigrants point to the limits of the “Americanization” paradigm. First, Logemann explains the rise of a dynamic world of goods by emphasizing changes in marketing approaches increasingly tailored to consumers. Second, he looks at how and why consumer engineering was shaped by transatlantic exchanges.

From Austrian psychologists and little-known social scientists to the illustrious Bauhaus artists, the émigrés at the center of this story illustrate the vibrant cultural and commercial connections between metropolitan centers: Vienna and New York; Paris and Chicago; Berlin and San Francisco. These mid-century consumer engineers crossed national and disciplinary boundaries not only within arts and academia but also between governments, corporate actors, and social reform movements. By focusing on the transnational lives of émigré consumer researchers, marketers, and designers, *Engineered to Sell* details the processes of cultural translation and adaptation that mark both the mid-century transformation of American marketing and the subsequent European shift to “American” consumer capitalism.

**Jan L. Logemann** is assistant professor at the Institute for Economic and Social History at the University of Göttingen. He is the editor of *The Development of Consumer Credit in Global Perspective* and the author of *Trams or Tailfins: Public and Private Prosperity in Postwar West Germany and the United States*, also published by the University of Chicago Press.

## Cartographic Humanism

### The Making of Early Modern Europe

KATHARINA N. PIECHOCKI

What is “Europe,” and when did it come to be? In the Renaissance, the term “Europe” circulated widely. But as Katharina N. Piechocki argues in this compelling book, the continent itself was only in the making in the fifteenth and sixteenth centuries.

*Cartographic Humanism* sheds new light on how humanists negotiated and defined Europe’s boundaries at a momentous shift in the continent’s formation: when a new imagining of Europe was driven by the rise of cartography. As Piechocki shows, this tool of geography, philosophy, and philology was used not only to represent but, more importantly,

also to shape and promote an image of Europe quite unparalleled in previous centuries. Engaging with poets, historians, and mapmakers, Piechocki resists an easy categorization of the continent, scrutinizing Europe as an unexamined category that demands a much more careful and nuanced investigation than scholars of early modernity have hitherto undertaken. Unprecedented in its geographic scope, *Cartographic Humanism* is the first book to chart new itineraries across Europe as it brings France, Germany, Italy, Poland, and Portugal into a lively, interdisciplinary dialogue.

**Katharina N. Piechocki** is associate professor of comparative literature at Harvard University.



## Promiscuous Knowledge

Information, Image, and Other Truth Games in History

KENNETH CMIEL and JOHN DURHAM PETERS

Sergey Brin, a cofounder of Google, once compared the perfect search engine to the “mind of God.” As the modern face of promiscuous knowledge, however, Google’s divine omniscience traffics indifferently in news, maps, weather, and porn. This book, begun by the late Kenneth Cmiel and completed by his close friend John Durham Peters, provides a genealogy of the information age from its early origins up to the reign of Google. It examines how we think about fact, image, and knowledge, centering on the different ways that claims of truth are complicated when they pass to a larger public.

Cmiel’s original text examines the

collapse he saw in the growing gulf between politics and aesthetics in post-modern architecture, the distancing of images from everyday life in magical realist cinema, the waning support for national betterment through taxation, and the inability of a single presentational strategy to contain the social whole. Peters brings Cmiel’s study into the present moment, providing the backstory to current controversies over filter-bubbles, echo chambers, and “fake news.” A hybrid work from two innovative thinkers, *Promiscuous Knowledge* is an enlightening contribution to our understanding of the internet and the profuse visual culture of our time.

---

**Kenneth Cmiel** was professor of history and American studies at the University of Iowa and director of the Center for Human Rights at the university. He is the author of *A Home of Another Kind*, also published by the University of Chicago Press. **John Durham Peters** is professor of English and film and media studies at Yale University. He is the author of *The Marvelous Clouds*, *Courting the Abyss*, and *Speaking into the Air*; all published by the University of Chicago Press.

## Partitioning Palestine

British Policymaking at the End of Empire

PENNY SINANOGLU

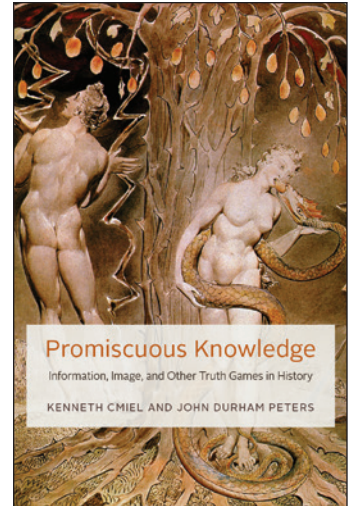
*Partitioning Palestine* is the first history of the ideological and political forces that led to the idea of partition—that is, a division of territory and sovereignty—in British mandate Palestine in the first half of the twentieth century. Inverting the spate of narratives that focus on how the idea contributed to, or hindered, the development of future Israeli and Palestinian states, Penny Sinanoglou asks instead what drove and constrained British policymaking around partition, and why partition was simultaneously so appealing to British policymakers yet ultimately proved so difficult for them to enact. Taking a broad view not only of local and regional factors, but also of Palestine’s place in the British empire and its status as a League of Nations mandate,

Sinanoglou deftly recasts the story of partition in Palestine as a struggle for imperial control. After all, British partition plans imagined space both for a Zionist state indebted to Britain and for continued British control over key geo-strategic assets, and depended in large part on the forced movement of Arab populations.

With her detailed look at the development of the idea of partition from its origins in the 1920s, Sinanoglou makes a bold contribution to our understanding of the complex interplay between internationalism and imperialism at the end of the British empire and reveals the legacies of British partitionist thinking in the broader history of decolonization in the modern Middle East.

---

**Penny Sinanoglou** is assistant professor of history at Wake Forest University.



DECEMBER 336 p., 28 halftones,

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HISTORY

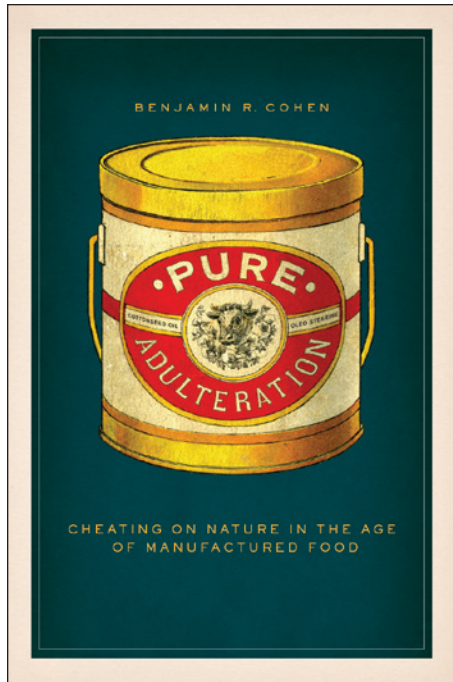
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HISTORY GEOGRAPHY



**BENJAMIN R. COHEN**

# Pure Adulteration

## Cheating on Nature in the Age of Manufactured Food

**I**n the late nineteenth century, extraordinary changes in food and agriculture gave rise to new tensions in the ways people understood, obtained, trusted, and ate their food. This was the Era of Adulteration, and its concerns have carried forward to today: How could you tell the food you bought was the food you thought you bought? Could something manufactured still be pure? Is it okay to manipulate nature far enough to produce new foods but not so far that you question its safety and health? How do you know where the line is? And who decides?

In *Pure Adulteration*, Benjamin R. Cohen uses the pure food crusades to provide a captivating window onto the origins of manufactured foods and the perceived problems they wrought. Cohen follows farmers, manufacturers, grocers, hucksters, housewives, politicians, and scientific analysts as they struggled to demarcate and patrol the ever-contingent, always contested border between purity and adulteration, and as, at the end of the nineteenth century, the very notion of a pure food changed. Purity became a scientific rather than environmental concept—one based on analyzing the product instead of the process.

In the end, there is (and was) no natural, pre-human distinction between pure and adulterated to uncover and enforce; we have to decide. Today's world is different from that of our nineteenth-century forbearers in many ways, but the challenge of policing the difference between acceptable and unacceptable practices remains central to daily decisions about the foods we eat, how we produce them, and what choices we make when buying them.

**Benjamin R. Cohen** is associate professor at Lafayette College. He is the author of *Notes from the Ground: Science, Soil, and Society in the American Countryside* and coeditor of *Technoscience and Environmental Justice: Expert Cultures in a Grassroots Movement*.

**“Cohen has assembled a compelling set of stories, recounting the deeds of food charlatans and chemists of various stripes, and uses these stories to open up his serious exploration of the place of food in modernity’s radical reorientation of relations with nature. It’s a work of revelation, uncovering many hidden ingredients that have gone into the foods we consume.”**

**—Douglas C. Sackman,  
University of Puget Sound,  
author of *Orange Empire:  
California and the Fruits of Eden***

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SCIENCE HISTORY

ALEXANDER VON HUMBOLDT

# Political Essay on the Kingdom of New Spain

## A Critical Edition

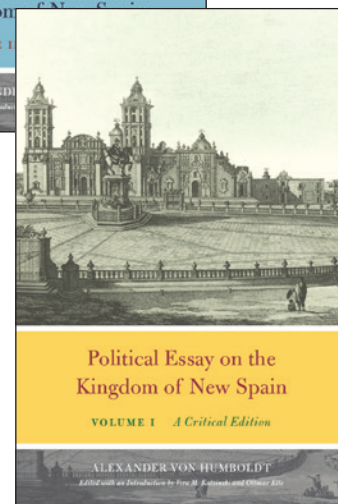
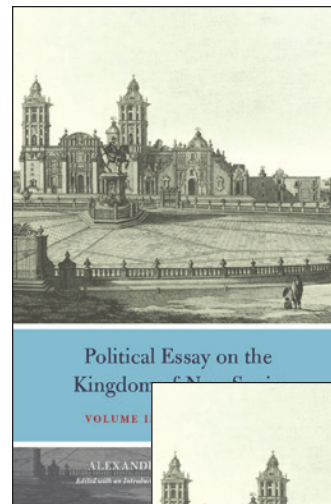
Edited and with an Introduction by Vera M. Kutzinski and Ottmar Ette

Alexander von Humboldt was the most celebrated modern chronicler of North and South America and the Caribbean, and this translation of his essay on New Spain—the first modern regional economic and political geography—covers his travels across today's Mexico in 1803–4. The work canvases natural-scientific and cultural-scientific objects alike, combining the results of fieldwork with archival research and expert testimony.

To show how people, plants, animals, goods, and ideas moved across the globe, Humboldt wrote in a variety of styles, bending and reshaping familiar writerly conventions to keep readers attentive to new inputs. Above all, he wanted his readers to keep an open mind when confronted with cultural and other differences in the Americas. Fueled by his comparative global perspective on politics, economics, and science, he used his writing to support Latin American independence and condemn slavery and other forms of colonial exploitation. It is these voluminous and innovative writings on the New World that made Humboldt the undisputed father of modern geography, early American studies, transatlantic cultural history, and environmental studies.

This two-volume critical edition—the third installment in the Alexander von Humboldt in English series—is based on the full text, including all footnotes, tables, and maps, of the second, revised French edition of *Essai politique sur le royaume de de Nouvelle Espagne* from 1825–27, which has never been translated into English before. Extensive annotations and full-color atlases are available on the series website.

**Vera M. Kutzinski** is the Martha Rivers Ingram Professor of English and comparative literature and director of the Alexander von Humboldt in English project at Vanderbilt University. **Ottmar Ette** is chair of Romance literatures at the University of Potsdam, Germany, and the author of many books on Alexander von Humboldt.



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SCIENCE HISTORY

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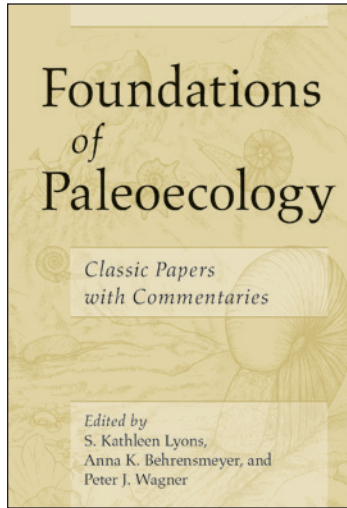
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SCIENCE HISTORY





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SCIENCE

## Foundations of Paleoecology

Classic Papers with Commentaries

Edited by **S. KATHLEEN LYONS, ANNA K. BEHRENSMEYER,**  
and **PETER J. WAGNER**

Approximately 99% of all life that has ever existed is extinct. Fortunately, these long dead species have left traces of their lives and interactions with other species in the rock record that paleoecologists use to understand how species and ecosystems have changed over time. This record of past life allows us to study the dynamic nature of the Earth and gives context to current and future ecological challenges.

This book brings together forty-four classic papers published between 1924 and 1999 that trace the origins and development of paleoecology. The articles cross taxonomic groups, habitat types, geographic areas, and time and

have made substantial contributions to our knowledge of the evolution of life. Encompassing the full breadth of paleoecology, the book is divided into six parts: community and ecosystem dynamics, community reconstruction, diversity dynamics, paleoenvironmental reconstruction, species interaction, and taphonomy. Each paper is also introduced by a contemporary expert who gives context and explains its importance to ongoing paleoecological research. A comprehensive introduction to the field, *Foundations of Paleoecology* will be an essential reference for new students and established paleoecologists alike.

---

**S. Kathleen Lyons** is assistant professor in the School of Biological Sciences at the University of Nebraska-Lincoln and codirector of the Evolution of Terrestrial Ecosystems Program. **Anna K. Behrensmeier** is curator of vertebrate paleontology in the Smithsonian National Museum of Natural History's Department of Paleobiology and codirector of the Evolution of Terrestrial Ecosystems Program. **Peter J. Wagner** is associate professor in the Department of Earth and Atmospheric Sciences at the University of Nebraska-Lincoln.

### Contributors

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SCIENCE

## Why Study Biology by the Sea?

Edited by **KARL S. MATLIN, JANE MAIENSCHIN, and RACHEL ANKENY**

For almost a century and a half, biologists have gone to the seashore to study life. The oceans contain rich biodiversity, and organisms at the intersection of sea and shore provide a plentiful sampling for research into a variety of questions at the laboratory bench: How does life develop and how does it function? How are organisms that look different related, and what role does the environment play?

From the Stazione Zoologica in Naples to the Marine Biological Laboratory in Woods Hole, the Amoy Station in China, or the Misaki Station in Japan, students and researchers at sea-

side research stations have long visited the ocean to investigate life at all stages of development and to convene discussions of biological discoveries. Exploring the history and current reasons for study by the sea, this book examines key people, institutions, research projects, organisms selected for study, and competing theories and interpretations of discoveries, and it considers different ways of understanding research, such as through research repertoires. A celebration of coastal marine research, *Why Study Biology by the Sea?* reveals why scientists have moved from the beach to the lab bench and back.

---

**Karl S. Matlin** is a cell biologist and professor in the Department of Surgery and a member of the Committee on Conceptual and Historical Studies of Science at the University of Chicago. **Jane Maienschein** is University Professor in the School of Life Sciences at Arizona State University and fellow and director of the History and Philosophy of Science Project at the Marine Biological Laboratory in Woods Hole, Massachusetts. **Rachel Ankeny** is professor of history at the University of Adelaide, Australia, and honorary visiting professor in the College of Social Science and International Studies (Philosophy) at the University of Exeter, UK.

# Group Actions in Ergodic Theory, Geometry, and Topology

Selected Papers

ROBERT J. ZIMMER

With a Foreword by David Fisher, Alexander Lubotzky, and Gregory Margulis

Edited by David Fisher

Robert J. Zimmer is best known in mathematics for the highly influential conjectures and program that bear his name. *Group Actions in Ergodic Theory, Geometry, and Topology: Selected Papers* brings together some of the most significant writings by Zimmer, which lay out his program and contextualize his work over the course of his career. Zimmer's body of work is remarkable in that it involves methods from a variety of mathematical disciplines, such as Lie theory, differential geometry, ergodic theory and dynamical systems, arithmetic groups, and topology, and at the same time offers a unifying perspective. After arriving at the University of Chicago in 1977, Zimmer extended his earlier research on ergodic group ac-

tions to prove his cocycle superrigidity theorem which proved to be a pivotal point in articulating and developing his program. Zimmer's ideas opened the door to many others, and they continue to be actively employed in many domains related to group actions in ergodic theory, geometry, and topology.

In addition to the selected papers themselves, this volume opens with a foreword by David Fisher, Alexander Lubotzky, and Gregory Margulis, as well as a substantial introductory essay by Zimmer recounting the course of his career in mathematics. The volume closes with an afterword by Fisher on the most recent developments around the Zimmer program.

---

**Robert J. Zimmer** is president of the University of Chicago. He is the author of two books, *Ergodic Theory and Semisimple Groups* and *Essential Results of Functional Analysis*, and more than eighty mathematical research articles. **David Fisher** is professor of mathematics at Indiana University.

## The Republic of Color

Science, Perception, and the Making of Modern America

MICHAEL ROSSI

What is the correct way to see color in a modern, scientific society? And who decides? In *The Republic of Color*, Michael Rossi delves deep into the history of color science in the United States to trace its complex origins and examine the scope of its influence on the industrial transformation of turn-of-the-century America.

For a nation in the grip of profound economic, cultural, and demographic crises, the standardization of color became a means of social reform—a way of sculpting the American

population into one more amenable to the needs of the emerging industrial order. Delineating color was also a way to characterize the vagaries of human nature, and to create ideal structures through which those humans would act in a newly modern American republic. Rossi's compelling history goes far beyond the culture of the visual to show readers how the control and regulation of color shaped the social contours of modern America—and redefined the way we see the world.

---

**Michael Rossi** is assistant professor of the history of science and medicine at the University of Chicago.

“Zimmer is one of the most influential contemporary American mathematicians. The corpus of Zimmer's contributions stands out by its coherence and its grand vision. Much more than being a strong problem-solver, more even than being a theory-builder, Zimmer is a mathematician with an overarching sense of the destination, with a domineering command of all.”

—Nicolas Monod,  
École Polytechnique  
Fédérale de Lausanne

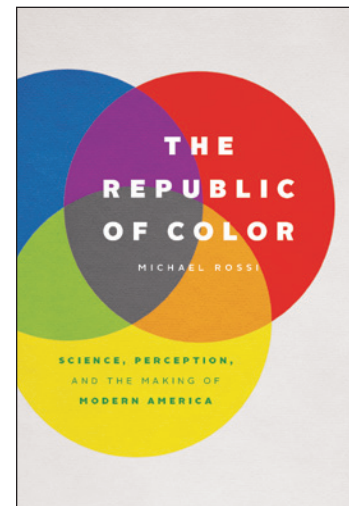
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MATH



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SCIENCE AMERICAN HISTORY

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SCIENCE

## The Theory of Evolution

Principles, Concepts, and Assumptions  
Edited by SAMUEL M. SCHEINER and DAVID P. MINDELL

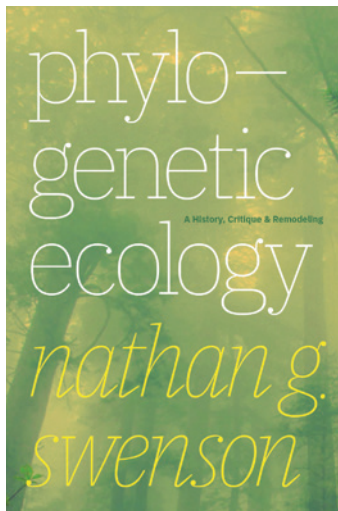
Darwin's nineteenth-century writings laid the foundations for modern studies of evolution, and theoretical developments in the mid-twentieth century fostered the Modern Synthesis. Since that time, a great deal of new biological knowledge has been generated, including details of the genetic code, lateral gene transfer, and developmental constraints. Our improved understanding of these and many other phenomena have been working their way into evolutionary theory, changing it and improving its correspondence with evolution in nature. And while the study of evolution is thriving both as a basic science to understand the world and in its applications in agriculture, medicine, and public health, the broad scope of evolution—operating across genes,

whole organisms, clades, and ecosystems—presents a significant challenge for researchers seeking to integrate abundant new data and content into a general theory of evolution.

This book gives us that framework and synthesis for the twenty-first century. *The Theory of Evolution* presents a series of chapters by experts seeking this integration by addressing the current state of affairs across numerous fields within evolutionary biology, ranging from biogeography to multilevel selection, speciation, and macroevolutionary theory. By presenting current syntheses of evolution's theoretical foundations and their growth in light of new datasets and analyses, this collection will enhance future research and understanding.

---

**Samuel M. Scheiner** is a theoretical biologist with work in various areas of evolution, ecology, and general biology. He is coeditor, most recently, of *The Theory of Ecology*, also published by the University of Chicago Press. **David P. Mindell** is an evolutionary biologist and visiting scholar at the University of California, Berkeley, Museum of Vertebrate Zoology. He is the author of *The Evolving World: Evolution in Everyday Life*.



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SCIENCE

## Phylogenetic Ecology

A History, Critique, and Remodeling  
NATHAN G. SWENSON

Over the past decade, ecologists have increasingly embraced phylogenetics, the study of evolutionary relationships among species. As a result, they have come to discover the field's power to illuminate present ecological patterns and processes. Ecologists are now investigating whether phylogenetic diversity is a better measure of ecosystem health than more traditional metrics like species diversity, whether it can predict the future structure and function of communities and ecosystems, and whether conservationists might prioritize it

when formulating conservation plans.

In *Phylogenetic Ecology*, Nathan G. Swenson synthesizes this nascent field's major conceptual, methodological, and empirical developments to provide students and practicing ecologists with a foundational overview. Along the way, he highlights those realms of phylogenetic ecology that will likely increase in relevance—such as the burgeoning subfield of phylogenomics—and shows how ecologists might lean on these new perspectives to inform their research programs.

---

**Nathan G. Swenson** is professor of biology and director of the Behavior, Ecology, Evolution, and Systematics (BEES) Graduate Concentration Area at the University of Maryland. He is the author of *Functional and Phylogenetic Ecology in R* and a recipient of a Guggenheim fellowship in plant sciences.



# The Life and Science of Harold C. Urey

MATTHEW SHINDELL

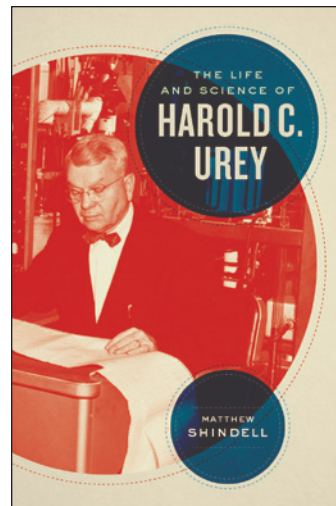
Harold C. Urey (1893–1981) was one of the most famous American scientists of the twentieth century. Awarded the Nobel Prize in 1934 for his discovery of deuterium and heavy water, Urey later participated in the Manhattan Project and NASA's lunar exploration program. In this, the first ever biography of the chemist, Matthew Shindell shines new light on Urey's achievements and efforts to shape his public and private lives.

Shindell follows Urey through his orthodox religious upbringing, the scientific work that won him the Nobel, and his subsequent efforts to use his fame to intervene in political, social,

and scientific matters. At times, Urey succeeded, including when he helped create the fields of isotope geochemistry and cosmochemistry. But other endeavors, such as his promotion of world governance of atomic weapons, failed. By exploring those efforts, as well as Urey's evolution from farm boy to scientific celebrity, we can discern broader changes in the social and intellectual landscape of twentieth-century America. More than a life story, this book immerses readers in the struggles and triumphs of not only an extraordinary man, but also his extraordinary times.

---

**Matthew Shindell** is curator of planetary science and exploration at the Smithsonian's National Air and Space Museum.



*Synthesis*

OCTOBER 248 p., 12 halftones 6 x 9

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SCIENCE BIOGRAPHY

# Higher and Colder

A History of Extreme Physiology and Exploration

VANESSA HEGGIE

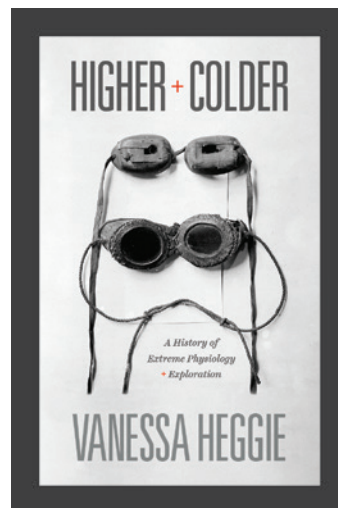
During the long twentieth century, explorers went in unprecedented numbers to the hottest, coldest, and highest points on the globe. Taking us from the Himalaya to Antarctica and beyond, *Higher and Colder* presents the first history of extreme physiology, the study of the human body at its physical limits. Each chapter explores a seminal question in the history of science, while also showing how the apparently exotic locations and experiments contributed to broader political and social shifts in

twentieth-century scientific thinking.

Unlike most books on modern biomedicine, *Higher and Colder* focuses on fieldwork, expeditions, and exploration, and in doing so provides a welcome alternative to laboratory-dominated accounts of the history of modern life sciences. Although this is a book about two male-dominated practices—science and exploration—it recovers the stories of women's contributions, sometimes accidentally, and sometimes deliberately, erased.

---

**Vanessa Heggie** is a lecturer in the history of medicine and science at the Institute of Applied Health Research at the University of Birmingham. She is the author of *A History of British Sports Medicine* and was coauthor of the *Guardian* blog *The H-Word* from 2012 to 2017.



SEPTEMBER 264 p., 13 halftones 6 x 9

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SCIENCE HISTORY

## Requirements for Certification

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2019–2020

Edited by COLLEEN M. FRANKHART

DECEMBER 320 p. 8<sup>1</sup>/<sub>2</sub> x 11

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EDUCATION

This annual volume offers the most complete and current listings of the requirements for certification of a wide range of educational professionals at the elementary and secondary levels.

*Requirements for Certification* is a valuable resource, making much-needed knowledge available in one straightforward volume.

---

**Colleen M. Frankhart** is a freelance writer specializing in corporate and nonprofit communications.

## The Fear of Child Sexuality

Young People, Sex, and Agency

STEVEN ANGELIDES

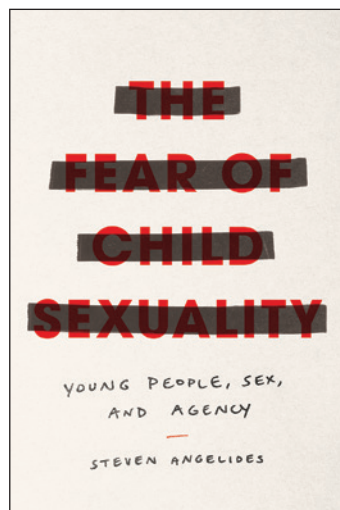
Continued public outcries over such issues as the presence of young models in sexually suggestive ads and occurrences of intimate relationships between teachers and students speak to one of the most controversial fears of our time: the entanglement of children and sexuality. In this book, Steven Angelides confronts that very fear, arguing that adult alarm over child sexualization often masks the sexuality of children.

Angelides explores how emotional vocabularies of anxiety, shame, and even contempt not only dominate discussions of youth sexuality but also al-

low adults to avoid acknowledging the sexual agency of young people. Introducing case studies and trends from Australia, the United Kingdom, and North America, he challenges prevalent assumptions toward a variety of topics, among them sex education, age-of-consent laws, and technology-driven phenomena like sexting. Along the way, Angelides contends that an unwillingness to recognize the sexual agency that children possess results less in the protection of young people than in their marginalization.

---

**Steven Angelides** is affiliated with the Australian Research Centre in Sex, Health, and Society at La Trobe University and is an honorary senior research fellow in the Department of Modern History, Politics, and International Relations at Macquarie University. He is the author of *A History of Bisexuality*, also published by the University of Chicago Press.



AUGUST 272 p. 6 x 9

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PSYCHOLOGY HEALTH

Edited by **MATTHEW H. EDNEY** and  
**MARY SPONBERG PEDLEY**

# The History of Cartography, Volume 4

## Cartography in the European Enlightenment

Since its launch in 1987, the History of Cartography series has garnered critical acclaim and sparked a new generation of interdisciplinary scholarship. *Cartography in the European Enlightenment*, the highly anticipated fourth volume, offers a comprehensive overview of the cartographic practices of Europeans, Russians, and the Ottomans, both at home and in overseas territories, from 1650 to 1800.

The social and intellectual changes that swept Enlightenment Europe also transformed many of its mapmaking practices. A new emphasis on geometric principles gave rise to improved tools for measuring and mapping the world, even as large-scale cartographic projects became possible under the aegis of powerful states. Yet older mapping practices persisted: Enlightenment cartography encompassed a wide variety of processes for making, circulating, and using maps of different types. The volume's more than four hundred encyclopedic articles explore the era's mapping, covering topics both detailed—such as geodetic surveying, thematic mapping, and map collecting—and broad, such as women and cartography, cartography and the economy, and the art and design of maps. Copious bibliographical references and nearly one thousand full-color illustrations complement the detailed entries.

**Matthew H. Edney** is the Osher Professor in the History of Cartography at the University of Southern Maine. He is the author of *Cartography: The Ideal and Its History* and *Mapping an Empire: The Geographical Construction of British India, 1765–1843*, both also published by the University of Chicago Press. **Mary Sponberg Pedley** is assistant curator of maps at the William L. Clements Library at the University of Michigan. She is the author of *The Commerce of Cartography: Making and Marketing Maps in Eighteenth-Century France and England*, also published by the University of Chicago Press, and *Bel et Utile: The Work of the Robert de Vaugondy Family of Mapmakers*.

THE HISTORY OF CARTOGRAPHY

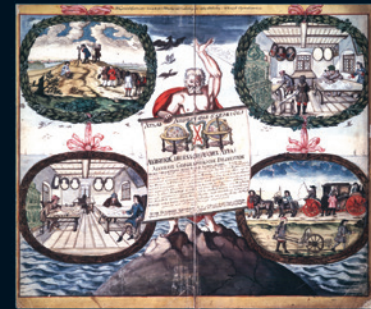


VOLUME FOUR

*Cartography in the European  
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PART 1

THE HISTORY OF CARTOGRAPHY



VOLUME FOUR

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PART 2

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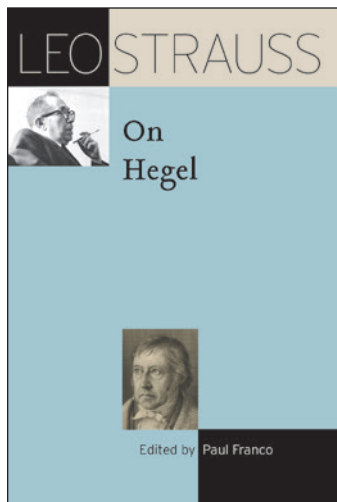
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CARTOGRAPHY





*The Leo Strauss Transcript Series*

AUGUST 384 p. 6 x 9

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PHILOSOPHY POLITICAL SCIENCE

## Leo Strauss on Hegel

LEO STRAUSS

Edited by Paul Franco

In the winter of 1965, Leo Strauss taught a seminar on Hegel at the University of Chicago. While Strauss neither considered himself a Hegelian nor wrote about Hegel at any length, his writings contain intriguing references to the philosopher, particularly in connection with his studies of Hobbes, in his debate in *On Tyranny* with Alexandre Kojève; and in his account of the “three waves” of modern political philosophy.

*Leo Strauss on Hegel* reconstructs Strauss’s seminar on Hegel, supplemented by passages from an earlier version of the seminar from which only fragments of a transcript remain. Strauss focused his seminar on the lec-

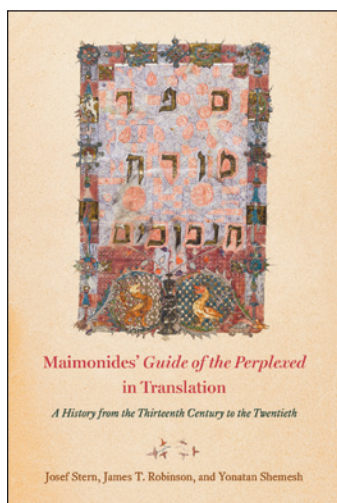
tures collected in *The Philosophy of History*, which he considered more accessible than Hegel’s written works. In his own lectures on Hegel, Strauss continues his project of demonstrating how modern philosophers related to ancient thought and explores the development and weaknesses of modern political theory. Strauss is especially concerned with the relationship in Hegel between empirical history and his philosophy of history, and he argues for the primacy of religion in Hegel’s understanding of history and society. In addition to a relatively complete transcript, *Leo Strauss on Hegel* also includes annotations, which bring context and clarity to the text.

---

**Leo Strauss** (1899–1973) was one of the preeminent political philosophers of the twentieth century. From 1949 to 1968 he was professor of political science at the University of Chicago. He is the author of many books, among them *The Political Philosophy of Hobbes*, *Natural Right and History*, and *Spinoza’s Critique of Religion*, all published by the University of Chicago Press. **Paul Franco** is professor of government and chair of the Government and Legal Studies Department at Bowdoin College.

## Maimonides’ *Guide of the Perplexed* in Translation

A History from the Thirteenth Century to the Twentieth  
 Edited by JOSEF STERN, JAMES T. ROBINSON, and YONATAN SHEMESH



AUGUST 464 p., 14 tables 6 x 9

ISBN-13: 978-0-226-45763-5

Cloth \$55.00s/£42.00

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PHILOSOPHY RELIGION

Moses Maimonides’s *Guide of the Perplexed* is the greatest philosophical text in the history of Jewish thought and a major work of the Middle Ages. For almost all of its history, however, the *Guide* has been read and commented upon in translation—in Hebrew, Latin, Spanish, French, English, and other modern languages—rather than in its original Judeo-Arabic. This volume is the first to tell the story of the translations and translators of Maimonides’ *Guide* and its impact in translation on philosophy from the Middle Ages to the present day.

A collection of essays by scholars from a range of disciplines, the book unfolds in two parts. The first traces the history of the translations of the *Guide*, from medieval to modern renditions. The second surveys its influence in translation on Latin scholastic, early modern, and contemporary Anglo-American philosophy, as well as its impact in translation on current scholarship. Interdisciplinary in approach, this book will be essential reading for philosophers, historians, and religious studies scholars alike.

---

**Josef Stern** is the William H. Colvin Professor of Philosophy Emeritus at the University of Chicago and the founding director of its Joyce Z. and Jacob Greenberg Center for Jewish Studies. His books include *The Matter and Form of Maimonides’ “Guide.”* **James T. Robinson** is the Caroline E. Haskell Professor of the History of Judaism, Islamic Studies, and the History of Religions at the University of Chicago. He is the author or editor of several books, including *The Cultures of Maimonideanism*. **Yonatan Shemesh** is a doctoral candidate at the University of Chicago completing his dissertation on Moses Narboni’s fourteenth-century commentary on the *Guide of the Perplexed*.

ROBERT B. PIPPIN

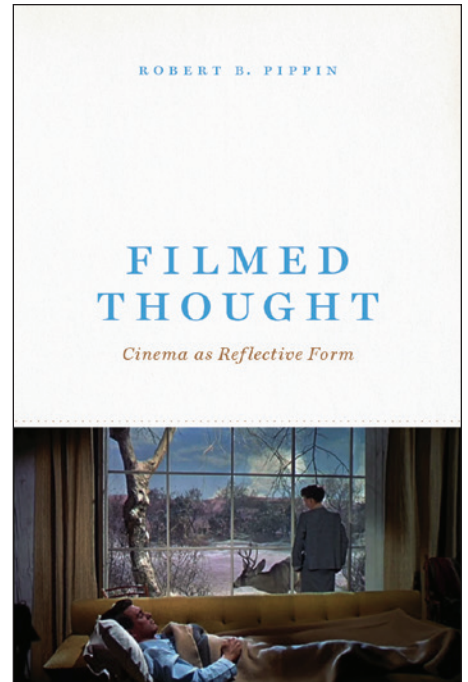
# Filmed Thought

## Cinema as Reflective Form

With the rise of review sites and social media, films today, as soon as they are shown, immediately become the topic of debates on their merits not only as entertainment, but also as serious forms of artistic expression. Philosopher Robert B. Pippin, however, wants us to consider a more radical proposition: film as thought, as a reflective form. Pippin explores this idea through a series of perceptive analyses of cinematic masterpieces, revealing how films can illuminate, in a concrete manner, core features and problems of shared human life.

*Filmed Thought* examines questions of morality in Almodóvar's *Talk to Her*, goodness and naïveté in Hitchcock's *Shadow of a Doubt*, love and fantasy in Sirk's *All That Heaven Allows*, politics and society in Polanski's *Chinatown* and Malick's *The Thin Red Line*, and self-understanding and understanding others in Nicholas Ray's *In a Lonely Place* and in the Dardennes brothers' oeuvre. In each reading, Pippin pays close attention to what makes these films exceptional as technical works of art (paying special attention to the role of cinematic irony) and as intellectual and philosophical achievements. Throughout, he shows how films offer a view of basic problems of human agency from the inside and allow viewers to think with and through them. Captivating and insightful, *Filmed Thought* shows us what it means to take cinema seriously not just as art, but as thought, and how this medium provides a singular form of reflection on what it is to be human.

**Robert B. Pippin** is the Evelyn Stefansson Nef Distinguished Service Professor in the John U. Nef Committee on Social Thought, the Department of Philosophy, and the College at the University of Chicago. His most recent books include *The Philosophical Hitchcock: "Vertigo" and the Anxieties of Unknowingness* and *Hegel's Realm of Shadows: Logic as Metaphysics in "The Science of Logic,"* both published by the University of Chicago Press.



### Praise for Pippin

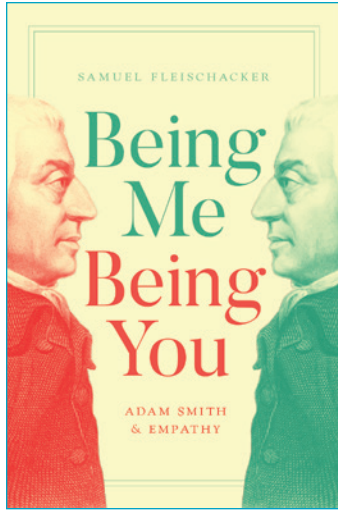
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PHILOSOPHY

## Being Me Being You

Adam Smith and Empathy  
SAMUEL FLEISCHACKER

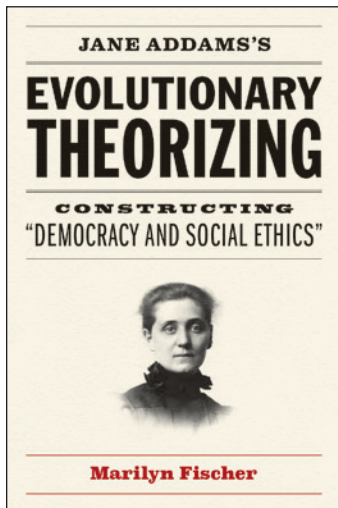
Modern notions of empathy often celebrate its ability to bridge divides, to unite humankind. Yet, how do we square this with the popular view that we can never truly comprehend the experience of being someone else? In this book, Samuel Fleischacker delves into the work of Adam Smith to draw out an understanding of empathy that respects both personal difference and shared humanity.

After laying out a range of meanings for the concept of empathy, Fleischacker proposes that what Smith

called “sympathy” is very much what we today consider empathy. Smith’s version has remarkable value, as his empathy calls for entering into the perspective of another—a uniquely human feat that connects people while still allowing them to define their own distinctive standpoints. After discussing Smith’s views in relation to more recent empirical and philosophical studies, Fleischacker shows how turning back to Smith promises to enrich, clarify, and advance our current debates about the meaning and uses of empathy.

---

**Samuel Fleischacker** is professor of philosophy at the University of Illinois at Chicago. He is the author of many books, including *On Adam Smith’s ‘Wealth of Nations’: A Philosophical Companion* and, most recently, *The Good and the Good Book: Revelation as a Guide to Life*.



AUGUST 264 p., 7 halftones 6 x 9

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PHILOSOPHY SCIENCE

## Jane Addams’s Evolutionary Theorizing

Constructing *Democracy and Social Ethics*  
MARILYN FISCHER

In *Jane Addams’s Evolutionary Theorizing*, Marilyn Fischer advances the bold and original claim that Addams’s reasoning in her first book, *Democracy and Social Ethics*, is thoroughly evolutionary in character. While *Democracy and Social Ethics*, a foundational text of classical American pragmatism, is praised for advancing a sensitive and sophisticated method of ethical deliberation, Fischer is the first to explore its intellectual roots.

Examining essays Addams wrote in the 1890s and showing how they were

revised for *Democracy and Social Ethics*, Fischer draws from philosophy, history, literature, rhetoric, and more to uncover the array of social evolutionary thought Addams engaged with in her texts—from British socialist writings on the evolution of democracy to British and German anthropological accounts of the evolution of morality. By excavating Addams’s evolutionary reasoning and rhetorical strategies, Fischer reveals the depth, subtlety, and richness of Addams’s thought.

---

**Marilyn Fischer** is professor emerita of philosophy at the University of Dayton. She is the author of *On Addams* and *Ethical Decision Making in Fund Raising* as well as coeditor of *Jane Addams and the Practice of Democracy* and *Jane Addams’s Writings on Peace*.



# When Maps Become the World

RASMUS GRØNFELDT WINTHER

Map making and, ultimately, *map thinking* is ubiquitous across literature, cosmology, mathematics, psychology, and genetics. We partition, summarize, organize, and clarify our world via spatialized representations. Our maps and, more generally, our representations seduce and persuade; they build and destroy. They are the ultimate record of empires and of our evolving comprehension of our world.

This book is about the promises and perils of map thinking. Maps are purpose-driven abstractions, discarding detail to highlight only particular features of a territory, discarding detail to highlight only particular features of a territory. By preserving certain fea-

tures at the expense of others, they can be used to reinforce a privileged position. *When Maps Become the World* shows us how the scientific theories, models, and concepts we use to intervene in the world function as maps, and explores the consequences of this, both good and bad. We increasingly understand the world around us in terms of models, to the extent that we often take the models for reality. Winther explains how in time, our historical representations in science, in cartography, and in our stories about ourselves replace individual memories and become dominant social narratives—they *become* reality, and they can remake the world.

---

**Rasmus Grønfeldt Winther** is a philosopher of science, researcher, writer, educator, diver, and explorer. He is the author of *Phylogenetic Inference, Selection Theory, and History of Science: Selected Papers of A.W.F. Edwards with Commentaries*.

## Radical as Reality

Form and Freedom in American Poetry

PETER CAMPION

What do American poets mean when they talk about freedom? How can form help us understand questions about what shapes we want to give our poetic lives, and how much power we have to choose those shapes? For that matter, what do we even mean by *we*? In this collection of essays, Peter Campion gathers his thoughts on these questions and more to form an evolutionary history of the past century of American poetry.

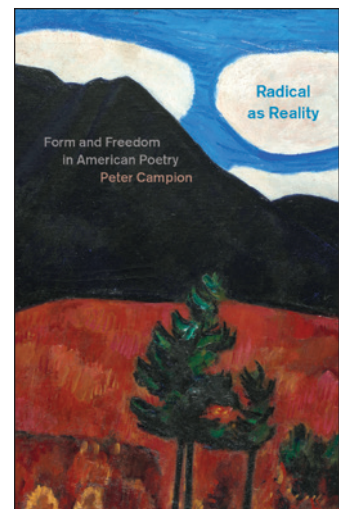
Through close readings of the great modernists, midcentury objectivists, late twentieth-century poets, his contemporaries, and more, Campion

unearths an American poetic landscape that is subtler and more varied than most critics have allowed. He discovers commonalities among poets considered opposites, dramatizes how form and history are mutually entailing, and explores how the conventions of poetry, its inheritance, and its inventions sprang from the tensions of ordinary life. At its core, this is a book about poetic making, one that reveals how the best poets not only receive but understand and adapt what comes before them, reinterpreting the history of their art to create work that is, indeed, radical as reality.

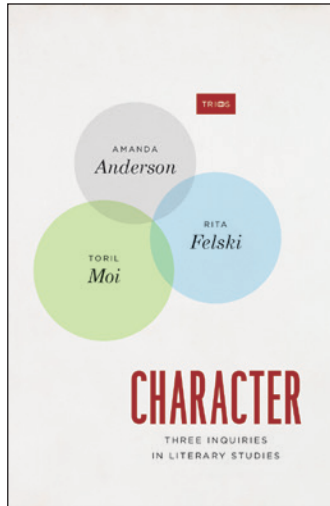
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**Peter Campion** is associate professor of English and a member of the graduate faculty in the creative writing program at the University of Minnesota. He is the author of three collections of poems, *Other People*, *The Lions*, and *El Dorado*.

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LITERARY CRITICISM



TRIOS

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LITERARY CRITICISM

## Character

Three Inquiries in Literary Studies  
AMANDA ANDERSON, RITA FELSKI, and TORIL MOI

Over the last few decades, character-based criticism has been seen as either naive or obsolete. But now questions of character are attracting renewed interest. Making the case for a broad-based revision of our understanding of character, *Character* rethinks these questions from the ground up. Is it really necessary to remind literary critics that characters are made up of words? Must we forbid identification with characters? Does character-discussion force critics to embrace humanism and outmoded theories of the subject?

Across three chapters, leading scholars Amanda Anderson, Rita Felski, and Toril Moi reimagine and renew

literary studies by engaging in a conversation about character. Moi returns to the fundamental theoretical assumptions that convinced literary scholars to stop doing character-criticism, and shows that they cannot hold. Felski turns to the question of identification and draws out its diverse strands, as well as its persistence in academic criticism. Anderson shows that character-criticism illuminates both the moral life of characters, and our understanding of literary form. In offering new perspectives on the question of fictional character, this thought-provoking book makes an important intervention in literary studies.

**Amanda Anderson** is the Andrew W. Mellon Professor of Humanities and English and director of the Cogut Institute for the Humanities at Brown University. **Rita Felski** is the William R. Kenan Jr. Professor of English at the University of Virginia and Niels Bohr Professor at the University of Southern Denmark. **Toril Moi** is the James B. Duke Professor of Literature and Romance Studies at Duke University.

## Sovereignty, Inc.

Three Inquiries in Politics and Enjoyment  
WILLIAM MAZZARELLA, ERIC L. SANTNER, and AARON SCHUSTER

What does the name Trump stand for? If branding now rules over the production of value, as the coauthors of *Sovereignty, Inc.* argue, then Trump assumes the status of a master brand whose primary activity is the compulsive work of self-branding—such is the new sovereignty business in which, whether one belongs to his base or not, we are all “incorporated.”

Drawing on anthropology, political theory, philosophy, psychoanalysis, and theater, William Mazzarella, Eric L. Santner, and Aaron Schuster show how politics in the age of Trump functions by mobilizing a contradictory and convoluted enjoyment, an explosive mixture of drives and fantasies that eludes existing portraits of our era. The current political moment turns out to be not so much exceptional as exception-

ally revealing of the constitutive tension between enjoyment and economy that has always been a key component of the social order. Santner analyzes the collective dream-work that sustains a new sort of authoritarian charisma or *mana*, a *mana-facturing* process that keeps us riveted to an excessively carnal incorporation of sovereignty. Mazzarella examines the contemporary merger of consumer brand and political brand and the cross-contamination of politics and economics. Schuster, focusing on the extreme theatricality and self-satirical comedy of the present, shows how authority reasserts itself at the very moment of distrust and disillusionment in the system, profiting off its supposed decline. *Sovereignty, Inc.* will immediately take its place in discussions of contemporary politics.

**William Mazzarella** is the Neukom Family Professor of Anthropology at the University of Chicago, where **Eric L. Santner** is the Philip and Ida Romberg Distinguished Service Professor in Modern Germanic Studies. **Aaron Schuster** is a fellow of the Society for the Humanities at Cornell University, and formerly visiting professor at the Franke Institute for the Humanities at the University of Chicago.



TRIOS

NOVEMBER 224 p. 5<sup>1</sup>/<sub>2</sub> x 8<sup>1</sup>/<sub>2</sub>

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PHILOSOPHY ANTHROPOLOGY

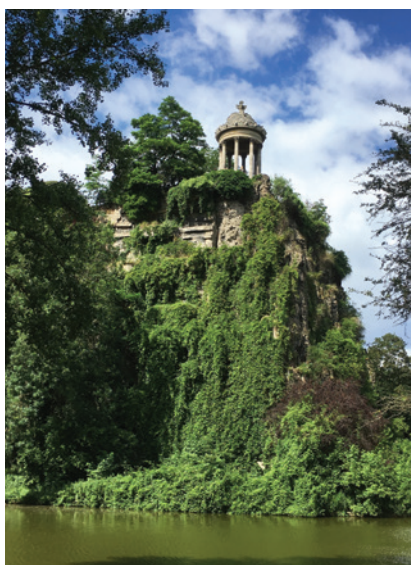
SUSAN STEWART

# The Ruins Lesson

## Meaning and Material in Western Culture

How have ruins become so valued in Western culture, and so central to our art and literature? Covering a vast chronological and geographical range, from ancient Egyptian inscriptions to twentieth-century memorials, Susan Stewart seeks to answer this question as she traces the appeal of ruins and ruins images, and the lessons that writers and artists have drawn from their haunting forms.

Stewart takes us on a sweeping journey through founding legends of broken covenants and original sin, the Christian appropriation of the classical past, myths and rituals of fertility, images of decay in early modern allegory and melancholy, and new gardens built with ancient fragments. She focuses particularly on Renaissance humanism and Romanticism as periods of intense interest in ruins that also offer new frames for their perception. And she looks in depth at the works of Goethe, Piranesi, Blake, and Wordsworth, each of whom found in ruins a means of reinventing his art. Lively and engaging, *The Ruins Lesson* ultimately asks what can resist ruination—and finds in the self-transforming, ever-fleeting practices of language and thought a clue to what might truly endure.



TEMPLE OF THE SIBYL, PARC DES BUTTES-CHAUMONT, PARIS.  
PHOTOGRAPH BY THE AUTHOR

**Susan Stewart** is the Avalon Foundation University Professor in the Humanities at Princeton University and a former MacArthur Fellow. Among her many books of prose are *On Longing*, *The Open Studio: Essays on Art and Aesthetics*, *Poetry and the Fate of the Senses*, and *The Poet's Freedom: A Notebook on Making*. Her books of poems include *Columbarium*, winner of the National Book Critics Circle Award, and *Cinder: New and Selected Poems*.



FRANÇOIS RAGINE DE MONVILLE, BROKEN COLUMN HOUSE, CHAMBOIS, FRANCE.  
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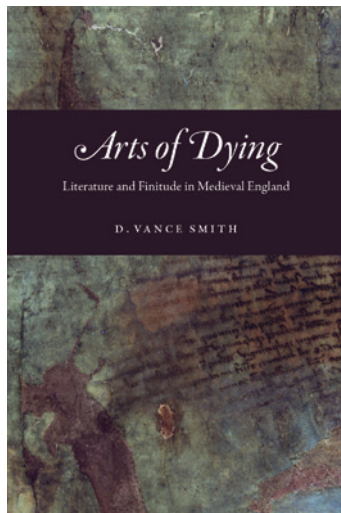
### Praise for Stewart

“Stewart may be our best contemporary thinker on poetry. . . . She writes criticism with the grace of a poet, and poetry with a strong *logos* underlying its lyrical surface. Both are haunted by a feel for our unknowable, primordial being, and this is no doubt what gives her work its abyssal power.”

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LITERARY CRITICISM





## Arts of Dying

Literature and Finitude in Medieval England

D. VANCE SMITH

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LITERARY CRITICISM

## Arts of Dying

Literature and Finitude in Medieval England

D. VANCE SMITH

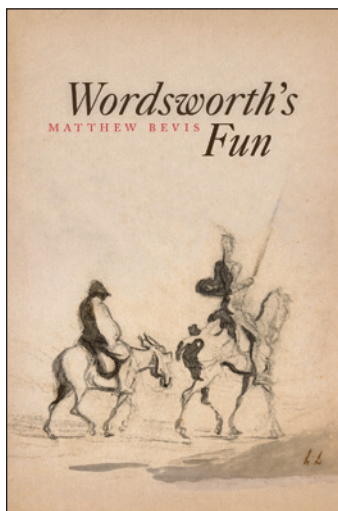
People in the Middle Ages had chantry chapels, mortuary rolls, the daily observance of the Office of the Dead, and even purgatory—but they were still unable to talk about death. Their inability wasn't due to religion, but philosophy: saying someone is dead is nonsense, as the person no longer is. The one thing that can talk about something that is not, as D. Vance Smith shows in this innovative, provocative book, is literature.

Covering the emergence of English literature from the Anglo-Saxon to the late medieval periods, *Arts of Dying* argues that the problem of how to designate death produced a long tradition

of literature about dying, which continues in the work of Heidegger, Blanchot, and Gillian Rose. Philosophy's attempt to designate death's impossibility is part of a literature that imagines a relationship with death, a literature that intensively and self-reflexively supposes that its very terms might solve the problem of the termination of life. A lyrical and elegiac exploration that combines medieval work on the philosophy of language with contemporary theorizing on death and dying, *Arts of Dying* is an important contribution to medieval studies, literary criticism, phenomenology, and continental philosophy.

---

**D. Vance Smith** is professor of English at Princeton University. He is the author of four books, most recently, *The Book of Incipit: Beginnings in the Fourteenth Century*.



## Wordsworth's Fun

MATTHEW BEVIS

SEPTEMBER 264 p. 6 x 9

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LITERARY CRITICISM

## Wordsworth's Fun

MATTHEW BEVIS

“The next day Wordsworth arrived from Bristol at Coleridge’s cottage. . . . He answered in some degree to his friend’s description of him, but was more quaint and Don Quixote-like.” These words from William Hazlitt present a Wordsworth who differs from the one we know—and as Matthew Bevis argues in his radical new reading of the poet, a Wordsworth who owed his quixotic creativity to a profound feeling for comedy.

*Wordsworth's Fun* takes us on a journey through the poet’s debts to the ludic and the ludicrous in classical tradition; his reading and reworking of Ariosto, Erasmus, and Cervantes; his

engagement with forms of English poetic humor; and his love of comic prose. Bevis travels many untrodden ways, examining the relationship between Wordsworth’s metrical practice and his interest in laughing gas, his fascination with pantomime, his investment in the figure of the fool, and his response to discussions about the value of play. Intrepid, immersive, and entertaining, *Wordsworth's Fun* not only sheds fresh light on debates about the causes, aims, and effects of humor, but also on the contribution of Wordsworth’s peculiar humor to the shaping of the modern poetic experiment.

---

**Matthew Bevis** is professor of English at the University of Oxford. He is the author of *The Art of Eloquence*, *Comedy: A Very Short Introduction*, and *Lessons in Byron*. His essays have appeared in the *London Review of Books*, *Harper's*, *Poetry*, and *Raritan*.

## Signs of the Americas

### A Poetics of Pictography, Hieroglyphs, and Khipu

EDGAR GARCIA

Indigenous sign-systems, such as pictographs, petroglyphs, hieroglyphs, and khipu, are usually understood as relics from an inaccessible past. That is far from the truth, however, as Edgar Garcia makes clear in *Signs of the Americas*. Rather than being dead languages, these sign-systems have always been living, evolving signifiers, responsive to their circumstances and able to continuously redefine themselves and the nature of the world.

Garcia tells the story of the present life of these sign-systems, examining the contemporary impact they have had on poetry, prose, visual art, legal philosophy, political activism, and environmental thinking. In doing so, he brings together a wide range of indigenous and non-indigenous authors

and artists of the Americas, from Aztec priests and Amazonian shamans to Simon Ortiz, Gerald Vizenor, Jaime de Angulo, Charles Olson, Cy Twombly, Gloria Anzaldúa, William Burroughs, Louise Erdrich, Cecilia Vicuña, and many others. From these sources, Garcia depicts the culture of a modern, interconnected hemisphere, revealing that while these “signs of the Americas” have suffered expropriation, misuse, and mistranslation, they have also created their own systems of knowing and being. These indigenous systems help us to rethink categories of race, gender, nationalism, and history. Producing a new way of thinking about our interconnected hemisphere, this ambitious, energizing book redefines what constitutes a “world” in world literature.

---

**Edgar Garcia** is the Neubauer Family Assistant Professor of English at the University of Chicago. He is the author of *Skins of Columbus: A Dream Ethnography*.

## Men without Maps

### Some Gay Males of the Generation before Stonewall

JOHN IBSON

For many men of various sexual inclinations, the Second World War offered an unprecedented release from the constraints of civilian life. However, when they returned home they had to face the harsh realities of a restrictive society.

*Men without Maps* continues the story of these men, whom John Ibsen first gave voice to in *The Mourning After*. Here he uncovers the experiences of men after World War II who had same-sex desires but few, if any, affirmative models of how to build identities and relationships. Though heterosexual men had plenty of cultural maps—provided by their parents, social institutions, and nearly every engine of

popular culture—in the years before Pride parades, social organizations for queer persons, or publications devoted to them, gay men lacked such guides. In his survey of the years shortly before the war and the gay rights movement of the late 1960s and early '70s, Ibsen considers male couples, who balanced domestic contentment with exterior repression, as well as single men, whose solitary lives illuminate unexplored aspects of the queer experience. *Men without Maps* shows how, in spite of the obstacles they faced, midcentury gay men found ways to assemble their lives and senses of self at a time of limited social acceptance.

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**John Ibsen** is emeritus professor of American studies at California State University, Fullerton, and author of *The Mourning After* and *Picturing Men*, both published by the University of Chicago Press.

NOVEMBER 288 p., 11 color plates, 31 halftones 6 x 9

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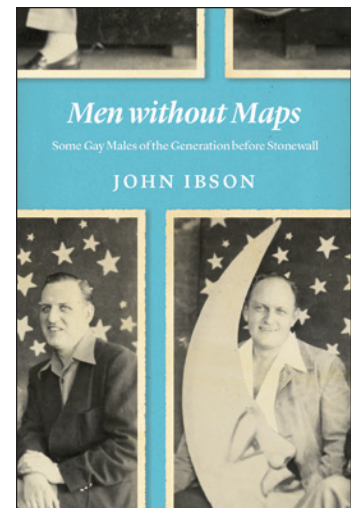
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LITERARY CRITICISM ANTHROPOLOGY



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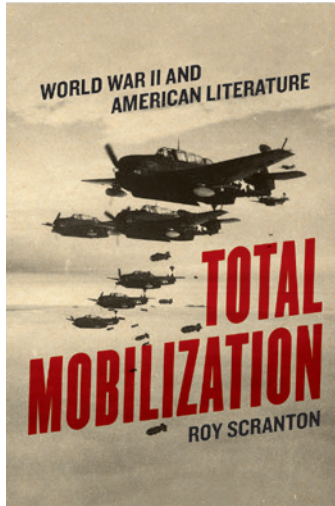
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LITERARY CRITICISM  
AMERICAN HISTORY

## Total Mobilization

World War II and American Literature

ROY SCRANTON

Since World War II, the story of the trauma hero—the noble white man psychologically wounded by his encounter with violence—has become omnipresent in America’s narratives of war, an imaginary solution to the contradictions of American political hegemony. In *Total Mobilization*, Roy Scranton cuts through the fog of trauma that obscures World War II, uncovering a lost history and reframing the way we talk about war today.

Considering often overlooked works by James Jones, Wallace Stevens, Martha Gellhorn, and others, along-

side cartoons and films, Scranton investigates the role of the hero in industrial wartime, showing how such writers struggled to make sense of problems that continue to plague us today: the limits of American power, the dangers of political polarization, and the conflicts between nationalism and liberalism. By turning our attention to the ways we make war meaningful—and by excavating the politics implicit within the myth of the traumatized hero—*Total Mobilization* revises the way we understand not only World War II, but all of postwar American culture.

---

**Roy Scranton** is assistant professor of English at the University of Notre Dame and the author of *Learning to Die in the Anthropocene: Reflections on the End of Civilization; We’re Doomed. Now What? Essays on War and Climate Change;* and two novels, *War Porn* and *I Heart Oklahoma!*



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LITERARY CRITICISM

## The Order of Forms

Realism, Formalism, and Social Space

ANNA KORNBLUH

In literary studies today, debates about the purpose of literary criticism and about the place of formalism within it continue to simmer across periods and approaches. Anna Kornbluh contributes to—and substantially shifts—that conversation in *The Order of Forms* by offering an exciting new category, political formalism, which she articulates through the co-emergence of aesthetic and mathematical formalisms in the nineteenth century. Within this framework, criticism can be understood as more affirmative and constructive, articulating commitments to aesthetic expression and social collectivity.

Kornbluh offers a powerful argument that political formalism, by valuing forms of sociability like the city and the state in and of themselves, provides

a better understanding of literary form and its political possibilities than approaches that view form as a constraint. To make this argument, she takes up the case of literary realism, showing how novels by Dickens, Brontë, Hardy, and Carroll engage mathematical formalism as part of their political imagining. Realism, she shows, is best understood as an exercise in social modeling—more like formalist mathematics than social documentation. By modeling society, the realist novel focuses on what it considers the most elementary features of social relations and generates unique political insights. Proposing both this new theory of realism and the idea of political formalism, this inspired, eye-opening book will have far-reaching implications in literary studies.

---

**Anna Kornbluh** is associate professor of English at the University of Illinois at Chicago. She is the author of *Realizing Capital: Financial and Psychic Economies in Victorian Realist Form* and *“Fight Club.”*



## On Interpretive Conflict

JOHN FROW

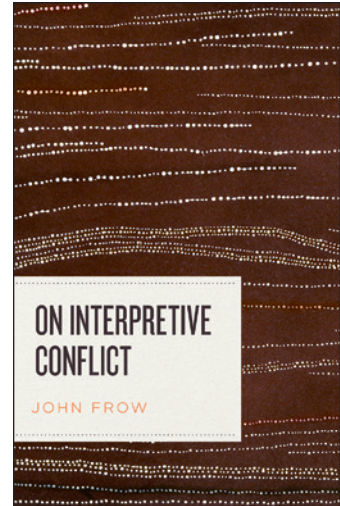
“Interpretation” is a term that encompasses both the most esoteric and the most fundamental activities of our lives, from analyzing medical images to the million ways we perceive other people’s actions. Today, we also leave interpretation to the likes of web cookies, social media algorithms, and automated markets. But as John Frow shows in this thoughtfully argued book, there is much yet to do in clarifying how we understand the social organization of interpretation.

*On Interpretive Conflict* delves into four case studies where sharply differ-

ent sets of values come into play—gun control, anti-Semitism, the religious force of images, and climate change. In each case, Frow lays out the way these controversies unfold within interpretive regimes that establish what counts as an interpretable object and the protocols of evidence and proof that should govern it. Whether applied to a Shakespeare play or a Supreme Court case, interpretation, he argues, is at once rule-governed and inherently conflictual. Ambitious and provocative, *On Interpretive Conflict* will attract readers from across the humanities and beyond.

---

**John Frow** is professor of English at the University of Sydney. His books include *Character and Person*, *The Practice of Value*, and *Genre*.



AUGUST 216 p., 2 line drawings

5<sup>1</sup>/<sub>2</sub> x 8<sup>1</sup>/<sub>2</sub>

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LITERARY CRITICISM

## Authoritarian Apprehensions

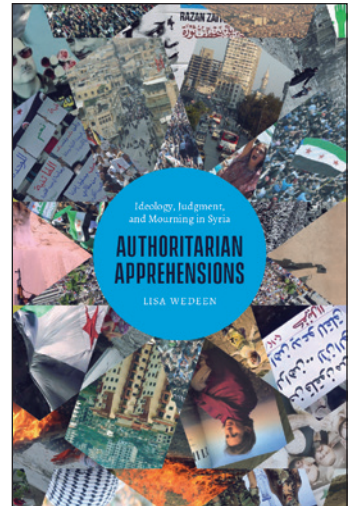
Ideology, Judgment, and Mourning in Syria

LISA WEDEEN

If the Arab uprisings initially heralded the end of tyrannies and a move toward liberal democratic governments, their defeat not only marked a reversal but was of a piece with emerging forms of authoritarianism worldwide. In *Authoritarian Apprehensions*, Lisa Wedeen draws on her decades-long engagement with Syria to offer an erudite and compassionate analysis of this extraordinary rush of events—the revolutionary exhilaration of the initial days of unrest and then the devastating violence that shattered hopes of any quick undoing of dictatorship. Developing a fresh, insightful, and theoretically imaginative approach to both authoritarianism and conflict, Wedeen asks: What led a sizable part of the citizenry to stick by the regime through one atrocity after

another? What happens to political judgment in a context of pervasive misinformation? And what might the Syrian example suggest about how authoritarian leaders exploit digital media to create uncertainty, political impasses, and fractures among their citizenries?

Based on extensive fieldwork and drawing material from a variety of Syrian artistic practices, Wedeen’s analysis lays bare the ideological investments that sustain ambivalent attachments to established organizations of political power and contribute to the ongoing challenge of pursuing political change. This masterful book is a testament to Wedeen’s deep engagement with some of the most troubling concerns of our political present and future.



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POLITICAL SCIENCE

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**Lisa Wedeen** is the Mary R. Morton Professor of Political Science and in the College, associate faculty in anthropology, and codirector of the Chicago Center for Contemporary Theory at the University of Chicago. She is the author of *Ambiguities of Domination* and *Peripheral Visions*, both published by the University of Chicago Press.

# America's Inequality Trap

How Economic Inequality Feeds on Itself and Why It Matters

NATHAN J. KELLY

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POLITICAL SCIENCE

CURRENT EVENTS

The gap between the rich and the poor has grown dramatically in the United States and is now at its widest since at least the early 1900s. While by most measures the economy has been improving, soaring cost of living and stagnant wages have done little to assuage economic anxieties. Conditions like these seem designed to produce a generation-defining intervention to balance the economic scales and enhance opportunities for those at the middle and bottom of the country's economic ladder—but we have seen nothing of the sort.

Nathan J. Kelly argues that a key reason for this is that rising concentrations of wealth create a politics that makes reducing economic inequality more difficult. Kelly convincingly shows that, when a small fraction of the people control most of the economic resources,

they also hold a disproportionate amount of political power, hurtling us toward a self-perpetuating plutocracy, or an "inequality trap." Among other things, the rich support a broad political campaign that convinces voters that policies to reduce inequality are unwise and not in the average voter's interest, regardless of the real economic impact. They also take advantage of interest groups they generously support to influence Congress and the president, as well as state governments, in ways that stop or slow down reform. One of the key implications of this book is that social policies designed to combat inequality should work hand-in-hand with political reforms that enhance democratic governance and efforts to fight racism, and a coordinated effort on all of these fronts will be needed to reverse the decades-long trend.

---

Nathan J. Kelly is professor of political science at the University of Tennessee. He is the author of *The Politics of Income Inequality in the United States*.

## The Origins of the Dual City

Housing, Race, and Redevelopment in  
Twentieth-Century Chicago

JOEL RAST

Chicago is celebrated for its rich diversity, but, even more than most US cities, it is also plagued by segregation and extreme inequality. The stark divide between the gentrifying and primarily white neighborhoods on the north side and near downtown, and impoverished, largely black and Latino communities on the south and west sides is plainly visible. More than ever, Chicago is a "dual city," a condition taken for granted by many residents.

Joel Rast reveals today's tacit acceptance of rising urban inequality as a marked departure from the past. For much of the twentieth century, a key goal for civic leaders was the total elimination of slums and blight. Yet over time, as anti-slum efforts faltered, leaders changed the focus of their initiatives

away from low-income areas and toward the upgrading of neighborhoods with greater promise. As misguided as post-war public housing and urban renewal programs were, they were projects born of a longstanding reformist impulse aimed at improving living conditions for people of all classes and colors across the city—something that can't be said to be a true political or social priority for many policymakers today. Rast laments the acceptance of today's dual city and is intent on showing precisely how that paradigm took over from ones that shaped previous generations' policy-making. *The Origins of the Dual City* reveals nothing less than how we normalized and became resigned to a city with stark racial and economic divides.



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POLITICAL SCIENCE HISTORY

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Joel Rast is associate professor and director of urban studies at the University of Wisconsin–Milwaukee.

## Black Wave

### How Networks and Governance Shaped Japan's 3/11 Disasters

DANIEL P. ALDRICH

Despite the devastation caused by the magnitude 9.0 earthquake and 60-foot tsunami that struck Japan in 2011, some 96% of those living and working in the most disaster-stricken region of Tōhoku made it through. Smaller earthquakes and tsunamis have killed far more people in nearby China and India. What accounts for the exceptionally high survival rate? And why is it that some towns and cities in the Tōhoku region have built back more quickly than others?

*Black Wave* illuminates two critical factors that had a direct influence on why survival rates varied so much across the Tōhoku region following the 3/11 disasters and why the rebuilding process has also not moved in lockstep across the region. Individuals and com-

munities with stronger networks and better governance, Daniel P. Aldrich shows, had higher survival rates and accelerated recoveries. Less-connected communities with fewer such ties faced harder recovery processes and lower survival rates. Beyond the individual and neighborhood levels of survival and recovery, the rebuilding process has varied greatly, as some towns and cities have sought to work independently on rebuilding plans, ignoring recommendations from the national government and moving quickly to institute their own visions, while others have followed the guidelines offered by Tokyo-based bureaucrats for economic development and rebuilding.

**Daniel P. Aldrich** is director of the Security and Resilience Studies Program and professor of political science and public policy at Northeastern University. He is the author, most recently, of *Building Resilience*. He has received three Fulbright Fellowships and an Abe Fellowship and worked as an AAAS Science and Technology Fellow at the United States Agency for International Development.

## Conventional Realism and Political Inquiry

### Channeling Wittgenstein

JOHN G. GUNNELL

When social scientists and social theorists turn to the work of philosophers for intellectual and practical authority, they typically assume that truth, reality, and meaning are to be found outside rather than within our conventional discursive practices.

John G. Gunnell argues for conventional realism as a theory of social phenomena and an approach to the study of politics. Drawing on Wittgenstein's critique of "mentalism" and traditional realism, Gunnell argues that everything we designate as "real" is rendered conventionally, which entails a rejection of the widely accepted dis-

inction between what is natural and what is conventional. The terms "reality" and "world" have no meaning outside the contexts of specific claims and assumptions about what exists and how it behaves. And rather than a mysterious source and repository of prelinguistic meaning, the "mind" is simply our linguistic capacities. Taking readers through contemporary forms of mentalism and realism in both philosophy and American political science and theory, Gunnell also analyzes the philosophical challenges to these positions mounted by Wittgenstein and those who can be construed as his successors.

**John G. Gunnell** is distinguished professor emeritus at the University at Albany, SUNY. He is the author of *Social Inquiry after Wittgenstein and Kuhn* and *Social Science and Political Theory*, and his work has been collected in the edited volume *John G. Gunnell: History, Discourses, and Disciplines*.



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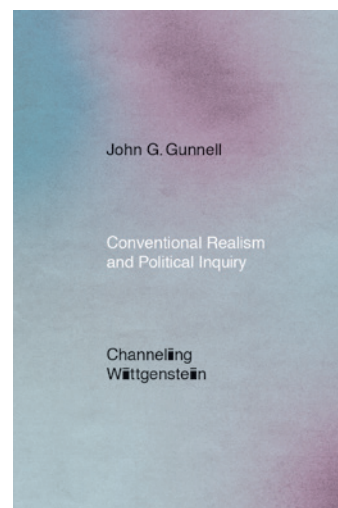
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POLITICAL SCIENCE ASIAN STUDIES



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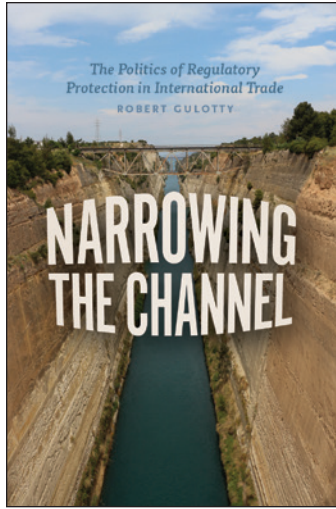
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POLITICAL SCIENCE PHILOSOPHY





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POLITICAL SCIENCE LAW

## Narrowing the Channel

The Politics of Regulatory Protection in International Trade

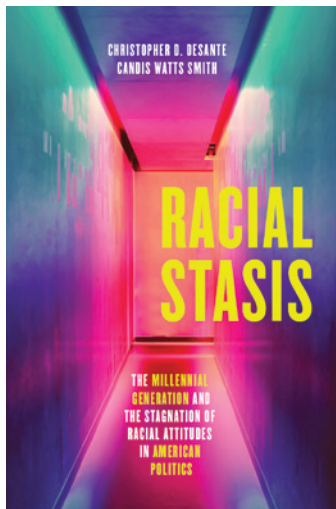
ROBERT GULOTTY

While large, multinational corporations have supported the removal of tariffs, behind the scenes these firms have fought for protection in the form of product regulations, including testing, labeling, and registration requirements. Unlike tariffs, these regulations can raise fixed costs, excluding smaller firms from the market and shifting profits toward global giants.

*Narrowing the Channel* demonstrates that globalization and globalized firms can paradoxically hinder rather than foster economic cooperation as larger firms seek to protect their markets through often unnecessarily strict product regulations. To illustrate the problem of regulatory protectionism, Robert Gulotty offers an in-depth

analysis of contemporary rulemaking in the United States and the European Union in the areas of health, safety, and environmental standards. He shows how large firms seek regulatory schemes that disproportionately disadvantage small firms. When multinationals are embedded in the local economy, governments too have an incentive to use these regulations to shift profits back home. Today, the key challenge to governing global trade is not how much trade occurs but who is allowed to participate, and this book shows that new rules will be needed to allow governments to widen the benefits of global commerce and avoid further inequality and market concentration.

**Robert Gulotty** is assistant professor of political science at the University of Chicago.



JANUARY 304 p., 1 halftone, 40 line drawings, 37 tables 6 x 9

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POLITICAL SCIENCE  
AFRICAN AMERICAN STUDIES

## Racial Stasis

The Millennial Generation and the Stagnation of Racial Attitudes in American Politics

CHRISTOPHER D. DeSANTE and CANDIS WATTS SMITH

Racial progress in the United States has hit a wall, and the rise of white nationalism is but one manifestation of this. Most Americans continue to hope that the younger generation, which many believe manifests less racism and more acceptance of a multiracial society, will lead to more moderate racial politics—but this may not be happening. Overtly racist attitudes have declined, but anti-black stereotypes and racial resentment remain prevalent among white Americans. To add, the shape of racial attitudes has continued to evolve, but our existing measures have not evolved in step and cannot fully illuminate the challenge at hand.

With *Racial Stasis*, Christopher D. DeSante and Candis Watts Smith argue

persuasively that this is because millennials, a generational cohort far removed from Jim Crow and the Civil Rights era, lack sufficient understanding of the structural nature of racial inequalities in the United States and therefore also the contextual and historical knowledge to be actively anti-racist. While these younger whites may be open to the idea of interracial marriage or living next to a family of a different race, they often do not understand why policies like affirmative action still need to exist and are weary about supporting these kinds of policies. In short, although millennials' language and rationale around race, racism, and racial inequalities are different from previous generations', the end result is the same.

**Christopher D. DeSante** is assistant professor of political science at Indiana University Bloomington. **Candis Watts Smith** is assistant professor of public policy at the University of North Carolina at Chapel Hill.

## Dangerous Counsel

Accountability and Advice in Ancient Greece

MATTHEW LANDAUER

We often talk loosely of the “tyranny of the majority” as a threat to the workings of democracy. But, in ancient Greece, the analogy of demos and tyrant was no mere metaphor, nor a simple reflection of elite prejudice. Instead, it highlighted an important structural feature of Athenian democracy. Like the tyrant, the Athenian demos was an unaccountable political actor with the power to hold its subordinates to account. And like the tyrant, the demos could be dangerous to counsel since the orator speaking before the assembled demos was accountable for the advice he gave.

With *Dangerous Counsel*, Matthew Landauer analyzes the sometimes ferocious and unpredictable politics of

accountability in ancient Greece and offers novel readings of ancient history, philosophy, rhetoric, and drama. In comparing the demos to a tyrant, thinkers such as Herodotus, Plato, Isocrates, and Aristophanes were attempting to work out a theory of the badness of unaccountable power; to understand the basic logic of accountability and why it is difficult to get right; and to explore the ways in which political discourse is profoundly shaped by institutions and power relationships. In the process they created strikingly portable theories of counsel and accountability that traveled across political regime types and remain relevant to our contemporary political dilemmas.

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**Matthew Landauer** is assistant professor of political science at the University of Chicago.

## Learning One's Native Tongue

Citizenship, Contestation, and Conflict in America

TRACY B. STRONG

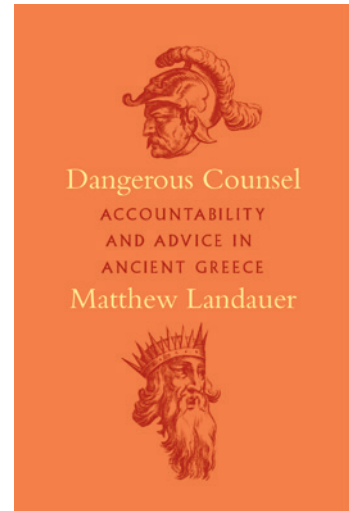
Citizenship is much more than the right to vote. It is a collection of political capacities constantly up for debate. From Socrates to contemporary American politics, the question of what it means to be an authentic citizen is an inherently political one.

With *Learning One's Native Tongue*, Tracy B. Strong explores the development of the concept of American citizenship and what it means to belong to this country, starting with the Puritans in the seventeenth century and continuing to the present day. He examines the conflicts over the meaning of citizenship in the writings and speeches of prominent thinkers and leaders ranging from John Winthrop and Roger

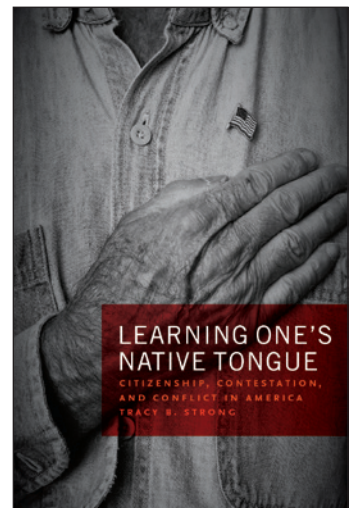
Williams to Thomas Jefferson, Nathaniel Hawthorne, Abraham Lincoln, Frederick Douglass, and Franklin Roosevelt, among many others who have participated in these important cultural and political debates. The criteria that define what being a citizen entails change over time and in response to historical developments, and they are thus also often the source of controversy and conflict, as with voting rights for women and African Americans. Strong looks closely at these conflicts and the ensuing changes in the conception of citizenship, paying attention to what difference each change makes and what each particular conception entails socially and politically.

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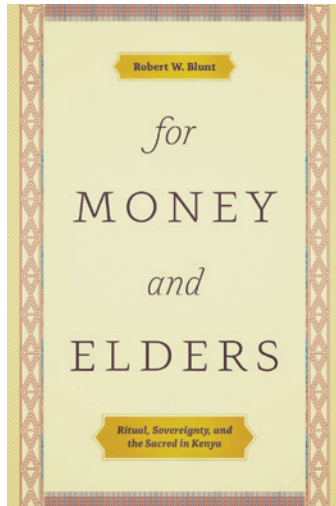
**Tracy B. Strong** is professor of political theory and philosophy at the University of Southampton, UK, and distinguished professor emeritus in the Department of Political Science at the University of California, San Diego. He is former editor of *Political Theory* and the author or editor of many books, including, most recently, *Politics without Vision*.



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AMERICAN HISTORY



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ANTHROPOLOGY AFRICAN STUDIES

## For Money and Elders

Ritual, Sovereignty, and the Sacred in Kenya

ROBERT W. BLUNT

Many observers of Kenya's complicated history raise cause for concern, offering critiques of practices such as the use of public office for private gain and a constitutional structure that gives the executive branch lopsided influence. Yet efforts from critics and academics to diagnose the country's problems do not often consider what these fiscal and political issues mean to ordinary Kenyans. How do Kenyans express their own political understandings, make sense of governance, and articulate what they expect from their leaders?

In *For Money and Elders*, Robert W. Blunt addresses these questions by turning to the political, economic, and religious signs in circulation in Kenya today. He examines Kenyans' attempts

to make sense of political instability caused by the uncertainty of authority behind everything from currency to title deeds. When the symbolic order of a society is up for grabs, he shows, violence may seem like an expedient way to enforce the authority of signs. Drawing on fertile concepts of sovereignty, elderhood, counterfeiting, acephaly, and more, Blunt explores phenomena as diverse as the destabilization of ritual "oaths," public anxieties about Satanism with the advent of democratic reform, and contemporary mistrust of state currency. The result is a fascinating glimpse into Kenya's past and present and a penetrating reflection on meanings of violence in African politics.

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**Robert W. Blunt** is associate professor of religious studies at Lafayette College, Pennsylvania, where he is also affiliated with the Africana Studies Department.



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ANTHROPOLOGY

## Contesting Leviathan

Activists, Hunters, and State Power in the Makah Whaling Conflict

LES BELDO

In 1999, off the coast of the Pacific Northwest, the first gray whale in seven decades was killed by Makah whalers. The hunt marked the return of a centuries-old tradition and, predictably, set off a fierce political and environmental debate. Whalers from the Makah Indian Tribe and antiwhaling activists from across the country have clashed for over twenty years, with no end to this conflict in sight.

In *Contesting Leviathan*, anthropologist Les Beldo describes the complex judicial and political climate for whale conservation in the United States, and the limits of the current framework in which whales are treated as "large fish" managed by the National Marine Fisheries Service. Emphasizing the moral

dimension of the conflict between the Makah, the US government, and antiwhaling activists, Beldo brings to light the lived ethics of human-animal interaction, as well as how different groups claim to speak for the whale—the only silent party in this conflict. A timely and sensitive study of a complicated issue, this book calls into question anthropological expectations regarding who benefits from the exercise of state power in environmental conflicts, especially where indigenous groups are involved. Vividly told and rigorously argued, *Contesting Leviathan* will appeal to anthropologists, scholars of indigenous culture, animal activists, and any reader interested in the place of animals in contemporary life.

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**Les Beldo** was a visiting assistant professor at Oberlin College and a postdoctoral fellow at the University of Chicago, Williams College, and the American Academy of Arts & Sciences.



## Viral Economies

### Bird Flu Experiments in Vietnam

NATALIE PORTER

Over the last decade, infectious disease outbreaks have heightened fears of a catastrophic pandemic passing from animals to humans. From Ebola and bird flu to swine flu and MERS, zoonotic viruses are killing animals and wreaking havoc on the people living near them. Given this clear correlation between animals and viral infection, why are animals largely invisible in social science accounts of pandemics, and why do they remain marginal in critiques of global public health?

In *Viral Economies*, Natalie Porter draws on long-term research on bird flu in Vietnam to chart the pathways of scientists, NGO workers, state veterinarians, and poultry farmers as they define and address pandemic risks. Porter

argues that as global health programs expand their purview to include life and livestock, they weigh the interests of public health against those of commercial agriculture, rural tradition, and scientific innovation. Porter challenges human-centered analyses of pandemics, and shows how these dynamic and often dangerous human-animal relations take on global significance as poultry and their pathogens travel through transnational health networks and global livestock economies. *Viral Economies* urges readers to think critically about the ideas, relationships, and practices that produce our everyday commodities and that shape how we determine the value of life—both human and nonhuman.

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**Natalie Porter** is assistant professor of anthropology at the University of Notre Dame. She is the coeditor of *With Animals: Bonds across Species*.

## The Participant

### A Century of Participation in Four Stories

CHRISTOPHER M. KELTY

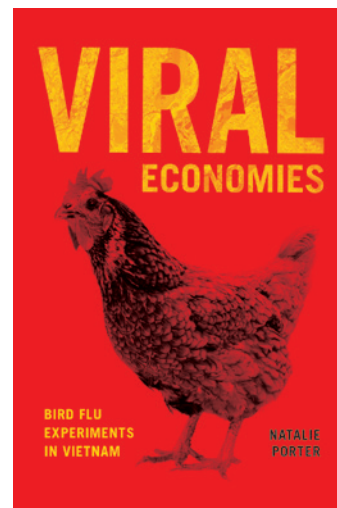
Participation is everywhere today. It has been formalized, measured, standardized, scaled up, network-enabled, and sent around the world. Platforms, algorithms, and software offer to make participation easier, but new technologies have had the opposite effect. We find ourselves suspicious of how participation extracts our data or monetizes our emotions, and the more procedural participation becomes, the more it seems to recede from our grasp.

In this book, Christopher M. Kelty traces four stories of participation across the twentieth century, showing how they are part of a much longer-

term problem in relation to the individual and collective experience of representative democracy. Kelty argues that in the last century or so, the power of participation has dwindled; over time, it has been formatted in ways that cramp and dwarf it, even as the drive to participate has spread to nearly every kind of human endeavor, all around the world. *The Participant* is a historical ethnography of the concept of participation, investigating how the concept has evolved into the form it takes today. It is a book that asks, “Why do we participate?” And sometimes, “Why do we refuse?”

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**Christopher M. Kelty** is professor at the University of California, Los Angeles, where he holds appointments in the Institute for Society and Genetics, the Department of Information Studies, and the Department of Anthropology. He is the author of *Two Bits: The Cultural Significance of Free Software*.



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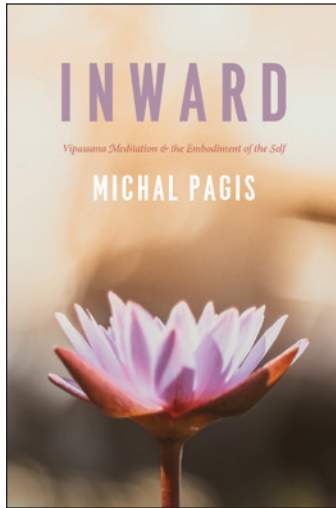
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SOCIOLOGY RELIGION

## Inward

Vipassana Meditation and the Embodiment of the Self

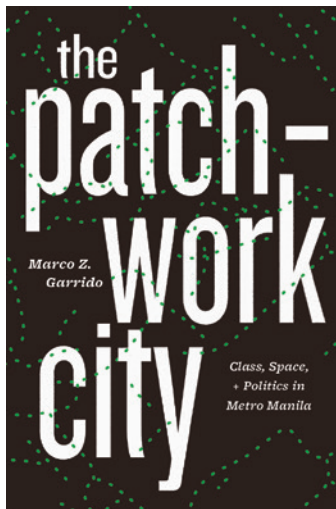
MICHAL PAGIS

Western society has never been more interested in interiority. Indeed, it seems more and more people are deliberately looking inward—toward the mind, the body, or both. Michal Pagis's *Inward* focuses on one increasingly popular channel for the introverted gaze: vipassana meditation, which has spread from Burma to more than forty countries and counting. Pagis turns our attention not only to the practice of vipassana but to the communities that have sprung up around it, lacing her account with vivid anecdotes and personal stories. *Inward*

is also a social history of the westward diffusion of Eastern religious practices spurred on by the lingering effects of the British colonial presence in India. At the same time, Pagis asks knotty questions about what happens when we continually turn inward, investigating the complex relations between physical selves, emotional selves, and our larger social worlds. As a whole, her book sheds new light on evergreen topics such as globalization, social psychology, and the place of the human body in the enduring process of self-awareness.

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**Michal Pagis** is assistant professor of sociology at Bar-Ilan University.



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SOCIOLOGY

## The Patchwork City

Class, Space, and Politics in Metro Manila

MARCO Z. GARRIDO

In contemporary Manila, slums and squatter settlements are peppered throughout the city, often pushing right up against the walled enclaves of the privileged, creating the complex geopolitical pattern of Marco Z. Garrido's "patchwork city." Garrido documents the fragmentation of Manila into a mélange of spaces defined by class, particularly slums and upper- and middle-class enclaves. He then looks beyond urban fragmentation to delineate its effects on class relations and politics, arguing that the proliferation of these slums and enclaves and their subsequent proximity have intensified class relations. For enclave residents, the proximity of slums is a source of insecurity, compelling them to impose spatial boundaries on slum residents. For slum residents, the regular imposition

of these boundaries creates a pervasive sense of discrimination. Class boundaries then sharpen along the housing divide, and the urban poor and middle class emerge not as labor and capital but as squatters and "villagers," Manila's name for subdivision residents. Garrido further examines the politicization of this divide with the case of the populist president Joseph Estrada, finding the two sides drawn into contention over not just the right to the city, but the nature of democracy itself.

*The Patchwork City* illuminates how segregation, class relations, and democracy are all intensely connected. It makes clear, ultimately, that class as a social structure is as indispensable to the study of Manila—and of many other cities of the Global South—as race is to the study of American cities.

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**Marco Z. Garrido** is assistant professor of sociology at the University of Chicago.

## Beyond Betrayal

The Priest Sex Abuse Crisis, the Voice of the Faithful, and the Process of Collective Identity

PATRICIA EWICK and MARC W. STEINBERG

In 2002, the national spotlight fell on Boston's archdiocese, where decades of rampant sexual misconduct from priests—and the church's systematic coverups—were exposed by reporters from the *Boston Globe*. The sordid and tragic stories of abuse and secrecy led many to leave the church outright, and others to rekindle their faith and deny any suggestions of institutional wrongdoing. But a number of Catholics vowed to find a middle ground between these two extremes: keeping their faith while simultaneously working to change the church for the better.

*Beyond Betrayal* charts a nationwide identity shift through the story of one chapter of Voice of the Faithful (VOTF), an organization founded in the scandal's aftermath. VOTF had

three goals: helping survivors of abuse; supporting priests who were either innocent or took risky public stands against the wrongdoers; and pursuing a broad set of structural changes in the church. Patricia Ewick and Marc W. Steinberg follow two years in the life of one of the longest-lived and most active chapters of VOTF, whose thwarted early efforts at ecclesiastical reform led them to realize that before they could change the Catholic Church, they had to change themselves. The shaping of their collective identity is at the heart of *Beyond Betrayal*, an ethnographic portrait of how one group reimagined their place within the institutional order and forged new ideas of faith in the wake of widespread distrust.

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**Patricia Ewick** is professor of sociology at Clark University and coauthor of *The Common Place of Law*, also published by the University of Chicago Press. **Marc W. Steinberg** is the Sydenham C. Parsons professor of sociology at Smith College and author of *England's Great Transformation*, also published by the University of Chicago Press.

## Soviet Signoras

Personal and Collective Transformations in Eastern European Migration

MARTINA CVAJNER

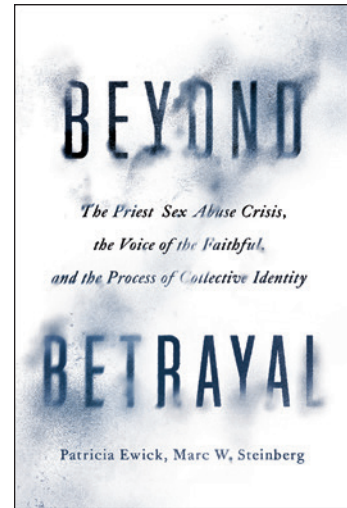
Across the Western world, the air is filled with talk of immigration. The changes brought by immigration have triggered a renewed fervor for isolationism able to shutter political traditions and party systems. So often absent from these conversations on migration, however, are the stories and experiences of the migrants themselves. Migration does not simply transport people. It also changes them deeply. Enter Martina Cvajner's *Soviet Signoras*, a far-reaching ethnographic study of two decades in the lives of women who migrated to northern Italy from several former Soviet republics.

Cvajner details the personal and collective changes brought about by the experience of migration for these

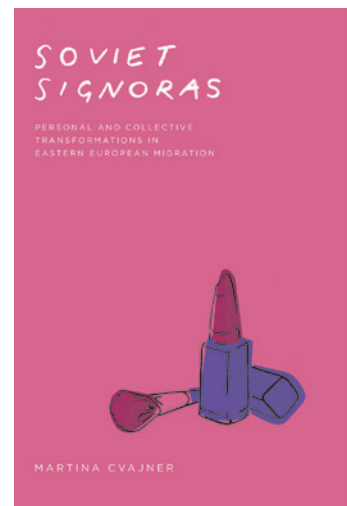
women: from the first hours arriving in a new country with no friends, relatives, or existing support networks, to later remaking themselves for their new environment. In response to their traumatic displacement, the women of *Soviet Signoras*—nearly all of whom found work in their new Western homes as elder care givers—refashioned themselves in highly sexualized, materialistic, and intentionally conspicuous ways. Cvajner's focus on overt sexuality and materialism is far from sensationalist, though. By zeroing in on these elements of personal identity, she reveals previously unexplored sides of the social psychology of migration, coloring our contemporary discussion with complex shades of humanity.

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**Martina Cvajner** is assistant professor of sociology in the Department of Psychology and Cognitive Science at the University of Trento.



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SOCIOLOGY



## Civic Gifts

### Voluntarism and the Making of the American Nation-State

ELISABETH S. CLEMENS

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SOCIOLOGY AMERICAN HISTORY

In *Civic Gifts*, Elisabeth S. Clemens takes a singular approach to probing the puzzle that is the United States. How, she asks, did a powerful state develop within an anti-statist political culture? How did a sense of shared nationhood develop despite the linguistic, religious, and ethnic differences among settlers and, eventually, citizens? Clemens reveals that an important piece of the answer to these questions can be found in the unexpected political uses of benevolence and philanthropy, practices of gift-giving and reciprocity that coexisted uneasily with the self-sufficient independence expected of liberal citizens.

*Civic Gifts* focuses on the power of gifts not only to mobilize communities throughout US history, but also to

create new forms of solidarity among strangers. Clemens makes clear how, from the early Republic through the Second World War, reciprocity was an important tool for eliciting both the commitments and the capacities needed to face natural disasters, economic crises, and unprecedented national challenges. Encompassing a range of endeavors from the mobilized voluntarism of the Civil War, through Community Chests and the Red Cross to the FDR-driven rise of the March of Dimes, Clemens shows how voluntary efforts were repeatedly articulated with government projects. The legacy of these efforts is a state co-constituted with, as much as constrained by, civil society.

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**Elisabeth S. Clemens** is the William Rainey Harper Distinguished Service Professor of Sociology at the University of Chicago. She is the author of *The People's Lobby* and coeditor of *Politics and Partnership*, both published by the University of Chicago Press.

## Film, Music, Memory

BERTHOLD HOECKNER

### *Cinema and Modernity*

NOVEMBER 320 p., 48 color plates,  
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FILM MUSIC

Film has shaped modern society in part by changing its cultures of memory. *Film, Music, Memory* reveals that this change has rested in no small measure on the mnemonic powers of music. As films were consumed by growing American and European audiences, their soundtracks became an integral part of individual and collective memory. Berthold Hoekner analyzes three critical processes through which music influenced this new culture of memory: storage, retrieval, and affect. Films store memory through an archive of cinematic scores. In turn, a few bars from a soundtrack instantly recall the image that accompanied them, and

along with it, the affective experience of the movie.

Hoekner examines films that reflect directly on memory, whether by featuring an amnesic character, a traumatic event, or a surge of nostalgia. As the history of cinema unfolded, movies even began to recall their own history through quotations, remakes, and stories about how cinema contributed to the soundtrack of people's lives. Ultimately, *Film, Music, Memory* demonstrates that music has transformed not only what we remember about the cinematic experience, but also how we relate to memory itself.

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**Berthold Hoekner** is professor of music at the University of Chicago. He is the author of *Programming the Absolute: Nineteenth-Century German Music and the Hermeneutics of the Moment*.

## Cinemachines

An Essay on Media and Method

GARRETT STEWART

The hero stands on stage in high-definition 3-D while doubled on a crude pixel screen in *Billy Lynn's Long Halftime Walk*. Alien ships leave Earth by dissolving at the conclusion of *Arrival*. An illusory death spiral in *Vertigo* transitions abruptly to a studio set, jolting the spectator. These are a few of the startling visual moments that Garrett Stewart examines in *Cinemachines*, a compelling, powerful, and witty book about the cultural and mechanical apparatuses that underlie modern cinema.

Engaging in fresh ways with reve-

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**Garrett Stewart** is the James O. Freedman Professor of Letters in the Department of English at the University of Iowa. He is the author of many books published by the University of Chicago Press, most recently *Transmedium: Conceptualism 2.0 and the New Object Art*.

latory special effects in the history of cinematic storytelling—from Buster Keaton's breaching of the film screen in *Sherlock Jr.* to the pixel disintegration of a remotely projected hologram in *Blade Runner 2049*—Stewart's book puts unprecedented emphasis on technique in moving image narrative. Complicating and revising the discourse on historical screen processes, *Cinemachines* will be crucial reading for anyone interested in the evolution of the movies from a celluloid to a digital medium.

## Robert Paul and the Origins of British Cinema

IAN CHRISTIE

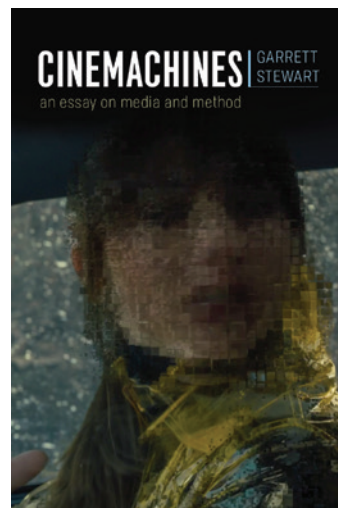
The early years of film were dominated by competition between inventors in America and France, especially Thomas Edison and the Lumière brothers. But while these have generally been considered the foremost pioneers of film, they were not the only crucial figures in its inception. Telling the story of the white-hot years of filmmaking in the 1890s, *Robert Paul and the Origins of British Cinema* seeks to restore Robert Paul, Britain's most important early innovator in film, to his rightful place.

From improving upon Edison's Kinetoscope to cocreating the first movie camera in Britain to building England's first film studio and launch-

ing the country's motion-picture industry, Paul played a key part in the history of cinema worldwide. It's not only Paul's story, however, that historian Ian Christie tells here. *Robert Paul and the Origins of British Cinema* also details the race among inventors to develop lucrative technologies and the jumbled culture of patent-snatching, showmanship, and music halls that prevailed in the last decade of the nineteenth century. Both an in-depth biography and a magnificent look at early cinema and fin-de-siècle Britain, *Robert Paul and the Origins of British Cinema* is a first-rate cultural history of a fascinating era of global invention.

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**Ian Christie** is the Anniversary Professor of Film and Media History at Birkbeck, University of London, and a fellow of the British Academy. His books include *The Art of Film: John Box and Production Design* and *Michael Powell: International Perspectives on an English Film-maker*.



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FILM LITERARY CRITICISM

**"Robert Paul and the Origins of British Cinema will likely remain the definitive monograph on a fascinating and influential early British film pioneer. Christie provides novel insights into how British cinema in its earliest years documented historical events and lucidly traces the origins of motion picture copyright wars. This is an outstanding study that is certain to be welcomed by film scholars and to transform the study and teaching of the early years of cinema."**

—Edward Dimendberg,  
University of California, Irvine

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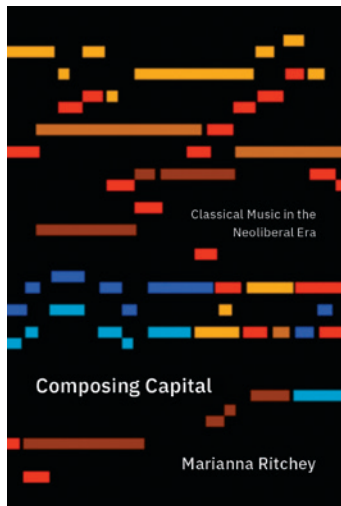
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FILM HISTORY



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MUSIC ECONOMICS

## Composing Capital

Classical Music in the Neoliberal Era

MARIANNA RITCHEY

The familiar old world of classical music, with its wealthy donors and ornate concert halls, is changing. The patronage of a wealthy few is now being replaced by that of corporations, leading to new unions of classical music and contemporary capitalism. In *Composing Capital*, Marianna Ritchey lays bare the appropriation of classical music by the current neoliberal regime. Artists, critics, and institutions have aligned themselves—and, by extension, classical music itself—with free-market ide-

ology. More specifically, Ritchey is interested in how classical music has lent its cachet to marketing schemes, performances for tech firms, and global corporate partnerships. As Ritchey shows, the neoliberalization of classical music has put music at the service of contemporary capitalism, blurring the line between creativity and entrepreneurship, and challenging us to imagine how a noncommodified musical practice might be possible in today's world.

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**Marianna Ritchey** is assistant professor of music history at the University of Massachusetts, Amherst.



*Big Issues in Music*

SEPTEMBER 336 p., 1 line drawing,  
3 tables 6 x 9  
**ISBN-13: 978-0-226-62126-5**  
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MUSIC HISTORY

## Music and the New Global Culture

From the Great Exhibitions to the Jazz Age

HARRY LIEBERSOHN

Music listeners today can effortlessly flip from K-pop to Ravi Shankar to Amadou & Mariam with a few quick clicks of a mouse. While contemporary globalized musical culture has become ubiquitous and unremarkable, its fascinating origins long predate the internet era. In *Music and the New Global Culture*, Harry Liebersohn traces the origins of global music to a handful of critical transformations that took place between the mid-nineteenth and early twentieth century. In Britain, the arts and crafts movement inspired a fascination with non-Western music; Germany fostered a scholarly approach to global musical comparison, creating the field

we now call ethnomusicology; and the United States provided the technological foundation for the dissemination of a diverse spectrum of musical cultures by launching the phonograph industry. This is not just a story of Western innovation, however: Liebersohn shows musical responses to globalization in diverse areas that include the major metropolises of India and China and remote settlements in South America and the Arctic. By tracing this long history of world music, Liebersohn shows how global movement has forever changed how we hear music—and indeed, how we feel about the world around us.

---

**Harry Liebersohn** is the Center for Advanced Study Professor of History at the University of Illinois, Urbana-Champaign. He is the author of several books, including most recently, *The Return of the Gift: European History of a Global Idea*.



**PAUL F. BERLINER and COSMAS MAGAYA**

# The Art of Mbira

Musical Inheritance and Legacy

## Mbira's Restless Dance

An Archive of Improvisation

Growing out of the collaborative research of an American ethnomusicologist and Zimbabwean musician, Paul F. Berliner and Cosmas Magaya's *The Art of Mbira* and *Mbira's Restless Dance* document the repertory for a keyboard instrument known generally as mbira. At the heart of this work lies the analysis of the improvisatory processes that propel mbira music's magnificent creativity.

In *The Art of Mbira*, Berliner provides insight into the communities of study, performance, and worship that surround mbira. He chronicles how Magaya and his associates have developed their repertory and practices over more than four decades, shaped by musical interaction, social and political dynamics in Zimbabwe, and the global economy of the music industry. At once a detailed exposition of the music's forms and practices, it is also an indispensable historical and cultural guide to mbira in a changing world.

In contrast, *Mbira's Restless Dance* is written to be played. This two-volume, spiral-bound set features musical transcriptions of thirty-nine compositions and variations, annotated with the master player's advice on technique and performance, his notes and observations, and commentary by Berliner. Enhanced with extensive website audiovisuals, *Mbira's Restless Dance* is in effect a series of masterclasses with Magaya, suitable for experienced mbira players and those learning the fundamentals.

Together, these books break new ground in the depth and specificity of their exploration of an African musical tradition, and are a testament to the powerful relationship between music and social life.

**Paul F. Berliner** is the Arts and Sciences Professor Emeritus of Music at Duke University. He is the author of *Thinking in Jazz: The Infinite Art of Improvisation* and *The Soul of Mbira: Music and Traditions of the Shona People of Zimbabwe*, both published by the University of Chicago Press. **Cosmas Magaya** is an internationally renowned Zimbabwean mbira player, teacher, and cultural ambassador.



*Chicago Studies in Ethnomusicology*

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MUSIC

### Mbira's Restless Dance

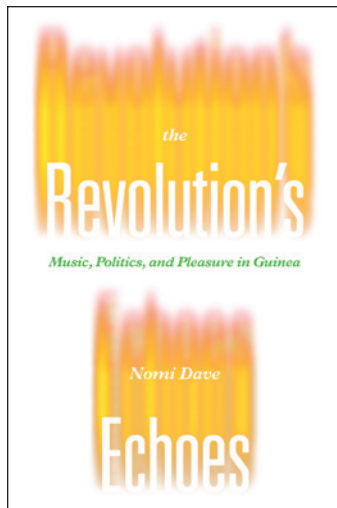
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MUSIC



*Chicago Studies in Ethnomusicology*

OCTOBER 208 p., 14 halftones,  
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MUSIC

## The Revolution's Echoes

Music, Politics, and Pleasure in Guinea

NOMI DAVE

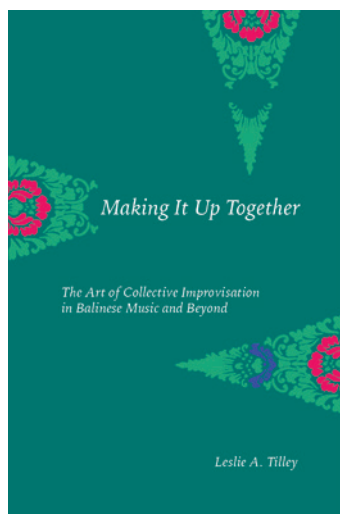
Music has long been an avenue for protest, seen as a way to promote freedom and equality, instill hope, and fight for change. Popular music, in particular, is considered to be an effective form of subversion and resistance under oppressive circumstances. But as Nomi Dave shows us in *The Revolution's Echoes*, the opposite is also true—music can often support, rather than challenge, the powers that be.

Examining fifty years of history in Guinea, Dave introduces readers to the music supporting the authoritarian regime of former president Sékou Touré, and to the musicians who, even long af-

ter his death, have continued to praise dictators and avoid dissent. Dave shows that this isn't just the result of state manipulation—even in the absence of coercion, musicians and their audiences take real pleasure in musical praise of leaders. Time and again, whether in traditional music or in newer genres such as rap, Guinean musicians have celebrated state power and authority. With *The Revolution's Echoes*, Dave insists that we must grapple with the uncomfortable truth that some forms of music choose to support authoritarianism, generating new pleasures and new politics in the process.

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**Nomi Dave** is assistant professor of music at the University of Virginia. She previously trained as a human rights lawyer and worked on issues of refugee and immigrant rights and women's rights in the United States and Guinea.



*Chicago Studies in Ethnomusicology*

NOVEMBER 336 p., 16 halftones,  
165 musical examples, 9 tables 7 x 10  
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MUSIC

## Making It Up Together

The Art of Collective Improvisation in Balinese Music and Beyond

LESLIE A. TILLEY

Most studies of musical improvisation focus on individual musicians. But that is not the whole story. From jazz to flamenco, Shona mbira to Javanese gamelan, improvised practices thrive on group creativity, relying on the close interaction of multiple simultaneously improvising performers. In *Making It Up Together*, Leslie A. Tilley explores the practice of collective musical improvisation cross-culturally, making a case for placing collectivity at the center of improvisation discourse and advocating ethnographically informed music analysis as a powerful tool for investigating improvisational processes.

Through two contrasting Balinese case studies—of the *reyong* gong chime's melodic *norot* practice and the interlocking drumming tradition *kendang arja*—Tilley proposes and tests

analytical frameworks for examining collectively improvised performance. At the micro-level, Tilley's analyses offer insight into the note-by-note decisions of improvising performers; at the macro-level, they illuminate larger musical, discursive, structural, and cultural factors shaping those decisions. This multi-tiered inquiry reveals that unpacking how performers play and imagine as a collective is crucial to understanding improvisation and demonstrates how music analysis can elucidate these complex musical and interactional relationships.

Setting new parameters for the study of improvisation, *Making It Up Together* opens up fresh possibilities for understanding the creative process, in music and beyond.

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**Leslie A. Tilley** is associate professor in ethnomusicology at the Massachusetts Institute of Technology.

AARON COHEN

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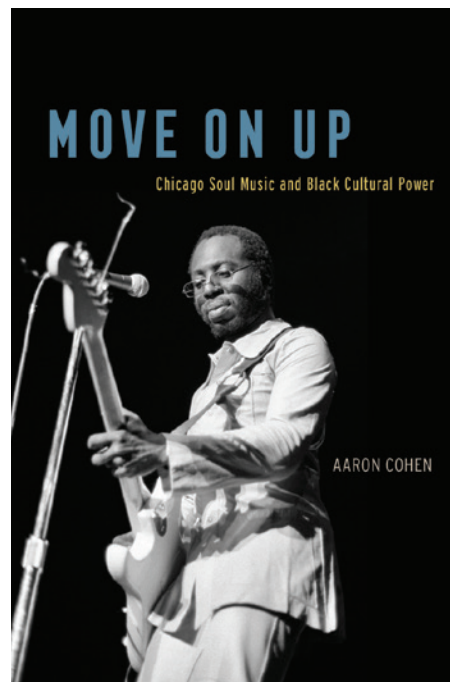
# Move On Up

## Chicago Soul Music and Black Cultural Power

Curtis Mayfield. The Chi-Lites. Chaka Khan. Chicago's place in the history of soul music is rock solid. But for Chicagoans, soul music in its heyday from the 1960s to the 1980s was more than just a series of hits: it was a marker and a source of black empowerment. In *Move On Up*, Aaron Cohen tells the remarkable story of the explosion of soul music in Chicago. Together, soul music and black-owned businesses thrived. Record producers and song-writers broadcast optimism for black America's future through their sophisticated, jazz-inspired productions for the Dells and many others. Curtis Mayfield boldly sang of uplift with unmistakable grooves like "We're a Winner" and "I Plan to Stay a Believer." Musicians like Phil Cohran and the Pharaohs used their music to voice Afrocentric philosophies that challenged racism and segregation, while Maurice White of Earth, Wind, and Fire and Chaka Khan created music that inspired black consciousness. Soul music also accompanied the rise of African American advertisers and the campaign of Chicago's first black mayor, Harold Washington, in 1983. This empowerment sat in stark relief against the social unrest roiling in Chicago and across the nation: as Chicago's homegrown record labels produced rising stars singing songs of progress and freedom, Chicago's black middle class faced limited economic opportunities and deep-seated segregation, all against a backdrop of nationwide deindustrialization.

Drawing on more than one hundred interviews, and with a music critic's passion for the unmistakable Chicago soul sound, Cohen shows us how soul music became the voice of inspiration and change for a city in turmoil.

**Aaron Cohen** covers the arts for numerous publications and teaches English, journalism, and humanities at the City Colleges of Chicago. He is the author of *Aretha Franklin's "Amazing Grace."*



**Praise for Aretha Franklin's "Amazing Grace"**

**"An exhaustive forensic appreciation."**

—Wesley Morris,  
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**"Cohen's study . . . stands out."**

—Stephanie Burt,  
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**"Thoroughly researched. . . . A much-needed corrective."**

—Stephen M. Deusner,  
*Pitchfork*

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MUSIC



## Listening to China

Sound and the Sino-Western Encounter, 1770–1839

THOMAS IRVINE

*New Material Histories of Music*

DECEMBER 256 p., 14 halftones,  
4 line drawings 6 x 9

ISBN-13: 978-0-226-66712-6

Cloth \$55.00s/£42.00

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MUSIC HISTORY

From bell ringing to fireworks, gongs to cannon salutes, the China encountered by the West around 1800 was marked by a dazzling variety of sounds and soundscapes. These sounds were gathered by diplomats, trade officials, missionaries, and other travelers and transmitted back to Europe, where they were reconstructed in the imaginations of writers, philosophers, and music historians such as Jean-Philippe Rameau, Johann Nikolaus Forkel, and Charles Burney. Thomas Irvine gathers these stories in *Listening to China*, exploring how the sonic encounter with China shaped perceptions of Europe's own musical development.

Through these stories, Irvine not only investigates how the Sino-Western

encounter sounded, but also traces the West's shifting response to China from a vision of shared musical approaches to one focused on sonic disorder as trading broke down. At the same time, Irvine reconsiders the idea of a specifically Western music history by revealing that comparison with a great "other" helped this idea emerge. Ultimately, Irvine draws attention to the ways Western ears were implicated in the colonial and imperial project in China, as well as to China's importance to the construction of musical knowledge during and after the European Enlightenment. Timely and original, *Listening to China* is a must-read for music scholars and historians of China alike.

---

**Thomas Irvine** is associate professor of music at the University of Southampton. He is coeditor of *Dreams of Germany: Music and (Trans)national Imaginaries in the Modern Era*.

## London Voices, 1820–1840

Vocal Performers, Practices, Histories

Edited by ROGER PARKER and SUSAN RUTHERFORD

NOVEMBER 304 p., 13 halftones,  
5 line drawings 6 x 9

ISBN-13: 978-0-226-67018-8

Cloth \$65.00s/£49.00

E-book ISBN-13: 978-0-226-67021-8

MUSIC HISTORY

London, 1820. The British capital is a metropolis that overwhelms dwellers and visitors alike with constant exposure to all kinds of sensory stimulation. Over the next two decades, the city's tumult will reach new heights, as population expansion places different classes in dangerous proximity, ideas of political and social reform linger in the air, and London begins to undergo enormous infrastructure changes that will alter it forever.

It is the London of this period that editors Roger Parker and Susan Rutherford focus on in their book, which chooses one broad musical category—voice—and engages with it through essays on music of the streets, theaters, opera houses, and concert halls; on the

raising of voices in religious and socio-political contexts; and on the perception of voice in literary works and scientific experiments on acoustics. The concentration on voice also leads to an emphasis on human subjects, allowing the authors to explore the multifaceted issues that occupied the city, explore the anxiety surrounding the city's importance in the musical world at large, and examine the changing vocal imaginations that permeated the epoch. Capturing the breadth of sonic stimulations and cultures available—and sometimes unavoidable—to residents at the time, *London Voices* sheds new light on music in Britain and the richness of London culture during this period.

---

**Roger Parker** is professor of music at King's College London. **Susan Rutherford** is professor of music at the University of Manchester.

## Music in the Present Tense

Rossini's Italian Operas in Their Time

EMANUELE SENICI

In the early 1800s, Rossini's operas permeated Italian culture, from the opera house to myriad arrangements heard in public and private. But after Rossini stopped composing new works there was a sharp decline in popularity that drove most of his works out of the repertory. In the past half century, they have made a spectacular return to operatic stages worldwide, but this newly found fame has not been accompanied by a comparable critical reevaluation.

Emanuele Senici's new book provides a fresh look at the motives behind the Rossinian *furore* and its aftermath by placing his works into the culture and society in which they were conceived,

performed, seen, heard, and discussed. The book does so by situating the operas firmly in the context of the social practices, cultural formations, ideological currents, and political events of nineteenth-century Italy, revealing how Rossini's dramaturgy emerges as a radically new and specifically Italian reaction to the epoch-making changes witnessed in Europe at the time. The first book-length study of Rossini's Italian operas to appear in English, *Music in the Present Tense* opens up new ways to explore nineteenth-century music and addresses crucial issues in the history of modernity such as trauma, repetition, and the healing power of theatricality.

---

**Emanuele Senici** is professor of music history at the University of Rome La Sapienza, Italy. He is the author of *Landscape and Gender in Italian Opera: The Alpine Virgin from Bellini to Puccini* and the editor of the *Cambridge Companion to Rossini*.

## The Voice as Something More

Essays toward Materiality

Edited by **MARTHA FELDMAN** and **JUDITH T. ZEITLIN**

With an Afterword by Mladen Dolar

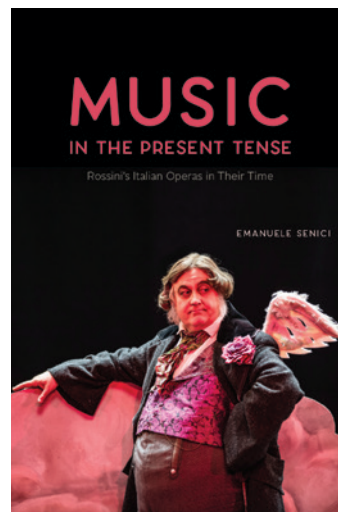
In the contemporary world, voices are caught up in fundamentally different realms of discourse, practice, and culture: between sounding and nonsounding, material and nonmaterial, literal and metaphorical. In *The Voice as Something More*, Martha Feldman and Judith T. Zeitlin tackle these paradoxes with a bold and rigorous collection of essays that look at voice as both object of desire and material object.

Using Mladen Dolar's influential *A Voice and Nothing More* as a reference point, *The Voice as Something More* re-orientates Dolar's psychoanalytic analysis around the material dimensions of

voices—their physicality and timbre, the fleshiness of their mechanisms, the veils that hide them, and the devices that enhance and distort them. Throughout, the essays put the body back in voice. Ending with an afterword by Dolar that offers reflections on these vocal aesthetics and paradoxes, this authoritative, multidisciplinary collection, ranging from Europe and the Americas to East Asia, from classics and music to film and literature, will serve as an essential entry point for scholars and students who are thinking toward materiality.

---

**Martha Feldman** is the Mabel Greene Myers Professor of Music and Romance Languages and Literatures and **Judith T. Zeitlin** is the William R. Kenan, Jr. Professor of East Asian Languages and Civilizations, both at the University of Chicago. They are also members of the Faculty Committee in Theater and Performance Studies at the university.



*Opera Lab: Explorations in History, Technology, and Performance*

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MUSIC



*New Material Histories of Music*

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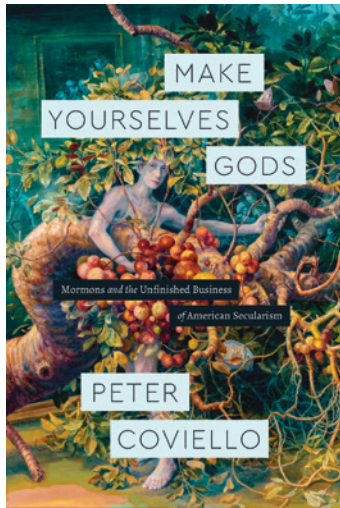
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MUSIC



*Class 200: New Studies in Religion*

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RELIGION AMERICAN HISTORY

## Make Yourselves Gods

Mormons and the Unfinished Business of American Secularism

PETER COVIELLO

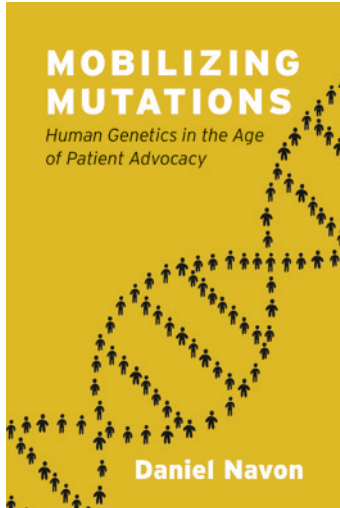
From the perspective of Protestant America, nineteenth-century Mormons were the victims of a peculiar zealotry, a population deranged—socially, sexually, even racially—by the extravagances of belief they called “religion.” *Make Yourselves Gods* offers a counter-history of early Mormon theology and practice, tracking the Saints from their emergence as a dissident sect to their renunciation of polygamy at century’s end.

Over these turbulent decades, Mormons would appear by turns as heretics, sex-radicals, refugees, anti-imperialists, colonizers, and, eventually, re-

luctant monogamists and enfranchised citizens. Reading Mormonism through a synthesis of religious history, political theology, native studies, and queer theory, Peter Coviello deftly crafts a new framework for imagining orthodoxy, citizenship, and the fate of the flesh in nineteenth-century America. What emerges is a story about the violence, wild beauty, and extravagant imaginative power of this era of Mormonism—an impassioned book with a keen interest in the racial history of sexuality and the unfinished business of American secularism.

---

**Peter Coviello** is professor of English at the University of Illinois at Chicago. His books include *Tomorrow's Parties: Sex and the Untimely in Nineteenth-Century America* and *Long Players: A Love Story in Eighteen Songs*.



SEPTEMBER 384 p., 11 halftones, 3 tables 6 x 9

ISBN-13: 978-0-226-63809-6

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E-book ISBN-13: 978-0-226-63812-6

MEDICINE HISTORY

## Mobilizing Mutations

Human Genetics in the Age of Patient Advocacy

DANIEL NAVON

With every passing year, more and more people learn that they or their young or unborn children carry a genetic mutation. But what does this mean for the way we understand a person? Today, genetic mutations are being used to diagnose novel conditions like the XYY, Fragile X, NGLY1, and 22q11.2 Deletion Syndromes, carving out rich new categories of human disease and difference. Daniel Navon calls this form of categorization “genomic designation,” and in *Mobilizing Mutations* he shows how mutations, and the social factors that surround them, are reshaping human classification.

Drawing on a wealth of fieldwork and historical material, Navon presents a sociological account of the ways genetic mutations have been mobilized and transformed in the sixty years since it became possible to see abnormal human genomes, providing a new vista onto the myriad ways contemporary genetic testing can transform people’s lives.

Taking us inside these shifting worlds of research and advocacy over the last half-century, Navon shows us how knowledge about genetic mutations can redefine what it means to be ill, different, and ultimately, human.

---

**Daniel Navon** is assistant professor of sociology at the University of California, San Diego.



# The Conservative Case for Class Actions

BRIAN T. FITZPATRICK

Since the 1960s, the class action lawsuit has been a powerful tool for holding businesses accountable. Yet years of attacks by corporate America and unfavorable rulings by the Supreme Court have left its future uncertain. In this book, Brian T. Fitzpatrick makes the case for the importance of class action litigation from a surprising political perspective: an unabashedly conservative point of view.

Conservatives have opposed class actions in recent years, but Fitzpatrick argues that they should see such litigation not as a danger to the economy, but as a form of private enforcement of the law. He starts from the premise that all of us, conservatives and libertarians included, believe that markets need at least some rules to thrive, from laws that

enforce contracts to laws that prevent companies from committing fraud. He also reminds us that conservatives consider the private sector to be superior to the government in most areas. And the relatively little-discussed intersection of those two beliefs is where the benefits of class action lawsuits become clear: when corporations commit misdeeds, class action lawsuits enlist the private sector to intervene, resulting in a smaller role for the government, lower taxes, and, ultimately, more effective solutions.

Offering a novel argument that will surprise partisans on all sides, *The Conservative Case for Class Actions* is sure to breathe new life into this long-running debate.

---

Brian T. Fitzpatrick is professor of law at Vanderbilt University.

# The Discourse of Police Interviews

Edited by MARIANNE MASON and FRANCES ROCK

Forensic linguistics, or the study of language and the law, is a growing field of scholarly and public interest. Yet books on the subject have predominantly been introductions to the field or aimed at summarizing its applications, often with a focus on a single aspect of the legal system. *The Discourse of Police Interviews* aims to further the discussion by focusing exclusively on how police interviews are constructed and used to investigate and prosecute crimes.

The first book to focus exclusively on police interview dialogue, *The Discourse of Police Interviews* examines leading debates, approaches, and topics in contemporary police interview research. Among other topics, the book explores the sociolegal, psychological, and discursive framework of popular

police interview techniques employed in the United States and the United Kingdom, such as PEACE and Reid, and the discursive practices of institutional representatives like police officers and interpreters that can influence the construction and quality of linguistic evidence. Together, the contributions situate the police interview as part of a complex, and multistage, criminal justice process. Despite the role of discourse in potentially shaping legal outcomes, the use of linguistic analysis to understand the legal process is yet to be fully and uniformly embraced, and the book will be of interest to both scholars and practitioners in a variety of fields, such as linguistic anthropology, interpreting studies, criminology, law, and sociology.

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Marianne Mason is assistant professor of translation and interpreting studies and linguistics at James Madison University. She is the author of *Courtroom Interpreting*. Frances Rock is a reader in the Centre for Language and Communication Research at Cardiff University and a founding member of the forensic linguistics research network Cardiff Language and Law.

OCTOBER 272 p. 6 x 9

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LAW BUSINESS



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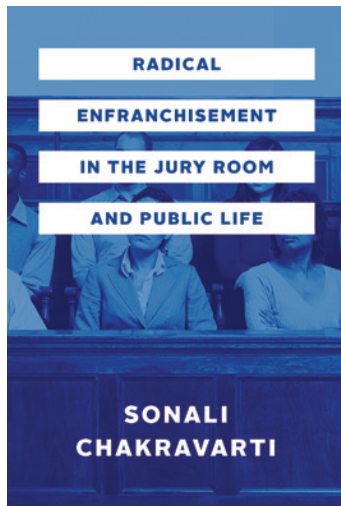
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LINGUISTICS LAW



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 LAW POLITICAL SCIENCE

## Radical Enfranchisement in the Jury Room and Public Life

SONALI CHAKRAVARTI

Juries have been at the center of some of the most emotionally charged moments of political life. At the same time, their capacity for legitimate decision making has been under scrutiny, because of events like the acquittal of George Zimmerman by a Florida jury for the shooting of Trayvon Martin and the decisions of several grand juries not to indict police officers for the killing of unarmed black men. Meanwhile, the overall use of juries has also declined in recent years, with most cases settled or resolved by plea bargain.

With *Radical Enfranchisement in the Jury Room and Public Life*, Sonali Chakravarti offers a full-throated defense of juries as a democratic institution. She

argues that juries provide an important site for democratic action by citizens and that their use should be revived. The jury, Chakravarti argues, could be a forward-looking institution that nurtures the best democratic instincts of citizens, but this requires a change in civic education regarding the skills that should be cultivated in jurors before and through the process of a trial. Being a juror, perhaps counterintuitively, can guide citizens in how to be thoughtful rule-breakers by changing their relationship to their own perceptions and biases and by making options for collective action salient, but they must be better prepared and instructed along the way.

**Sonali Chakravarti** is associate professor of government at Wesleyan University. She is the author of *Sing the Rage*, also published by the University of Chicago Press.



SEPTEMBER 320 p., 1 halftone, 7 line drawings 6 x 9  
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 LAW POLITICAL SCIENCE

## Slices and Lumps

Division and Aggregation in Law and Life

LEE ANNE FENNEL

How things are divided up or pieced together matters. Half a bridge is of no use at all. Conversely, many things would do more good if they could be divided up differently: Perhaps you would prefer a job that involves a third less work and a third less pay or a car that materializes only when needed and is priced accordingly? Difficulties in “slicing” and “lumping” shape nearly every facet of how we live and work—and a great deal of law and policy as well.

Lee Anne Fennell explores how both types of challenges—carving out useful slices and assembling useful lumps—surface in myriad contexts, from hot button issues like conservation and eminent domain to developments in the sharing economy to personal struggles over work, money, time, diet, and exercise. Yet the significance

of configuration is often overlooked, leading to missed opportunities for improving our lives. With a technology-fueled entrepreneurial explosion underway that is dividing goods, services, and jobs in novel ways, and as urbanization and environmental threats raise the stakes for assembling resources and cooperation, this is an especially exciting and crucial time to confront questions of slicing and lumping. The future of the city, the workplace, the marketplace, and the environment all turn on matters of configuration, as do the prospects for more effective legal doctrines, for better management of finances and health, and more. This book reveals configuration’s power and potential—as a unifying concept and as a focus of public and private innovation.

**Lee Anne Fennell** is the Max Pam Professor of Law at the University of Chicago Law School and the author of *The Unbounded Home*.

LAURIE L. PATTON

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# Who Owns Religion?

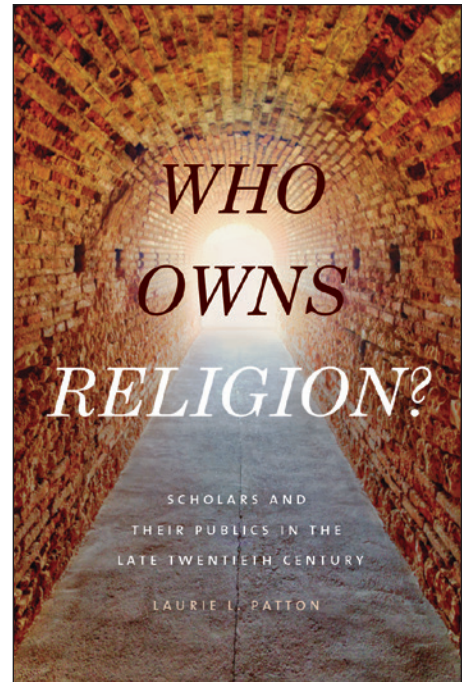
## Scholars and Their Publics in the Late Twentieth Century

**W**ho Owns Religion? focuses on a period—the late 1980s through the 1990s—when scholars of religion were accused of scandalizing or denigrating the very communities they had imagined themselves honoring through their work. While controversies involving scholarly claims about religion are nothing new, this period saw an increase in vitriol that remains with us today. Authors of seemingly arcane studies on subjects like the origins of the idea of Mother Earth or the sexual dynamics of mysticism have been targets of hate mail and book-banning campaigns. As a result, scholars of religion have struggled to describe their own work to their various publics, and even to themselves.

Taking the reader through several compelling case studies, Laurie L. Patton identifies two trends of the '80s and '90s that fueled that rise: the growth of multicultural identity politics, which enabled a form of volatile public debate she terms “eruptive public space,” and the advent of the internet, which offered new ways for religious groups to read scholarship and respond publicly. These controversies, she shows, were also fundamentally about something new: the very rights of secular, Western scholarship to interpret religions at all.

Patton’s book holds out hope that scholars can find a space for their work between the university and the communities they study. Scholars of religion, she argues, have multiple masters and must move between them while writing histories and speaking about realities that not everyone may be interested in hearing.

**Laurie L. Patton** is president of Middlebury College and president of the American Academy of Religion for 2019. Her books include *Bringing the Gods to Mind: Mantra and Ritual in Early Indian Sacrifice*.



**“A fascinating book about the public life of the discipline of religion in North America, told through the ‘eruptions’ of scandals and controversies that spill over the boundaries of the academy. It is a kind of anthropology of the living discipline in this moment, and in this way this book has few rivals.”**

**—Christian L. Novetzke,  
University of Washington**

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This fully updated edition reflects the best that anthropology has to offer in the twenty-first century. The result is both an invaluable introduction to the field for students and a landmark achievement that will set the agenda for critical approaches to the study of contemporary life.

**Jeremy MacClancy** is professor of anthropology at Oxford Brookes University, in England, where he is also Director of the Anthropological Centre for Conservation, the Environment, and Development.

### Contributors

**Ruben Andersson, Philippe Bourgois, Catherine Buerger, James G. Carrier, Marcus Colchester, James Fairhead, Kim Fortun, Mike Fortun, Katy Gardner, Faye Ginsburg, Roberto J. González, Tom Griffiths, Chris Hann, Susan Harding, Faye V. Harrison, Laurie Kain Hart, Richard Jenkins, George Karandinos, Christopher M. Kelty, Melissa Leach, Margaret Lock, Jeremy MacClancy, Sally Engle Merry, Fernando Montero, Matt Sakakeeny, Anthony Alan Shelton, Christopher B. Steiner, and Richard Ashby Wilson**

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ANTHROPOLOGY

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DAVID TRACY

# Fragments

# Filaments

**D**avid Tracy is widely considered the most important Catholic theologian in North America, known for his pluralistic vision and disciplinary breadth. His first book in more than twenty years reflects Tracy's range and erudition, collecting essays from the 1980s to 2018 into a two-volume work that will be greeted with joy by his admirers and praise from new readers.

In the first volume, *Fragments*, Tracy gathers his most important essays on broad theological questions, beginning with the problem of suffering across Greek tragedy, Christianity, and Buddhism. The volume goes on to address the problem of the Infinite, and the many attempts to categorize and name it by Plato, Aristotle, Rilke, Heidegger, and others. In the remaining essays, he reflects on questions of the invisible, contemplation, sunyata, hermeneutics, and public theology.

*Filaments* arranges its subjects in rough chronological order, from choices in ancient theology, such as Augustine, through the likes of William of St. Thierry in the medieval period and Martin Luther in the early modern, and finally to modern and contemporary thinkers including Bernard Lonergan, Karl Rahner, Reinhold Niebuhr, and Paul Tillich. Taken together, these essays can be understood as a partial initiation into a history of Christian theology defined by Tracy's key virtues of plurality and ambiguity.

Marked by Tracy's surprising insights and connections, *Fragments* and *Filaments* bring the work of one of North America's most important religious thinkers once again to the forefront to be celebrated by longtime readers and new ones alike.

**David Tracy** is the Andrew Thomas Greeley and Grace McNichols Greeley Distinguished Service Professor Emeritus of Catholic Studies and professor of theology and the philosophy of religions at the University of Chicago. He is the author of ten books, including *Plurality and Ambiguity* and *Blessed Rage for Order*, also published by the University of Chicago Press.



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EDUCATION

## Suddenly Diverse

How School Districts Manage Race and Inequality

ERICA O. TURNER

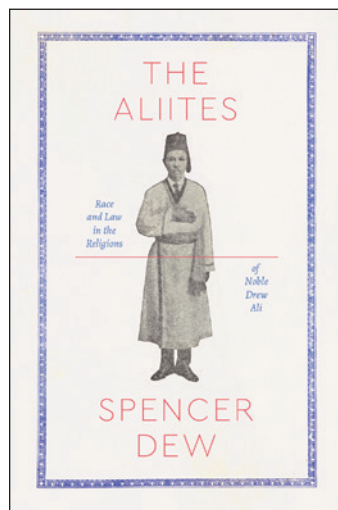
For the past five years, American public schools have enrolled more students identified as Black, Latinx, American Indian, and Asian than white. At the same time, more than half of US school children now qualify for federally subsidized meals, a marker of poverty. The makeup of schools is rapidly changing, and many districts and school boards are at a loss as to how they can effectively and equitably handle these shifts.

*Suddenly Diverse* is an ethnographic account of two school districts in the Midwest responding to rapidly changing demographics at their schools. It is based on observations and in-depth interviews with school-board members and superintendents, as well as staff, community members, and other stakeholders in each district: one serving “Lakeside,” a predominately working class, conservative community and the

other serving “Fairview,” a more affluent, liberal community. Erica O. Turner looks at district leaders’ adoption of business-inspired policy tools and the ultimate successes and failures of such responses. Turner’s findings demonstrate that, despite their intentions to promote “diversity” or eliminate “achievement gaps,” district leaders adopted policies and practices that ultimately perpetuated existing inequalities and advanced new forms of racism.

While suggesting some ways forward, *Suddenly Diverse* shows that, without changes to these managerial policies and practices and larger transformations to the whole system, even district leaders’ best efforts will continue to undermine the promise of educational equity and the realization of more robust public schools.

**Erica O. Turner** is assistant professor in the Department of Educational Policy Studies at the University of Wisconsin–Madison’s School of Education.



*Class 200: New Studies in Religion*

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RELIGION LAW

## The Aliites

Race and Law in the Religions of Noble Drew Ali

SPENCER DEW

“Citizenship is salvation,” preached Noble Drew Ali, leader of the Moorish Science Temple of America in the early twentieth century. Ali’s message was an aspirational call for black Americans to undertake a struggle for recognition from the state, one that would both ensure protection for all Americans under rights guaranteed by the law and correct the unjust implementation of law that prevailed in the racially segregated United States. Ali and his followers took on this mission of citizenship as a religious calling, working to carve out a place for themselves in American democracy and to bring about a society that lived up to what they considered

the sacred purpose of the law.

In *The Aliites*, Spencer Dew traces the history and impact of Ali’s radical fusion of law and faith. Dew uncovers the influence of Ali’s teaching, including the many movements it inspired. As Dew shows, Ali’s teachings demonstrate an implicit, yet critical component of the American approach to law: that it should express our highest ideals for society, even if it is rarely perfect in practice. Examining this robustly creative yet largely overlooked lineage of African American religious thought, Dew provides a window onto religion, race, citizenship, and law in America.

**Spencer Dew** is visiting assistant professor at Denison University.



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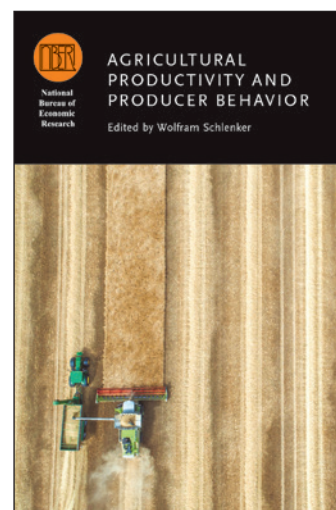
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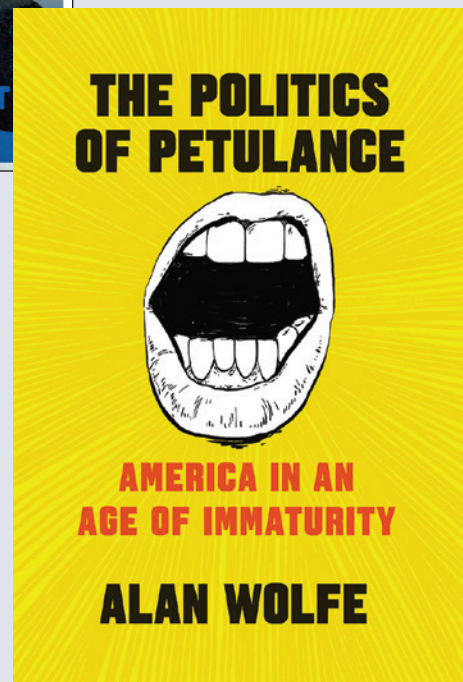
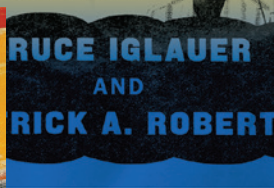
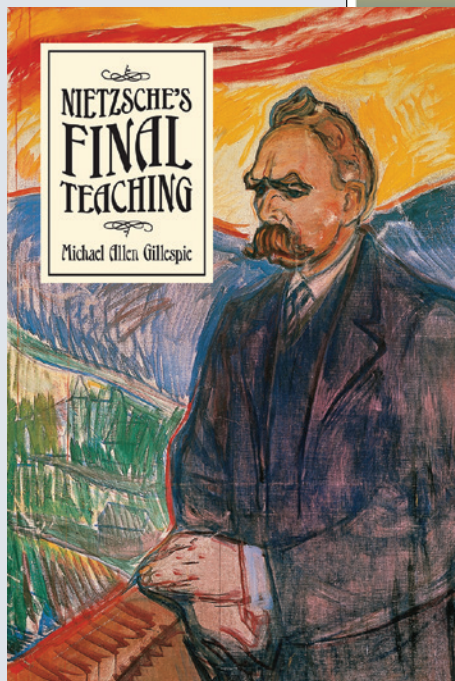
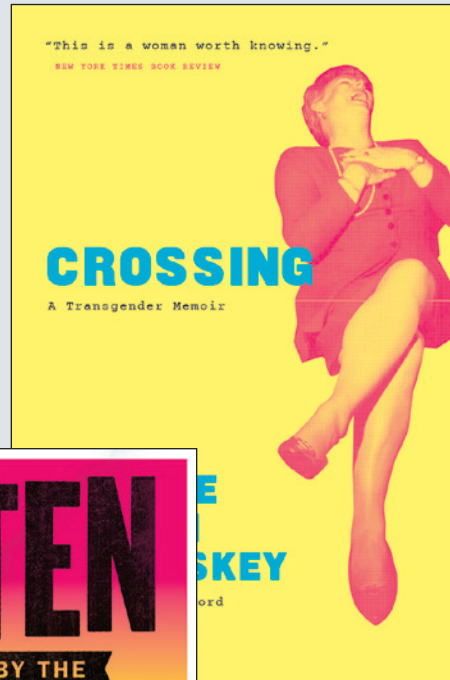
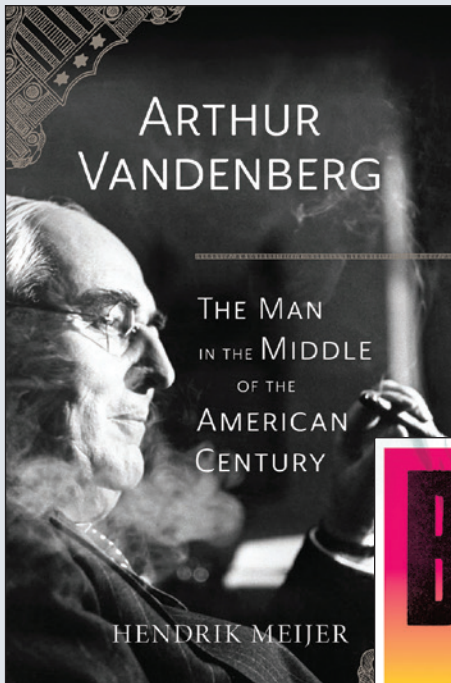
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ECONOMICS

# NOW IN PAPERBACK



HENDRIK MEIJER

# Arthur Vandenberg

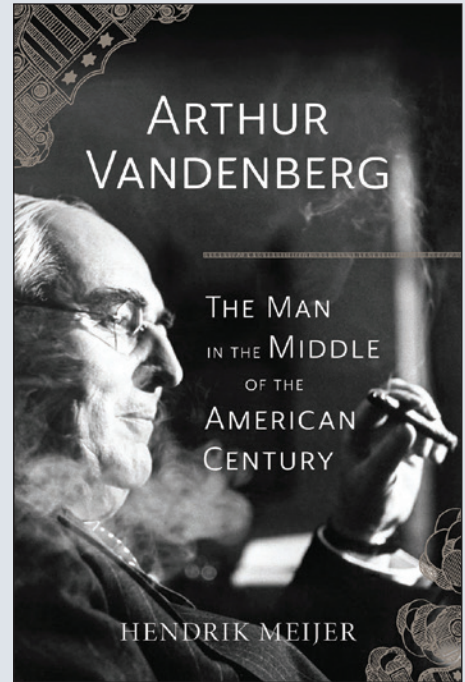
## The Man in the Middle of the American Century

The idea that a senator—Republican or Democrat—would put the greater good of the country ahead of party seems nearly impossible to imagine in our current climate of gridlock and divisiveness. But this hasn't always been the case. Arthur H. Vandenberg (1884–1951), Republican from Grand Rapids, Michigan, was the model of a consensus builder, and the coalitions he spearheaded are the foundation of American foreign and domestic policy even today. Edward R. Murrow called him “the central pivot of the entire era,” yet despite his significance, Vandenberg has never received the full public attention he is due—until now. With this authoritative biography, Hendrik Meijer reveals how Vandenberg built and nurtured the bipartisan consensus that created the American Century.

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“Superb. . . . Meijer’s eye-opening biography will have many readers asking what has become, in the half-century since Vandenberg’s demise, of bipartisanship and a sense of civic duty in our elected officials.”—*New Criterion*

**Hendrik Meijer** worked as a reporter and editor before joining Meijer, Inc., where he is executive chairman. He is the author of a biography of his grandfather, *Thrifty Years: The Life of Hendrik Meijer*, and the executive producer of the documentary *America’s Senator: The Unexpected Odyssey of Arthur Vandenberg*.



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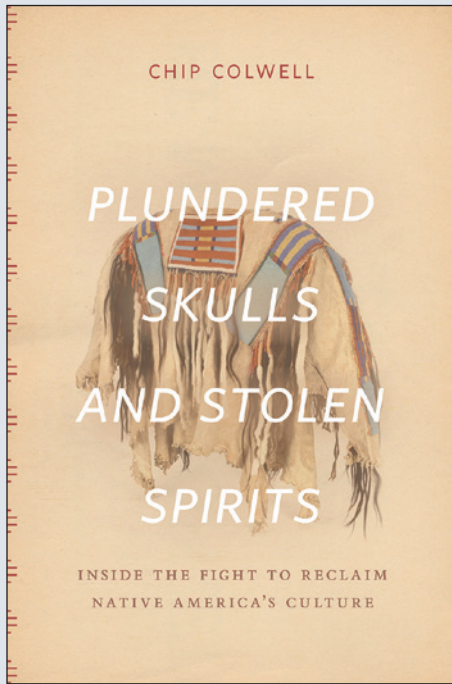
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**CHIP COLWELL**

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# Plundered Skulls and Stolen Spirits

## Inside the Fight to Reclaim Native America's Culture

**W**ho owns the past and the objects that physically connect us to history? And who has the right to decide this ownership, particularly when the objects are sacred or, in the case of skeletal remains, human? Is it the museums that care for the objects or the communities whose ancestors made them? These questions are at the heart of *Plundered Skulls and Stolen Spirits*, an unflinching insider account by a leading curator who has spent years learning how to balance these controversial considerations.

“*Plundered Skulls and Stolen Spirits* is a sobering peek into the controversy that surrounds tribal artifacts and human remains found in museums throughout the United States. His eloquent narration details several unique cases of repatriation. . . . Colwell has a unique perspective. He provides the reader with a firsthand look at the repatriation process, sympathetically including tribal perspectives—something that few museum [curators] have sought to do when writing on this subject in the past.”—*Science*

“Colwell ably and sensitively tells the often conflict-ridden story of how and why museums in the United States relinquished their hold over this material. . . . Colwell’s account favours the Native American perspective—a sensible approach for a book aimed at scientifically literate readers who may lean the other way. Readers will come away with a deeper appreciation of Native American cultural imperatives and the complexity of the situation.”—*New Scientist*

**Chip Colwell** is the senior curator of anthropology at the Denver Museum of Nature & Science. His work has been highlighted in such venues as the *New York Times*, *Denver Post*, *Huffington Post*, and C-SPAN, and his books include *Living Histories: Native Americans and Southwestern Archaeology* and *Inheriting the Past: The Making of Arthur C. Parker and Indigenous Archaeology*.

DEIRDRE NANSEN MCCLOSKEY

# Crossing

## A Transgender Memoir

*With a New Afterword*

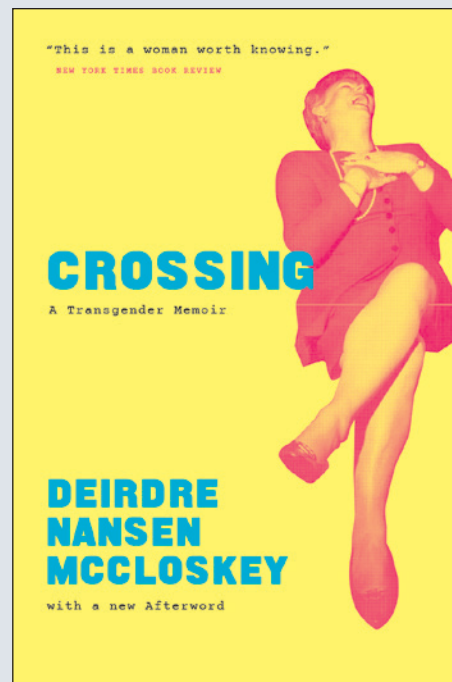
*"I visited womanhood and stayed. It was not for the pleasures, though I discovered many I had not imagined, and many pains too. But calculating pleasures and pains was not the point. The point was who I am."*

Once a golden boy of conservative economics and a child of 1950s privilege, Deirdre McCloskey (formerly Donald) had wanted to change gender from the age of 11. But it was a different time, one hostile to any sort of straying from the path—against gays, socialists, women with professions, men without hats, and so on—and certainly against gender transition. Finally, in 1995, at the age of 53, it was time to cross the gender line.

*Crossing* is the story of McCloskey's dramatic and poignant transformation from Donald to Dee to Deirdre. She chronicles the physical procedures and emotional evolution required, as well as the legal and cultural roadblocks she faced, in her journey to womanhood. By turns searing and humorous, this is the unflinching, unforgettable story of her transformation—what she lost, what she gained, and the women who lifted her up along the way.

Published to great acclaim in 1999, McCloskey's memoir was a revelatory, trailblazing text that remains relevant today. For this reissue, she has added an afterword that picks up where the previous edition left off, detailing new reflections on womanhood, identity, and relationships in the twenty-three years since her transition. At a time when transgender rights are under threat in the United States and around the world, McCloskey's story is more timely and vital than ever.

**Deirdre Nansen McCloskey** is distinguished professor of economics, history, English, and communication at the University of Illinois at Chicago. Among her many books are *The Bourgeois Virtues*, *Bourgeois Dignity*, *Bourgeois Equality*, *Economical Writing*, *The Secret Sins of Economics*, and *If You're So Smart: The Narrative of Economic Expertise*, all published by the University of Chicago Press.



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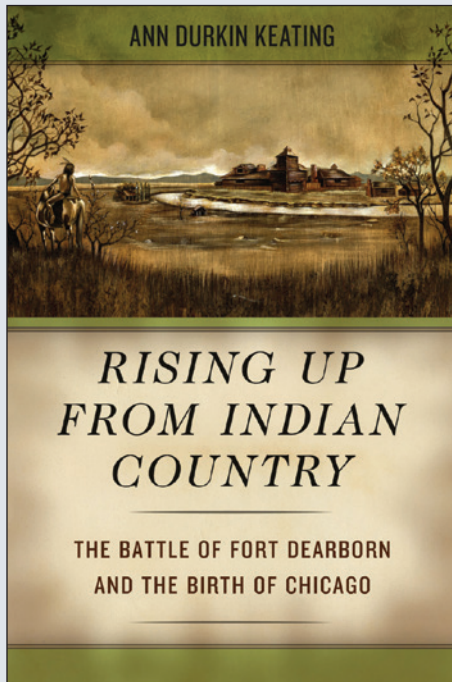
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BIOGRAPHY

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ANN DURKIN KEATING

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In August 1812, under threat from the Potawatomi, Captain Nathan Heald began the evacuation of ninety-four people from the isolated outpost of Fort Dearborn to Fort Wayne. The group included several dozen soldiers, as well as nine women and eighteen children. After traveling only a mile and a half, they were attacked by five hundred Potawatomi warriors. In under an hour, fifty-two members of Heald's party were killed, and the rest were taken prisoner; the Potawatomi then burned Fort Dearborn before returning to their villages. These events are now seen as a foundational moment in Chicago's storied past.

In the first book devoted entirely to this crucial period, Ann Durkin Keating tells a story not only of military conquest but of the lives of people on all sides of the conflict. She highlights such figures as Jean Baptiste Point de Sable and John Kinzie and demonstrates that early Chicago was a place of cross-cultural reliance among the French, the Americans, and the Native Americans. Published to commemorate the bicentennial of the Battle of Fort Dearborn, this gripping account of the birth of Chicago will become required reading for anyone seeking to understand the city and its complex origins.

"[An] informative, ambitious account. . . . Keating's well-researched book rights some misconceptions about the old conflicts, the strategies of the whites and Indians to keep their land, and how early Chicago came to exist."—*Publishers Weekly*

**Ann Durkin Keating** is the Dr. C. Frederick Toenniges professor of history at North Central College in Naperville, Illinois. She is coeditor of *The Encyclopedia of Chicago* and the author of several books, including *Chicagoland: City and Suburbs in the Railroad Age* and *Chicago Neighborhoods and Suburbs: A Historical Guide*, both published by the University of Chicago Press.

"Opens up a fascinating vista of lost

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**BRUCE IGLAUER and PATRICK A. ROBERTS**

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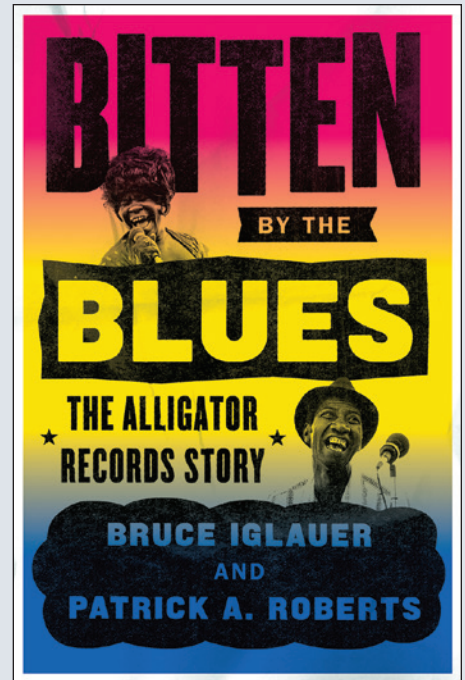
*Bitten by the Blues* is Iglauer's memoir of a life immersed in the blues—and the business of the blues. No one person was present at the creation of more great contemporary blues music than Iglauer: he produced albums by Koko Taylor, Albert Collins, Professor Longhair, Johnny Winter, Lonnie Mack, Son Seals, Roy Buchanan, Shemekia Copeland, and many other major figures. In this book, Iglauer takes us behind the scenes, offering unforgettable stories of those charismatic musicians and classic sessions, delivering an intimate and unvarnished look at what it's like to work with the greats of the blues.

"An enlightening view of the music-making process—from scouting talent to obscure clubs to the quest for originality in the studio to marketing and distribution."—*DownBeat*

"No book written today has told a more complete story of contemporary Chicago blues and its multitude of musicians as thoroughly as *Bitten by the Blues*. This is essential reading for any lover and collector of blues."—*Blues Music Magazine*

"The book is a wealth of blues history that draws both from Iglauer's encyclopedic knowledge of blues along with his vivid, personal experiences with legendary artists."—*Chicago Blues Guide*

**Bruce Iglauer** is president and founder of Alligator Records, the largest contemporary blues label in the world. He is also a cofounder of *Living Blues* magazine and a founder of the Chicago Blues Festival. **Patrick A. Roberts** is associate professor in the College of Education at Northern Illinois University. He is coauthor of *Give 'Em Soul, Richard! Race, Radio, and Rhythm and Blues in Chicago*.



"Apart from the musicians themselves, few Chicagoans have done more for the genre—or witnessed more of its history from the inside—than Iglauer."

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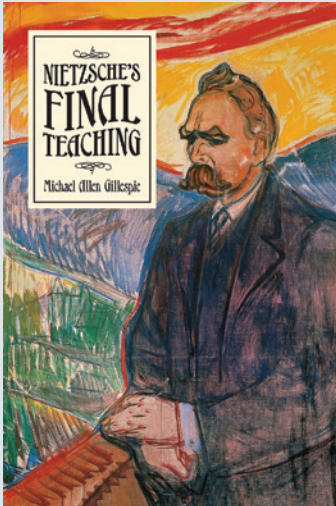
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MICHAEL ALLEN GILLESPIE

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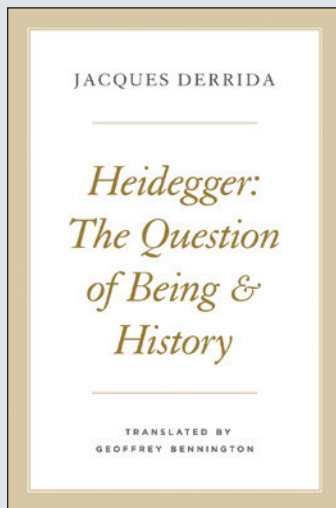
Cutting against the grain of most current Nietzsche scholarship, Michael

Allen Gillespie presents the thought of the late Nietzsche as Nietzsche himself intended, drawing not only on his published works but on the plans for the works he was unable to complete, which can be found throughout his notes and correspondence.

Through his careful analysis, Gillespie reveals a more radical and more dangerous Nietzsche than the humanistic or democratic Nietzsche we commonly think of today, but also a Nietzsche who was deeply at odds with the Nietzsche imagined to be the forefather of Fascism.

---

**Michael Allen Gillespie** is professor of political science and philosophy at Duke University. He is the author of *Hegel, Heidegger and the Ground of History*, *Nihilism before Nietzsche*, and *The Theological Origins of Modernity*.



*The Seminars of Jacques Derrida*

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## Heidegger

The Question of Being and History

JACQUES DERRIDA

Translated by Geoffrey Bennington

Delivered over nine sessions in 1964 and 1965 at the École Normale Supérieure, these lectures offer a glimpse of the young Jacques Derrida first coming to terms with Martin Heidegger and his magnum opus, *Being and Time*. They provide not only crucial insight into the gestation of some of Derrida's primary conceptual concerns—indeed, it is here that he first uses, with some hesitation, the word “deconstruction”—but an analysis of *Being and Time* that is of extraordinary value to readers of Heidegger or anyone interested in modern philosophy.

“For those who are prepared, this text makes for absorbing reading. . . .

Because it dates from the early years of Derrida's career and because it is a series of classroom lectures, this book serves as a helpful preparation for reading the more intricate and playful texts that he published in the late 1960s and beyond. It also shows just how indebted Derrida is to Heidegger.”—*Los Angeles Review of Books*

“The publication of Derrida's 1964–65 seminar on Martin Heidegger's *Being and Time* is a philosophical event of great significance. . . . This brilliantly translated seminar is required reading for students of Heidegger and Derrida. . . . Summing up: Essential.”—*Choice*

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**Jacques Derrida** (1930–2004) was director of studies at the École des Hautes Études en Sciences Sociales, Paris, and professor of humanities at the University of California, Irvine. He is the author of many books published by the University of Chicago Press, most recently *The Death Penalty, Volume 1* and *The Beast and the Sovereign, Volume I and II*. **Geoffrey Bennington** is the Asa G. Candler Professor of Modern French Thought at Emory University. He is the author of several books on Derrida and translator of many others by him, and he is coeditor of The Seminars of Jacques Derrida series.

## Gershom Scholem

### An Intellectual Biography

AMIR ENGEL

Gershom Scholem (1897–1982) was ostensibly a scholar of Jewish mysticism, yet he occupies a powerful role in today's intellectual imagination, having influential contact with an extraordinary cast of thinkers, including Hans Jonas, Martin Buber, Walter Benjamin, Hannah Arendt, and Theodor Adorno. In this first biography of Scholem, Amir Engel shows how Scholem grew from a scholar of an esoteric discipline to a thinker wrestling with problems that reach to the very foundations of the

modern human experience.

“Highly recommended.”—*Choice*

“Engel has written a fascinating study of this nearly incomparable modern Jewish thinker. He has excavated the implicit, making explicit the lines of connection between Scholem's life and his work. . . . As Scholem transcends the boundary between a scholar of Jewish history and a subject of Jewish history scholarship, Engel's biography merits a place in the debate over the man and his thought.”—*H-Net Reviews*

**Amir Engel** is a lecturer in the German Department at the Hebrew University of Jerusalem.

## Authority

### Construction and Corrosion

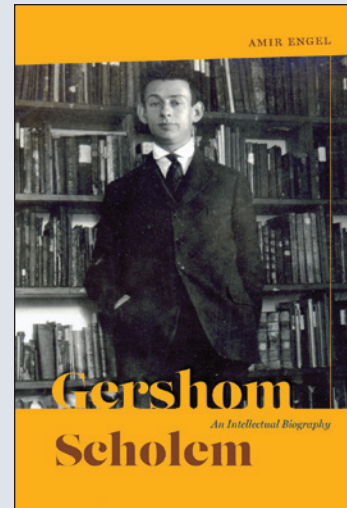
BRUCE LINCOLN

What is authority? How is it constituted? How ought one understand the subtle (and sometimes not-so-subtle) relations between authority and coercion? Between authorized and subversive speech? In this fascinating and intricate analysis, Bruce Lincoln argues that authority is not an entity but an effect. More precisely, it is an effect that depends for its power on the combination of the right speaker, the right speech, the right staging and props, the right time and place, and an audience historically and culturally conditioned to judge what is right in all these instances and to respond with trust, respect, and even reverence.

Employing a vast array of examples drawn from classical antiquity, Scandinavian law, Cold War scholarship, and American presidential politics, Lincoln offers a telling analysis of the performance of authority, and subversions of

it, from ancient times to the present. Using a small set of case studies that highlight critical moments in the construction of authority, he goes on to offer a general examination of “corrosive” discourses such as gossip, rumor, and curses; the problematic situation of women, who often are barred from the authorizing sphere; the role of religion in the construction of authority; the question of whether authority in the modern and postmodern world differs from its pre-modern counterpart; and a critique of Hannah Arendt's claims that authority has disappeared from political life in the modern world. He does not find a diminution of authority or a fundamental change in the conditions that produce it. Rather, Lincoln finds modern authority splintered, expanded, and, in fact, multiplied as the mechanisms for its construction become more complex—and more expensive.

**Bruce Lincoln** is the Caroline E. Haskell Distinguished Service Professor Emeritus of the History of Religions in the Divinity School at the University of Chicago, where he also holds positions in the Center for Middle Eastern Studies and on the Committee on Medieval Studies, with affiliations in the Departments of Anthropology and Classics.



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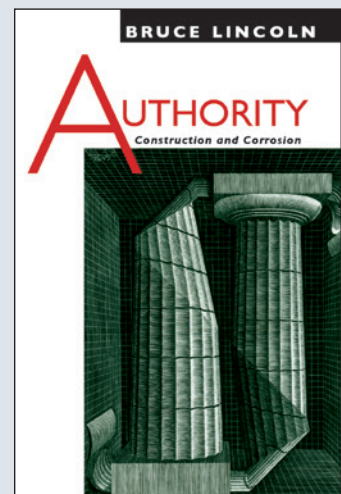
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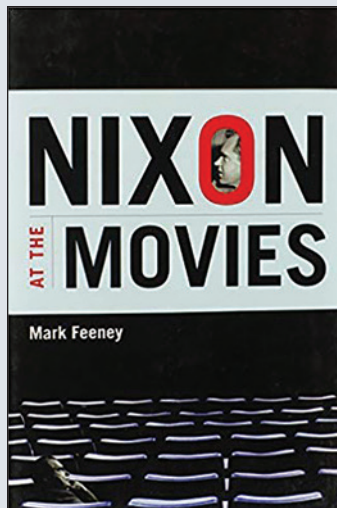
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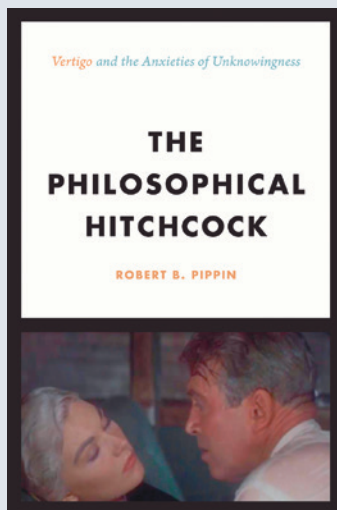
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## Nixon at the Movies

A Book about Belief

MARK FEENEY

We're familiar by now with Richard M. Nixon as a character in movies—from *All the President's Men* to *Frost/Nixon*, the thirty-seventh president of the United States has long exerted a fascination for filmmakers. What's less well known is that the fascination ran both ways: Nixon himself was an enthusiastic filmgoer, watching more than five hundred movies during his presidency.

*Nixon at the Movies* takes a new and often revelatory approach to looking at Nixon's career—and Hollywood's. Looking closely at the movies Nixon watched, and his responses to them, Mark Feeney finds aspects of the president's character, and the nation's, refracted and reimaged in film. Stylishly written and bracingly eclectic, *Nixon at the Movies* draws on biography, politics, cultural history, and film criticism to show just how deeply in the twentieth-century American grain lies the pair of seemingly incongruous nouns

in its title. As Nixon once remarked to Garry Wills: "Isn't that a hell of a thing, that the fate of a great country can depend on camera angles?"

"Feeney offers up formidably intelligent analyses of some key episodes and themes from Richard Nixon's life. His choices are willfully idiosyncratic; he is on the lookout for topics with aura, with resonance. . . . Of all the modern presidents, Nixon is surely the most complex, the most layered, which is the reason for his enduring fascination, the reason for books like this one. . . . It could be said that he knew more, understood more, than any other recent occupant of the White House. It could also be said that he couldn't handle what he knew. So he hid inside the most visible office in the world, torturing himself along with everyone else. And he went to the movies."—*New York Times Book Review*

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**Mark Feeney**, a writer, editor, and reviewer at *The Boston Globe* since 1979, won the 2008 Pulitzer Prize for Criticism. He has written for *The New Republic*, *The American Scholar*, and other publications. A lecturer in American Studies at Brandeis University, he has also taught at Princeton, Yale, and Brown Universities.

## The Philosophical Hitchcock

*Vertigo and the Anxieties of Unknowingness*

ROBERT B. PIPPIN

On the surface, *The Philosophical Hitchcock* is a close reading of Alfred Hitchcock's 1958 masterpiece *Vertigo*. This, however, is a book by Robert B. Pippin, one of our most penetrating and creative philosophers, and so it is also much more. Even as he provides detailed readings of each scene in the film, and its story of obsession and fantasy, Pippin reflects more broadly on the modern world depicted in Hitchcock's films. Hitchcock's characters, Pippin shows us, repeatedly face problems and dangers rooted in our general failure to understand others—or even ourselves—very well, or to make effec-

tive use of what little we do understand. *Vertigo*, with its impersonations, deceptions, and fantasies, embodies a common struggle for mutual understanding in the late modern social world of ever more complex dependencies.

"Pippin's reading of considerable finesse is in the tradition of moral philosophic writing. . . . He uses *Vertigo* particularly to explore the state of 'unknowingness' in romantic relationships. . . . Compelling. . . . Pippin's reading makes nearly every nuance of Hitchcock's richest work clear, thought-provoking, and rewarding."—Nick James, *Sight & Sound*

---

**Robert B. Pippin** is the Evelyn Stefansson Nef Distinguished Service Professor in the John U. Nef Committee on Social Thought, the Department of Philosophy, and the College at the University of Chicago. He is the author of many books on philosophy, literature, art, and film.

## Secret Body

### Erotic and Esoteric Currents in the History of Religions

JEFFREY J. KRIPAL

Over the course of his twenty-five-year career, Jeffrey J. Kripal's study of religion has had two major areas of focus: the erotic expression of mystical experience and the rise of the paranormal in American culture. This book brings these two halves together in surprising ways through a blend of memoir, manifesto, and anthology, drawing new connections between these two realms of human experience and revealing Kripal's body of work to be a dynamic whole that has the potential to renew and reshape the study of religion.

"Kripal presents us with a compilation of theories, cultural references and anecdotes making up an impassioned thesis about the future of religious studies and 'what human beings may become.' . . . For all its eccentricities, Kripal's work is playful, engaging and original. His references to both 'high' and 'low' culture are reminiscent of

prominent intellectuals such as Susan Sontag and Slavoj Žižek. His earnest encouragement of scholars to be more open and his rejection of skeptical approaches—'scholars are not religiously inept and disciples are not dumb'—is both heartening and timely. *Secret Body* may not be fully rational or fully defensible, but it certainly is an enjoyable read."—*Times Higher Education*

"*Secret Body* is the latest, bravest, and most accessible book by Kripal. Both ambitious and substantial. . . *Secret Body* is a book you can dip into at will, and revisit often. In many ways ahead of its time, Kripal's work will likely become more and more relevant to more and more areas of inquiry as the century unfolds. It may even open up a new space for Americans to reevaluate the personal and cultural narratives they have inherited, and to imagine alternative futures."—*Los Angeles Review of Books*

**Jeffrey J. Kripal** is the J. Newton Rayzor Professor of Philosophy and Religious Thought and Associate Dean of the School of Humanities at Rice University. He is the author of several books, including *Esalen: America and the Religion of No Religion* and *The Serpent's Gift: Gnostic Reflections on the Study of Religion*.

## Richard Rorty

### The Making of an American Philosopher

NEIL GROSS

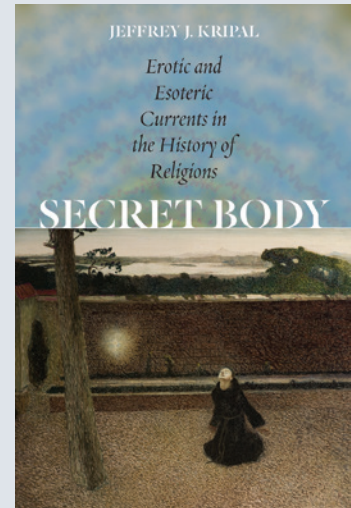
On his death in 2007, Richard Rorty was heralded by the *New York Times* as "one of the world's most influential contemporary thinkers." Controversial on the left and the right for his critiques of objectivity and political radicalism, Rorty experienced a renown denied to all but a handful of living philosophers. In this masterly biography, Neil Gross explores the path of Rorty's thought over the decades in order to trace the intellectual and professional journey that led him to that prominence. As much a book about the growth of ideas as it is a biography of a philosopher, *Richard Rorty* will provide readers with a fresh

understanding of both the man and the course of twentieth-century thought.

"Rorty granted Gross access to his papers and correspondence, and Gross uses this material very effectively. . . . This inside view of one of the most well-connected academics in the world can't help but fascinate us."—*Notre Dame Philosophical Review*

"Combining biographical description and sociological analysis, Gross has produced a trenchant study that aims to identify the structural forces that helped shape one of America's most controversial and widely discussed philosophers."—*Choice*

**Neil Gross** is the Charles A. Dana Professor of Sociology and chair of the Department of Sociology at Colby College. He is also a visiting scholar of New York University's Institute for Public Knowledge.



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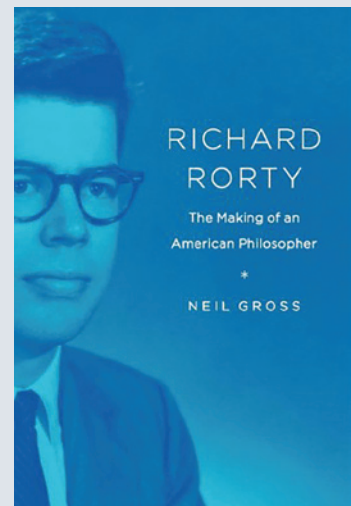
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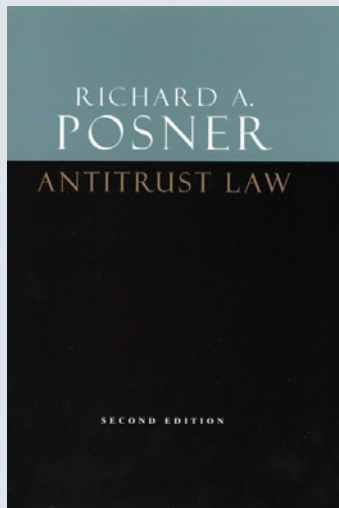
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## Antitrust Law

RICHARD A. POSNER

Second Edition

When it was first published, Richard A. Posner's exposition and defense of an economic approach to antitrust law was a jeremiad against the intellectual disarray that then characterized the field. As other perspectives on antitrust law have fallen away, Posner's book has played a major role in transforming the field of antitrust law into a body of economically rational principles largely in accord with the ideas set forth in the first edition. Today's antitrust professionals may disagree on specific practices and rules, but most litigators, prosecutors, judges, and scholars agree that the primary goal of antitrust laws should be to promote economic welfare, and that economic theory should be used to determine how well business practices conform to that goal.

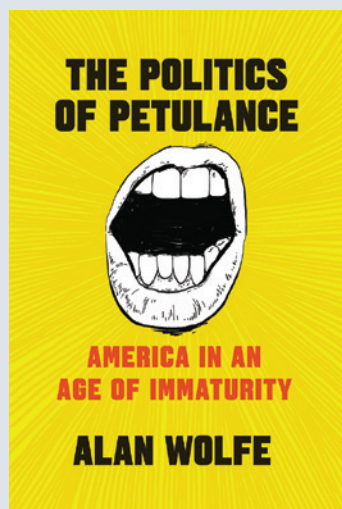
In this thoroughly revised edition,

Posner explains the economic approach to new generations of lawyers and students. He updates and amplifies his approach as it applies to the developments, both legal and economic, in the antitrust field since 1976. The "new economy," for example, has presented a host of difficult antitrust questions, and in an entirely new chapter, Posner explains how the economic approach can be applied to new industries such as software manufacturers, Internet service providers, and those that provide communications equipment and services.

"The antitrust laws are here to stay," Posner writes, "and the practical question is how to administer them better—more rationally, more accurately, more expeditiously, more efficiently." This fully revised classic will continue to be the standard work in the field.

---

**Richard A. Posner** was a judge on the US Court of Appeals for the Seventh Circuit from 1981 to 2017, a senior lecturer in law at the University of Chicago Law School, and the author of numerous books, including *How Judges Think*.



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CURRENT EVENTS  
POLITICAL SCIENCE

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## The Politics of Petulance

America in an Age of Immaturity

ALAN WOLFE

*How did we get into this mess?* Every morning, many Americans ask this as, with a cringe, they pick up their phones and look to see what terrible thing President Trump has just said or done. Regardless of what he's complaining about or who he's attacking, a second question comes hard on the heels of the first: *How on earth do we get out of this?*

Alan Wolfe has an answer. In *The Politics of Petulance* he argues that the core of our problem isn't Trump himself—it's that we are mired in an age of political immaturity. The good news, such as it is, is that we've been here before. Wolfe reminds us that we know how to grow up and face down Trump and other demagogues. Wolfe reinvigo-

rates the tradition of public engagement exemplified by midcentury intellectuals such as Richard Hofstadter, Reinhold Niebuhr, and Lionel Trilling. Wolfe mounts a powerful case that we can learn from them to forge a new path for political intervention today.

"*The Politics of Petulance* joins an impressive array of books and essays that may, someday, have a future intellectual historian using them as examples to lament the fact that his or her contemporaries are not as eloquent or important as the group that arose in the Trump era to combat the threats to our way of life."—Norm Ornstein, *New York Times Book Review*

---

**Alan Wolfe** is professor emeritus of political science at Boston College and the author of twenty-two books, including *One Nation*, *After All* and *The Future of Liberalism*. He lives in Cambridge, Massachusetts.



## Cul de Sac

Patrimony, Capitalism, and Slavery in French Saint-Domingue

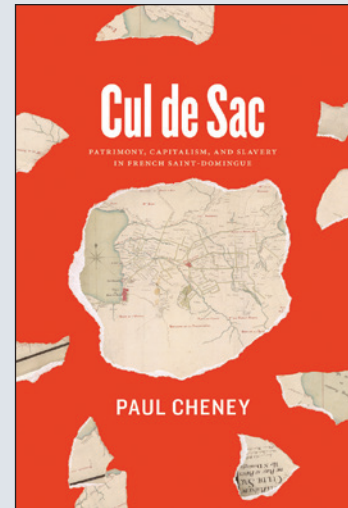
PAUL CHENEY

In the eighteenth century, the Cul de Sac plain in Saint-Domingue, now Haiti, was a vast open-air workhouse of sugar plantations. This microhistory of one plantation owned by the Ferron de la Ferronnayses, a family of Breton nobles, draws on remarkable archival finds to show that despite the wealth such plantations produced, they operated in a context of social, political, and environmental fragility that left them weak and crisis prone. In recovering the lost world of the French Antillean plantation, *Cul de Sac* ultimately reveals

how the capitalism of the plantation complex persisted not as a dynamic source of progress, but from the inertia of a degenerate system headed down an economic and ideological dead end.

“The strength of Cheney’s book lies in its in-depth insight into the affairs of the Saint-Domingue plantation aristocracy and their associates. The reader gets tantalizing glimpses of the lives and voices of the enslaved Africans whose labor underpinned the whole fragile edifice.”—*American Historical Review*

**Paul Cheney** is professor of history at the University of Chicago. He is the author of *Revolutionary Commerce: Globalization and the French Monarchy*.



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## Clashing over Commerce

A History of US Trade Policy

DOUGLAS A. IRWIN

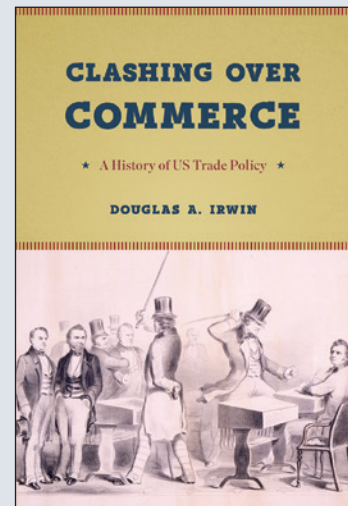
Douglas A. Irwin’s *Clashing over Commerce* is the most authoritative and comprehensive history of US trade policy ever written, offering a clear picture of the various economic and political forces that have shaped it. Deeply researched and rich with insight and detail, *Clashing over Commerce* provides valuable and enduring insights into US trade policy past and present.

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**Douglas A. Irwin** is the John Sloan Dickey Third Century Professor in the Social Sciences in the Department of Economics at Dartmouth College. He is a research associate of the NBER.



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## The Right to Difference

French Universalism and the Jews

MAURICE SAMUELS

Universal equality is a treasured political concept in France, but recent anxiety over the country's Muslim minority has led to an emphasis on a new form of universalism, one promoting loyalty to the nation at the expense of all ethnic and religious affiliations. This timely book offers a fresh perspective on the debate by showing that French equality has not always demanded an erasure of differences. Through close and contextualized readings of the way that major novelists, philosophers, filmmakers, and political figures have struggled with the question of integrating Jews into French society, Maurice Samuels draws lessons about how the French have often un-

derstood the universal in relation to the particular. By recovering the forgotten history of a more open, pluralistic form of French universalism, Samuels points toward new ways of moving beyond current ethnic and religious dilemmas and argues for a more inclusive view of what constitutes political discourse in France.

"This book's most valuable contribution is its inclusion of moments of both failure and success in France's universalist history and its focus on both high and 'popular' culture, reminding the reader that ideologies permeate every aspect of society."—*French Review*

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**Maurice Samuels** is the Betty Jane Anlyan Professor of French and director of the Yale Program for the Study of Antisemitism at Yale University. He is the author of *The Spectacular Past: Popular History and the Novel in Nineteenth-Century France* and *Inventing the Israelite: Jewish Fiction in Nineteenth-Century France*.



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## Beyond the Laboratory

Scientists as Political Activists in 1930s America

PETER J. KUZNICK

The debate over scientists' social responsibility is a topic of great controversy today. In *Beyond the Laboratory*, Peter J. Kuznick traces the origin of that debate to the 1930s and places it in a context that forces a reevaluation of the relationship between science and politics in contemporary America. Kuznick

reveals how an influential segment of the American scientific community during the Depression era underwent a profound transformation in its social values and political beliefs, replacing a once-pervasive conservatism and antipathy to political involvement with a new ethic of social reform.

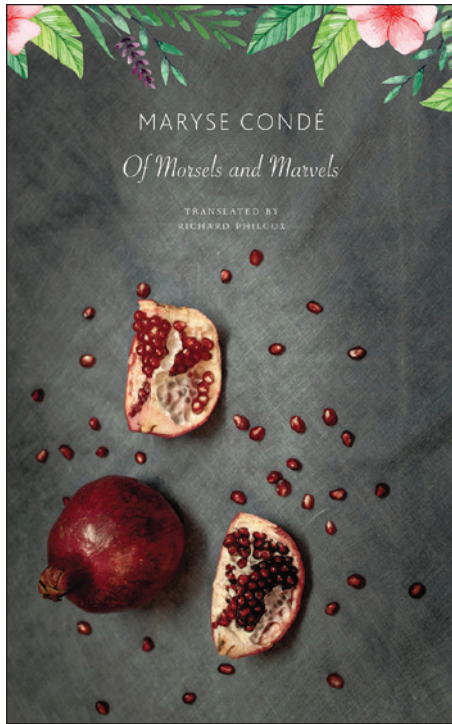
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**Peter J. Kuznick** is professor of history and director of the Nuclear Studies Institute at American University.

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MARYSE CONDÉ

# Of Morsels and Marvels

Translated by Richard Philcox

For many, cooking is simply the mechanical act of reproducing standard recipes. To Maryse Condé, however, cooking implies creativity and personal invention, on par with the complexity of writing a story. A cook, she explains, uses spices and flavors the same way an author chooses the music and meaning of words.

In *Of Morsels and Marvels*, Condé takes us on a literary journey around places she has traveled to in India, Indonesia, and South Africa. She highlights the tastes and culinary traditions that are fascinating examples of a living museum. Such places, Condé explains, provide important insights into lesser-known aspects of contemporary life. One anecdote illustrates what becomes of the standard Antillean dishes of fish stew and goat curry by two Antilleans who own a restaurant in Sydney, Australia. Cuisine changes not only according to the individual cook but also adapts to foreign skies under which it is created. The author also recounts personal memories of her lifelong relationship with cooking, such as when Adélia, her family's servant, wrongly blames little Maryse for mixing raisins with fish and using her imagination in the kitchen.

Blending travel with gastronomy, this enchanting volume from the winner of the 2018 Alternative Nobel Prize will delight all who marvel at the wonders of the kitchen or seek to taste the world.

**Maryse Condé** is one of the French Caribbean's most beloved voices. Her many novels and plays published in English include *Heremakhonon*, *Segu*, *I Tituba Black Witch of Salem*, *Crossing the Mangrove*, *Windward Heights*, and *Victoire*, *My Mother's Mother*. She is professor emerita of Columbia University and divides her time between Paris and Gordes in the South of France. **Richard Philcox** is Condé's husband and translator. He has also published new translations of Frantz Fanon's *The Wretched of the Earth* and *Black Skin, White Masks*.

## Praise for Condé

"Condé is one of the most important novelists writing today. Her stories are both historical and present, in the moment, murmuring secrets flavored with a Caribbean language of swishing rhythms, sweet as nectar, and lyrical as the swooshing skirts of the Guadeloupean women."

—Quincey Troupe,  
author of *Ghost Voices: A Poem in Prayer*

*The Africa List*

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BIOGRAPHY COOKING

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# Invitation to the Voyage

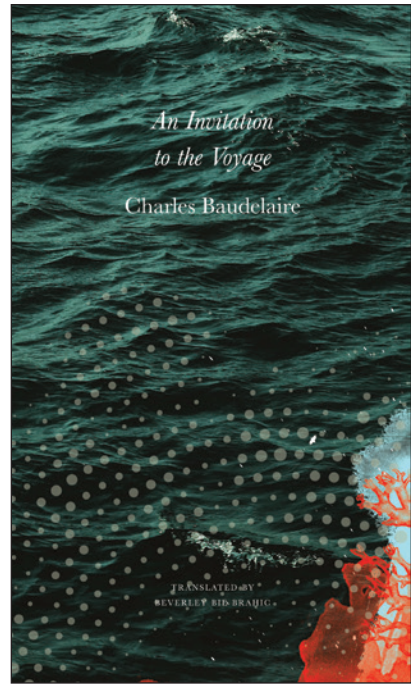
Selected Poems and Prose

Translated by Beverley Bie Brahic

Baudelaire is indeed the greatest exemplar in modern poetry in any language,” said T. S. Eliot. We experience Baudelaire in myriad ways through his multifaceted writing. His sensuous poems—dreams of escape to an impossible, preferably tropical, elsewhere—draw us in with their descriptive and perceptual richness. There is also the bitter, compassionate, and desolate Baudelaire. Ultimately, Baudelaire’s true genius might reside in his expressive force and in the tension between his passions and intellect. The latter is most evident in his control of rhetoric and poetic form, and—given the poems’ density of language, thought, and feeling—his astonishing clarity.

This new English rendition of Baudelaire by award-winning translator Beverly Bie Brahic features poems from his celebrated volumes: *Les Fleurs du mal*, *Les Épaves*, *Le Spleen de Paris*, and *Paradis artificiels*. It also includes several of his prose poems, as well as an excerpt from his famous essay on wine and hashish. The poems in verse have Baudelaire’s French originals on facing pages; the prose poems, unaccompanied by their originals, are printed near the poems in verse with which they resonate. Complete with the translator’s illuminating introduction and notes, this beautifully crafted volume is an important addition to Baudelaire’s work in English translation.

**Charles Baudelaire** (1821–67) was one of the most influential nineteenth-century French poets. His works include *Les Paradis artificiels*, *Les Fleurs du mal*, *Les Épaves*, and posthumous collections *Le Spleen de Paris* and *Petits poèmes en prose*, among others. **Beverly Bie Brahic** is a Canadian poet and translator living in Paris and the San Francisco Bay Area. She has published two collections of poetry and several translations of French writers, including Guillaume Apollinaire, Francis Ponge, and Hélène Cixous.



## Praise for Baudelaire

“He possessed, as it were, a profound intuition of the obstinate, amorphous contingency which is life.”

—Jean-Paul Sartre

“At a time when the German romantics are still talking about ideas, Baudelaire blends theological asides with the smells of the streets, the nausea of manifestos, urban happenstance, itemizations of debts, and recipes using Icelandic lichens. It’s as if a side curtain were shockingly pulled aside to reveal the person while onstage the same old performance continues.”

—Roberto Calasso

*The French List*

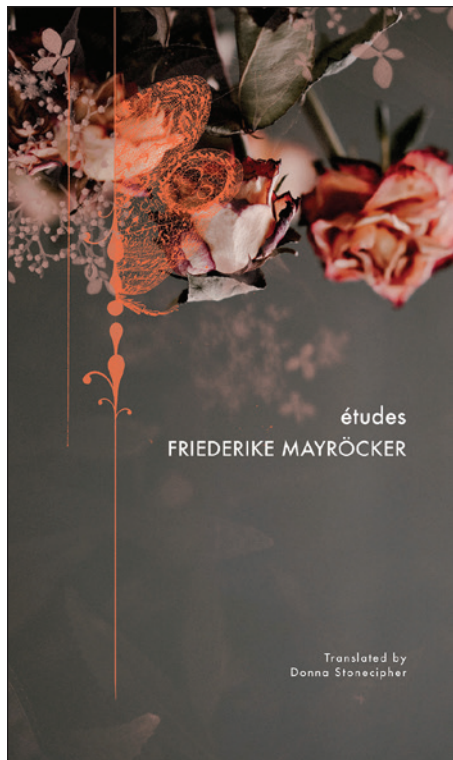
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NOVEMBER 200 p. 5 x 8 1/2  
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POETRY  
IND



Seagull Books 93



## FRIEDERIKE MAYRÖCKER

# études

Translated by Donna Stonecipher

Exploring longing, lust for life, aging, mortality, grief, and flowers in her inimitable late style, *études* is a diary-like sequence of poems by one of the greatest living Austrian poets. Friederike Mayröcker's almost daily entries give us a unique view into the interplay between desire and her motivation for writing. In Mayröcker's case, she writes both to keep a vanished world present and to exploit the possibilities of being present for constant experimentation. The poems in this volume are not only studies of how the mind works, moving from fragment to fragment, but also experiments with techniques of repetition, typography, collage, and quotation. Mayröcker transforms the humble page into spaces of radical openness. After all, she says, a poem is that which "opens everything up." Each poem is date-stamped, and each date acts as a kind of permission for Mayröcker to pour in everything from notes on doctor's visits to gorgeously structured elegies to obsessively repeating fragments of memory that act upon the whole like bits of recurring melody.

Rarely before has the intimate process of writing been so exquisitely laid bare as in *études*. Traversing the boundaries of literary forms with Mayröcker's distinctive style, this important volume strikes an admirable balance between playfulness and serious inquiry.

**Friederike Mayröcker** is widely considered one of the most important Austrian poets of the twentieth and twenty-first centuries. She has published more than eighty works since 1956, including poetry, prose, radio plays, and children's books. She lives in Vienna. **Donna Stonecipher** is the author of five books of poetry and one of prose. She has translated works from Ludwig Hohl, Alexander Kluge, and Friederike Mayröcker. She lives in Berlin.

### Praise for Mayröcker

**"Mayröcker's work is a kind of continuous torrent of freely associative, passionate language in the service of private obsessions."**

—*Poetry Ireland Review*

**"Mayröcker, among the world's greatest living writers, reinterprets literary vocation as total theater. Swimming through the language-tide, she cuts syntax into new folds and undulations. Responding to her gestural commands, words form constellations, clusters, diaristic strings of inference."**

—Wayne Koestenbaum

*The German List*

NOVEMBER 208 p. 5 x 8<sup>1</sup>/<sub>2</sub>

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E-book ISBN-13: 978-0-85742-725-0

POETRY

IND



HEINER MÜLLER

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# Waiting on the Opposite Stage

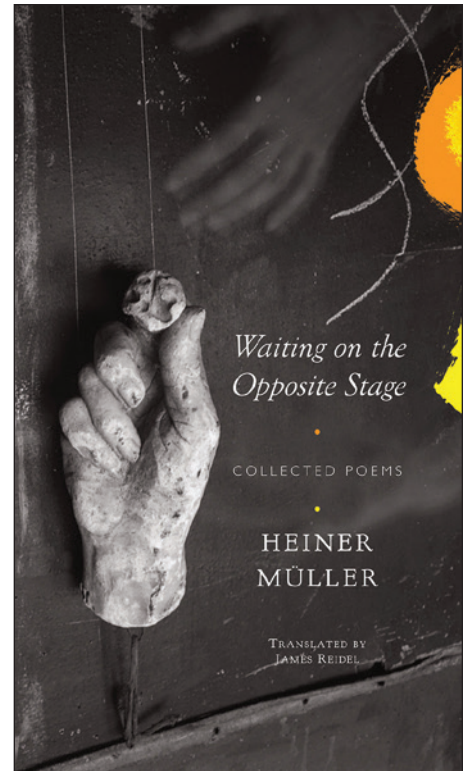
Collected Poems

*Translated by James Reidel*

With poignancy and skill, Heiner Müller's *Waiting on the Opposite Stage* comprises a personal retelling not only of postwar German history but also of the communist spirit and pathos that gave rise to the Berlin Wall and its fall. The overarching irony of this book is that the author witnessed the rise of his fame due to his country's ruin. Müller, whose creative life spanned the existence of East Germany, is best known today for his play *Die Hamletmaschine*, which established him as the successor to Bertolt Brecht and gained him international recognition as a post-dramatic playwright. *Waiting on the Opposite Stage* reveals Müller as a poet, which he chiefly was during his time.

Arranged in four parts, this book collects more than 400 poems written from 1949 to 1995, including a section with the poet's unpublished drafts and fragments. With helpful notes and an extensive afterword on Müller's life and work, James Reidel has carefully preserved the layout of the original German poems in his translations. In verse and prose poetry, this important collection ranges from paeans to Stalin to Müller's self-awareness of his own human scale and fame to his final eloquent months, when his creative life was cut short by cancer.

**Heiner Müller** (1929–95) was one of Germany's leading playwrights, poets, and stage directors who lived and worked in East Berlin throughout the Cold War and after. **James Reidel** is a poet, biographer, and translator who has also translated the works by Thomas Bernhard, Georg Trakl, and Franz Werfel, among others.



**“In [Müller’s] writings you will find that which is repellant, unfathomable, false, and absurd. You will, in short, find our times, recorded more unflinchingly than almost anywhere else. You will find truth, summoned up out of the ashes and mud, and you will find remarkable wit, intelligence, and beauty: the world, in short, as only the greatest dramatists are capable of describing it.”**

—Tony Kushner

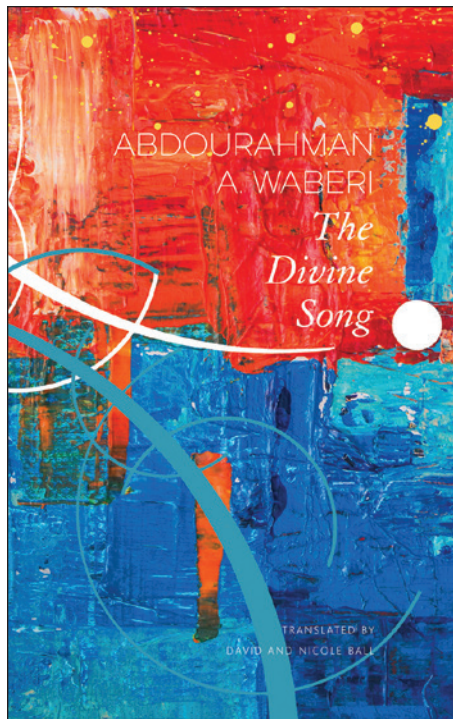
*The German List*

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JANUARY 456 p. 5 x 8 1/2  
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POETRY  
IND



Seagull Books 95



**ABDOURAHMAN A. WABERI**

# The Divine Song

*Translated by David and Nicole Ball*

Everything starts with a song and everything ends with another song,” says the narrator of *The Divine Song*. Paris is an old Sufi cat who keeps watch over his brilliant yet pathetic master, Sammy Kamau-Williams, the Enchanter. In Sammy, we recognize the African American singer-composer, poet, and novelist Gil Scott-Heron, who is best known for his song “The Revolution Will Not Be Televised.” *The Divine Song* takes us from the shores of Africa to Sammy’s ancestors’ arrival in the Americas in the hold of the slave ships. From there, Abdourahman A. Waberi takes the characters from Tennessee—under the tutelage of Lili Williams, Sammy’s beloved African-born grandmother—to New York and the concert halls of Paris and Berlin, wherever blues and jazz find an enchanted audience. African tales, religious practices, segregation, the civil rights movement, addiction, and jail—Sammy’s life comes to encompass the whole of the African American experience.

At a time when social and racial divisions have yet again come into sharp relief, this lyrical novel by one of African literature’s rising stars is necessary reading for anyone who celebrates the resilience of art.

**Abdourahman A. Waberi** is a prize-winning novelist, essayist, and poet. He is professor of francophone literature at George Washington University. He is from Djibouti, and now lives in Washington, DC. **David** and **Nicole Ball** have translated well over a dozen books, together or separately. This is their fifth novel translated for Seagull Books and the second by Abdourahman A. Waberi.

## Praise for *Passage of Tears*

“With Waberi, the juxtapositions—surprising, provocative, and original—form a good part of the thrill themselves.”  
—*Words Without Borders*

“Waberi has concocted with his magical alchemy a tale that blends political thriller, legends, spy novel, and the diary of a man tailor-made for the know-it-all.”  
—*Salonica World Lit*

*The Africa List*

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NOVEMBER 216 p. 5 x 8  
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FICTION  
IND



96 Seagull Books

RACHEL SHIHOR

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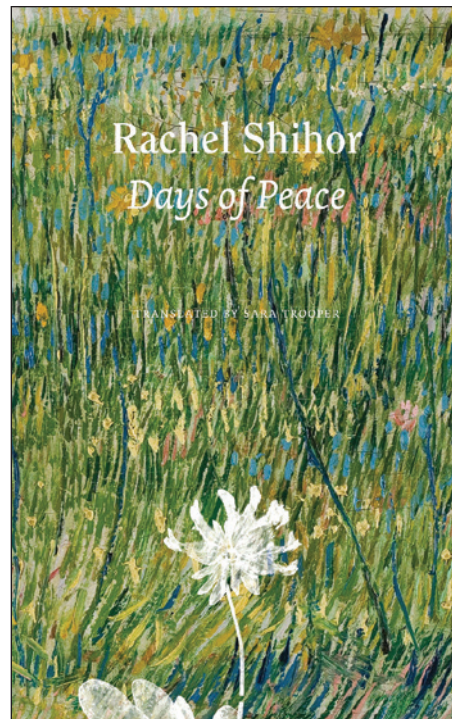
# Days of Peace

Translated by Sara Tropper

Jerusalem. The early years of the State of Israel. Naomi, a former architect from secular Tel Aviv, has just married Jochanan, a religious doctor who emigrated from Sweden. *Days of Peace* follows Naomi through 1950s Jerusalem as she meets a rich cast of characters, from an Arab beggarwoman in a park on a Sabbath afternoon to a professor of biblical archaeology on a life-long quest to produce a hand-lettered edition of the Bible. Kaleidoscopic scenes of the city pass: a ritual bath, a wedding hall, carpentry workshops, bookstores, Hadasah Hospital, a former leper colony, and more. As Naomi's marriage deteriorates, she travels to Poland, where the sorrow over those lost in the Holocaust intertwines with her nostalgia for the early romance of her now-faded marriage. But as the drama unfolds in the divorce court back in Jerusalem, Naomi is on her ultimate search—to find her place in this historical city.

Written in deceptively simple, almost conversational prose, Rachel Shihor's latest novel is a poignant, layered portrait of a city, a newborn nation, and a young woman's quest to find herself.

**Rachel Shihor** has written several works on philosophy and a bilingual Hebrew–English collection of short stories, *Stalin Is Dead: Stories and Aphorisms on Animals, Poets and Other Earthly Creatures*. She lives in Tel Aviv. **Sara Tropper** is a translator and linguistic editor living in Israel.



## Praise for Shihor

“The essential thing is to have the courage and honesty to examine our lives with a clear and steady eye, and this is exactly the gift Shihor so gracefully offers us through her fiction.”

—Asymptote

“There is no question that she is a great writer . . . only a master could make such originality feel inevitable. The only question is why so few people have had the chance to read her.”

—Nicole Krauss,  
author of *The History of Love*

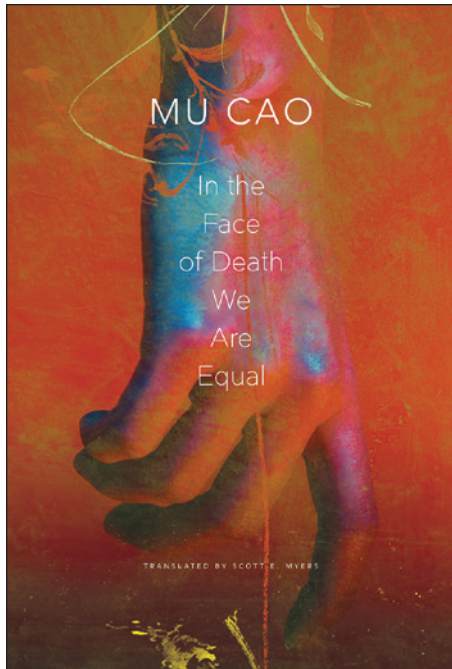
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FICTION  
IND



Seagull Books 97





MU CAO

# In the Face of Death We Are Equal

Translated by Scott E. Myers

Those who know me call me Old He, and they also know that I've worked in a crematorium for my entire life." Here begins Mu Cao's novel, *In the Face of Death We Are Equal*, a powerful and authentic portrait of working-class gay men who live and love in the underbelly of Chinese society. He Donghai is days away from his sixtieth birthday and long-awaited retirement from his job as a corpse burner at a Beijing crematorium. As he approaches the momentous day, he reflects on his life and his relationship with an extraordinary group of young men who travel the country in search of a meal to eat and a roof over their heads. One of them is Ah Qing, a young migrant worker who leaves his village in Henan Province to earn a living in cities—and who has an unexpected personal connection to He. Combining elements of magical realism and the grotesque, and alternating between first, second, and third person, *In the Face of Death We Are Equal* tells the story of Ah Qing and the colorful cast of individuals he encounters in the course of his most unusual life. Sometimes enraging, often humorous, but always compelling, this novel explores the economic and sexual exploitation of young men and women from China's impoverished countryside seeking survival in the shadow of China's economic "miracle."

Deftly translated by Scott E. Myers, it is one of the first titles in Seagull's new Pride List, which showcases important queer writing from around the world. *In the Face of Death We Are Equal* will be a valuable addition to queer and Chinese literature in translation.

**Mu Cao** has no diplomas, is not a member of the Chinese Writers' Association, and publishes almost entirely outside of official channels. He has been described as a folk poet and a "voice from the bottom of Chinese society." His avant-garde novels, poetry collections, and short story collections include *The Transsexual Age*, *A Treasured Book of Sunflowers*, *Selected Poems of Mu Cao*, and *Scream of a Hundred Lan Yus*. He lives in Zhengzhou, Henan Province. **Scott E. Myers** is a translator of Chinese who focuses on contemporary queer fiction. He lives in Monterey, California.

## Praise for Cao

"Mu Cao is one of the few openly gay poets living and writing in China, and as such, he is necessarily branded as a kind of dissident, or at the very least, as an outsider. Much of his poetry is dark and expressive of the tense situation in which he finds himself living."

—PEN America

*The Pride List*

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OCTOBER 380 p. 6 x 9  
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FICTION  
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98 Seagull Books

MIREILLE BEST

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# Camille in October

Translated by Stephanie Schechner

In 1950s France, Camille struggles to figure out who she is and where she fits in the world of her coastal working-class neighborhood. Her mother holds the family together, with the support of a group of women who talk over coffee and cigarettes each day. Her father, a war veteran, is largely silent except when his inner rage erupts in violence. Her sister, Ariane, provides comic relief, while her construction worker brother, Abel, is a lost soul who suffers from severe seizures. Camille herself can usually be found curled up with a book, observing everything.

But an intellectual and sexual relationship with her dentist's wife opens a world of new possibilities to Camille. Where will this lead her? Suicide, murder, accidental death—all are possible in this unconventional narrative from Mireille Best. As a young adult, Camille is not always the most reliable narrator, but she charms with her intelligence, lack of pretension, and strong connection to her roots. Through Camille's eyes, we embark on a fundamental and universal quest to balance where we come from with who we need to become.

**Mireille Best** (pseudonym of Mireille Lemarchand, 1943–2005) was born and raised in a working-class family in Le Havre, France. Unable to pursue university studies due to health problems, Best worked in a plastics factory after high school and later as a civil servant. Best wrote four volumes of short stories and three novels in French. This is the first English translation of her work. **Stephanie Schechner** is professor of French at Widener University in Pennsylvania.



**“Amid misery, love as a passage to life—emotional and cultural—gives this story its power and its originality. To achieve this required an exacting sensitivity. Here is the true success of this novelist.”**

—*Le Monde*

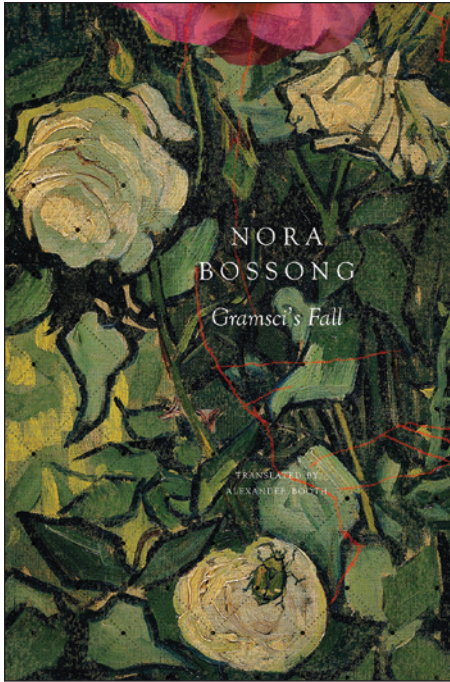
*The Pride List*

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FICTION  
IND



Seagull Books 99



**NORA BOSSONG**

# Gramsci's Fall

*Translated by Alexander Booth*

**I**s it possible to fight for social justice if you've never really loved another person? Can you save a country if you're in love?

Forty-six-year-old Anton Stöver's marriage is broken. His affairs are a thing of the past, and his career at the university has reached a dead end. One day he is offered the chance to go to Rome to conduct research on Antonio Gramsci, at one time the leading figure of Italian communism. Once there, he falls obsessively in love with a young woman he has met, while continuing to focus his attention on the past: the frail and feverish Gramsci recovering in a Soviet sanatorium. Though Gramsci is supposed to save Italy from Mussolini's seizure of power, he falls in love with a Russian comrade instead. With a subtle sense of the absurd, Nora Bossong explores the conflicts between having intense feelings for another and fighting for great ideals.

**Nora Bossong** is a German writer best known for her first two novels, *Gegend* and *Webers Protokoll*. She lives in Berlin. **Alexander Booth** is a writer and translator who lives and works in Berlin.

**"Bossong is acclaimed in Germany for both her prose and poetry, but she remains one amongst many young German authors who have yet to be discovered through translation."**

**—New Books in German**

*The German List*

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FICTION

IND



**100 Seagull Books**



GUSTAVE ROUD

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# “Air of Solitude”

## Followed by “Requiem”

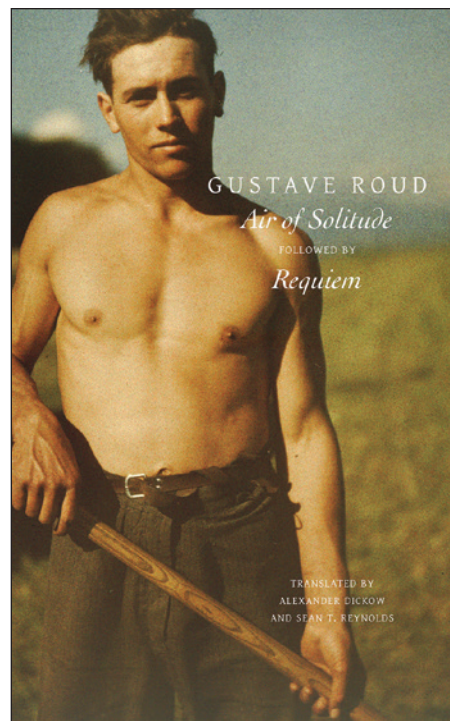
Translated by Alexander Dickow and Sean T. Reynolds

With an Introduction by Antonio Rodriguez

**G**ustave Roud, perhaps the most beloved poet of Swiss Romandy, is widely considered the founder of modern francophone Swiss literature, along with Charles-Ferdinand Ramuz. Roud lived at his grandfather’s farm in Carrouge, Canton Vaud, for his entire life. In *Air of Solitude*, the first section of this two-part book, he stalks the structures and fields of his youth, composing memories out of his landscape. The narrator appears homegrown, expressing nostalgia for what is already in front of him. Yet, like an outsider, he remains distinctly *elsewhere*, unable to participate in the workday rituals of the men around him—a stalking shadow of unfulfilled yearning for affection and belonging. *Air of Solitude* explores the rural bodies and lives of the Vaudois, returning again and again to the desired male laborer Aimé.

Between each section of *Air of Solitude*, Roud inserts short vignettes that provide fleeting and lyrical images that resemble allusions to half-forgotten memories. However, Roud leaves the relationship between the titled sections and the interludes ambiguous. As the book concludes with *Requiem*, the remnants of narrative shatter, leaving behind only the spectral tatters of memory as Roud confronts the enigma of loss in peerless, jewel-studded, elegiac prose. With these two tales, Roud revives the pastoral tradition and injects it with distinctly modernist anxiety and disillusionment.

**Gustave Roud** (1897–1976) was a major Swiss poet and photographer whose works include *Ecrits* and *Campagne perdue*. He also translated many German writers including Rilke, Hölderlin, and Novalis. **Alexander Dickow** is a poet, literary scholar, and translator. He is the author of *Appetites* and has translated works by Henri Droguet, Max Jacob, and Guillaume Apollinaire, among others. **Sean T. Reynolds** is a literary scholar, poet, and translator living in Chicago. He is coeditor of *Jack Spicer’s Translations of Beowulf*.



### From the Introduction

“Roud made all of French-speaking Switzerland dream poetically upon itself, the land that welcomed European Romanticism from Rousseau to Byron, from Lamartine to Shelley. His poetry could seem idyllic, sustained by an ethereal figure of constantly conflicted desires (more or less unspeakable, always displayed), and a moral, sacrificial figure inspired, above all, by Novalis and Hölderlin.”

—Antonio Rodriguez

*The Swiss List*

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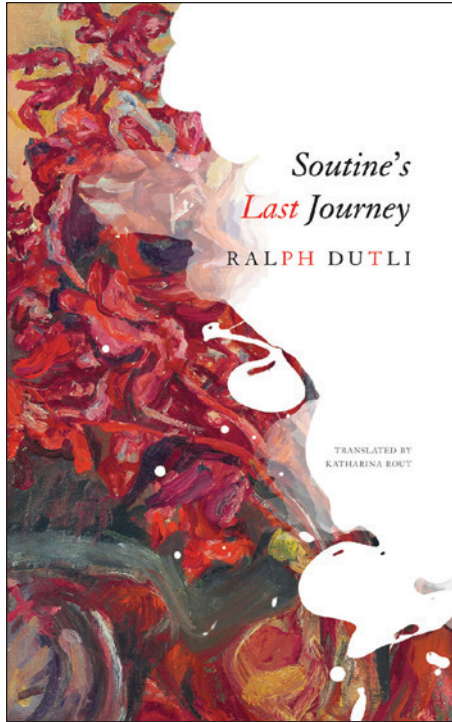
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FICTION

IND



Seagull Books 101



**“*Soutine’s Last Journey* is a powerful textual montage which documents the French painter’s journey back to Paris in August 1943. Dutli’s biographical novel is both an informative account of Soutine’s life and a bold essay illuminating his art. . . . This novel achieves the rare feat of bringing visual art to life on the page in its brilliant depiction of Soutine’s uncompromising quest to capture both the present and future of the subject portrayed on the canvas.”**

**—New Books in German**

*The Swiss List*

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FICTION  
IND

**RALPH DUTLI**

# Soutine’s Last Journey

*Translated by Katharina Rout*

**A**ugust 6, 1943. Chaim Soutine, a Jewish painter from Belorussia and a contemporary of Chagall, Modigliani, and Picasso, is hidden in a hearse that’s traveling from a small town on the Loire towards Nazi-occupied Paris. Suffering from a stomach ulcer, he urgently needs a life-saving operation. But the hearse must avoid the occupiers’ checkpoints, and it becomes increasingly likely that he will not survive the journey. In a stream of extraordinary, morphine-induced images, the artist hallucinates and remembers his life. He dreams of his childhood in Smilovichi near Minsk; his beginnings as a painter in Vilna; his arrival in 1913 in the art capital of the world, Paris, where he befriends Modigliani; and his survival of years of struggle and finding sudden success, only to be persecuted and forced into hiding when the Nazis invade. Back in the present, the painter believes that the power of milk is the only possible remedy for his ulcer. In his mind, he is traveling to a “white paradise”—a strange clinic where a “god in white” declares him healed but forbids him to paint. But for Soutine, neither paradise nor salvation exists if he cannot paint. So, he begins to paint again in secret, willing to pay the price of discovery.

A brilliant biographical novel about childhood, longing, friendship, bodily pain, and the wounds of exile, Ralph Dutli’s *Soutine’s Last Journey* is ultimately an exploration of language and the power of art.

**Ralph Dutli** is the author of more than thirty books of poetry, fiction, biography, cultural history, essays, and translations from both French and Russian. He grew up in Zurich and Paris, and now lives in Germany. **Katharina Rout** is a literary translator of contemporary German-language fiction. She is professor of English literature at Vancouver Island University, Canada.



**102 Seagull Books**

VIMALA DEVI

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# Monsoon

Translated by Paul Melo e Castro

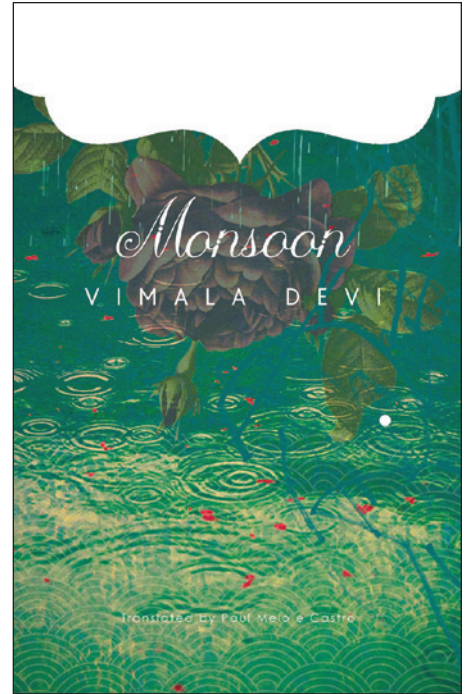
With an Introduction by Jason Keith Fernandes

**A**n actor of traditional Hindu dramas meets an adolescent girl who turns out to be his half-sister. A man returns to Goa from Mozambique to father a child for a family whose unmarried daughters have produced no heirs. Another man feels out of place in his family home after coming back from Portugal to get a university education, as a woman waits faithfully for him to return. A forbidden romance blooms between a Christian girl and a Hindu boy. Through such stories, written with a mix of poignant nostalgia and sharp criticism, Vimala Devi recreates the colonial Goa of her childhood.

First published in 1963, two years after the Portuguese colony became part of India, *Monsoon* is a cycle of twelve stories that vary in tone. By turns satirical, desolate, tender, humorous, and dramatic, they come together through a subtle interplay of echoes, parallels, and cross-references to form a composite picture of a world gone by. They delve into divisions of caste, religion, language, and material privilege, setting them off against a common historical experience and deeply felt attachment to the land.

Including a critical and contextualizing introduction by Jason Keith Fernandes, this rendition of *Monsoon* allows contemporary readers a rare peep into a colonial society that was significantly different from the British Indian mainstream.

**Vimala Devi** is the pen name of Teresa da Piedade de Baptista Almeida. Born in 1932 in Portuguese Goa to a family of Catholic landowners, she pursued studies in Portuguese and English. In 1957 she moved to Lisbon and began to work as a translator. Along with *Monsoon*, she has published several collections of poetry, a memoir, and coauthored a two-volume critical anthology, *A Literatura Indo-Portuguesa*. She currently lives in Barcelona. **Paul Melo e Castro** lectures in Portuguese and comparative literature at the University of Glasgow. He is a regular literary translator of Portuguese-language fiction.



**“For the simple beauty of her style, astute understanding of situations and people, and surefooted way with symbolism, the Goan writer Devi has a bright future in Portuguese literature.”**

**— António Quadros,  
on the Portuguese edition**

*The India List*

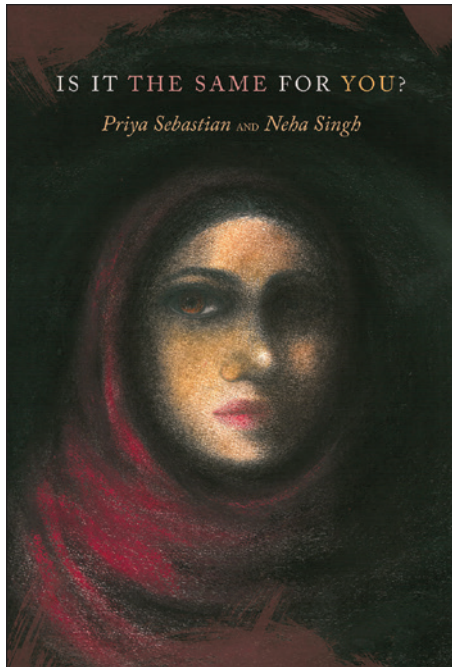
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OCTOBER 176 p. 5 x 8  
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**Cloth \$21.50/£16.99**  
FICTION  
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Seagull Books 103





NEHA SINGH

# Is It the Same for You?

*Illustrated by Priya Sebastian*

**T**he day they found my brother with a blood stain, I found one on my kurta too, but no one noticed my blood stain.” Thus begins the story of a young girl in Kashmir as she goes through the turbulence of adolescence in her conflict-ridden world. While larger issues of terrorism, violence, and death engulf the hearts and minds of all those around her, she struggles to come to terms with her changing body and all that it entails. Left alone to deal with her constant questions, she experiences despair and loneliness but also shows resilience and hope in the faint knowledge that maybe it is not very different for all young girls around the world: “Is it the same for you?” she asks.

With powerful yet sensitive illustrations by Priya Sebastian, which infuse the story with a universality, this beautiful volume is a tender attempt in imagining the different strands of a young life in Kashmir—a place where the inner conflicts of voiceless, adolescent girls are often overshadowed by the political, religious, and military conflicts that are now a constant in everyday life.

**Neha Singh** is a Mumbai-based author, theatre practitioner, and activist. She writes poetry, fiction, and nonfiction in English and Hindi. She was chosen as one of the Hundred Most Influential Women in the World by BBC in 2016 for her blog *Why Loiter?* ([whyloiter.blogspot.com](http://whyloiter.blogspot.com)). **Priya Sebastian** is an illustrator living in Bangalore.



*The India List*

OCTOBER 24 p., 10 color plates 8 1/2 x 11

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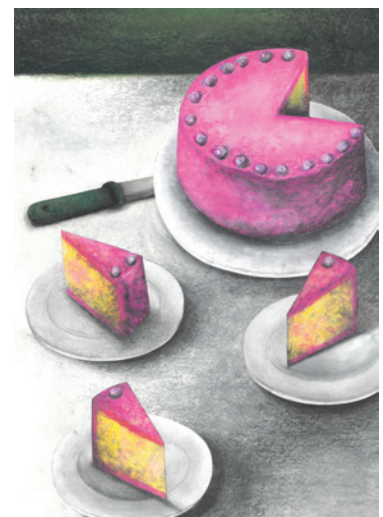
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FICTION CHILDREN'S

IND



104 Seagull Books



## Modern Sovereign

### The Body of Power in Central Africa (Congo and Gabon)

JOSEPH TONDA

Translated by Chris Turner

The “Modern Sovereign,” a notion indebted both to Hobbes’s Leviathan and Marx’s conception of capital, refers to the power that governed the African multitudes from the earliest colonial days to the post-colonial era. It is an internalized power, responsible for the multiform violence exerted on bodies and imaginations. Joseph Tonda contends that in Central Africa—and particularly in Gabon and the Congo—the body is at the heart of political, religious, sexual, economic, and ritual power. This, he argues, is confirmed by the strong link between corporeal and political matters, and by the ostentatious display of bodies in African life.

The body of power asserts itself as both matter and spirit, and it incorporates the seductive force of money, commodities, sex, and knowledge. Tonda’s incisive analysis reveals how this sovereign power is a social relation, historically constituted by the violence of the African cultural imaginary and the realities of state, market, and church. It is to be understood, he asserts, through a generalized theory of economic, political, and religious fetishism. By introducing this crucial critical voice from contemporary Africa into the English language, *The Modern Sovereign* makes a significant contribution to field of anthropology, political science, and African studies.

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**Joseph Tonda** is professor of sociology at Omar Bongo University, Libreville, Gabon. He is also a regular visiting instructor at the École des Hautes Études en Sciences Sociales, Paris. **Chris Turner** is a translator and writer living in Birmingham, UK. He has translated more than eighty books from French and German.

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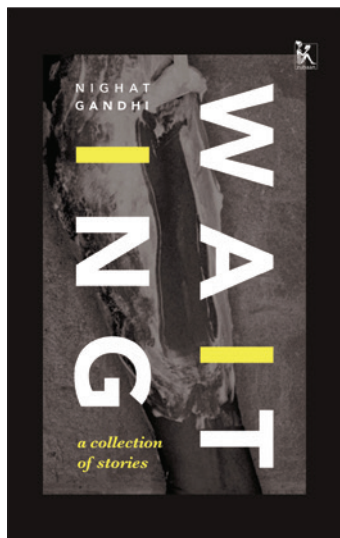
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the meaning of life. Each story elicits a new, sometimes troubling, question about living as a woman in the world today. The characters’ nuanced descriptions and unsparing truthfulness leaves readers with a sense of discomfort as they confront their own demons. With subtle force, *Waiting* explores love, longing, loss, aging, survival, hope, and self-invention—the most powerful realities of life.

---

**Nighat Gandhi** is a mental health counselor, a mother, a South Asian, a queer-feminist, a Vipassana meditator, and a student of Tasawwuf (Sufism). *Waiting* is her fourth book.

## High Wind

TILOTTOMA MISRA

Translated by Udayon Misra

Jeumon has a complicated story stuck in her head: her family’s. In the newly drawn boundaries of Assam and Meghalaya in 1972 India, young Jeumon wonders how she should define herself. Is she Assamese, like her father, or Khasi, like her mother? As a researcher and writer, she speaks with passion of the oral narratives and folk tales shared by the people of the hills and plains, those of different tribes,

and those with different languages. To herself, she wonders: if stories can do this, why can’t people? Why must they be trapped in singular identities?

In this moving narrative of change, Tilottoma Misra tells the story of one family to explore how lives are impacted by sweeping geographical partitions and how human relationships morph under the weight of political turmoil.

---

**Tilottoma Misra** is a writer, critic, and translator based in Assam, India. Her previous work includes *Literature and Society in Assam* and *Swarnalata*, also published by Zubaan. She is also the editor of *The Oxford Anthology of Writings from North-East India*. **Udayon Misra** is an academic and translator. He is former professor and head of the department of English at Dibrugarh University, Assam. He is the author of many books including *India’s North-East: Identity Movements, State and Civil Society*. He is currently based in Guwahati, Assam.



## The Mystic and the Lyric

Four Women Poets from Kashmir

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For the first time, *The Mystic and the Lyric* brings together the classic work of four women poets from Kashmir who have shaped its literary imagination: Lalded, Habba Khatun, Arnimal, and Rupa Bhavani. These women inhabit not just the collective memory of Kashmiris and Kashmir but are part of the land's living oral tradition. Folk singers begin their performances with Lalded's *vaakhs* (quatrains). Arnimal's pain of unrequited love and Khatun's complaints about her in-laws are ironic

wedding *vatsans* or songs. Bhavani's sites of meditation are now shrines where her *vaakhs* are chanted in annual celebrations. Central to the shaping of both the mystic and the lyric traditions of Kashmiri poetry, the work of these poets is unknown outside Kashmir. In this collection, Neerja Mattoo's elegant translations introduce new readers to the beautiful living oral tradition of Kashmiri lyric poetry and give these revolutionary women the recognition they richly deserve.

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**Neerja Mattoo** taught English at Government College for Women in Srinagar, India. She is chief editor of the quarterly Kashmiri journal *Miraas*.



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## The Many That I Am

Writings from Nagaland

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A grandmother's tattoos, the advent of Christianity, stories woven into fabrics, a tradition of orality, the imposition of a "new" language, and a history of war and conflict—all of this and much more informs the writers and artists in this book. Filmmaker and writer Anungla Zoe Longkumer brings together, for the first time, a remarkable set of stories, poems, first-person narratives, and visuals that showcase the breadth

of Naga women's creative and literary expression. The essays are written in English, a language the Nagas—who had no tradition of written literature—made their own after the arrival of Christianity in the region during the nineteenth century. In *The Many That I Am*, each writer speaks of the many journeys women undertake to reclaim their pasts and understand their complex present.

---

**Anungla Zoe Longkumer** is a musician, writer, and filmmaker based in Dimapur, Nagaland. She is the author of *Folklore of Eastern Nagaland*.

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Although Manipur has always held a rich tradition of folk and oral narratives, it was only in the 1960s that people began to transcribe them. Most of this early work was written by men; women's writings went largely unpublished. Much has changed today, and writers' groups now form a vibrant part of the culture of Manipur. Put together

in discussions and workshops by Thingnam Anjulika Samom, the writings in *Crafting the Word* capture a region stuck at the center of conflict. It is also a place, however, where women's activism has been at the forefront of peace-making and where their contributions in informal commerce and trade hold together the economy of daily life.

---

**Thingnam Anjulika Samom** is an independent journalist and award-winning translator based in Manipur, India.

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Exploring the Field of Sexual Violence in Armed Conflict

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Although it is now well-known how pervasive sexual violence is in situations of war and peace, not enough has been done to work towards its prevention. Compiled by the international research group Sexual Violence in Armed Conflict, this volume takes an interdisciplinary approach to understanding wartime sexual violence. Its inquiry employs four key relationships: war and power, violence and sexuality, gender and engendering, and visibility and invisibility. Within these subjects, the authors identify gaps in existing knowledge to develop a deeper and more

nuanced understanding of the field. Through essays, reflections, and conversations, they show how such violence is polymorphic and heterogeneous. Women's activism and research, according to them, has done a great deal to draw attention to sexual violence, showing how it is man-made and is structured by cultural, social, and historical conditions. Together, the contributors make a powerful argument for urgency in addressing this major issue across the world by listening to the voices of women on the ground.

---

**Kirsten Campbell** is currently principal investigator of the European Research Council funded project, the Gender of Justice. **Regina Mühlhäuser** is a senior researcher at the Hamburg Foundation for the Advancement of Research and Culture and an associate researcher at the Hamburg Institute for Social Research in Germany. She is co-coordinator of the international research group Sexual Violence in Armed Conflict (SVAC). **Gaby Zipfel** is co-coordinator of SVAC. She is a researcher at the Hamburg Foundation for the Advancement of Research and Culture, and a member of the Eurozine Advisory Board.



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Contemporary States of Photography  
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*After the Crisis* offers a platform for discussions between some of today's leading artists, writers, theorists, curators, and historians aimed at questioning the very status of photography today. Contributors come from the realms of critical theory, fiction, performance art, fashion photography, and museums, as well as film and design, and their conversations bring together history and the contemporary. Comparing the current situation of photographic images with the crisis experienced by representation at the time of the birth of photography, they set our relationship with photographic images in the digital era in perspective. Through these discussions, we come to sense the

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**Donatien Grau** is head of contemporary programs at Musée d'Orsay, Paris. **Christoph Wiesner** is artistic director of Paris Photo, the world's leading photography fair.

## Necroperformance

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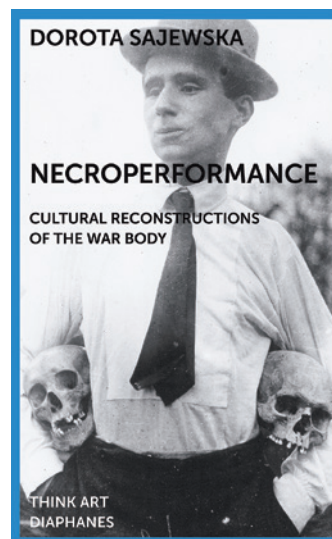
spect for the right to live. Sajewska constructs an alternative culture archive, conjuring it from compoundly-mediatized historical remnants—bodies, documents, artworks, and cultural writings—that demand to be recognized in non-canonical reflection on our past. Her chief objective is to understand the social impact of remains and their place in culture, and by examining the body and corporality in artistic practices, social and cultural performances, she strives to identify both the fragmentariness of memory and the discontinuity of history, and finally, to reinstate the body's (or its "documental remains") historical and political dimension.

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**Dorota Sawjewska** is assistant professor of interart at the University of Zurich and at the Institute of Polish Culture, University of Warsaw.

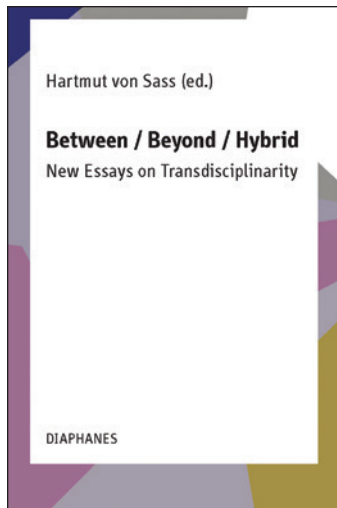


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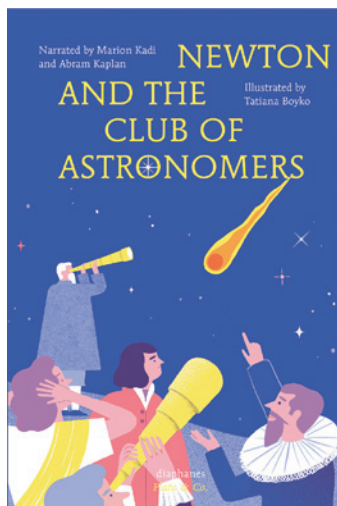
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---

**Hartmut von Sass** is deputy director of the Collegium Helveticum, an Institute for Advanced Studies in Zurich, and leader of the Ludwik Fleck Center for Philosophy of Science. He is also associate professor for systematic theology and philosophy of religion at the University of Zurich.



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**Marion Kadi** is an artist and **Abram Kaplan** is a historian of mathematics. **Tatiana Boyko** is an illustrator who lives in London. **Jordan Lee Schnee** lives in Berlin, where he is a writer, translator, and musician.

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Leading Lives of Conscience

MARVA A. BARNETT

"To love is to act"—"*Aimer, c'est agir.*" These words, which Victor Hugo wrote three days before he died, epitomize his life's philosophy. His love of freedom, democracy, and all people—especially the poor and wretched—drove him not only to write his epic *Les Misérables* but also to follow his conscience. We have much to learn from Hugo, who battled for justice, lobbied against slavery and the death penalty, and fought for the rights of women and children. In a series of essays that interweave Hugo's life with *Les Misérables* and point to the novel's contemporary relevance, *To Love Is to Act* explores how Hugo reveals his guiding principles for life, including his belief in the redemptive power of love and forgiveness. Enriching the book are insights from artists who captured the novel's heart in the famed musical, *Les Mis* creators Alain Boublil and Claude-Michel Schönberg, producer of the musical *Les Misérables* Sir Cameron

Mackintosh, film director Tom Hooper, and award-winning actors who have portrayed Jean Valjean: Colm Wilkinson and Hugh Jackman.

"In *Les Misérables*, Victor Hugo inspires us with both his humanity and his fight to eliminate poverty, which is to me still our greatest issue today. In *To Love Is to Act*, Marva Barnett insightfully explores Hugo's call upon us to live through love and conscience, to ask ourselves just what we are prepared to stand up for and what we are prepared to do. Particularly after playing Jean Valjean, I admire Valjean's tenacity to fight through his regrets and pain and to commit himself to an ideal, to work selflessly for something higher than himself. Readers of *To Love Is to Act* will find themselves intrigued by Hugo's guiding life principles and, like fans of *Les Mis*, aspiring to be better people every day."—Hugh Jackman, actor

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**Marva A. Barnett** is professor emerita at the University of Virginia and is the author of *Victor Hugo on Things That Matter*. In 2012, the French government named her Chevalier des palmes académiques for her work on Victor Hugo.

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## Armor & Ornament

CHRISTOPHER LEE MILES

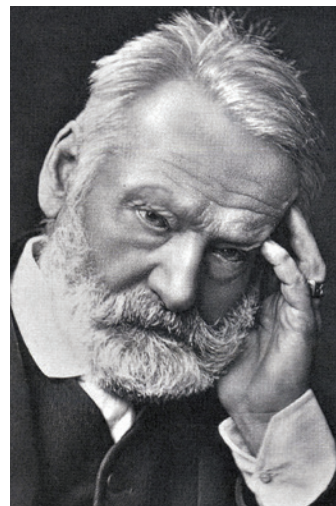
*Armor & Ornament* turns away from the popular trends of contemporary poetry, calling instead upon traditional and Biblical forms. Rather than drawing on recent styles and modern trends, Christopher Miles looks to the texts that have inspired artists for millennia. These are Christian poems that have a deep and unapologetic understanding of God's world, and they explore, with steady faith, all sides of this world.

As a military veteran, Miles also centers his poetry amongst war. Through tone and voice, warfare permeates these poems, providing poetry that relies less on the traditional, Christian tension of doubt and shaken faith than on the inherent tension of a broken world. This resonant new collection melds deep-rooted spirituality with contemporary tensions, offering modern psalms for a tumultuous and uncertain age.

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**Christopher Lee Miles** grew up on a farm in southeastern Minnesota, served four years in the United States Navy, and obtained an MFA from the University of Alaska Fairbanks. He lives and works in Fairbanks.

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LITERARY CRITICISM



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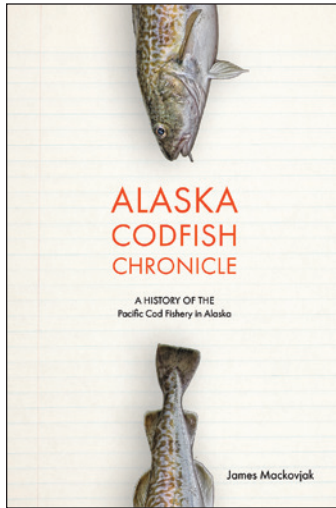
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POETRY

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AMERICAN HISTORY

## Alaska Codfish Chronicle

A History of the Pacific Cod Fishery in Alaska

**JAMES MACKOVJAK**

Cod is one of the most widely consumed fish in the world. For many years, the Atlantic cod industry took center stage, but partly thanks to climate change and overfishing, it is more and more likely that the cod on your kitchen table or in your fast food fish fillets came from Alaska's Pacific cod fishery.

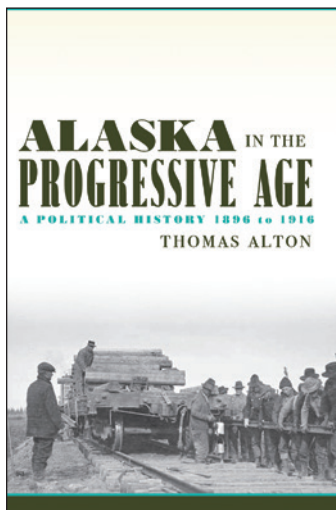
*Alaska Codfish Chronicle* is the first comprehensive history of this fishery. It looks at the early decades of the fishery's history, a period marked by hardship and danger as well as the dominance of foreign fishermen, and the modern era, beginning in 1976 when the United States claimed an exclusive economic zone around the Alaska coasts, "Americanizing" the fishery and

replacing the foreign fleets that had been ravaging the resources in the Gulf of Alaska and the Bering Sea. Today, the Pacific cod fishery is, in terms of poundage, the second largest fishery in Alaska, and considered among the best-managed fisheries in the world.

This history is extremely well documented, does not spare details, and is accessible to general readers. It incorporates seventy photographs and illustrations and is sprinkled with numerous observations from fishing industry journals and reports, even incorporating poems and recipes, making this an especially thorough and unique account of one of Alaska's most iconic and important industries.

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**James Mackovjak** has been involved with Alaska's fisheries since he first arrived in Alaska in 1969, working as a commercial fisherman and operating a small fish-processing business at Gustavus, in Southeast Alaska. His books include *Aleutian Freighter: A History of Shipping in the Aleutian Islands Area* and *Alaska Salmon Traps*.



SEPTEMBER 224 p., 10 halftones 6 x 9  
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AMERICAN HISTORY

## Alaska in the Progressive Age

A Political History, 1896 to 1916

**THOMAS ALTON**

The growth of modern-day Alaska began with the Klondike gold discovery in 1896. Over the course of the next two decades, as prospectors, pioneers, and settlers rushed in, Alaska developed its agricultural and mineral resources, birthed a structure of highway and railroad transportation, and founded the Alaska cities we know today. All this activity occurred alongside the Progressive Age in American politics. It was a time of widespread reform, as Progressive politicians took on the powerful business trusts and enacted sweeping reforms to protect workers and consumers.

*Alaska in the Progressive Age* looks at how this national movement affected the Alaska territory. Though the reigning view is that Alaska was neglected and even abused by the federal government, Alton argues that from 1896 to

1916 the territory benefitted richly in the age of Progressive Democracy. As the population of Alaska grew, Congress responded to the needs of the nation's northern possession, giving the territory a delegate to Congress, a locally elected legislature, and ultimately in 1914, the federally funded Alaska Railroad.

Much has been written about the development of modern-day Alaska, especially in terms of the Gold Rush and the origins of the Alaska Railroad. But this is the first history to put this era in the context of Progressive Age American politics. This unexplored look at how Progressivism reached the furthest corners of the United States is an especially timely book as the Progressive Movement shows signs of affecting Alaska again.

---

**Thomas Alton** worked as an editor at the Alaska Native Language Center at the University of Alaska Fairbanks. Now retired, he continues to live and write in Fairbanks. He contributed to *The Tanana Chiefs: Native Rights and Western Law*, also from the University of Alaska Press.

# How to Lobby Alaska State Government

CLIVE S. THOMAS

Lobbying is about getting the right message to the right people in the right form at the right time. Even the most persuasive arguments or most influential groups will come up short if they aren't combined with personal connections and an understanding of human nature. *How to Lobby Alaska State Government* is a guide to the essentials of organizing and implementing a lobbying campaign in Alaska that recognizes how you lobby is as important as who you lobby.

This book starts by helping new lobbyists to think politically, by explaining the structure and operation of state government, the psychology and needs of public officials, and where

the power lies in Juneau—who's got political clout. It then moves into the nitty-gritty of a lobbying campaign, covering the basics of group influence, campaign planning and management, the pros and cons of various group tactics, tips on face-to-face meetings, and the challenges of lobbying day to day. In addition to extensive guidance on what to do, this book also emphasizes the things to avoid that will undermine or eliminate a lobbyist's chances of success. Pragmatic and portable, this book will be valuable to new and professional lobbyists both, and anyone looking for fresh perspectives on this important business.

---

**Clive S. Thomas** is a senior fellow at the Thomas S. Foley Institute for Public Policy and Public Service at Washington State University. He spent thirty years in Alaska teaching politics and consulting for many lobby groups. Thomas is the author of *Alaska Politics and Public Policy: The Dynamics of Beliefs, Institutions, Personalities, and Power*, also published by the University of Alaska Press.

# The Making of an Ecologist

My Career in Alaska Wildlife Management and Conservation

DAVID R. KLEIN

Edited by Karen Brewster

This is an innovative and collaborative life history of one of Alaska's pioneering wildlife biologists. David R. Klein has been a leader in promoting habitat studies across wildlife research in Alaska, and this is his first-hand account of how science and biological fieldwork has been carried out in Alaska in the last sixty years. This book tells the stories of how Klein did his science and the inspiration behind the research, while exposing the thinking that underlies particular scientific theories. In addition, this book shows the evolution of Alaska's wildlife management regimes from territorial days to statehood to the era of big oil.

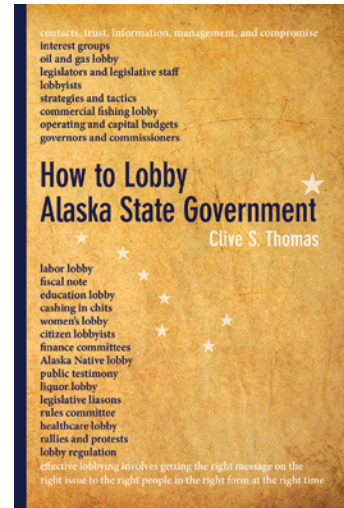
The first portion of the book is

comprised of stories from Klein's life collected during oral history interviews, while the latter section contains essays written by Klein about philosophical topics of importance to him, such as eco-philosophy, the definition of wilderness, and the morality of hunting.

Many of Klein's graduate students have gone on to become successful wildlife managers themselves, in Alaska and around the globe. Through *The Making of an Ecologist*, Klein's outlook, philosophy, and approach toward sustainability, wildlife management, and conservation can now inspire even more readers to ensure the survival of our fragile planet in an ever-changing global society.

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**David R. Klein** is professor emeritus at the University of Alaska Fairbanks. He was leader of the Alaska Cooperative Fish and Wildlife Research Unit at the University of Alaska, Fairbanks from 1962 until 1991, and then a senior scientist with the unit until his retirement in 1997. He is the author of more than 125 published articles, papers, and book chapters. **Karen Brewster** is a research associate with the Oral History Program at the Elmer E. Rasmuson Library, University of Alaska Fairbanks.



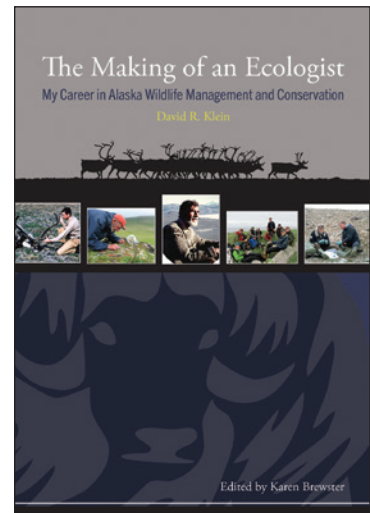
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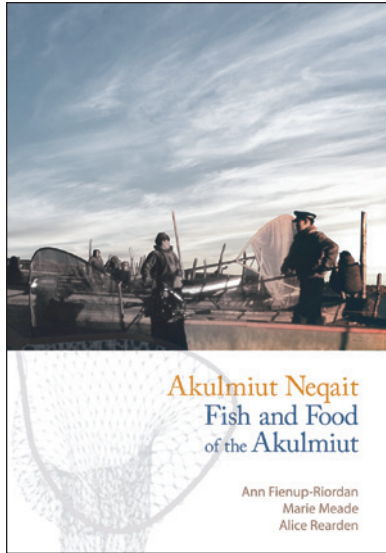
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SCIENCE



University of Alaska Press 115





## Akulmiut Neqait Fish and Food of the Akulmiut

ANN FIENUP-RIORDAN, MARIE MEADE, and ALICE REARDEN

For centuries, the Akulmiut people—a Yup'ik group—have been sustained by the annual movements of whitefish. It is a food that sustains and defines them. To this day, many Akulmiut view their actions in the world, as well as their interactions with each other, as having a direct and profound effect on these fish. Not only are fish viewed as responding to human action and intention in many contexts, but the lakes and rivers fish inhabit are likewise viewed as sentient beings, with the ability to respond both positively and negatively to those who travel there.

This bilingual book details the lives of the Akulmiut living in the lake

country west of Bethel, Alaska, in the villages of Kasigluk, Nunapitchuk, and Atmaultluak. *Akulmiut Neqait* is based in conversations recorded with the people of these villages as they talk about their uniquely Yup'ik view of the world and how it has weathered periods of immense change in southwest Alaska. While many predicted that globalization would sound the death knoll for many distinctive traditions, these conversations show that Indigenous people all over the planet have sought to appropriate the world in their own terms. For all their new connectedness, the continued relevance of traditional admonitions cannot be denied.

**Ann Fienup-Riordan** has lived and worked in Alaska since 1973. She has written and edited more than twenty books on Yup'ik history and oral traditions. Her most recent book with the University of Alaska Press is *Qanemcit Amlertut/Many Stories to Tell: Tales of Humans and Animals from Southwest Alaska*. **Marie Meade** is a fluent Yup'ik speaker and an expert translator. She teaches Yup'ik at the University of Alaska Anchorage. **Alice Rearden** is a fluent Yup'ik speaker, and the primary translator and oral historian for the Alaska Council for Exceptional Children.

AUGUST 350 p., 60 color plates 7 x 10

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ANTHROPOLOGY



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SCIENCE



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SCIENCE

HANS ULRICH OBRIST and ALISON CUDDY

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# Creative Chicago

## An Interview Marathon

**O**n September 29, 2018, before a live audience at Navy Pier in Chicago, international curator Hans Ulrich Obrist conducted his first marathon interview session in the United States as part of Art Design Chicago, a yearlong celebration of Chicago's art and design legacy initiated by the Terra Foundation for American Art. Obrist, who has undertaken a lifelong project of interviewing cultural figures, spoke with more than twenty of Chicago's most innovative and influential artists, designers, architects, writers, and other creatives. In their interviews, this diverse group of creatives provided insights into their artistic processes, influences, and ideas about and hopes for their shared city of Chicago. Among the participants were social practice artist/developer Theaster Gates, architect Jeanne Gang, writer Eve L. Ewing, Hairy Who artists Art Green and Suellen Rocca, performance/installation artist Shani Crowe, and the city's cultural historian Tim Samuelson. *Creative Chicago: An Interview Marathon* serves as documentation for this event, including edited transcripts of the interviews, biographies of the participants, photos of the event, and images of the artists' work.

**Hans Ulrich Obrist** is artistic director of the Serpentine Galleries, London, and has curated more than three hundred exhibitions. As part of "The Interview Project," he has been organizing interview marathons since 2005. **Alison Cuddy** is the Marilyn Thoma Artistic Director of the Chicago Humanities Festival.



Creative Chicago *An Interview Marathon*

**Hans Ulrich Obrist & Alison Cuddy**  
with Tim Samuelson and Eve L. Ewing  
and Joseph Grigely and Gerald Williams,  
Suellen Rocca & Art Green and Barbara  
Kasten & Jeanne Gang and Stanley Tigerman  
and Louise Bernard & Theaster Gates and  
Richard Hunt and Edra Soto & Fatimah  
Asghar and Dawoud Bey and Shani Crowe &  
Eddie Bocanegra and Amanda Williams  
& Eula Biss and Cauleen Smith & Brandon  
Breux and Dominick Di Meo.

**"Obrist's interview marathons allow those who converge within the multiple intersections of creativity to offer a first-person account of what motivates and inspires their work and process, demystifying an often hazy and mushy notion."**

—Lee Ann Norman,  
*New City*

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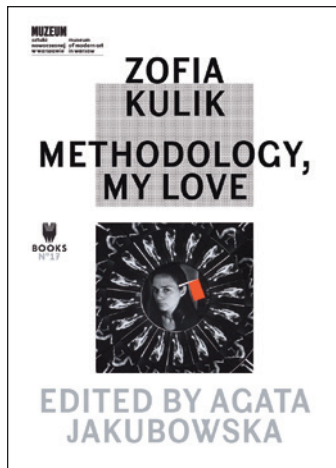
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ART



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**MUZEUM**  
 museum  
 of modern art  
 in warsaw

## Zofia Kulik

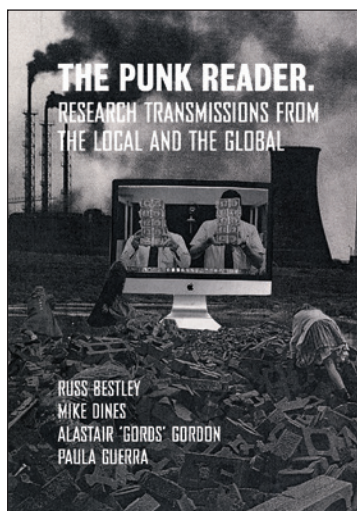
Methodology, My Love

Edited by AGATA JAKUBOWSKA

Zofia Kulik's rich artistic career has a dual nature. Between 1970 and 1987, she worked alongside Przemysław Kwiek as a member of the duo KwieKulik, after which she began to develop a successful individual career. While KwieKulik's work has been well established as central to the East European neo-avant-garde art lexicon of the 1970s and '80s, Kulik's solo work has yet to be examined in depth. The first publication devoted solely to her work, this book analyzes the themes of her rich and complex

oeuvre, addressing the (post)communist condition, artistic labor, intermediality, and the conditions of working as a female artist. The book forms a portrait of Kulik as an artist whose work is both deeply focused and rich in variations that reflect the socio-political shifts in her native Poland. This book includes contributions from leading art historians, such as Edit András, Angela Dimitrakaki, Ewa Lajer-Burcharth, Suzana Milevska, and Tomasz Załuski.

**Agata Jakubowska** is associate professor in the Department of Art History at the Adam Mickiewicz University in Poznan and is coeditor of *All-Women Art Spaces in Europe in the long 1970s*.



*Global Punk*

AUGUST 328 p., 55 halftones  
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MUSIC FASHION

## The Punk Reader

Research Transmissions from the Local and the Global

Edited by RUSS BESTLEY, MIKE DINES, ALASTAIR 'GORDS' GORDON,  
 and PAULA GUERRA

Forty years after its inception, punk has gone global. The founding scenes in the United Kingdom and United States now have counterparts all around the world. Most, if not all, cities on the planet now have some variation of punk existing in their respective undergrounds, and long-standing scenes can be found in China, Japan, India, Africa, Southeast Asia, and the Middle East. Each scene, rather than adopting traditional interpretations of the punk filter, reflects national, regional, and local identities.

The first offering in Intellect's

new Global Punk series, *The Punk Reader: Research Transmissions from the Local and the Global* is the first edited volume to explore and critically interrogate punk culture in relation to contemporary, radicalized globalization. Documenting disparate international punk scenes, including Mexico, China, Malaysia, and Iran, *The Punk Reader* is a long-overdue addition to punk studies and a valuable resource for readers seeking to know more about the global influence of punk beyond the 1970s.

**Russ Bestley** is the editor of *Punk and Post-Punk* and leads the graphic subcultures research hub at the London College of Communication. **Mike Dines** is a lecturer of popular music at Middlesex University and honorary senior research fellow at DeMontfort University in Leicester. **Alastair 'Gords' Gordon** is a senior lecturer of media and communication at De Montfort University. **Paula Guerra** is a researcher and professor of sociology at the Institute of Sociology at the University of Porto and adjunct professor at the Griffith Centre for Social and Cultural Research.

 **intellect**



## MASKS

Bowie & Artists of Artifice

Edited by JAMES CURCIO

This interdisciplinary anthology explores the complex relationships in an artist's life between fact and fiction, presentation and existence, and critique and creation, and examines the work that ultimately results from these tensions.

Using a combination of critical and personal essays and interviews, *MASKS* presents David Bowie as the key exemplifier of the concept of the "mask," then further applies the same framework to other liminal artists and thinkers who

challenged the established boundaries of the art/pop academic worlds, such as Friedrich Nietzsche, Oscar Wilde, Søren Kierkegaard, Yukio Mishima, and Hunter S. Thompson. Featuring contributions from John Gray and Slavoj Žižek and interviews with Gary Lachman and Davide De Angelis, this book will appeal to scholars and students of cultural criticism, aesthetics, and the philosophy of art; practicing artists; and fans of Bowie and other artists whose work enacts experiments in identity.

---

**James Curcio** is a visual artist and the editor of the interdisciplinary journal *Modern Mythology*. He is the author of many books, including *Narrative Machines: Modern Myth, Revolution & Propaganda*, *Party At The World's End*, and *Join My Cult!*.



JANUARY 320 p., 5 halftones 6<sup>3</sup>/<sub>4</sub> x 9<sup>3</sup>/<sub>4</sub>

ISBN-13: 978-1-78938-108-5

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MUSIC CULTURAL STUDIES

## Fan Phenomena: Harry Potter

Edited by VALERIE ESTELLE FRANKEL

*Nineteen years later . . .*

Even as a new generation embraces the *Harry Potter* novels for the first time, J. K. Rowling's wizarding world continues to expand. Rowling herself has created a five-film spinoff, a two-part stage play, and an immersive online universe. The fictional sport of Quidditch now has a real-world counterpart, complete with an international governing body and a major league. Fans have adapted the series into role-playing games, crossover parodies, musicals, films, dances, art, and real, published fiction. There are new mobile games, toys, theme parks—even a complete line of Harry Potter-in-

spired home décor from Pottery Barn.

More than ten years have passed since the end of the series, and Potterheads still can't get enough. In this addition to Intellect's Fan Phenomena series, enthusiasts and scholars explore the culture of the fandom, its evolution, and how it managed to turn a boy wizard into the international icon we see splashed across lunchboxes, printed on t-shirts, and enshrined in tattoos. *Fan Phenomena: Harry Potter* is a journey—yes, a magical one—through one of the largest fanbases of all time and their efforts to ensure that The Boy Who Lived would live forever.

---

**Valerie Estelle Frankel** is the author of more than fifty books on popular culture, including *History, Homages and the Highlands: An Outlander Guide* and *Superheroines and the Epic Journey: Mythic Themes in Comics, Film and Television*. She is the recipient of a Dream Realm Award, an Indie Excellence Award, and a *USA Book News* National Best Book Award for her *Henry Potty* parody series. She teaches at Mission College, Santa Clara, and San Jose City College.



*Fan Phenomena*

JULY 236 p. 6<sup>3</sup>/<sub>4</sub> x 9<sup>3</sup>/<sub>4</sub>

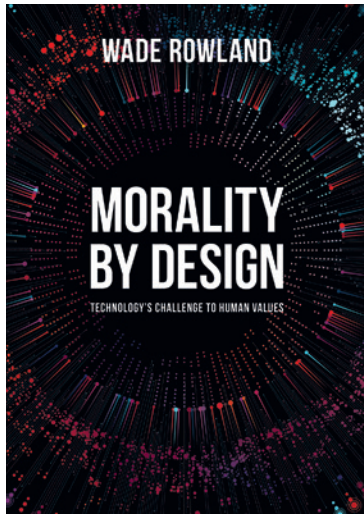
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PHILOSOPHY LINGUISTICS

## Morality by Design

### Technology's Challenge to Human Values

WADE ROWLAND

The eleven short, linked essays in *Morality by Design* represent a culmination of two decades of research and writing on the topic of moral realism. Wade Rowland first introduces readers to the basic ideas of leading moral thinkers from Plato to Leibniz to Putnam, and then, he explores the subject through today's political, economic, and environmental conundrums. The collection presents a strong argument against postmodern moral relativism and the idea that only science can claim a body of reliable fact; challenges currently fashionable notions of the perfectibility of human individuals—and even the human spe-

cies—through technology; and argues for the validity of common sense.

In guiding the reader through Enlightenment-era rationalist thought as it pertained to human nature and the foundations of morality, Rowland provides a coherent, intellectually sound, and intuitively appealing alternative to the nihilistic views popularized by contemporary radical relativism. *Morality by Design* ultimately seeks to convince readers that there is such a thing as moral fact, and that they do indeed have what it takes to make robust and durable moral judgments.

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**Wade Rowland** is professor emeritus in the Department of Communication Studies at York University in Toronto. He is the author of many books, including *Ockham's Razor: A Search for Wonder in an Age of Doubt* and *Greed, Inc.: Why Corporations Rule Our World and How We Let It Happen*.



AUGUST 350 p., 130 halftones 6<sup>3</sup>/<sub>4</sub> x 9<sup>3</sup>/<sub>4</sub>  
ISBN-13: 978-1-78938-088-0  
Paper \$37.00s/£28.00  
ART

## The Idea of the Avant Garde

### And What It Means Today 2

Edited by MARC JAMES LÉGER

The concept of the avant garde is highly contested, whether one consigns it to history or claims it for present-day or future uses. The first volume of *The Idea of the Avant Garde—And What It Means Today* provided a lively forum on the kinds of radical art theory and partisan practices that are possible in today's world of global art markets and creative industry entrepreneurialism. This second volume presents the work of another fifty artists and writers, exploring the di-

verse ways that avant-gardism develops reflexive and experimental combinations of aesthetic and political praxis. The manifest strategies, temporalities, and genealogies of avant-garde art and politics are expressed through an international, intergenerational, and interdisciplinary convocation of ideas that covers the fields of film, video, architecture, visual art, art activism, literature, poetry, theater, performance, intermedia, and music.

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**Marc James Léger** is an independent scholar living in Montreal. He is the author of many books, including *Drive in Cinema: Essays on Film, Theory and Politics*, also published by Intellect, as well as *Don't Network: The Avant Garde after Networks* and *Vanguardia*.



## Joshua Sofaer

Performance | Objects | Participation

Edited by ROBERTA MOCK and MARY PATERSON

Joshua Sofaer works across boundaries, borders, and disciplines to create artworks that engage with all levels of society. In cultural institutions or on the street, for art galleries or personal homes, staged as operas or cast as golden sculptures, Sofaer's work weaves with and through social fabric to consider the ideas that hold us together.

Copublished with the Live Art Development Agency, this lavishly illustrated volume is the first in-depth study of the artist's work, featuring discussions with producers and participants, documentary images and a new photographic essay, interviews with the artist

himself, and thirteen commissioned essays by scholars, curators, and artists from the perspectives of performance studies, archaeology, and opera criticism. With a mixture of intellect, humor, and striking design, *Joshua Sofaer: Performance | Objects | Participation* analyzes the artist's oeuvre in the contexts of liveness, visual art, and participatory practices. It explores the binding aesthetics of his approach as a model for contemporary practice, and it considers the impact of his work on audiences, institutions, and pedagogy, as well as on fine art and performance ecologies as a whole.

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**Roberta Mock** is professor of performance studies at the University of Plymouth. She is the editor of the anthologies *Walking, Writing & Performance: Autobiographical Texts* by Deirdre Heddon, Carl Lavery and Phil Smith and *Performing Processes: Creating Live Performance*, also published by Intellect. **Mary Paterson** is a writer and curator who works between performance, literature, and visual art.

## Art inSight

Understanding Art and Why It Matters

FANCHON SILBERSTEIN

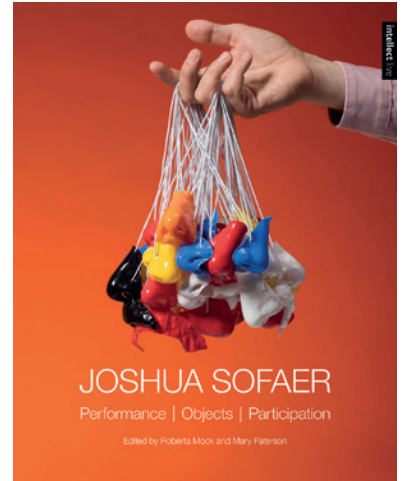
A first encounter with art is like meeting a stranger: it opens you to new ideas, people, places, and parts of yourself. In *Art inSight: Understanding Art and Why It Matters*, Fanchon Jean Silberstein delves into the first known art and explores what it can reveal about how its makers saw the world and how contemporary artists can help us to see our own. The result is equal parts an ode to the joy of artful engagement, a how-to for anyone interested in understanding art and culture, and a journey around the world from prehistory to the present day. Readers confront strangeness through observation, description, and conversation, and are given the skills

to understand cross-cultural divisions and perceive diverse ways of interpreting the world.

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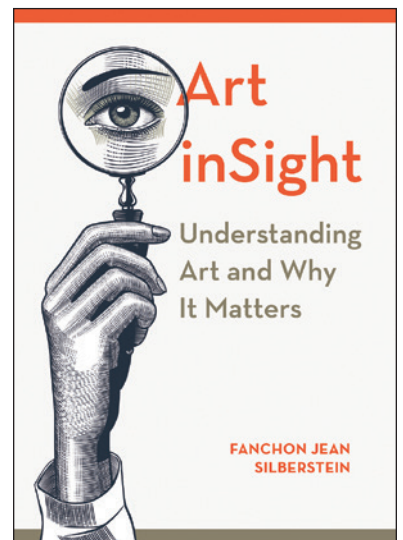
**Fanchon Silberstein** is a writer, teacher, and trainer who has presented art and culture workshops around the world. She was the director of the US State Department's Overseas Briefing Center and was on the faculty of the Summer Institute for Intercultural Communication in Portland. At the Smithsonian Institution's Hirshhorn Museum, where she served as a docent for over thirty years, she also taught observation skills to students of conflict resolution.



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## Performance / Media / Art / Culture

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Experience the interdisciplinary performance scene of the 1980s and beyond through the eyes of one of its most compelling witnesses. Jacki Apple's *Performance / Media / Art / Culture* traces, performance art, multimedia theater, audio arts, and dance in the United States from 1983 to the present. Showcasing thirty-five years of Apple's critical essays and reviews, the collection explores the rise and diversification of intermedia performance; how new technologies (or rehashed old technologies) influence American culture and contemporary life; the interdependence of pop and performance culture;

and the politics of art and the performance of politics.

Apple writes with a journalist's attention to the immediacy of account and a historian's attention to structural aesthetic and personal networks, resulting in a volume brimming with big ideas but grounded in concentrated reviews of individual performances. Many of the pieces featured in this collection originally appeared in smaller press journals and magazines that have now gone out of print. Preserved and republished here for current and future readers, they offer a rich portrait of performance at the end of the millennium.

**Jacki Apple** is professor emerita at the Art Center College of Design in Pasadena. She has published more than 200 reviews and critical essays on performance art and media in such publications as *High Performance* magazine, *Public Art Review*, and the *TDR/The Drama Review*. She writes the online column *Peripheral Visions: Perspectives on Performance, Media and Culture* for *Fabrik* magazine. **Marina LaPalma** is a poet, editor, artist, and art critic. She lives in Santa Fe.

## Queer Communion

Ron Athey

Edited by AMELIA JONES and ANDY CAMPBELL

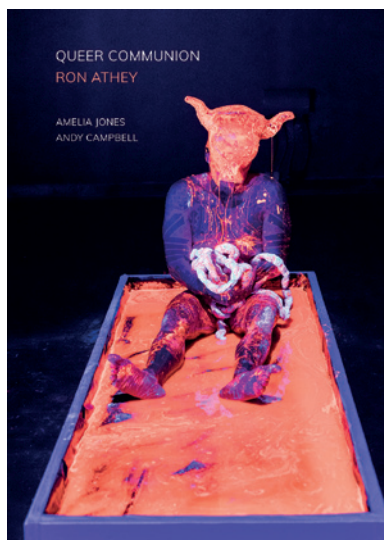
Ron Athey is one of the most important, prolific, and influential performance artists of the past four decades. A singular example of lived creativity, his radical performances are odds with the art worlds and art marketplaces that have increasingly dominated contemporary art and performance art over the period of his career.

*Queer Communion*, an exploration of Athey's career, refuses the linear narratives of art discourse and instead pays homage to the intensities of each mode of Athey's performative practice and each community he engages. Emphasizing the ephemeral and largely uncollectible nature of his work, the book

places Athey's own writing at its center, turning to memoir, memory recall, and other modes of retrieval and narration to archive his performances.

In addition to documenting Athey's art, ephemera, notes, and drawings, the volume features commissioned essays, concise "object lessons" on individual objects in the Athey archive, and short testimonials by friends and collaborators by contributors including Dominic Johnson, Amber Musser, Julie Tolentino, Ming Ma, David Getsy, Alpesh Patel, and Zackary Drucker, among others. Together they form *Queer Communion*, a counter history of contemporary art.

**Amelia Jones** is the Robert A. Day Professor and vice dean of research at the Roski School of Art and Design at the University of Southern California. She is the author of many books, including *Seeing Differently: A History and Theory of Identification and the Visual Arts* and the coedited anthologies *Perform Repeat Record: Live Art in History* and *Otherwise: Imagining Queer Feminist Art Histories*. **Andy Campbell** is assistant professor of critical studies at the Roski School of Art and Design at the University of Southern California. He is the author of *Queer X Design: 50 Years of Signs, Symbols, Banners, Logos, and Graphic Art of LGBTQ* and the forthcoming *Bound Together: Leather, Sex, Archives and Contemporary Art*.



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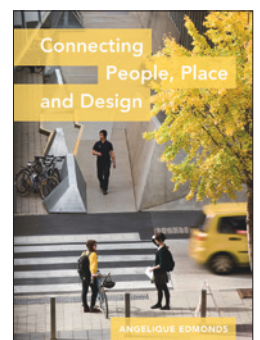
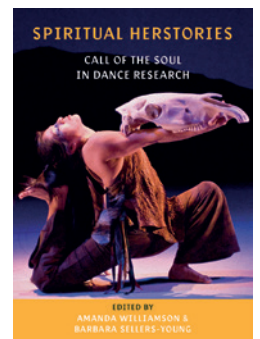
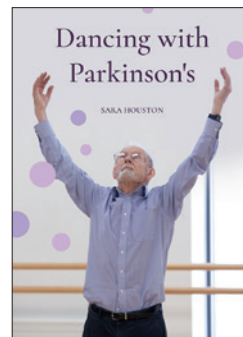
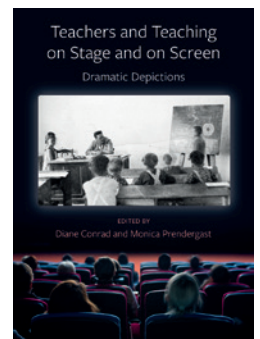
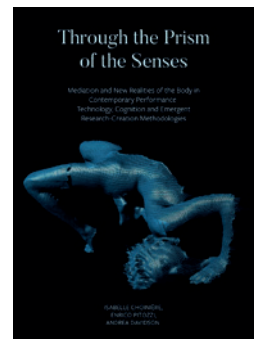
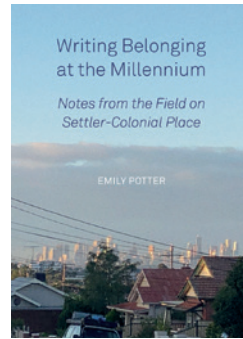
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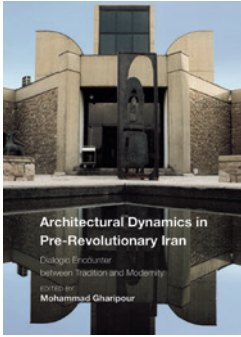
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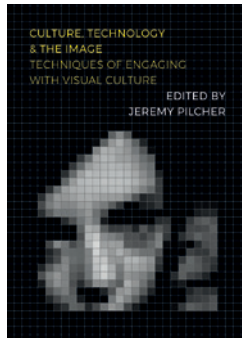


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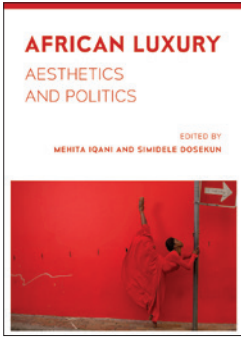


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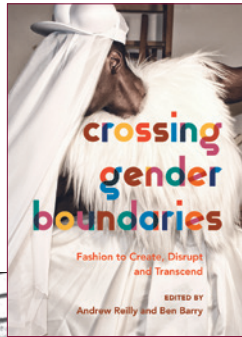


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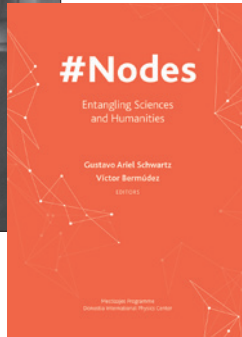


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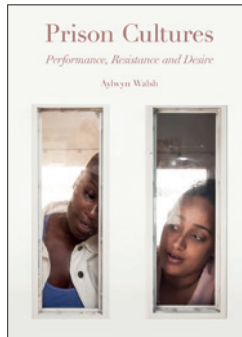


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## Contours of the Illiberal State

Governing Circulation in the Smart Economy

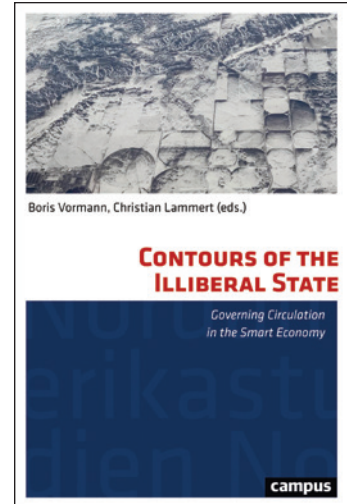
Edited by **BORIS VORMANN** and **CHRISTIAN LAMMERT**

The post-Cold War era was marked by the emergence of unprecedented new networks of international private trade, cooperation, and circulation of goods that promised to render the state nearly obsolete—at least in theory. The essays collected in this book dissect the notions of this so-called “smart economy,” revealing the crucial role that government interventions still play in facilitating the production and the global flow of goods. The contributors focus particularly on the role played by the United

States, often incorrectly assumed to be the most liberal and least interventionist in the global order. More than a mere market fixer, the United States has long assumed an outsized position in expediting the global circulation of goods through its supply chains and communication channels. Drawing from such diverse fields as political science, urban sociology, and cultural studies, *Contours of the Illiberal State* takes a broad interdisciplinary look at how nations became active market enablers.

---

**Boris Vormann** is professor of politics and head of the politics concentration at Bard College Berlin. **Christian Lammert** is professor of North American politics and policy and director of the John F. Kennedy Institute at the Free University of Berlin.



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## Vertical Europe

The Sociology of High-Rise Construction

**ANDREA GLAUSER**

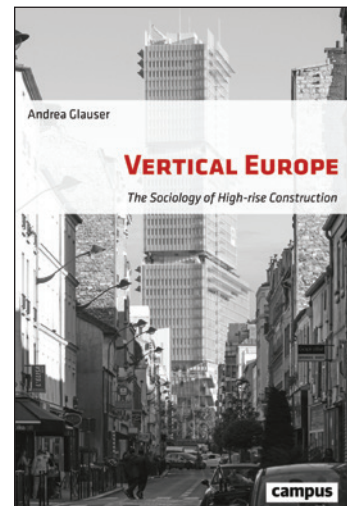
Translated by Jessica Spengler

More high-rise residential buildings have been built in the last two decades than at any other time before. Even in Europe, where historically a typical city's most prominent vertical accents came from chimneys and church steeples, towering buildings are increasingly shaping the urban landscape. In *Vertical Europe*, Andrea Glauser looks at new architectural trends in London, Paris, and Vienna, as well as the promises, desires, and fears associated with them in the minds of these cities' residents.

*Vertical Europe* is the first full-length sociological examination of the recent skyward growth in urban Europe, bringing together debates on high-rise architecture from fields including urban planning, geography, and art history. Glauser contextualizes this vertical construction as an area fraught with tensions between these European cities' desire to keep pace with global competition while still retaining the specific architectural qualities that have defined them for centuries.

---

**Andrea Glauser** is a lecturer in sociology at the University of Lucerne. **Jessica Spengler** is a translator of books and permanent exhibitions.



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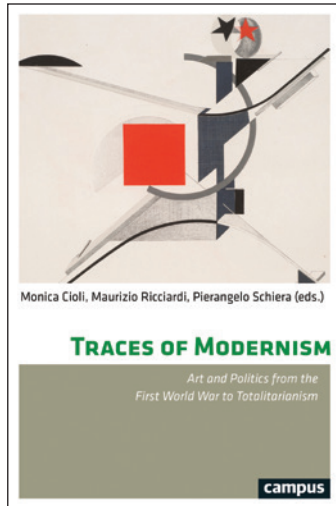
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ART HISTORY

## Traces of Modernism

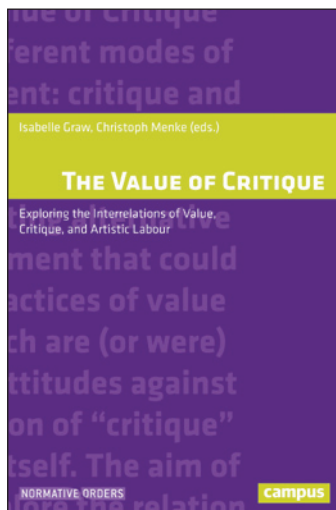
Art and Politics from the First World War to Totalitarianism

Edited by **MONICA CIOLI, MAURIZIO RICCIARDI, and  
PIERANGELO SCHIERA**

*Traces of Modernism* surveys the competing social and political visions that shaped the transition from the nineteenth century to the twentieth, and the complex relationships and connections between these visions that developed in art and architecture. A host of international contributors consider an extensive range of philosophical and artistic ideologies—from Bauhaus and Italian futurism to plans for totalitarian state-building—that bloomed in

the wake of World War One and the ensuing worldwide revolutions. These ideologies developed amid the uneasy backdrop of new kinds of international cooperation that were periodically punctuated by sharp bursts of fervid nationalism. At the center of each essay in *Traces of Modernism* stands the image of the machine, a metaphor for technological innovation and new systems of order that stood unfortunately ready for corruption by forces of authoritarianism.

**Monica Cioli** is an associate fellow at the German Historical Institute in Rome. **Maurizio Ricciardi** is professor in the Department of Arts at the University of Bologna. **Pierangelo Schiera** is professor emeritus at the University of Trento.



*Normative Disorders*

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ART

## The Value of Critique

Exploring the Interrelations of Value, Critique, and Artistic Labour

Edited by **ISABELLE GRAW and CHRISTOPH MENKE**

*The Value of Critique* casts its gaze on the two dominant modes of passing judgment in art—critique and value (or evaluation). The act of critique has long held sway in the world of art theory but has recently been increasingly abandoned in favor of evaluation, which advocates alternate modes of judgment aimed at finding the intrinsic “value” of a given work rather than picking apart its intentions and relative success. This book’s contributors explore the relationship between these two practices, finding that one cannot exist with the other. As soon as a critic

decides an object is worthy enough of their interest and time to critique it, they have imbued that object with a certain value. Similarly, theories of value are typically marked by a critical impetus: as much as critique takes part in the construction of evaluations, bestowing something with value can then trigger critiques. Assembling essays from an international array of authors, this book is the first to put value, critique, and artistic labor in conversation with one another, making clear just how closely all three are related.

**Isabelle Graw** is professor of art theory at the Städelschule in Frankfurt. **Christoph Menke** is professor at the Institute of Philosophy at Goethe University, Frankfurt.

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# Merchants, Pirates, and Smugglers

Criminalization, Economics, and the Transformation of the Maritime World (1200–1600)

Edited by **THOMAS HEEBØLL-HOLM, PHILIPP HÖHN, and GREGOR ROHMANN**

Maritime history tends to draw stark lines between legal and illegal trading practices, with the naval and commercial vessels of sovereign states on one side and rogue pirates and smugglers on the other. This book reveals how, in the centuries before the emergence of the nation-state, maritime societies were shaped equally by both sanctioned and illicit trade—and that the line between the two was much less defined than it is now. The kind of high-seas activity now called piracy was often viewed in the early modern period as,

at worst, a disruption of established distribution channels, but just as often, it was viewed as simply another legitimate economic stream. Depending on one's perspective, the same person could be seen as a bandit or an entrepreneur. *Merchants, Pirates, and Smugglers* tells the story of how these individuals came to be labeled as criminals as a way to enforce the codified economic and political positions that arose from sustained European state-building between the thirteenth and seventeenth centuries.

---

**Thomas Heebøll-Holm** is associate professor in the Department of History at the University of Southern Denmark. **Philipp Höhn** is a research fellow at Goethe University, Frankfurt. **Gregor Rohmann** is associate professor at the Historisches Seminar at Goethe University, Frankfurt.

# Weak Knowledge

Forms, Functions, and Dynamics

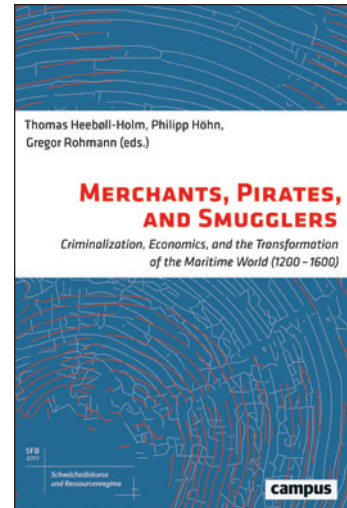
Edited by **MORITZ EPPLE, ANNETTE IMHAUSEN, and FALK MÜLLER**

Many of us view the world of science as a firm bastion of knowledge, with each new discovery and further illumination adding to an unshakable foundation of natural truths. *Weak Knowledge* aims to rattle our faith, not in core certainties of scientific findings but in their strength as accessible resources. The contributors show how, throughout history, many bodies of research have become precarious due to a host of factors.

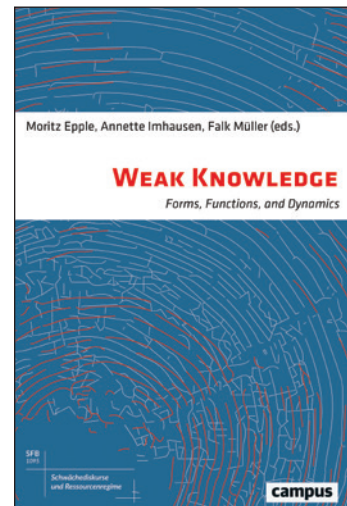
These factors have included cultural or social disinterest, feeble empirical evidence or theoretical justifications, and a lack of practical applications in a given field's findings. This book brings together cases from a variety of historical periods and disciplines, ranging from personal medicine to climatology, to illuminate the specific forms, functions, and dynamics of "weak" bodies of knowledge.

---

**Moritz Epple** is professor of the history of science at Goethe University, Frankfurt. **Annette Imhausen** is professor of the history of science at Goethe University, Frankfurt. **Falk Müller** is professor at Goethe University, Frankfurt.



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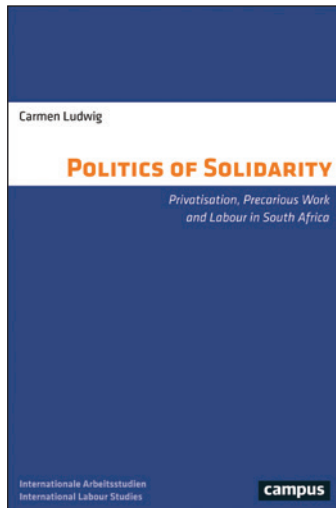
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## The Politics of Solidarity

Privatisation, Precarious Work and Labour in South Africa

CARMEN LUDWIG

*Politics of Solidarity* explores the transformation of public services in post-apartheid South Africa and the effects of privatization in three cities: Johannesburg, Ekurhuleni, and Cape Town. Drawing on extensive qualitative fieldwork, Carmen Ludwig sheds light on local conflicts on the provision of public services and on trade union strategies that cope with rising public-private partnerships. In the face of persistent

social inequality and the rise of precarious work, Ludwig asks how trade unions can create solidarity in fragmented workforces and bridge the gap between permanent workers and those on the margins in the workplace and society. *Politics of Solidarity* offers insights into the changing world of municipal work, the struggles of precarious workers, and, more broadly, the labor dynamics of contemporary South Africa.

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**Carmen Ludwig** is a postdoctoral researcher at Justus-Liebig-University in Giessen, Germany, and a research associate in the Society, Work and Development Institute at the University of Witwatersrand in Johannesburg, South Africa.

*International Labour Studies*

OCTOBER 430 p., 1 color plate,  
14 halftones 5<sup>1</sup>/<sub>2</sub> x 8<sup>1</sup>/<sub>2</sub>

**ISBN-13: 978-3-593-51047-7**

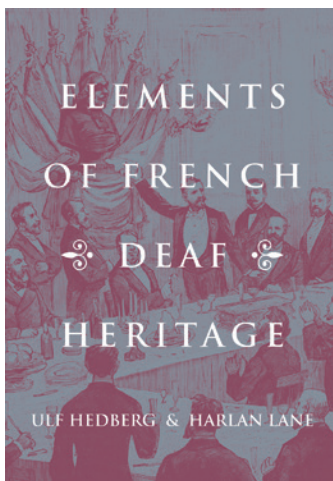
**Paper \$45.00s/£34.00**

E-book ISBN-13: 978-3-593-44102-3

ECONOMICS

**campus**

Frankfurt. New York



## Elements of French Deaf Heritage

ULF HEDBERG and HARLAN LANE

With a Foreword by Yves Delaporte

French Deaf culture is regarded as a major influence on the formation of other Deaf cultures around the world, notably American Deaf culture. In *Elements of French Deaf Heritage*, Ulf Hedberg and Harlan Lane record the development of Deaf culture in France by researching Deaf schools, Deaf associations,

private and professional networks, publishing, and the arts. This highly visual work captures these forces from the late eighteenth century through the end of the nineteenth century, when cultural formation began to shift to cultural maintenance.

---

**Ulf Hedberg** is the former director of the Gallaudet University Library's Deaf Collections and Archive. **Harlan Lane** is University Distinguished Professor in the Department of Psychology at Northeastern University. He is a MacArthur Fellow and the recipient of numerous awards and prizes.

DECEMBER 312 p., 46 halftones,  
2 figures, 8 tables 7 x 10

**ISBN-13: 978-1-944838-56-0**

**Paper \$55.00/£42.00**

E-book ISBN-13: 978-1-944838-57-7

CULTURAL STUDIES

**GU**  
**PRESS**

## Sounds Like Home

Growing Up Black and Deaf in the South,  
Twentieth Anniversary Edition

**MARY HERRING WRIGHT**

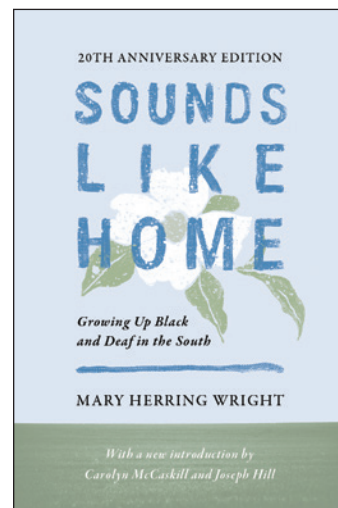
With a New Introduction

In *Sounds Like Home*, Mary Herring Wright chronicles her life as a deaf African-American woman living in rural North Carolina from the mid-1920s to the early 1940s. Herring Wright became deaf at the age of ten and was a student—and later a teacher—at the segregated North Carolina School for

the Deaf and Blind. Her memoir richly describes her experiences at home and at school, offering a lasting document that continues to educate and inspire students and interested readers. This twentieth anniversary edition contains a new introduction that describes the work's historical value and importance.

---

**Mary Herring Wright** (1923–2018) grew up in Iron Mine, NC. During World War II, she moved to Washington, DC, where she worked for the US Department of the Navy. She is the author of *Far From Home: Memories of World War II and Afterward*.



NOVEMBER 304 p., 16 halftones 6 x 9

**ISBN-13: 978-1-944838-58-4**

**Paper \$32.95/£25.00**

E-book ISBN-13: 978-1-944838-59-1

MEMOIR

*Previous edition ISBN-13: 978-1-56368-080-9*

## Let's Go In

My Journey to a University Presidency

**T. ALAN HURWITZ**

Here T. Alan Hurwitz recalls the personal and professional path that led

to his becoming the tenth president of Gallaudet University.

---

**T. Alan Hurwitz** served as the president of Gallaudet University from 2010–15. He is also the past president of the National Technical Institute for the Deaf (NTID), past vice president and dean of the Rochester Institute of Technology for NTID, and is president emeritus of the National Association of the Deaf.

NOVEMBER 216 p., 20 halftones 6 x 9

**ISBN-13: 978-1-944838-62-1**

**Paper \$29.95/£23.00**

E-book ISBN-13: 978-1-944838-63-8

MEMOIR

## Between Two Worlds

My Life as a Child of Deaf Adults

**DAVID SORENSEN**

In his memoir, David Sorensen explores his identity as a Coda, or child of Deaf adults. His story reveals a person seeking acceptance and belonging

while straddling the Deaf and hearing worlds, and shows how he found reconciliation within himself and with both worlds.

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**David Sorensen** is the community liaison for the Deaf Program at Desert Hills Residential Treatment Facility in Albuquerque, NM.



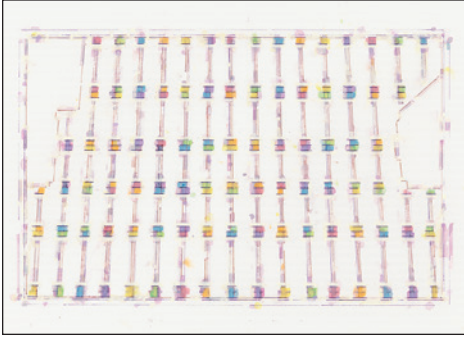
JULY 176 p., 4 halftones 5<sup>1</sup>/<sub>2</sub> x 8<sup>1</sup>/<sub>2</sub>

**ISBN-13: 978-1-944838-53-9**

**Paper \$29.95/£23.00**

E-book ISBN-13: 978-1-944838-54-6

MEMOIR



SEPTEMBER 120 p., 30 color plates  
9<sup>1</sup>/<sub>2</sub> x 11  
**ISBN-13: 978-0-9962350-3-7**  
**Paper \$45.00s/£34.00**

ART

## Julia Fish: bound by spectrum

JULIE RODRIGUES WIDHOLM

This exhibition catalog, *Julia Fish: bound by spectrum*, presents a fully-illustrated survey of the last decade of Fish's paintings and works on paper. It offers new scholarship around Fish's ongoing project that brings together the disciplines of painting, drawing, and architecture. For three decades, Fish has used her house and its vernacular architecture—a Chicago storefront workspace designed by Theodore Steuben in 1922—as the basis for a system of mapping color, form, and light in paintings and works on paper. Work-

ing from close observation, she renders architectural details at actual size and creates a dialogue between objective information and subjective response. These works are informed by effects of light in space, time of day, the seasons, cardinal direction, and the artist's own physical vantage point. Accompanying the images of Fish's works are essays by Julie Rodrigues Widholm, Kate Nesin, and Colm Tóibín; images and text by architect Dan Wheeler; and a selection of the artist's studio notations.

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**Julie Rodrigues Widholm** is director and chief curator at DePaul Art Museum.

## Beverly Fresh

Really Somethin Else

JULIE RODRIGUES WIDHOLM

JULY 268 p., 268 color plates 9<sup>1</sup>/<sub>2</sub> x 7  
**ISBN-13: 978-0-9962350-2-0**  
**Paper \$30.00s/£23.00**

ART

An experimental "expanded catalog" chronicling the recent work and 2018 solo exhibition of artist Beverly Fresh, *Really Somethin Else* not only documents and contextualizes the work in the exhibition, but also includes research, sketches, production stills, inspirations, and other works not on view in the exhibition. In these works, artist, musician, and back-road drifter Beverly Fresh takes on the incongruities, social rituals, and archetypes of the rural Midwest. Drawing from age-old

performance traditions, juvenile graffiti, backyard debauchery, adult social clubs, amateur living room theater, and pig wrestling, the exhibition is a keyed-up regurgitation of rural midwestern symbols, behaviors, and vernacular. Plentiful color images are accompanied by essays from Julie Rodrigues Widholm, H. Peter Steeves, and Greg Scott. The catalog, designed by Beverly Fresh himself, carries the distinct personality and aesthetic sensibility of the exhibition.

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**Julie Rodrigues Widholm** is director and chief curator of DePaul Art Museum.

**DPAM**  
DEPAUL ART MUSEUM

130 DePaul Art Museum



Edited by **SABINE ECKMANN**

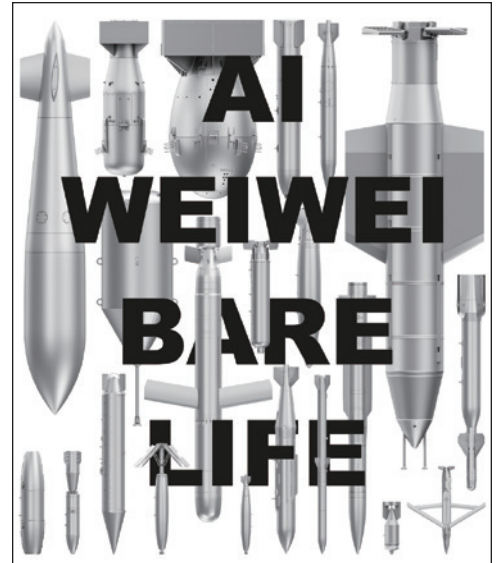
# Ai Weiwei

## Bare Life

Over the past two decades, the Chinese conceptual artist, activist, and exile Ai Weiwei has created art that addresses complex and sensitive themes of political, ethical, and social urgency. His artworks, which call upon both Western and Chinese cultural traditions, are deeply engaged with the history of art, drawing particularly on conceptualism and minimalism. Informed by the ready-made—central to the work of Marcel Duchamp and Andy Warhol—his work questions the status of the work of art itself, blurring the lines between art and non-art, invention and appropriation, structure and openness, even fiction and fact. From the start of his multifaceted career in the late 1970s, Ai has envisioned artistic practice as a deeply human, moral, and political endeavor.

This volume—a hybrid between a scholarly study and an exhibition catalog—presents the artist's work in dialogue with theoretical texts by the Italian philosopher Giorgio Agamben and the German-Jewish philosopher Hannah Arendt alongside interpretive essays that illuminate the artist's work on human rights, his engagement with historical Chinese artefacts, and his critical consideration of the effects of globalization. The book includes a new essay on human rights by Ai Weiwei and an interview in which he discusses his artwork and activism. It also features installation photographs of the corresponding exhibition. By exploring Ai Weiwei's artistic practice in dialogue with philosophies, theories, and concepts that connect human life and political power, this publication offers new insights into one of the most important artists working today.

**Sabine Eckmann** is the William T. Kemper Director and chief curator at the Mildred Lane Kemper Art Museum and author of *New Objectivity: Modern German Art in the Weimar Republic, 1919–1933*.

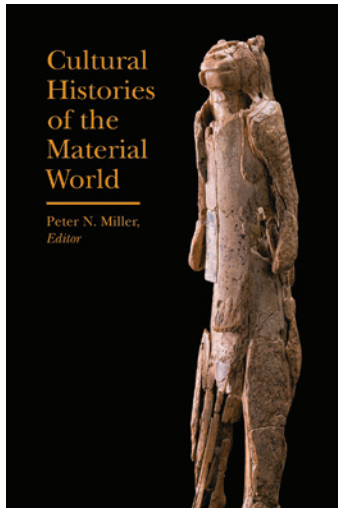


DECEMBER 192 p., 90 color plates  
10<sup>1</sup>/<sub>2</sub> x 9  
**ISBN-13: 978-0-936316-46-8**  
**Cloth \$40.00s/£30.00**  
ART PHILOSOPHY

### Exhibition Schedule

- ◆ **Mildred Lane Kemper Art Museum**  
**St. Louis, MO**  
**September 26, 2019–January 5, 2020**

MILDRED LANE KEMPER ART MUSEUM



AUGUST 295 p. 6 x 9  
ISBN-13: 978-1-941792-18-6  
Paper \$25.00s/£19.00

ART



Now in Paperback

## Cultural Histories of the Material World

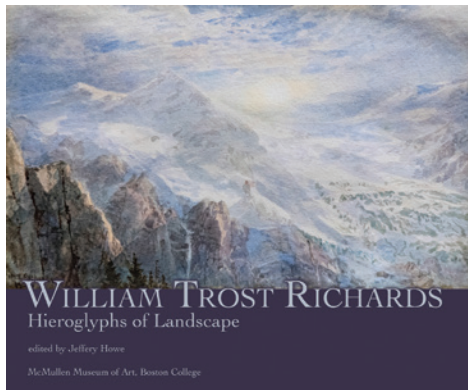
Edited by PETER N. MILLER

Bringing together the work of over twenty international scholars from various disciplines, *Cultural Histories of the Material World*, originally published in 2013, provides a substantial collection of works that explore materiality and material culture from a historical perspective. These scholars represent some of the most innovative voices in their respective fields, using a historiographical lens to chronicle how the field of material culture has operated

between multiple disciplines and has grown to prominence in the last two decades, both inside and beyond the academy. Essential reading for the study of material culture and including writing by Bill Brown, Nancy Troy, Horst Bredekamp, Jas Elsner, and Pamela H. Smith, this book builds on the recent proliferation of works that address materiality and offers a unified collection of key perspectives on the material turn across the humanities.

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**Peter N. Miller** is professor and Dean at Bard Graduate Center in New York.



OCTOBER 250 p., 165 color plates,  
65 halftones 9 x 12  
ISBN-13: 978-1-892850-39-3  
Paper \$25.00/£19.00

ART

### Exhibition Schedule

◆ McMullen Museum of Art  
Boston, MA  
September 9–December 8, 2019

## William Trost Richards

Hieroglyphs of Landscape

Edited by JEFFERY HOWE

This catalog accompanies the first monographic examination of the art of William Trost Richards (1833–1905) in Boston. The exhibition, presented at the McMullen Museum of Art, Boston College, features oil paintings, watercolors, and drawings, including many rarely seen works owned by the artist's descendants. Richards, a leading figure among nineteenth-century landscape painters, reflects a key moment in the evolution of the genre. Through the illustration of more than 150 works, the catalog spans Richards's career from his earliest sketches to his later masterful seascapes and landscapes. A range of styles and themes are also presented, highlighting the artist's hieroglyphic

interpretation of nature, an interest of Romantic artists that was particular to their age of flourishing scientific discoveries.

This volume features research by scholars from various disciplines, including art history, American studies, literary studies, and geology. The writers delve into the personal and historical background of the artist and illuminate the links between Richards's works and the artistic, scientific, and philosophical currents of his era. The catalog sheds new light on Richards's art and on his position in the development of American art and the rise of environmental issues in American culture.

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**Jeffery Howe** is professor emeritus of art history at Boston College.



132 Bard Graduate Center  
McMullen Museum of Art, Boston College

# Unthought Environments

Edited by **KARSTEN LUND**

With Contributions by Ina Blom, Keller Easterling, and John Durham Peters

*Unthought Environments* brings together art influenced by the forces that are integral to our daily lives, yet are easily forgotten or overlooked, such as the ancient elements of air, fire, water, and earth; weather systems; geopolitics; and the hidden physical components of our virtual world. Informed by media studies, ecology, and philosophy, these multi-media artworks explore the elemental sphere as it intersects with the human-made.

This exhibition catalog brings together images from the exhibition alongside texts that engage directly with the works as well as the larger issues that drive them. Essays by Karsten Lund, John Durham Peters, Keller Easterling, Ina Blom, Marissa Lee Benedict, Revital Cohen and Tuur Van Balen, and Peter Fend are included, as well as a conversation with Lund, Nicholas Mangán, Robin Watkins, and Nina Canell.

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**Karsten Lund** is associate curator at the Renaissance Society at the University of Chicago.

# Alejandro Cesarco: Song

Edited by **ALEJANDRO CESARCO**

With Contributions by Julie Ault, Wayne Koestenbaum, Solveig Øvstebø, and Lynne Tillman

*Alejandro Cesarco: Song*, published on the occasion of the exhibition of the same name at the Renaissance Society, brings together both new commissions and existing works. In the exhibition, Cesarco creates rhythm by incorporating silences and withholdings. The works form an installation drawing on the poetics of duration, refusal, repetition, and affective forms. This presentation, as in the artist's broader practice,

represents a sustained investigation into time, memory, and how meaning is perceived. Centering on two related video works, the exhibition engaged deeply with histories of conceptual art. This catalog features an introduction by Solveig Øvstebø, a conversation between Alejandro Cesarco and Lynne Tillman, an essay by Julie Ault, and new short fiction by Wayne Koestenbaum in response to the exhibition.

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**Alejandro Cesarco** is an artist and director of Art Resources Transfer.

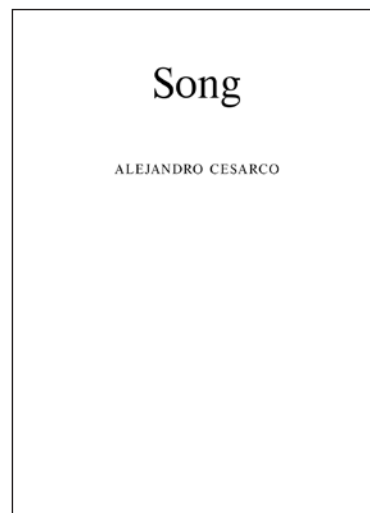


AUGUST 215 p., 94 color plates,  
7 halftones 6 x 9

**ISBN-13: 978-0-941548-75-5**

**Paper \$40.00s/£30.00**

ART



AUGUST 112 p., 28 color plates  
7<sup>1</sup>/<sub>2</sub> x 10<sup>1</sup>/<sub>2</sub>

**ISBN-13: 978-0-941548-74-8**

**Cloth \$25.00s/£19.00**

ART



LET ME CONSIDER  
IT FROM HERE

AUGUST 104 p., 50 color plates 7 x 8<sup>1</sup>/<sub>2</sub>

ISBN-13: 978-0-941548-76-2

Paper \$25.00s/£19.00

ART

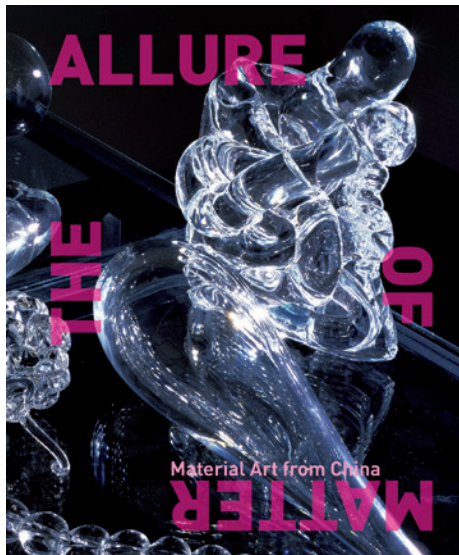
## Let me consider it from here

Edited by SOLVEIG ØVSTEBØ

Published on the occasion of the eponymous exhibition, *Let me consider it from here* features color reproductions of artworks by Saul Fletcher, Brook Hsu, and Tetsumi Kudo and transcriptions of the audio works of Constance DeJong, alongside newly commissioned poems by Geoffrey G. O'Brien, Simone White, and Lynn Xu, and an epilogue by Solveig Øvstebø. These artists frequently draw from their own histories, humors, and instincts as they grapple

with or reimagine what's happening in the world around them. Across a range of mediums, their works open up spaces that oscillate between strange and familiar, registering deeply personal experiences as well as more ambient cultural and political pressures. Their practices are all similarly anchored in solitude and stretch outward to meet the world, guiding us to the liminal realms between the public and the intimate, the concrete and the fantastical.

**Solveig Øvstebø** is executive director and chief curator of the Renaissance Society at the University of Chicago.



AUGUST 264 p., 257 color plates

9<sup>1</sup>/<sub>2</sub> x 12

ISBN-13: 978-0-935573-60-2

Cloth \$45.00s/£34.00

ART

## The Allure of Matter

Material Art from China

WU HUNG with ORIANNA CACCHIONE, CHRISTINE MEHRING,  
and TREVOR SMITH

Since the 1980s, many Chinese artists have experimented with a range of unconventional materials. Their works—in plastic, paper, silk, ash, and tobacco—form a major trend in Chinese art. *The Allure of Matter* offers the first serious consideration of these ground-

breaking material explorations, coining the term Material Art to describe works that place “matter” itself as the primary vehicle of investigation and expression. The book contains four groundbreaking essays, profiles of twenty-six artists, and corresponding color images.

**Wu Hung** is Harrie A. Vanderstappen Distinguished Service Professor of Art History, director of the Center for the Art of East Asia at the University of Chicago, and adjunct curator of the Smart Museum. **Orianna Cacchione** is curator of Global Contemporary Art at the Smart Museum. **Christine Mehring** is professor and chair in the Department of Art History at the University of Chicago and adjunct curator at the Smart Museum. **Trevor Smith** is the curator of the Present Tense at the Peabody Essex Museum in Salem, MA.



DAN BEACHY-QUICK

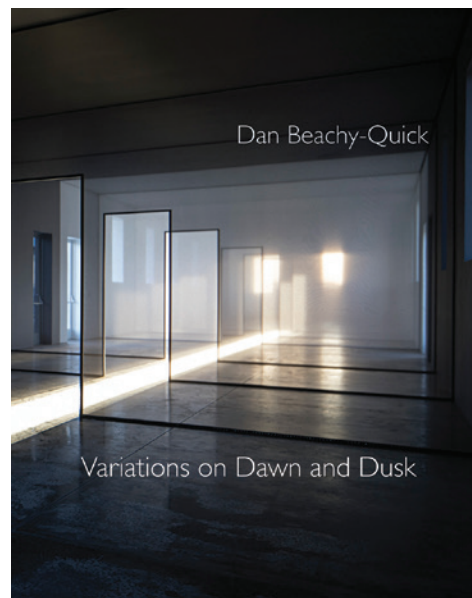
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# Variations on Dawn and Dusk

Acting as poetic records of light, the poems in *Variations on Dawn and Dusk* follow the sun as it warms, cools, colors, and shifts the space of Robert Irwin's *untitled (dawn to dusk)* in the desert of Marfa, TX. Built on the footprint of the town's old hospital, Irwin's permanent installation is a remarkable structure with walls, windows, and screens that both capture and are taken over by the sun's changing light. Through this deeply engaged ekphrasis, Dan Beachy-Quick uses language to participate in the overpowering elegance of Irwin's structure. The poet's fervent observations lead us in cycles of meditation, moving with the light that slides through the surfaces of the installation. Here, the very foundation of our vision—light—forms the vocabulary from which these poems are built.

Building from Irwin's use of rhythm and structure, the poems in this collection are constructed with an architectural framework. Rhythmic procedures inversely link the first and last words of the first and last lines of each poem and tie the number of lines to the number of syllables in the first line. These structures form a pattern, a thoughtful consistency through which we are invited to move and meditate with each variation of light.

**Dan Beachy-Quick** is a poet and essayist and the assistant chair of the English Department of Colorado State University. He has published six books of poetry and is a Guggenheim Fellow.



**“In *Variations on Dawn and Dusk* what’s spoken is almost sung, and what’s sung is quickly lost, but what remains is a trace of presence as political as it is spiritual, reminding the reader that we’re constituted by what passes through us, what we’re open to. . . . But what a space, lit with such generosity and heart! It is aspirational, it is hopeful, it is not sentimental. It has a truly counter-cultural music that makes use of hums and whispers and silences. As I read *Variations on Dawn and Dusk*, I almost felt as if my body unfroze. It simply delivers light.”**

**—Katie Peterson,  
author of *The Accounts***

*Pocket Series*

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OCTOBER 48 p. 6 x 9  
ISBN-13: 978-1-63243-070-0  
Paper \$13.95/£11.00  
POETRY

**O**MNIDAWN

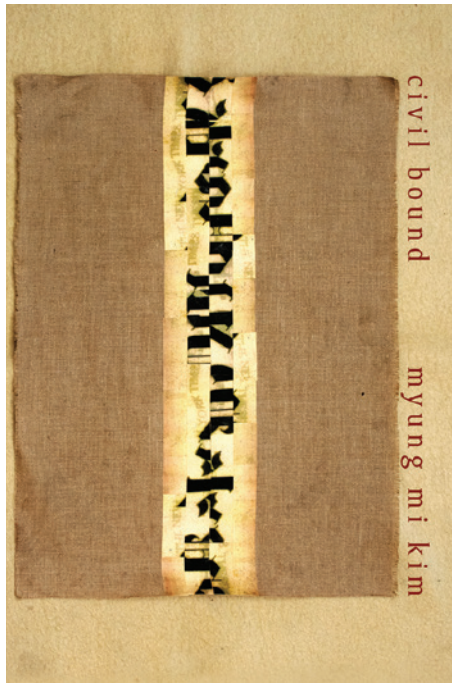
Omnidawn Publishing, Inc. 135

MYUNG MI KIM

# Civil Bound

In *Civil Bound*, Myung Mi Kim turns a keen ear to language as the mechanism by which society operates. The poems engage multiple methods to make sense of this pervasive tool, its powers, nuances, and influences over the structure of our civilizations. Through investigations of ecology, capitalism, military powers, colonialization, and supremacy, the book uncovers patterns in the ways that language is active in perpetuating inequality and binding its subjects to the will of those in positions of authority. In questioning systems of oppression, the poems also offer the hope of forging new paths through the connecting power of language. Examining our participation in social contracts, communal goals, and human desires, Kim's poems encourage us to salvage language as a means of connection that binds us in respect and commitment to our fellow human beings.

**Myung Mi Kim** is the James H. McNulty Chair of English at the University at Buffalo. She is the author of *Penury*, *Commons*, *DURA*, *The Bounty*, and *Under Flag*.



“Spare and lush, *Civil Bound* is a ‘sight oath’ of fractured charms and charts, assembled heart markers. Her quick-silver connections, reformulations and apprehensions concentrate and mobilize the possible and impossible moves. Like subtitles of recovered field recordings from lost horizons, with her passages of diagonal bars and a cross of verticals, Kim questions knowledge and what constitutes language as we see and hear it. . . . Prepare to be stunned.”

—Norma Cole,  
author of *Fate News*

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OCTOBER 96 p., 4 halftones 6 x 9

ISBN-13: 978-1-63243-071-7

Paper \$17.95/£14.00

POETRY

**O**MNIDAWN

136 Omnidawn Publishing, Inc.



MARTHA RONK

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# Silences

Within the visual arts of painting and photography, Martha Ronk finds an undeniable presence lurking: silence. This character slips into pauses, hides between images, and expertly evades the grasp of language. Ronk shows us that what is hidden just off screen in these images might just be the force that gives them power. The poems in *Silences* seek possibilities of how to form language from a phenomenon that so earnestly resists it. Rather than coax silence out of hiding, Ronk's poems respond to its mysterious presence through questions and conjecture.

These poems endeavor to give a much-deserved voice to silence, addressing the power of what is not seen. While silence remains perpetually out of reach, Ronk invites us to follow the language that creeps up to its edges. The poems in this collection form an inquiry that moves through the presence of silence and reveals insights into the character of the visual art in which it lives.

"These poems seek, in humble and honest ways, all that falls back into, or refuses to emerge from, the inexpressible rooted silently inside the givens of our lives—not to break the secret open, but more simply, more wondrously, to admit it's there. Such poems return us to art's fundamental courage: to note where facts and knowledge fray into the unknown from which they were first woven, and to ask those questions that end beyond the end of the poem."—Dan Beachy-Quick, author of *Of Silence and Song*

**Martha Ronk** is a poet who lives in the Los Angeles area. She is the author of eleven books of poetry, including *Ocular Proof*, *Transfer of Qualities*, and *Vertigo*.



"Ronk has always sharply angled her gaze toward the world's unlikely phenomena, revealing and reveling in the heat she detects underneath. In *Silences* she searches for and settles in pauses, stops, breaks, in-between spaces. . . . She takes inspiration from, and writes about, great artists of interstitial spaces, such as Samuel Beckett, John Cage, Rene Magritte, Mark Rothko, and Vincent van Gogh, and meditates on the practice of ekphrastic art. . . . Ronk gets as close as one can, in these new poems, to dancing on the pinhead of now."

—Craig Morgan Teicher,  
author of *We Begin in Gladness:  
How Poets Progress*

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OCTOBER 80 p. 6 x 9  
ISBN-13: 978-1-63243-075-5  
Paper \$17.95/£14.00  
POETRY

**O**MNIDAWN

Omnidawn Publishing, Inc. 137



KIMBERLY REYES

# Running to Stand Still

**H**istories, stories, lyrics, aspirations, dreams, pressures, and images are spun into a musical tale through a site of convergence: the Black female body. Swarmed by external gazes and narratives, the inhabitant of this body uses her power to turn down this cacophony of noise and compose a symphonic space for herself. By breaching boundaries of racism, sexism, sizeism, colorism, and colonialism, these poems investigate the memories and realities of existing as Black in America. Building from poetic, journalistic, and musical histories, poet and essayist Kimberly Reyes constructs a complex and fantastic narrative in which she negotiates a path to claim her own power.

These poems teem with life, a life rich with many selves and many histories that populate in the voice of Reyes's poetic narrator. They sway between negotiations of hypervisibility and erasure, the inevitable and the chosen, and the perceived and the constructed. Reyes's poems offer sharp observations and lyrical movement to guide us in a ballad of reconciliation and becoming.

**Kimberly Reyes** is a poet and essayist who lives in San Francisco. She is the author of *Life during Wartime*, winner of the Michael Rubin Prose Book Award, and *Warning Coloration*.

**“While reading Reyes’s profoundly affecting words, I saw myself as the you of this moment, of this book. I am compelled to help in carrying the baggage, this weight. I am grateful for having had the experience of moving through this labyrinth of consciousness. This is the important and necessary work of *Running to Stand Still*.”**

**—Truong Tran,  
coauthor of *100 Words***

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OCTOBER 96 p. 6 x 9  
ISBN-13: 978-1-63243-072-4  
Paper \$17.95/£14.00  
POETRY

**O**MNIDAWN

LOGAN FRY

# Harpo Before the Opus

The poems begin where language fails, where speech becomes disembodied, and syntax skids to a stop that dissolves into gesture. Where its form reaches an end, formlessness offers a space ripe with possibility. Here we find Harpo, reaching into the frustrated endpoint of language to find a method for its resurrection. Logan Fry sees that language becomes a tool for alienation and uses the poems in *Harpo Before the Opus* to excavate paths back to tenderness. These are poems from the edge, pulling language out from its failure and into a fervent interrogation of its possibilities. What was once a tool of capitalistic alienation now serves as material for building connections.

In spiraling explorations of rhetoric, these poems allow language to break from its prescribed structures, and instead, it becomes a gestural embrace of feeling and being. Fry utilizes a Marxist lens to scrutinize and reinvent the use of language. In Fry's hands, language is rendered a visceral and sensual material, forming poems that are both deeply felt philosophical inquiries and wildly playful exercises of wit.

**Logan Fry** is a poet who lives in Austin, Texas and teaches writing at Texas State University. His poetry has appeared in *New American Writing*, *Fence*, *West Branch*, *Boston Review*, *Prelude*, *Denver Quarterly*, and the *Best American Experimental Writing* anthology.



Winner of the 2018 Omnidawn 1st/2nd Book Prize

**“What is a shape / Except resistance,’ Fry asks himself, and the poems of *Harpo Before the Opus*—in all their prosodic diversity, technical and historical lexicons, and affective topographies—may be read as the literary manifesto for a resistance movement of one. Yet Fry also shows us how resistance may be grounded, all too often, in unacknowledged complicities. . . . Such plentitude of being holds open the possibility of companionship, and perhaps even comradeship.”**

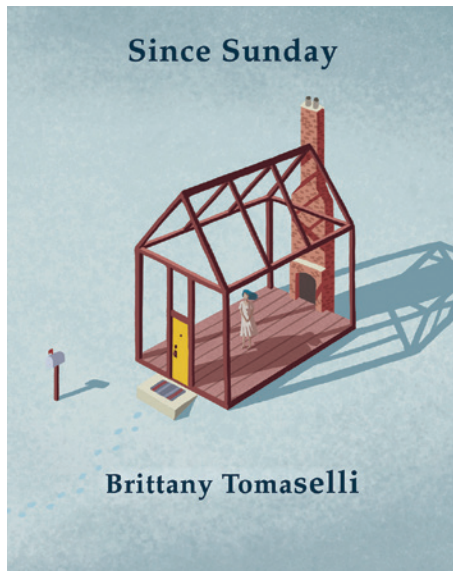
—Srikanth Reddy,  
author of *Voyager*

OCTOBER 128 p. 6 x 9  
ISBN-13: 978-1-63243-074-8  
Paper \$17.95/£14.00  
POETRY

OMNIDAWN

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BRITTANY TOMASELLI

# Since Sunday

What happens when the faith and community we once held close sours into an experience of tragedy? In *Since Sunday*, we find a poet who is rebuilding a sense of faith after fleeing religious abuse. Doubt, shame, uncertainty, and the pains of loss create the ground from which these poems grow. After severance from her religion, established values, and sense of direction, Brittany Tomaselli embarks on recovery as an active and intentional pursuit. The poems reveal a resilience that must be lived as a daily effort to cope with trauma and to root oneself in the present.

Through wit, vulnerability, and rich lyrical language, Brittany Tomaselli invites us to walk with her through loss and on to a persistent process of discovery. The poems chronicle a cultivation of awe, unearthing a fresh faith rooted in the present realness of everyday experiences. Stripped of the orthodoxy that both grew and crushed her, she reconstructs a new core of trust for herself. Here we learn with the poet to seek celebration in daily life and to foster a sense of beauty from the mundane.

**Brittany Tomaselli** is a poet who lives and works in Kalamazoo, Michigan. Her work has been published in *Fairy Tale Review*, *The Wanderer*, and *Columbia Poetry Review*.

*Winner of the Omnidawn Poetry Chapbook Prize, selected by Carl Phillips*

**“Spare, both episodic and epigrammatic, as invested in mystery as in the quotidian, Tomaselli’s *Since Sunday* reads like a contemporary book of hours—except for hours, insert anxieties. . . . These poems seem the wind’s equivalent, offering a way through fear, past doubt, to the stay of belief, in the self, and in each small life’s possibilities. Tomaselli is a marvel. I’m so grateful for *Since Sunday*.”**

**—Carl Phillips,  
author of *Wild Is the Wind***

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OCTOBER 40 p. 5<sup>1</sup>/<sub>2</sub> x 7  
ISBN-13: 978-1-63243-073-1  
Paper \$13.95/£11.00  
POETRY

**O** MNIDAWN

CARL ADAMSHICK

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# Saint Friend

*These are the people we are. Saint Friend, / carry me when I am tired and carry yourself. / Let's keep singing the songs we don't live by / let's meet tomorrow.*

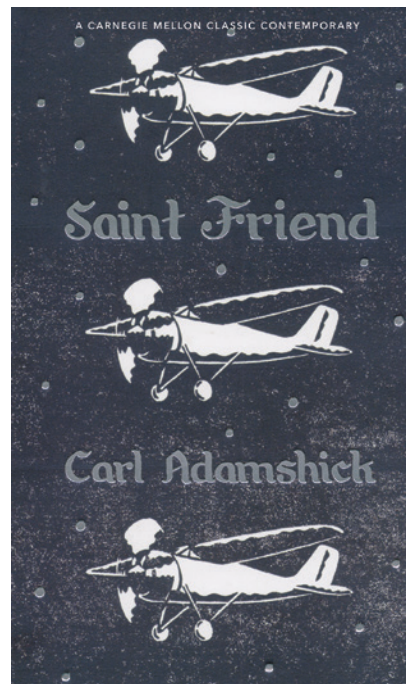
**S**aint Friend is a book of empathy. Its ten lyric poems are troubled with the prospect of satisfying the wants and needs of others. While some of the poems take place in realistic settings or concern real people—an airport, Amelia Earhart—this is a book where fantasy and reality are ultimately indistinguishable. *Saint Friend* is also a book about how we continue living while overwhelmed by loss and how we band together to survive. It is a freewheeling explosion of celebrations, elegies, narratives, psychologically raw persona pieces. It is at times bizarre and at times heartbreaking. It is, as the title suggests, a book exalting love among friends in our scattered times.

“I love the range of Adamshick’s spirit—there’s rootedness and flux here, exuberance and a whispered entanglement with mystery. What an expansive wish this poet makes for all of us—that we feel connected in the deepest way to what we wonder and believe.”

—Bob Hicok, author of *Elegy Owed*

“There is so much empathy in Adamshick’s *Saint Friend*—for the reader, for his multivoiced characters, for the poetic form itself—that it seems the lines are not enough to contain its self-aware effusiveness. Luckily for us, we are not expecting them to. In his second poetry collection, Adamshick rampantly pushes forward the way emotion is neatly received, and displays how thoughts can jumble, jostle, and cross each other with expressive sureness.”—*The Rumpus*

**Carl Adamshick** lives in Portland, Oregon, where he is cofounder and editor of Tavern Books, a nonprofit poetry press dedicated to the preservation of books and book culture. He is the author of *Curses and Wishes*.



“Adamshick’s way of glancing aside can hit you like a truck. Life can do that, too, and these poems are wired deep into the velocity and weight of existence.”

—Patton Oswalt

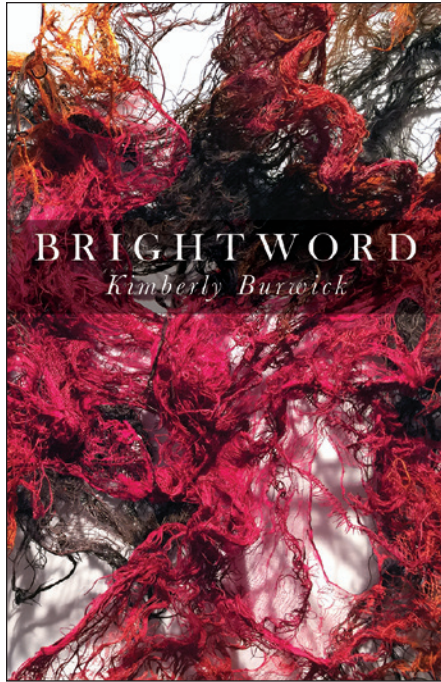
*Carnegie Mellon Classic Contemporary*

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OCTOBER 72 p. 5<sup>1</sup>/<sub>2</sub> x 9<sup>1</sup>/<sub>2</sub>  
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POETRY

*Previously published by McSweeney's*  
ISBN-13: 978-1-94045-003-2

**Carnegie  
Mellon  
University**



KIMBERLY BURWICK

# Brightword

Though none of us can predict our own futures, there are distinctive factors—individual and collective—that may forcibly turn our attention toward the uncertain. In the poems in *Brightword*, the speaker, a mother, contemplates the microcosm and macrocosm of dissection. Physically, her son is at constant risk of a life-threatening cardiac event. Environmentally, her son is obsessed with nature and the threat of eco-catastrophes. Through lyric exchange, images become the principal of repose.

“*Brightword* is a stunning lyric meditation forged under the threat of child loss. Her son’s congenital heart condition renders Burwick’s daily ongoings defined by fear and joy, each increasing each. The young boy speaks, he plays, he grows, but ‘nothing yet enters our eyes as answers.’ When such pain funnels through the mind of a poet this masterful, what the world receives is nothing less than a song asking us to behold each other, and our very own children, as creatures who might not wake tomorrow. Transformation is often this terrifying. Yet throughout it all, the child lives in a brightward way, beseeching-without-beseeching his mother—and you, reader—to risk the same.”—Katie Ford, author of *If You Have to Go*

**Kimberly Burwick** is the author of five poetry collections, including *Custody of the Eyes*, also from Carnegie Mellon University Press. Her poems have been published in many literary journals and magazines, among them *Bellevue Literary Review*, *Crazyhorse*, *Fence*, the *Mississippi Review*, *North American Review*, and *Terrain*. Burwick resides in Idaho and is clinical assistant professor of creative writing at Washington State University.

“Burwick’s *Brightword* takes its name from a line by Paul Celan—‘Near, in the aorta’s-arch, / in the bright blood: / the brightword’—and the whole collection feels inflected by that poet, that bright blood. Here, ‘white friction, snow more specific / than snow’ Burwick’s singular ear is matched only by her singular spirit; there is a grace in these poems few of us will ever know.”

—Kaveh Akbar,  
author of *Calling a Wolf a Wolf*

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OCTOBER 64 p. 5<sup>1</sup>/<sub>2</sub> x 8<sup>1</sup>/<sub>2</sub>  
ISBN-13: 978-0-88748-651-7  
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POETRY

Carnegie  
Mellon  
University



# Memoir

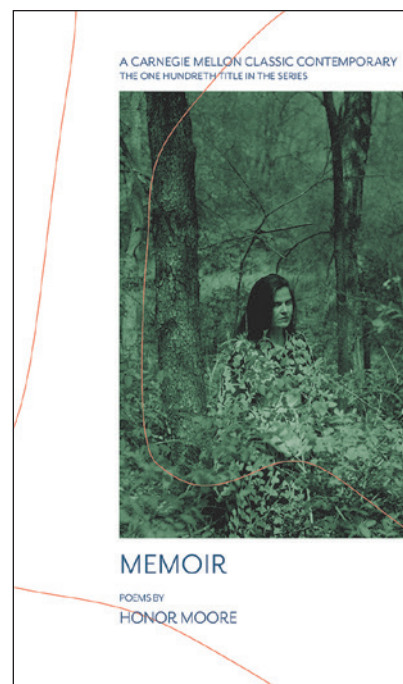
*At the funeral / the priest said, our sister enters the gates of paradise / in a company of angels. Mom, were you waiting? / I have no mother, your mother's gone, and / the you that lives on, me, I must learn she is / enough. From this room I see snow. Snow. Tomorrow is your / birthday. This is for you. The snow is melting. I've built / a fire. Mom, the fingers of the dead / woman play as if in some paradise, paradise, and / your mouth pinkens to breathing red and smiles. I am here, / your daughter, wanting. When there are gray / clouds, I don't mind the gray clouds. I'm all for you. All from you"*

**H**onor Moore's first collection of poetry, *Memoir*, shows her dazzling talent to turn her real-life experiences into universal emotions. First published in 1988, the collection takes the reader through the heart of strong experience in the shadow of AIDS, sexual abuse, the struggle for accommodation between the sexes, nuclear threat—the multilayered fabric of modern life and love. The poems include sapphics, sestinas, and even a hendecasyllabic arrangement, showing Moore's power to breathe new life into traditional forms.

*Memoir* is part of the Carnegie Mellon Classic Contemporaries Series, which reissues significant early books by important contemporary poets. Moore's book is the one hundredth title in the series.

"As if excavating her life, Moore has uncovered with care the artifacts of the heart, and with deep intelligence explored the fissures in common speech and the shiftings of consciousness beneath them. At memory's insistence she has written this book, which opens with one of the most important poetic meditations on nuclear war to have been published during the past decade and concludes with an intimate, almost epistolary poem about a friend who died of AIDS. We are thus in the presence of a poet who can be praised not only for the eloquence and musicality of her voice but also for the courage of her moral engagement. It is not only beautiful work, it is brave."—Carolyn Forché, author of *What You Have Heard Is True*

**Honor Moore** lives in New York City and teaches in the writing program at the New School. She is the author of the poetry collections *Darling* and *Red Shoes* as well as the books *The White Blackbird: A Life of Painter Margaret Sargent by Her Granddaughter* and *The Bishop's Daughter: A Memoir*.



**"Remarkable, in Moore's *Memoir*, how the power of loyalty—to parents, to siblings, to her own body—generates that other power, the power of longing, of desire, of bestowal. . . . Recurrence, then, is her Muse, shadowed—as Proust says—by girls in bloom; acknowledged, cherished as her own."**

—Richard Howard

**"Moore's poems speak of a strong faith in hard work and in the land of working alone. Her poems mark out both the experiences she describes and . . . the experience of making a book of poems."**

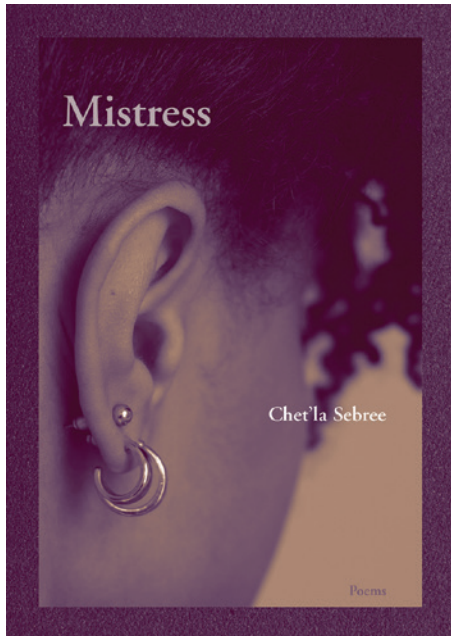
—Village Voice

*Carnegie Mellon Classic Contemporary*

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OCTOBER 96 p. 51/2 x 91/2  
ISBN-13: 978-0-88748-644-9  
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POETRY

*Previously published by Chicory Blue Press  
ISBN-13: 978-0-96191-111-9*



**“From the first poem in *Mistress*, Sebree’s voice gripped me and held on. Sebree’s vision of the persona poem is startling: the narrator is both Sally Hemings and a woman in the present merged to a consciousness un-nesting the ‘holler hidden in her.’ Like Kara Walker’s murals, Sebree runs from—and faces—the dark looming historical forces of miscegenation, enslavement, and the abjection of the black female body. The ghost of Sally Hemings as aberration, as *mistress*, determines the speaker’s id; tugs at her solitary fantasies; a violent erotic invasion that she inverts and turns on its head with lines etched in rage. Sebree’s language is a scythe that glints wildly. *Mistress* is truly an astonishing, unforgettable debut.”**

—Cathy Park Hong

## CHET’LA SEBREE

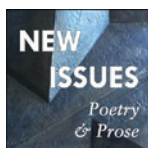
# Mistress

This book of poems presents a cross-generational conversation between Sally Hemings and the contemporary narrator about what it means to be a black woman in their respective landscapes, while at the same time demonstrating how little the ways in which we talk about black women and black female experiences have changed in more than two hundred years. In these poems, the speakers engage with historical texts, art, literature, and popular culture, while never allowing us to lose sight of their location within their own settings, the twenty-first century and the antebellum South.

With an intentionally fraught title, *Mistress* not only addresses the ways in which that word is perhaps inappropriate to define Hemings, but also about how we tend to oversimplify the ways in which we see women. The title is investigated through a series of poems, in which the speakers contemplate the various definitions of “mistress”: extramarital partner, skilled individual, school teacher, authority figure, head of household, etc. In this way, the collection asks readers to complicate their understandings of both the word “mistress” and of black women. This collection seeks to resurrect Hemings from the limited historical narrative she’s often provided, while also bucking up against the limited ways in which black women are currently represented in popular culture. Through a series of poems with “mistress” in the title, the book looks at how narrowly we use the word, almost exclusively as extramarital partner, but how the word’s different definitions are related to power and strength. When we strip the term of its positive connotations, it mirrors the way that we strip Hemings of the agency she had over her life and the lives of her children.

Born and raised in the Mid-Atlantic, **Chet’la Sebree** is a poet, editor, and educator. She holds an MFA from American University.

OCTOBER 80 p. 6 x 8<sup>1</sup>/<sub>2</sub>  
ISBN-13: 978-1-936970-62-9  
Paper \$16.00/£12.00  
POETRY



EMAN HASSAN

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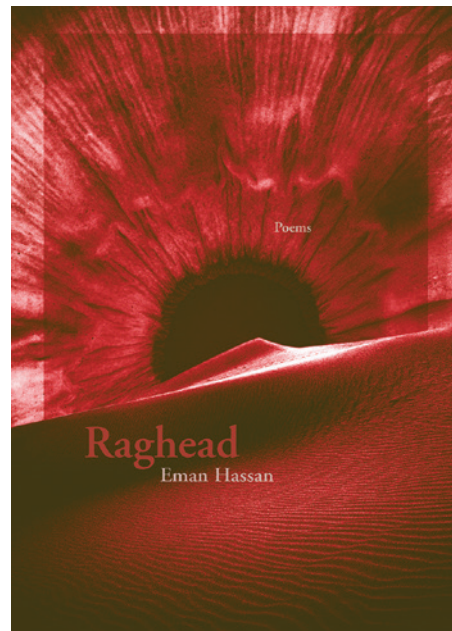
# Raghead

**D**eftly making use of historically specific events, *Raghead* examines the Gulf War, relaying untold narratives of occupation and warfare, as well as addressing the violence the war inflicted on the female body and on the land itself. In these poems, Eman Hassan explores the idea of trauma and memory through a maze of recollecting and forgetting, weighed against the importance of “being in the now.”

*Raghead* examines what’s at stake in a world that places greater value on capitalist machinations of war and oil production than on human life and the environment. With these poems, Hassan urges the reader to transcend the boundaries of identity and values, to reconcile the beautiful and ugly paradox of human existence, and to take a collective responsibility for the present. The work is both feminist and humanist: women are not painted as victims, even though some poems show how their bodies are controlled or abused. Rather, the poems seek to empower the feminine and explore how women can be complicit in power games.

*Raghead* often hits sublime high notes to offset some of the more tonally violent accounts. It offers a glimpse into Gulf-Arab culture that is oftentimes obscured, attempting to show an inherent violence and beauty that has marked the region. The poems are told from the vantage of being bicultural, exploring the inherent tension that comes from being simultaneously Kuwaiti and American, and they muse on what it means to be both and yet neither in a journey towards self-emancipation. These lyrical witness poems are sometimes angry, oftentimes spiritual, in an attempt to rekindle a sense of interconnectedness between all people.

**Eman Hassan** is a bicultural poet from Massachusetts and Kuwait. A recipient of an MFA in poetry from Arizona State University and a PhD in poetry from the University of Nebraska-Lincoln, she lives outside of Portland, Oregon.

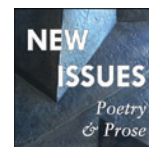


**“Then there is the lyricism of the desert night: neighbors boys’ with their blue tongues are hanging from silver lamp posts; girls are forced to serve while dressed in nothing but shackles, women indeed are being raped in an evil oceanic clamoring across an entire war-zone—and Hassan is the gifted journalist to all this suffering. . . . I could never exaggerate the importance of this necessary book. It is *virtually haunting!*”**

—Norman Dubie

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OCTOBER 80 p. 6 x 8<sup>1</sup>/<sub>2</sub>  
ISBN-13: 978-1-936970-63-6  
Paper \$16.00/£12.00  
POETRY







CHARLES KELL

## Cage of Lit Glass

The debut poetry collection of Charles Kell, *Cage of Lit Glass* engages themes of death, incarceration, and family through a range of physical, emotional, and philosophical spaces. In startling images of beauty and violence, Kell creates a haunting world that mirrors our individual and cultural fears. Boldly engaging with the absurdity, strain, and horrors of life, Kell's poems expand upon the lineage of writers such as Kafka, Beckett, and Rimbaud.

*Cage of Lit Glass* follows multiple individuals and points of view, all haunted by various states of unease and struggle that follow them like specters as they navigate their world. Kell's poems form blurred narratives and playful experiments from our attempts to build lives from despair. A tense and insightful collection, these works will follow the reader long after the book is finished.

**Charles Kell** is a poet and teacher in Rhode Island.

Winner of the Autumn House Poetry Prize

**"In *Cage of Lit Glass*, Kell presents an unreal world and yet, these confines are *not* imaginary. The cages are also not stable. . . . We learn that if you wish to read a poem, you may as well carve the lines on your wrist. By creating such poems, the reader is separated from their comfort zone. And this is a marvelous feat. After all, awareness is powerful poetic. So, join Kell in his *Cage of Lit Glass*."**

—Kimiko Hahn, author of *Brain Fever*

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POETRY

 AUTUMN  
HOUSE PRESS

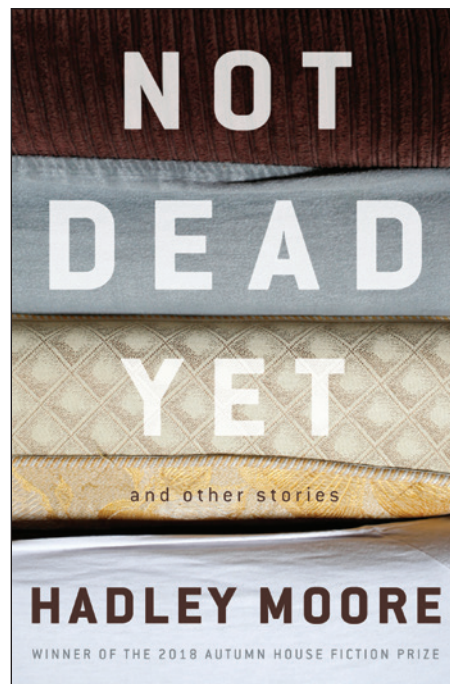
HADLEY MOORE

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# Not Dead Yet and Other Stories

**N**ot *Dead Yet and Other Stories* studies the uncertainties of loss, turning a gaze toward the often-silenced voices of the infirm, elderly, and adolescent. Rich in humor and honesty, Hadley Moore's debut collection of short stories presents a contemporary set of narratives from a lush cast of characters. We find the protagonists of her stories tenderly revealing their pain after the loss of loved ones and coping with the voids left by the passing of youth, happiness, and fulfillment. Moore invites us into the lives of characters like Morley, who struggles to adapt to new cultural norms, and Salmon, who confronts the loss of her husband while feeling isolated from his family's Judaism. The character-driven prose of *Not Dead Yet* offers striking detail as it dives into moments of absurdity and tragedy.

**Hadley Moore** is a writer living near Kalamazoo, Michigan.



**“What an astounding collection. The emotional depth and beauty of these stories is a wonder and puts this writer in a category all of her own. In *Not Dead Yet*, Moore takes readers on an emotional journey, insisting on illuminating our profound human connections and the mysteries of life. Her characters stay with you long after you’ve turned the final page and are penetrating reminders that life is full of endless chances, missed opportunities and grace. Moore’s insight and compassion are the triumph of this collection, signaling the arrival of a brilliant writer.”**

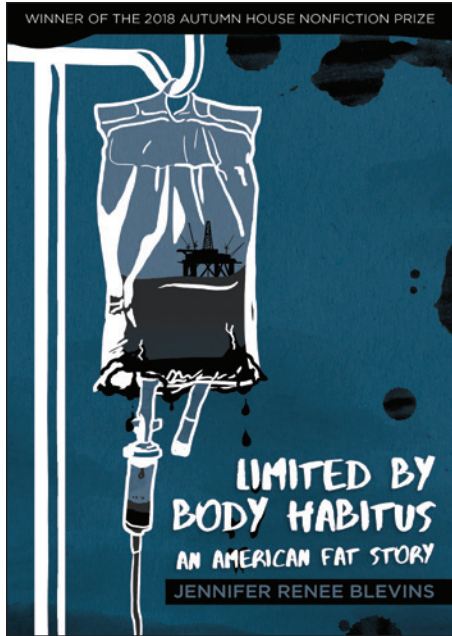
**—Dana Johnson,  
author of *In the Not Quite Dark***

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FICTION

 **AUTUMN  
HOUSE PRESS**

Autumn House Press 147



**“*Limited by Body Habitus* is a searing and honest memoir that made me reconsider everything I thought I knew about the ‘obesity epidemic’ in the United States. Blevins masterfully brings together cultural criticism, hard numbers, and her own family’s story to reveal the extent to which the obesity epidemic continues to be manufactured and misunderstood. This is no manifesto, however. Blevins takes herself to task, too, and readers are left with a poignant memoir about a father who becomes a best friend, a family that is forever altered by a medical crisis, and a daughter who wonders if, as Blevins writes: ‘our bodies remember what we do to them.’”**

**— Daisy Hernández,  
author of *A Cup of Water Under My Bed***

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SEPTEMBER 2018 p. 6 x 8<sup>1/2</sup>  
ISBN-13: 978-1-938769-40-5  
Paper \$17.95/£14.00  
E-book ISBN-13: 978-1-938769-44-3  
MEMOIR

**JENNIFER RENEE BLEVINS**

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# Limited by Body Habitus

An American Fat Story

**J**ennifer Renee Blevins’s debut memoir, *Limited by Body Habitus: An American Fat Story*, sheds light on her experiences living with the emotional and psychological struggles of taking up space in a fat-phobic world. Bringing together experiences of personal and national trauma, Blevins adeptly weaves the tale of her father’s prolonged personal health crisis and gastric bypass surgery with the environmental catastrophe of the Deepwater Horizon oil spill. Blevins looks to each of these events as a “leak” of American society’s pitfalls and shortcomings. These intertwined narratives, both disasters that could have been avoided, reveal points of failure in our systems of healthcare and environmental conservation. Incorporating pieces from her life, such as medical transcripts and quotes from news programs, Blevins composes a mosaic of our modern anxieties. Even through despair, she finds hope in mending broken relationships and shows us how we can flourish as individuals and as a nation despite our struggles.

Fierce and haunting, this memoir creates a space of narrative through body, selfhood, family, and country.

**Jennifer Renee Blevins** is a writer living in South Carolina.

 **AUTUMN  
HOUSE PRESS**



## Epithalamia

ERINN BATYKEFER

Inhabiting the claustrophobia of marriage and domestic life, Erinn Batykefer's poems use the deeply personal as the lens through which she investigates larger cultural ideas. She reckons with feeling simultaneously large and small, finding ways to face herself, and the need to be seen while within the confines of intimate relationships. Honest and explorative, these poems lead us through moments of fluctuation and faltering.

"Of the many things I'm wowed by

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Erinn Batykefer lives in Pittsburgh, Pennsylvania and is the author of *Allegheny*, *Monongahela*.

in Erinn Batykefer's *Epithalamia*, what I appreciate most is how the poems enact a mind at work. They engage, with startling language and poetic form, the emotional oscillation of relationships—the combined beauty and peril that create the ecstatic state of self-transcendence . . . . With their lyric prowess and meditative sensibilities, these poems are both moving and powerful, the way our poetry should be."—Gerry LaFemina, author of *Little Heretic*

"Batykefer's striking new collection puts the form of the epithalamium to novel use: rather than celebrating marriage, these poems examine the danger inherent in intimacy, including not only the loss of the beloved, but the annihilation of the self. The collection is bracketed by remarkable poems in the voice of *Jane Eyre*, speaking from beyond the novel's supposedly happy ending and into the troubled union that was to have been her reward. . . . These poems show us a world wracked by disaster, redeemed not through beauty but through unflinching attention to transformation and decay."

—Nancy Reddy

SEPTEMBER 22 p. 5<sup>1</sup>/<sub>2</sub> x 8<sup>1</sup>/<sub>2</sub>  
ISBN-13: 978-1-938769-43-6  
Paper \$12.00/£9.00  
POETRY

## Belief Is Its Own Kind of Truth, Maybe

LORI JAKIELA

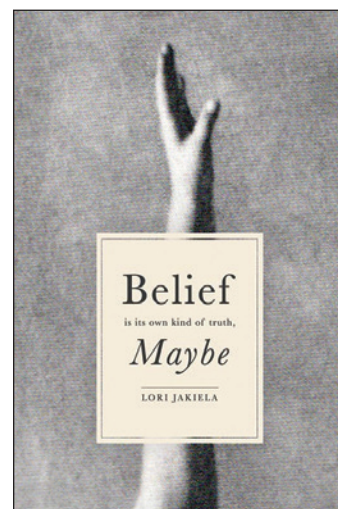
After her adoptive mother's death, Lori Jakiela, at the age of forty, begins to seek the identity of her birth parents. In the midst of this loss, Jakiela also finds herself with a need to uncover her family's medical history to gather answers for her daughter's newly revealed medical ailments. This memoir brings together these parallel searches while chronicling intergenerational questions of family. Through her work, Jakiela examines both the lives we are

born with and the lives we create for ourselves. Desires for emotional resolution comingle with concerns of medical inheritance and loss in this honest, humorous, and heartbreaking memoir.

"Throughout, Jakiela's love of language remains uniquely her own, enabling her to weave a beautifully-crafted tapestry of image and insight that ultimately enables her to string together a fragmented self."—Nancy McCabe, *Ploughshares*

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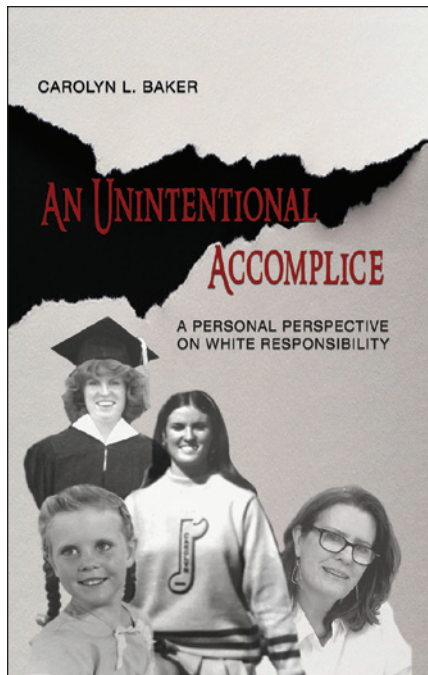
Lori Jakiela is the author of three memoirs, several limited-edition poetry chapbooks, and the poetry collection *Spot the Terrorist*.



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MEMOIR

 AUTUMN  
HOUSE PRESS

Autumn House Press 149



NOVEMBER 200 p. 5 x 8  
ISBN-13: 978-1-940939-23-0  
Paper \$19.99/£15.00  
SOCIOLOGY

CAROLYN L. BAKER

# An Unintentional Accomplice

## A Personal Perspective on White Responsibility

Carolyn L. Baker grew up in Southern California during segregation and came of age in the countercultural climate of the 1960s. Many years later, when Baker was in her mid-sixties, she first learned of the murder of Emmett Till, sparking an investigation of her own position as a white woman in the midst of a world of racial trauma. *An Unintentional Accomplice* follows Baker's awakening to the realities of her own white privilege, confronting white guilt, navigating aspects of white identity, and searching out ways to be an ally who both acknowledges her own position and seeks to provide active support for those who live with a different set of circumstances. We find Baker facing the painful reality that, no matter how unintentional, she plays a role within a system that continues to inflict racial harm. She comes to realize that, by not actively opposing discrimination, as a white person, she acts as an accomplice.

*An Unintentional Accomplice* offers a nonjudgmental personal narrative that invites readers to explore the complexities of race in America and how to navigate the guilt that can arise in the face of these realities. The book defines institutionalized discrimination, illustrates the distance between the American dream and American reality, calls for a radically inclusive feminism, and suggests relevant ways to change direction and take action to build a more humane nation.

**Carolyn L. Baker** is an anti-discrimination activist and former adjunct professor who has spent the last three decades working in nonprofit organizations in Los Angeles as a development professional.

**2LEAF PRESS**  
A SMALL PRESS WITH BIG IDEAS!

JESÚS PAPOLETO MELÉNDEZ

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# Borracho

## Love Poems & Other Acts of Madness

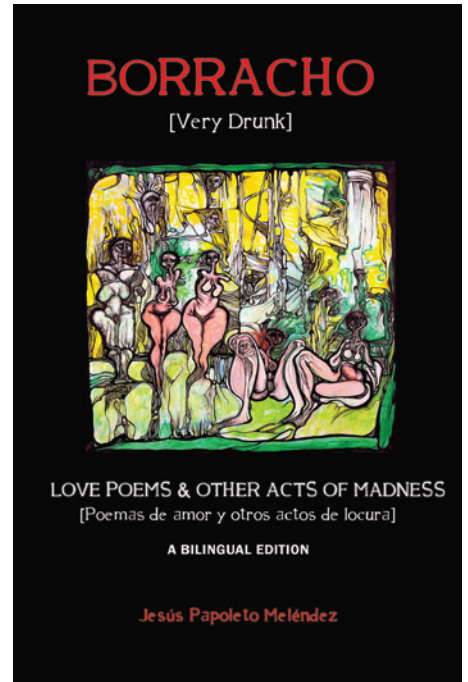
*Poemas de amor y otros actos de locura*

*Translated by Carolina Fung Feng and with an Introduction by Susana Torruella Leval*

This collection of poems by Jesús Papoleto Meléndez reads as a poetic autobiography of a hopeless romantic. *Borracho*, or “very drunk” in English, invites us to find the essence of a man’s character laid bare in the foibles of his desire and passionate pursuit of love. Spanning the poet’s fifty-year career, this volume of fifty love poems takes us on a journey through the poet’s winding paths of love and life. Beginning with poems dedicated to his mother and father, the cascading style of Meléndez’s verse strings together a series of vignettes within a flowing narrative of the poet’s life in love. They offer lyrical glimpses into the struggle to find love and into a life lived in deep connection, and they lead us to bittersweet moments in the company of an aging man. The poems spring from times of exhilarating joy, sinking darkness, and painful absence, taking us on a journey through love’s highs and lows.

This bilingual edition, with Spanish translations by Carolina Fung Feng, invites us to fall in and out of the winding complexities of love. Anyone who has navigated love and loss will find some affinity with these poems and a sense of companionship with the poet.

**Jesús Papoleto Meléndez** is a New York–born Puerto Rican playwright, teacher, activist, and award-winning poet who is recognized as one of the founders of the Nuyorican Movement. He has published six poetry collections, the most recent of which is *PAPOLITICO*. **Carolina Fung Feng** is a Spanish translator, copyeditor, and ESL teacher.



*2Leaf Press Translations*

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NOVEMBER 244 p., 1 halftone 6 x 9

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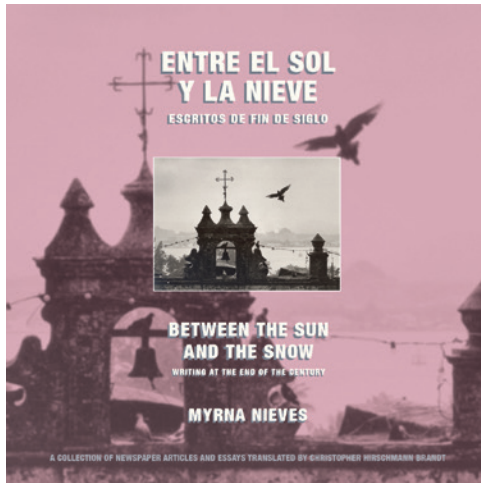
Paper \$18.99/£15.00

E-book ISBN-13: 978-1-940939-98-8

POETRY

**2LEAF**  **PRESS**  
A SMALL PRESS WITH BIG IDEAS!

2Leaf Press 151



*Nuyorican World Series*

NOVEMBER 225 p., 45 halftones 8<sup>1</sup>/<sub>2</sub> x 8<sup>1</sup>/<sub>2</sub>

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LATIN AMERICAN STUDIES

MYRNA NIEVES

# Entre el Sol y la Nieve/ Between the Sun and Snow

Escritos de Fin de Siglo/  
Writing at the End of the Century

*Translated by Christopher Hirschmann Brandt*

**B***etween the Sun and Snow: Writing at the End of the Century* presents a collection of selected newspaper articles by writer, cultural activist, and educator Myrna Nieves. The articles in this bilingual collection, which were originally written in Spanish and translated into English by Christopher Hirschmann Brandt, first appeared in *Nosotros los latinos*, a magazine published in New York, between 1992 and 1995. Here, Nieves has brought together nineteen articles and a new essay in which the author navigates the complex story of a population that varies in many dimensions, including national origin and immigration status. Providing critical viewpoints from a Latinx perspective, these articles address a variety of issues including climate change, domestic violence, women's rights, and trends in literature and the arts. Together, these articles serve as a documentary history not only of the Latinx community, but also of the changing perspectives of the nation as a whole.

The articles are accompanied by a generous collection of photographs by Néstor Barreto, Roger Cabán, Betty "BP" Cole, Perla de León, Frank Gimpaya, Nereo López Meza, George Malavé, Hiram Maristany, Eliud Martínez, Marlis Momber, Marina Ortiz, Marwin Schwartz, and Louis Servedio Morales, offering a fresh visual iconography of Latinx experience. *Between the Sun and Snow* provides a rich collection of insights into this vast and diverse population.

**Myrna Nieves** is a writer and educator who was born in Puerto Rico. She is a founding member and professor at Boricua College, a cofounder of the artist group "7 Women in Movement," and the author of four books. **Christopher Hirschmann Brandt** is a writer, translator, and political activist.

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GABRIELLE DAVID

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# Trailblazers, Black Women Who Helped Make America Great

American Firsts/American Icons,  
Volume 2

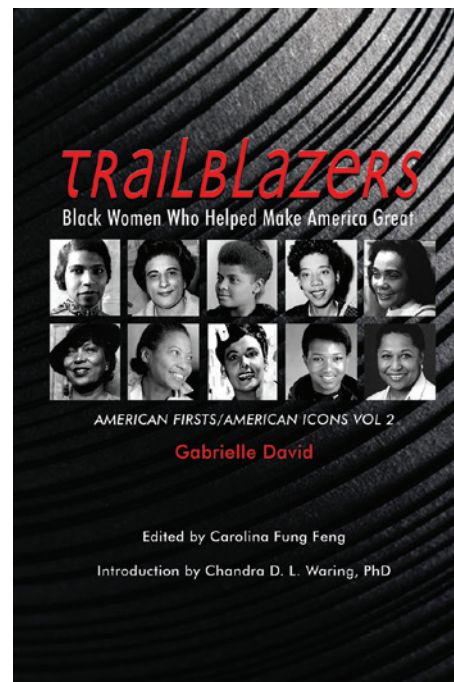
*Edited by Carolina Fung Feng*

*With an Introduction by Chandra D. L. Waring*

This continuation of Gabrielle David's odyssey into the lives and careers of 150 brilliant black women from the eighteenth century to the present brings biographies of women who blazed uncharted paths alongside powerful photographs that illustrate their lives. Organized into five sections, Volume 2 features artists, educators, women in the military, musicians, composers, and women in theater. David introduces us to the struggle of sculptors Meta Vaux Warrick Fuller and Augusta Savage; the impact of educators and scholars Anna J. Cooper and Georgiana Rose Simpson; the determination and bravery of Cathay Williams and Olivia J. Hooker, who served their country with distinction; in addition to musicians and composers like Florence Beatrice Smith Price, the first to have a symphonic composition performed by a major American symphony orchestra.

With *Trailblazers*, David has created an expansive and accessible reference book that provides significant information on the histories of the movements for feminism and civil rights. From the foremothers who broke gender and racial barriers to the mighty women working today, *Trailblazers* turns a much-deserved spotlight on these powerful and inspiring role models.

**Gabrielle David** is a multidisciplinary artist, musician, photographer, digital designer, poet, and writer. She is the publisher of 2Leaf Press and serves as the Executive Director of the Intercultural Alliance of Artists & Scholars, Inc., a New York-based nonprofit organization. **Carolina Fung Feng** is a Spanish translator, copyeditor, and ESL teacher.



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NOVEMBER 877 p., 100 halftones 6 x 9

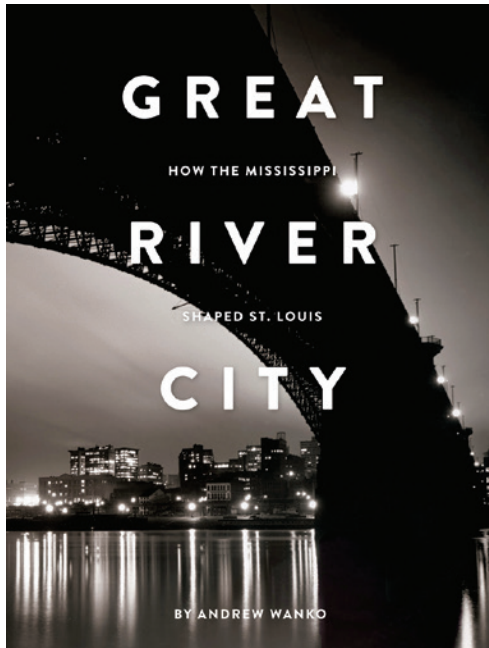
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**ANDREW WANKO**

# Great River City

## How the Mississippi Shaped St. Louis

**F**or St. Louis, the Mississippi has always been more than just a river. It's been the focus of the local economy, a shaping force on millions of lives, and a mirror for the city's triumphs, embarrassments, joys, and tragedies. Through a series of snapshots from the city's history, *Great River City: How the Mississippi Shaped St. Louis* examines the many ways St. Louis has interacted with the mighty river running past its front door.

Included among the dozens of stories are landmark moments in the history of St. Louis, from Lewis and Clark's 1803 expeditionary stopover and the construction of the Eads Bridge in the 1860s and '70s to more recent events, like the Great Flood of 1993. But this book also reveals some unexpected connections between the Mississippi and St. Louis, diving into subjects as diverse as sanitation, urban planning, and racial and ethnic conflicts. Some of these moments still leave their traces on the city today, while others have long since washed away. All are proof that both river and city will continue rolling on.

Countless works have examined the importance of the Mississippi River in American history, but rarely through the lens of a single city. Illustrated with hundreds of maps, artifacts, and images from the rich archives of the Missouri Historical Society, *Great River City* does just that.

**Andrew Wanko** is a public historian at the Missouri Historical Society.



# A Jewish Woman of Distinction

The Life and Diaries of Zinaida Poliakov

CHAERAN Y. FREEZE

Translated by Gregory L. Freeze

Zinaida Poliakov (1863–1953) was the eldest daughter of Lazar Solomonovich Poliakov, one of the three brothers known as the Russian Rothschilds. They were moguls who dominated Russian finance and business and built almost a quarter of the railroad lines in Imperial Russia.

For more than seventy-five years, Poliakov kept detailed diaries of her world, giving us a rare look into the exclusive world of Jewish elites in Moscow and St. Petersburg. These rare documents reveal how Jews successfully integrated into Russian aristocratic society through their intimate friendships and patronage of the arts and philanthropy. And they did it all without converting—in fact, while staunchly demonstrating their Jewishness.

Poliakov's life was marked by her dual identity as a Russian and a Jew. She cultivated aristocratic sensibilities and lived an extraordinarily lifestyle, and yet she was limited by the confessional laws of the empire and religious laws that governed her household. She brought her Russian tastes, habits, and sociability to France following her marriage to Reuben Gubbay (the grandson of Sir Albert Abdullah Sassoon). And she had to face the loss of almost all her family members and friends during the Holocaust.

Women's voices are often lost in the sweep of history, and so *A Jewish Woman of Distinction* is an exceptional, much-needed collection. These newly discovered primary sources will change the way we understand the full breadth of the Russian Jewish experience.

---

**ChaeRan Y. Freeze** is professor of Near Eastern and Judaic studies, and women's, gender, and sexuality studies at Brandeis University. Her books include *Jewish Marriage and Divorce in Imperial Russia* and *Everyday Jewish Life in Imperial Russia, 1772–1914: Select Documents*. **Gregory L. Freeze** is the Victor and Gwendolyn Beinfeld Professor of History at Brandeis University.

## Glikl

Memoirs 1691–1719

Annotated by and with an Introduction by CHAVA TURNIANSKY

Translated by Sara Friedman

“My dear children, I write this for you in case your dear children or grandchildren come to you one of these days, knowing nothing of their family. For this reason I have set this down for you here in brief, so that you might know what kind of people you come from.”

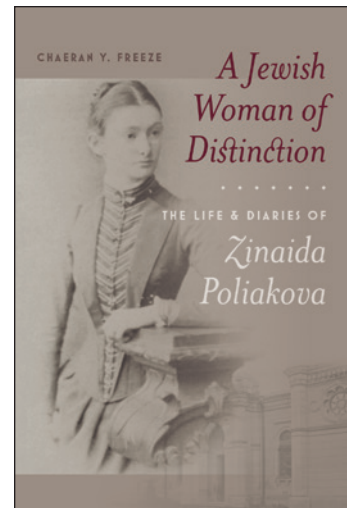
These words from the memoirs Glikl bas Leib wrote in Yiddish between 1691 and 1719 shed light on the life of a devout and worldly woman. Writing initially to seek solace in the long nights of her widowhood, Glikl continued to record the joys and tribulations of her family and community in an account

unique for its impressive literary talents and strong invocation of self. Through intensely personal recollections, Glikl weaves stories and traditional tales that express her thoughts and beliefs. While influenced by popular Yiddish moral literature, Glikl's frequent use of first person and the significance she assigns her own life experience set the work apart. Informed by fidelity to the original Yiddish text, this authoritative new translation is fully annotated to explicate Glikl's life and times, offering readers a rich context for appreciating this classic work.

---

**Glikl bas Leib** (1646–1724) was a Jewish businesswoman and memoirist. **Chava Turniansky** is professor emerita in the Department of Yiddish at the Hebrew University of Jerusalem.

She is a member of the Israel Academy of Sciences and Humanities and an Israel Prize Laureate. **Sara Friedman** is a translator and has taught translation and translation theory at Bar-Ilan University and Beit Berl College.



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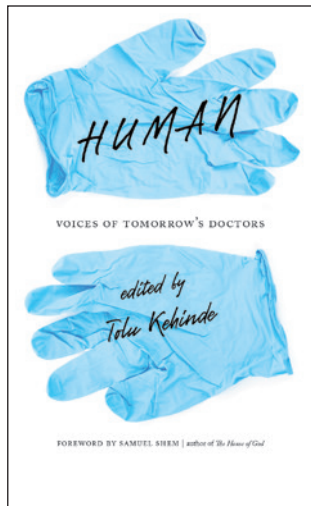
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 MEDICINE

## Human

Voices of Tomorrow's Doctors

Edited by **TOLU KEHINDE**

Foreword by Samuel Shem, author of *The House of God*

Medical professionals are often viewed as a special breed of stoic figures whose tough grace allows them to stay strong as they confront human frailty and tragedy on a daily basis. *Human* is a new anthology that aims to dispel this unhelpful line of thought, revealing a more realistic picture of individuals shaped by forces—good and bad—just like the rest of us. Collecting writing from medical students around the world, *Human*

aims to demystify medical education by showing the vulnerability in a group typically viewed as indestructible. It also seeks to remind medical trainees that, even though it may feel like their lives have been put on hold for the sake of their education, they are continually growing and evolving, and as worthy of love and a full life as anyone else—in short, that they are human.

---

**Tolu Kehinde** is a student at the Geisel School of Medicine and MBA candidate at the Tuck School of Business at Dartmouth College.

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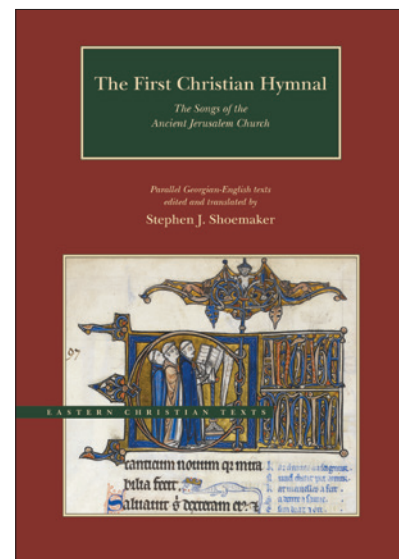
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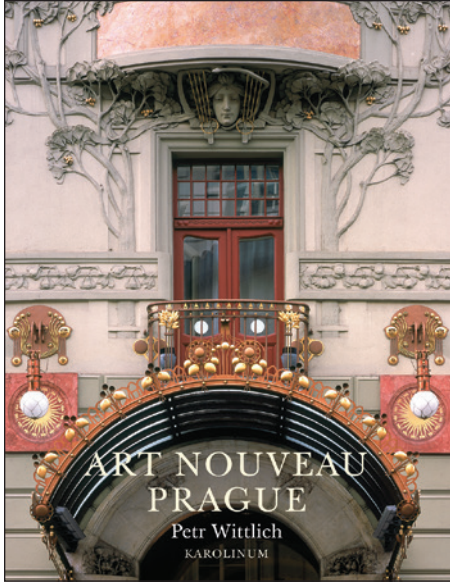
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Since the collapse of the Iron Curtain in 1989, Prague has become one of Europe’s—and the world’s—most popular tourist destinations. As in London, Paris, and Rome, visitors flock to the gorgeous buildings and monuments that grace the streets of Prague, entranced by structures ranging from Gothic and baroque to cubist and neoclassical. And while hundreds of thousands stroll over Charles Bridge and gaze up at St. Vitus Cathedral each year, far fewer venture away from the crowds to seek out the countless gems of art nouveau peppered throughout Prague.

With *Art Nouveau Prague*, Petr Wittlich—one of Europe’s leading experts on nineteenth- and twentieth-century architecture—tours those monuments and buildings of Prague that are most representative of the art nouveau movement while offering insightful commentary on each. Along the way, Wittlich visits such sites as the Municipal House, the Wilson Railway Station, the Grand Hotel Europa, and works by sculptors František Bálek, Ladislav Šaloun, and Stanislav Sucharda.

An introductory essay by Wittlich emphasizing the role of art nouveau within contemporary currents of modern European art accompanies more than one hundred color illustrations of some of the most stunning examples of art nouveau architecture and decoration in existence, and a detailed bibliography provides additional reading for each of the sites displayed in the book. *Art Nouveau Prague* is a must-have for those traveling to Prague or for anyone who appreciates or wants to learn more about art nouveau.

**Petr Wittlich** is professor of art history at Charles University, Prague. **Petra Key** holds advanced degrees in both English and Czech literature from Charles University, Prague. In addition to her work in translation, she is an academic director for the Council on International Education Exchange.

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**BOHUMIL HRABAL**

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# Why I Write?

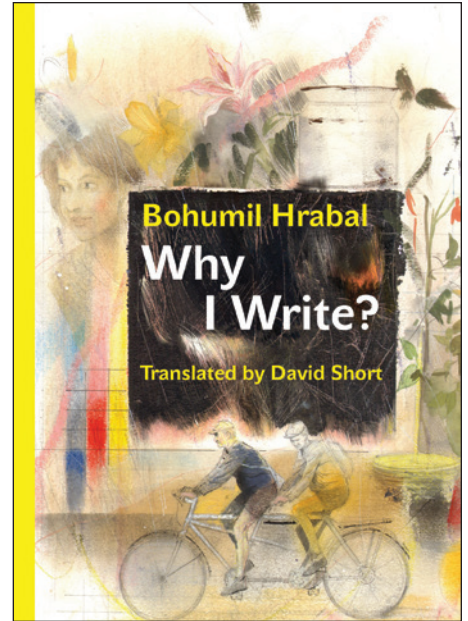
The Early Prose from 1945 to 1952

*Translated by David Short*

**T**his collection of the earliest prose by one of literature's greatest stylists captures, as scholar Arnault Maréchal put it, "the moment when Hrabal discovered the magic of writing." Taken from the period when Bohumil Hrabal shifted his focus from poetry to prose, these stories—many written in school notebooks, typed and read aloud to friends, or published in samizdat (underground magazines)—often showcase raw experiments in style that would define his later works. Others intriguingly utilize forms the author would never pursue again. Featuring the first appearance of key figures from Hrabal's later writings, such as his real-life Uncle Pepin, who would become a character in his fiction and is credited here as a coauthor of one piece, the book also contains stories that Hrabal would go on to cannibalize for some of his most famous novels. All together, *Why I Write?* offers readers the chance to explore this important nascent phase of Hrabal's writing.

Expertly interpreted by award-winning Hrabal translator David Short, this collection comprises some of the last remaining prose works by Hrabal to be translated into English. A treasure trove for Hrabal devotees, *Why I Write?* allows us to see clearly why this great prose master was, as described by Czech writer and publisher Josef Škvorecký, "fundamentally a lyrical poet."

**Bohumil Hrabal** (1914–97) was born in Brno, Czechoslovakia, and studied law. By his death, he was ranked among the greatest Czech writers of the twentieth century. His novel *Closely Watched Trains* was turned into an Academy Award-winning film. **David Short** is a retired teacher of Czech and Slovak, the author of a popular Czech textbook, the coauthor of a number of publications in the field of linguistics, and a prolific translator from Czech. For his work with Czech literature he was awarded the Jirí Theiner Prize.



## Praise for Hrabal

**"One of the great prose stylists of the twentieth century; the scourge of state censors; the gregarious bar hound and lover of gossip, beer, cats, and women (in roughly that order). . . In Hrabal's work beauty, pity, sorrow, and high silliness come tightly braided."**

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## Writing Underground

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Martin Machovec

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## Writing Underground

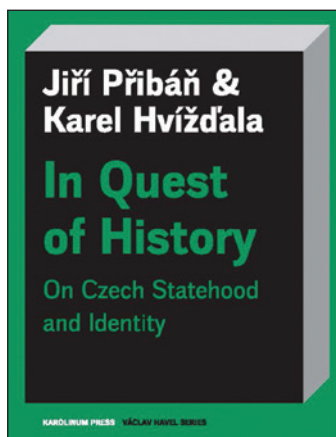
Reflections on Illegal Texts in  
Totalitarian Czechoslovakia  
MARTIN MACHOVEC

In this collection of writings produced between 2000 and 2018, the pioneering literary historian of the Czech underground, Martin Machovec, examines the multifarious nature of the underground phenomenon. After devoting considerable attention to the circle surrounding the band The Plastic People of the Universe and their manager, the poet Ivan M. Jirous, Machovec turns outward to examine the broader concept of the underground, comparing the Czech incarnation not only with the movements of its Central and Eastern European neighbors, but also with those in the world at large. In one essay,

he reflects on the so-called Pulnoc Editions, which published illegal texts in the darkest days of the late forties and early fifties. In other essays, Machovec examines the relationship between illegal texts published at home (samizdat) and those smuggled out to be published abroad (tamizdat), as well as the range of literature that can be classified as samizdat, drawing attention to movements frequently overlooked by literary critics. In his final, previously unpublished essay, Machovec examines Jirous's "Report on the Third Czech Musical Revival" not as a merely historical document, but as literature itself.

---

**Martin Machovec** lectures on Czech literature at Charles University, Prague. He is the editor of *Views from the Inside: Czech Underground Literature and Culture (1948–1989)*, also published by Karolinum Press.



Jiří Příbáň &  
Karel Hvížďala

## In Quest of History

On Czech Statehood  
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## In Quest of History

On Czech Statehood and Identity  
JIŘÍ PŘIBÁŇ and KAREL HVÍŽD'ALA

Translated by Stuart Hoskins

In honor of the 2018 centennial of Czech independence, philosopher of law Jiří Příbáň and award-winning Czech journalist Karel Hvížďala took the opportunity to examine key moments in Czech history from the ninth century to the twenty-first. Covering such a broad span of time allowed them to look into the past and question how Czechs have viewed their history at different points—and what that means for the Czech present and future. As contemporary politics drift closer towards totalitarianism, historiography from scholars and thinkers who experienced

twentieth-century totalitarian regimes is more important than ever. In their spirited dialogue, Hvížďala and Příbáň raise and explore these crucial issues, sharing subjects normally reserved for university seminars with the broader public.

"It's an interesting book because simply by considering the ideas the authors of *In Quest of History* put forth, the reader loses his certainty of what is true and what is the common consensus—he becomes an individual."—Milan Kundera, author of *The Unbearable Lightness of Being*

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**Jiří Příbáň** is professor of law at Cardiff University, United Kingdom. He is the author of numerous books in Czech and English, including, most recently, *The Defence of Constitutionalism: Or the Czech Question in Post-National Europe*, also published by Karolinum Press. **Karel Hvížďala** is a journalist and essayist. He has published more than thirty books of interviews, as well as written twenty radio plays, five novels, five books on the media, and two memoirs. **Stuart Hoskins** is a translator of Czech and Slovak into English.

**Karolinum**  
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# Jaroslav Malina in Scenography and Painting

Edited by JOSEPH BRANDESKY

Although Czech scenographer and painter Jaroslav Malina (1937–2016) lived in turbulent times, he won international respect for his work. Spanning Malina's entire life—from his early years in the Nazi protectorate of Bohemia and Moravia, through four decades under communism and the period after the Velvet Revolution returned the Czech state to democracy—the essays and interviews in this volume examine

the depth and breadth of his accomplishments. Also featuring over one hundred and fifty color images that illustrate the connections between Malina's public scenographic work and his more personal paintings, this book reveals Malina as an artist who continued to work during difficult and changing times without ever losing a very human approach to life.

---

**Joseph Brandesky** is the Martha W. Farmer Endowed Professor of Theatre at Ohio State University at Lima. He is the editor of *Czech Theatre Design in the Twentieth Century: Metaphor and Irony Revisited*.

## Queer Encounters with Communist Power

Non-Heterosexual Lives and the State in Czechoslovakia, 1948–1989

VĚRA SOKOLOVÁ

In the repressive context of East European Communist regimes, how did young girls and boys come to realize their sexuality? What did they do with that self-awareness—and later on, as adults, what strategies did they employ in their dealings with the regime? *Queer Encounters with Communist Power* answers these questions as it interweaves a groundbreaking queer oral history project with meticulous, original research into the discourse on homosexuality and transsexuality in Czechoslovakia from 1948 to 1989.

Contrary to expectations, the book reveals that despite the Czechoslovak Communist regime's brutality in many

areas of life, the state did not carry out a hateful or seditious campaign against homosexual and non-heterosexual people. Rather, the official state sexology offices functioned from the late 1970s onward as essentially the first gay clubs in socialist Czechoslovakia. Interweaving the memories of non-heterosexual Czech women born between 1929 and 1952, Věra Sokolová's study both enriches and challenges existing scholarship on lesbian and gay history during this era, promising to radically change the way we view gender, sexuality, and everyday life during East European socialism.

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**Věra Sokolová** is associate professor of history and chair of the Department of Gender Studies in Charles University's Faculty of Humanities. She is the author of *Cultural Politics of Ethnicity: Discourses on the Roma in Communist Czechoslovakia*.

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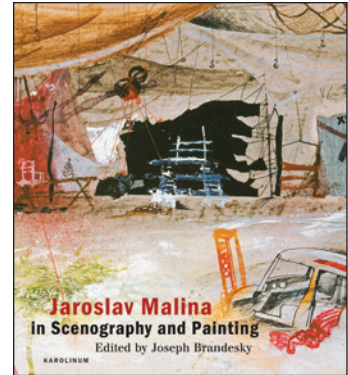
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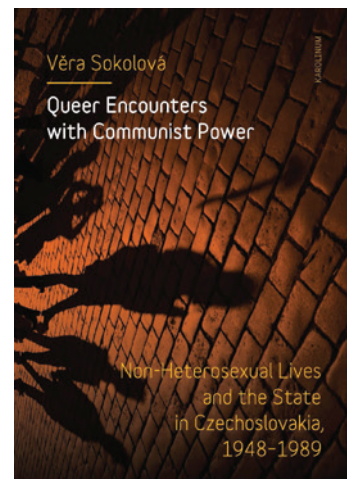
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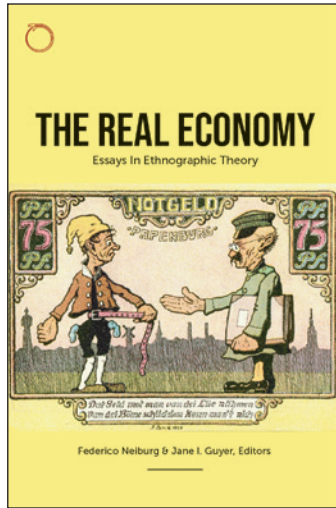
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ANTHROPOLOGY ECONOMICS

## The Real Economy

Essays in Ethnographic Theory

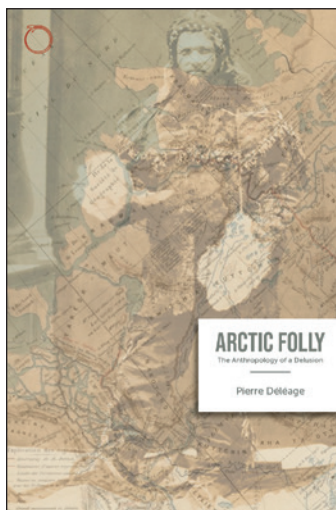
Edited by FEDERICO NEIBURG and JANE I. GUYER

This collection highlights a key metaphor in contemporary discourse about economy and society. The contributors explore how references to *reality* and the *real economy* are linked both to the utopias of collective well-being, supported by real monies and good economies, and the dystopias of financial bubbles and busts, in which people's own lives "crash" along with the reality of their economies.

An ambitious anthropology of economy, this volume questions how assemblages of vernacular and scientific realizations and enactments of the

economy are linked to ideas of truth and moral value; how these multiple and shifting realities become present and entangle with historically and socially situated lives; and how the formal realizations of the concept of the "real" in the governance of economies engage with the experiential lives of ordinary people. Featuring essays from some of the world's most prominent economic anthropologists, *The Real Economy* is a milestone collection in economic anthropology that crosses disciplinary boundaries and adds new life to social studies of the economy.

**Federico Neiburg** is professor of social anthropology at the Museu Nacional, Universidade Federal do Rio de Janeiro. He is lead researcher for the Brazilian National Research Council and the coordinator of the Center for Research in Culture and Economy. His books include *Empires, Nations, and Natives: Anthropology and State-Making*, and, most recently, *A Cultural History of Money in the Age of Empires*. **Jane I. Guyer** is professor emerita at Johns Hopkins University. She is the author of many books, including *Marginal Gains: Monetary Transactions in Atlantic Africa*; *Legacies, Logics, Logistics: Essays in the Anthropology of the Platform Economy*; and a new translation of Marcel Mauss's *The Gift: Expanded Edition*.



SEPTEMBER 134 p. 6 x 9  
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ANTHROPOLOGY

## Arctic Folly

The Anthropology of a Delusion

PIERRE DÉLÉAGE

Missionary, linguist, and ethnographer Emile Petitot (1838–1916) was known for his work in Canada's Northwest Territories and as the author of a corpus that include the first grammar of an Amerindian language and an astonishing body of transcribed ritual texts and myths. However, over the course of his twenty years in the Arctic Circle, he descended into a long delirium and began to summon imaginary persecutions, pen improbable interpretations of his Arctic hosts, and explode in paroxysms of schizoid fury. In telling this

story, Pierre Déléage reconstructs, step by step and with the ethnographer's eye, the biography of a delusion.

Delving into the obverse of the very texture of ethnographic inquiry, Déléage takes us on an enthralling journey across the indigenous Arctic world, moving skilfully between ethnobiography and the analytic conundrums that arise in profound cognitive displacement. Whoever wishes to know the cost of knowing alien cultures will find this anthropological novella hard to put down.

**Pierre Déléage** is CNRS researcher at the Laboratoire d'Anthropologie Sociale in Paris.



## The Ethics of Space

### Homelessness and Squatting in Urban England

STEPH GROHMANN

Across the Western world, full membership of society is established through entitlements to space and formalized in the institutions of property and citizenship. Those without such entitlements are deemed less than fully human as they struggle to find a place where they can symbolically and physically exist. Written by an anthropologist who accidentally found herself homeless, *The Ethics of Space* is an unprecedented account of what happens when homeless people organize to occupy abandoned properties.

Set against the backdrop of eco-

nomie crisis, austerity, and a disintegrating British state, Steph Grohmann tells the story of a flourishing squatter community in the city of Bristol and how it was eventually outlawed by the state. The first ethnography of homelessness done by a researcher who was formally homeless throughout fieldwork, this volume explores the intersection between spatial existence, subjectivity, and ethics. The result is a book that rethinks how ethical views are shaped and constructed through our own spatial existences.

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**Steph Grohmann** is a research fellow at the Centre for Homeless and Inclusion Health at the University of Edinburgh. She is interested in ethical life, spatial justice, and using anthropological tools in the struggle to end homelessness in Britain and beyond.

## Mafiacraft

### An Ethnography of Deadly Silence

DEBORAH PUCCIO-DEN

“The Mafia? What is the Mafia? Something you eat? Something you drink? I don’t know the Mafia. I have never seen it.” So said Mommo Piromalli, a ’Ndrangheta crime boss, to a journalist in the seventies. In *Mafiacraft*, Deborah Puccio-Den explores the Mafia’s reliance on the force of silence, and undertakes a new form of ethnographic inquiry that focuses on the questions, rather than the answers.

For Puccio-Den, the Mafia is not a stable social fact, but a cognitive event shaped by actions of silence. Rather than inquiring about what has previously been written or said, she explores

the imaginative power of silence and how it gives consistency to special kinds of social ties that draw their strength from a state of indetermination. What methods might anthropologists use to investigate silence and to understand the life of the denied, the unspeakable, and the unspoken? How do they resist, fight, or capitulate to the strength of words, or to the force of law? In *Mafiacraft*, Puccio-Den addresses these questions with a fascinating anthropology of silence that opens up new ground for the study of the world’s most famous criminal organization.

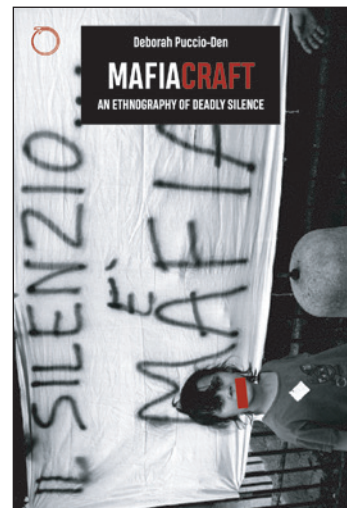
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**Deborah Puccio-Den** is a political anthropologist and senior researcher at the National Center for Scientific Research in France. Originally from Italy, she has conducted more than twenty years of fieldwork on the Mafia in Sicily and lectures on the subject at the École des Hautes Études en Sciences Sociales. She is the author of two books in French, *Masques et Dévoilements* and *Les Théâtres de Maures et Chrétiens*.



AUGUST 290 p. 6 x 9  
ISBN-13: 978-1-912808-28-1  
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ANTHROPOLOGY



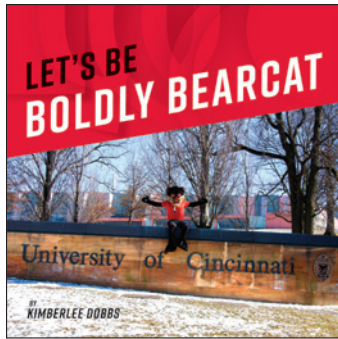
NOVEMBER 230 p., 5 halftones 6 x 9  
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ANTHROPOLOGY



HAU Books 163





JULY 46 p., 25 color plates, 1 map 8 x 8

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SOCIOLOGY HEALTH

EDUCATION CHILDREN'S

## Let's Be Boldly Bearcat

KIMBERLEE DOBBS

In *Let's Be Boldly Bearcat*, the University of Cincinnati bearcat mascot takes young readers on a visual tour of the University of Cincinnati's campus, pausing at each of the fourteen colleges and regional campuses, to highlight flagship university programs and activities. Readers are invited to answer reflection questions found at the end of

the book and to draw pictures to share their ideas about how they would help, teach, build, and keep healthy. A child-friendly campus map and a Bearcat coloring activity page complete the book, making this an ideal gift for Cincinnati alumni to share with their young friends and family.

---

**Kimberlee Dobbs** is a University of Cincinnati CECH alumna, retired kindergarten teacher, and children's book author.

## Community-Academic Partnerships for Early Childhood Health

Volume One

Edited by FARRAH JACQUEZ and LINA SVEDIN



*Interdisciplinary Community Engaged Research or Health*

DECEMBER 160 p. 6 x 9

ISBN-13: 978-1-947602-68-7

Cloth \$39.95s/£30.00

E-book ISBN-13: 978-1-947602-69-4

SOCIOLOGY HEALTH

*Community-Academic Partnerships for Early Childhood Health* is the first in a seven-volume series that looks at participatory public health research studies conducted by scholar/community interdisciplinary teams. In this volume, academics work together with local practitioners in their communities to address childhood health risks of underserved populations and the social factors of

health and life-long wellbeing. The contributors present case studies that show how interdisciplinary community-based, scholarly research can increase the rigor of scientific research and improve data collection by assuring the validity of a study's design and allow for better data interpretation that is more in line with real-world experience.

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**Farrah Jacquez** is associate professor of psychology at the University of Cincinnati.  
**Lina Svedin** is associate professor of political science at the University of Utah.

## Creating Culture through Health Leadership

Volume Two

Edited by LINA SVEDIN

*Interdisciplinary Community Engaged Research or Health*

JANUARY 150 p. 6 x 9

ISBN-13: 978-1-947602-60-1

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SOCIOLOGY HEALTH

The essays in *Creating Culture through Health Leadership* focus on community organizing, building and resourcing through community action, organizing, and education. The contributors share their experiences of building networks and working with local groups to create public goods and improve their communities. Offering practical tools and strategies to make today's research and practicum in health administra-

tion more attuned to the ground level needs, the contributors include steps on how to build these relationships, how to avoid common pitfalls, and how to create effective strategies for partnerships. Drawing on case studies in both rural and urban environments, this book provides useful tools, techniques, and strategies at the intersection of health, wealth, and disparity.

---

**Lina Svedin** is associate professor of political science at the University of Utah.



# Exploring the Architecture of Place in America's Public and Farmers Markets

KATHRYN CLARKE ALBRIGHT

Public and farmers markets have exploded over the past decade. Whether considered a destination or a convenient supplier, markets have become a community space where residents often linger and mingle beyond the purpose of picking up fresh and local produce and wares.

This book examines architectural space of public and farmers markets using three influential types of markets—heritage building, open-air pavilion, and pop-up canopy—and looks ahead to the mobile market to demonstrate

the characteristics of each type using a mixture of narrative and illustrations. Each market discussed is viewed through an architectural lens based on eight scales of measure—the hand, the container, the person, the stall, a grouping of stalls, the street, the block, and the market's situation within the neighborhood. Instructive and practical, this book will help urban planners, civic leaders, and neighborhood residents gain an understanding of which type of market might be best for the community.

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ARCHITECTURE

**Kathryn Clarke Albright** is professor in the School of Architecture + Design and associate dean of academic affairs at Virginia Tech.

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Futures of Affordable Housing

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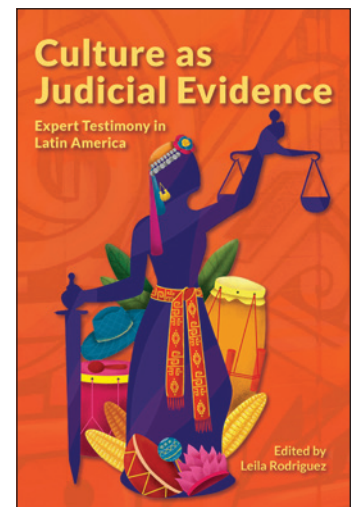
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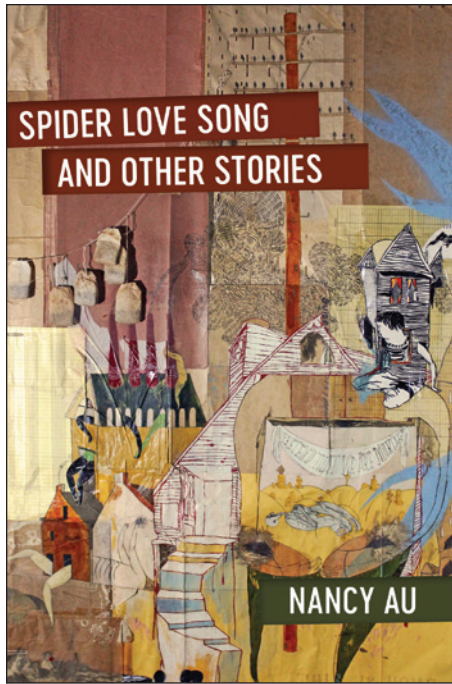
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POLITICAL SCIENCE LATIN AMERICAN STUDIES



  
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ACRE

SEPTEMBER 184 p. 5<sup>1</sup>/<sub>2</sub> x 8<sup>1</sup>/<sub>2</sub>

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FICTION

NANCY AU

# Spider Love Song and Other Stories

Nancy Au's debut collection is rich with scents, sounds, imaginative leaps, and unexpected angles of vision. These seventeen stories present the challenges facing characters whose inner and outer lives often do not align, whose spirits attempt flight despite dashed hopes and lean circumstances. Marginalized by race, age, and sexuality, they endeavor to create new worlds that honor their identities and their Chinese heritage.

Au excels at inhabiting the minds and hearts of children and the elderly. In the title story, Sophie Chu dresses daily in her increasingly shabby elephant costume to ensure her missing parents recognize her upon their return. In "The Unfed," a village elder seeks to revive, with her dimming magic, a mountain community struck by tragedy. "Louise" follows, with deceptive hilarity (involving a one-eyed duck), the nuanced give and take between May Zhou and Lai, dissimilar yet passionate partners considering parenthood. The volume also offers sparkling speculative work that taps into the strength of nature—fox spirits and fire beetles, swollen rivers and rippling clouds—to showcase the sometimes surreal transformations of Au's protagonists.

*Spider Love Song and Other Stories* treads the fault line that forms between lovers, families, friends, cultures—exposing injuries and vulnerabilities, but also the strength and courage necessary to recast resentment and anger into wonder and power. Au's lyrical style, humor, and tender attention to her characters' fancies and failings make this powerful debut a delight to read.

**Nancy Au** has an MFA from San Francisco State University and teaches creative writing at California State University–Stanislaus.



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FAYLITA HICKS

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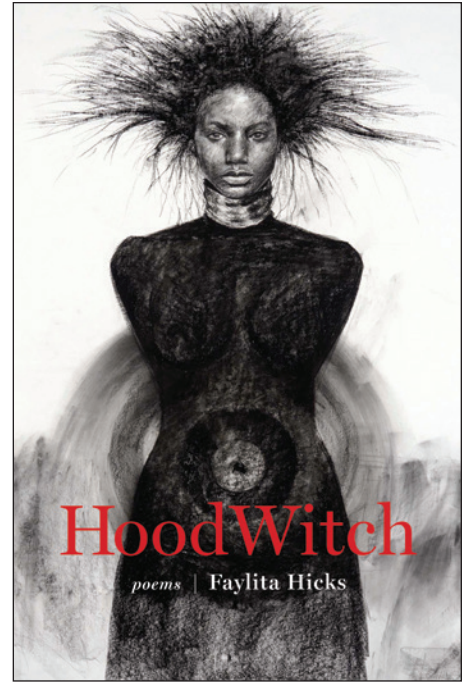
# HoodWitch

This riveting debut from poet Faylita Hicks is a reclamation of power for black women and nonbinary people whose bodies have become the very weapons used against them. *HoodWitch* tells the story of a young person who discovers that they are “something that can & will survive / a whole century of hunt.” Through a series of poems based on childhood photographs, Hicks invokes the spirits of mothers and daughters, sex workers and widows, to conjure an alternative to their own early deaths and the deaths of those whom they have already lost.

In this collection about resilience, Hicks speaks about giving her child up for adoption, mourning the death of her fiancé, and embracing the nonbinary femme body—persevering in the face of medical malpractice, domestic abuse, and police violence. The poems find people transformed, “remade out of smoke & iron” into cyborgs and wolves, machines and witches—beings capable of seeking justice in a world that refuses them the option.

Exploring the intersections of Christianity, modern mysticism, and Afrofuturism in a sometimes urban, sometimes natural setting, Hicks finds a place where “everyone everywhere is hands in the air,” where “you know they gonna push & pull it together. / Just like they learned to.” It is a place of natural magick—where someone like Hicks can have more than one name: where they can be both dead and alive, both a mortal and a god.

**Faylita Hicks** is a black queer writer who received her MFA in creative writing from Sierra Nevada College’s low-residency program and lives in San Marcos, Texas.



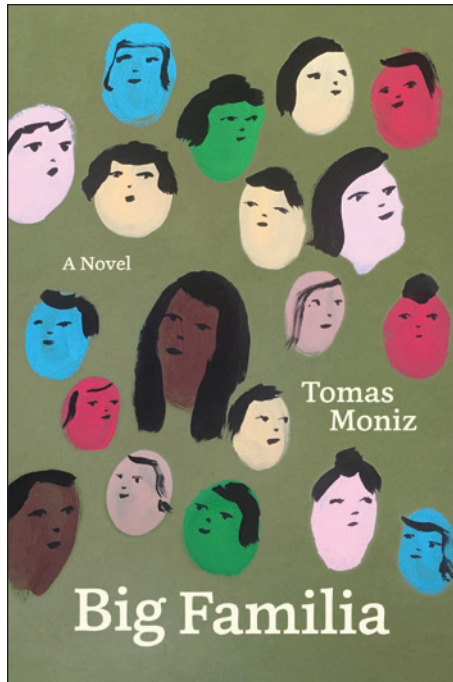
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POETRY



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ACRE

NOVEMBER 192 p. 5<sup>1</sup>/<sub>2</sub> x 8<sup>1</sup>/<sub>2</sub>

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FICTION

TOMAS MONIZ

# Big Familia

A Novel

**B***ig Familia* follows Juan Gutiérrez, a self-employed single father, as he navigates a tumultuous year of inescapable change. His daughter, Stella, is on the verge of moving away to college; his lover, Jared, is pressing him for commitment; and his favorite watering hole—a ramshackle dive presided over by Bob the Bartender—is transforming into a karaoke hotspot. The story is set in a neighborhood that is also changing, gentrification inciting the ire of the established community.

Upon the unexpected death of one of the bar's regulars, Juan is sent reeling, and a series of upheavals follow as he both seeks and spurns intimacy, pondering the legacy of distant parents and a failed marriage and grappling with his sexuality—all the while cycling and dating, drinking at Nicks Lounge, and parenting a determined and defiant child-become-woman.

When his incarcerated father dies and Stella reveals she's pregnant, Juan is forced to examine the emotional bonds that both hold and hinder him, to reassess his ideas of commitment, of friendship, of love. His encounters with various characters—his mother, his ex-wife, a middle-aged punker, an aspiring acupuncturist, a dapper veteran—lead Juan to the realization that he himself must change to thrive.

This is a story of making family and making mistakes, of rending and of mending. As a Latinx queer father with a mixed-race daughter, Juan exemplifies the ways identity connects and divides us. With wit, insight, and tenderness, *Big Familia* explores the complexities of desire, devotion, and the mysteries of the heart.

**Tomas Moniz** is the editor of *Rad Dad* and *Rad Families*, as well as the children's book *Collaboration/Colaboración*, and the author of the novella *Bellies and Buffalos*.



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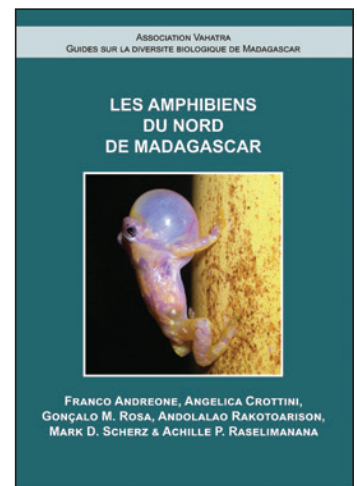
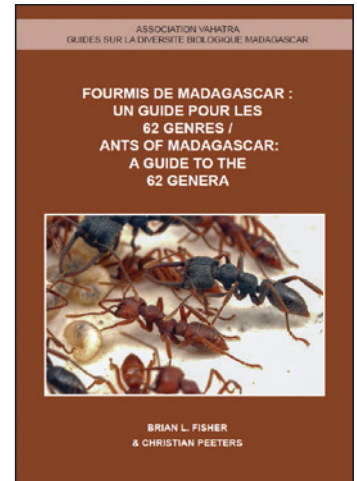
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ARCHEOLOGY  
UKIRESCAN

## “Let Greece and Rome Be Silent”

Frederik Ludvig Norden’s Travels in Egypt and Nubia,  
1737–1738

**PAUL JOHN FRANSDEN**

“Let them speak to me no more of Rome and let Greece be silent lest she stand accused of knowing nothing but what she has derived from Egypt.”

Frederik Ludvig Norden (1708–42), a Danish naval officer, wrote these words during a 1737 expedition to describe his amazement at the technical ingenuity of ancient Egyptian and Nubian art and architecture. Posthumously

published in 1755, Norden’s *Travels in Egypt and Nubia* proved to be of great importance for eighteenth-century discussions of the role of Egypt and Greece in the creation of European identity. This volume, supplemented by more than fifty of Norden’s own drawings, is an analysis of the publication and its lasting cultural and intellectual influence.

---

**Paul John Frandsen** is a Danish Egyptologist. He is the author of several books on ancient Egyptian language and religion, including, most recently, *Incestuous and Close-Kin Marriage in Ancient Egypt and Persia: An Examination of the Evidence*.



NOVEMBER 176 p. 6 x 9

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BIOGRAPHY  
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## Marcus Meibom

Studies in the Life and Works of a Seventeenth-Century  
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**Edited by MATTIAS LUNDBERG and JANIS KRESLINS**

This exploration of the controversial polymath scholar Marcus Meibom (1630–1711) sheds new light on aspects of his scientific and philological achievements within the fields of mathematics, music, ancient history, biblical text criticism, manuscript collecting, and maritime history. Little-known to the general readership today, Meibom

was famous in the erudite early-modern world for his groundbreaking work in Greek philology and music theory. Mattias Lundberg and Janis Kreslins trace Meibom’s highly peculiar personal and professional life, highlighting his scholarly contributions as well as his controversies and scandals.

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**Mattias Lundberg** is professor of musicology at Uppsala University in Sweden. **Janis Kreslins** is senior academic librarian for research affairs at the National Library of Sweden.

## Care and Conservation of Manuscripts 16

**MATTHEW J. DRISCOLL**

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HISTORY  
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GRACE GERSHUNY

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# The Organic Revolutionary

A Memoir from the Movement for Real Food, Planetary Healing, and Human Liberation

**A**n influential founding member of the American organic agriculture movement and a long-time organic farmer, Grace Gershuny gives us one of the most comprehensive and deeply personal accounts of adventures in that movement ever written. A principal author of the USDA's first proposed National Organic rule, Gershuny left the National Organic Program staff just before the final rule was published. The complicated story of that movement for nationwide organic regulations, which consumed Gershuny's life for five years, is interwoven here with her own personal timeline before, during, and after the arduous federal process.

This memoir explores how the organic revolution became rooted well before the US federal government cared to notice. Gershuny asks important ongoing questions about the organic movement that still aren't receiving enough attention, such as whether organic standards should be consumer or farmer-driven and if organic agriculture will be able to maintain its principles as it becomes mainstream. Entertaining yet urgent, *Organic Revolutionary* thoughtfully details the personal, political, and practical struggles that ensued in the heroic effort to push the organic movement beyond farmers' markets and into supermarkets.

**Grace Gershuny** is co-author of *The Soul of Soil* and has written extensively on soil, compost, and food system issues. She lives in Vermont.



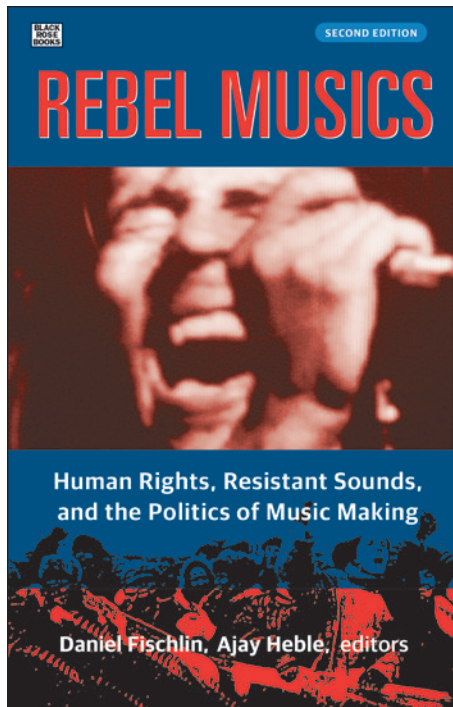
**"Organic Revolutionary is an important message about the historic and current place of organic agriculture in the good food movement, how the integrity of organic has been challenged, and the opportunity that organic agriculture holds to promote planetary health."**

**—Enid Wonnacott,  
executive director of NOFA-Vermont**

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AMERICAN HISTORY  
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Edited by DANIEL FISCHLIN and AJAY HEBLE

# Rebel Musics

## Human Rights, Resistant Sounds, and the Politics of Music Making

*Second Edition*

When it was first published in 2003, *Rebel Musics* sought to explore how musical activism resonates as resistance to the dominant culture and as a medium for political self-expression. If anything, these issues seem to be even more pressing today. *Rebel Musics* offers a fascinating journey into a rich, complex world where music and politics unite, and where rebel musicians are mobilizing for political change, resistance, and social justice. Daniel Fischlin and Ajay Heble cover a wide range of artists, genres, and topics, including Thomas Mapfumo, Bob Marley, William Parker, Frank Zappa, Edgard Varese, Ice-T, American blues, West African drumming, hip hop, gospel, rock'n'roll cabaret, Paul Robeson, and free jazz. This book shows how rebel music is at the heart of some of the most incisive critiques of global politics. With explosive lyrics and driving rhythms, rebel musicians are helping to mobilize movements for political change and social justice, at home and around the world.

In celebration of the 50th anniversary of Black Rose Books, this revised and expanded edition of *Rebel Musics* will include all the original essays, as well as a new contribution by the editors. Rounding out the new edition will be several new pieces from artists and scholars that will continue to spark debate about these vital topics in compelling ways.

**Daniel Fischlin** is a leading Canadian humanities researcher who has written over twenty books. Also a musician and community organizer, he chairs the Board of Silence, a community art space in Guelph, and is the founding director of the newly launched MA/PhD program in Critical Studies in Improvisation at the University of Guelph. **Ajay Heble** is the founding director of the International Institute for Critical Studies in Improvisation and professor of English in the School of English and Theatre Studies at the University of Guelph. He is the founding artistic director of the award-winning Guelph Jazz Festival and Colloquium and a founding co-editor of the peer-reviewed journal *Critical Studies in Improvisation*. Heble is also an accomplished pianist who, with Daniel Fischlin, records and performs with the improvising quartet, The Vertical Squirrels.

“A rich collection of ideas and information about music that inspires, delights, and educates at the same time. It is especially welcome at a time when people doing music are called upon by world events to walk out on the stage and do the unexpected.”

—Howard Zinn,  
author of *A People's History  
of the United States*

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DANIEL FISCHLIN and MARTHA NANDORFY

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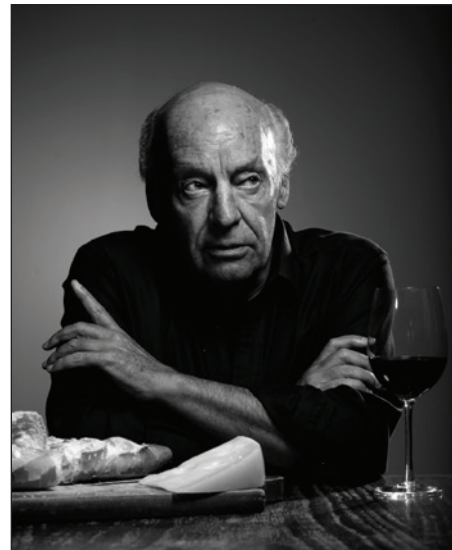
# Eduardo Galeano

## Wind is the Breath of Time, the Storyteller's Voice Travels On

**U**ruguayan Eduardo Galeano was an activist, visionary, and storyteller who began his hugely influential career with the publication of *Open Veins of Latin America* in 1971, which set a new standard for historical scholarship of Latin America. After this success, Galeano's writing became increasingly lyrical and inspired by the storytelling of South America's Indigenous peoples, while remaining politically engaged and prophetic.

This book picks up where Daniel Fischlin and Martha Nandorfy's previous book on Galeano left off, focusing on timely and urgent themes in the last four books he wrote in the twenty-first century. Through his distinctive narrative style of short vignettes—tightly packed explosive stories—Galeano explores what it means to live as mortal beings waxing and waning between despair and hope. Galeano is a hunter of stories. His yarns place us, as his listeners and agents of history, in a web where past and future come together to create a present full of possibility.

**Daniel Fischlin** is University Research Chair at the International Institute for Critical Studies in Improvisation at University of Guelph. He has written sixteen books, including three co-authored with Nandorfy: *The Community of Rights—The Rights of Community*, *Eduardo Galeano: Through the Looking Glass*, and *The Concise Guide to Global Human Rights*, all published by Black Rose Books. **Martha Nandorfy** is professor of literature and culture in the School of English and Theatre Studies at the University of Guelph. She is the author of *The Poetics of Apocalypse: García Lorca's Poet in New York*.



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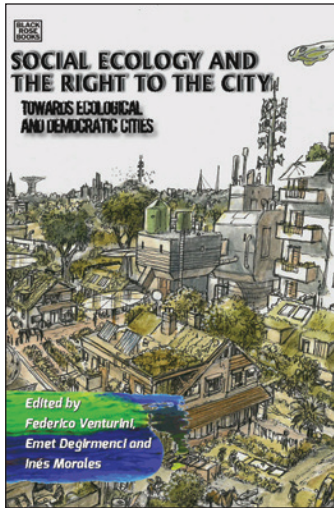
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## Social Ecology and the Right to the City

Towards Ecological and Democratic Cities

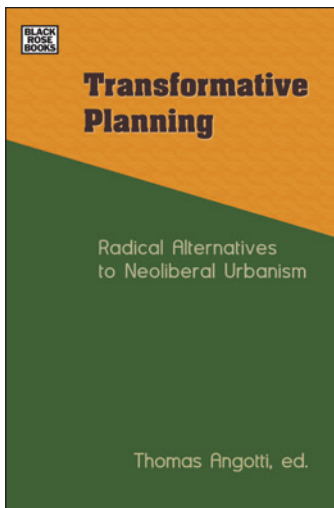
Edited by FEDERICO VENTURINI, EMET DEGIRMENCI, and INÉS MORALES

Cities today are increasingly at the forefront of the environmental and social crisis—they are simultaneously a major cause and a potential solution. Across the world, a new wave of urban social movements is rising to fight against corporate control, social exclusion, hostile immigration policies, gender oppression, and ecological devastation. These movements are building economic, social, and political alternatives based on solidarity, equality, and participation. This anthology develops the debates that began at the recent Transnational Institute of Social Ecology's conference

about the dire need to rebuild the social and political realities of our world's cities. It discusses the prospects of radical urban movements; examines the revolutionary potential of the concept of "the Right to the City," and looks at how activists, scholars, and community movements can work together towards an ecological and democratic future. A fruitful conversation between theory and practice, this book opens new ground for rethinking systemic urban change in a way that challenges oppression and transforms how people work, create, and live together.

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**Federico Venturini** is an independent activist-researcher. He is a member of the Advisory Board of the Transnational Institute of Social Ecology and the International Imrali Peace Delegation. **Emet Degirmenci** has for decades been a social ecologist and an independent researcher on women and ecology. She is also a writer, speaker, forager, re-indigenizing and rewilding enthusiast, ecological garden/farm designer, and teacher. **Inés Morales** is a forest engineer and specialist in agroecology and organic farming.



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## Transformative Planning

Radical Alternatives to Neoliberal Urbanism

Edited by TOM ANGOTTI

Though modern urban planning is only a century old, it appears to be facing extinction. Historically, urban planning has been narrowly conceived, ignoring gaping inequalities of race, class, and gender while promoting unbridled growth and environmental injustices. *Transformative Planning* argues that unless planning is radically transformed and develops serious alternatives to neoliberal urbanism and disaster capitalism it will be irrelevant in this century. This book emerges from

decades of urban planners and activists contesting inequalities of class, race, and gender in cities around the world. It compiles the discussions and debates that appeared in the publications of Planners Network, a North American urban planners' association. Original contributions have been added to the collection so that it serves as both a reflection of past theory and practice and a challenge for a new generation of activists and planners.

---

**Tom Angotti** is professor emeritus of urban policy and planning at Hunter College and the Graduate Center, City University of New York. He was the founder and director of the Hunter College Center for Community Planning and Development. His recent books include *Zoned Out!: Race, Displacement and City Planning in New York City* and *Urban Latin America: Inequalities and Neoliberal Reforms*. He is an editor of [progressivecity.net](http://progressivecity.net) and participating editor for *Latin American Perspectives* and *Local Environment*.



## Enlightenment and Ecology

The Legacy of Murray Bookchin in the 21st Century  
Edited by **BRUCE WILSON** and **VINCENT GERBER**

Throughout his life, prophetic American philosopher Murray Bookchin created social ecology as a comprehensive social program for the challenges of our present era. Through tireless teaching, speaking, organizing, and writing, Bookchin presented a humanist vision of ecology based on community, direct democracy, and the better promises of the Enlightenment, showing how we could transform our society into one that is free and egalitarian.

*Enlightenment and Ecology* is an international collection of commemorative essays by scholars and activists who have each incorporated the ideas of social ecology into their own work. This book also examines how the Kurdish freedom movement is using Bookchin's utopian ideas. In a time of urgent need for radical change, these essays provide both precious historical lessons and a transformative road map.

---

**Bruce Wilson** is an independent medical and science writer and editor living in Québec, Canada. **Vincent Gerber** is the author of several articles and two books in French on social ecology, including *Murray Bookchin et l'Écologie Sociale*. He's the founder of the website 'Écologie Sociale,' which gathers all material on social ecology that is available in French. Living in Geneva, he works in a social housing cooperative.

## From the Ground Up

Essays on Grassroots and Democracy  
Edited by **C. GEORGE BENELLO**

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Should today's activists aim for more than reformist changes in the policies and personnel of giant corporations and the government? This collection of classic essays persuasively argues that modern social movements need to rise to the challenge of spearheading a radical reorganization of society based on the principles of decentralization, community control, and participatory democracy.

Integrating some of the best of New Left thought and practice with

more recent populist and Green perspectives, essays by C. George Benello, and the commentaries of Harry Boyte, Steve Chase, Walda Katz-Fishman, Jane Mansbridge, Chuck Turner, and other major activists from the 1960s offer important insights for today's new generation of practical utopians. This revised and updated edition also includes "The New Movement and its Theory of Organization," a discussion by David Wieck, Todd Gitlin, George Woodcock, J. F. Conway, and Joan Renold.

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**C. George Benello** (1927–1987) was professor of sociology at Cornell University, the University of Massachusetts, Goddard College, McGill University, and Concordia University. He was active in the anti-war movement, and he founded the Federation of Economic Democracy and the journal *Changing Work*.

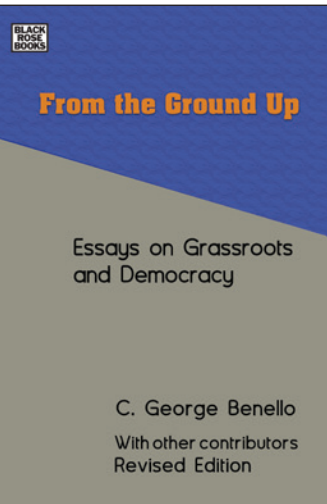
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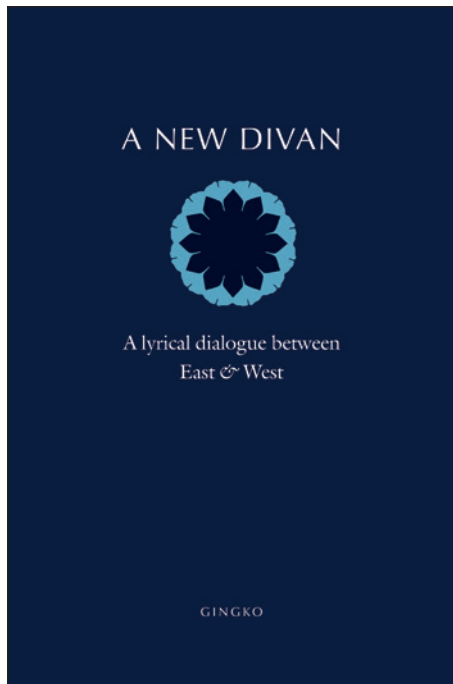
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# A New Divan

## A Lyrical Dialogue between East and West

With forewords by *Daniel Barenboim* and *Mariam C. Said*

Now reaching its two hundredth anniversary, Johann Wolfgang von Goethe's sequence of poems, the *West-Eastern Divan* serves as the inspiration for this new collection of poems by more than twenty-four poets from around the world. Goethe's original work shows the poet looking east from his homeland of Germany to build a collection of writing inspired by the poetic traditions of Persia. In twelve books, Goethe writes on a variety of great poetic themes, including love, humor, parables, and paradise. Over the years since its original publication in 1819, the *Divan* has served as inspiration for a variety of literary, theoretical, and musical responses. *A New Divan* revisits Goethe's work in a lively celebration of cross-cultural exchange. Works from the East and the West respond to the themes laid out in Goethe's *Divan* and build bridges between cultures, nationalities, and languages. The poets have been paired to write in response to each of the twelve books of the *Divan*, and here present their multilingual works in eleven different languages, each with a poetic interpretation written in English. Three pairs of essays complement and shed further light on the series of poetic exchanges. These writings mirror the original notes that Goethe included in his *West-Eastern Divan*.

Reaching through time, language, and poetic history, *A New Divan* offers a lyrical conversation and opens paths of connection across cultures.

**Barbara Schwepcke** is the founder of Gingko and the chair of its board of trustees. **Bill Swainson** is a freelance editor and literary consultant.

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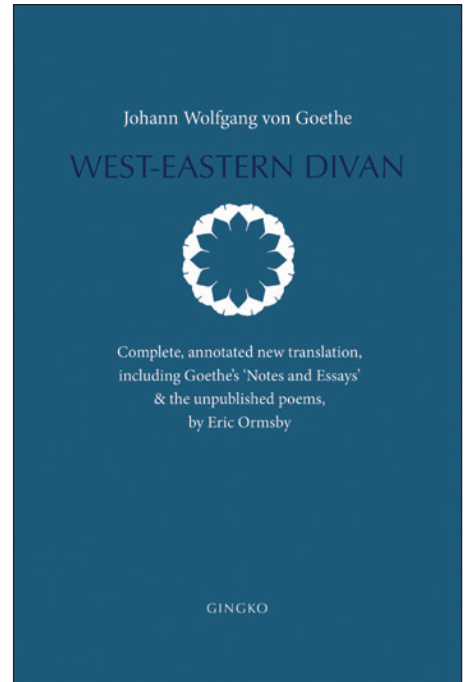
# West-Eastern Divan

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In 1814, Johann Wolfgang von Goethe read the poems of the great fourteenth-century Persian poet Hafiz in a newly published translation by Joseph von Hammer-Purgstall. For Goethe, the book was a revelation. He felt a deep connection with Hafiz and Persian poetic traditions, and he was immediately inspired to create his own *West-Eastern Divan* as a lyrical conversation between the poetry and history of his native Germany and that of Persia. The resulting collection is one of the world's great works of literature, an inspired masterpiece, and a poetic linking of European and Persian traditions. Eric Ormsby has created this translation in clear contemporary prose rather than in rhymed verse, which tends to obscure the work's sharpness. This edition not only brings this classic collection to English-language readers, but also, at a time of renewed Western unease about the other, opens up the rich cultural world of Islam.

**Johann Wolfgang von Goethe** (1749–1832) was a German poet, novelist, playwright, courtier, and natural philosopher. He is the author of many works, most famously the poetic drama *Faust*. **Eric Ormsby** is a senior research associate at the Institute of Ismaili Studies.



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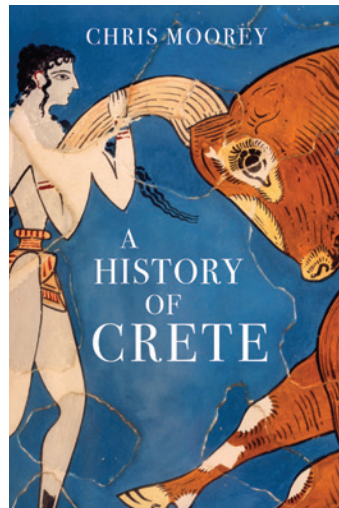


The Qur'an identifies Jesus as a sign of God, and he holds a place as one of the most important prophets in Islam. Looking at Jesus in Islam also reveals both deep differences from and rich connections to the view of Jesus in Christianity. In *The Other Prophet*, Mouhanad Khorchide and Klaus von Stosch explore and explain the position of the Qur'anic Jesus, with one scholar working from the Muslim and the

other from the Christian theological perspective. Their combined research presents a history of Jesus's presence in the Qur'an and provides astute observations to deepen the understanding of both Christians and Muslims. Here we find that a common view of Jesus from the Muslim and Christian sides is not only possible, but also expands our understanding of Jesus and his message.

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**Mouhanad Khorchide** is professor of Islamic studies and head of the Center for Islamic Theology at the University of Münster. **Klaus von Stosch** is professor of Catholic theology and didactics and chair of the Centre for Comparative Theology and Cultural Studies at the University of Paderborn. **Simon Pare** is the translator of such books as *Atlas of an Anxious Man*, *The Little Paris Bookshop*, and *The Night of the Physicists*, the latter also published by Haus.



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**Chris Moorey** is a writer and historian and the author of *A Glimpse of Heaven*.



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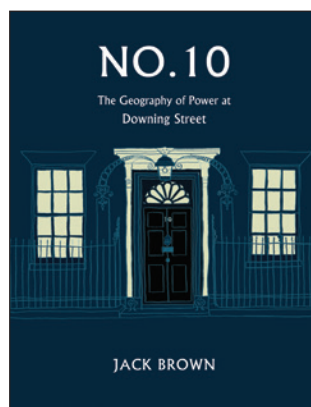
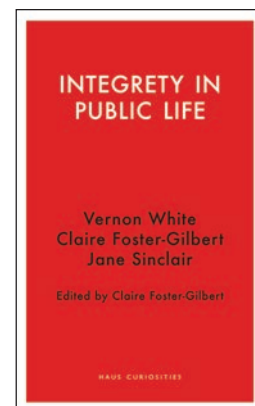
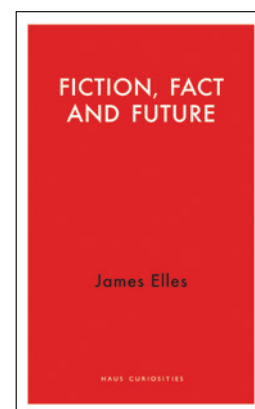
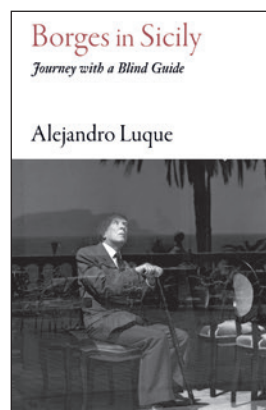
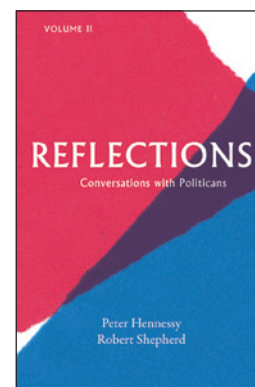
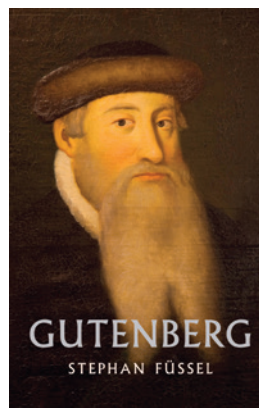
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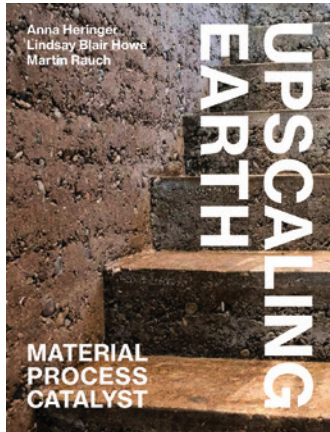
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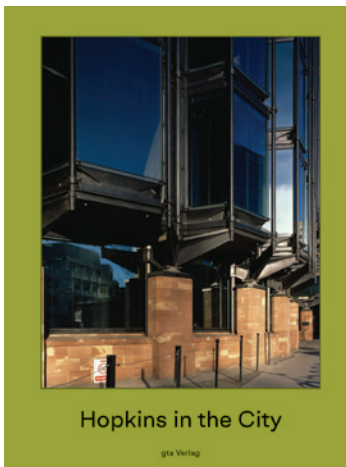
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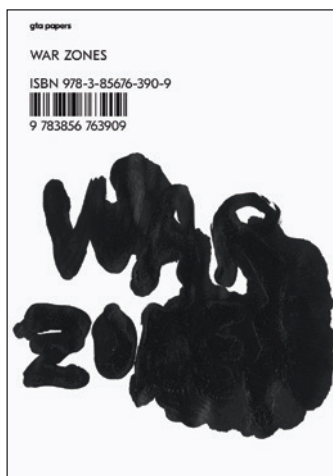
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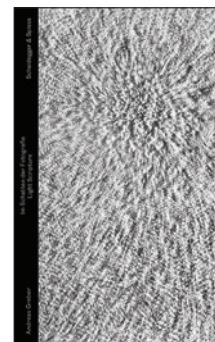
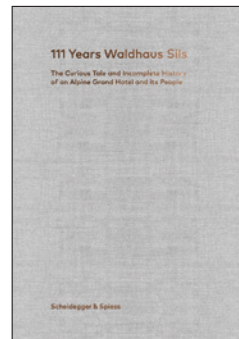
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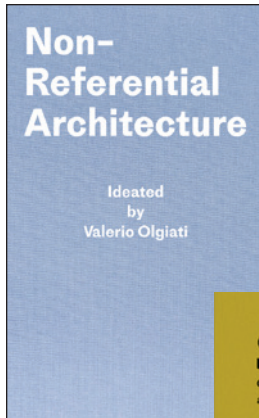
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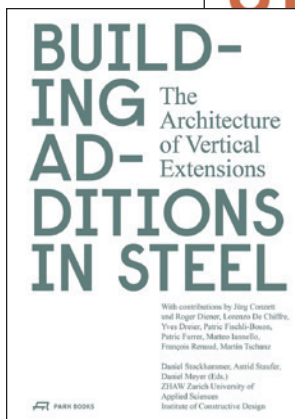
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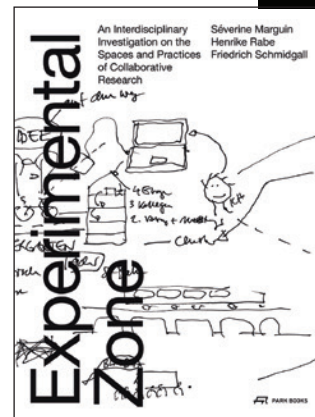
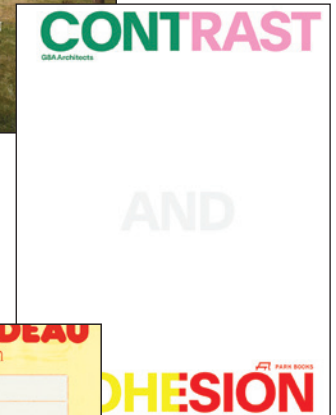
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