

CHICAGO

★ INTERNATIONAL
★ EDITION

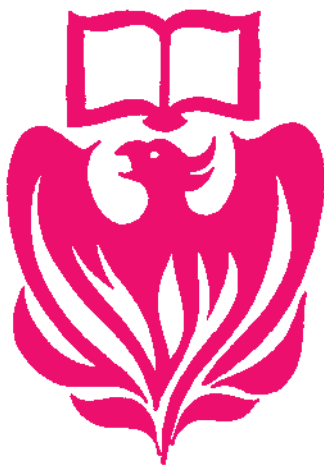
2018

FALL
BOOKS

Fall 2018

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Cover design by Mary Shanahan

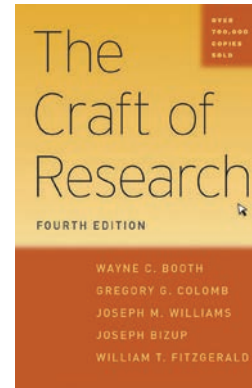
Catalog design by Brian Beerman and Mary Shanahan

Recently Published



The Chicago Manual of Style

17th Edition
ISBN-13: 978-0-226-28705-8
Cloth \$70.00/£52.50



The Craft of Research, Fourth Edition

Wayne C. Booth, Gregory G. Colomb,
Joseph M. Williams, Joseph Bizup
and William T. FitzGerald
Chicago Guides to Writing, Editing, and Publishing
ISBN-13: 978-0-226-23973-6
Paper \$18.00/£13.50



The Red Atlas

How the Soviet Union Secretly
Mapped the World
John Davies and Alexander Kent
ISBN-13: 978-0-226-38957-8
Cloth \$35.00/£25.00



The Aeneid

Virgil
Translated by David Ferry
ISBN-13: 978-0-226-28705-8
Cloth \$35.00/£26.50



The Great Derangement

Climate Change and the Unthinkable
Amitav Ghosh
Berlin Family Lectures
ISBN-13: 978-0-226-52681-2
Paper \$15.00/£11.50
IND SA



Beasts at Bedtime

Revealing the Environmental Wisdom
in Children's Literature
Liam Heneghan
ISBN-13: 978-0-226-43138-3
Cloth \$27.50/£20.50

CHARLES DICKENS

The Daily Charles Dickens

A Year of Quotes

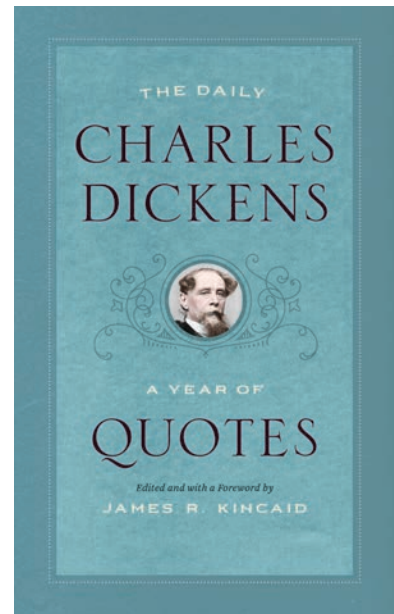
Edited and with a Foreword by James R. Kincaid

A charming memento of the Victorian era's literary colossus, *The Daily Charles Dickens* is an almanac for the ages. Tenderly and irreverently anthologized by Dickens scholar James R. Kincaid, this collection mines the British author's beloved novels and Christmas stories as well as his lesser-known sketches and letters for "an around-the-calendar set of jolts, soothing, blandishments, and soarings."

A bedside companion to dip into year round, this book introduces each month with a longer seasonal quote, while concise bits of wisdom and whimsy mark each day. Hopping from Esther Summerson's abandonment by her mother in *Bleak House* to a meditation on the difficult posture of letter-writing in *The Pickwick Papers*, this anthology displays the wide range of Dickens's stylistic virtuosity—his humor and his deep tragic sense, his ear for repetition, and his genius at all sorts of voices. Even the devotee will find between these pages a mix of old friends and strangers—from *Oliver Twist* and Ebenezer Scrooge to the likes of Lord Coodle, Sir Thomas Doodle, Mrs. Todgers, and *Edwin Drood*—as well as a delightful assortment of some of the novelist's most famous, peculiar, witty, and incisive passages, tailored to fit the season. To give one particularly apt example: David Copperfield blunders, in a letter of apology to Agnes Wickfield, "I began one note, in a six-syllable line, 'Oh, do not remember'—but that associated itself with the fifth of November, and became an absurdity."

Never Pecksniffian or Gradgrindish, this daily dose of Dickens crystallizes the novelist's agile humor and his reformist zeal alike. This is a book to accompany you through the best of times and the worst of times.

Charles Dickens is regarded by many as the greatest novelist of the Victorian era. His novels were among the first serialized fictional narratives and enjoyed great success among the masses at the time, with strong critical reception continuing to this day. **James R. Kincaid** is the Arol Arnold Professor Emeritus of English at the University of Southern California. He is the author of six scholarly books and ten works of fiction.



"JULY 21. . . . If ever you gets to up'ards o' fifty, and feels disposed to go amarryin' anybody . . . jist you shut yourself up in your own room. . . and pison yourself off hand. . . . Pison yourself, and you'll be glad on it arterwards."

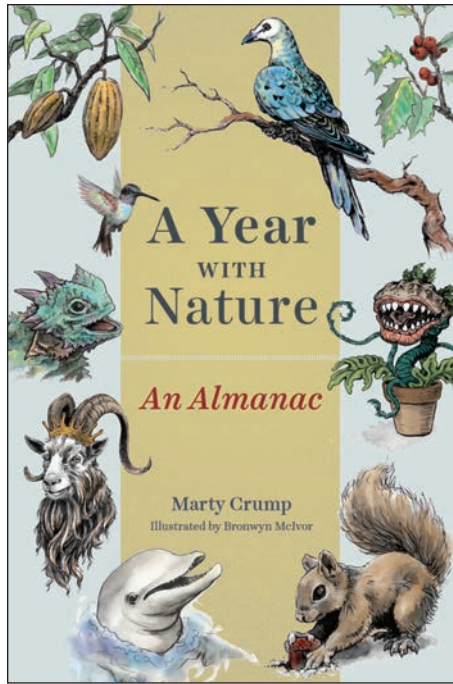
—Tony Weller
in *The Pickwick Papers*

"AUGUST 23. . . . 'It's not Madness, ma'am,' replied Mr. Bumble, after a few moments of deep meditation. 'It's Meat.'"
—from *Oliver Twist*

"SEPTEMBER 6. . . . A wonderful fact to reflect upon, that every human creature is constituted to be that profound secret and mystery to every other."
—from *A Tale of Two Cities*

OCTOBER 208 p. 4¹/₂ x 7¹/₄
ISBN-13: 978-0-226-56374-9
Paper \$16.00/£12.00
E-book ISBN-13: 978-0-226-56388-6
LITERATURE FICTION

general interest 1



MARTY CRUMP

A Year with Nature

An Almanac

With Illustrations by Bronwyn McIvor

A *Year with Nature* is an almanac like none you've ever seen: combining science and aesthetics, it is a daily affirmation of the extraordinary richness of biodiversity and our enduring beguilement by its beauty. With a text by herpetologist and natural history writer Marty Crump and a cornucopia of original illustrations by Bronwyn McIvor, this quirky quotidian reverie gazes across the globe, media, and time as it celebrates date-appropriate natural topics ranging from the founding of the National Park Service to annual strawberry, garlic, shrimp, hummingbird, and black bear festivals.

With Crump, we mark the publication of classics like Carson's *Silent Spring* and White's *Charlotte's Web*, and even the musical premiere of Tchaikovsky's *Swan Lake*. We note the discovery of the structure of DNA and the mountain gorilla, the rise of citizen science projects, and the work of people who've shaped how we view and protect nature—from Aristotle to E. O. Wilson. Some days feature US celebrations, like National Cat Day; others highlight country-specific celebrations, like Australia's Wombat Day and Thailand's Monkey Buffet Festival, during which thousands of macaques feast on an ornately arranged spread of fruits and vegetables. Crump also highlights celebrations that span borders, from World Wildlife Conservation Day to International Mountain Day and global festivities for snakes, sea turtles, and chocolate. Interweaving fascinating facts on everything from jellyfish bodies to monthly birth flowers with folkloric entries featuring the Loch Ness Monster and unicorns, the almanac is as exhaustive as it is enchanting.

A Year with Nature celebrates the wonder of our natural world as we have expressed it in visual arts, music, literature, science, and everyday experience. But more than this, the almanac's vignettes encourage us to contemplate how we can help ensure that future generations will be able to enjoy the landscapes and rich biodiversity we so deeply cherish.

Marty Crump is adjunct professor of biology at Utah State and Northern Arizona Universities. She is the author, most recently, of *Eye of Newt and Toe of Frog, Adder's Fork and Lizard's Leg: The Lore and Mythology of Amphibians and Reptiles*, also published by the University of Chicago Press. She lives in Logan, UT.

“A well-written, accessible, evocative, and educational daily reader. I found myself getting into a rhythm, paying close attention to what a particular date's entry was going to teach me, where it might even take me emotionally. Crump has also managed a subtle narrative arc over the whole collection, enhanced by the wonderfully quirky illustrations. *A Year with Nature* is a fine, inspiring volume, one that could end up on many an end table, office desk, or daily tote bag.”

**—Harry W. Greene,
author of *Tracks and Shadows:
Field Biology as Art***

OCTOBER 384 p., 150 halftones 6 x 9
ISBN-13: 978-0-226-44970-8
Cloth \$30.00/£20.00
E-book ISBN-13: 978-0-226-44984-5
NATURE

NORMAN C. ELLSTRAND

Sex on the Kitchen Table

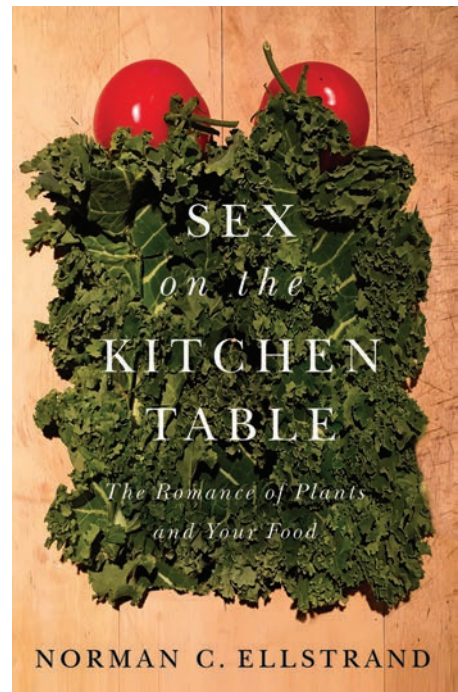
The Romance of Plants and Your Food

At the tips of our forks and on our dinner plates, a buffet of botanical dalliance awaits us. Sex and food are intimately intertwined, and this relationship is nowhere more evident than among the plants that sustain us. From lascivious legumes to horny hot peppers, most of humanity's calories and other nutrition come from seeds and fruits—the products of sex—or from flowers, the organs that make plant sex possible. Sex has also played an arm's-length role in delivering plant food to our stomachs, as human match-making (plant breeding, or artificial selection) has turned wild species into domesticated staples.

In *Sex on the Kitchen Table*, Norman C. Ellstrand takes us on a vegetable-laced tour of this entire sexual adventure. Starting with the love apple (otherwise known as the tomato) as a platform for understanding the kaleidoscopic ways that plants can engage in sex, successive chapters explore the sex lives of a range of food crops, including bananas, avocados, and beets, finally ending with genetically engineered squash—a controversial, virus-resistant vegetable created by a process that involves the most ancient form of sex. Peppered throughout are original illustrations and delicious recipes, from sweet and savory tomato pudding to banana puffed pancakes, avocado toast (of course), and both transgenic and non-GMO tacos.

An eye-opening medley of serious science, culinary delights, and humor, *Sex on the Kitchen Table* offers new insight into fornicating flowers, salacious squash, and what we owe to them. So as we sit down to dine and ready for that first bite, let us say a special grace for our vegetal vittles: let's thank sex for getting them to our kitchen table.

Norman C. Ellstrand is distinguished professor of genetics at the University of California, Riverside, where he holds the Jane S. Johnson Endowed Chair in Food and Agriculture. He is the author of *Dangerous Liaisons?: When Cultivated Plants Mate with Their Wild Relatives*.



“In a funny way, Ellstrand’s book could be called the ‘secret sex life of crop plants,’ because relatively few people know the ins and outs of avocados, bananas, beets, corn, or squash. *Sex on the Kitchen Table* will help readers understand how crop plants reproduce and why that is so significant when it comes to solving problems in agriculture. I haven’t read anything quite like this before. Edifying and entertaining.”

**—Raoul W. Adamchak,
coauthor of *Tomorrow’s Table: Organic Farming, Genetics, and the Future of Food***

SEPTEMBER 208 p., 13 line drawings, 6 tables
5¹/₂ x 8¹/₂
ISBN-13: 978-0-226-57475-2
Cloth \$75.00/£56.00
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Paper \$20.00/£14.00
E-book ISBN-13: 978-0-226-57492-9
SCIENCE COOKING

ART IN CHICAGO

A HISTORY FROM THE FIRE TO NOW

Edited by **MAGGIE TAFT** and
ROBERT COZZOLINO

Art in Chicago

A History from the Fire to Now

For decades now, the story of art in America has been dominated by New York. It gets the majority of attention, the stories of its schools and movements and masterpieces the stuff of pop culture legend. Chicago, on the other hand . . . well, people here just get on with the work of making art.

Now that art is getting its due. *Art in Chicago* is a magisterial account of the long history of Chicago art, from the rupture of the Great Fire in 1871 to the present. The first single-volume history of art and artists in Chicago, the book—in recognition of the complexity of the story it tells—doesn't follow a single continuous trajectory. Rather, it presents an overlapping sequence of interrelated narratives that together tell a full and nuanced, yet wholly accessible history of visual art in the city. From the temptingly blank canvas left by the Fire, we loop back to the 1830s and on up through the 1860s, tracing the beginnings of the city's institutional and professional art world and community. From there, we travel in chronological order through the decades to the present. Familiar developments such as the founding of the Art Institute, the Armory Show, and the arrival of the Bauhaus are given a fresh look, while less well-known aspects of the story, like the contributions of African American artists dating back to the 1860s or the long history of activist art, finally get suitable recognition. The six chapters, each written by an expert in the period, brilliantly mix narrative and image, weaving in oral histories from artists and critics

Among the featured artists

Gertrude Abercrombie,
Ivan Albright, Harry Callahan,
Nick Cave, Eldzier Cortor,
Manierre Dawson, Theaster Gates,
Goat Island, Leon Golub, Barbara
Jones-Hogu, Judy Ledgerwood,
Kerry James Marshall, László
Moholy-Nagy, Archibald Motley,
Hollis Sigler, Nancy Spero, Lorado
Taft, Chris Ware, and Anne Wilson

SEPTEMBER 448 p., 160 color plates,
29 halftones 9¹/₄ x 11
ISBN-13: 978-0-226-16831-9
Cloth \$65.00/£49.00
E-book ISBN-13: 978-0-226-31314-6
ART

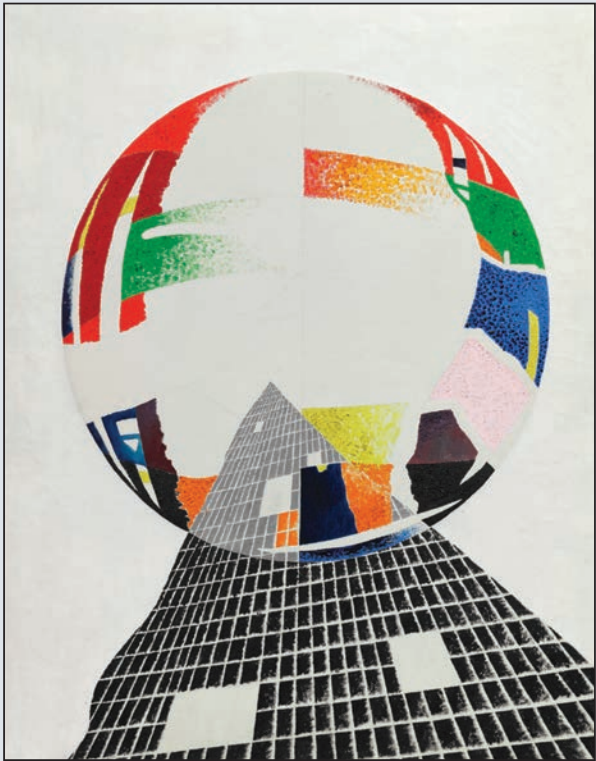
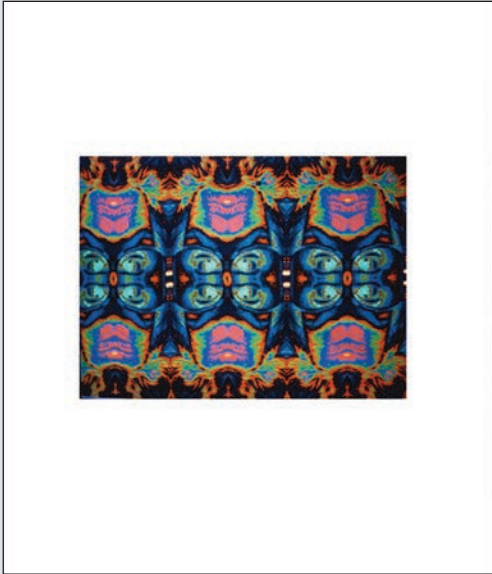
4 general interest



reflecting on their work in the city, and setting new movements and key works in historical context. The final chapter, comprised of interviews and conversations with contemporary artists, brings the story up to the present, offering a look at the vibrant art being created in the city now and addressing ongoing debates about what it means to identify as—or resist identifying as—a Chicago artist today. The result is an unprecedentedly inclusive and rich tapestry, one that reveals Chicago art in all its variety and vigor and one that will surprise and enlighten even the most dedicated fan of the city’s artistic heritage.

Part of the Terra Foundation for American Art’s year-long Art Design Chicago initiative, which will bring major arts events to venues throughout Chicago in 2018, *Art in Chicago* is a landmark publication, a book that will be the standard account of Chicago art for decades to come. No art fan, regardless of their city, will want to miss it.

Maggie Taft is an art historian and the founding director of the Haddon Avenue Writing Institute, a community-based writing center for teenage girls. **Robert Cozzolino** is the Patrick and Aimee Butler Curator of Paintings at the Minneapolis Institute of Art.



HILMA AF KLINT

Hilma af Klint

Notes and Methods

With an Introduction and Commentary by Iris Müller-Westermann

At the turn of the twentieth century, Swedish artist Hilma af Klint created a body of work that left visible reality behind, exploring the radical possibilities of abstraction years before Vasily Kandinsky, Kazimir Malevich, or Piet Mondrian. Many consider her the first trained artist to create abstract paintings. With *Hilma af Klint: Notes and Methods*, we get to experience the arc of af Klint's artistic investigation in her own words.

Hilma af Klint studied at the Royal Swedish Academy in Stockholm, where she was part of the first generation of female students. Up until the beginning of the century, she painted mainly landscapes and detailed botanical studies. Her work from this period was that of a young artist of her time who meticulously observed the world around her. But, like many of her contemporaries, af Klint was also interested in the invisible relationships that shape our world, believing strongly in a spiritual dimension. She joined the Theosophical Society, and, with four fellow female members who together called themselves "The Five," began to study mediumship. Between 1906 and 1915, purportedly guided by a higher power, af Klint created 193 individual works that, in both scale and scope of imagery, are like no other art created at that time. Botanically inspired images and mystical symbols, diagrams, words, and geometric series, all form part of af Klint's abstract language. These abstract techniques would not be seen again until years later.

Notes and Methods presents facsimile reproductions of a wide array of af Klint's early notebooks accompanied by the first English translation of af Klint's extensive writings. It contains the rarely seen "Blue Notebooks," hand-painted and annotated catalogues af Klint created of her most famous series "Paintings for the Temple," and a dictionary compiled by af Klint of the words and letters found in her work. An introduction by Iris Müller-Westermann illuminates this unique and important contribution to the legacy of Hilma af Klint.

Hilma af Klint (1862–1944) was a Swedish painter. While her naturalistic landscapes were shown during her lifetime, her abstract paintings were not exhibited until 1986, more than forty years after she died.

Hilma af Klint
Notes and Methods



"A wonderfully refreshing and unique presence in art history."

—*Hyperallergic*

AUGUST 288 p., 300 color plates 8¹/₂ x 11

ISBN-13: 978-0-226-59193-3

Cloth \$45.00/£34.00

ART

Copublished with Christine Burgin Gallery

Exhibition Schedule

◆ Solomon R. Guggenheim
Museum, New York

October 12, 2018–January 27,
2019

BRUCE IGLAUER and PATRICK A. ROBERTS

Bitten by the Blues

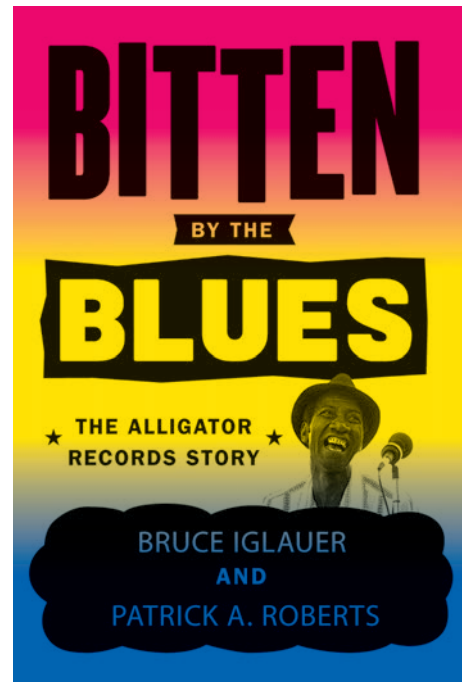
The Alligator Records Story

It started with the searing sound of a slide careening up the neck of an electric guitar. In 1970, twenty-three-year-old Bruce Iglauer walked into Florence's Lounge, in the heart of Chicago's South Side, and was overwhelmed by the joyous, raw Chicago blues of Hound Dog Taylor and the HouseRockers. A year later, Iglauer produced Hound Dog's debut album in eight hours and pressed a thousand copies, the most he could afford. From that one album grew Alligator Records, the largest independent blues record label in the world.

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. It's a vivid portrait of some of the extraordinary musicians and larger-than-life personalities who brought America's music to life in the clubs of Chicago's South and West Sides. *Bitten by the Blues* is also an expansive history of half a century of blues in Chicago and around the world, tracing the blues recording business through massive transitions, as a genre of music originally created by and for black southerners adapted to an influx of white fans and musicians and found a worldwide audience.

Most of the smoky bars and packed clubs that fostered the Chicago blues scene have long since disappeared. But their soul lives on, and so does their sound. As real and audacious as the music that shaped it, *Bitten by the Blues* is a raucous journey through the world of Genuine Houserockin' Music.

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*.



“The single strongest champion of the American blues tradition.”

—Toronto Star

“Iglauer has done his duty, risking everything to follow the blues god. When he dies, he’s going straight to the roadhouse Valhalla.”

—Washington Post

Chicago Visions and Revisions

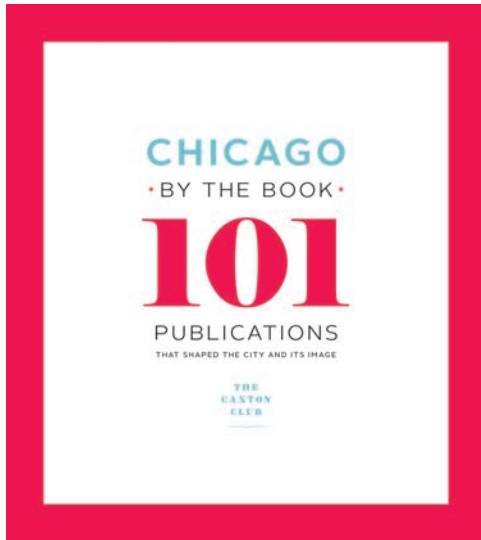
OCTOBER 336 p., 30 halftones 6 x 9

ISBN-13: 978-0-226-12990-7

Cloth \$30.00/£20.00

E-book ISBN-13: 978-0-226-58187-3

MUSIC BIOGRAPHY



Chicago by the Book

101 Publications That Shaped the City and Its Image

With an Introduction by Neil Harris

Featuring essays from, among others, Ira Berkow, Thomas Dyja, Ann Durkin Keating, Alex Kotlowitz, Toni Preckwinkle, Frank Rich, Don Share, Carl Smith, Regina Taylor, Garry Wills, and William Julius Wilson.

Featuring works by Saul Bellow, Gwendolyn Brooks, Sandra Cisneros, Clarence Darrow, Erik Larson, David Mamet, Studs Terkel, Ida B. Wells-Barnett, Frank Lloyd Wright, and many more.

OCTOBER 336 p., 145 color plates 8¹/₂ x 9¹/₂
ISBN-13: 978-0-226-46850-1
Cloth \$35.00/£25.00
E-book ISBN-13: 978-0-226-46864-8
LITERATURE AMERICAN HISTORY

Despite its rough-and-tumble image, Chicago has long been identified as a city where books take center stage. A volume by A. J. Liebling gave the Second City its nickname. Upton Sinclair's *The Jungle* arose from the midwestern capital's most infamous industry. The great Chicago Fire led to the founding of the Chicago Public Library. The city has fostered writers such as Nelson Algren, Saul Bellow, and Gwendolyn Brooks. Chicago's literary magazines *The Little Review* and *Poetry* introduced the world to Eliot, Hemingway, Joyce, and Pound. With this beautifully produced collection, Chicago's rich literary tradition finally gets its due.

Chicago by the Book profiles 101 landmark publications about Chicago from the past 170 years that have helped define the city and its image. Each title is the focus of an illustrated essay by a leading scholar, writer, or bibliophile. Arranged chronologically to show the history of both the city and its books, the essays can be read in order from Mrs. John H. Kinzie's 1844 *Narrative of the Massacre of Chicago* to Sara Paretsky's 2015 crime novel *Brush Back*. Or one can dip in and out, savoring reflections on the arts, sports, crime, race relations, urban planning, politics, and even Mrs. O'Leary's legendary cow. The selections do not shy from the underside of the city, recognizing that its grit and graft have as much a place in the written imagination as soaring odes and boosterism. As Neil Harris observes in his introduction, "Even when Chicagoans celebrate their hearth and home, they do so while acknowledging deep-seated flaws." At the same time, this collection heartily reminds us all of what makes Chicago, as Norman Mailer called it, the "great American city."

Since its founding in 1895, the **Caxton Club** has sought to support the appreciation of the book arts—especially in the Midwest—through its programs and publications.

ROBIN WALLACE

Hearing Beethoven

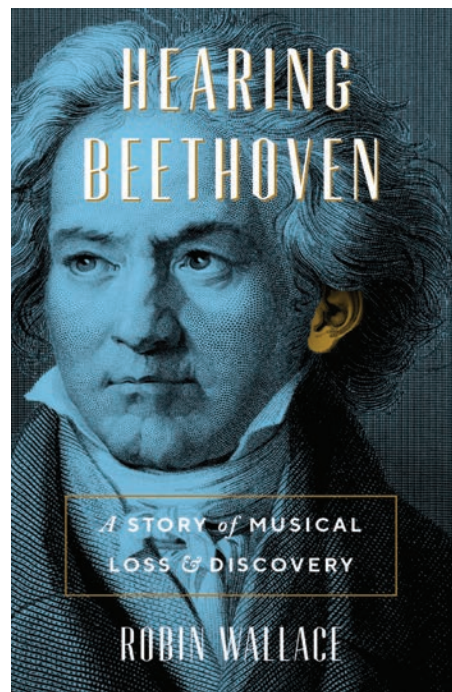
A Story of Musical Loss and Discovery

We're all familiar with the image of a fierce and scowling Beethoven, struggling doggedly to overcome his rapidly progressing deafness. That Beethoven continued to play and compose for more than a decade after he lost his hearing is often seen as an act of superhuman heroism. But the truth is that Beethoven's response to his deafness was entirely human. And by demystifying what he did, we can learn a great deal about Beethoven's music.

Perhaps no one is better positioned to help us do so than Robin Wallace, who not only has dedicated his life to the music of Beethoven but also has close personal experience with deafness. One day, at the age of forty-four, Wallace's late wife, Barbara, found she couldn't hear out of her right ear—the result of radiation administered to treat a brain tumor early in life. Three years later, she lost hearing in her left ear as well. Over the eight and a half years that remained of her life, despite receiving a cochlear implant, Barbara didn't overcome her deafness or ever function again like a hearing person. Wallace shows here that Beethoven didn't do those things, either. Rather than heroically overcoming his deafness, as we're commonly led to believe, Beethoven accomplished something even more difficult and challenging: he adapted to his hearing loss and changed the way he interacted with music, revealing important aspects of its very nature in the process. Creating music became for Beethoven a visual and physical process, emanating from visual cues and from instruments that moved and vibrated. His deafness may have slowed him down, but it also led to works of unsurpassed profundity.

Wallace tells the story of Beethoven's creative life from the inside out, interweaving it with his and Barbara's experience to reveal aspects that only living with deafness could open up. The resulting insights make Beethoven and his music more accessible, and help us see how a disability can enhance human wholeness and flourishing.

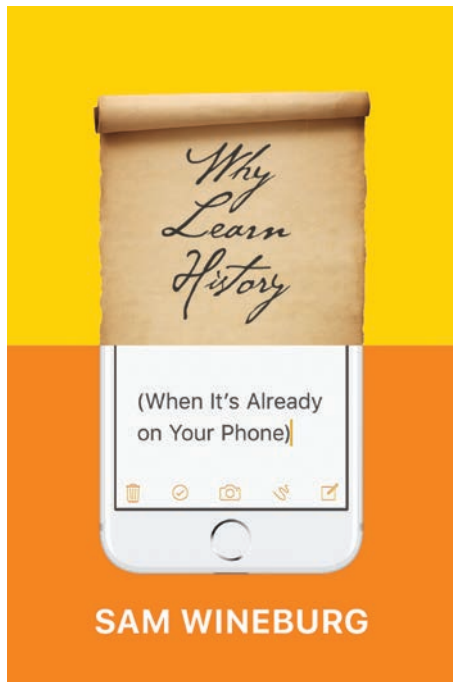
Robin Wallace is professor of musicology at Baylor University. He is the author of *Beethoven's Critics* and *Take Note: An Introduction to Music through Active Listening*.



“Wallace’s striking volume is a detailed, erudite study of the effect of deafness on Beethoven’s music and character, but it is also a deeply personal account of Wallace’s late wife’s experience of deafness. This unlikely combination works beautifully and provides a convincing and moving probe into Beethoven’s essence. Throughout the entire book, one senses the author’s profound love and admiration for his lost wife and for Beethoven himself.”

**—Harvey Sachs,
author of *The Ninth:
Beethoven and the World in 1824***

OCTOBER 288 p., 14 halftones,
14 musical examples 5¹/₂ x 8¹/₂
ISBN-13: 978-0-226-42975-5
Cloth \$25.00/£19.00
E-book ISBN-13: 978-0-226-42989-2
MUSIC BIOGRAPHY



SAM WINEBURG

Why Learn History (When It's Already on Your Phone)

Let's start with two truths about our era that are so inescapable as to have become clichés: We are surrounded by more readily available information than ever before. And a huge percentage of it is inaccurate. Some of the bad info is well-meaning but ignorant. Some of it is deliberately deceptive. All of it is pernicious.

With the internet always at our fingertips, what's a teacher of history to do? Sam Wineburg has answers, beginning with this: We definitely can't stick to the same old read-the-chapter-answer-the-questions-at-the-back snoozefest we've subjected students to for decades. If we want to educate citizens who can sift through the mass of information around them and separate fact from fake, we have to explicitly work to give them the necessary critical thinking tools. Historical thinking, Wineburg shows us in *Why Learn History (When It's Already on Your Phone)*, has nothing to do with test prep-style ability to memorize facts. Instead, it's an orientation to the world that we can cultivate, one that encourages reasoned skepticism, discourages haste, and counters our tendency to confirm our biases. Wineburg draws on surprising discoveries from an array of research and experiments—including surveys of students, recent attempts to update history curricula, and analyses of how historians, students, and even fact checkers approach online sources—to paint a picture of a dangerously mine-filled landscape, but one that, with care, attention, and awareness, we can all learn to navigate.

It's easy to look around at the public consequences of historical ignorance and despair. Wineburg is here to tell us it doesn't have to be that way. The future of the past may rest on our screens. But its fate rests in our hands.

Sam Wineburg is the Margaret Jacks Professor of Education and History at Stanford University and the author of *Historical Thinking and Other Unnatural Acts*.

“A sobering and urgent report from the leading expert on how American history is taught in the nation’s schools. Wineburg offers a set of timely and elegant essays on everything from the nuttiness of standardized testing regimes to the problems kids have, in the age of the internet, in knowing what’s true, and what’s not—problems that teachers have, too, along with everyone else. A bracing, edifying, and vital book.”

—Jill Lepore

SEPTEMBER 240 p., 10 halftones 6 x 9

ISBN-13: 978-0-226-35718-8

Cloth \$60.00/£45.00

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Paper \$20.00/£15.00

E-book ISBN-13: 978-0-226-35735-5

CURRENT EVENTS EDUCATION

EVE L. EWING

Ghosts in the Schoolyard

Racism and School Closings on Chicago's South Side

"Failing schools. Underprivileged schools. Just plain *bad* schools."

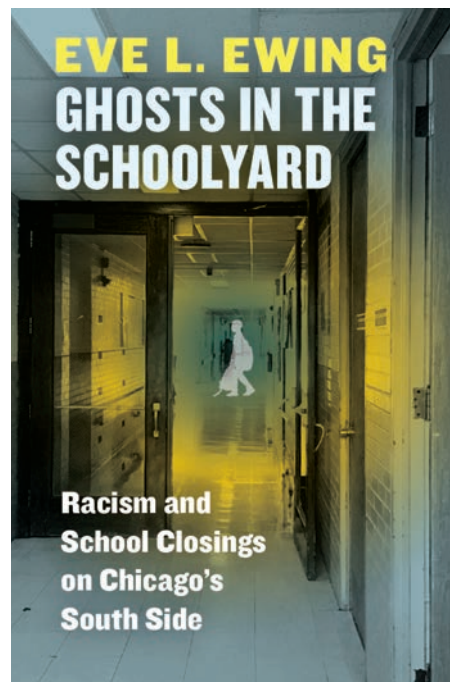
That's how Eve L. Ewing opens *Ghosts in the Schoolyard*: describing Chicago Public Schools from the outside. The way politicians and pundits and parents of kids who attend other schools talk about them, with a mix of pity and contempt.

But Ewing knows Chicago Public Schools from the inside: as a student, then a teacher, and now a scholar who studies them. And that perspective has shown her that public schools are not buildings full of failures—they're an integral part of their neighborhoods, at the heart of their communities, storehouses of history and memory that bring people together.

Never was that role more apparent than in 2013 when Mayor Rahm Emanuel announced an unprecedented wave of school closings. Pitched simultaneously as a solution to a budget problem, a response to declining enrollments, and a chance to purge bad schools, the plan was met with protest from parents, students, and teachers. But if these schools were so bad, why did people care so much about keeping them open, to the point that some would even go on a hunger strike?

Ewing's answer begins with a story of systemic racism, inequality, bad faith, and distrust that stretches deep into Chicago history. Rooting her exploration in the historic African American neighborhood of Bronzeville, Ewing reveals that this issue is about much more than just schools. Black communities see the closing of their schools—schools that are certainly less than perfect but that are *theirs*—as one more in a long line of racist policies. The fight to keep them open is yet another front in the ongoing struggle of black people in America to build successful lives and achieve true self-determination.

Eve L. Ewing is assistant professor at the University of Chicago School of Social Service Administration. She is the author of *Electric Arches*, and her work has appeared in the *New York Times*, *New Yorker*, *Atlantic*, *Washington Post*, and many other venues. She was born in Chicago, where she still lives.



"A versatile, deeply perceptive, and imaginative thinker."

—*Publishers Weekly*

"A truly rare cultural phenomenon."

—*Chicago Tribune*

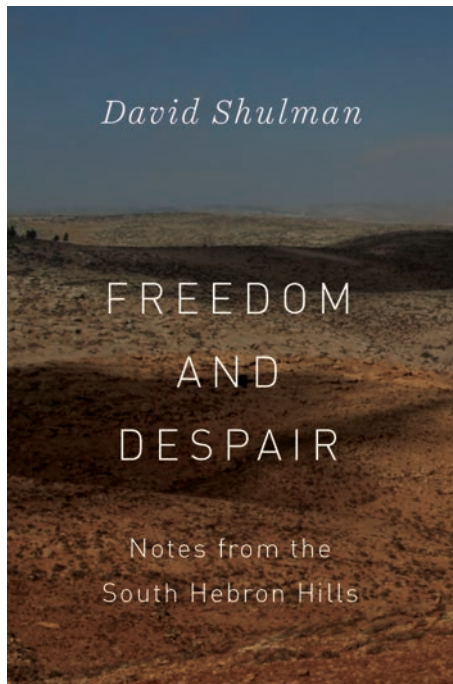
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6 x 9

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E-book ISBN-13: 978-0-226-52633-1

EDUCATION AFRICAN AMERICAN STUDIES



DAVID SHULMAN

Freedom and Despair

Notes from the South Hebron Hills

Lately, it seems as if we wake up to a new atrocity each day. Every morning is now a ritual of scrolling through our Twitter feeds or scanning our newspapers for the latest updates on fresh horrors around the globe. Despite the countless protests we attend, the phone calls we make, or the streets we march, it sometimes feels like no matter how hard we fight, the relentless crush of injustice will never abate.

David Shulman knows intimately what it takes to live your beliefs, to return, day after day, to the struggle, despite knowing you are often more likely to lose than win. Interweaving powerful stories and deep meditations, *Freedom and Despair* offers vivid firsthand reports from the occupied West Bank in Palestine as seen through the eyes of an experienced Israeli peace activist who has witnessed the Israeli occupation close up as it affects the lives of all Palestinian civilians.

Alongside a handful of beautifully written and often shocking tales from the field, Shulman meditates deeply on what it means to persevere as an activist decade after decade. The violent realities of the occupation are on full display. We get to know and understand the Palestinian shepherds and farmers and Israeli volunteers who face this situation head-on with nonviolent resistance. Inspired by these committed individuals who are not prepared to be silent or passive, Shulman suggests a model for ordinary people everywhere. Anyone prepared to take a risk and fight their oppressive political systems, he argues, can make a difference—if they strive to act with compassion and to keep hope alive.

This is the moving story of a man who continues to fight for good in the midst of despair. An indispensable book in our era of political violence, *Freedom and Despair* is a gripping memoir of struggle, activism, and hope for peace.

David Shulman is professor emeritus at the Hebrew University. He is a long-time activist in Ta'ayush, an Israeli peace group working in the occupied Palestinian territories. He is the author of *Tamil*, *More Than Real*, and *Dark Hope*, the last published by the University of Chicago Press.

“With the skills of a novelist, Shulman moves effortlessly in time and thought, shifting from vivid thumbnail sketches of individual people to beautifully rendered depictions of the stark landscape to relentless self-interrogation. The combined immediacy and deep reflectiveness of Shulman’s dispatches make *Freedom and Despair* a book that will appeal not only to students of the Middle East, but also readers in moral philosophy, critical inquiry, education, and the long line of literature of civil disobedience. And for all Americans in the new Trump era who are asking themselves, ‘What can I do and how do I deal with my despair?’—*Freedom and Despair* is essential.”

**—Gabriel Levin,
author of *The Maltese Dreambook***

SEPTEMBER 224 p. 5¹/₂ x 8¹/₂

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CURRENT EVENTS

CHARLES BERNSTEIN

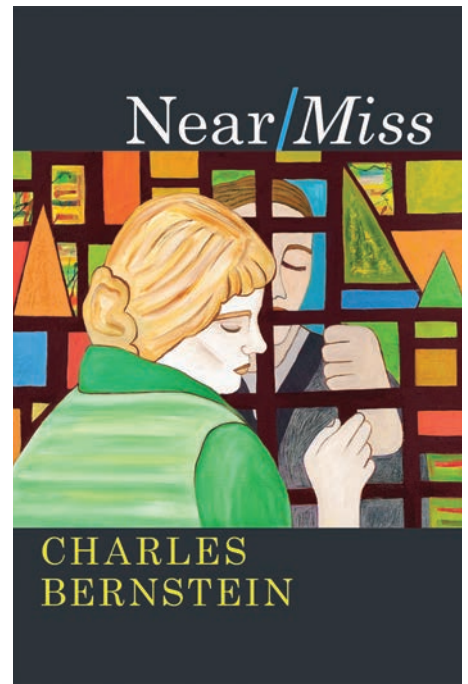
Near/Miss

Praised in recent years as a “calculating, improvisatory, essential poet” by Daisy Fried in the *New York Times*, and as “the foremost poet-critic of our time” by Craig Dworkin, Charles Bernstein is a leading voice in American poetry. *Near/Miss*, Bernstein’s first poetry collection in five years, is the apotheosis of his late style, thick with off-center rhythms, hilarious riffs, and verbal extravagance.

This collection’s title highlights poetry’s ability to graze reality without killing it, and at the same time implies that the poems themselves are wounded by the grief of loss. The book opens with a rollicking satire of difficult poetry—proudly declaring itself “a totally inaccessible poem”—and moves on to the stuff of contrarian pop culture and political cynicism—full of malaprops, mondegreens, nonsequiturs, translations of translations, sardonically vandalized signs, and a hilarious yet sinister feed of blog comments. At the same time, political protest also rubs up against epic collage, through poems exploring the unexpected intimacies and continuities of “our united fates.” These poems engage with works by contemporary painters—including Amy Sillman, Rackstraw Downes, and Etel Adnan—and echo translations of poets ranging from Catullus and Virgil to Goethe, Cruz e Souza, and Kandinsky.

Grounded in a politics of multiplicity and dissent, and replete with both sharp edges and subtle intimacies, *Near/Miss* is full of close encounters of every kind.

Charles Bernstein is the Donald T. Regan Professor of English and Comparative Literature at the University of Pennsylvania, where he is codirector of PennSound. He is the author of *Pitch of Poetry* and *Recalculating*, also published by the University of Chicago Press.



Praise for *Recalculating*

“Obsessive, brilliant . . . Bernstein measures and dreams a circle: a community of readers and writers who spin within a world built from the living history of words.”

—Susan Stewart

“For all his earnestness of purpose, there has often been a Groucho as well as a Karl Marx element to Bernstein’s poetics, a belief that humor is as likely to open the doors of perception as polemic.”

—*Times Literary Supplement*

“One of the most fascinating books of the year.”

—*The Rumpus*

OCTOBER 192 p., 6 color plates 6 x 9

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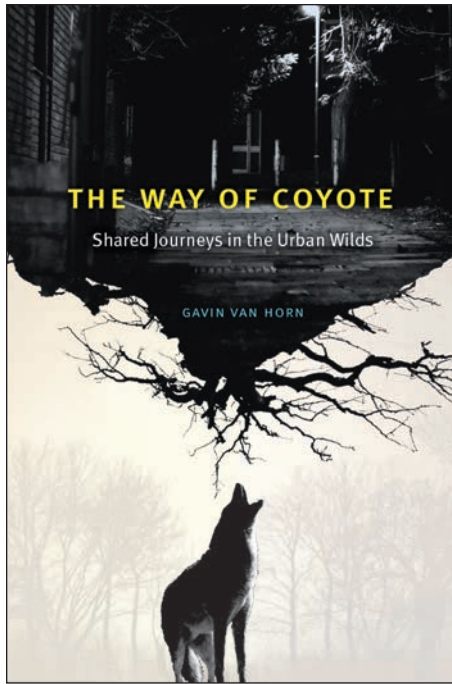
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ISBN-13: 978-0-226-57069-3

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POETRY LITERATURE



“An awareness and appreciation for urban wildlife is an important part of world conservation efforts. Van Horn writes eloquently and with insight about the creatures that live among us—and, perhaps, why we should help them flourish. Highly recommended.”

**—Jeff VanderMeer,
author of the *Southern Reach* Trilogy**

OCTOBER 224 p., 9 halftones 6 x 9
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Cloth \$25.00/£19.00
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NATURE

GAVIN VAN HORN

The Way of Coyote

Shared Journeys in the Urban Wilds

A hiking trail through majestic mountains. A raw, unpeopled wilderness stretching as far as the eye can see. These are the settings we associate with our most famous books about nature. But Gavin Van Horn isn't most nature writers. He lives and works not in some perfectly remote cabin in the woods but in a city—a big city. And that city has offered him something even more valuable than solitude: a window onto the surprising attractiveness of cities to animals. What was once in his mind essentially a nature-free blank slate turns out to be a bustling place where millions of wild things roam. Our own paths are crisscrossed by the tracks and flyways of endangered black-crowned night herons, Cooper's hawks, coyotes, and many others who thread their lives ably through our own.

With *The Way of Coyote*, Gavin Van Horn reveals the stupendous diversity of species that can flourish in urban landscapes like Chicago. That isn't to say city living is without its challenges. Chicago has been altered dramatically over a relatively short timespan—its soils covered by concrete, its wetlands drained and refilled, its river diverted and made to flow in the opposite direction. The stories in *The Way of Coyote* occasionally lament lost abundance, but they also point toward incredible adaptability and resilience, such as that displayed by beavers plying the waters of human-constructed canals or peregrine falcons raising their young atop towering skyscrapers. Van Horn populates his stories with a remarkable range of urban wildlife and probes the philosophical and religious dimensions of what it means to coexist, drawing frequently from the wisdom of three unconventional guides—wildlife ecologist Aldo Leopold, Taoist philosopher Lao Tzu, and the North American trickster figure Coyote.

Part urban nature travelogue, part philosophical reflection on the role wildlife can play in waking us to a shared sense of place and fate, *The Way of Coyote* asks how we might best reconcile our own needs with the needs of other creatures in our shared urban habitats.

Gavin Van Horn is the director of cultures of conservation at the Center for Humans and Nature. He is coeditor of *City Creatures* and *Wildness* and writes and edits the City Creatures blog.

KATHRYN GILLESPIE

The Cow with Ear Tag #1389

Take a look at the packaging on a container of milk and you're likely to see bucolic idylls of red barns, green pastures, and happy, well-treated cows. In truth, the distance from a living cow to a glass of milk is vast, and nearly impossible to grasp in a way that resonates with an average person ticking items off a grocery list. To translate this journey into tangible terms, Kathryn Gillespie had a brilliant idea: to follow the moments in the life cycles of individual animals like the cow with ear tag #1389.

In contrast to the widely known truths of commercial meat manufacture, the dairy industry enjoys a relatively benign reputation, with most consumers unaware of this kitchen staple's backstory. *The Cow with Ear Tag #1389* explores how the seemingly nonthreatening practice of raising animals for milk is just one link in a chain that affects livestock across the agricultural spectrum. Gillespie takes readers to farms, auction yards, slaughterhouses, and even rendering plants to show how living cows are transformed into food. The result is an empathetic look at cows and our relationship with them, one that makes both their lives and their suffering real—in particular, the fleeting encounter with the cow of the title, just one animal whose story galvanized Gillespie to write this book.

The myriad ways that the commercial meat industry causes harm are at the forefront of numerous discussions today. *The Cow with Ear Tag #1389* adds a crucial piece to these conversations by asking us to consider the individual animals whose lives we may take for granted.

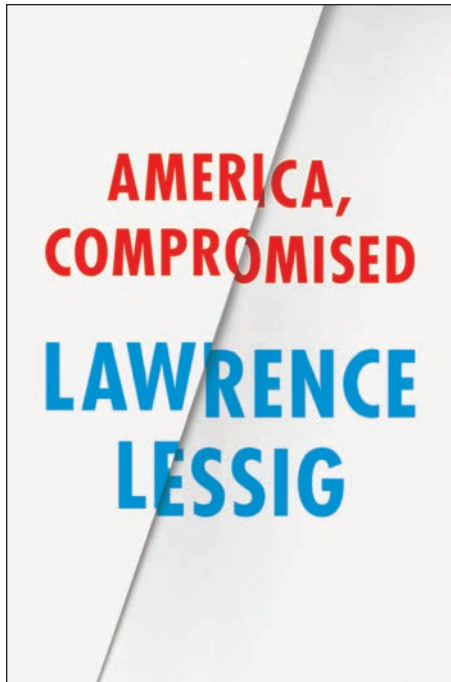
Kathryn Gillespie is a postdoctoral fellow in animal studies at Wesleyan University.



“*The Cow with Ear Tag #1389* addresses a critical issue whose time for discussion has not only come but is in fact long overdue. Gillespie deftly excavates and narrates the singular moments of the dairy animals she encounters, and a very real story of the personalized cows emerges.”

**—Yamini Narayanan,
Deakin University**

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6 x 9
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Paper \$22.50/£17.00
E-book ISBN-13: 978-0-226-58299-3
SCIENCE



LAWRENCE LESSIG

America, Compromised

“There is not a single American awake to the world who is comfortable with the way things are.”

So begins Lawrence Lessig’s sweeping indictment of contemporary American institutions and the corruption that besets them. We can all see it—from the selling of Congress to special interests to the corporate capture of the academy. Something is wrong. It’s getting worse.

And it’s our fault. What Lessig shows, brilliantly and persuasively, is that we can’t blame the problems of contemporary American life on bad people, as our discourse all too often tends to do. Rather, he explains, “We have allowed core institutions of America’s economic, social, and political life to become corrupted. Not by evil souls, but by good souls. Not through crime, but through compromise.” Every one of us, every day, making the modest compromises that seem necessary to keep moving along, is contributing to the rot at the core of American civic life. Through case studies of Congress, finance, the academy, the media, and the law, Lessig shows how institutions are drawn away from higher purposes and toward money, power, quick rewards—the first steps to corruption.

Lessig knows that a charge so broad should not be levied lightly, and that our instinct will be to resist it. So he brings copious, damning detail gleaned from years of research, building a case that is all but incontrovertible: America is on the wrong path. If we don’t acknowledge our own part in that, and act now to change it, we will hand our children a less perfect union than we were given. It will be a long struggle. This book represents the first steps.

Lawrence Lessig is the Roy L. Furman Professor of Law and Leadership at Harvard Law School, an attorney, and an activist. He cofounded Creative Commons in 2001 and is the author of numerous books, including, most recently, *Republic, Lost: Version 2.0*.

Praise for *Republic, Lost*

“A powerful reminder that this problem goes deeper than poor legislative tactics or bad character.”

—Matthew Yglesias,
American Prospect

“Lessig’s analysis of the distorting effects of money . . . is dead on.”

—*New York Times*

The Randy L. and Melvin R. Berlin Family Lectures

OCTOBER 240 p., 8 halftones, 1 table
5¹/₂ x 8¹/₂

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CURRENT EVENTS POLITICAL SCIENCE

ALAN WOLFE

The Politics of Petulance

America in an Age of Immaturity

How did we get into this mess?

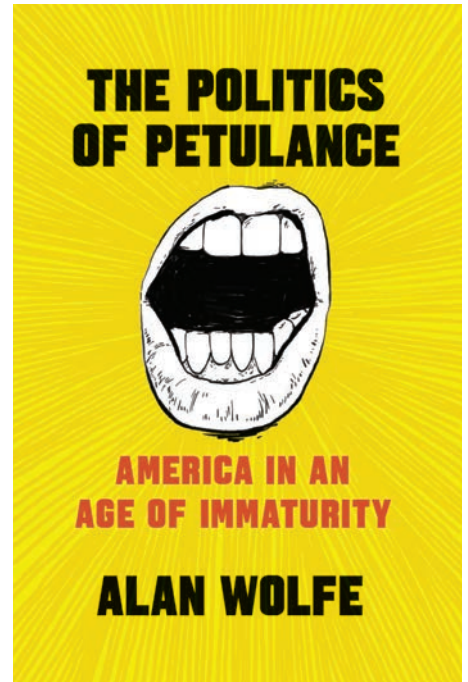
Every morning, many Americans ask this as, with a cringe, they pick up their phones and look to see what terrible thing President Trump has just said or done. Regardless of what he's complaining about or whom he's attacking, a second question comes hard on the heels of the first: *How on earth do we 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. That immaturity is not grounded in any one ideology, nor is it a function of age or education. It's in an abdication of valuing the character of would-be leaders; it's in a failure to acknowledge, even welcome, the complexity of government and society; and it's in a loss of the ability to be skeptical without being suspicious. In 2016, many Americans were offered tantalizingly simple answers to complicated problems, and, like children being offered a lunch of Pop Rocks and Coke, they reflexively—and mindlessly—accepted.

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 reinvigorates the tradition of public engagement exemplified by midcentury intellectuals such as Richard Hofstadter, Reinhold Niebuhr, and Lionel Trilling—and he draws lessons from their battles with McCarthyism and conspiratorial paranoia. Wolfe mounts a powerful case that we can learn from them to forge a new path for political intervention today.

Wolfe has been thinking and writing about American life and politics for decades. He sees this moment as one of real risk. But he's not throwing up his hands; he's bracing us. We've faced demagogues before. We can find the intellectual maturity to fight back. Yes we can.

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.



Praise for Wolfe

“His analysis is always forceful and formidable.”

—*Boston Globe*

“An intelligent, humane, and learned scholar who has many important things to say to policy makers in a world that is dangerous and sadly in need of tempering voices.”

—Robert Swan,
Washington Independent Review of Books

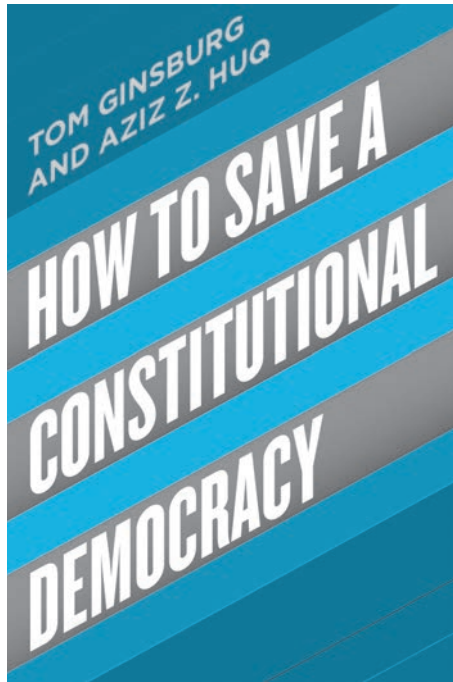
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AMERICAN HISTORY POLITICAL SCIENCE



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LAW POLITICAL SCIENCE

TOM GINSBURG and AZIZ Z. HUQ

How to Save a Constitutional Democracy

Democracies are in danger. Around the world, a rising wave of populist leaders threatens to erode the core structures of democratic self rule. In the United States, the election of Donald Trump marked a decisive turning point for many. What kind of president calls the news media the “enemy of the American people,” or sees a moral equivalence between violent neo-Nazi protesters in paramilitary formation and residents of a college town defending the racial and ethnic diversity of their homes? Yet we can be assured that the Constitution offers safeguards to protect against lasting damage—or can we?

How to Save a Constitutional Democracy mounts an urgent argument that we can no longer afford to be complacent. Tom Ginsburg and Aziz Z. Huq show how constitutional rules can either hinder or hasten the decline of democratic institutions. The checks and balances of the federal government, a robust civil society and media, and individual rights—such as those enshrined in the First Amendment—do not necessarily succeed as bulwarks against democratic decline. Rather, Ginsburg and Huq contend, the sobering reality for the United States is that, to a much greater extent than is commonly realized, the Constitution’s design makes democratic erosion more, not less, likely. Its structural rigidity has had the unforeseen consequence of empowering the Supreme Court to fill in some details—often with doctrines that ultimately facilitate rather than inhibit the infringement of rights. Even the bright spots in the Constitution—the First Amendment, for example—may have perverse consequences in the hands of a deft communicator, who can degrade the public sphere by wielding hateful language that would be banned in many other democracies. But we—and the rest of the world—can do better. The authors conclude by laying out practical steps for how laws and constitutional design can play a more positive role in managing the risk of democratic decline.

Tom Ginsburg is the Leo Spitz Professor of International Law and professor of political science at the University of Chicago. **Aziz Z. Huq** is the Frank and Bernice J. Greenberg Professor of Law at the University of Chicago.

Edited by **MIKE ASHLEY**

Lost Mars

Stories from the Golden Age of the Red Planet

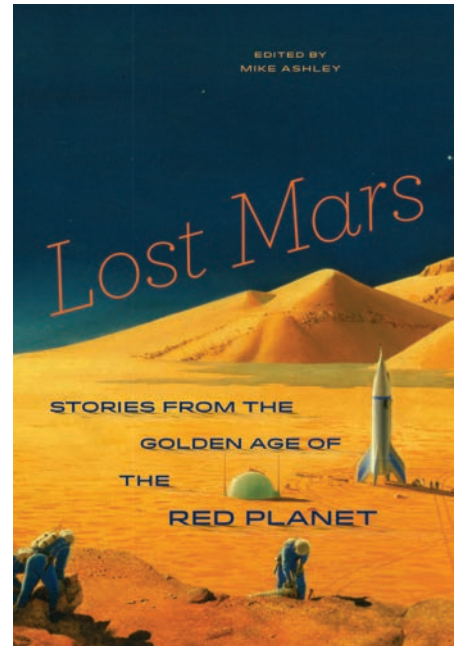
"I was suddenly struck with the sight of a trail of rich red vegetation of several miles in the midst of the eternal snows. I approached with curiosity this oasis in the frozen desert."

An antique-shop owner gets a glimpse of the Red Planet through an intriguing artifact. A Martian's wife contemplates the possibility of life on Earth. A resident of Venus describes his travels across the two alien planets. From an arid desert to an advanced society far superior to that of Earth, portrayals of Mars have differed radically in their attempts to uncover the truth about our neighboring planet.

Since the 1880s, after an astronomer first described "channels" on the surface of Mars, writers have been fascinated with the planet, endlessly speculating on what life on Mars might look like and what might happen should we make contact with the planet's inhabitants. This wonderful collection offers ten wildly imaginative short stories from the golden age of science fiction by such classic science fiction writers as H. G. Wells, Ray Bradbury, and J. G. Ballard, as well as hard-to-find stories by unjustly forgotten writers from the genre.

Assembled and introduced by acclaimed anthologist Mike Ashley, these stories vividly evoke a time when notions of life on other planets—from vegetation and water to space invaders and utopian societies—were new and startling. As we continue to imagine landing people on Mars, these stories are well worth revisiting as gripping and vivid dispatches from futurists past.

Mike Ashley is a leading historian of science fiction magazines. He is the author of *Out of this World: Science Fiction But Not as You Know It*, and of the Edgar Award-winning *The Mammoth Encyclopedia of Modern Crime Fiction*. He has also served as an editor for numerous encyclopedia works of genre fiction.



Contents

The Crystal Egg by H. G. Wells

Letters from Mars by W. S. Lach-Szyrma

The Great Sacrifice by George C. Wallis

The Forgotten Man of Space by
P. Schuyler Miller

A Martian Odyssey by Stanley G. Weinbaum

Ylla by Ray Bradbury

Measureless to Man by Marion Zimmer
Bradley

Without Bugles by E. C. Tubb

Crucifixus Etiam by Walter M. Miller Jr.

The Time-Tombs by J. G. Ballard

OCTOBER 304 p. 5¹/₈ x 7¹/₂

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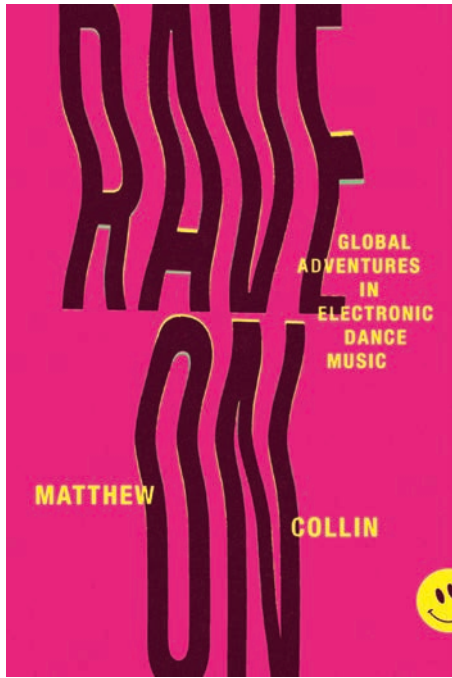
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SCIENCE FICTION

COBE/EU

Copublished with the British Library



MATTHEW COLLIN

Rave On

Global Adventures in Electronic Dance Music

Pease, Love, Unity, and Respect. Cultural liberation and musical innovation. Pyrotechnics, bottle service, bass drops, and molly.

Electronic dance music has been a vital force for more than three decades now, and has undergone transformation upon transformation as it has taken over the world. In this searching, lyrical account of dance music culture worldwide, Matthew Collin takes stock of its highest highs and lowest lows across its global trajectory. Through firsthand reportage and interviews with clubbers and DJs, Collin documents the itinerant musical form from its underground beginnings in New York, Chicago, and Detroit in the 1980s, to its explosions in Ibiza and Berlin, to today's mainstream music scenes in new frontiers like Las Vegas, Shanghai, and Dubai. Collin shows how its dizzying array of genres—from house, techno, and garage to drum and bass, dub-step, and psytrance—have given voice to locally specific struggles. For so many people in so many different places, electronic dance music has been caught up in the search for free cultural space: forming the soundtrack to liberation for South African youth after Apartheid; inspiring a psychedelic party culture in Israel; offering fleeting escape from—and at times into—corporatization in China; and even undergirding a veritable “independent republic” in a politically contested slice of the former Soviet Union.

Full of admiration for the possibilities the music has opened up all over the world, Collin also unflinchingly probes where this utopianism has fallen short, whether the culture maintains its liberating possibilities today, and where it might go in the future.

Matthew Collin is a British journalist and the author of *Altered State*. He has served as an editor for *i-D* magazine and the *TimeOut* website, and as a foreign correspondent for the BBC and Al Jazeera, and his articles have appeared in the *Guardian*, the *Observer*, *Mixmag*, and the *Wire*, among others.

Praise for the UK edition

“Here are 10 x-rays of dance culture in 10 global hotspots that lovingly trace the history of each locale’s sound through its DJs, promoters and proponents . . . Both scholarly and intimate. . . Collin’s quest is never short of illuminating.”

—Guardian

OCTOBER 384 p., 13 halftones 6 x 9
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MUSIC
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Copublished with Serpent's Tail

PHILIP BALL

Beyond Weird

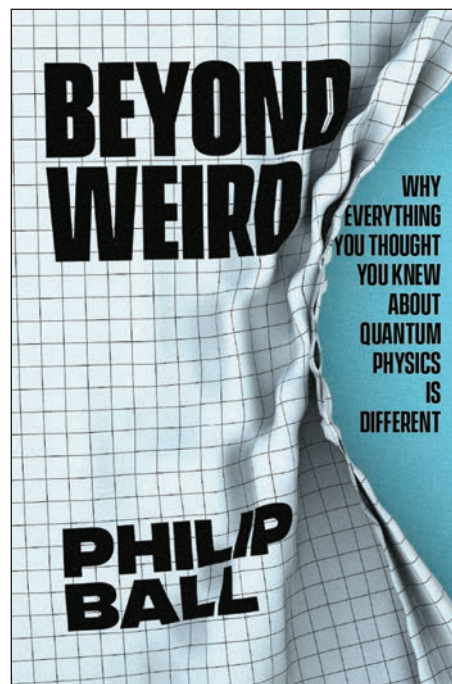
Why Everything You Thought You Knew about Quantum Physics Is Different

“Anyone who is not shocked by quantum theory has not understood it.”

Since Niels Bohr said this many years ago, quantum mechanics has only been getting more shocking. We now realize that it’s not really telling us that “weird” things happen out of sight, on the tiniest level, in the atomic world. Rather, we can now see that everything is quantum: our everyday world is simply what quantum becomes at the human scale. But if quantum mechanics is right, what seems obvious and right in our everyday world is built on foundations that don’t seem obvious or right—or even possible.

An exhilarating tour of the contemporary quantum landscape, *Beyond Weird* is a book about what quantum physics really means—and what it doesn’t. Science writer Philip Ball offers an up-to-date, accessible account of the quest to come to grips with the most fundamental theory of physical reality, and to explain how its counterintuitive principles underpin the world we experience. Over the past decade it has become clear that quantum physics is less a theory about particles and waves, uncertainty and fuzziness, than a theory about information and knowledge—about what can be known, and how we know it. Discoveries and experiments over the past few decades have called into question the meanings and limits of space and time, cause and effect, and, ultimately, of knowledge itself. The quantum world Ball shows us isn’t a different world. It is our world, and if anything deserves to be called “weird,” it’s us.

Philip Ball is a writer, author, and broadcaster, and was formerly an editor at *Nature*. His writing on scientific subjects has appeared in places ranging from *New Scientist* to the *New York Times*. He is the author of more than twenty books, including *Invisible*, *Curiosity*, and, most recently, *The Water Kingdom: A Secret History of China*, also published by the University of Chicago Press. He lives in London.



Praise for *Invisible: The Dangerous Allure of the Unseen*

“Ball is lucid and interesting on every topic he touches, from the ghost in ‘Hamlet’ to those unseen extra dimensions posited by string theory.”

—New Yorker

“As a harvest of fascinating facts delivered with sharp wit and insight, it is hard to fault. And like all good works of cultural history, it reveals how extraordinary the ordinary is when viewed from a different angle.”

—Telegraph

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19 line drawings 5¹/₂ x 8¹/₂
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SCIENCE
COBE/EU

PHOENIX & POETS



Spill

BRUCE SMITH

“There are two schools: one that sings the sheen and hues, the necessary pigments and frankincense while the world dries and the other voice like water that seeks to saturate, erode, and boil . . . It ruins everything you have ever saved.”

Spill is a book in contradictions, embodying helplessness in the face of our dual citizenship in the realms of trauma and gratitude, artistic aspiration and political reality. The centerpiece of this collection is a lyrical essay that recalls the poet’s time working at the Federal Penitentiary at Lewisburg in the 1960s. Mentored by the insouciant inmate S, the speaker receives a schooling in race, class, and culture, as well as the beginning of an apprenticeship in poetry. As he and S consult the *I Ching*, the Book of Changes, the speaker becomes cognizant of other frequencies, other identities; poetry, divination, and a synchronous, alternative reading of life come into focus. On either side of this prose poem are related poems of excess and witness, of the ransacked places and of new territories that emerge from the monstrous. Throughout, these poems inhabit rather than resolve their contradictions, their utterances held in tension “between the hemispheres of songbirds and the hemispheres of men.”

Bruce Smith is the author of six books of poems, most recently, *Devotions*, a finalist for the National Book Award, and the winner of the William Carlos Williams Prize. He teaches in the MFA program at Syracuse University.

AUGUST 80 p., 4 line drawings 6 x 9
ISBN-13: 978-0-226-57041-9
Paper \$18.00/£14.00
E-book ISBN-13: 978-0-226-57055-6
POETRY



My Bishop and Other Poems

MICHAEL COLLIER

Think of a time when you’ve feigned courage to make a friend, feigned forgiveness to keep one, or feigned indifference to simply stay out of it. What does it mean for our intimacies to fail us when we need them most?

The poems of this collection explore such everyday dualities—how the human need for attachment is as much a source of pain as of vitality and how our longing for transcendence often leads to sinister complicities. The title poem tells the conflicted and devastating story of the poet’s friendship with the now-disgraced Bishop of Phoenix, Arizona, interweaving fragments of his parents’ funerals, which the bishop concelebrated, with memories of his childhood spiritual leanings and how they were disrupted by a pedophilic priest the bishop failed to protect him from.

Whether Michael Collier is writing about an airline disaster, Huey Newton’s trial, Thomas Jefferson’s bees, a piano in the woods, or his own fraught friendship with the disgraced Catholic bishop, his syntactic verve, scrupulously observed detail, and flawless ear bring the felt—and sometimes frightening—dimensions of the mundane to life. Throughout, this collection pursues a quiet but ferocious need to get to the bottom of things.

Michael Collier is director of the creative writing program at the University of Maryland and the author of seven collections of poetry, including *An Individual History*, a finalist for the Poet’s Prize, and *The Ledge*, a finalist for the National Book Critics Circle Award and the *Los Angeles Times* Book Prize.

AUGUST 80 p. 6 x 9
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POETRY

Sonic Flux

Sound, Art, and Metaphysics

CHRISTOPH COX

From Edison's invention of the phonograph through contemporary field recording and sound installation, artists have become attracted to those domains against which music has always defined itself: noise, silence, and environmental sound. Christoph Cox argues that these developments in the sonic arts are not only aesthetically but also philosophically significant, revealing sound to be a continuous material flow to which human expressions contribute but which precedes and exceeds those expressions. Cox shows how, over

the course of the twentieth and twenty-first centuries, philosophers and sonic artists have explored this "sonic flux."

Through the philosophical analysis of works by John Cage, Maryanne Amacher, Max Neuhaus, Christian Marclay, and many others, *Sonic Flux* contributes to the development of a materialist metaphysics and poses a challenge to the prevailing positions in cultural theory, proposing a realist and materialist aesthetics able to account not only for sonic art but also for artistic production in general.

Christoph Cox is professor of philosophy at Hampshire College and editor-at-large at *Cabinet*.



OCTOBER 272 p., 41 halftones 6 x 9

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ART MUSIC

Aesthetics at Large

Volume 1: Art, Ethics, Politics

THIERRY DE DUVE

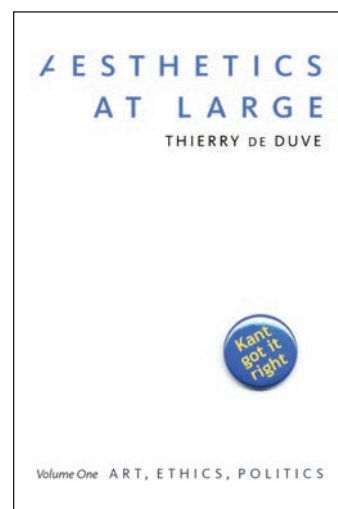
Immanuel Kant's *Critique of Judgment*, Thierry de Duve argues in the first volume of *Aesthetics at Large*, is as relevant to the appreciation of art today as it was to the enjoyment of beautiful nature in 1790. Going against the grain of all aesthetic theories situated in the Hegelian tradition, this provocative thesis, which already guided de Duve's groundbreaking book *Kant After Duchamp*, is here pursued in order to demonstrate that far from confining aesthetics to a stifling formalism isolated from all worldly concerns, Kant's guidance urgently opens the understanding of art onto ethics and politics.

Central to de Duve's rereading of the *Critique of Judgment* is Kant's idea of *sensus communis*, ultimately interpreted as the *mere yet necessary* idea that human

beings are capable of living in peace with one another. De Duve pushes Kant's skepticism to its limits by submitting the idea of *sensus communis* to various tests leading to questions such as: Do artists speak on behalf of all of us? Is art the transcendental ground of democracy? Was Adorno right when he claimed that no poetry could be written after Auschwitz?

Loaded with de Duve's trademark blend of wit and erudition and written without jargon, the book radically renews current approaches to some of the most burning issues raised by modern and contemporary art. It will be indispensable reading for anyone with a deep interest in art, art history, or philosophical aesthetics.

Thierry de Duve is the Evelyn Kranes Kossak Professor at Hunter College, City University of New York, and professor emeritus from the University of Lille 3. He is the author of numerous books, including *Clement Greenberg Between the Lines* and *Sewn in the Sweatshops of Marx*, both published by the University of Chicago Press.



NOVEMBER 256 p., 17 halftones 6 x 9

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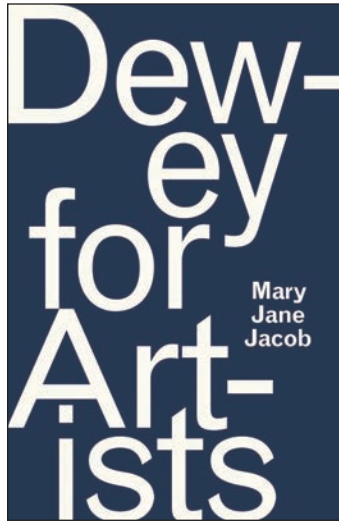
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ART PHILOSOPHY



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ART PHILOSOPHY

Dewey for Artists

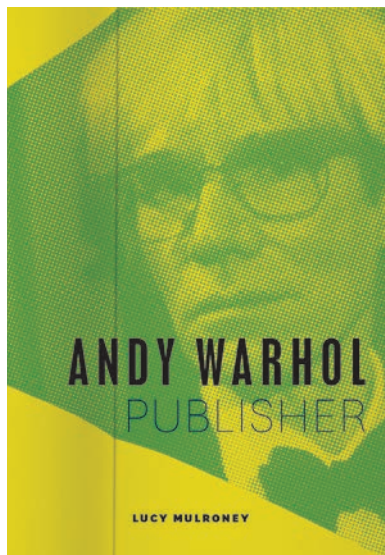
MARY JANE JACOB

John Dewey is known as a pragmatic philosopher and progressive architect of American educational reform, but some of his most important contributions came in his thinking about art.

Dewey argued that there is strong social value to be found in art, and it is artists who often most challenge our preconceived notions. *Dewey for Artists* shows us how Dewey advocated for an “art of democracy”: not only does it take both an artist and an audience to create art, but also, he argued, true democratic societies can only function by living through art and embracing the social participation of artists.

Throughout the book, Mary Jane Jacob draws on the experiences of contemporary artists and curators who have modeled Dewey’s principles within their practices. We see how artists’ work springs from deeply held values. We see how curators (such as the author herself) carefully consider the potential for audiences’ experiences, presenting art in ways that can enable viewers to find greater meaning and purpose. And it is this self and social realization, Jacob helps us understand, that further ensures Dewey’s legacy—and the culture we live in.

Mary Jane Jacob is professor and director of the Institute for Curatorial Research and Practice at the School of the Art Institute of Chicago.



OCTOBER 176 p., 43 halftones 7 x 10
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ART ART HISTORY

Andy Warhol, Publisher

LUCY MULRONEY

Although we know him best as a visual artist and filmmaker, Andy Warhol was also a publisher. Distributing his own books and magazines, as well as contributing to those of others, Warhol found publishing to be one of his greatest pleasures, largely because of its cooperative and social nature.

Journeying from the 1950s, when Warhol was starting to make his way through the New York advertising world, through the height of his career in the 1960s, to the last years of his life in the 1980s, *Andy Warhol, Publisher* unearths fresh archival material that reveals Warhol’s publications as complex projects involving a tantalizing cast of

collaborators, shifting technologies, and a wide array of fervent readers.

Lucy Mulroney shows that whether Warhol was creating children’s books, his infamous “boy book” for gay readers, writing works for established houses like Grove Press and Random House, helping found *Interview* magazine, or compiling a compendium of photography that he worked on to his death, he readily used the elements of publishing to further and disseminate his art. Warhol not only highlighted the impressive variety in our printed culture but also demonstrated how publishing can cement an artistic legacy.

Lucy Mulroney is senior director of the Special Collections Research Center at Syracuse University Libraries.

Talking Art

The Culture of Practice and the Practice of Culture in MFA Education

GARY ALAN FINE

The idea of a graduate art program likely conjures up images of young artists in lofty studios, learning advanced techniques and honing the physical practice of their creativity. In truth, however, today's MFA culture is centered almost entirely around *discussing* art rather than actually making it.

In *Talking Art*, ethnographer Gary Alan Fine gives us an eye-opening look at the culture and practices of the contemporary university-based master's level art program. Central to this culture is the act of the critique, an often harrowing process where artists in training must defend their work before classmates and instructors. Through analysis of the critique and other aspects of the curriculum, Fine reveals

how art schools have changed the very conception of the artist: no longer a misunderstood loner toiling away in a garret, now an artist is closer to being an articulate tour guide through the maze of contemporary art rhetoric. More importantly, he tells us, MFA programs have shifted the goal of creating art away from beauty and toward theory. Contemporary visual art, Fine argues, is no longer a calling or a passion—it's a discipline, with an academic culture that requires its practitioners to be verbally skilled in the presentation of their intentions. *Talking Art* offers a remarkable and disconcerting view into the crucial role that universities play in creating that culture.

Gary Alan Fine is the James E. Johnson Professor of Sociology at Northwestern University.

Learning from Madness

Brazilian Modernism and Global Contemporary Art

KAIRA M. CABAÑAS

Throughout the history of European modernism, philosophers and artists have been fascinated by madness. Something different happened in Brazil, however, with the "art of the insane" that flourished within the modernist movements there. From the 1920s to the 1960s, the direction and creation of art by the mentally ill was actively encouraged by prominent figures in both medicine and art criticism, which led to a much wider appreciation among the curators of major institutions of modern art in Brazil.

Kaira M. Cabañas shows that at the center of this advocacy stood such significant proponents as psychiatrists Osório César and Nise da Silveira, who championed treatments that included painting and drawing studios; and the

art critic Mário Pedrosa, who penned Gestaltist theses on aesthetic response. Cabañas examines the lasting influence of this unique era of Brazilian modernism, and how the afterlife of this "outsider art" continues to raise important questions. How do we respect the experiences of the mad as their work is viewed through the lens of global art? Why is this art reappearing now that definitions of global contemporary art are being contested?

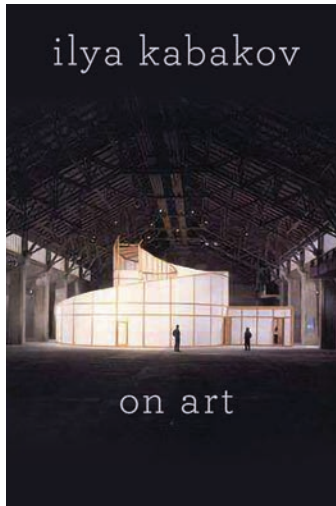
Learning from Madness offers an invigorating series of case studies that track the parallels between psychiatric patients' work in Western Europe and its reception by influential artists there, to an analogous but altogether distinct situation in Brazil.

Kaira M. Cabañas is associate professor in global modern and contemporary art history at the University of Florida, Gainesville.

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SOCIOLOGY ART



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ART



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ART

On Art

ILYA KABAKOV

Edited by Matthew Jesse Jackson

Translated by Antonina W. Bouis, Matthew Jesse Jackson, and Cynthia Martin

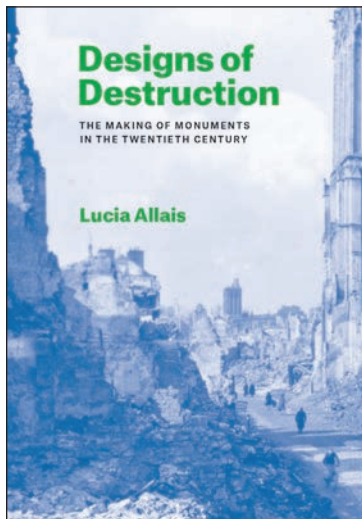
During the 1960s and 1970s, the Russian conceptual artist Ilya Kabakov was a galvanizing figure in Moscow's underground art community, ultimately gaining international prominence as the "leader" of a band of artists known as the Moscow Conceptual Circle. Throughout this time, he created texts that he would distribute among his friends, and by the late 1990s his written production amounted to hundreds of pages.

Devoted to themes that range from the "cosmism" of pre-Revolutionary Russian modernism to the philosophical implications of Moscow's garbage, Kabakov's handmade booklets were

typed out on paper, then stapled or sewn together using rough butcher paper for their covers. Among these writings are faux Socialist Realist verses, art historical analyses, accompaniments to installation projects, and transcripts of dialogues between the artist and literary theorists, critics, journalists, and other artists.

This volume offers the first English translation of the most significant texts written by Kabakov. The writings have been expressly selected for this edition and there exists no equivalent work in any language.

Ilya Kabakov is a conceptual artist. He emigrated to the West in 1987, and since has created hundreds of installations. His work is found in MoMA, the Guggenheim, the Chinati Foundation, and the Cleveland Museum of Contemporary Art. **Matthew Jesse Jackson** is associate professor of art history and art at the University of Chicago.



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ARCHITECTURE HISTORY

Designs of Destruction

The Making of Monuments in the Twentieth Century

LUCIA ALLAIS

The twentieth century was the most destructive in human history, but from its ruins was born a new architectural type: the cultural monument. After World War I, an international movement arose aimed at protecting architectural monuments, hoping not only to keep them safe from conflict, but also to establish them as worthy of protection from more quotidian forms of destruction. Growing out of the new diplomacy of the League of Nations, a group—which included architects, intellectuals, art historians, archaeologists, curators, and lawyers—first convened at the Athens Conference in 1931. During and after World War II, it became affiliated with the Allied Military Government, and was eventually absorbed by the UN as UNESCO. By the 1970s, the group began granting World Heritage status to a global reg-

ister of monuments—from buildings to bridges, shrines to city centers, ruins to colossi.

Examining five key episodes in the history of this preservation effort Lucia Allais demonstrates how the group deployed the notion of culture to shape architectural sites, and how architecture in turn shaped the very idea of global culture. More than the story of an emergent canon, *Designs of Destruction* emphasizes how the technical project of ensuring various buildings' longevity jolted preservation into establishing a transnational set of codes, values, and practices. Yet, despite international agreement on the need for preservation, Allais shows, the mere act of listing a place as culturally relevant paradoxically increases the chances it will be destroyed.

Lucia Allais is assistant professor of architecture at Princeton University, a member of the Aggregate Architectural Collaborative, and an editor of the journal *Grey Room*.

Abundant Earth

Toward an Ecological Civilization

EILEEN CRIST

In *Abundant Earth*, Eileen Crist not only documents the rising tide of biodiversity loss, but also lays out the drivers of this wholesale destruction and how we can push past them. Looking beyond the familiar litany of causes, she asks the key question: if we know human expansionism is to blame for this ecological crisis, why are we not taking the needed steps to halt our expansionism?

Crist argues that to do so would require a two-pronged approach. Scaling down calls upon us to lower the global human population while working within a human-rights framework, to deindustrialize food production, and to localize economies and contract global trade. Pulling back calls upon us to free, restore, reconnect, and rewild vast terrestrial and marine ecosystems. However, the pervasive worldview of human supremacy—the conviction

that humans are superior to all other life-forms and entitled to use these life-forms and their habitats—normalizes and promotes humanity's ongoing expansion, undermining our ability to enact these linked strategies and preempt the mounting suffering and dislocation of both humans and nonhumans.

Abundant Earth urges us to confront the reality that humanity will not advance by entrenching its domination over the biosphere. On the contrary, we will stagnate in the identity of nature-colonizer and decline into conflict as we vie for resources. Instead, we must chart another course, choosing to live in fellowship within the vibrant ecologies of our wild and domestic cohorts, and enfolding human inhabitation within the rich expanse of a biodiverse, living planet.

Eileen Crist is associate professor in the Department of Science, Technology, and Society at Virginia Tech. She is the author of *Images of Animals: Anthropomorphism and Animal Mind* and coeditor of a number of books.

Dreamers, Visionaries, and Revolutionaries in the Life Sciences

Edited by OREN HARMAN and MICHAEL R. DIETRICH

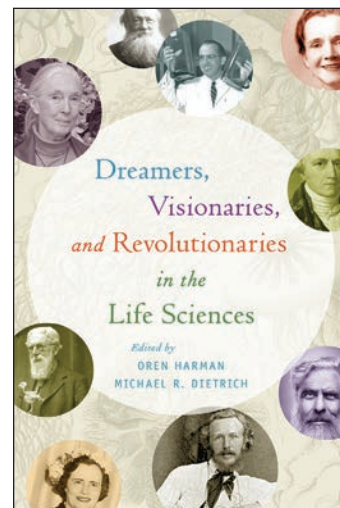
What are the conditions that foster true novelty and allow visionaries to set their eyes on unknown horizons? What have been the challenges that have spawned new innovations, and how have they shaped modern biology? In *Dreamers, Visionaries, and Revolutionaries in the Life Sciences*, editors Oren Harman and Michael R. Dietrich explore these questions through the lives of eighteen exemplary biologists who had grand and often radical ideas that went far beyond the run-of-the-mill science of their peers.

From the Frenchman Jean-Baptiste Lamarck, who coined the word “biology” in the early nineteenth century, to the American James Lovelock, for

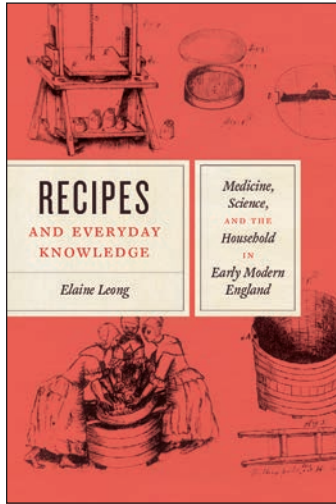
whom the Earth is a living, breathing organism, these dreamers innovated in ways that forced their contemporaries to reexamine comfortable truths. With this collection readers will follow Jane Goodall into the hidden world of apes in African jungles and Francis Crick as he attacks the problem of consciousness. Join Mary Lasker on her campaign to conquer cancer and follow geneticist George Church as he dreams of bringing back woolly mammoths and Neanderthals. In these lives and the many others featured in these pages, we discover visions that were sometimes fantastical, quixotic, and even threatening and destabilizing, but always a challenge to the status quo.

Oren Harman is the chair of the Graduate Program in Science, Technology and Society at Bar Ilan University, Israel, and senior fellow at the Van Leer Institute. **Michael R. Dietrich** is a professor in the History and Philosophy of Science Department at the University of Pittsburgh.

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SCIENCE



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SCIENCE HISTORY



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SCIENCE HISTORY

Recipes and Everyday Knowledge

Medicine, Science, and the Household in Early
Modern England

ELAINE LEONG

Early modern English men and women were fascinated by recipes. Across the country, people of all ranks enthusiastically collected, exchanged, and experimented with medical and cookery instructions. They sent recipes in letters, borrowed handwritten books of family recipes, and consulted popular printed medical and culinary books. *Recipes and Everyday Knowledge* is the first major study of knowledge production and transfer in early modern households. It places the production and circulation of recipes at the heart of “household science”—quodidian investigations of the natural world—and situates these practices in larger and current conversations in gender and cultural history,

the history of the book and archives and the history of science, medicine, and technology.

Recipe trials were one of the main ways householders gained deeper understandings of sickness, health and the human body, and the natural and material worlds. Recipes were also social knowledge. Recipes and recipe books were exchanged among friends, viewed as family treasures, and passed down from generation to generation. By recovering the knowledge activities of householders—masters, servants, husbands, and wives—this book enriches current narratives of early modern science by extending the parameters of natural inquiry.

Elaine Leong is a Minerva Research Group Leader at the Max Planck Institute for the History of Science, Berlin.

Greening the Alliance

The Diplomacy of NATO’s Science and
Environmental Initiatives

SIMONE TURCHETTI

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SCIENCE HISTORY

Following the launch of Sputnik, the North Atlantic Treaty Organization became a prominent sponsor of scientific research in its member countries, a role it retained until the end of the Cold War. As NATO marks sixty years since the establishment of its Science Committee, the main organizational force promoting its science programs, *Greening the Alliance* is the first book to chart NATO’s scientific patronage—and the motivations behind it—from the organization’s early days to the dawn of the twenty-first century.

Drawing on previously unseen documents from NATO’s own archives, Simone Turchetti reveals how its investments were rooted in the alliance’s

defense and surveillance needs, needs that led it to establish a program prioritizing environmental studies. A long-overlooked and effective diplomacy exercise, NATO’s “greening” at one point constituted the organization’s chief conduit for negotiating problematic relations between allies. But while *Greening the Alliance* explores this surprising coevolution of environmental monitoring and surveillance, tales of science advisers issuing instructions to bomb oil spills with napalm or *Dr. Strangelove*-like experts eager to divert the path of hurricanes with atomic weapons make it clear: the coexistence of these forces has not always been harmonious.

Simone Turchetti is a lecturer in the Centre for the History of Science, Technology, and Medicine at the University of Manchester. He is the author of *The Pontecorvo Affair: A Cold War Defection and Nuclear Physics*, also published by the University of Chicago Press, and coeditor of *The Surveillance Imperative: Geosciences during the Cold War and Beyond* and *Science Studies During the Cold War and Beyond: Paradigms Defected*.

DAVID CAHAN

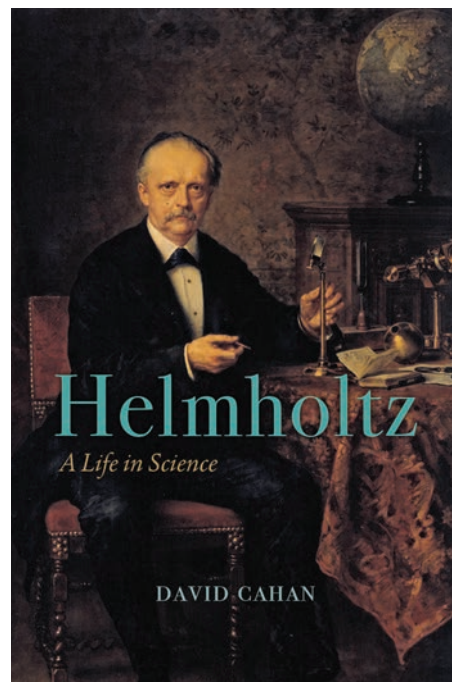
Helmholtz

A Life in Science

Hermann von Helmholtz was a towering figure of nineteenth-century scientific and intellectual life. Best known for his achievements in physiology and physics, he also contributed to other disciplines such as ophthalmology, psychology, mathematics, chemical thermodynamics, and meteorology. With *Helmholtz: A Life in Science*, David Cahan has written a definitive biography, one that brings to light the dynamic relationship between Helmholtz's private life, his professional pursuits, and the larger world in which he lived.

Utilizing all of Helmholtz's scientific and philosophical writings, as well as previously unknown letters, this book reveals the forces that drove his life—a passion to unite the sciences, vigilant attention to the sources and methods of knowledge, and a deep appreciation of the ways in which the arts and sciences could benefit each other. By placing the overall structure and development of his scientific work and philosophy within the greater context of nineteenth-century Germany, *Helmholtz* also serves as a cultural biography of the construction of the scientific community: its laboratories, institutes, journals, disciplinary organizations, and national and international meetings. Helmholtz's life is a shining example of what can happen when the sciences and the humanities become interwoven in the life of one highly motivated, energetic, and gifted person.

David Cahan is the Charles Bessey Professor of History at the University of Nebraska-Lincoln. He is the editor of both Hermann von Helmholtz's *Science and Culture: Popular and Philosophical Essays* and *From Natural Philosophy to the Sciences: Writing the History of Nineteenth-Century Science*, both published by the University of Chicago Press.



“By far the most in-depth, culturally situated, and well-written analysis of Helmholtz to date—no one knows Helmholtz as well or as thoroughly as David Cahan.”

**—Frederick Gregory,
University of Florida**

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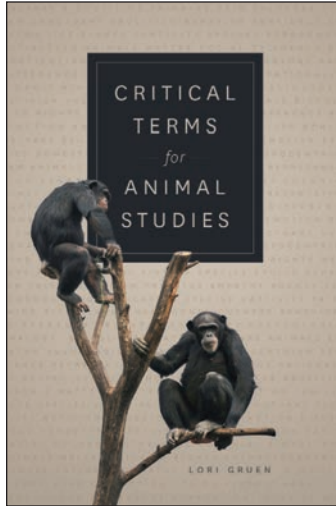
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BIOGRAPHY SCIENCE

Critical Terms for Animal Studies

Edited by LORI GRUEN



NOVEMBER 448 p., 1 figure, 1 table 6 x 9

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SCIENCE CULTURAL STUDIES

Animal studies is a rapidly growing interdisciplinary field devoted to examining, understanding, and critically evaluating the complex relationships between humans and other animals. Scholarship in animal studies draws on a variety of methodologies to explore these multi-faceted relationships in order to help us understand the ways in which other animals figure in our lives and we in theirs.

Bringing together the work of a group of internationally distinguished scholars, the contribution in *Critical Terms for Animal Studies* offers distinct voices and diverse perspectives, exploring significant concepts and asking important questions. How do we take non-

human animals seriously, not simply as metaphors for human endeavors, but as subjects themselves? What do we mean by *anthropocentrism*, *captivity*, *empathy*, *sanctuary*, and *vulnerability*, and what work do these and other critical terms do in animal studies?

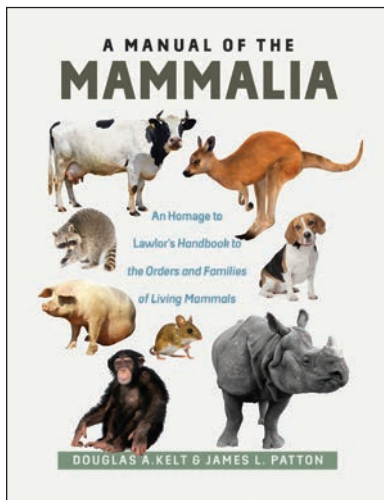
Sure to become an indispensable reference for the field, *Critical Terms for Animal Studies* not only provides a framework for thinking about animals as subjects of their own experiences, but also serves as a touchstone to help us think differently about our conceptions of what it means to be human, and the impact human activities have on the more than human world.

Lori Gruen is William Griffin Professor of Philosophy at Wesleyan University. She is the author of *Ethics and Animals* and *Entangled Empathy* and the editor of five other books.

A Manual of the Mammalia

An Homage to Lawlor's *Handbook to the Orders and Families of Living Mammals*

DOUGLAS A. KELT and JAMES L. PATTON



NOVEMBER 544 p., 513 halftones, 33 line drawings 8 1/2 x 11

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SCIENCE

The taxonomy of recent mammals has lately undergone tremendous revision, but it has been almost four decades since the last update to Timothy E. Lawlor's acclaimed identification guide *Handbook to the Orders and Families of Living Mammals*. Integrating the latest advances in research, Douglas A. Kelt and James L. Patton provide this long-overdue update in their new, wholly original work, *A Manual of the Mammalia*.

Complemented by global range maps, high-resolution photographs of skulls and mandibles by Bill Stone, and the outstanding artwork of Fiona Reid, this book provides an overview of biological attributes of each higher taxon

while highlighting key and diagnostic characters needed to identify skulls and skins of all recent mammalian orders and most families. Kelt and Patton also place taxa in their currently understood supra-familial clades, and discuss present challenges in higher mammal taxonomy. Including a comprehensive review of mammalian anatomy to provide a foundation for understanding all characters employed throughout, *A Manual of the Mammalia* is both a user-friendly handbook for students learning to identify higher mammal taxa and a uniquely comprehensive, up-to-date reference for mammalogists and mammal-lovers from across the globe.

Douglas A. Kelt is professor of wildlife ecology at the University of California, Davis, and incoming president of the American Society of Mammalogists. He lives in Woodland, CA. **James L. Patton** is professor emeritus of integrative biology and curator of mammals at the Museum of Vertebrate Zoology, University of California, Berkeley, and a past president of the American Society of Mammalogists. He is coeditor most recently of *Mammals of South America, Volume 2: Rodents*, also published by the University of Chicago Press. He lives in Kensington, CA.

ALAN LIU

Friending the Past

The Sense of History in the Digital Age

Can today's society, increasingly captivated by a constant flow of information, share a sense of history? How did our media-making forebears balance the tension between the present and the absent, the individual and the collective, the static and the dynamic—and how do our current digital networks disrupt these same balances? Can our social media, with its fleeting nature, even be considered social at all?

In *Friending the Past*, Alan Liu proposes fresh answers to these innovative questions of connection. He explores how we can learn from the relationship between past societies whose media forms fostered a communal and self-aware sense of history—such as prehistorical oral societies with robust storytelling cultures, or the great print works of nineteenth-century historicism—and our own instantaneous present. He concludes with a surprising look at how the sense of history exemplified in today's JavaScript timelines compares to the temporality found in Romantic poetry.

Interlaced among these inquiries, Liu shows how extensive “network archaeologies” can be constructed as novel ways of thinking about our affiliations with time and with each other. These conceptual architectures of period and age are also always media structures, scaffolded with the outlines of what we mean by history. Thinking about our own time, Liu wonders whether the digital, networked future can sustain a similar sense of history.

Alan Liu is distinguished professor in the Department of English at the University of California, Santa Barbara. His previous books include *Wordsworth: The Sense of History*, and two books published by the University of Chicago Press, *The Law of Cool: Knowledge Work and the Culture of Information* and *Local Transcendence: Essays on Postmodern Historicism and the Database*.



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MEDIA STUDIES HISTORY

“This book offers a compelling, thought-provoking, and original argument that challenges readers of Spinoza to reexamine many of their well-received tropes and habits.”

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PHILOSOPHY

Spinoza and the Cunning of Imagination

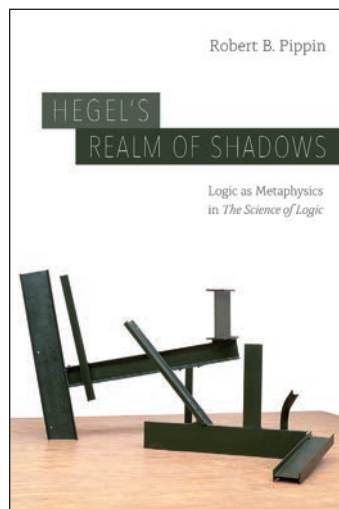
EUGENE GARVER

Spinoza's *Ethics*, and its project of proving ethical truths through the geometric method, has attracted and challenged readers for more than three hundred years. In *Spinoza and the Cunning of Imagination*, Eugene Garver uses the imagination as a guiding thread to this work. Other readers have looked at the imagination to account for Spinoza's understanding of politics and religion, but this is the first inquiry to see it as central to the *Ethics* as a whole—imagination as a quality to be cultivated, and not simply overcome.

Spinoza initially presents imagination as an inadequate and confused way

of thinking, always inferior to ideas that adequately represent things as they are. It would seem to follow that one ought to purge the mind of imaginative ideas and replace them with rational ideas as soon as possible, but as Garver shows, the *Ethics* doesn't allow for this ultimate ethical act until one has cultivated a powerful imagination. This is, for Garver, “the cunning of imagination.” The simple plot of progress becomes, because of the imagination, a complex journey full of reversals and discoveries. For Garver, the “cunning” of the imagination resides in our ability to use imagination to rise above it.

Eugene Garver is the Regents Professor of Philosophy Emeritus at Saint John's University. Among his earlier books are *Aristotle's “Rhetoric:” An Art of Character*, *Confronting Aristotle's Ethics: Ancient and Modern Morality*, and *Aristotle's “Politics:” Living Well and Living Together*, all published by the University of Chicago Press. He has also retired from triathlons after finishing first in his age group at the North American Ironman Championships.



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PHILOSOPHY

Hegel's Realm of Shadows

Logic as Metaphysics in *The Science of Logic*

ROBERT B. PIPPIN

Hegel frequently claimed that the heart of his entire system was a book widely regarded as among the most difficult in the history of philosophy, *The Science of Logic*.

This is the book that presents his metaphysics, an enterprise that he insists can only be properly understood as a “logic,” or a “science of pure thinking.” Since he also wrote that the proper object of any such logic is pure thinking itself, it has always been unclear in just what sense such a science could be a “metaphysics.”

Robert B. Pippin offers a bold, original interpretation of Hegel's claim that only now, after Kant's critical breakthrough in philosophy, can we understand how logic can be a metaphysics. Pippin addresses Hegel's deep, con-

stant reliance on Aristotle's conception of metaphysics, the difference between Hegel's project and modern rationalist metaphysics, and the links between the “logic as metaphysics” claim and modern developments in the philosophy of logic. Pippin goes on to explore many other facets of Hegel's thought, including the significance for a philosophical logic of the self-conscious character of thought, the dynamism of reason in Kant and Hegel, life as a logical category, and what Hegel might mean by the unity of the idea of the true and the idea of the good in the “Absolute Idea.” The culmination of Pippin's work on Hegel and German idealism, this is a book no Hegel scholar or historian of philosophy will want to miss.

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.

JACQUES DERRIDA

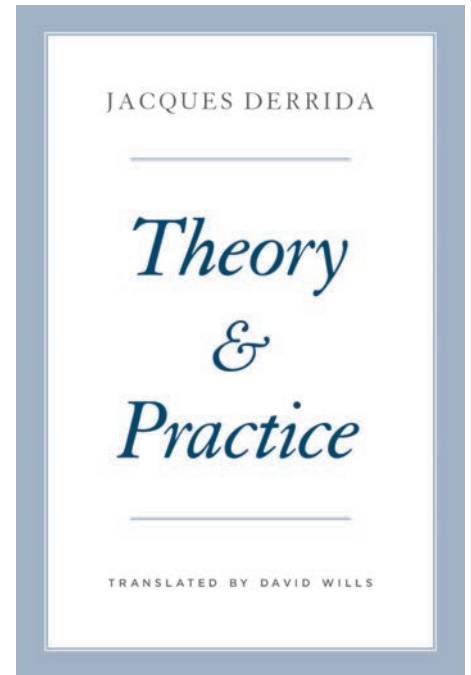
Theory and Practice

Translated by David Wills

Theory and Practice is a series of nine lectures that Jacques Derrida delivered at the École Normale Supérieure in 1976 and 1977. The topic of “theory and practice” was associated above all with Marxist discourse and particularly the influential interpretation of Marx by Louis Althusser. Derrida’s many questions to Althusser and other thinkers aim at unsettling the distinction between thinking and acting.

Derrida’s investigations set out from Marx’s “Theses on Feuerbach,” in particular the eleventh thesis, which has often been taken as a mantra for the “end of philosophy,” to be brought about by Marxist practice. Derrida argues, however, that Althusser has no such end in view and that his discourse remains resolutely philosophical, even as it promotes the theory/practice pair as primary values. This seminar also draws fascinating connections between Marxist thought and Heidegger and features Derrida’s signature reconsideration of the dichotomy between doing and thinking. This text, available for the first time in English, shows that Derrida was doing important work on Marx long before *Specters of Marx*. As with the other volumes in this series, it gives readers an unparalleled glimpse into Derrida’s thinking at its best—spontaneous, unpredictable, and groundbreaking.

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. **David Wills** is professor of French and comparative literature at Brown University.



The Seminars of Jacques Derrida

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PHILOSOPHY

“This is one of the best books I have read in a while. Powerful and original, it is about writing and not knowing how to write.”

—Eduardo Mendieta,
Pennsylvania State University

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PHILOSOPHY

Philosophy, Writing, and the Character of Thought

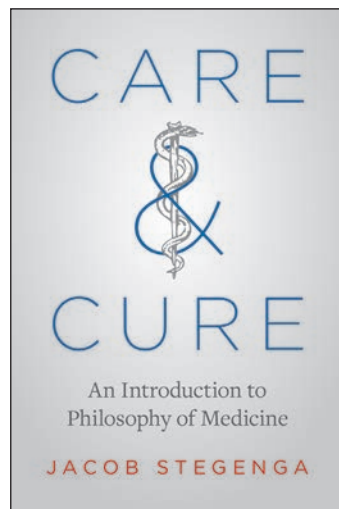
JOHN T. LYSAKER

Philosophy's relation to the act of writing is John T. Lysaker's main concern in *Philosophy, Writing, and the Character of Thought*. Whether in Plato, Montaigne, Nietzsche, Wittgenstein, or Derrida, philosophy has come in many forms, and those forms—the concrete shape philosophizing takes in writing—matter. Much more than mere adornment, the style in which a given philosopher writes is often of crucial importance to the point he or she is making, part and parcel of the philosophy itself.

Considering each of the ways in which writing influences philosophy, Lysaker explores genres like the aphorism, dialogue, and essay, as well as logi-

cal-rhetorical operations like the example, irony, and quotation. At the same time, he shows us the effects of these rhetorical devices through his own literary experimentation. In dialogue with such authors as Benjamin, Cavell, Emerson, and Lukács, he aims to revitalize philosophical writing, arguing that philosophy cannot fulfill its intellectual and cultural promise if it keeps to professional articles and academic prose. Instead, philosophy must embrace writing as an essential, creative activity, and deliberately reform how it approaches its subject matter, readership, and the evolving social practices of reading and reflection.

John T. Lysaker is professor in and chair of the Department of Philosophy at Emory University. He is the author of many books, including *After Emerson* and *You Must Change Your Life: Poetry, Philosophy, and the Birth of Sense*.



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PHILOSOPHY MEDICINE

Care and Cure

An Introduction to Philosophy of Medicine

JACOB STEGENGA

The philosophy of medicine has become a vibrant and complex intellectual landscape, and *Care and Cure* is the first extended attempt to map it. In pursuing the interdependent aims of caring and curing, medicine relies on concepts, theories, inferences, and policies that are often complicated and controversial. Bringing much-needed clarity to the interplay of these diverse problems, Jacob Stegenga describes the core philosophical controversies underlying medicine in this unrivaled introduction to the field.

The fourteen chapters in *Care and*

Cure present and discuss conceptual, metaphysical, epistemological, and political questions that arise in medicine, buttressed with lively illustrative examples ranging from debates over the true nature of disease to the effectiveness of medical interventions and homeopathy. Poised to be the standard sourcebook for anyone seeking a comprehensive overview of the canonical concepts, current state, and cutting edge of this vital field, this concise introduction will be an indispensable resource for students and scholars of medicine and philosophy.

Jacob Stegenga is a university lecturer in the Department of History and Philosophy of Science at the University of Cambridge. He is the author of *Medical Nihilism*.

Aristotle

Democracy and Political Science

DELBA WINTHROP

Edited by Harvey C. Mansfield

Today, democracy is seen as the best or even the only legitimate form of government—hardly in need of defense. With this book, Delba Winthrop punctures this complacency and takes up the challenge of justifying democracy through Aristotle's political science. In Aristotle's time and in ours, democrats want inclusiveness; they want above all to include everyone as a part of a whole. But what makes a whole? This is a question for both politics and philosophy, and Winthrop shows that Aristotle pursues the answer in the *Politics*. She uncovers in his political science the insights philosophy brings to politics and, especially, the insights politics brings to philosophy. Through her apprecia-

tion of this dual purpose and skilled execution of her argument, Winthrop makes profound discoveries. Central to politics, she maintains, is the quality of assertiveness—the kind of speech that demands to be heard. Aristotle, she shows for the first time, carries assertive speech into philosophy, when human reason claims its due as a contribution to the universe. Political science gets the high role of teacher to ordinary folk in democracy and to the few who want to understand what sustains it.

This posthumous publication is more than an honor to Delba Winthrop's memory. It is a gift to partisans of democracy, advocates of justice, and students of Aristotle.

Delba Winthrop (1945–2006) was a lecturer at the Harvard Extension School and director of the Program on Constitutional Government. With Harvey C. Mansfield, she is editor and translator of Alexis de Tocqueville's *Democracy in America*, also published by the University of Chicago Press. **Harvey C. Mansfield** is the William R. Kenan Jr. Professor of Government at Harvard University and the author of several books, including *Machiavelli's Virtue*.

Seeming and Being in Plato's Rhetorical Theory

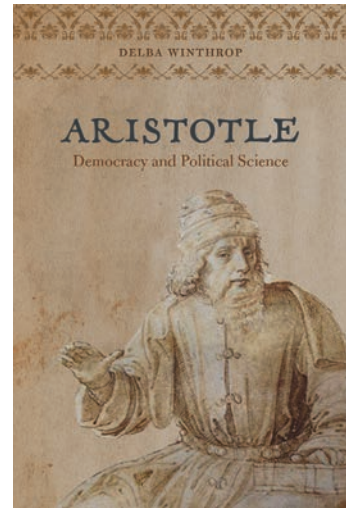
ROBIN REAMES

Our common understanding of language is that it represents the world. This view, however, has not always been widely accepted. In fact, it is a theory of language conceived by Plato that culminates in the *Sophist*. In that dialogue he introduced the idea of statements as being either true or false and argued that the distinction between falsity and truth rests on a deeper discrepancy between appearance and reality, or seeming and being.

Robin Reames promises to mark a shift in Plato scholarship with this book, arguing that an appropriate understanding of rhetorical theory in Plato's dialogues can show us how he developed the rhetorical tools, as well

as the technical vocabulary, needed to construct the very distinctions between seeming and being that separate true from false speech. By engaging with three key movements of twentieth- and twenty-first-century Plato scholarship—the rise and subsequent marginalization of orality and literary theory, Heidegger's controversial critique of Platonist metaphysics, and the influence of literary or dramatic readings of the dialogues—Reames demonstrates how the development of Plato's rhetorical theory across several of his dialogues (*Gorgias*, *Phaedrus*, *Protagoras*, *Theaetetus*, *Cratylus*, *Republic*, and *Sophist*) has been both neglected and misunderstood.

Robin Reames is associate professor of English at the University of Illinois at Chicago.



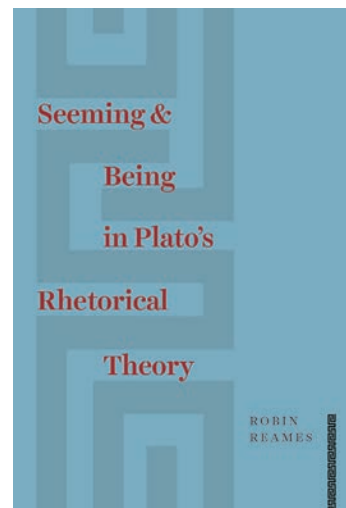
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POLITICAL SCIENCE PHILOSOPHY



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LINGUISTICS

Battle in the Mind Fields

JOHN A. GOLDSMITH and BERNARD LAKS

“We frequently see one idea appear in one discipline as if it were new, when it migrated from another discipline, like a mole that had dug under a fence and popped up on the other side.”

Taking note of this phenomenon, John A. Goldsmith and Bernard Laks embark on a uniquely interdisciplinary history of the genesis of linguistics, from nineteenth-century currents of thought in the mind sciences through to the origins of structuralism and the ruptures, both political and intellectual, in the years leading up to World War II. Seeking to explain where contemporary ideas in linguistics come from and how they have been justified, *Battle in the Mind Fields* investigates the porous interplay of concepts between psycholo-

gy, philosophy, mathematical logic, and linguistics. Goldsmith and Laks trace theories of thought, self-consciousness, and language from the machine age obsession with mind and matter to the development of analytic philosophy, behaviorism, Gestalt psychology, positivism, and structural linguistics, emphasizing throughout the synthesis and continuity that has brought about progress in our understanding of the human mind. Arguing that it is impossible to understand the history of any of these fields in isolation, Goldsmith and Laks suggest that the ruptures between them arose chiefly from social and institutional circumstances rather than a fundamental disparity of ideas.

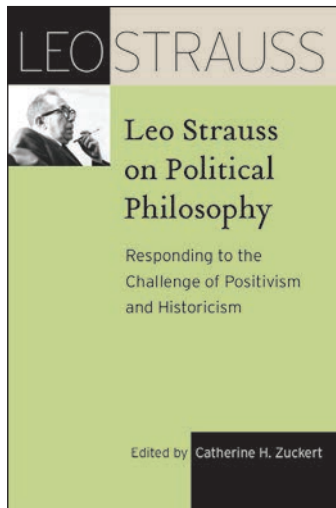
John A. Goldsmith is the Edward Carson Waller Distinguished Service Professor of Linguistics and Computer Science at the University of Chicago. **Bernard Laks** is a senior member of the Institut Universitaire de France and university professor of language sciences, phonology, and cognitive sciences at University of Paris Ouest.

Leo Strauss on Political Philosophy

Responding to the Challenge of Positivism and Historicism

LEO STRAUSS

Edited by Catherine H. Zuckert



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POLITICAL SCIENCE PHILOSOPHY

Leo Strauss is known primarily for reviving classical political philosophy through careful analyses of works by ancient thinkers. As with his published writings, Strauss's seminars devoted to specific philosophers were notoriously dense. In 1965, however, Strauss offered an introductory course on political philosophy at the University of Chicago. Using a conversational style, he sought to make political philosophy, as well as his own ideas and methods, understandable to those with little background on the subject.

Leo Strauss on Political Philosophy brings together the lectures that comprise Strauss's "Introduction to Political Philosophy." Strauss begins by emphasizing the importance of political philosophy in determining the common good of society and critically

examining the two most powerful contemporary challenges to the possibility of using political theory to learn about and develop the best political order: positivism and historicism. In seeking the common good, classical political philosophers like Plato and Aristotle did not distinguish between political philosophy and political science. Today, however, political philosophy must contend with the contemporary belief that it is impossible to know what the good society really is. Strauss emphasizes the need to study the history of political philosophy to see whether the changes in the understanding of nature and conceptions of justice are either necessary or valid. In doing so, he ranges across the entire history of political philosophy, providing a valuable, thematically coherent foundation.

Leo Strauss (1899–1973) was one of the preeminent political philosophers of the twentieth century. **Catherine H. Zuckert** is the Nancy R. Dreux Professor of Political Science Emerita at the University of Notre Dame and the author or coauthor of many books, including, most recently, *Machiavelli's Politics*.

Reconstructing the National Bank Controversy

Politics and Law in the Early American Republic

ERIC LOMAZOFF

The Bank of the United States sparked several rounds of intense debate over the meaning of the Constitution's Necessary and Proper Clause, which authorizes the federal government to make laws "necessary" for exercising its other powers. But our standard account of the national bank controversy is incomplete. The controversy was much more dynamic than a debate over a single constitutional provision and was shaped as much by politics as by law.

Eric Lomazoff offers a far more robust account of the constitutional politics of national banking between 1791 and 1832. During that time, three forces—changes within the Bank itself, growing tension over federal power

within the Republican coalition, and the endurance of monetary turmoil beyond the War of 1812—drove the development of our first major debate over the scope of federal power at least as much as the formal dimensions of the Constitution or the absence of a shared legal definition for the word "necessary." These three forces—sometimes alone, sometimes in combination—repeatedly reshaped the terms by which the Bank's constitutionality was contested. Lomazoff documents how these three dimensions of the polity changed over time and traces the manner in which they periodically led federal officials to adjust their claims about the Bank's constitutionality.

Eric Lomazoff is assistant professor of political science at Villanova University.

Rivalry and Reform

Presidents, Social Movements, and the Transformation of American Politics

SIDNEY M. MILKIS and DANIEL J. TICHENOR

Few relationships have proved more pivotal in changing the course of American politics than those between presidents and social movements. For all their differences, both presidents and social movements are driven by a desire to recast the political system, often pursuing rival agendas that set them on a collision course. During rare historical moments, however, presidents and social movements forged partnerships that recast American politics.

Rivalry and Reform explores the relationship between presidents and social movements throughout history and into the present day, revealing the patterns that emerge from the epic battles and uneasy partnerships that have profoundly shaped reform. Through a series of case studies, including Abra-

ham Lincoln and abolitionism, Lyndon Johnson and the civil rights movement, and Ronald Reagan and the religious right, Sidney M. Milkis and Daniel J. Tichenor argue persuasively that major political change usually reflects neither a top-down nor bottom-up strategy but a crucial interplay between the two. Savvy leaders, the authors show, use social movements to support their policy goals. At the same time, the most successful social movements target the president as either a source of powerful support or the center of opposition. The book concludes with a consideration of Barack Obama's approach to contemporary social movements such as Black Lives Matter, United We Dream, and Marriage Equality.

Sidney M. Milkis is the White Burkett Miller Professor in the Department of Politics and Faculty Associate at the Miller Center at the University of Virginia. **Daniel J. Tichenor** is the Philip H. Knight Chair of Political Science and director of the Program on Democratic Engagement and Governance of the Wayne Morse Center for Law and Politics at the University of Oregon.

"Lomazoff presents a far more nuanced account of the constitutional politics of national banking. He convincingly demonstrates that the constitutional foundations of banks shifted over time and that this shift reflected in large part the changing functions of the Bank of the United States. The combination of economic, political, and constitutional development is first-rate, and the results shed new light on an important constitutional controversy."—Mark Graber, University of Maryland Law School

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POLITICAL SCIENCE AMERICAN HISTORY

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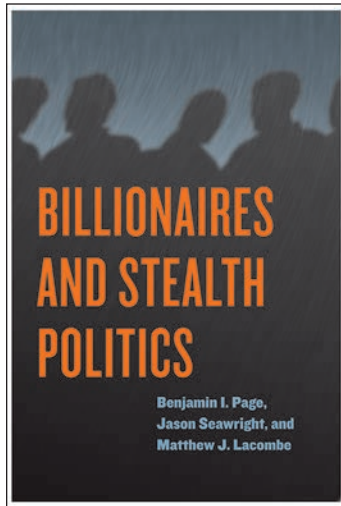
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POLITICAL SCIENCE AMERICAN HISTORY



Billionaires and Stealth Politics

BENJAMIN I. PAGE, JASON SEAWRIGHT, and MATTHEW J. LACOMBE

In 2016, when millions of Americans voted for Donald Trump, many believed his claims that personal wealth would free him from wealthy donors and allow him to “drain the swamp.” But then Trump appointed several billionaires and multimillionaires to high-level positions and pursued billionaire-friendly policies, such as cutting corporate income taxes. Why the change from his fiery campaign rhetoric and promises to the working class? This should not be surprising, argue Benjamin I. Page, Jason Seawright, and Matthew J. Lacombe: As the gap between the wealthiest and the rest of us has widened, the few who hold one billion dollars or more in net worth have begun to play a more and more active part in politics.

Page, Seawright, and Lacombe argue that while political contributions offer a window onto billionaires’ influ-

ence, they do not present a full picture of policy preferences and political actions. That is because on some of the most important issues, including taxation, immigration, and Social Security, billionaires have chosen to engage in “stealth politics.” They try hard to influence public policy, making large contributions to political parties and policy-focused causes, holding fundraisers, and bundling others’ contributions—all while rarely talking about public policy to the media. This means that their influence is not only unequal but also largely unaccountable to and unchallengeable by the American people. The book closes with remedies citizens can pursue if they wish to make wealthy Americans more politically accountable and notes the broader types of reforms needed to reinvigorate majoritarian democracy in the United States.

Benjamin I. Page is the Gordon Scott Fulcher Professor of Decision Making at Northwestern University and the author or coauthor of several books, including *Democracy in America?*

Jason Seawright is associate professor of political science at Northwestern University.

Matthew J. Lacombe is a PhD candidate in the Department of Political Science at Northwestern University.

“Ryan’s *The Congressional End Game* fills an important gap in the literature: He offers an original theory and tests a new set of hypotheses related to conference committees and post-passage politics in Congress, applying bargaining theory to help us better understand the actions taken by the House and Senate to reconcile legislation passed by both chambers. Legislative scholars and those with an interest in public policy will find much new and valuable information.”

—Michael H. Crespin,
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POLITICAL SCIENCE

The Congressional Endgame

Interchamber Bargaining and Compromise

JOSH M. RYAN

Congress is a bicameral legislature in which both the House and Senate must pass a bill before it can be enacted into law. The US bicameral system also differs from most democracies in that the two chambers have relatively equal power to legislate and must find ways to resolve their disputes. In the current landscape of party polarization, this contentious process has become far more chaotic, leading to the public perception that the House and Senate are unwilling or unable to compromise and calling into question the effectiveness of the bicameral system itself.

Josh M. Ryan offers an explanation of how the bicameral legislative process works in Congress and shows that the types of policy outcomes it produces

are in line with those intended by the framers of the Constitution. Although each bargaining outcome may seem idiosyncratic, interchamber bargaining outcomes are actually structured by observable institutional factors. Ryan finds that the characteristics of the winning coalition are important to which chamber “wins” after bargaining, with both conference committees and amendment trading creating policy that approximates the preferences of the more moderate chamber. Although slow and incremental, interchamber negotiations serve their intended purpose well, *The Congressional Endgame* shows; they increase the odds of compromise while at the same time offering a powerful constraint on dramatic policy changes.

Josh M. Ryan is assistant professor of political science at Utah State University.

Welcoming New Americans?

Local Governments and Immigrant Incorporation

ABIGAIL FISHER WILLIAMSON

Even as Donald Trump's election has galvanized anti-immigration politics, many local governments have welcomed immigrants, some even going so far as to declare their communities "sanctuary cities." But efforts to assist immigrants are not limited to large, politically liberal cities. Since the 1990s, many small to mid-sized cities and towns across the United States have implemented a range of informal practices that help immigrant populations integrate into their communities.

Abigail Fisher Williamson explores why and how local governments across the country are taking steps to accommodate immigrants, sometimes despite serious political opposition. Draw-

ing on case studies of four new immigrant destinations—Lewiston, Maine; Wausau, Wisconsin; Elgin, Illinois; and Yakima, Washington—as well as a national survey of local government officials, she finds that local capacity and immigrant visibility influence *whether* local governments take action to respond to immigrants. State and federal policies and national political rhetoric shape officials' framing of immigrants, thereby influencing *how* municipalities respond. Bringing her findings into the present, Williamson explores whether the current trend toward accommodation will continue given Trump's anti-immigrant rhetoric and changes in federal immigration policy.

Abigail Fisher Williamson is assistant professor of political science and public policy and law at Trinity College.

Authoritarianism

Three Inquiries in Critical Theory

WENDY BROWN, PETER E. GORDON, and MAX PENSKY

Across the Euro-Atlantic world, political leaders have been mobilizing their bases with nativism, racism, and xenophobia, along with paeans to "traditional values," in brazen bids for electoral support. How do we understand this move to the mainstream of political policies and platforms that lurked only on the far fringes during most of the postwar era? Does it herald a novel wave of authoritarianism? Is liberal democracy itself in crisis?

In this volume, three distinguished scholars draw upon critical theory to address our current political predicament. Wendy Brown explains how "freedom" has become a rallying cry for manifestly un-emancipatory movements; Peter E. Gordon dismantles the idea that fascism is rooted in the

susceptible psychology of individual citizens and reflects instead on the broader cultural and historical circumstances that lend it force; and Max Pensky brings together the unlikely pair of Tocqueville and Adorno to explore how democracies can buckle under internal pressure. These incisive essays do not seek to smooth over the irrationality of the contemporary world, and they do not offer the false comforts of an easy return to liberal democratic values. Rather, the three authors draw on their deep engagements with nineteenth- and twentieth-century thought to investigate the historical and political contradictions that have brought about this moment, offering fiery and urgent responses to the demands of the day.

Wendy Brown is the Class of 1936 First Professor of Political Science at the University of California, Berkeley. **Peter E. Gordon** is the Amabel B. James Professor of History at Harvard University. **Max Pensky** is professor of philosophy at Binghamton University.



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PHILOSOPHY POLITICAL SCIENCE

“Creating Political Presence brings together leading scholars in the fields of democratic theory, political theory, political philosophy, and European Union studies to reflect on what it calls ‘the new politics of democratic representation.’ The arguments are original, nuanced, and convincing and push forward the debates in a major way. This book may well be the definitive statement of the ‘constructivist turn’ in political representation.”

**—David Plotke,
New School for Social Research**

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POLITICAL SCIENCE

“This is an original and unique anthology whose contributions offer theoretically sophisticated reassessments of the subfield of political history. Both capacious and generative, I know of no other work that comes close to the collection in offering so many fresh interpretations of twentieth-century US history and revisions of twentieth-century US historiography. The essays are well written and engaging, new and enlightening.”

**—Peter James Hudson,
University of California, Los Angeles**

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AMERICAN HISTORY
POLITICAL SCIENCE

Creating Political Presence

The New Politics of Democratic Representation

Edited by **DARIO CASTIGLIONE** and **JOHANNES POLLAK**

For at least two centuries, democratic representation has been at the center of debate. Should elected representatives express the views of the majority, or do they have the discretion to interpret their constituents’ interests? How can representatives balance the desires of their parties and their electors? What should be done to strengthen the representation of groups that have been excluded from the political system? Representative democracy itself remains frequently contested, regarded as incapable of reflecting the will of the masses, or inadequate for today’s global governance. Recently, however, this view of democratic representation has been under attack for its failure to capture the performative and constructive elements of the process of representation, and a new literature more attentive to these aspects of the relationship between representatives and the repre-

ented has arisen.

In *Creating Political Presence*, a diverse and international group of scholars explores the implications of such a turn. Two broad, overlapping perspectives emerge. In the first section, the contributions investigate how political representation relates to empowerment, either facilitating or interfering with the capacity of citizens to develop autonomous judgment in collective decision making. Contributions in the second section look at representation from the perspective of inclusion, focusing on how representative relationships and claims articulate the demands of those who are excluded or have no voice. The final section examines political representation from a more systemic perspective, exploring its broader environmental conditions and the way it acquires democratic legitimacy.

Dario Castiglione is the director of the Centre for Political Thought at the University of Exeter. **Johannes Pollak** is the director and professor of political science at Webster Vienna Private University and a senior researcher at the Institute for Advanced Studies in Vienna.

Shaped by the State

Toward a New Political History of the Twentieth Century

Edited by **BRENT CEBUL**, **LILY GEISMER**, and **MASON B. WILLIAMS**

American political history has been built around narratives of crisis, in which what “counts” are the moments when seemingly stable political orders collapse and new ones rise from the ashes. But while crisis-centered frameworks can make sense of certain dimensions of political culture, partisan change, and governance, they also often steal attention from the production of categories like race, gender, and citizenship status that transcend the usual breakpoints in American history.

Brent Cebul, Lily Geismer, and Mason B. Williams have brought together first-rate scholars from a wide range of subfields who are making structures of state power—not moments of crisis

or partisan realignment—integral to their analyses. All of the contributors see political history as defined less by elite subjects than by tensions between state and economy, state and society, and state and subject—tensions that reveal continuities as much as disjunctures. This broader definition incorporates analyses of the crosscurrents of power, race, and identity; the recent turns toward the history of capitalism and transnational history; and an evolving understanding of American political development that cuts across eras of seeming liberal, conservative, or neoliberal ascendance. The result is a rich revelation of what political history is today.

Brent Cebul is assistant professor of history at the University of North Carolina at Charlotte. **Lily Geismer** is associate professor of history at Claremont McKenna College. **Mason B. Williams** is assistant professor of leadership studies and political science at Williams College.

Hollywood in Havana

US Cinema and Revolutionary Nationalism in Cuba
before 1959
MEGAN FEENEY

In the 1940s and '50s, Havana was a locus for American movie stars, with glamorous visitors including Errol Flynn, Bette Davis, Joan Crawford, and Marlon Brando. In fact, Hollywood was seemingly everywhere in pre-Castro Havana, with movie theaters three to a block in places, widely circulated silver screen fanzines, and terms like “cowboy” and “gangster” becoming part of Cuban vernacular speech. *Hollywood in Havana* takes this historical backdrop as the catalyst for a startling question: Did exposure to half a century of Hollywood pave the way for the Cuban Revolution of 1959?

Megan Feeney argues that American movies helped condition Cuban

audiences to expect and even demand purer forms of Cuban democracy and national sovereignty after seeing freedom-fighting and rebellious values and behaviors on display in wartime dramas and film noirs. At the same time, influential Cuban intellectuals worked to translate cinematic ethics into revolutionary rhetoric—which, ironically, led to pointed critiques of the US presence in Cuba and which were eventually used to subvert American foreign policy. *Hollywood in Havana* adds to our evolving notions of how American cinema has been internalized and localized around the world, while also broadening our views of the ongoing history of US-Cuban interactions, both cultural and political.

Megan Feeney is an independent scholar and was previously assistant professor of history at St. Olaf College.

Enchanted America

How Intuition and Reason Divide Our Politics
J. ERIC OLIVER and THOMAS J. WOOD

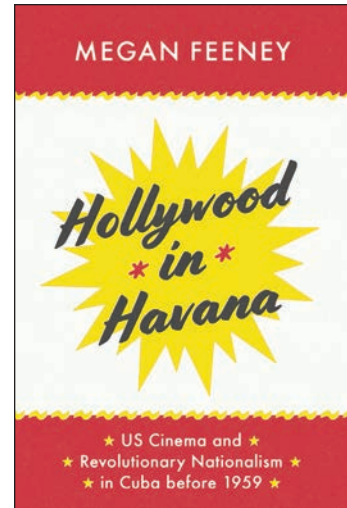
America is in civic chaos, its politics rife with conspiracy theories and false information. Nationalism and authoritarianism are on the rise, while scientists, universities, and news organizations are viewed with increasing mistrust. And then there is Donald Trump, a presidential candidate who won the support of millions despite having no moral or political convictions. What is going on?

The answer, according to J. Eric Oliver and Thomas J. Wood, can be found in the most important force shaping American politics today: human intuition. Much of what seems to be irrational in American politics arises from the growing divide in how its citizens make sense of the world. On one side are rationalists. They use science and reason to understand reality. On the other side are intuitionists. They rely on gut feelings and instincts as their guide to the

world. They embrace conspiracy theories, disbelieve experts, and distrust the media. They are stridently nationalistic and deeply authoritarian in their outlook. And they are the most enthusiastic supporters of Donald Trump. The primary reason why Trump captured the presidency was that he spoke about politics in a way that resonated with how intuitionists perceive the world. This divide has also become a threat to the American way of life. A generation ago, intuitionists were dispersed across the political spectrum. Today, intuitionism is ideologically tilted toward the political right.

Enchanted America is a clarion call to rationalists of all political persuasions to speak to intuitionists in a way they understand. The values and principles that define American democracy are at stake.

J. Eric Oliver is professor of political science at the University of Chicago. **Thomas J. Wood** is assistant professor of political science at Ohio State University.



DECEMBER 320 p., 31 halftones 6 x 9

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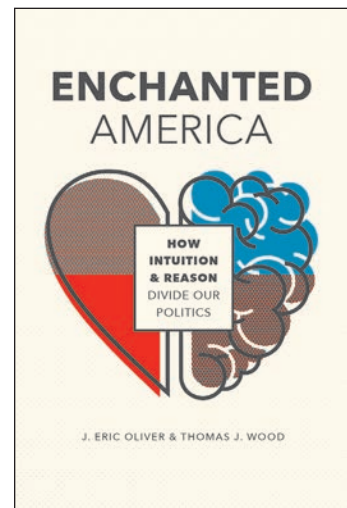
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FILM STUDIES HISTORY



SEPTEMBER 288 p., 41 line drawings, 2 tables 6 x 9

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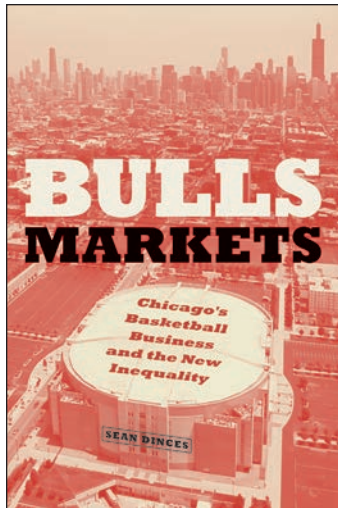
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POLITICAL SCIENCE
AMERICAN HISTORY



Historical Studies of Urban America

OCTOBER 336 p., 46 halftones, 25 tables
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AMERICAN HISTORY SPORTS

Bulls Markets

Chicago's Basketball Business and the New Inequality

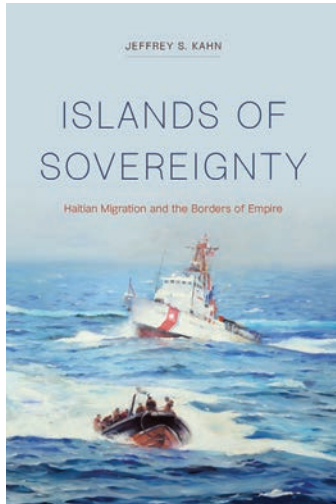
SEAN DINCES

The 1990s were a glorious time for the Chicago Bulls, an age of historic championships and all-time basketball greats like Scottie Pippen and Michael Jordan. It seemed only fitting that city, county, and state officials would assist the team owners in constructing a sparkling new venue to house this incredible team that was identified worldwide with Chicago. That arena, the United Center, is the focus of *Bulls Markets*, an unvarnished look at the economic and political choices that forever reshaped one of America's largest cities—arguably for the worse.

Sean Dinces shows how the construction of the United Center reveals the fundamental problems with neoliberal urban development. The pitch for building the arena was fueled by promises of private funding and equi-

table revitalization in a long-blighted neighborhood. However, the effort was funded in large part by municipal tax breaks that few ordinary Chicagoans knew about and that wound up exacerbating the rising problems of gentrification and wealth stratification. In this portrait of the construction of the United Center and the urban life that developed around it, Dinces starkly depicts a pattern of inequity that has become emblematic of contemporary American cities: governments and sports franchises collude to provide amenities for the wealthy at the expense of poorer citizens, diminishing their experiences as fans and—far worse—creating an urban environment that is regulated and surveilled for the comfort and protection of that same moneyed elite.

Sean Dinces is assistant professor of history at Long Beach City College.



Chicago Series in Law and Society

DECEMBER 352 p., 6 halftones,
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LAW ANTHROPOLOGY

Islands of Sovereignty

Haitian Migration and the Borders of Empire

JEFFREY S. KAHN

In November 1978, a group of Haitians sailed their small wooden vessel into the harbor of the US Naval Station at Guantánamo Bay. After replenishing their stores of food and water, they departed with the blessing of the base commander and continued toward the Florida Coast in search of asylum. Far from unusual, this voyage was one of many that unfolded across an open Caribbean seascape in which Guantánamo served as a waypoint in a larger odyssey of oceanic migration. By the early 1990s, these unimpeded sea routes gave way to a virtually impenetrable wall of Coast Guard cutters while Guantánamo itself transformed into the largest US-operated detention center in the world.

Islands of Sovereignty is the first book to examine the history of this new maritime border and how it emerged from

decades of litigation struggles over the treatment of Haitian asylum seekers in the United States. Jeffrey S. Kahn explores how a series of skirmishes in the South Florida offices of the US immigration bureaucracy became something much more—a fight for the soul of immigration policing in the United States that would eventually remake the landscape on a global scale. Combining fieldwork with a wide array of historical sources, Kahn seamlessly weaves together anthropology and law in an ambitious account of liberal empire's geographies of securitization. A novel historical ethnography of the modern legal imagination, *Islands of Sovereignty* offers new ways of thinking through border control in the United States and elsewhere and the political forms it continues to generate into the present.

Jeffrey S. Kahn is assistant professor of anthropology at the University of California, Davis, and a Stephen M. Kellen Term Member of the Council on Foreign Relations.

LEO STEINBERG

Michelangelo's Painting

Selected Essays

Edited by Sheila Schwartz

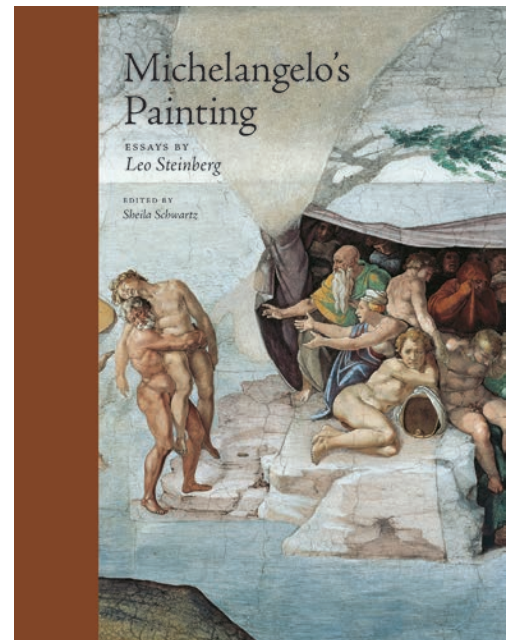
Leo Steinberg was one of the most original art historians of the twentieth century, known for taking interpretive risks that overturned reigning orthodoxies. He combined scholarly erudition with an eloquent prose that illuminated his subject and a credo that privileged the visual evidence of the image over the literature written about it. His writings, sometimes provocative and controversial, remain vital reading.

For half a century, Steinberg delved into Michelangelo's work, revealing the symbolic structures underlying the artist's highly charged idiom. This volume of essays and unpublished lectures elucidates many of Michelangelo's paintings, from frescoes in the Sistine Chapel to the *Conversion of St. Paul* and the *Crucifixion of St. Peter*, the artist's lesser-known works in the Vatican's Pauline Chapel; also included is a study of the relationship of the *Doni Madonna* to Leonardo.

Steinberg's perceptions evolved from long, hard looking. Almost everything he wrote included passages of old-fashioned formal analysis, but always put into the service of interpretation. He understood that Michelangelo's rendering of figures, as well as their gestures and interrelations, conveys an emblematic significance masquerading under the guise of naturalism. Michelangelo pushed Renaissance naturalism into the furthest reaches of metaphor, using the language of the body to express fundamental Christian tenets once expressible only by poets and preachers.

Michelangelo's Paintings is the second volume in a series that presents Steinberg's writings, selected and edited by his longtime associate Sheila Schwartz.

Leo Steinberg (1920–2011) was born in Moscow and raised in Berlin and London, emigrating with his family to New York in 1945. He was a professor of art history at Hunter College, City University of New York, and then Benjamin Franklin Professor at the University of Pennsylvania, where he remained until his retirement in 1990. **Sheila Schwartz** worked with Steinberg from 1968 until his death in 2011. She received her PhD from the Institute of Fine Arts, New York University, and is presently research and archives director of the Saul Steinberg Foundation.



Essays by Leo Steinberg

JANUARY 432 p., 124 color plates,
122 halftones 8¹/₂ x 11

ISBN-13: 978-0-226-48226-2

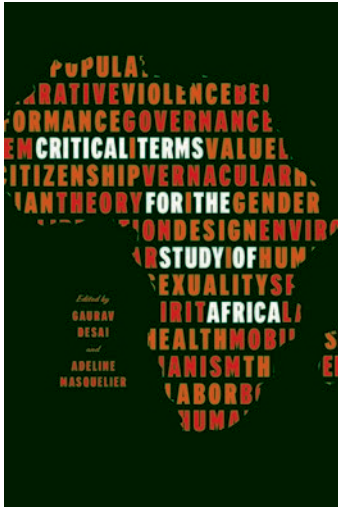
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ART

Critical Terms for the Study of Africa

Edited by GAURAV DESAI and ADELINE MASQUELIER



OCTOBER 432 p. 6 x 9
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AFRICAN STUDIES

For far too long, the Western world viewed Africa as a seemingly unmapable region and a repository for outsiders' wildest imaginings. This problematic notion has had lingering effects not only on popular impressions of the continent but also on the development of the academic study of Africa. *Critical Terms for the Study of Africa* considers the legacies that have shaped our understanding of the continent and its place within the conceptual grammar of contemporary world affairs.

Written by a distinguished group of scholars, the essays compiled in this volume take stock of African studies to-

day and look toward a future beyond its fraught intellectual and political past. Each essay discusses one of our most critical terms for talking about Africa, exploring the trajectory of its development while pushing its boundaries. Editors Gaurav Desai and Adeline Masquelier balance the choice of twenty-five terms between the expected and the unexpected, calling for nothing short of a new mapping of the scholarly terrain. The result is an essential reference that will challenge assumptions, stimulate lively debate, and make the past, present, and future of African studies accessible to students and teachers alike.

Gaurav Desai is professor of English at the University of Michigan. **Adeline Masquelier** is professor of anthropology at Tulane University.



Chicago Studies in Ethnomusicology

OCTOBER 288 p., 10 halftones, 7 maps
6 x 9
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Paper \$32.50s/£24.50
E-book ISBN-13: 978-0-226-53815-0
ETHNOMUSICOLOGY AFRICAN STUDIES

Song Walking

Women, Music, and Environmental Justice in an African Borderland

ANGELA IMPEY

Song Walking explores the politics of land, its position in memories, and its foundation in changing land-use practices in western Maputaland, a borderland region situated at the juncture of South Africa, Mozambique, and Swaziland. Angela Impey investigates contrasting accounts of this little-known geopolitical triangle, offsetting textual histories with the memories of a group of elderly women whose songs and everyday practices narrativize a century of borderland dynamics. Drawing evidence from women's walking songs—once performed while traversing vast distances to the accompaniment of the European mouth-harp—she uncovers the manifold impacts of internationally-

driven transboundary environmental conservation on land, livelihoods, and local senses of place.

This book links ethnomusicological research to larger themes of international development, environmental conservation, gender, and local economic access to resources. By demonstrating that development processes are essentially cultural processes and revealing how music fits within this frame, *Song Walking* testifies to the affective, spatial, and economic dimensions of place, while contributing to a more inclusive and culturally apposite alignment between land and environmental policies and local needs and practices.

Angela Impey is a senior lecturer in ethnomusicology and convenes the MA in Music in Development at SOAS, University of London.

The Neighborhood of Gods

The Sacred and the Visible at the Margins of Mumbai

WILLIAM ELISON

There are many holy cities in India, but Mumbai is not usually named as one of them. More popular images of the city capture the world's collective imagination—as a Bollywood fantasia or a slumland dystopia. Yet in reality, most people who live in the city share their neighborhood streets with local gods and guardian spirits. In *The Neighborhood of Gods*, William Elison examines the link between territory and divinity in India's most self-consciously modern city. In this densely settled environment, space is scarce, and anxiety about housing is pervasive. Consecrating space—first with impromptu displays and then, eventually, with full-blown temples and official recognition—is

one way of staking a claim. But how can a marginalized community make its gods visible, and therefore powerful, in the eyes of others?

The Neighborhood of Gods expands on this question, bringing an ethnographic lens to a range of visual and spatial practices: from the shrine construction that encroaches on downtown streets, to the “tribal art” practices of an indigenous group facing displacement, to the work of image production at two Bollywood film studios. A pioneering ethnography, this book offers a creative intervention in debates on postcolonial citizenship, urban geography, and visibility in the religions of India.

William Elison is assistant professor of religious studies at the University of California, Santa Barbara.

Guerrilla Marketing

Counterinsurgency and Capitalism in Colombia

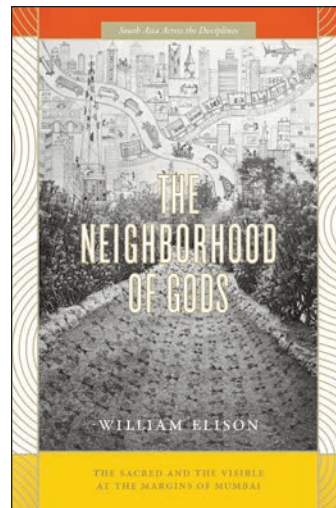
ALEXANDER L. FATTAL

Brand warfare is real. *Guerrilla Marketing* details the Colombian government's efforts to transform Marxist guerrilla fighters in the FARC into consumer citizens. Alexander L. Fattal shows how the market has become one of the principal grounds on which counterinsurgency warfare is waged and post-conflict futures imagined in Colombia. This layered case study illuminates a larger phenomenon: the convergence of marketing and militarism in the twenty-first century. Taking a global view of information warfare, *Guerrilla Marketing* combines archival research and extensive fieldwork not just with the Colombian Ministry of Defense and former rebel communities, but also with political exiles in Sweden and peace negotiators

in Havana. Throughout, Fattal deftly intertwines insights into the modern surveillance state, peace and conflict studies, and humanitarian interventions, on one hand, with critical engagements with marketing, consumer culture, and late capitalism on the other. The result is a powerful analysis of the intersection of conflict and consumerism in a world where governance is increasingly structured by brand ideology and wars sold as humanitarian interventions.

Full of rich, unforgettable ethnographic stories, *Guerrilla Marketing* is a stunning—and troubling—analysis of global conflict at a moment when warfare and consumer advertising are remaking each other and taking on futuristic forms.

Alexander L. Fattal is assistant professor in the Department of Film-Video and Media Studies at Pennsylvania State University.



South Asia Across the Disciplines

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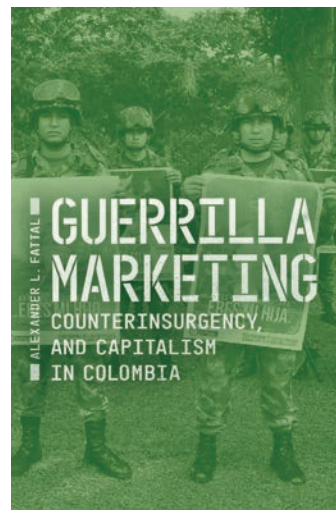
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ANTHROPOLOGY RELIGION



Chicago Studies in Practices of Meaning

NOVEMBER 304 p., 33 halftones 6 x 9

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ANTHROPOLOGY

Beyond Debt

Islamic Experiments in Global Finance

DAROMIR RUDNYCKYJ

OCTOBER 288 p., 18 halftones 6 x 9

ISBN-13: 978-0-226-55192-0

Cloth \$75.00x/£56.50

ISBN-13: 978-0-226-55208-8

Paper \$25.00s/£19.00

E-book ISBN-13: 978-0-226-55211-8

ANTHROPOLOGY ECONOMICS
NSEA

Recent economic crises have made the centrality of debt, and the instability it creates, increasingly apparent. This realization has led to cries for change—yet there is little popular awareness of possible alternatives.

Beyond Debt describes efforts to create a transnational economy free of debt. Drawing on research in Malaysia, Daromir Rudnyckyj illustrates how the state, led by the central bank, seeks to make the country's capital Kuala Lumpur the “the New York of the Muslim world”—the central node of global financial activity conducted in accordance with Islam. Rudnyckyj shows how Islamic financial experts have undertaken ambitious experiments to create more stable economies and stronger social solidarities by facilitating risk-

and profit-sharing, enhanced entrepreneurial skills, and more collaborative economic action. Building on ethnographic work that reveals the impact of financial devices on human activity, he illustrates how experts deploy Islamic finance to fashion subjects who are at once more pious Muslims and more ambitious entrepreneurs. In so doing, Rudnyckyj shows how they seek to create a “new geoeconomics”—a global Islamic alternative to the conventional financial network centered on New York, London, and Tokyo. A groundbreaking analysis of a timely subject, *Beyond Debt* tells the captivating story of efforts to re-center the global system in an emergent Islamic global city and, ultimately, to challenge the very foundations of conventional finance.

Daromir Rudnyckyj is associate professor of anthropology at the University of Victoria, Canada.

Living in the Stone Age

Reflections on the Origins of a Colonial Fantasy

DANILYN RUTHERFORD

SEPTEMBER 192 p., 12 halftones

5¹/₂ x 8¹/₂

ISBN-13: 978-0-226-57010-5

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ANTHROPOLOGY ASIAN STUDIES

In 1961, John F. Kennedy referred to the Papuans as “living, as it were, in the Stone Age.” For the most part, politicians and scholars have since learned not to call people “primitive,” but when it comes to the Papuans, the Stone-Age stain persists and for decades has been used to justify denying their basic rights. Why has this fantasy held such a tight grip on the imagination of journalists, policy-makers, and the public at large?

Living in the Stone Age answers this question by following the adventures of officials sent to the New Guinea highlands in the 1930s to establish a foothold for Dutch colonialism. These officials became deeply dependent on the good graces of their would-be Papuan

subjects, who were their hosts, guides, and, in some cases, friends. Danilyn Rutherford shows how, to preserve their sense of racial superiority, these officials imagined that they were traveling in the Stone Age—a parallel reality where their own impotence was a reasonable response to otherworldly conditions rather than a sign of ignorance or weakness. Thus, Rutherford shows, was born a colonialist ideology.

Living in the Stone Age is a call to write the history of colonialism differently, as a tale of weakness not strength. It will change the way readers think about cultural contact, colonial fantasies of domination, and the role of anthropology in the postcolonial world.

Danilyn Rutherford is president of the Wenner-Gren Foundation for Anthropological Research. Previously, she was associate professor of anthropology at the University of Chicago and, more recently, professor of anthropology at the University of California, Santa Cruz. She is the author of *Raiding the Land of the Foreigners* and *Laughing at Leviathan*.

The Conquest of Ruins

The Third Reich and the Fall of Rome

JULIA HELL

The Roman Empire has been a source of inspiration and a model for imitation for Western empires practically since the moment Rome fell. Yet, as Julia Hell shows in *The Conquest of Ruins*, what has had the strongest grip on aspiring imperial imaginations isn't that empire's glory but its fall—and the haunting monuments left in its wake.

Hell examines centuries of European empire-building—from Charles V in the sixteenth century and Napoleon's campaigns of the late seventeenth and early eighteenth centuries to the atroci-

ties of Mussolini and the Third Reich in the 1930s and '40s—and sees a similar fascination with recreating the Roman past in the contemporary image. In every case—particularly that of the Nazi regime—the ruins of Rome seem to represent a mystery to be solved: how could an empire so powerful be brought so low? Hell argues that this fascination with the ruins of greatness expresses a need on the part of would-be conquerors to find something to ward off a similar demise for their particular empire.

Julia Hell is professor of German at the University of Michigan.

Savages, Romans, and Despots

Thinking about Others from Montaigne to Herder

ROBERT LAUNAY

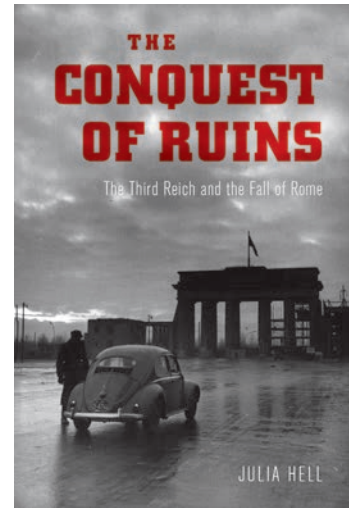
From the sixteenth to the eighteenth centuries, Europeans struggled to understand their identity in the same way we do as individuals: by comparing themselves to others. In *Savages, Romans, and Despots*, Robert Launay takes us on a fascinating tour of early modern and modern history in an attempt to untangle how various depictions of “foreign” cultures and civilizations saturated debates about religion, morality, politics, and art.

Beginning with Mandeville and Montaigne, and working through Montesquieu, Diderot, Gibbon, Herder, and others, Launay traces how Europeans both admired and disdained unfamiliar societies in their attempts to work through the inner conflicts of their

own social worlds. Some of these writers drew caricatures of “savages,” “Oriental despots,” and “ancient” Greeks and Romans. Others earnestly attempted to understand them. But, throughout this history, comparative thinking opened a space for critical reflection. At its worst, such space could give rise to a sense of European superiority. At its best, however, it could prompt awareness of the value of other ways of being in the world.

Launay's masterful survey of some of the Western tradition's finest minds offers a keen exploration of the very notion of “civilization,” as well as an engaging portrait of the promises and perils of crosscultural comparison.

Robert Launay is professor of anthropology at Northwestern University.



DECEMBER 576 p., 44 halftones 6 x 9

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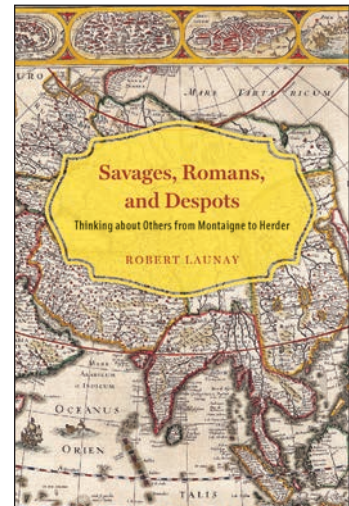
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EUROPEAN HISTORY



OCTOBER 272 p. 6 x 9

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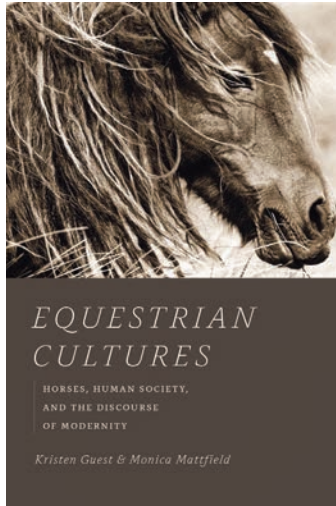
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EUROPEAN HISTORY ANTHROPOLOGY



Animal Lives

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HISTORY

Equestrian Cultures

Horses, Human Society, and the Discourse of Modernity

Edited by **KRISTEN GUEST** and **MONICA MATTFELD**

As much as dogs, cats, or any domestic animal, horses exemplify the vast range of human-animal interactions. Horses have long been deployed to help with a variety of human activities—from racing and riding to police work, farming, warfare, and therapy—and have figured heavily in the history of natural sciences, social sciences, and the humanities. Most accounts of the equine-human relationship, however, fail to address the last few centuries of Western history, focusing instead on pre-1700 interactions. *Equestrian Cultures* fills in the gap, telling the story of how prominently horses continue to figure in our lives, up to the present day.

Kristen Guest and Monica Mattfeld

place the modern period front and center in this collection, illuminating the largely untold story of how the horse has responded to the accelerated pace of modernity. The book's contributors explore equine cultures across the globe, drawing from numerous interdisciplinary sources to show how horses have unexpectedly influenced such distinctively modern fields as photography, anthropology, and feminist theory. *Equestrian Cultures* boldly steps forward to redefine our view of the most recent developments in our long history of equine partnership and sets the course for future examinations of this still-strong bond.

Kristen Guest is professor in the Department of English at the University of Northern British Columbia. **Monica Mattfeld** is associate professor in the Department of English at the University of Northern British Columbia.

Animal Labor and Colonial Warfare

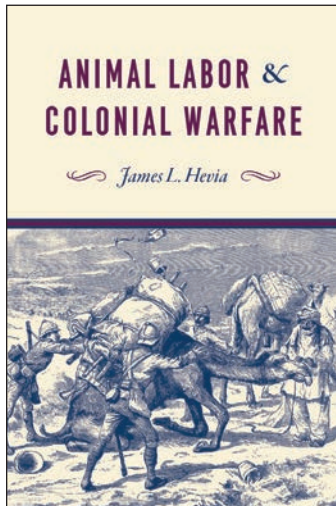
JAMES L. HEVIA

Until well into the twentieth century, pack animals were the primary mode of transport for supplying armies in the field. The British Indian Army was no exception. In the late nineteenth century, for example, it forcibly pressed into service thousands of camels of the Indus River basin to move supplies into and out of contested areas—a system that wreaked havoc on the delicately balanced multispecies environment of humans, animals, plants, and microbes living in this region of Northwest India.

In *Animal Labor and Colonial Warfare*, James L. Hevia examines the use of camels, mules, and donkeys in colonial campaigns of conquest and pacification, starting with the Second Afghan War—during which an astonishing 50,000 to 60,000 camels perished—and ending in the early twentieth century. Hevia explains how during the nineteenth and twentieth centuries a new set of human-animal relations were

created as European powers and the United States expanded their colonial possessions and attempted to put both local economies and ecologies in the service of resource extraction. The results were devastating to animals and human communities alike, disrupting centuries-old ecological and economic relationships. And those effects were lasting: Hevia shows how a number of the key issues faced by the postcolonial nation-state of Pakistan—such as shortages of clean water for agriculture, humans, and animals, and limited resources for dealing with infectious diseases—can be directly traced to decisions made in the colonial past. An innovative study of an underexplored historical moment, *Animal Labor and Colonial Warfare* opens up animal studies to non-Western contexts and provides an empirically rich contribution to the emerging field of multispecies historical ecology.

James L. Hevia is professor of history and director of the undergraduate program in global studies at the University of Chicago. He is the author of, most recently, *The Imperial Security State* and *English Lessons*.



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HISTORY

The Invention of Madness

State, Society, and the Insane in Modern China

EMILY BAUM

Throughout most of history in China, the insane were kept within the home and treated by healers who claimed no specialized knowledge of their condition. In the first decade of the twentieth century, however, psychiatric ideas and institutions began to influence long-standing beliefs about the proper treatment for the mentally ill. In *The Invention of Madness*, Emily Baum traces a genealogy of insanity from the turn of the century to the onset of war with Japan in 1937, revealing the complex and convoluted ways in which “madness” was transformed in the Chinese imagination into “mental illness.”

Focusing on typically marginalized

historical actors, including municipal functionaries and the urban poor, *The Invention of Madness* shifts our attention from the elite desire for modern medical care to the ways in which psychiatric discourses were implemented and redeployed in the midst of everyday life. New meanings and practices of madness, Baum argues, were not just imposed on the Beijing public but continuously invented by a range of people in ways that reflected their own needs and interests. Exhaustively researched and theoretically informed, *The Invention of Madness* is an innovative contribution to medical history, urban studies, and the social history of twentieth-century China.

Emily Baum is assistant professor of modern Chinese history at the University of California, Irvine.

Islam and World History

The Ventures of Marshall Hodgson

Edited by EDMUND BURKE III and ROBERT J. MANKIN

Published in 1974, Marshall Hodgson's *The Venture of Islam* was a watershed moment in the study of Islam. By locating the history of Islamic societies in a global perspective, Hodgson challenged the orientalist paradigms that had stunted the development of Islamic studies and provided an alternative approach to world history. Edited by Edmund Burke III and Robert J. Mankin, *Islam and World History* explores the complexity of Hodgson's thought, the daring of his ideas, and the global context of his

world historical insights into, among other themes, Islam and world history, gender in Islam, and the problem of Muslim universality.

In our post-9/11 world, Hodgson's historical vision and moral engagement have never been more relevant. A towering achievement, *Islam and World History* will prove the definitive statement on Hodgson's relevance in the twenty-first century and will introduce his influential work to a new generation of readers.

Edmund Burke III is professor emeritus, research professor of history, and the director of the Center for World History at University of California Santa Cruz. **Robert J. Mankin** (1952–2017) was director of Anglophone studies at the Université Paris Diderot (Paris VII) in France.

Studies of the Weatherhead East Asian Institute

OCTOBER 304 p., 10 halftones 6 x 9

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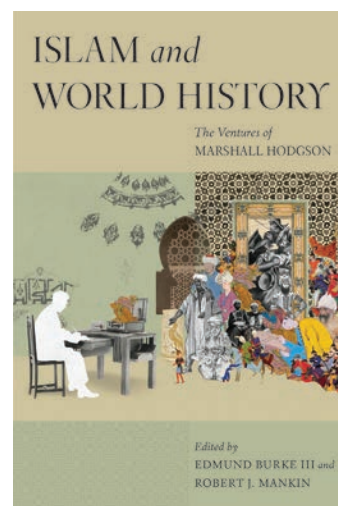
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HISTORY ASIAN STUDIES



Silk Roads

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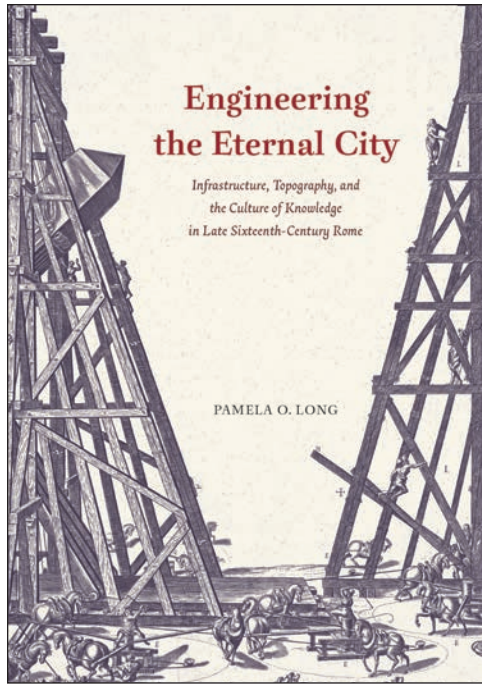
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HISTORY RELIGION



PAMELA O. LONG

Engineering the Eternal City

Infrastructure, Topography, and the Culture of Knowledge in Late Sixteenth-Century Rome

Between the catastrophic flood of the Tiber River in 1557 and the death of the “engineering pope,” Sixtus V, in 1590, the city of Rome was transformed by intense activity involving building construction and engineering projects of all kinds. Using hundreds of archival documents and primary sources, *Engineering the Eternal City* explores the processes and people involved in these infrastructure projects—sewers, bridge repair, flood prevention, aqueduct construction, the building of new, straight streets, and even the relocation of immensely heavy ancient Egyptian obelisks that Roman emperors had carried to the city centuries before.

This portrait of early modern Rome examines the many conflicts, failures, and successes that shaped the city, as decision-makers tried to control not only Rome’s structures and infrastructures but also the people who lived there. Taking up visual images of the city created during the same period—most importantly in maps and urban representations—this book shows how in a time before the development of modern professionalism and bureaucracies, there was far more wide-ranging conversation among people of various backgrounds on issues of engineering and infrastructure than there is in our own times. Physicians, civic leaders, jurists, cardinals, popes, and clerics engaged with painters, sculptors, architects, printers, and other practitioners as they discussed, argued, and completed the projects that remade Rome.

Pamela O. Long is an independent historian of late medieval and early modern Europe and of the history of science and technology. Her books include *Openness, Secrecy, Authorship: Technical Arts and the Culture of Knowledge from Antiquity to the Renaissance* and *Artisan/Practitioners and the Rise of the New Sciences, 1400–1600*.

“Readers who love Rome and want to learn more about it will enjoy this book.”

—Paula Findlen,
Stanford University

NOVEMBER 368 p., 73 halftones 7 x 10
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HISTORY SCIENCE

Marketable Values

Inventing the Property Market in Modern Britain

DESMOND FITZ-GIBBON

The idea that land should be—or even could be—treated like any other commodity has not always been a given. For much of British history, land was bought and sold in ways that emphasized its role in complex networks of social obligation and political power, and that resisted comparisons with more easily transacted and abstract markets. Fast-forward to today, when house-flipping is ubiquitous and references to the fluctuating property market fill the news. How did we get here?

In *Marketable Values*, Desmond Fitz-Gibbon seeks to answer that question. He tells the story of how Britons imagined, organized, and debated the buying and selling of land from the mid-eighteenth to the early twentieth century. In a society organized around the prestige of property, the desire to

commodify land required making it newly visible through such spectacles as public auctions, novel professions like auctioneering, and real estate journalism. As Fitz-Gibbon shows, these innovations sparked impassioned debates on where, when, and how to demarcate the limits of a market society. As a result of these collective efforts, the real estate business became legible to an increasingly attentive public and a linchpin of modern economic life.

Drawing on an eclectic range of sources—from personal archives and estate correspondence to building designs, auction handbills, and newspapers—*Marketable Values* explores the development of the British property market and the seminal role it played in shaping the relationship we have to property around the world today.

Desmond Fitz-Gibbon is assistant professor of history at Mount Holyoke College.

Germany's Ancient Pasts

Archaeology and Historical Interpretation since 1700

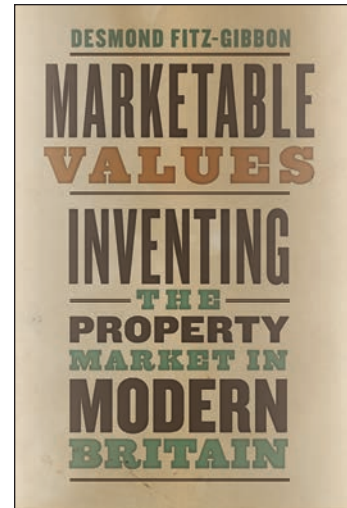
BRENT MANER

In Germany, Nazi ideology casts a long shadow over the history of archaeological interpretation. Propaganda, school curricula, and academic publications under the regime drew spurious conclusions from archaeological evidence to glorify the Germanic past and proclaim chauvinistic notions of cultural and racial superiority. But was this powerful and violent version of the distant past a nationalist invention or a direct outcome of earlier archaeological practices? By exploring the myriad pathways along which people became familiar with archaeology and the ancient past—from exhibits at local and regional museums to the plotlines of

popular historical novels—this broad cultural history shows that the use of archaeology for nationalistic pursuits was far from preordained.

In *Germany's Ancient Pasts*, Brent Maner offers a vivid portrait of the development of antiquarianism and archaeology, the interaction between regional and national history, and scholarly debates about the use of ancient objects to answer questions of race, ethnicity, and national belonging. A fascinating investigation of the quest to turn pre- and early history into history, *Germany's Ancient Pasts* sheds new light on the joint sway of science and politics over archaeological interpretation.

Brent Maner is associate professor of history at Kansas State University.



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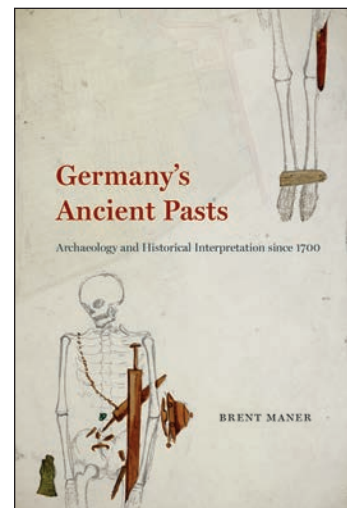
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EUROPEAN HISTORY



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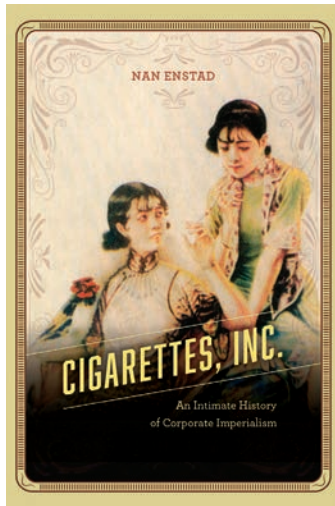
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EUROPEAN HISTORY SCIENCE



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HISTORY BUSINESS

“Thoughtfully imagined, meticulously researched, and beautifully written, *The Mourning After* is a phenomenally engaging book. Ibson recasts both the history of post-war masculinity and the history of postwar homophobia in a genuinely new light.”

—Colin R. Johnson,
Indiana University Bloomington

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AMERICAN HISTORY
GAY AND LESBIAN STUDIES

Cigarettes, Inc.

An Intimate History of Corporate Imperialism
NAN ENSTAD

Too often, notions of capitalist change rely on the myth of the willful entrepreneur from the Global North who transforms the economy and delivers modernity—for good or ill—to the rest of the world. In *Cigarettes, Inc.*, Nan Enstad creates an intimate cultural history that upends this story, revealing the myriad cross-cultural encounters that produced all levels of corporate life prior to World War II.

In this startling new account of corporate innovation and expansion, Enstad uncovers a corporate network rooted in Jim Crow segregation that stretched between the United States and

China. Bright-leaf tobacco, hundreds of white southerners, cigarettes, and industry expertise all flowed through this multinational network. *Cigarettes, Inc.* teems with a global cast—from Egyptian, American, and Chinese entrepreneurs to a multiracial set of farmers, merchants, factory workers, marketers, and even baseball players, jazz musicians, and sex workers. Through their stories, *Cigarettes, Inc.* accounts for the cigarette’s spectacular rise in popularity and in the process offers nothing less than a sweeping reinterpretation of corporate power itself.

Nan Enstad is professor of history at University of Wisconsin–Madison.

The Mourning After

Loss and Longing among Midcentury American Men
JOHN IBSON

On the battlefields of World War II, with their fellow soldiers as the only shield between life and death, a generation of American men found themselves connecting with each other in new and profound ways. Back home after the war, however, these intimacies were met with scorn and vicious homophobia. *The Mourning After* makes sense of this cruel irony, telling the story of the unmeasured toll that was exacted upon generations of male friendships. John Ibson draws evidence from the contrasting views of male closeness depicted in WWII-era fiction by Gore

Vidal and John Horne Burns, as well as from such wide-ranging sources as psychiatry texts, child development books, the memoirs of veterans’ children, and a slew of vernacular snapshots of happy male couples. In this bold recasting of the postwar years, Ibson argues that a prolonged mourning for tenderness lost lay at the core of midcentury American masculinity, leaving far too many men with an unspoken ache that continued long after the fighting stopped, forever damaging their relationships with their wives, their children, and each other.

John Ibson is emeritus professor of American studies at California State University, Fullerton.

On the Spirit of Rights

DAN EDELSTEIN

By the end of the eighteenth century, politicians in America and France were invoking the natural rights of man to wrest sovereignty away from kings and lay down universal basic entitlements. Exactly how and when did “rights” come to justify such measures?

In *On the Spirit of Rights*, Dan Edelstein answers this question by examining the complex genealogy of the rights regimes enshrined in the American and French Revolutions. With a lively attention to detail, he surveys a sprawling series of debates among rulers, jurists, philosophers, political reformers, writers, and others who were all en-

gaged in laying the groundwork for our contemporary systems of constitutional governance. Every seemingly new claim about rights turns out to be a variation on a theme, as late-medieval notions were subtly repeated and refined to yield the talk of “rights” we recognize today. From the Wars of Religion to the French Declarations of the Rights of Man to the 1948 Universal Declaration of Human Rights, *On the Spirit of Rights* is a sweeping tour through centuries of European intellectual history and an essential guide to our ways of thinking about human rights today.

Dan Edelstein is the William H. Bonsall Professor of French and professor of history (by courtesy) at Stanford University. He is the author of *The Terror of Natural Right: Republicanism, the Cult of Nature, and the French Revolution* and *The Enlightenment: A Genealogy*, both published by the University of Chicago Press.

Urban Dreams, Rural Commonwealth

The Rise of Plantation Society in the Chesapeake

PAUL MUSSELWHITE

The early European settlers who staked their claims in the Chesapeake Bay were drawn to it for a variety of reasons. Some viewed the bay as a wild landscape waiting to be tamed, while others saw potential there for spiritual sanctuary. But all of them had one thing in common with other East Coast colonizers: they all aspired to found, organize, and maintain functioning towns—an aspiration that met with varying degrees of success. As *Urban Dreams, Rural Commonwealth* reveals, the agrarian plantation society that eventually sprang up around the Chesapeake Bay was not a preordained result—rather, it was the necessary product of failed attempts to build cities.

Paul Musselwhite details the unsuccessful urban development that

defined the bay from the seventeenth century through the Civil War, showing how places like Jamestown and Annapolis—despite their famous names—were relatively fruitless experiments in urbanization compared to more thriving American cities. He explains how unresolved debates around issues including commerce, taxation, legislative representation, and the nature of government impeded the growth of cities and instead fostered the development of a network of plantations, with profound consequences for the course of American history. As Musselwhite reveals, the antebellum economy around this well-known waterway was built not in the absence of cities, but upon their aspirational wreckage.

Paul Musselwhite is assistant professor of history at Dartmouth College.

The Life of Ideas

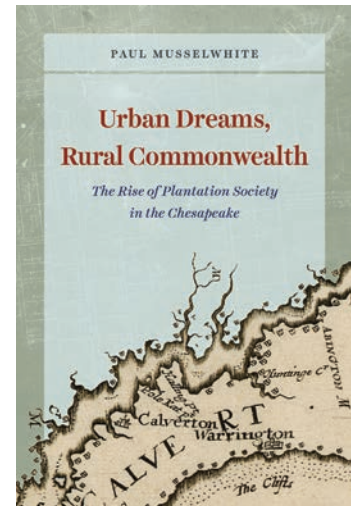
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HISTORY EUROPEAN HISTORY



American Beginnings, 1500–1900

NOVEMBER 352 p., 15 halftones 6 x 9

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AMERICAN HISTORY

“Oda connects the rich local story of the construction of the San Francisco Japanese Cultural and Trade Center with a larger history of Japanese American work as cultural brokers. No other book so thoroughly and thoughtfully explores the transpacific and urban dimensions of this important historical moment.”

—Nancy Kwak,
University of California, San Diego

Historical Studies of Urban America

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AMERICAN HISTORY

The Gateway to the Pacific

Japanese Americans and the Remaking of San Francisco

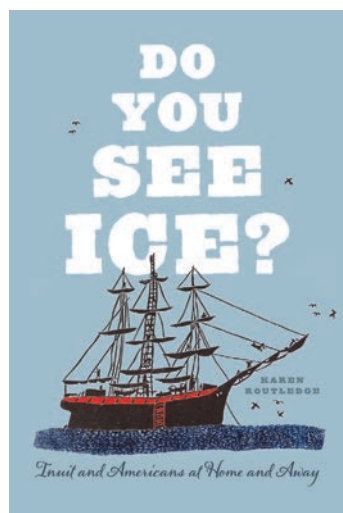
MEREDITH ODA

In the decades following World War II, municipal leaders and ordinary citizens embraced San Francisco's identity as the “Gateway to the Pacific,” using it to reimagine and rebuild the city. The city became a cosmopolitan center on account of its newfound celebration of its Japanese and other Asian American residents, its economy linked with Asia, and its favorable location for transpacific partnerships. The most conspicuous testament to San Francisco's postwar transpacific connections is the Japanese Cultural and Trade Center in the city's redeveloped Japanese-American enclave.

Focusing on the development of the Center, Meredith Oda shows how this multilayered story was embedded within a larger story of the changing

institutions and ideas that were shaping the city. During these formative decades, Oda argues, San Francisco's relations with and ideas about Japan were being forged within the intimate, local sites of civic and community life. This shift took many forms, including changes in city leadership, new municipal institutions, and especially transformations in the built environment. Newly friendly relations between Japan and the United States also meant that Japanese Americans found fresh, if highly constrained, job and community prospects just as the city's African Americans struggled against rising barriers. San Francisco's story is an inherently local one, but it is also a broader story of a city collectively, if not cooperatively, reimaging its place in a global economy.

Meredith Oda is assistant professor of history at the University of Nevada, Reno.



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HISTORY AMERICAN HISTORY

Do You See Ice?

Inuit and Americans at Home and Away

KAREN ROUTLEDGE

Many Americans imagine the Arctic as harsh, freezing, and nearly uninhabitable. The living Arctic, however—the one experienced by native Inuit and others who worked and traveled there—is a diverse region shaped by much more than stereotype and mythology. *Do You See Ice?* presents a history of Arctic encounters from 1850 to 1920 based on Inuit and American accounts, revealing how people have made sense of new or changing environments.

Karen Routledge vividly depicts the experiences of American whalers and explorers in Inuit homelands. Conversely, she relates stories of Inuit who traveled to the northeastern United States and were similarly challenged by

the norms, practices, and weather they found there. Standing apart from earlier books of Arctic cultural research—which tend to focus on either Western expeditions or Inuit life—*Do You See Ice?* explores relationships between these two groups in a series of northern and temperate locations. Based on archival research and conversations with Inuit elders and experts, Routledge's book is grounded by ideas of home: how Inuit and Americans often experienced each other's countries as dangerous and inhospitable, how they tried to feel at home in unfamiliar places, and why these feelings and experiences continue to resonate today.

Karen Routledge is a historian at Parks Canada.

PATRICK SUMMERS

The Spirit of This Place

How Music Illuminates the Human Spirit

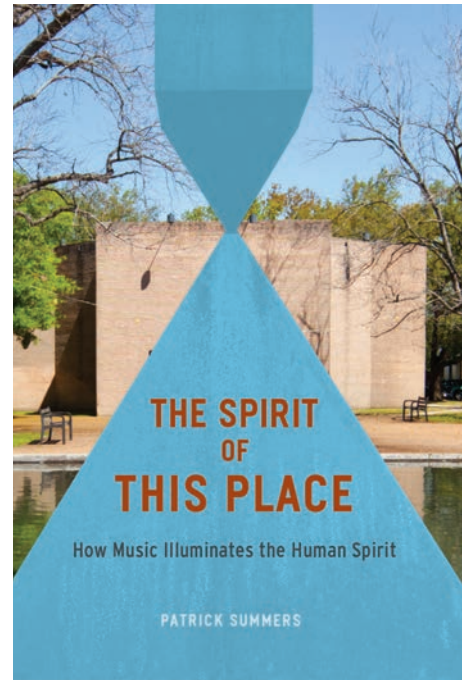
Artists today are at a crossroads. With funding for the arts and humanities endowments perpetually under attack, the place of the arts in our civic future is uncertain to say the least. At the same time, faced with the problems of the modern world—from water shortages and grave health concerns to climate change and the now-constant threat of terrorism—one might question the urgency of arts funding. In the politically fraught world we live in, is the “felt” experience even something worth fighting for?

In this soul-searching collection of vignettes, Patrick Summers gives us an adamant, impassioned affirmative. Art, he argues, nurtures freedom of thought, and is more necessary now than ever before.

As artistic director of the Houston Grand Opera, Summers is well positioned to take stock of the limitations of the professional arts world—a world where the conversation revolves almost entirely around financial questions and whose reputation tends toward elitism—and to remind us of art’s fundamental relationship to joy and meaning. Offering a vehement defense of long-form arts in a world with a short attention span, Summers argues that art is spiritual, and that music in particular has the ability to ask spiritual questions, to inspire cathartic pathos, and to express spiritual truths. Summers guides us through his personal encounters with art and music in disparate places, from Houston’s Rothko Chapel to a music classroom in rural China, and reflects on musical works he has conducted all over the world.

This book is a moving credo elucidating Summers’s belief that the arts, especially music, help us to understand our own humanity as intellectual, aesthetic, and ultimately spiritual.

Patrick Summers is artistic and music director and principal conductor of the Houston Grand Opera, and principal guest conductor of the San Francisco Opera.



“The author takes us to the liminal space of the Rothko Chapel, and its music-like fusion of art and spirituality, to suggest wonder, awe, dreaming, brilliance, and danger. What is lost when life has no aesthetic component, as he fears is the case today, is precisely this kind of spirituality. . . . Elegantly written A timely and heartfelt plea.”

**—Linda Hutcheon,
University of Toronto**

Rice University Campbell Lectures

NOVEMBER 176 p. 5¹/₂ x 8¹/₂

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MUSIC

Stolen Time

Black Fad Performance and the Calypso Craze

SHANE VOGEL

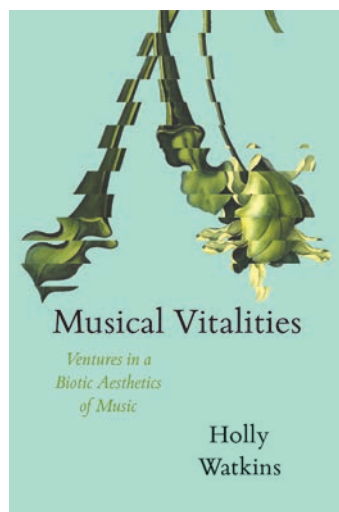
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AFRICAN AMERICAN STUDIES

In 1956, Harry Belafonte's *Calypso* established a historic landmark in becoming the first LP to sell more than a million copies. For a few fleeting months, calypso music was the top-selling genre in the United States—it even threatened to supplant rock and roll. But where exactly did calypso come from, and just how new was it?

Stolen Time situates this midcentury fad within a cycle of cultural appropriation—including the ragtime craze of the 1890s and the Negro vogue of the 1920s—that encapsulated the culture of the Jim Crow era. Vogel follows the fad as it moved defiantly away from any attempt at authenticity and instead

shamelessly embraced calypso kitsch. Although white calypso performers were indeed complicit in a kind of imperialist theft of Trinidadian music and dance, Vogel argues, black calypso craze performers enacted a different, and subtly subversive, kind of theft. They appropriated not Caribbean culture itself, but the US version of it—and in so doing, they slyly mocked American notions of racial authenticity. *Stolen Time* not only illuminates the history of a dimly remembered fad, it shows how methods of personal and cultural liberation can reside within the products of mass consumption.

Shane Vogel is the Ruth N. Halls Associate Professor of English at Indiana University Bloomington.



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MUSIC NATURE

Musical Vitalities

Ventures in a Biotic Aesthetics of Music

HOLLY WATKINS

Does it make sense to refer to bird song—a complex vocalization, full of repetitive and transformative patterns that are carefully calculated to woo a mate—as art? What about a pack of wolves howling in unison or the cacophony made by an entire rain forest?

Redefining music as “the art of possibly animate things,” *Musical Vitalities* charts a new path for music studies that blends musicological methods with perspectives drawn from the life sciences. In opposition to humanist approaches that insist on a separation between culture and nature—approaches that appear increasingly untenable in an era defined by human-generated climate change—*Musical Vitalities* treats music as one example of the cultural practices and biotic arts of the animal kingdom rather than as a phenomenon categori-

cally distinct from nonhuman forms of sonic expression. The book challenges the human exceptionalism that has allowed musicologists to overlook music's structural resemblances to the songs of nonhuman species, the intricacies of music's physiological impact on listeners, and the many analogues between music's formal processes and those of the dynamic natural world. Through close readings of Austro-German music and aesthetic writings that suggest wide-ranging analogies between music and nature, *Musical Vitalities* seeks to both rekindle the critical potential of nineteenth-century music and rejoin the humans at the center of the humanities with the nonhumans whose evolutionary endowments and planetary fates they share.

Holly Watkins is associate professor of musicology at the University of Rochester's Eastman School of Music and the author of *Metaphors of Depth in German Musical Thought: From E. T. A. Hoffmann to Arnold Schoenberg*.

Operatic Geographies

The Place of Opera and the Opera House

Edited by SUZANNE ASPDEN

Since its origin, opera has been identified with the performance and negotiation of power. Once theaters specifically for opera were established, that connection was expressed in the design and situation of the buildings themselves, as much as through the content of operatic works. Yet the importance of the opera house's physical situation, and the ways in which opera and the opera house have shaped each other have seldom been treated as topics worthy of examination.

Operatic Geographies invites us to reconsider the opera house's spatial production. Looking at opera through the lens of cultural geography, this anthology rethinks the opera house's landscape, not as a static backdrop, but as an expression of territoriality. The essays in this anthology consider mo-

ments across the history of the genre, and across a range of geographical contexts—from the urban to the suburban to the rural, and from the “Old” world to the “New.” One of the book's most novel approaches is to consider interactions between opera and its environments—that is, both in the domain of the traditional opera house and in less visible, more peripheral spaces, from girls' schools in late seventeenth-century England, to the temporary arrangements of touring operatic troupes in nineteenth-century Calcutta, to rural, open-air theaters in early twentieth-century France. The essays throughout *Operatic Geographies* powerfully illustrate how opera's spatial production informs the historical development of its social, cultural, and political functions.

Suzanne Aspden is associate professor of music at the University of Oxford and fellow of Jesus College, Oxford. She is the author or editor of two previous books, and is a former editor of the *Cambridge Opera Journal*.

The Trouble with Wagner

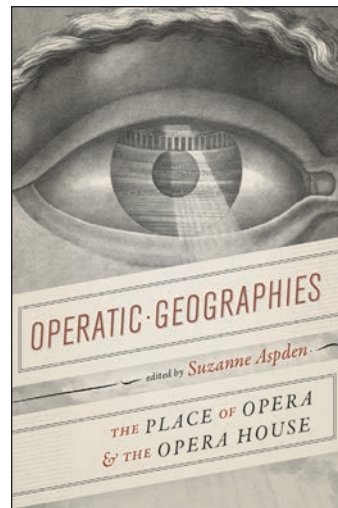
MICHAEL P. STEINBERG

In this unique, hybrid book, cultural and music historian Michael P. Steinberg combines a close analysis of Wagnerian music drama with a personal account of his work as a dramaturg on the bicentennial production of *The Ring of the Nibelung* for the Teatro alla Scala Milan and the Berlin State Opera. Steinberg shows how Wagner uses the power of a modern mythology to heighten music's claims to knowledge, thereby fusing not only art and politics, but truth and lies as well. Rather than attempting

to separate value and violence, or “the good from the bad,” as much Wagner scholarship as well as popular writing have tended to do, Steinberg proposes that we confront this paradox and look to the capacity of the stage to explore its depths and implications.

Drawing on decades of engagement with Wagner and experience teaching opera across disciplines, *The Trouble with Wagner* is packed with novel insights for experts and interested readers alike.

Michael P. Steinberg is president of the American Academy in Berlin and Barnaby Conrad and Mary Critchfield Keeney Professor of History and professor of music and German studies at Brown University. He is the author, most recently, of *Judaism Musical and Unmusical*, also published by the University of Chicago Press.



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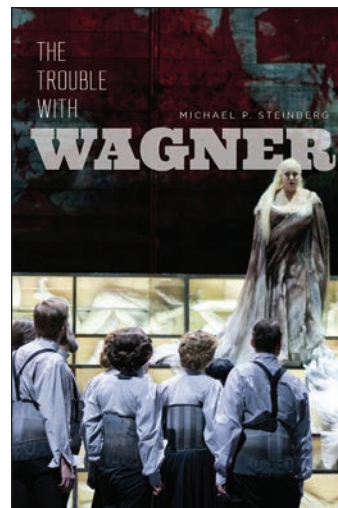
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MUSIC



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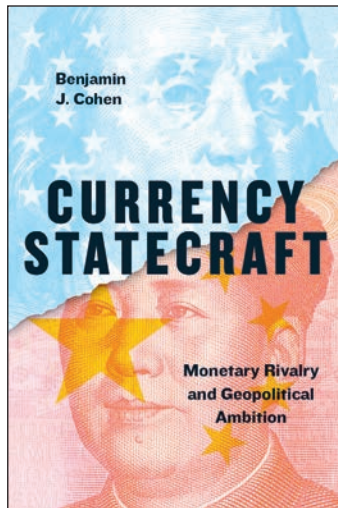
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MUSIC HISTORY



DECEMBER 208 p., 2 tables 6 x 9
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 ECONOMICS

Currency Statecraft

Monetary Rivalry and Geopolitical Ambition

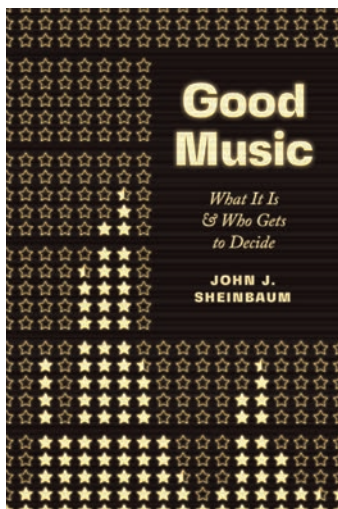
BENJAMIN J. COHEN

At any given time, a limited number of national currencies are used as instruments of international commerce. How countries whose currencies gain international appeal choose to use this status forms their strategy of currency statecraft. In different circumstances, issuing governments may welcome and promote the internationalization of their currency, tolerate it, or actively oppose it. Benjamin J. Cohen offers a provocative explanation of the strategic policy choices at play.

In a comprehensive review that ranges from World War II to the present, Cohen convincingly argues that one goal stands out as the primary motivation for currency statecraft: the extent of a country's geopolitical ambition, or how driven it is to build or sustain a prominent place in the inter-

national community. When a currency becomes internationalized, it generally increases the power of the nation that produces it. In the persistent contestation that characterizes global politics, that extra edge can matter greatly, making monetary rivalry an integral component of geopolitics. Today, the major example of monetary rivalry is the emerging confrontation between the US dollar and the Chinese renminbi. Cohen describes how China has vigorously promoted the international standing of its currency in recent years, even at the risk of exacerbating relations with the United States, and explains how the outcome could play a major role in shaping the broader geopolitical engagement between the two superpowers.

Benjamin J. Cohen is the Louis G. Lancaster Professor of International Political Economy at the University of California, Santa Barbara.



DECEMBER 320 p., 2 halftones,
 25 musical examples, 5 tables 6 x 9
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 MUSIC

Good Music

What It Is and Who Gets to Decide

JOHN J. SHEINBAUM

Over the past two centuries Western culture has largely valorized a particular kind of "good" music—highly serious, wondrously deep, stylistically authentic, heroically created, and strikingly original—and, at the same time, has marginalized music that does not live up to those ideals.

In *Good Music*, John J. Sheinbaum explores these traditional models for valuing music. By engaging examples such as Handel oratorios, Beethoven and Mahler symphonies, jazz improvisations, Bruce Springsteen, and prog rock, he argues that metaphors of perfection do justice to neither the perceived strengths

nor the assumed weaknesses of the music in question. Instead, he proposes an alternative model of appreciation where abstract notions of virtue need not dictate our understanding. Good music can, with pride, be playful rather than serious, diverse rather than unified, engaging to both body and mind, in dialogue with manifold styles and genres, and collaborative to the core. We can widen the scope of what music we value and reconsider the conventional rituals surrounding it, while retaining the joys of making music, listening closely, and caring passionately.

John J. Sheinbaum is associate professor of musicology and associate director for academic affairs at the University of Denver's Lamont School of Music.

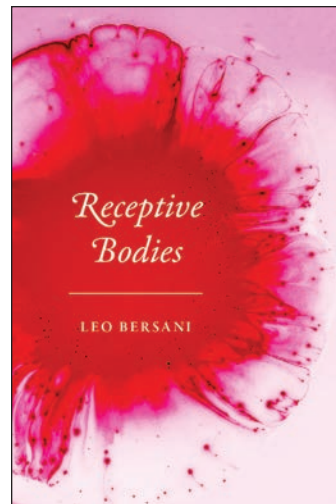
Receptive Bodies

LEO BERSANI

Leo Bersani, known for his provocative interrogations of psychoanalysis, sexuality, and the human body, centers his latest book around a surprisingly simple image: a newborn baby simultaneously crying out and drawing its first breath. These twin ideas—absorption and expulsion, the intake of physical and emotional nourishment and the exhalation of breath—form the backbone of *Receptive Bodies*, a thoughtful new essay collection. These titular bod-

ies range from fetuses in utero to fully eroticized adults, all the way out to celestial giants floating in space. Bersani illustrates his exploration of the body's capacities to receive and resist what is ostensibly alien using a typically eclectic set of sources, from the Marquis de Sade to Lars von Trier. This brief but wide-ranging book will excite scholars of Freud, Foucault, and the cinema, or anyone who's ever stopped to ponder the give and take of human corporeality.

Leo Bersani is professor emeritus of French at the University of California, Berkeley, and the author of numerous books, most recently *Thoughts and Things*.



NOVEMBER 144 p., 2 halftones
5¹/₂ x 8¹/₂

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GAY AND LESBIAN STUDIES PHILOSOPHY

Fighting Financial Crises

Learning from the Past

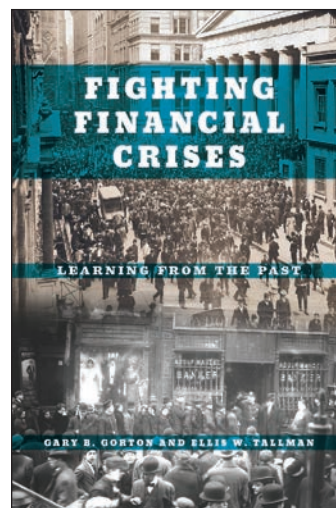
GARY B. GORTON and ELLIS W. TALLMAN

If you've got some money in the bank, chances are you've never seriously worried about not being able to withdraw it. But there was a time in the United States, an era that ended just over a hundred years ago, in which bank customers had to pay close attention to whether the banking system would remain solvent, knowing they might have to rush to retrieve their savings before the bank collapsed. During the National Banking Era (1863–1914), before the establishment of the Federal Reserve, widespread banking panics were indeed rather common.

Yet these pre-Fed banking panics, as Gary B. Gorton and Ellis W. Tallman show, bear striking similarities to our recent financial crisis. In both cases, something happened to make depositors—whether individual customers or corporate investors—“act differently”

and find reason to question the value of their bank debt.

Fighting Financial Crises thus turns to the past for a fuller understanding of our uncertain present, investigating how panics during the National Banking Era played out and how they were eventually quelled and prevented. Gorton and Tallman open with a survey of the period's “information environment,” tracing the development of national bank notes, checks, and clearing houses to show how the key to keeping order was to disseminate information very carefully. Identifying the most effective responses based on the framework of the National Banking Era, the book then considers the Fed's and the SEC's reactions to the recent crisis, building an informative new perspective on how the modern economy works.



SEPTEMBER 256 p., 14 line drawings,
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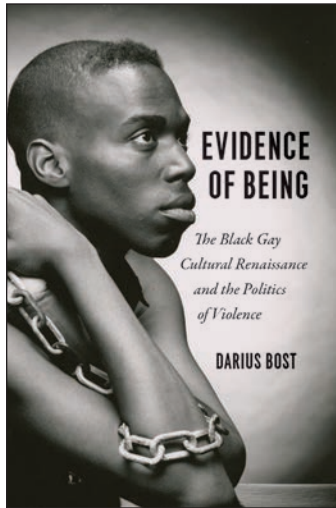
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ECONOMICS

Gary B. Gorton is the Frederick Frank Class of 1954 Professor of Management and professor of finance at Yale University School of Management and a research associate of the NBER.

He is the author of many books, including, most recently, *The Maze of Banking: History, Theory, Crisis*. **Ellis W. Tallman** is executive vice president and director of research at the Federal Reserve Bank of Cleveland. He has published extensively on macroeconomics, economic forecasting, and historical episodes of financial crisis.



DECEMBER 192 p., 9 halftones 6 x 9
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 GAY AND LESBIAN STUDIES
 AFRICAN AMERICAN STUDIES

Evidence of Being

The Black Gay Cultural Renaissance and the Politics of Violence

DARIUS BOST

Evidence of Being opens on a grim scene: Washington DC's gay black community in the 1980s, ravaged by AIDS, the crack epidemic, and a series of unsolved murders, seemingly abandoned by the government and mainstream culture. Yet in this darkest of moments, a new vision of community and hope emerged. Darius Bost's account of the media, poetry, and performances of this time and place reveals a stunning confluence of activism and the arts. In Washington and New York during the 1980s and '90s, gay black men banded

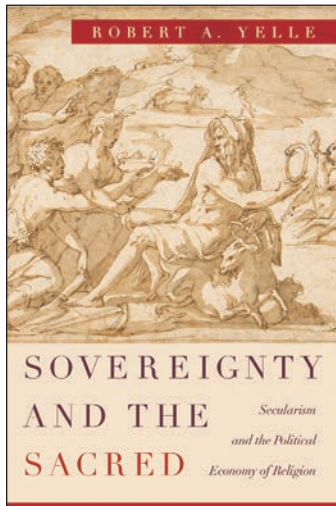
together, using creative expression as a tool to challenge the widespread views that marked them as unworthy of grief. They created art that enriched and reimagined their lives in the face of pain and neglect, while at the same time forging a path toward bold new modes of existence. At once a corrective to the predominantly white male accounts of the AIDS crisis and an openhearted depiction of the possibilities of black gay life, *Evidence of Being* above all insists on the primacy of community over loneliness and hope over despair.

Darius Bost is assistant professor of ethnic studies in the School for Cultural and Social Transformation at the University of Utah.

Sovereignty and the Sacred

Secularism and the Political Economy of Religion

ROBERT A. YELLE



NOVEMBER 304 p. 6 x 9
ISBN-13: 978-0-226-58545-1
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 RELIGION POLITICAL SCIENCE

Sovereignty and the Sacred challenges contemporary models of polity and economy through a two-step engagement with the history of religions. Beginning with the recognition of the convergence in the history of European political theology between the sacred and the sovereign as creating "states of exception"—that is, moments of rupture in the normative order that, by transcending this order, are capable of re-founding or remaking it—Robert A. Yelle identifies our secular, capitalist system as an attempt to exclude such moments by subordinating them to the calculability of laws and markets. The second step marshals evidence from history and anthropology that helps us to recognize the contribution of such states of exception to ethical life, as a means of release from the legal or economic order. Yelle draws on evidence from the Hebrew Bible to English deism, and from the Aztecs to ancient In-

dia, to develop a theory of polity that finds a place and a purpose for those aspects of religion that are often marginalized and dismissed as irrational by Enlightenment liberalism and utilitarianism.

Developing this close analogy between two elemental domains of society, *Sovereignty and the Sacred* offers a new theory of religion while suggesting alternative ways of organizing our political and economic life. By rethinking the transcendent foundations and liberating potential of both religion and politics, Yelle points to more hopeful and ethical modes of collective life based on egalitarianism and popular sovereignty. Deliberately countering the narrowness of currently dominant economic, political, and legal theories, he demonstrates the potential of a revived history of religions to contribute to a rethinking of the foundations of our political and social order.

Robert A. Yelle is professor of the theory and method of religious studies at Ludwig Maximilian University, Munich. He is the author of *Explaining Mantras: Ritual, Rhetoric, and the Dream of a Natural Language in Hindu Tantra*; *The Language of Disenchantment: Protestant Literalism and Colonial Discourse in British India*; and *Semiotics of Religion: Signs of the Sacred in History*.

BRUCE LINCOLN

Apples and Oranges

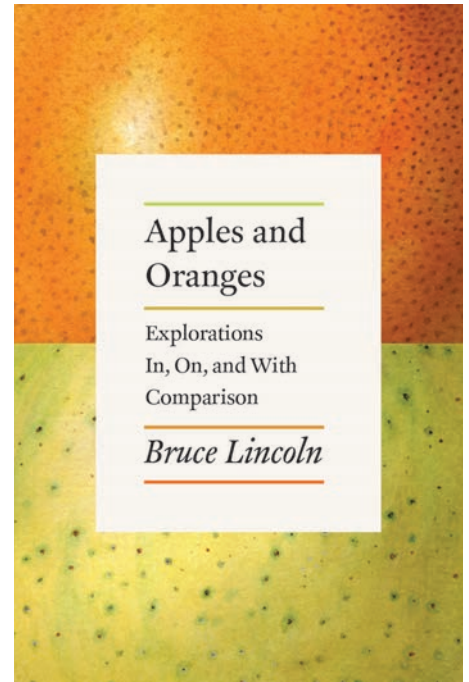
Explorations In, On, and With Comparison

Comparison is an indispensable intellectual operation that plays a crucial role in the formation of knowledge. Yet comparison often leads us to forego attention to nuance, detail, and context, perhaps leaving us bereft of an ethical obligation to take things correspondingly as they are. Examining the practice of comparison across the study of history, language, religion, and culture, distinguished scholar of religion Bruce Lincoln argues in *Apples and Oranges* for a comparatism of a more modest sort.

Lincoln presents critiques of recent attempts at grand comparison, and enlists numerous theoretical examples of how a cautious and discriminating form of comparison might work and what it can accomplish. He does this through studies of shamans, werewolves, human sacrifices, apocalyptic prophecies, sacred kings, and surveys of materials as diverse and wide-ranging as *Beowulf*, Herodotus's account of the Scythians, the Native American Ghost Dance, and the Spanish Civil War.

Ultimately, Lincoln argues that concentrating one's focus on a relatively small number of items that the researcher can compare closely, offering equal attention to relations of similarity and difference, not only grants dignity to all parties considered, it yields more reliable and more interesting—if less grandiose—results. Giving equal attention to the social, historical, and political contexts and subtexts of religious and literary texts also allows scholars not just to assess their content, but also to understand the forces, problems, and circumstances that motivated and shaped them.

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. Recent books include *Between History and Myth: Stories of Harald Fairhair and the Founding of the State* and *Gods and Demons, Priests and Scholars: Critical Explorations in the History of Religions*, both published by the University of Chicago Press.



“Lincoln’s brilliant and learned book reflects a rare and convincing effort to renew the classical comparative approach to religious phenomena, by establishing it on a new basis. Side by side with representing a truly novel and sophisticated contribution to the study of ancient religions, it offers us a beautiful stroll through some of the most curious landscapes of modern scholarship.”

**—Guy G. Stroumsa,
Hebrew University of Jerusalem
and University of Oxford**

SEPTEMBER 368 p., 19 halftones, 12 tables
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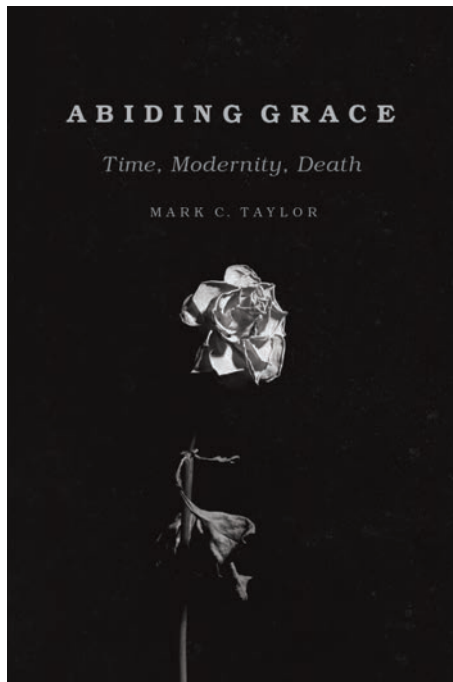
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RELIGION HISTORY



MARK C. TAYLOR

Abiding Grace

Time, Modernity, Death

Post-war, post-industrialism, post-religion, post-truth, post-biological, post-human, post-modern. What succeeds the post-age? Mark C. Taylor returns here to some of his earliest philosophical themes and inquires, ultimately asking: What comes after the end?

Abiding Grace navigates the competing Hegelian and Kierkegaardian trajectories born out of the Reformation and finds Taylor arguing from spaces in between, showing how both narratives have shaped recent philosophy and culture. For Hegel, Luther's internalization of faith anticipated the modern principle of autonomy, which reached its fullest expression in speculative philosophy. The closure of the Hegelian system still endures in the twenty-first century in consumer society, financial capitalism, and virtual culture. For Kierkegaard, by contrast, Luther's God remains radically transcendent, while finite human beings and their world remain fully dependent. From this insight, Heidegger and Derrida developed an alternative view of time in which a radically open future breaks into the present to transform the past, demonstrating that, far from autonomous, life is a gift from an Other that can never be known.

Offering an alternative genealogy of deconstruction that traces its pedigree back to readings of Paul by way of Luther, *Abiding Grace* presents a thorough going critique of modernity and postmodernity's will to power and mastery. In this new philosophical and theological vision, history is not over and the future remains endlessly open.

Mark C. Taylor is professor of religion at Columbia University and is the founding editor of the Religion and Postmodernism series published by the University of Chicago Press. He is author of more than two dozen books, including *Last Works: Lessons in Leaving* and *Speed Limits: Where Time Went and Why We Have So Little Left*.

"The distinguishing feature of Taylor's career is a fearless...orientation to the new and to whatever challenges orthodoxy. . . .Taylor's work is playful, perverse, rarefied, ingenious, and often brilliant."

—New York Times Magazine

"No one who wants to understand religion and contemporary culture should avoid reading Taylor."

—Publishers Weekly

"Taylor speaks like an ethical prophet from a remote hill far away from the bright lights of the big city, yet he also inhabits its glamour and prestige. . .the prophet is one of us."

—Los Angeles Review of Books

Religion and Postmodernism

SEPTEMBER 304 p., 3 halftones,

21 line drawings, 2 tables 6 x 9

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RELIGION PHILOSOPHY

Brokered Subjects

Sex, Trafficking, and the Politics of Freedom

ELIZABETH BERNSTEIN

Our shared concern for the victims of sex trafficking represents a rare spot of common ground in contemporary political discourse. Galvanized by impassioned accounts of the abduction and forced labor of women and girls, such normally divergent groups as evangelical Christians, secular feminists, aid workers, and corporate scions have all rallied behind anti-trafficking initiatives and legislation. But just how well do these sweeping concerns and legal efforts mesh with the lived realities of the sex trade, and where exactly did the modern conception of sex trafficking originate?

In answering these questions, *Brokered Subjects* digs into the accepted

narratives of sex trafficking to reveal the troubling assumptions which have shaped both right- and left-wing agendas around sexual violence. Drawing upon years of in-depth field work, Elizabeth Bernstein sheds light not only on trafficking but on the broader structures that meld the ostensible pursuit of liberation with contemporary techniques of power. Rather than any real commitment to the safety of sex workers, Bernstein argues, what lies behind our current vision of trafficking victims is a transnational mix of putatively humanitarian militaristic interventions, feel-good capitalism, and what she terms carceral feminism: a feminism compatible with police batons.

Elizabeth Bernstein is professor of women's, gender, and sexuality studies and of sociology at Barnard College, Columbia University, and the author of *Temporarily Yours: Intimacy, Authenticity, and the Commerce of Sex*, also published by the University of Chicago Press.

Mobile Orientations

An Intimate Autoethnography of Migration, Sex Work, and Humanitarian Borders

NICOLA MAI

Despite continued public and legislative concern about sex trafficking across international borders, the actual lives of the individuals involved—and, more importantly, the decisions that led them to sex work—are too often obscured or swept away entirely. With *Mobile Orientations*, Nicola Mai uncovers the dreams, needs, and priorities that motivate migrant sex workers from locales as far flung as the Balkans, the Maghreb, and West Africa.

Mai reveals that, far from being victims of a global system beyond their control, many contemporary sex workers use their profession as a means to try

to forge a path toward fulfillment. Using a bold blend of personal narratives and an autoethnographic approach, Mai provides intimate portrayals of sex workers from around the world who decided to sell sex as the means to achieve a better life. Mai explores the contrast between how migrants understand themselves and their work and how humanitarian and governmental agencies unwittingly conceal their stories by addressing all sex workers as helpless victims. The culmination of twenty years of research, *Mobile Orientations* sheds new light on the desires and ambitions of migrant sex workers across the world.

Nicola Mai is professor of sociology and migration studies at Kingston University, London.

AUGUST 304 p., 31 halftones 6 x 9

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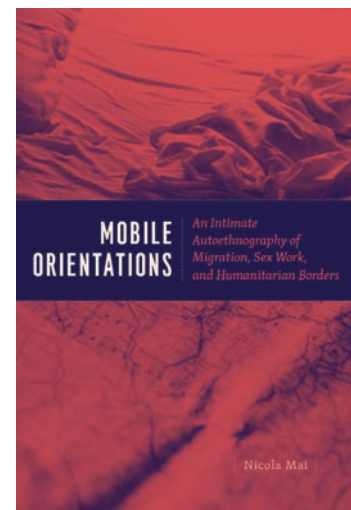
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SOCIOLOGY WOMEN'S STUDIES



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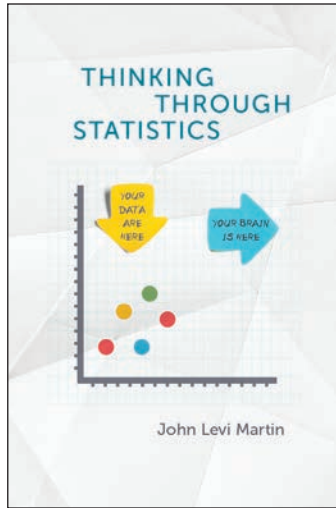
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SOCIOLOGY GAY AND LESBIAN STUDIES



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SOCIOLOGY ECONOMICS

Thinking Through Statistics

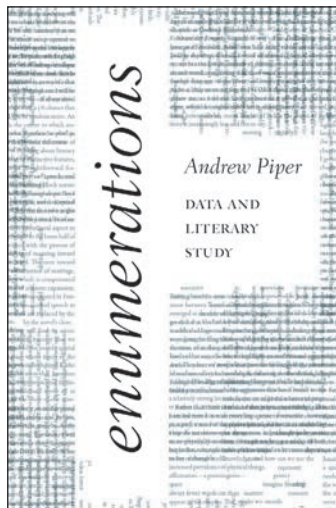
JOHN LEVI MARTIN

Simply put, *Thinking Through Statistics* is a primer on how to maintain rigorous data standards in social science work. But don't let that daunt you. With clever examples and witty takeaways, John Levi Martin proves himself to be a most affable tour guide through these scholarly waters.

Martin lays out the fundamental vocabulary of sociological statistics—from probability to null models—and illustrates common pitfalls to avoid in quantitative research. He encourages

readers to hunker down with the data, using a combination of visual models and simulations to outline the threats to accuracy and validity in a conventional researcher's work. *Thinking Through Statistics* gives social science practitioners accessible insight into troves of wisdom that would normally have to be earned through arduous trial and error, and it does so with a lighthearted approach that ensures this field guide is anything but stodgy.

John Levi Martin is the Florence Borchert Bartling Professor of Sociology at the University of Chicago and the author of *Thinking Through Methods*, also published the University of Chicago Press.



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LITERARY CRITICISM

Enumerations

Data and Literary Study

ANDREW PIPER

For well over a century, academic disciplines have studied human behavior using quantitative information. Until recently, however, the humanities have remained largely immune to the use of data—or vigorously resisted it. Thanks to new developments in computer science and natural language processing, literary scholars have embraced the quantitative study of literary works and have helped make digital humanities a rapidly growing field. But these developments raise a fundamental, and as yet unanswered question: what is the meaning of literary quantity?

In *Enumerations*, Andrew Piper answers that question across a variety of domains fundamental to the study of literature. He focuses on the elementary particles of literature, from the role of punctuation in poetry, the mat-

ter of plot in novels, the study of topoi, and the behavior of characters, to the nature of fictional language and the shape of a poet's career. How does quantity affect our understanding of these categories? What happens when we look at 3,388,230 punctuation marks, 1.4 billion words, or 650,000 fictional characters? Does this change how we think about poetry, the novel, fictionality, character, the commonplace, or the writer's career? In the course of answering such questions, Piper introduces readers to the analytical building blocks of computational text analysis and brings them to bear on fundamental concerns of literary scholarship. This book will be essential reading for anyone interested in digital humanities and the future of literary study.

Andrew Piper is professor in the Department of Languages, Literatures, and Cultures at McGill University. He is the author of *Dreaming in Books: The Making of the Bibliographic Imagination in the Romantic Age* and *Book Was There: Reading in Electronic Times*, both published by the University of Chicago Press. He is also a founding member of the Multigraph Collective, a group of twenty-two scholars that recently published *Interacting with Print: Elements of Reading in the Era of Print Saturation*, also from the University of Chicago Press.

Shakespeare's Lyric Stage

Myth, Music, and Poetry in the Last Plays

SETH LERER

What does it mean to have an emotional response to poetry and music? And, just as important but considered less often, what does it mean *not* to have such a response? What happens when lyric utterances—which should invite consolation, revelation, and connection—somehow fall short of the listener's expectations?

As Seth Lerer shows in this pioneering book, Shakespeare's late plays invite us to contemplate that very question, offering up lyric as a displaced and sometimes desperate antidote to situations of duress or powerlessness. Lerer argues that the theme of lyric misalignment running throughout *The Tempest*, *The Winter's Tale*, *Henry VIII*, and *Cymbeline* serves a political purpose, a last-ditch effort at transformation for characters and audiences who had lived through witch-hunting, plague, regime

change, political conspiracies, and public executions.

A deep dive into the relationship between aesthetics and politics, this book also explores what Shakespearean lyric is able to recuperate for these "victims of history" by virtue of its disjointed utterances. To this end, Lerer establishes the concept of mythic lyricism: an estranging use of songs and poetry that functions to recreate the past as present, to empower the mythic dead, and to restore a bit of magic to the commonplaces and commodities of Jacobean England. Reading against the devotion to form and prosody common in Shakespeare scholarship, Lerer's account of lyric utterance's vexed role in his late works offers new ways to understand generational distance and cultural change throughout the playwright's oeuvre.

Seth Lerer is distinguished professor of literature at the University of California, San Diego.

Shakespearean Territories

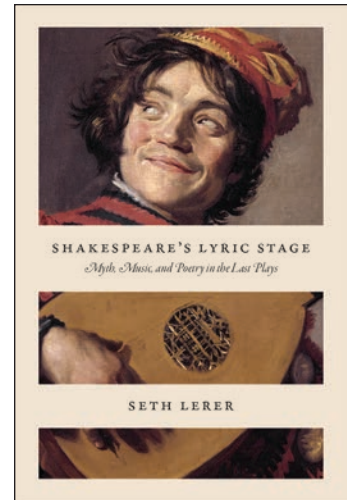
STUART ELDEN

A large part of Shakespeare's enduring appeal comes from his engagement with contemporary social and political issues. The modern practice of territory as a political concept and technology that emerged during Shakespeare's life did not elude his profound political-geographical imagination. In *Shakespearean Territories*, Stuart Elden reveals through close readings of the plays just how much Shakespeare's unique historical position, combined with his imagination and political understanding, can teach us about territory. Throughout his prolific career as a playwright, Shakespeare dramatized a world filled with technological advances in measuring, navigation, cartography, military operations, and surveying. His tragedies and histories—and even several of his comedies—open up important

ways of thinking about strategy, economy, the law, and the colonial, providing critical insight into a significant juncture in history. Shakespeare's plays explore many territorial themes: from the division of the kingdom in *King Lear* to the relations among Denmark, Norway, and Poland in *Hamlet*; from the Salic Law in *Henry V* to questions of disputed land and the politics of banishment in *Richard II*. Elden traces how Shakespeare developed a nuanced understanding of the complicated concept and practice of territory and, more broadly, the political-geographical relations between people, power, and place.

A meticulously researched study of more than a dozen classic plays, *Shakespearean Territories* will provide new insights for geographers, political theorists, and Shakespearean scholars alike.

Stuart Elden is professor of political theory and geography at the University of Warwick.



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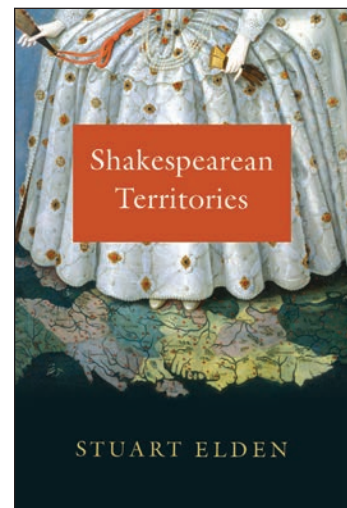
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 LITERARY CRITICISM RELIGION

Staging Contemplation

Participatory Theology in Middle English Prose, Verse,
and Drama

ELEANOR JOHNSON

What does it mean to contemplate? In the Middle Ages, more than merely thinking with intensity, it was a religious practice entailing utter receptiveness to the divine presence. Contemplation is widely considered by scholars today to have been the highest form of devotional prayer, a rarified means of experiencing God practiced only by the most devout of monks, nuns, and mystics.

Yet, in this groundbreaking new book, Eleanor Johnson argues instead for the pervasiveness and accessibility of contemplative works to medieval audiences. By drawing together ostensibly diverse literary genres—devotional prose, allegorical poetry, cycle dramas, and morality plays—*Staging Contemplation* paints late Middle English contemplative writing as a broad genre that op-

erated collectively and experientially as much as through radical individual disengagement from the world. Johnson further argues that the contemplative genre played a crucial role in the exploration of the English vernacular as a literary and theological language in the fifteenth century, tracing how these works engaged modes of disfluency—from strained syntax and aberrant grammar to puns, slang, code-switching, and laughter—to explore the limits, norms, and potential of English as a devotional language. Full of virtuoso close readings, this book demonstrates a sustained interest in how poetic language can foster a participatory experience of likeness to God among lay and devotional audiences alike.

Eleanor Johnson is associate professor of English and comparative literature at Columbia University and the author of *Practicing Literary Theory in the Late Middle Ages*.

Grammars of Approach

Landscape, Narrative, and the Linguistic Picturesque

CYNTHIA WALL

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 LITERARY CRITICISM

In *Grammars of Approach*, Cynthia Wall offers a close look at changes in perspective in spatial design, language, and narrative across the late eighteenth and early nineteenth centuries that involve, literally and psychologically, the concept of “approach.” In architecture, the term “approach” changed in that period from a verb to a noun, coming to denote the drive from the lodge at the entrance of an estate “through the most interesting part of the grounds,” as landscape designer Humphrey Repton put it. The shift from the long, straight avenue to the winding approach, Wall shows, swung the perceptual balance away from the great house onto the personal experience of the visitor. At the same time, the grammatical and topographical landscape was shifting in

tandem, away from objects and Things (and capitalized common Nouns) to the spaces in between, like punctuation and the “lesser parts of speech.” The implications for narrative included new patterns of syntactical architecture and the phenomenon of free indirect discourse. Wall examines the work of landscape theorists such as Repton, John Claudius Loudon, and Thomas Whately alongside travel narratives, topographical views, printers’ manuals, dictionaries, encyclopedias, grammars, and the novels of Defoe, Richardson, Burney, Radcliffe, and Austen to reveal a new landscaping across disciplines—new grammars of approach in ways of perceiving and representing the world in both word and image.

Cynthia Wall is professor of English at the University of Virginia. She is an editor of works by Bunyan, Defoe, and Pope, and the author of *The Literary and Cultural Spaces of Restoration London* and *The Prose of Things: Transformations of Description in the Eighteenth Century*.

Impostors

Literary Hoaxes and Cultural Authenticity

CHRISTOPHER L. MILLER

Writing a new page in the surprisingly long history of literary deceit, *Impostors* examines a series of literary hoaxes, deceptions that involved flagrant acts of cultural appropriation. This book looks at authors who posed as people they were not, in order to claim a different ethnic, class, or other identity. These writers were, in other words, literary usurpers and appropriators who trafficked in what Christopher L. Miller terms the “intercultural hoax.”

In the United States, such hoaxes are familiar. Forrest Carter’s *The Education of Little Tree* and JT LeRoy’s *Sarah* are two infamous examples. Miller’s contribution is to study hoaxes beyond our borders, employing a comparative

framework and bringing French and African identity hoaxes into dialogue with some of their better-known American counterparts. In France, multiculturalism is generally eschewed in favor of universalism, and there should thus be no identities (in the American sense) to steal. However, as Miller demonstrates, this, too, is a ruse: French universalism can only go so far and do so much. There is plenty of otherness to appropriate. This French and Francophone tradition of imposture has never received the study it deserves. Taking a novel approach to this understudied tradition, *Impostors* examines hoaxes in both countries, finding similar practices of deception and questions of harm.

Christopher L. Miller is the Frederick Clifford Ford Professor of African American studies and French at Yale University.

Street Players

Black Pulp Fiction and the Making of a Literary Underground

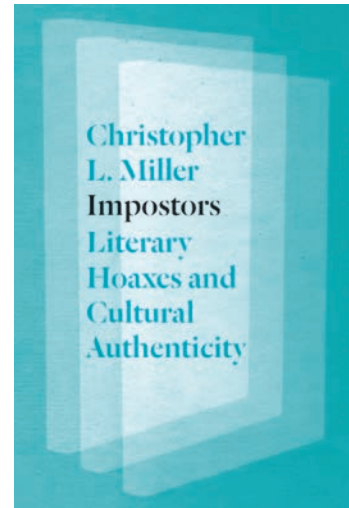
KINOHI NISHIKAWA

The uncontested center of the black pulp fiction universe for more than four decades was the Los Angeles publisher Holloway House. From the late 1960s until it closed in 2008, Holloway House specialized in cheap paperbacks with page-turning narratives featuring black protagonists in crime stories, conspiracy thrillers, prison novels, and Westerns. From Iceberg Slim’s *Pimp* to Donald Goines’s *Daddy Cool*, the thread that tied all of these books together—and made them distinct from the majority of American pulp—was an unflinching veneration of black masculinity. Zeroing in on Holloway House, *Street Players* explores how this world of black pulp fiction was produced, received, and recreated over time and across different communities of readers.

Kinohi Nishikawa contends that black pulp fiction was built on white readers’ fears of the feminization of society—and the appeal of black masculinity as a way to counter it. In essence, it

was the original form of blaxploitation: a strategy of mass-marketing race to suit the reactionary fantasies of a white audience. But while chauvinism and misogyny remained troubling aspects of this literature, from 1973 onward, Holloway House moved away from publishing sleaze for a white audience to publishing solely for black readers. The standard account of this literary phenomenon is based almost entirely on where this literature ended up: in the hands of black, male, working-class readers. When it closed, Holloway House was synonymous with genre fiction written by black authors for black readers—a field of cultural production that Nishikawa terms the black literary underground. But as *Street Players* demonstrates, this cultural authenticity had to be created, promoted, and in some cases made up, and there is a story of exploitation at the heart of black pulp fiction’s origins that cannot be ignored.

Kinohi Nishikawa is assistant professor of English and African American studies at Princeton University.



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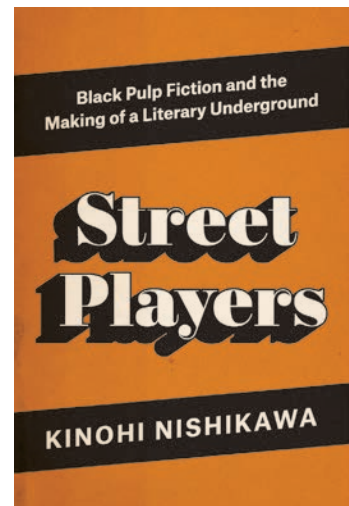
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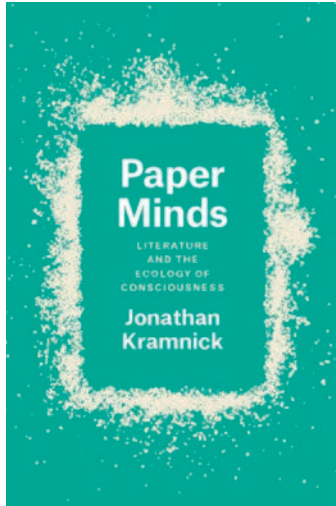
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“In lucid prose, via a series of always compelling and often luminous readings, Kreilkamp demonstrates the indispensability of animals to the work of Victorian realist fiction.”

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Animal Lives

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LITERARY CRITICISM

Paper Minds

Literature and the Ecology of Consciousness

JONATHAN KRAMNICK

How do poems and novels create a sense of mind? What does literary criticism say in conversation with other disciplines that addresses problems of consciousness? In *Paper Minds*, Jonathan Kramnick takes up these vital questions, exploring the relations between mind and environment, the literary forms that uncover such associations, and the various fields of study that work to illuminate them.

Opening with a discussion of how literary scholarship's particular methods can both complement and remain in tension with corresponding methods

particular to the sciences, *Paper Minds* then turns to a series of sharply defined case studies. Ranging from eighteenth-century poetry and haptic theories of vision, to landscapes in which all matter is sentient, to cognitive science and the rise of the novel, Kramnick's essays are united by a central thematic authority: this unified approach of these essays shows us what distinctive knowledge that literary texts and literary criticism can contribute to discussions of perceptual consciousness, created and natural environments, and skilled engagements with the world.

Jonathan Kramnick is the Maynard Mack Professor of English and director of the Lewis Walpole Library at Yale University. He is the author of *Making the English Canon* and *Actions and Objects from Hobbes to Richardson*.

Minor Creatures

Persons, Animals, and the Victorian Novel

IVAN KREILKAMP

In the nineteenth century, richly drawn social fiction became one of England's major cultural exports. At the same time, a surprising companion came to stand alongside the novel as a key embodiment of British identity: the domesticated pet. In works by authors from the Brontës to Eliot, from Dickens to Hardy, animals appeared as markers of domestic coziness and familial kindness. Yet for all their supposed significance, the animals in nineteenth-century fiction were never granted the same fullness of character or consciousness as their human masters: they re-

main secondary figures. *Minor Creatures* re-examines a slew of literary classics to show how Victorian notions of domesticity, sympathy, and individuality were shaped in response to the burgeoning pet class. The presence of beloved animals in the home led to a number of welfare-minded political movements, inspired in part by the Darwinian thought that began to sprout at the time. Nineteenth-century animals may not have been the heroes of their own lives, but, as Kreilkamp shows, the history of domestic pets deeply influenced the history of the English novel.

Ivan Kreilkamp is associate professor of English at Indiana University Bloomington.

Philology of the Flesh

JOHN T. HAMILTON

As the Christian doctrine of Incarnation asserts, “the Word became Flesh.” Yet, while this metaphor is grounded in Christian tradition, its varied functions far exceed any purely theological import. It speaks to the nature of God just as much as to the nature of language.

In *Philology of the Flesh*, John T. Hamilton explores writing and reading practices that engage this notion in a range of poetic enterprises and theoretical reflections. By pressing the notion of philology as “love” (*philia*) for the “word” (*logos*), Hamilton’s readings investigate the breadth, depth, and limits of verbal styles that are irreducible to mere information. While a philologist of the body might understand words as

corporeal vessels of core meaning, the philologist of the flesh, by focusing on the carnal qualities of language, resists taking words as mere containers.

By examining a series of intellectual episodes—from the fifteenth-century humanism of Lorenzo Valla to the poetry of Emily Dickinson, from Immanuel Kant and Johann Georg Hamann to Friedrich Nietzsche, Franz Kafka, and Paul Celan—*Philology of the Flesh* considers the far-reaching ramifications of the incarnational metaphor, insisting on the inseparability of form and content, an insistence that allows us to rethink our relation to the concrete languages in which we think and live.

John T. Hamilton is the William R. Kenan Professor of German and Comparative Literature at Harvard University. Previous publications include *Soliciting Darkness: Pindar, Obscurity, and the Classical Tradition*; *Music, Madness, and the Unworking of Language*; and *Security: Politics, Humanity, and the Philology of Care*.

Technology

Critical History of a Concept

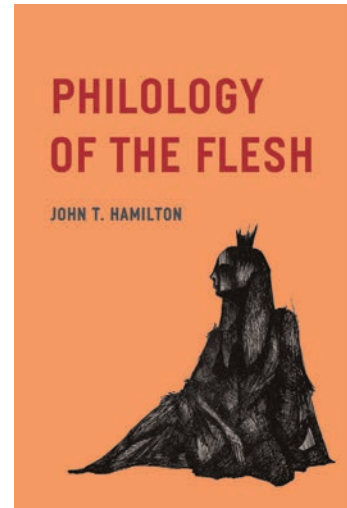
ERIC SCHATZBERG

In modern life, technology is everywhere. Yet as a concept, technology is a mess. In popular discourse, technology is little more than the latest digital innovations. Scholars do little better, offering up competing definitions that include everything from steelmaking to singing. In *Technology: Critical History of a Concept*, Eric Schatzberg explains why technology is so difficult to define by examining its three-thousand-year history, one shaped by persistent tensions between scholars and technical practitioners. Since the time of the ancient Greeks, scholars have tended to hold technicians in low esteem, defining technical practices as mere means toward ends defined by others. Technicians, in contrast, have repeatedly pushed back against this characteriza-

tion, insisting on the dignity, creativity, and cultural worth of their work.

The tension between scholars and technicians continued from Aristotle through Francis Bacon and into the nineteenth century. It was only in the twentieth century that modern meanings of technology arose: technology as the industrial arts, technology as applied science, and technology as technique. Schatzberg traces these three meanings to the present day, when discourse about technology has become pervasive, but confusion among the three principal meanings of technology remains common. He shows that only through a humanistic concept of technology can we understand the complex human choices embedded in our modern world.

Eric Schatzberg is the chair of the School of History and Sociology in the Ivan Allen College of Liberal Arts at the Georgia Institute of Technology.



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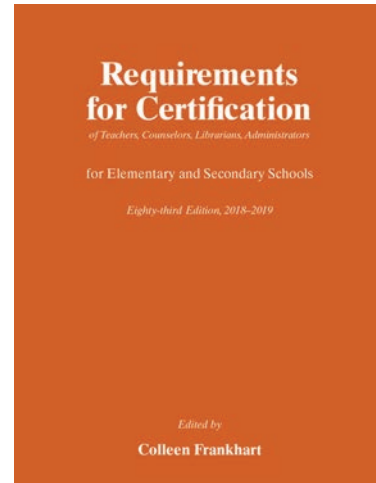
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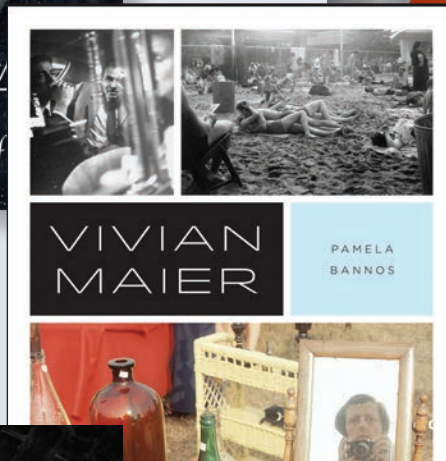
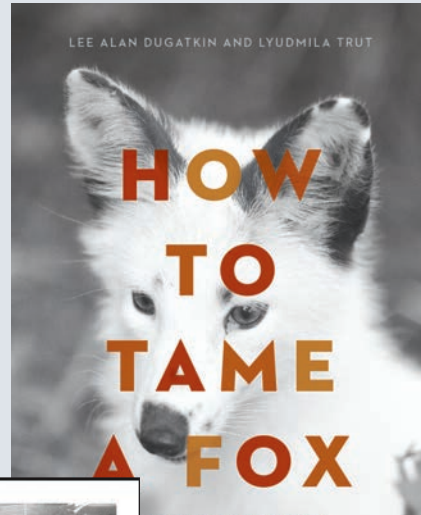
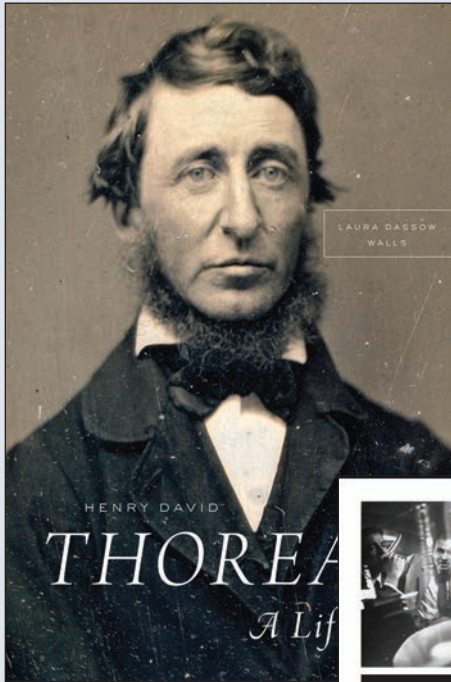
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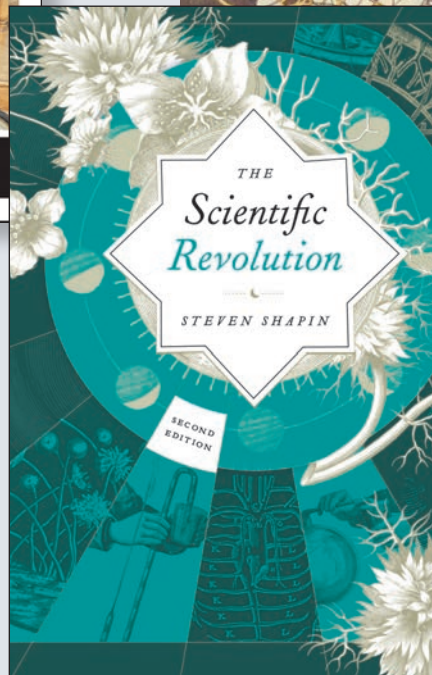
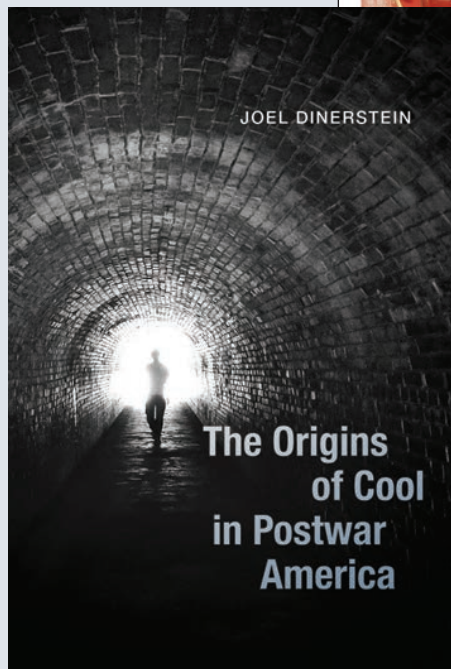
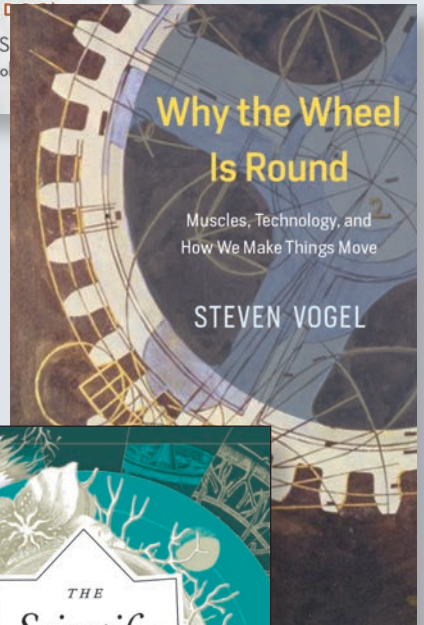
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LAURA DASSOW WALLS

Henry David Thoreau

A Life

The Thoreau I sought was not in any book, so I wrote this one,” says Laura Dassow Walls. Drawing on Thoreau’s copious writings, published and unpublished, Walls presents a Thoreau vigorously alive, full of quirks and contradictions: the young man shattered by the sudden death of his brother; the ambitious Harvard College student; and the ecstatic visionary who closed *Walden* with an account of the regenerative power of the Cosmos. We meet the man whose belief in human freedom and the value of labor made him an uncompromising abolitionist; the solitary walker who found society in nature, but also found his own nature in the society of which he was a deeply interwoven part. And, running through it all, Thoreau the passionate naturalist, who, long before the age of environmentalism, saw tragedy for future generations in the human heedlessness around him.

The resulting biography presents a Thoreau unlike any seen since he walked the streets of Concord, a Thoreau for our time and all time.

Laura Dassow Walls is the William P. and Hazel B. White Professor of English at the University of Notre Dame. She lives in Granger, IN.

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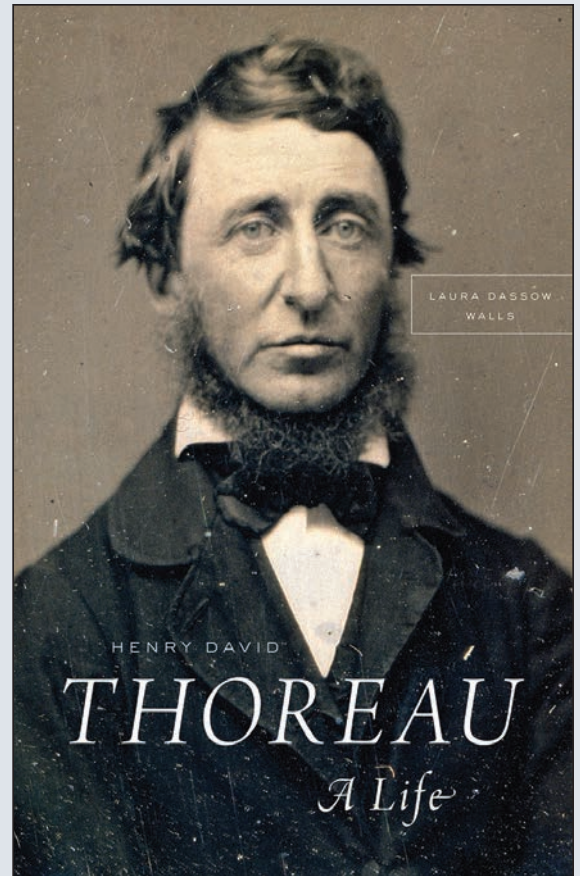
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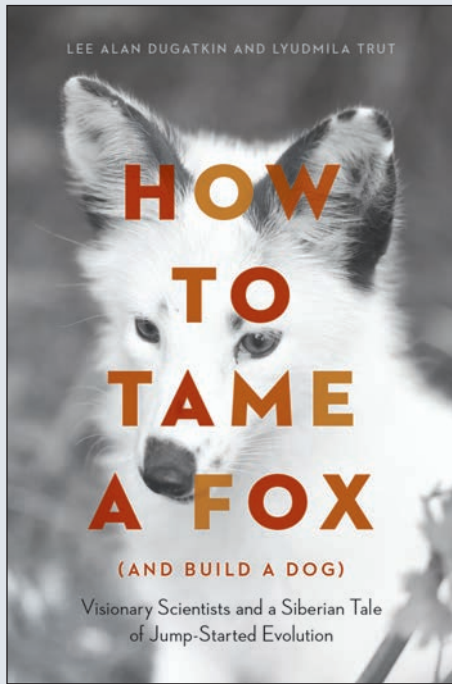
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LEE ALAN DUGATKIN and LYUDMILA TRUT

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Visionary Scientists and a Siberian Tale of Jump-Started Evolution

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—*Los Angeles Review of Books*

Lee Alan Dugatkin is an evolutionary biologist and historian of science in the department of biology at the University of Louisville. His books include *The Altruism Equation: Seven Scientists Search for the Origins of Goodness* and *Mr. Jefferson and the Giant Moose: Natural History in Early America*, the latter also published by the University of Chicago Press. **Lyudmila Trut** is a professor of evolutionary genetics at the Institute of Cytology and Genetics, in Novosibirsk, Siberia. She has been the lead researcher on the silver fox domestication experiment since 1959.

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SCIENCE

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PAMELA BANNOS

Vivian Maier

A Photographer's Life and Afterlife

Who was Vivian Maier? Many people know her as a reclusive Chicago nanny who wandered the city for decades, constantly snapping photographs, which were unseen until they were discovered in a seemingly abandoned storage locker. They revealed her to be an inadvertent master of twentieth-century American street photography. Not long after, the news broke that Maier had recently died and had no surviving relatives. Soon the whole world knew about her preternatural work, shooting her to stardom almost overnight.

As Pamela Bannos reveals in this meticulous and passionate biography, this story of the nanny savant has blinded us to Maier's true achievements, as well as her intentions. Most important, Bannos argues, Maier was not a nanny who moonlighted as a photographer; she was a photographer who supported herself as a nanny. This authoritative and engrossing biography shows that the real story of Vivian Maier, a true visionary artist, is even more compelling than the myth.

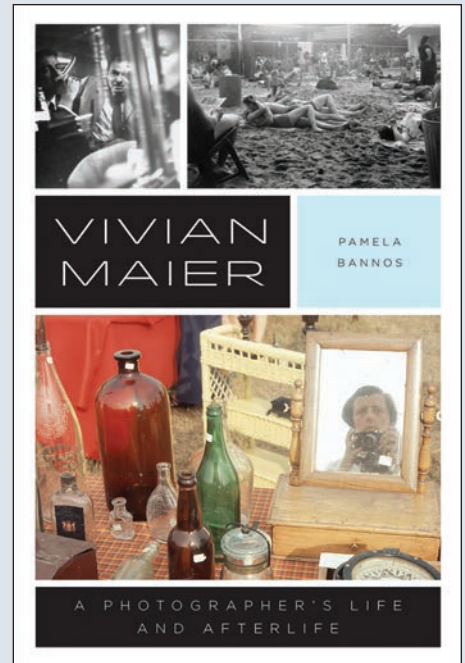
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"Extraordinary."—*Library Journal*

Pamela Bannos is professor of photography in Northwestern University's Department of Art Theory and Practice.

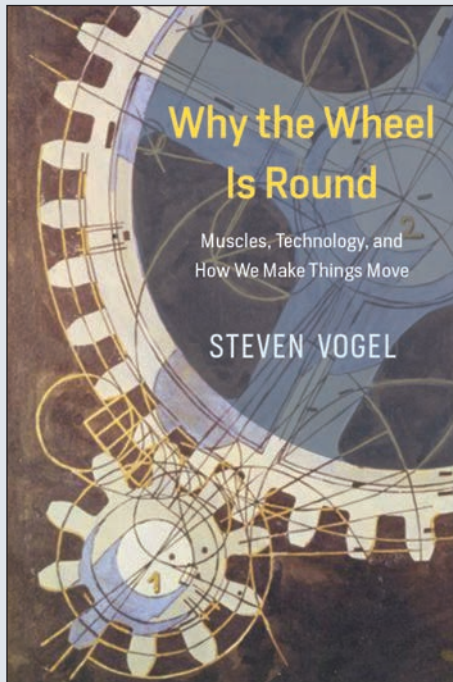


"A portrait as direct as any of Maier's, and what a distinct pleasure it is to meet her gaze again."

—Parul Sehgal,
New York Times

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STEVEN VOGEL

Why the Wheel Is Round

Muscles, Technology, and How We Make Things Move

Biomechanist Vogel . . . succeeds once again in turning engineers, biologists and the general public onto the beauty, complexity and approachability of his field. He spins an 11-part tale of circular motion that ranges from rotation in biology to rotation driven by biology. Vogel captivates with discussions of engineering feats rooted in circular motion—from plodding horses turning shallow paddle wheels to gears that drive sixteenth-century reading machines—and doesn’t stint on his trademark puns and wordplay. Mixing findings in his own field with those from mechanics, dynamics and historical analysis, he creates a delightful perspective on the wonders of whirl. There is even a bonus chapter on how to make simple rotational models, including an entertaining but difficult-to-use drill. Let the good times roll.”—*Nature*

“Few, if any, engineering books can have started by encouraging the reader to go through a series of physical exercises in which they see how far they can twist their extended arm, turn their wrist and rotate their head. It may sound more like pilates than technology, but *Why the Wheel Is Round* takes us deep into the world of biomechanics—in essence how muscles pulling on bones allow us to carry out tasks and how biological materials like wood, horn and shell fit them for toolmaking.”—*Engineering and Technology*

Steven Vogel (1940–2015) was James B. Duke Professor Emeritus of biology at Duke University. His books include *Cats’ Paws and Catapults*, *Glimpses of Creatures in Their Physical Worlds*, and *The Life of a Leaf*, the last also published by the University of Chicago Press.

“A brilliant history of technology. . . . This is a wonderful book, in the literal sense of the word, full of wonders of nature, human invention, history and the sheer joy of looking at the world through the eyes of a keen—and amiable—scientific observer.”

—*Wall Street Journal*

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JOEL DINERSTEIN

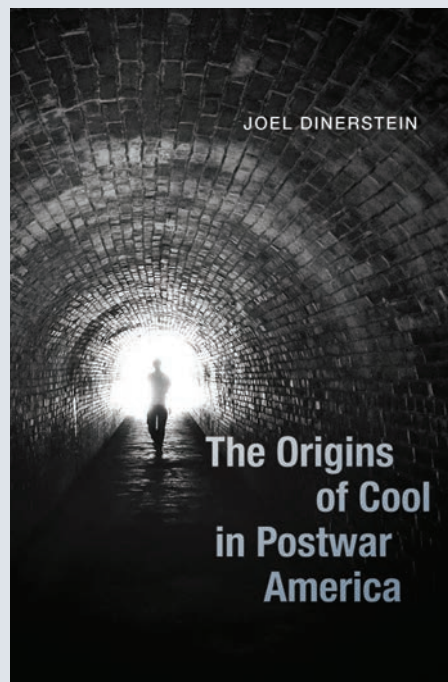
The Origins of Cool in Postwar America

Cool. It was a new word and a new way to be, and in a single generation, it became the supreme compliment of American culture. *The Origins of Cool in Postwar America* uncovers the hidden history of this concept and its new set of codes that came to define a global attitude and style. As Joel Dinerstein reveals in this dynamic book, cool began as a stylish defiance of racism, a challenge to suppressed sexuality, a philosophy of individual rebellion, and a youthful search for social change.

Through eye-opening portraits of iconic figures, Dinerstein illuminates the cultural connections and artistic innovations among Lester Young, Humphrey Bogart, Robert Mitchum, Billie Holiday, Frank Sinatra, Jack Kerouac, Albert Camus, Marlon Brando, and James Dean, among others. We eavesdrop on conversations among Jean-Paul Sartre, Simone de Beauvoir, and Miles Davis, and on a forgotten debate between Lorraine Hansberry and Norman Mailer over the “white negro” and black cool. We come to understand how the cool worlds of Beat writers and Method actors emerged from the intersections of film noir, jazz, and existentialism. Out of this mix, Dinerstein sketches nuanced definitions of cool that unite concepts from African-American and Euro-American culture: the stylish stoicism of the ethical rebel loner; the relaxed intensity of the improvising jazz musician; the effortless, physical grace of the Method actor. To be cool is not to be hip, and to be hot is definitely not to be cool.

This is the first work to trace the history of cool during the Cold War by exploring the intersections of film noir, jazz, existential literature, Method acting, blues, and rock and roll. Dinerstein reveals that they came together to create something completely new—and that something is cool.

Joel Dinerstein is the author of three books on cool, including *American Cool* and *Coach: A Study of New York Cool*, as well as *Swinging the Machine*, a cultural history of technology and American music. He is professor of English at Tulane University.



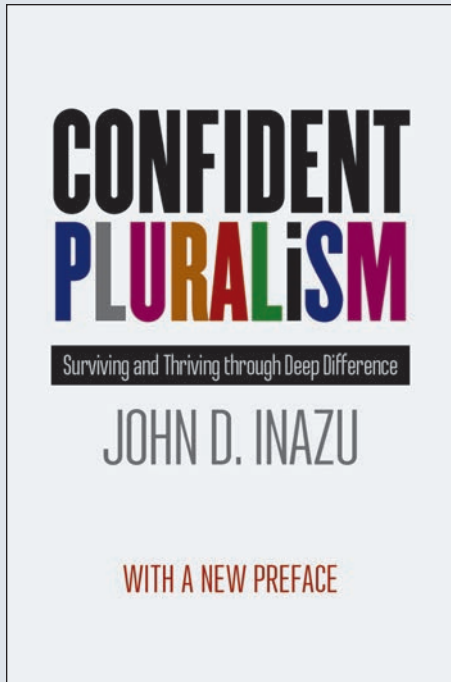
“The kind of book that makes learning enjoyable. Afterward, you’ll know a lot more about the world today and where it came from. But if you’re cool, you’ll pretend you don’t.”

—*Wall Street Journal*

“The book lets you simply mingle with some very cool cats, including Billie Holiday, Miles Davis, Jack Kerouac, and Humphrey Bogart. Elvis, Brando, and Sinatra are here too. When have we needed their relaxed calm more?”

—*New York Times Book Review*

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JOHN D. INAZU

Confident Pluralism

Surviving and Thriving through Deep Difference

With a New Preface

In the three years since Donald Trump first announced his plans to run for president, the United States seems to have become more dramatically polarized and divided with each passing month. There are seemingly irresolvable differences in the beliefs, values, and identities of citizens across the country that too often play out in our legal system in clashes on a range of topics such as the tensions between law enforcement and minority communities. How can we possibly argue for civic aspirations like tolerance, humility, and patience in our current moment?

In *Confident Pluralism*, John D. Inazu analyzes the current state of the country, orients the contemporary United States within its broader history, and explores the ways that Americans can—and must—strive to live together peaceably despite our deeply engrained differences. Pluralism is one of the founding creeds of the United States—yet America’s society and legal system continue to face deep, unsolved structural problems in dealing with differing cultural anxieties and differing viewpoints. Inazu not only argues that it is possible to co-habitate peacefully in this country, but also lays out realistic guidelines for our society and legal system to achieve the new American dream through civic practices that value toleration over protest, humility over defensiveness, and persuasion over coercion.

With a new preface that addresses the election of Donald Trump, the decline in civic discourse after the election, the Nazi march in Charlottesville, and more, this new edition of *Confident Pluralism* is an essential clarion call during one of the most troubled times in US history. Inazu argues for institutions that can work to bring people together as well as political institutions that will defend the unprotected. *Confident Pluralism* offers a refreshing argument for how the legal system can protect peoples’ personal beliefs and differences and provides a path forward to a healthier future of tolerance, humility, and patience.

John D. Inazu is the Sally D. Danforth Distinguished Professor of Law and Religion at Washington University in St. Louis.

“Into this polluted political atmosphere comes a different sort of academic. Inazu proposes a national cleanup effort to make our public life more pleasant and productive. . . . We should not downplay the stakes. Tolerance, humility and patience are not the ornaments of a democracy, they are its essence.”

—*Washington Post*

“Disagreeing with others, even passionately disagreeing with others, without rhetorically vaporizing them is actually part of what it means to live as citizens in a republic. The choice is co-existence with some degree of mutual respect—or the politics of resentment and disaffection, the politics of hate and de-humanization.”

—*Commentary Magazine*

AUGUST 176 p. 6 x 9

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PAUL VEYNE

Palmyra

An Irreplaceable Treasure

Translated by Teresa Lavender Fagan

In this concise and elegiac book, Paul Veyne, one of Palmyra's most important experts, offers a beautiful and moving look at the history of this significant lost city and why it was—and still is—important. Today, we can appreciate the majesty of Palmyra only through its pictures and stories, and this book offers a beautifully illustrated memorial to the lost city while serving as a lasting guide to a cultural treasure.

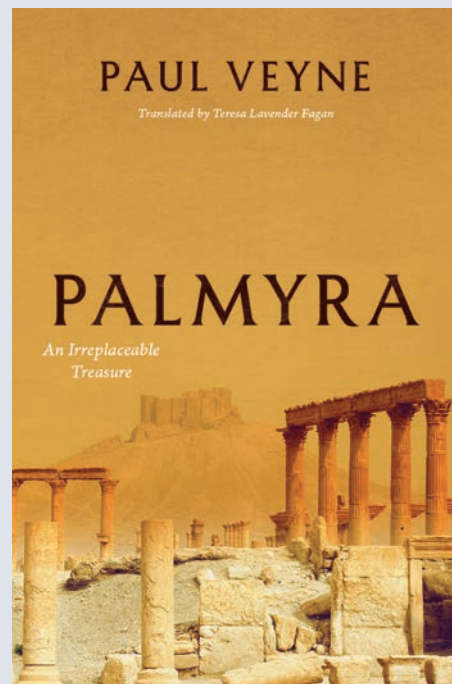
“An elegiac lament on the meaning for world history of this looted city. His short book describes how Palmyra, an oasis on the route across the north Syrian desert, around the turn of the common era became immensely wealthy as a staging post in the trade route from the Roman Empire to the Parthian Kingdom and the lands beyond as far as India and China. . . . Veyne's account offers an excellent survey of the relationship between the city and the wider Roman Empire.”

—*Times Literary Supplement*

“Scarcely more than a page is explicitly dedicated to the Islamic State, but don't be fooled. The Islamists' destruction of Palmyra is the true subject of every word of the book. . . . Mr. Veyne's book is propelled by an argument of luminous simplicity. . . . The final sentence of the book should be carved over the entrance to every school in the world: 'Yes, without a doubt, knowing, wanting to know, only one culture—one's own—is to be condemned to a life of suffocating sameness.' . . . This is a book of passion and moral integrity that ought to be read by anyone with the slightest interest in the ancient world.”—*Wall Street Journal*

“A short, angry eulogy. . . . A colourful and very readable account of a city that thrived in the middle ground between political empires and cultural worlds, refocused on its recent destruction and on a single question: why?”—*London Review of Books*

Paul Veyne is a French archaeologist and historian and an honorary professor at the Collège de France. He is the author of several books in French as well as *Did the Greeks Believe in Their Myths?*, also published by the University of Chicago Press. **Teresa Lavender Fagan** is a freelance translator living in Chicago; she has translated numerous books for the University of Chicago Press and other publishers.



“An eloquent and learned farewell.”

—Marina Warner,
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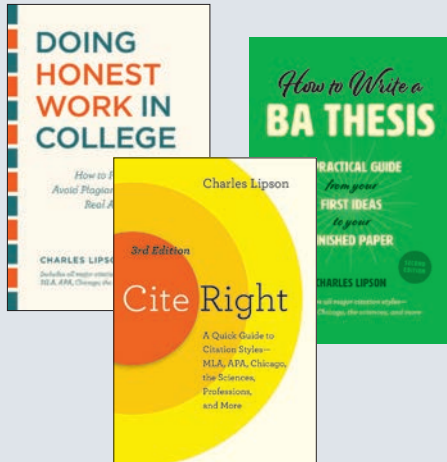
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Charles Lipson is professor emeritus at the University of Chicago, where he was the Peter B. Ritzma Professor in Political Science and the College.

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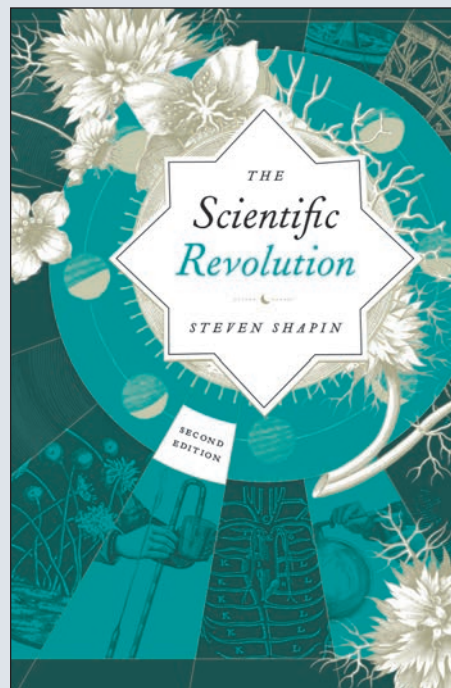
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Steven Shapin is the Franklin L. Ford Professor of the History of Science at Harvard University. His books include *Leviathan and the Air-Pump* (coauthored with Simon Schaffer) and *A Social History of Truth: Civility and Science in Seventeenth Century England*.



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*London Review of Books***

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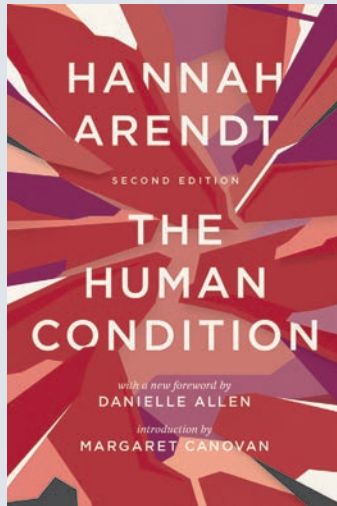
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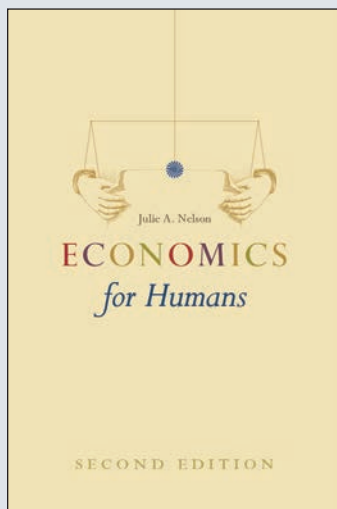
The past year has seen a resurgence of interest in the political thinker Hannah Arendt, “the theorist of beginnings,” whose work probes the logics underlying unexpected transformations—from totalitarianism to revolution.

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and political freedom, the paradox that as human powers increase through technological and humanistic inquiry, we are less equipped to control the consequences of our actions—continue to confront us today. This new edition, published to coincide with the sixtieth anniversary of its original publication, contains Margaret Canovan’s 1998 introduction and a new foreword by Danielle Allen.

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Hannah Arendt is widely considered one of the most important thinkers of the twentieth century. The University of Chicago Press also publishes her *Lectures on Kant’s Political Philosophy* and *Love and Saint Augustine*, as well as *The Correspondence of Hannah Arendt and Gershom Scholem*.



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Economics for Humans argues against the well-ingrained notion that economics is immune to moral values and distant from human relationships. Here, Nelson locates the impediment to a more considerate economic world in an assumption that is shared by both neoliberals and the political left: both make use of the metaphor, first proposed by Adam Smith, that the economy is a machine.

This pervasive idea, Nelson argues, has blinded us to the qualities that make us work and care for one another—qualities that also make businesses thrive and markets grow. We *can* wed our interest in money with our justifiable concerns about ethics and social well-being. And we can do so if we recognize that an economy is not a machine, but a living thing in need of attention and careful tending.

This second edition has been updated and refined throughout, with expanded discussions of many topics and a new chapter that investigates the apparent conflict between economic well-being and ecological sustainability. *Economics for Humans* will continue to both invigorate and inspire readers to reshape the way they view the economy, its possibilities, and their place within it.

Julie A. Nelson is professor of economics at the University of Massachusetts Boston and a senior research fellow at the Global Development and Environment Institute of Tufts University.

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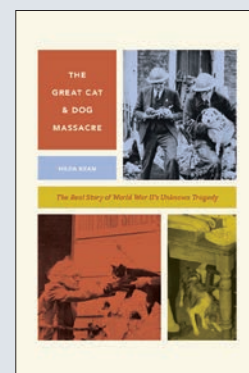
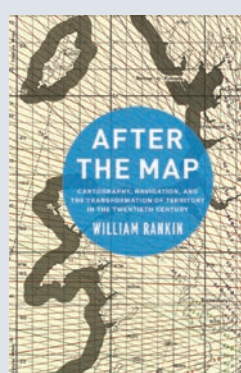
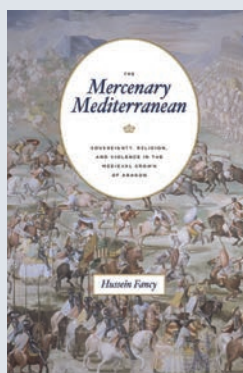
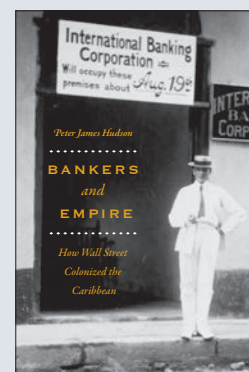
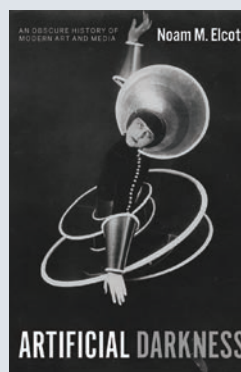
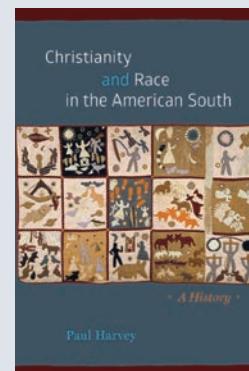
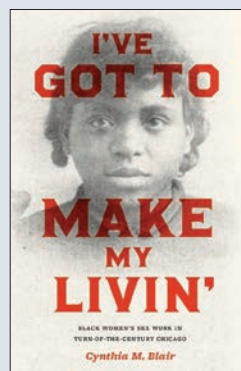
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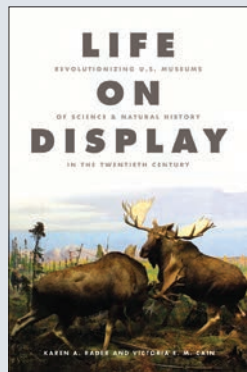
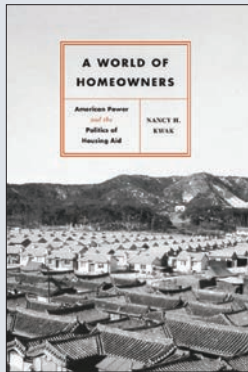
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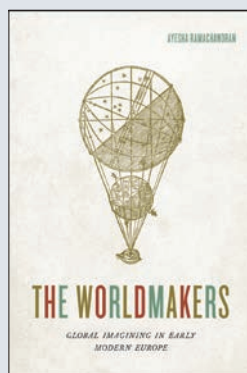
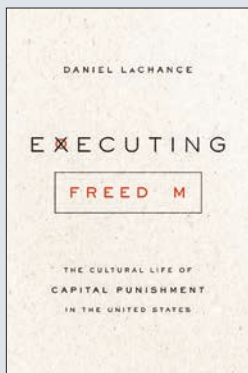
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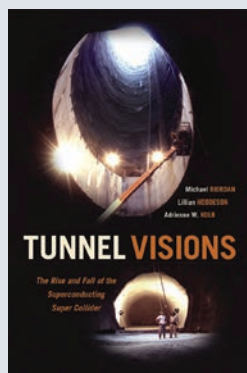
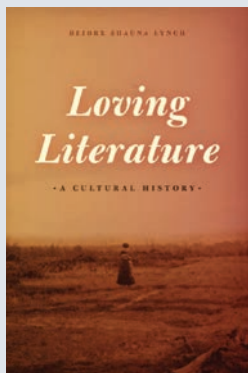
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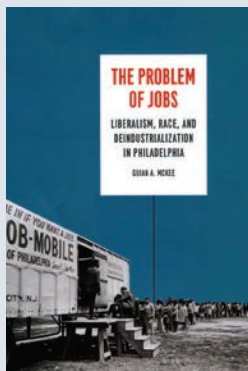
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FILM STUDIES

Superman: The Movie

The 40th-Anniversary Interviews

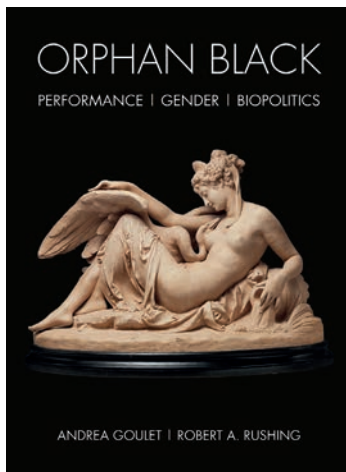
GARY BETTINSON

At a moment when superheroes dominate pop culture, Gary Bettinson takes us back to the first comic book blockbuster. *Superman: The Movie* takes us behind the scenes to reveal the personalities and expertise that went into making this landmark of Hollywood cinema.

Marking forty years since the film's release, this book presents original interview transcripts with the cast and crew that serve as a rare insider account of an acclaimed blockbuster that was steeped in controversy throughout pro-

duction, from a record-breaking budget to conflicts between the director and producers. The interviewees cast light on the daily realities on set, as well as on the film's release and reception, talking with refreshing candor. Beginning with the film's inception and continuing through its runaway success, *Superman: The Movie* provides valuable insights into the practical logistics and day-to-day realities of mounting a big-budget production, at a time when high-concept Hollywood blockbusters were only just emerging as a genre.

Gary Bettinson is senior lecturer in film studies at Lancaster University and editor-in-chief of the journal *Asian Cinema*.



JANUARY 220 p., 32 halftones 7 x 9

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Paper \$29.50s/£22.00

MEDIA STUDIES

Orphan Black

Performance, Gender, Biopolitics

Edited by ANDREA GOULET and ROBERT A. RUSHING

This book presents a groundbreaking exploration of the hit television series *Orphan Black* and the questions it raises for performance and technology, gender and reproduction, and biopolitics and community.

Contributors come from a range of backgrounds and explore the digital innovations and technical interactions between human and machine that allow the show to challenge conventional notions of performance and identity, address family themes, and *Orphan*

Black's own textual genealogy within the contexts of science, reproductive technology, and the politics of gender, and extend their inquiry to the broader question of community in a "posthuman" world of biopolitical power. Mobilizing philosophy, history of science, and literary theory, scholars analyze the ways in which *Orphan Black* depicts resistance to the many forms of power that attempt to capture, monitor, and shape life today.

Andrea Goulet is professor and graduate chair of French and francophone studies at the University of Pennsylvania. **Robert A. Rushing** is professor of Italian and comparative literature at the University of Illinois, Urbana-Champaign.

 intellect

The Art of Defiance

Graffiti, Politics and the Reimagined City in Philadelphia

TYSON MITMAN

The Art of Defiance is an ethnographic portrait of how graffiti writers see their city and, in turn, how their city sees them. It explores how becoming a graffiti writer helps disenfranchised urban citizens negotiate their cultural identities, build their social capital, and gain a voice within an urban environment that would prefer they remain quiet, passive, and anonymous.

In order to both demystify and complicate our understanding of the practice of graffiti writing, this book pushes past the narrative that links the origins of graffiti to criminal gangs

and instead offers a detailed portrait of graffiti as a rich urban culture with its own rules and practices. To do so, it examines the cultural history of graffiti in Philadelphia from the early 1970s onward and explores what it is like to be a graffiti writer in the city today. Ultimately, Tyson Mitman aims to humanize graffiti writers and to show that what they do is not merely destructive or puerile, but, rather, adds something important to the urban experience that is a conscious and deliberate act on the part of its practitioners.

Tyson Mitman is a lecturer in sociology and criminology at York St John University.

Faith Wilding's Fearful Symmetries

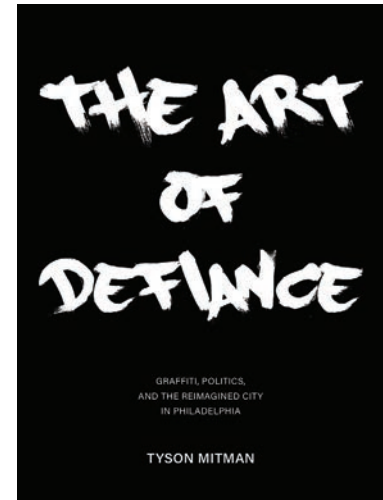
Edited by SHANNON R. STRATTON

Deeply influenced by studies of female iconology, the medieval, the subconscious, and hybrid bodies, Faith Wilding's art is instantly recognizable. In keeping with Wilding's own artworks, this book is a bricolage: memoirs and watercolors sit alongside critical essays and family photographs to form an overall history of both Wilding's life and works as well as the wider feminist art movement of the 1970s and beyond.

This collection spans fifty years of Wilding's artistic production, feminist art pedagogy, and participation in,

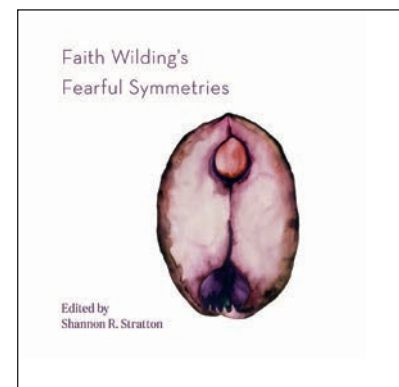
and organizing of, feminist art collectives, such as the Feminist Art Program, Womanhouse, Womanspace Gallery, and the Woman's Building. Featuring contributions from scholars and artists, including Amelia Jones, the book is the first of its kind to celebrate the career of an artist who helped shape the feminist art of today. Intimate, philosophical, and insightful, *Faith Wilding's Fearful Symmetries* is a beautiful book intended for artists, scholars, and a broader audience.

Shannon R. Stratton is an artist, curator, and writer. She cofounded the artist-run organization Threewalls in Chicago, and is currently the William and Mildred Lasdon Chief Curator at the Museum of Arts and Design, New York.



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ART

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ART

Anne Bean

Self Etc.

Edited by ROB LA FRENAIS

Anne Bean: Self Etc. is the first major monograph about the performance work of artist Anne Bean, a noted international figure who has been working actively since the 1960s. Part of the Intellect Live series, co-published with the Live Art Development Agency, this book includes extensive visual documentation of Bean's performances, critical essays by leading scholars of art and performance, and a series of new visual essays by the artist. Additional contributions include documentation of collaborations with influential artists, such as Bean's *Drawn Conversations*, made at

Franklin Furnace, New York, in collaboration with Harry Kipper, Karen Finley, Kim Jones, and Fiona Templeton; and *TAPS: Improvisations with Paul Burwell*, involving numerous artists, including Paul McCarthy, Steven Berkoff, Evan Parker, Brian Catling, Carlyle Reedy, Rose English, David Toop, Lol Coxhill, Jacky Lansley, and Maggie Nicols. Lavishly illustrated and including previously unseen images, *Anne Bean* explores and expands the nature, form, and contexts that artistic collaboration can take.

Rob La Frenais is a curator and critic and a regular contributor to *Art Monthly*.



AUGUST 256 p., 100 halftones, 10 line drawings 7 x 9

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ART PHILOSOPHY

What's Next?

Eco Materialism and Contemporary Art

LINDA WEINTRAUB

By paying tribute to matter, materiality, and materialization, the examples of contemporary art assembled in *What's Next? Eco Materialism and Contemporary Art* challenge the social, cultural, and ethical norms that prevailed in the twentieth century. This significant frontier of contemporary culture is identified as Eco Materialism because it affirms the emergent philosophy of Neo Materialism and attends to the pragmatic urgency of environmentalism.

In this highly original book, Linda

Weintraub surveys the work of forty international artists who present materiality as a strategy to convert society's environmental neglect into responsible stewardship. These bold art initiatives, enriched by their associations with philosophy, ecology, and cultural critique, bear the hallmark of a significant new art movement. This accessible text, augmented with visuals, charts, and questionnaires, invites students and a wider readership to engage in this timely arena of contemporary art.

Linda Weintraub is an artist, curator, educator, and the author of several popular books about contemporary art.



The Music of Antônio Carlos Jobim

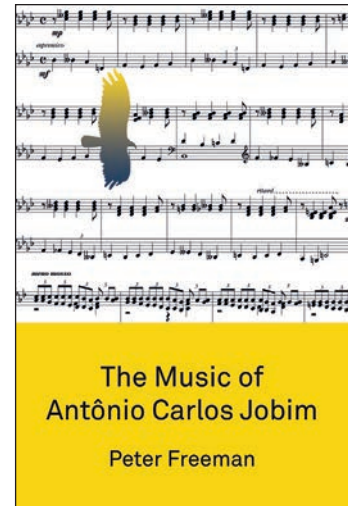
PETER FREEMAN

Antônio Carlos Jobim has been called the greatest of all contemporary Brazilian songwriters. He wrote both popular and serious music and was a gifted piano, guitar, and flute player. One of the key figures in the creation of the bossa nova style, Jobim's music made a lasting impression worldwide, and many of his songs are now standards of the popular music repertoire.

In *The Music of Antônio Carlos Jobim*, one of the first extensive musicological analyses of the Brazilian composer,

Peter Freeman examines the music, philosophy, and circumstances surrounding the creation of Jobim's popular songs, instrumental compositions, and symphonic works. Freeman attempts to elucidate not only the many musical influences that formed Jobim's musical output, but also the stylistic peculiarities that were as much the product of a gifted composer as the rich musical environment and heritage that surrounded him.

Peter Freeman is honorary associate lecturer at the University of Queensland's School of Music.



JANUARY 220 p., 5 halftones,
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MUSIC

Black and White Bioscope

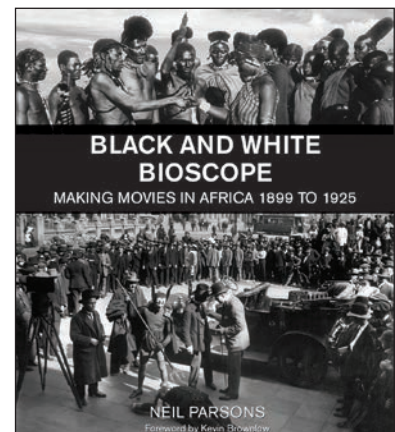
Making Movies in Africa 1899 to 1925

NEIL PARSONS

Black and White Bioscope recovers a neglected chapter in the histories of world cinema and Africa. It tells the story of movie production in Africa that long predated the francophone African films and Nollywood that are the focus of most histories of this industry.

At the same time as Hollywood was starting, a film industry in Southern Africa was surging ahead in integrating production, distribution, and exhibition. African Film Productions Limited made silent movies using technical and acting talent from Britain, the United States, and Australia, as well as from Af-

rica. These included not only the original "long trek movie" and the prototype for the movies *Zulu* and *Zulu Dawn* but also the first *King Solomon's Mines* and the original *Blue Lagoon*, featuring African actors such as Goba, Tom Zulu, and Msoga Mwana, who starred as the black revolutionary in *Prester John*. In this lavishly illustrated book, fifty movies are reconstructed with graphic photographs and plot synopses—plus quotations from reviews—so that readers can rediscover this long-lost treasure trove of silent cinema.



OCTOBER 272 p., 400 halftones
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FILM STUDIES AFRICAN STUDIES

Neil Parsons was professor of history at the University of Botswana between 1995 and 2009. He previously held positions at the Universities of Zambia and Swaziland, and at Botswana's National Institute of Research and its National Museum. He is the author of *King Khama*, *Emperor Joe*, and *the Great White Queen* and *Clicko the Wild Dancing Bushman*, both published by the University of Chicago Press.





L.A. Chic

A Locational History of Los Angeles Fashion

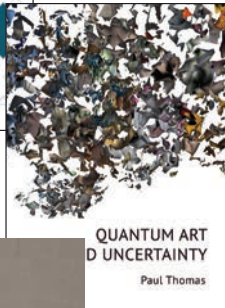
SUSAN INGRAM and MARCUS REISENLEITNER

Los Angeles is undergoing a makeover. Leaving behind its image as all freeways and suburbs, sunshine and noir, it is reinventing itself for the twenty-first century as a walkable, pedestrian-friendly, ecologically healthy, and global urban hotspot of fashion and style, while driving initiatives to rejuvenate its downtown core, public spaces, and ethnic neighborhoods. By providing a locational history of Los Angeles fashion and style mythologies through the lens of institutions such as manufacturing, museums, and designers as well as through readings of contemporary film, literature, and new media, *L.A. Chic* provides an in-depth analysis of the social changes, urban processes, desires, and politics that inform how the good life is being re-imagined in Los Angeles.

Susan Ingram is associate professor and **Markus Reisenleitner** is professor in the Department of Humanities at York University.

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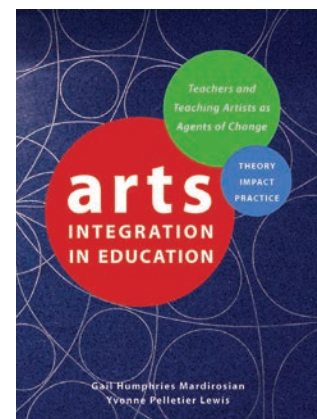
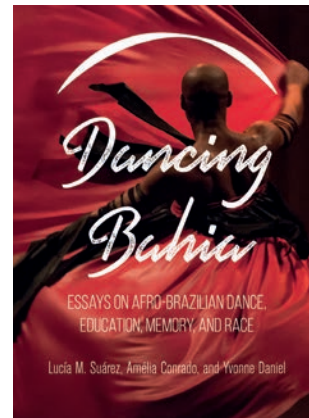
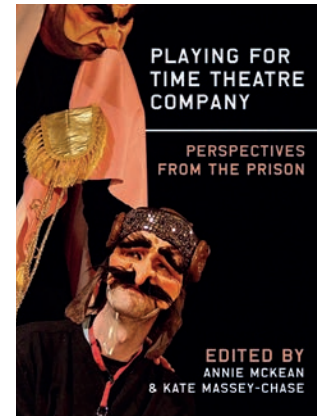
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Yasuhiro Ishimoto

Someday, Chicago

JASMINE ALINDER and JOHN TAIN

This book examines the work of US-born photographer Yasuhiro Ishimoto (1921–2012) through its connections to Chicago, where he lived for more than a decade and returned to repeatedly throughout his life.

Long celebrated in Japan as one of the most influential photographers of the twentieth century, Ishimoto also maintained deep ties to his adopted home city of Chicago, where he arrived in 1945 after having been imprisoned in a US internment camp during World War II. It was in Chicago that he developed his uniquely modernist vision in two key ways. First, he created works that engaged in important conversation

with that of Laszlo Moholy-Nagy, Harry Callahan, Aaron Siskind, and others at the historic Institute of Design. Second, he immersed himself directly in the city's neighborhoods, where he captured important social changes reflective of broader shifts elsewhere in the United States.

This catalog—which accompanies an exhibition opening in September 2018 at the DePaul Art Museum—features both black-and-white and full-color reproductions of key works by Ishimoto, as well as in-depth essays by exhibition cocurators Jasmine Alinder and John Tain.

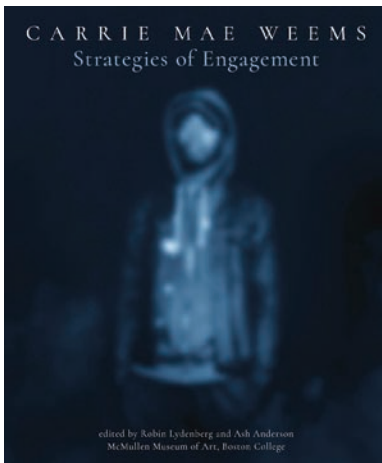
Exhibition Schedule

- ◆ DePaul Art Museum
Chicago, Illinois
September 6–December 16, 2018

SEPTEMBER 152 p., 30 color plates,
90 halftones 9 x 10¹/₂
ISBN-13: 978-0-9850960-8-3
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PHOTOGRAPHY HISTORY

[Jasmine Alinder](#) is associate professor of history at the University of Wisconsin–Milwaukee. [John Tain](#) is head of research at the Asia Art Archive, which follows a decade-long career as a curator of modern and contemporary art at the Getty Research Institute, Los Angeles.



Carrie Mae Weems

Strategies of Engagement

Edited by ROBIN LYDENBERG and ASH ANDERSON

Few American artists today are creating work as striking and politically charged as Carrie Mae Weems. *Carrie Mae Weems: Strategies of Engagement* explores a unique body of aesthetically powerful work that is particularly relevant in the context of current debates about social justice. In addition to acclaimed series by Weems dealing with historical archives, this catalogue for an exhibition at the McMullen Museum of Art, Boston College also features new photographs that address police violence. *Strategies of Engagement* highlights Weems's relationship with her viewers, which is at once pedagogical, confrontational, and collaborative, thus encouraging ongoing

debates about power and resistance, history and identity. Intellectually and ethically challenging, the works in *Strategies of Engagement* are also imbued with melancholy seriousness, playful wit, and unexpected flashes of hope, grace, and beauty.

Essays by a diverse collection of scholars analyze Weems's use of performance and masquerade to reanimate lost histories and others focus on her transformative interventions in documentary photography and archives. The volume is rounded out by a panel discussion with Weems about the relationship between the arts and social change.

Exhibition Schedule

- ◆ McMullen Museum of Art
Boston College; Boston, MA
September 10–December 13, 2018

SEPTEMBER 225 p., 115 color plates,
30 halftones 10 x 12
ISBN-13: 978-1-892850-33-1
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PHOTOGRAPHY ART

[Robin Lydenberg](#) is professor of English at Boston College. [Ash Anderson](#) teaches the history of photography at Boston College.

ALEXANDER KLUGE

The Labyrinth of Tender Force

166 Love Stories

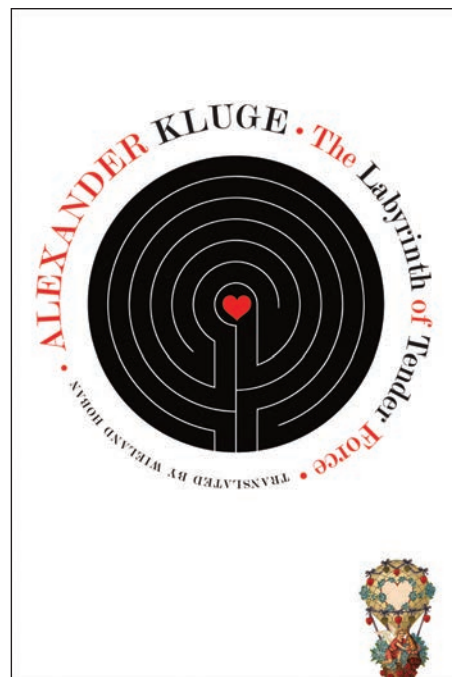
Translated by Wieland Hoban

No human quality is more necessary for survival than love. But while love has the power to lift us up with boundless joy, it has equal strength to crush us—it is easy to lose your way within love’s complex labyrinth of oppositions.

The Labyrinth of Tender Force collects 166 of Alexander Kluge’s love stories previously concealed among his vast library of more than 2,000 texts. “Basic stories” was what he once called them. Organized thematically, these stories take readers on a flight over the maps—the varied topography—of love. This flight ends on a high plateau, at the heart of the most beautiful romances and a cardinal text of modernity about the economy of relationships: Madame de La Fayette’s *The Princess of Cleves*.

The latest offering from one of the greatest living German writers, *The Labyrinth of Tender Force* masterfully explores the greatest peaks and the most dreadful crevasses of passionate love through an inspired combination of Kluge’s vignettes with drawings, photographs, and other archival material culled from diverse sources.

Alexander Kluge is one of the major German fiction writers of the late twentieth century and an important social critic. As a filmmaker, he is credited with the launch of the New German Cinema movement. Wieland Hoban is a British composer and a translator primarily of music-related, philosophical and literary texts.



Praise for Alexander Kluge

“More than a few of Kluge’s many books are essential, brilliant achievements. None are without great interest.”

—Susan Sontag

“Alexander Kluge, that most enlightened of writers.”

—W. G. Sebald

“Kluge’s genius is for exposing those little interruptions, those moments that escape totalizing systems, whether National Socialist or Stalinist.”

—Ben Lerner, *Artforum*

The German List

DECEMBER 576 p., 50 halftones 6 x 9

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LITERATURE

IND



Seagull Books 93



ANSELM KIEFER and KLAUS DERMUTZ

Anselm Kiefer in Conversation with Klaus Dermutz

Translated by Tess Lewis

"I think in pictures. Poems help me with this. They are like buoys in the sea. I swim to them, from one to the other. In between, without them, I am lost. They are the handholds where something masses together in the infinite expanse."—
Anselm Kiefer

Praise for the *Notebooks, Volume 1, 1998–99*

"Kiefer is firmly canonized—widely considered one of the best artists in the world, a contemporary Picasso. His sculptures, installations, architectural endeavors, and artists' books pack astonishing talismanic charge. . . . Kiefer's expertise lies in expressing how objects accrue symbolic value; as revealed in his notebooks, much of this is worked out in his writing practice."

—Los Angeles Review of Books

The German List

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IND



94 Seagull Books

The only visual artist to have won the Peace Prize of the German Book Trade, Anselm Kiefer is a profoundly literary painter. In the ten conversations with the writer and theologian Klaus Dermutz collected here, Kiefer returns to the essential elements of his art, his aesthetics, and his creative processes.

Kiefer describes how the central materials of his art—lead, sand, water, fire, ashes, plants, clothing, oil paint, watercolor, and ink—influence the act of creation. No less decisive are his intellectual and artistic touchstones: the sixteenth-century Jewish mystic Isaac Luria, the German Romantic poet Novalis, Ingeborg Bachmann, Paul Celan, Martin Heidegger, Marcel Proust, Adalbert Stifter, the operas of Richard Wagner, the Catholic liturgy, and the innovative theater director and artist Tadeusz Kantor. Kiefer and Dermutz discuss all of these influential thinkers, as well as Kiefer's own status as a controversial figure. His relentless examination of German history, the themes of guilt, suffering, communal memory, and the seductions of destruction have earned him equal amounts of criticism and praise. The conversations in this book offer a rare insight into the mind of a gifted creator, appealing to artists, critics, art historians, cultural journalists, and anyone interested in the visual arts and the literature and history of the twentieth century.

Anselm Kiefer is a painter, sculptor, and installation artist living and working in France. **Klaus Dermutz** is the author of numerous books. **Tess Lewis's** numerous translations from French and German include works by Peter Handke, Jean-Luc Benoiziglio, Kalus Merz, Hans Magnus Enzensberger, and Pascal Bruckner.

HANS MAGNUS ENZENSBERGER

Anarchy's Brief Summer

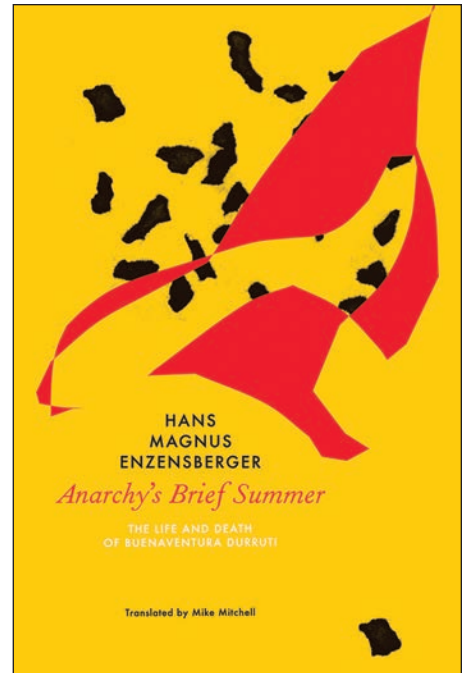
The Life and Death of Buenaventura Durruti

Translated by Mike Mitchell

Northern Spain is the only part of Western Europe where anarchism played a significant role in political life of the twentieth century. Enjoying wide-ranging support among both the urban and rural working class, its importance peaked during its “brief summer”—the civil war between the Republic and General Franco’s Falangists, during which anarchists even participated in the government of Catalonia.

Anarchy's Brief Summer brings anarchism to life by focusing on the charismatic leader Buenaventura Durruti (1896–1936), who became a key figure in the Spanish Civil War after a militant and adventurous youth. The basis of the book is a compilation of texts: personal testimony, interviews with survivors, contemporary documents, memoirs, and academic assessments. They are all linked by Enzensberger’s own assessment in a series of glosses—a literary form that is somewhere between retelling and reconstruction—with the contradiction between fiction and fact reflecting the political contradictions of the Spanish Revolution. On the trail of forgotten, half-suppressed struggles, *Anarchy's Brief Summer* offers a unique portrait of a revolutionary movement that is largely unknown outside Spain.

Hans Magnus Enzensberger, often considered Germany’s most important living poet, is also the editor of the book series *Die Andere Bibliothek* and the founder of the monthly *TransAtlantik*. His books include *Lighter Than Air: Moral Poems*, and *Civil Wars: From L.A. to Bosnia*. **Mike Mitchell** is a translator from French and German.



Praise for Enzensberger

“Hans Magnus Enzensberger is one of Germany’s leading public intellectuals. . . . His early poetry, lyric verse with a strong political content, won him the Georg Buchner Prize and he is now widely regarded as Germany’s foremost living poet. Enzensberger is the most important postwar writer you have never read.”

—*London Review of Books*

“A voice of ferocious urbanity, laying bare the horrors of the modern German state and resignedly picking out stark cameos of the human condition.”

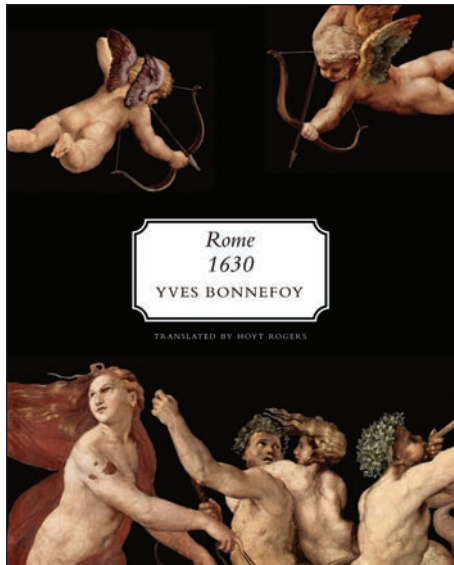
—*Financial Times*

The German List

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BIOGRAPHY HISTORY
IND



Seagull Books 95



The French List

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Cloth \$45.00/£30.00

ART

YVES BONNEFOY

Rome, 1630

The Horizon of Early Baroque and Other Essays

Translated by Hoyt Rogers

Velazquez. Poussin. Caravaggio. Bernini. Despite their disparate backgrounds, these greats of European Baroque art converged at one remarkable place in time: Rome, 1630. In response to the Protestant Reformation, the Catholic Church turned to these masters of Baroque art to craft works celebrating the glories of the heavens manifested on earth. And so, with glittering monuments like Bernini's imposing bronze columns in St. Peter's Basilica, Rome, 1630 came to be the crossroads of seventeenth-century art, religion, and power.

In *Rome, 1630*, the renowned French poet and critic Yves Bonnefoy devotes his attention to this single year in the Baroque period in European art. Richly illustrated with artwork that reveals the unique, yet instructive, place of Rome in 1630 in European art history, Bonnefoy dives deep into this transformative movement. The inclusion of five additional essays on seventeenth-century art situate Bonnefoy's analysis within a lively debate on Baroque art and art history. Translator Hoyt Rogers's afterword pays homage to the author himself, situating *Rome, 1630* in Bonnefoy's productive career as a premier French poet and critic.

Yves Bonnefoy (1923–2016) is recognized as the greatest French poet of the past fifty years. By the time of his death, he had published eleven major collections of poetry in verse and prose, several books of tales, and numerous studies of literature and art. **Hoyt Rogers** translates works from French, German, Italian, and Spanish.



96 Seagull Books

FRANZ FÜHMANN

Science Fiktion

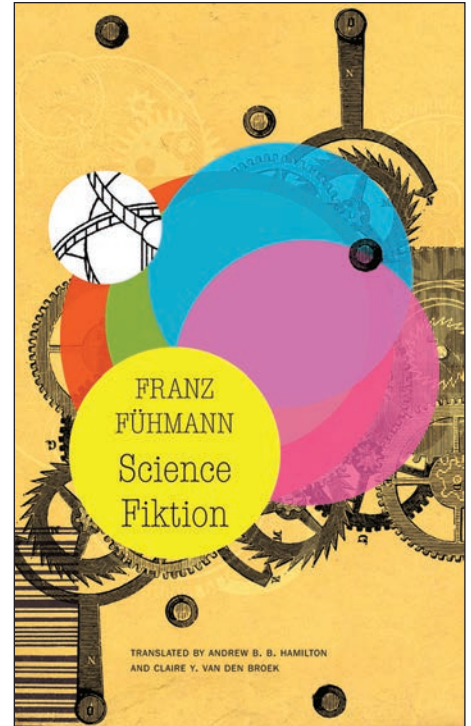
Translated by Andrew B. B. Hamilton and
Claire Y. van den Broek

When a young reader once asked Franz Fühmann if he considered his work to be science fiction, he was quick to deny it: he wanted nothing to do with the genre. As he began writing the stories that make up this volume, however, he found himself coming around to the idea of a hybrid genre—what he calls in German *Saiäns-Fiktschen*, “science fiktion” with a *k*.

In seven interlocking stories, *Science Fiktion* offers a steampunk takedown of the logic of the Cold War. In this imagined future, two nations compete for global dominance: Uniterr, an exaggeration of the Eastern Bloc, in which personal freedom is curtailed and life regulated with cartoonish strictness; and Libroterr, in which the decadence of the West has been pushed beyond all reason. The stories follow three young citizens of Uniterr: Jirro, a young neutrino physicist whose life is forever changed by a year spent abroad in Libroterr; Janno, a causologist condemned to a life of mediocrity in Uniterr’s bureaucracy for the briefest of impure thoughts; and Pavlo, an inventor and a drunkard, whose mind pushes against the limits of what his world allows. Through these three lives, Fühmann gradually unfolds the contours of their bizarre world in a master class of understated world making.

As the reader is swept up in the madness of Libroterr’s predator ads (which grab you on the street) and Uniterr’s mandatory mind readings, Fühmann’s dark comedy from the last century comes to seem all the more prescient in ours. A German twist on an Anglophone tradition, *Science Fiktion* provides a disturbing vision of the future from the other side of the Berlin Wall.

Franz Fühmann (1922–84) is one of modern Germany’s most fascinating literary figures, and the author of dozens of novels, short stories, essays, poems, ballets, and children’s books. **Andrew B. B. Hamilton** is visiting assistant professor of German at Bowdoin College and author of several works on modern German and Austrian literature. **Claire Y. van den Broek** is adjunct professor of literature at Southern New Hampshire University. Her previous translations include the work of Moroccan-Dutch authors Hafid Bouazza and Abdelkader Benali.



Praise for *The Jew Car*

“Fühmann is a gifted storyteller whose poetic prose and ironic tone are pitch perfect, especially in the earlier stories. . . . What comes through most strikingly in *The Jew Car* is the sense of rational isolation that surrounds the individual. Information is strictly mediated so that otherwise intelligent individuals lose any frame of reference or develop extreme responses to the continual routine of work and deprivation.”

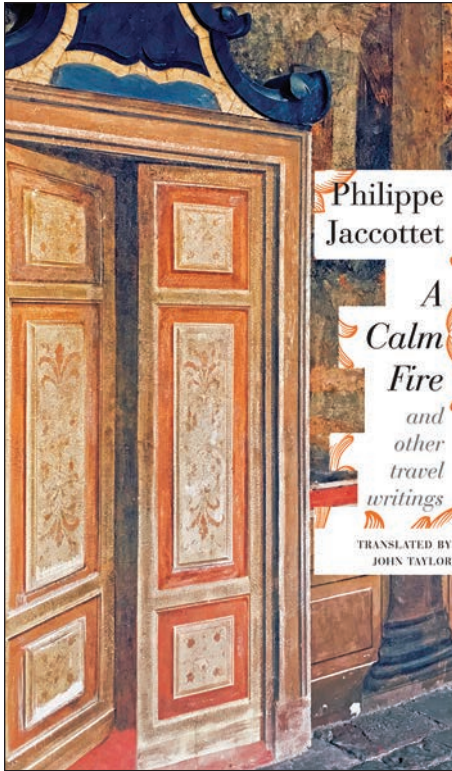
—Joe Schreiber, *roughghosts*

The German List

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LITERATURE
IND



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TRAVEL

IND

PHILIPPE JACCOTTET

A Calm Fire

and Other Travel Writings

Translated by John Taylor

In these times of heartbreaking violence, clashing religions, and a seemingly never-ending narrative of dichotomy between East and West, wonder at the religion and culture of the Middle East can be in short supply. However, the lyrical and philosophical travel writing in Swiss poet Philippe Jaccottet's *Calm Fire* rekindles it, lifting us out of our ordinary locales and stories of violent conflict in the Middle East. Jaccottet's poetic descriptions explore the rich cultural worlds of Syria, Lebanon, Egypt, and Israel, giving us uncommon glimpses into countries so often associated with turmoil, death and destruction. Expressing a poet's admiration for the ecstasies of faith and a philosopher's skepticism of these seemingly transformative feelings, Jaccottet dives deep into the religious cultures of the places he visits.

Ultimately, whether in his native Swiss Alps or among the cedars of Lebanon, the same question pervades Philippe Jaccottet's work: How should we live? More than a simple palliative to a depressing news cycle, *Calm Fire* captures a true sense of place by celebrating and pondering ways of life through the immersive experience of travel.

Born in Switzerland and a long-time resident of France, **Philippe Jaccottet** is a celebrated European poet. In 2014, Jaccottet's collected writings were published in Gallimard's prestigious Pléiade series. He has been awarded several European literary prizes, including the Grand Prix Suisse de littérature, the highest Swiss literary distinction. **John Taylor** has translated several French and Francophone poets, including, for Seagull Books, Catherine Colomb, Pierre Chappuis, and Georges Perros.



98 Seagull Books

DOROTHEE ELMIGER

Shift Sleepers

Translated by Megan Ewing

Somewhere deep in the European forest they meet. Frontier workers, smugglers, refugees, workers, asylum seekers, inspectors, artists, musicians, actors, journalists, scholarship holders, logisticians, students, and ghosts. They come from everywhere. They are all representatives of our time, and they have conversations about origins and justice; body and state; import and export; homeland and migration. They talk together about happiness, music, and death. In *Shift Sleepers*, Swiss writer Dorothee Elmiger has produced a novel that sheds light on the controversial issues of our time, finding a new language for this conversation previously unheard in contemporary German literature.

Dorothee Elmiger is a Berlin-based Swiss writer. Her debut novel *Invitation to the Bold of Heart* received the Ingeborg Bachmann Prize and the Kelag Prize in 2010, and in 2015 she was awarded a Swiss Literature Award by the Federal Office of Culture and the Erich-Fried-Preis. **Megan Ewing** is a lecturer of German at the University of Michigan.

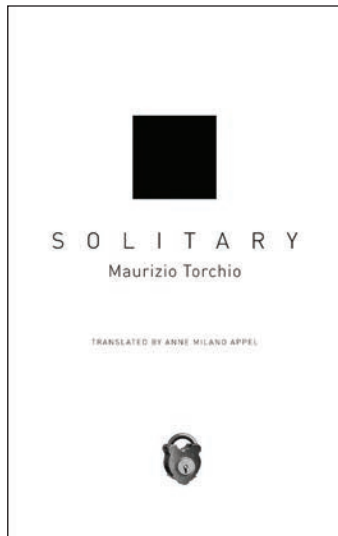


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LITERATURE
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Seagull Books 99



The Italian List

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LITERATURE

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The Hungarian List

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LITERATURE

IND



100 Seagull Books

Solitary

MAURIZIO TORCHIO

Translated by Anne Milano Appel

We learn more every year about the damaging effects of solitary confinement. This unquestionably cruel and unusual punishment leaves prisoners with no human contact, sometimes for years at a time, and it nearly always leads to lasting trauma. In *Solitary*, Maurizio Torchio takes on the daunting task of narrating this most isolating

experience, one in which the captive is not only cut off from society in the walls of a prison, but from human contact itself. Within this closed world seemingly out of time, the prisoner still yearns for human contact. Ultimately, this desire is a form of hope, reminding us that ineluctable human qualities survive even in the most inhumane spaces.

Maurizio Torchio is an Italian author based in Milan. He is the author of a collection of short stories and two novels. **Anne Milano Appel** is an award-winning translator.

Pixel

KRISZTINA TÓTH

Translated by Owen Good

Like stars in the sky, pixels may seem like tiny, individual points. But, when viewed from a distance, they can create elaborate images. Each pixel contributes to this array, but no individual point can create the whole. The thirty stories that comprise Krisztina Tóth's book similarly produce an interconnected web. While each tale of love, loss, and failed self-determination narrates the sensuousness of an individu-

al's life, together, the thirty stories tell a more complicated tale of relationships. Circumstances that appear unrelated may converge in harmony or in heartbreak, just as the events that loom largest may fail to produce a longed-for outcome. These threads often determine the course of lives in unpredictable ways—sometimes comic, sometimes tragic, but rarely in the ways we originally anticipated.

Krisztina Tóth is a poet, writer, and translator living in Budapest. **Owen Good** is a translator and teacher at Péter Pázmány Catholic University in Budapest.

Love Writ Large

NAVID KERMANI

Translated by Alexander Booth

For a fifteen-year-old, falling in love can eclipse everything else in the world, and make a few short weeks feel like a lifetime of experience. In *Love Writ Large*, Navid Kermani captures those intense feelings, from the emotional explosion of a first kiss to the staggering loss of a first breakup. As his teenage protagonist is wrapped up in these all-consuming feelings, however, Germany is in the crosshairs of the Cold War—and even the personal dramas of

a small-town grammar school are shadowed by the threat of the nuclear arms race. Kermani's novel manages to capture these social tensions without sacrificing any of the all-consuming passion of a first love and, in a unique touch, sets the boy's struggles within the larger frame of the stories and lives of numerous Arabic and Persian mystics. His becomes a timeless tale that reflects on the multiple ways love, loss, and risk weigh on our everyday lives.

Navid Kermani is an award-winning writer living in Cologne. **Alexander Booth** is a writer and translator living in Berlin.

All the Land

JO LENDLE

Translated by Katy Derbyshire

How, in 1930, did Alfred Wegener, the son of minister from Berlin, find himself in the most isolated spot on earth, attempting to survive an unthinkable cold winter in the middle of Greenland? In *All the Land*, Jo Lendle sets out to chronicle Wegener's extraordinary journey from his childhood in Germany to the most unforgiving corner of the planet.

As Lendle shows, Wegener's life was anything but ordinary. Surrounded by children at the orphanage his parents

ran, Wegener was driven by his scientific spirit in search not only of answers to big questions, but of solitude. Though Wegener's life ended in tragedy during his long winter in Greenland, he left us with a scientific legacy: the theory of continental drift, mocked by his peers and only recognized decades after his death. Lendle gives us the story of this great adventurer, of the experiences that shaped him, resulting in a tale that is both thrilling and tender.

Jo Lendle is a German author and head of Hanser Verlag, Munich. **Katy Derbyshire** is a translator and coeditor of *no man's land*, an online literary magazine of contemporary German writing in English.



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LITERATURE
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LITERATURE
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LITERATURE

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POETRY

IND



The God behind the Window

MICHAEL KRÜGER

Translated by Karen Leeder and Peter Thompson

The thirteen stories of Michael Krüger's *The God behind the Window* capture the poignancy and cynicism of late life through tales of misanthropic old men full of the mixture of wisdom and melancholy that so often accompanies old age. In Krüger's stories, world-weary characters seek—and only temporarily find—solace in nature and culture, rendering their search for a better life simultaneously comedic and heart wrenching. From a solitary hiker

in the Swiss Alps to the book's eponymous shut-in, these aging malcontents are continually surprised by the unexpected interventions of a world that has come to seem predictable. Krüger captures this stage in life masterfully, contrasting the deeply personal emotions of affection, melancholy, and longing with an indifferent world. The resulting stories are lyrical, philosophical, and tender despite their cynicism.

Michael Krüger was the director of the Hanser Verlag from 1995 until his retirement in 2013. He has published many volumes of prose and poetry. **Karen Leeder** is a writer and translator. She teaches German at New College, Oxford. **Peter Thompson** is associate research fellow at the University of London.

A Cry in the Snow

STELLA VINITCHI RADULESCU

Translated by Luke Hankins

Stella Vinitchi Radulescu's poetry dwells in spaces of paradox, seeking out the words, metaphors, and images that capture both the peaceful stillness of snow and the desperate cry of human experience. *A Cry in the Snow* often draws on these two fertile tropes: the beauty of nature and the power and limitations of language. A trilingual poet who has published in French, English, and her native Romanian, Radulescu seeks to harness the elemental

aspects of human experience, working between language and the mysterious power of silence. Combining poems from two French-language collections, *Un Cri dans la neige (A Cry in the Snow)* and a poetic prose sequence, *Journal aux yeux fermés (Journal with Closed Eyes)*, this collection presents the distinctive and powerful French poems of Stella Vinitchi Radulescu to an English-language readership for the first time.

Stella Vinitchi Radulescu has published numerous books in the United States, France, Belgium, and Romania. **Luke Hankins** is a poet and translator. He is also the founder and editor of Orison Books, a nonprofit literary press.

Winter Stories

INGVILD RISHØI

Translated by Diane Oatley

In *Winter Stories*, Norwegian author Ingrid H. Rishøi gives us three contemporary tales about personal resilience in the face of adversity. We meet a teenager on the run from social services with her younger half-sister and half-brother in tow; a young single mother struggling to provide adequately for her daughter; and an ex-convict striving to overcome personal shortcomings and build a relationship with his son.

Driven by a fundamental need to secure and protect relationships with loved ones, Rishøi's characters stumble, fall, and climb to their feet again—even though the deck inevitably seems to be

stacked against them. Seemingly minor snags in their best-laid plans carry the risk of undermining everything with potentially life-altering consequences. What these stories illustrate, however, is how small victories and the unexpected compassion of virtual strangers can have a far-reaching and profound impact. With empathy and sensitivity, the poetic sensibility of Rishøi's literary voice beautifully illuminates the fragile vulnerability of the human condition. In a time when the level of skepticism and distrust between people is rising, these stories remind us of the humanity that unites us all.

Ingvild H. Rishøi is the author of two collections of short stories and two books for children. **Diane Oatley** is an American writer, independent scholar, and translator.

Sickle

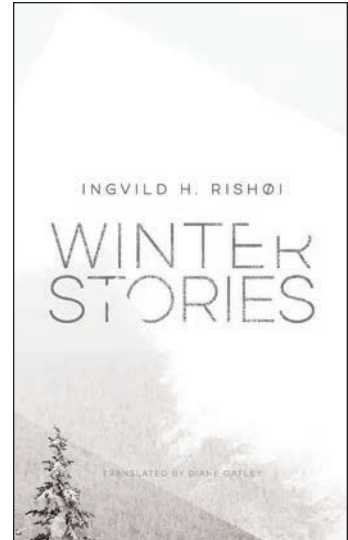
RUTH LILLEGRAVEN

Translated by May-Brit Akerholt

Norway. The 1800s. Endre must to take over the family farm from his father—his father, who swings the sickle and sharpens the scythe, and says this is the only way in which rocks and stones and mounts and waves can still be ours. But Endre is strange, he keeps to himself, unlike his brothers who are merry and full of joy. He wants to live in the farm without longing to leave, but he is struggling. Then he meets Abelone—"the bearer of light." Tall and thin, always sitting with her books, sharper than all she went to school with, she is

about to be a teacher. They appear to come from different worlds—one from the ancient, traditional, natural world; the other from the forward-looking world of modernity, of breaking away, and of renewal. But there is love—great and immediate. With new ideas and new languages, Abelone opens up the world of Endre—whose name means "change." A novel written in lyrical verse, Ruth Lillegraven's *Sickle* is an unforgettable evocation of longing and loss, of dreams and reality, and the importance of language itself.

Ruth Lillegraven has published a series of books for children and adults, including five poetry collections and the novel *Between Us*. Her first play, *Cally*, premieres at The Norwegian Theatre in Oslo in 2018. **May-Brit Akerholt** lives in Australia, where she is a recipient of a fellowship from the Theatre Board of Australia Council. She has lectured on theater at the National Institute of Dramatic Art, worked as a dramaturg and literary manager at Sydney Theatre Company, and has translated numerous plays, novels, and poetry collections.



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LITERATURE

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LITERATURE

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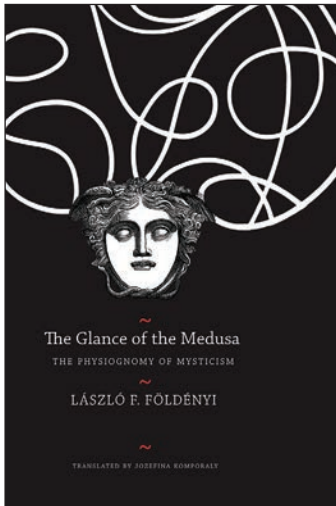
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LITERATURE
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PHILOSOPHY
 IND

The Rain-Maiden and the Bear-Man

and Other Stories

EASTERINE KIRE

Illustrated by Sunandini Banerjee

In Easterine Kire’s stories, the boundaries between magic and reality drift away, leaving us to marvel at simple yet fantastical folktales about human connection. The title story in this collection is about feeling trapped by other people’s definitions of who we are. The Bear-man finds love in the beautiful and compassionate Rain-maiden but thinks he would never be good enough for her. He concludes that if he reveals his true feelings she would ridicule him like everyone in his life has always done. He grows gruff and antisocial, believing that he could never find friendship—least of all, love.

The other stories in this collection represent oral narratives from the people of Nagaland in northeast India, stories shared privately around a glow-

ing hearth—spirit stories that the narrators swear are true encounters. While “Forest Song,” “New Road,” “River and Earth Story,” and “The Man Who Lost His Spirit” were narrated to the author by local storytellers, “The Man Who Went to Heaven” and “One Day” are entirely based on Naga folktales. “The Weretigerman,” meanwhile, is woven around the pre-Christian Naga tradition of certain men becoming dual-souled with the tiger.

In these stories, illustrated in full color by graphic artist Sunandini Banerjee, Kire brings Nagaland come alive with her rich portrayal of both the natural and the spiritual world, which, to the Naga mind, harmoniously coexisted until the recent past.

Easterine Kire is a poet and novelist who has written several books, including *A Quiet Matriarchy*, *Bitter Wormwood*, *A Respectable Woman*, and *When the River Sleeps*.

The Glance of the Medusa

The Physiognomy of Mysticism

LÁSZLÓ F. FÖLDÉNYI

Translated by Jozefina Komporalý

In *The Glance of the Medusa*, László F. Földényi offers a mesmerizing examination of the rich history of European culture through the lens of mythology and philosophy. Embracing the best traditions of essay writing, this volume invites readers on a spiritual and intellectual adventure. The seven essays bear testimony to Földényi’s encyclopedic knowledge and ask whether it is possible to overcome our fear of passing away. In doing so, they illuminate moments of mystical experience viewed in a historical perspective while inviting read-

ers to engage with such moments in the present by immersing themselves into the process of reading and thinking.

Rather than providing firm answers to burning questions, *The Glance of the Medusa* highlights the limits of definition, conjuring up situations in which Man partakes of unutterable experiences—such as passion, pleasure, fear, poetry, or disgust—suggesting that moments of ecstasy cannot be pinned down or captured, only drawn a little closer.

László F. Földényi is an author, translator, critic, and art theorist. He is professor and chair of the theory of art at University of Theatre, Film, and Television, Budapest. He is the author of some twenty books, and his works have been translated into fifteen languages. He lives in Budapest, Hungary. **Jozefina Komporalý** is a London-based translator and academic. She is the editor and co-translator of the critical anthologies *Matěj Visnec* and *András Visky’s*

Barrack Dramaturgy.



Understanding Theatre

MARCO DE MARINIS

Over the past three decades, theater studies has undergone a radical worldwide development and renewal. This happened through two different yet complementary paths: the first (North American in origin) led to the birth of the discipline of performance studies; the second (European continental) is what Marco de Marinis calls “new theatrology.” New theatrology arises from the dialogue between theatre history and the humanities and social sciences, yet de Marinis also characterizes it by a strong experimental imprint resulting from a close and participatory relationship with theatrical practice and its players.

The first part of *Understanding Theatre* retraces the main steps that brought theater studies to make the transition from performance to the audience to their receptive act, giving proper attention to the documentary element. In the second part, de Marinis tests the new perspective of investigation on some fundamental innovative theatrical experiences of the twentieth century. In this way, the volume collects de Marinis’s essays—written for magazines, conference programs, and edited collections—from a span of almost thirty years and documents key post-semiological developments in how we understand theater today.

Marco de Marinis is a professor at the Institute of Communications and Theater at the University of Bologna. He is the author of several books, including *The Semiotics of Performance*, and the editor of *Versus*.

Everything

And Other Performance Texts from Germany

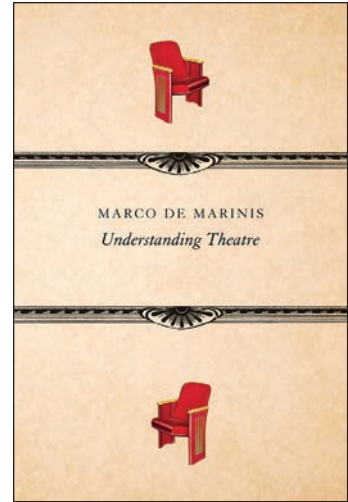
Edited by MATT CORNISH

In *Everything: And Other Performance Texts from Germany*, Matt Cornish gathers texts drawn from performances by five of the most renowned theater collectives working today: andcompany&Co., Gob Squad, Rimini Protokoll, She She Pop, and Showcase Beat Le Mot. Drawn from theater events variously described as documentary, post-dramatic, and live art, the texts collected in *Everything* seldom look or read like plays—some comprise rules for improvisation; others could best be described as theatrical scenarios; a few are transcripts; one includes a soup recipe. Yet

amid these dramaturgical tests and trials, one finds poetry: heartbreaking stories of disability and triumph as well as strange, disjointed fairy tales interrupted by communist songs.

This volume is an extension of the original theatrical experiments. For the reader, the texts are calls to action. They ask one to *do* things: watch the news, listen to music, make soup, and dance. While the groups do not mean for actors to repeat the words printed here, they invite the reader to adapt their ideas and rules to make their own entirely new productions.

Matt Cornish is assistant professor of theater history at Ohio University. He is the author of *Performing Unification: History and Nation in German Theater after 1989*.



Enactments

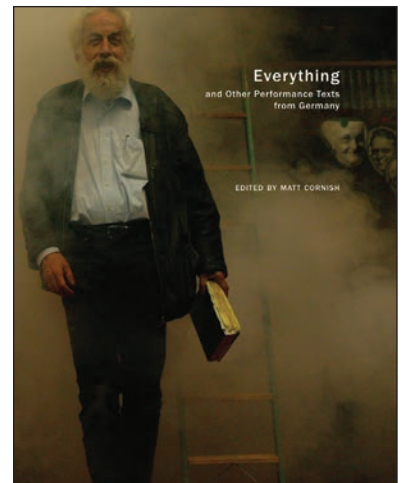
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DRAMA
IND



In Performance

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DRAMA
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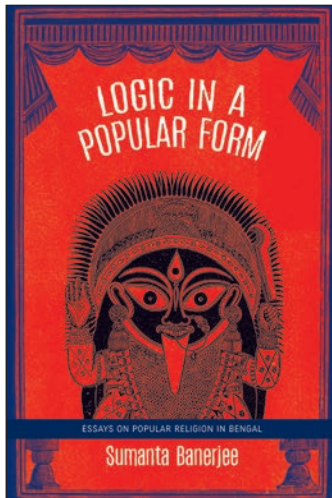


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Dangerous Outcast

The Prostitute in Nineteenth-Century Bengal

SUMANTA BANERJEE

Dangerous Outcast traces prostitution in Bengal from precolonial times through the arrival of the British, examining how the profession was reordered to suit British desires. Drawing on nineteenth-century popular and folk cul-

ture, Sumanta Banerjee also makes impressive use of both standard archival records and a surprisingly substantial body of writing by prostitutes themselves, including voices often cast out of the historical record.

Sumanta Banerjee is a cultural historian who specializes in research into popular culture, particularly of the British colonial period.

The Parlour and the Street

Elite and Popular Culture in Nineteenth-Century Calcutta

SUMANTA BANERJEE

In this book, Sumanta Banerjee analyzes the development of the folk culture of Calcutta's urban poor following the establishment of the British colonial system in Bengal. Consisting primarily of traditional artisans who migrated from neighboring villages, Calcutta's working-class forged a new urban folk

culture from their rural inheritance. Through rich examples of folk performances, Banerjee shows a clash between the culture of the new urban poor and the elite of Calcutta, caught between their aspiration to British social norms and their roots in Bengali society.

Sumanta Banerjee is a cultural historian who specializes in research into popular culture, particularly of the British colonial period.

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Logic in a Popular Form

Essays on Popular Religion in Bengal

SUMANTA BANERJEE

Taking its title from Karl Marx's description of religion as the world's "logic in a popular form," this book explores the hidden rationality behind popular religions in nineteenth-century Bengal. Sumanta Banerjee explains that Bengali myths were fluid, adapt-

ing to changes introduced by colonization, urbanization, and nationalism to explain and document a world in flux. Ultimately, he shows, these myths challenged mainstream faiths bound by rigid doctrines.

Sumanta Banerjee is a cultural historian who specializes in research into popular culture, particularly of the British colonial period.

Time and Festivity

FURIO JESI

Edited by Andrea Cavalletti

Translated by Cristina Viti

One of the foremost thinkers of his generation, Furio Jesi began to publish scholarly essays in academic journals at the age of fifteen. By the time of his early death in 1980, he had accumulated a body of work that astonishes with its abundance and diversity, its depth and scope, and, above all, for its unfailing rigor and brilliance.

In *Time and Festivity*, Andrea Cavalletti collects Jesi's finest essays, ranging from his groundbreaking work on myth and politics to his reflections on time, festivity, and revolt. He explores the

significance of texts by Rimbaud, Rilke, Lukács, and Pavese and the mythological language of the biblical story of Sussanna. Carefully annotated and referenced, and enriched by a first-person account of Jesi's intellectual biography, *Time and Festivity* provides a precious guide to the methodology and approach at the core of Jesi's thought, displaying how his personal, vitally intense *via negativa* might in fact originate from his early statement: "All I have ever written is *poetry*."

Furio Jesi (1941–80) was an Italian writer, translator, mythologist, and Germanist. A correspondent of Thomas Mann and Károly Kerényi, he worked on a number of studies of Egyptian and classical mythology, culminating in his book *Secret Germany*. **Andrea Cavalletti** is professor of aesthetics and contemporary literature at the IUAV University of Venice. He is the author of *Suggestion* and *The Biopolitical City*. **Cristina Viti** is a poet and translator.

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Ecologica

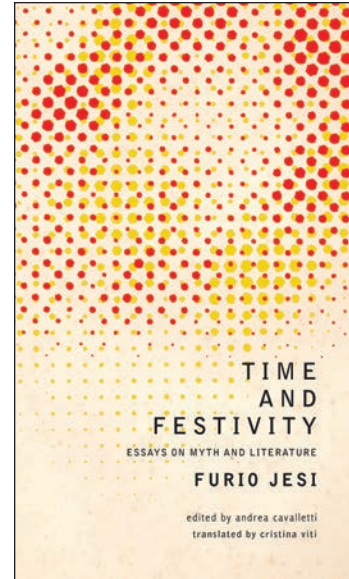
ANDRÉ GORZ

Translated by Chris Turner

Writing in 2007, French social philosopher André Gorz was remarkably prophetic, foretelling the international economic meltdown of 2008: "The real economy is becoming an appendage of the speculative bubbles sustained by the finance industry—until that inevitable point when the bubbles burst, leading to serial bank crashes and threatening the global system of credit with collapse and the real economy with a severe, prolonged depression." This prescient

article appears in *Ecologica* alongside many of Gorz's late writings and interviews. *Ecologica* is a final distillation of his work and thought, a guide to the survival of our planet. Its sweeping analysis spans scales, commenting in equal measure on the consumerist desires of individuals and political structures driven by capitalism that risk destroying the planet. Gorz gives us the analysis and the strategy to build a new future.

André Gorz (1923–2007) was an Austrian and French social philosopher. **Chris Turner** is a writer and translator based in Birmingham, England.



The Italian List

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LITERARY CRITICISM

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"Gorz's work was always within the utopian tradition—a label he welcomed but which was used pejoratively by his opponents. . . . Many of his derided early warnings about globalization and environmental degradation have become commonplace discourses in political debates today. Ultimately, Gorz's utopianism was expressed in a very practical sense—we never know how far along the road we are if we have no idea of the destination."

—Independent

The French List

AUGUST 186 p. 5 x 8

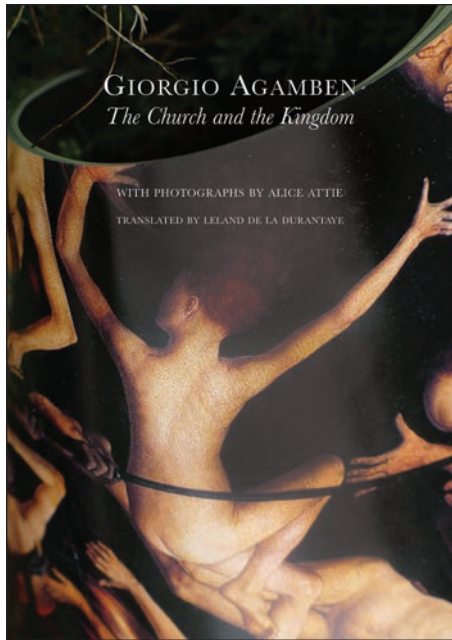
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PHILOSOPHY

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“In Agamben’s work, one meets a vision that looks deeply into the well of human experience, and perceives there a turbulent and powerful interplay of political and social forces, all serving to shape and constitute—not only the social order and individual subjectivity—but also ‘life’ at its most basic level.”

—Radical Philosophy Review

The Italian List

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PHILOSOPHY RELIGION
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GIORGIO AGAMBEN

The Church and the Kingdom

Translated by Leland de la Durantaye

With Images by Alice Attie

Italian philosopher Giorgio Agamben is the rare writer whose ideas and works have a broad appeal across many fields, and his devoted fans are not just philosophers, but readers of political and legal theory, sociology, and literary criticism as well. In March 2009, Agamben was invited to speak in Paris’ Notre-Dame Cathedral in the presence of the Bishop of Paris and a number of other high-ranking church officials. His resulting speech, a stunningly lucid and provocative look at the history and state of the Church and its role in society, is presented here. *The Church and the Kingdom* is at once a pointed attack on the institutional structure of the Catholic Church and a theoretical excursus on the concepts of messianic time and economy.

Presenting an exegesis of certain key passages in the New Testament, Agamben examines the philology and philosophy at the root of the Church and of its earthly reign. With its examinations of the foundational texts of the Church, which are also the foundational texts of our modern idea of economy, *The Church and the Kingdom* reveals significant connections and parallel ideologies which are imperative to understanding the current global situation.

This edition of Agamben’s text is accompanied by photographs by artist Alice Attie. Made from folded and twisted reproductions of paintings culled from Christian iconography, these works of art evoke the restless challenge that well-characterizes Agamben’s four decades of philosophy and critique. This book will be welcomed by Agamben’s many readers across the disciplines.

Giorgio Agamben is the author of more than fifteen books on topics ranging from aesthetics to poetics, ontology to political philosophy. He is best known for his *Homo Sacer* series. He recently retired from the Università Iuav di Venezia. **Leland de la Durantaye** is the Gardner Cowles Associate Professor of English at Harvard University. He is the author of *Style is Matter: The Moral Art of Vladimir Nabokov* and *Giorgio Agamben: A Critical Introduction*.



108 Seagull Books

Now in Paperback

Prose

THOMAS BERNHARD

Translated by Martin Chalmers

"His manner of speaking, like that of all the subordinated, excluded, was awkward, like a body full of wounds, into which at any time anyone can strew salt, yet so insistent, that it is painful to listen to him."—from *The Carpenter*

The Austrian playwright, novelist, and poet Thomas Bernhard (1931–89) is acknowledged as among the major writers of our time. The seven stories in this collection capture Bernhard's distinct darkly comic voice and vision—often compared to Kafka and Musil—commenting on a corrupted world.

First published in German in 1967, these stories were written at the same time as Bernhard's early novels *Frost*, *Gargoyles*, and *The Lime Works*, and they display the same obsessions, restlessness, and disarming mastery of lan-

guage. Martin Chalmers's outstanding translation, which renders the work in English for the first time, captures the essential personality of the work. The narrators of these stories lack the strength to do anything but listen and then write, the reader in turn becoming a captive listener, deciphering the traps laid by memory—and the mere words, the neverending words with which we try to pin it down. Words that are always close to driving the narrator crazy, but yet, as Bernhard writes "not completely crazy."

Thomas Bernhard grew up in Salzburg and Vienna, where he studied music. In 1957, he began a second career as a playwright, poet, and novelist. He went on to win many of the most prestigious literary awards of Europe. **Martin Chalmers** is a translator and editor whose translations include works by Hubert Fichte, Ernst Weiss, Herta Müller, Alexander Kluge, Emine Sevgi Özdamar, and Erich Hackl.

Now in Paperback

Victor Halfwit

A Winter's Tale

THOMAS BERNHARD

Translated by Martin Chalmers. With Illustrations by Sunandini Banerjee

One night in the middle of winter, as deep snow covers the mountains and forests, a doctor is crossing the ridge in Austria from Traich to Föding to see a patient. He stumbles over a body in the darkness and fears it is a corpse. But it's not a corpse at all. In fact, it's wooden-legged Victor Halfwit, collapsed, but still very much alive. So begins this dark and comic tale by

celebrated Austrian playwright, novelist, and poet Thomas Bernhard.

"The feeling grows that Thomas Bernhard is the most original, concentrated novelist writing in German. His connections . . . with the great constellation of Kafka, Musil, and Broch become ever clearer."—George Steiner, *Times Literary Supplement*

Thomas Bernhard grew up in Salzburg and Vienna, where he studied music. In 1957, he began a second career as a playwright, poet, and novelist. He went on to win many of the most prestigious literary awards of Europe. **Martin Chalmers** is a translator and editor whose translations include works by Hubert Fichte, Ernst Weiss, Herta Müller, Alexander Kluge, Emine Sevgi Özdamar, and Erich Hackl.



"What is extraordinary about Bernhard is that his relentless pessimism never seems open to ridicule; his world is so powerfully imagined that it can seem to surround you like little else in literature."

—*New Yorker*

The German List

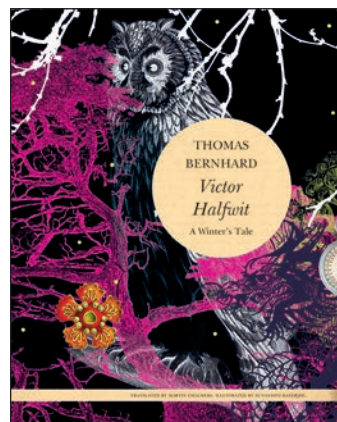
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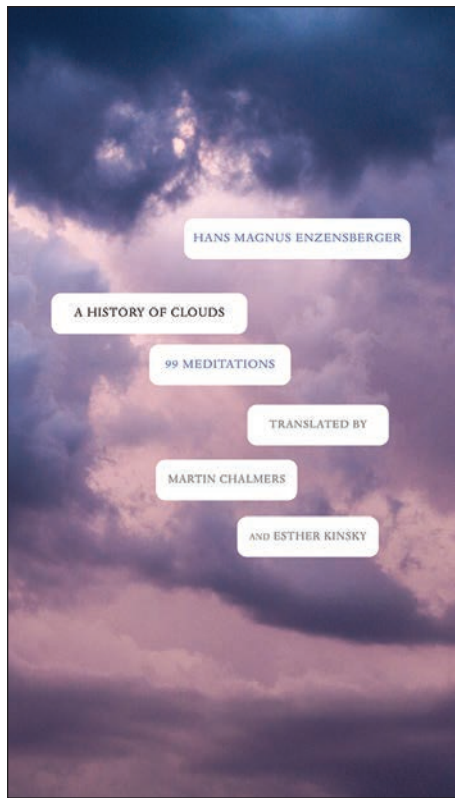
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HANS MAGNUS ENZENSBERGER

A History of Clouds

99 Meditations

Translated by Martin Chalmers and Esther Kinsky

In these ninety-nine meditations, poet and novelist Hans Magnus Enzensberger celebrates the tenacity of the normal and routine in everyday life, where the survival of the objects we use without thinking—a pair of scissors, perhaps—is both a small, human victory and a quiet reminder of our own ephemeral nature. He sets his quotidian reflections against a broad historical and political backdrop: the Cold War and its accompanying atomic threat; the German student revolt; would-be socialism in Cuba, China, and Africa; and World War II as experienced by the youthful poet.

Enzensberger's poems are conversational, skeptical, and serene; they culminate in the extended set of observations that gives the collection its title. Clouds, alien and yet symbols of human life, are for Enzensberger at once a central metaphor of the Western poetic tradition and "the most fleeting of all masterpieces." "Cloud archaeology," writes Enzensberger, is "a science for angels."

Hans Magnus Enzensberger, often considered Germany's most important living poet, is also the editor of the book series *Die Andere Bibliothek* and the founder of the monthly *TransAtlantik*. His books include *Lighter Than Air: Moral Poems* and *Civil Wars: From L.A. to Bosnia*. **Martin Chalmers** is a translator and editor whose translations include works by Hubert Fichte, Ernst Weiss, Herta Mueller, Alexander Kluge, Emine Sevgi Oezdamar, and Erich Hackl. **Esther Kinsky** is a literary translator and the author of the novel *Sommerfrische*. She has translated poetry by Angelus Silesius, Else Lasker-Schueler, and Wolf Wondratschek, among others.

"With this book Enzensberger reveals himself both as a spokesman of persistence and as a decelerator."

—*Neue Zuercher Zeitung*

"After reading this wonderful volume of poetry one would like to call Enzensberger simply the lyric voice of transience."

— *Sueddeutsche Zeitung*

The German List

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LITERATURE
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110 Seagull Books

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PABLO PICASSO and GERTRUDE STEIN

Correspondence

Pablo Picasso and Gertrude Stein

Edited by Laurence Madeline

Translated by Lorna Scott Fox

Pablo Picasso and Gertrude Stein. Few can be said to have had as broad an impact on European art in the twentieth century as these two cultural giants. Pablo Picasso, a pioneering visual artist, created a prolific and widely influential body of work. Gertrude Stein, an intellectual tastemaker, hosted the leading salon for artists and writers between the wars in her Paris apartment, welcoming Henri Matisse, Ernest Hemingway, and Ezra Pound to weekly events at her home to discuss art and literature. It comes as no surprise, then, that Picasso and Stein were fast friends and frequent confidantes. Through Picasso and Stein's casual notes and reflective letters, this volume of correspondence between the two captures Paris both in the golden age of the early twentieth century and in one of its darkest hours, the Nazi occupation through mentions of dinner parties, lovers, work, and the crises of the two world wars. Illustrated with photographs and postcards, as well as drawings and paintings by Picasso, this collection captures an exhilarating period in European culture through the minds of two artistic greats.

Pablo Picasso (1881–1973) was one of the greatest figures of twentieth-century art. **Gertrude Stein** (1874–1946) was a writer and art critic and one of the first collectors of cubist art. **Laurence Madeline** is curator of the Musée Picasso in Paris, and custodian of the Picasso Archives. **Lorna Scott Fox** is a journalist, critic, and translator based in London.



The French List

SEPTEMBER 390 p. 8 x 9

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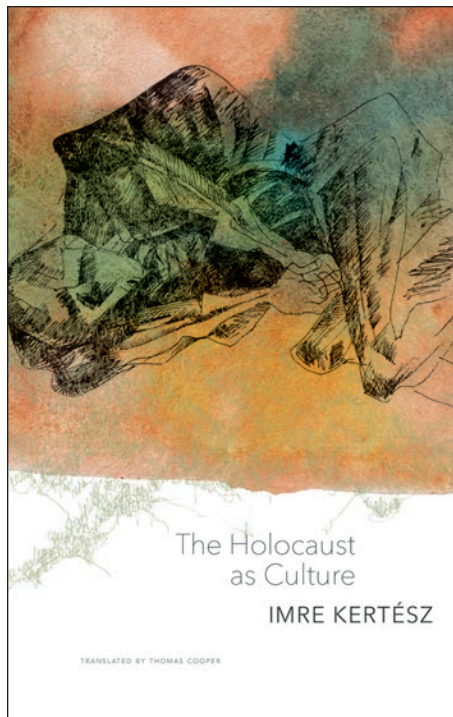
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IMRE KERTÉSZ

The Holocaust as Culture

With an Introduction and Translated by Thomas Cooper

Hungarian Imre Kertész was awarded the Nobel Prize in Literature in 2002 for “writing that upholds the fragile experience of the individual against the barbaric arbitrariness of history.” His conversation with literary historian Thomas Cooper that is presented here speaks specifically to this relationship between the personal and the historical.

In *The Holocaust as Culture*, Kertész recalls his childhood in Buchenwald and Auschwitz and as a writer living under the so-called soft dictatorship of communist Hungary. Reflecting on his experiences of the Holocaust and the Soviet occupation of Hungary following World War II, Kertész likens the ideological machinery of National Socialism to the oppressive routines of life under communism. He also discusses the complex publication history of *Fateless*, his acclaimed novel about the experiences of a Hungarian child deported to Auschwitz, and the lack of interest with which it was initially met in Hungary due to its failure to conform to the communist government’s simplistic history of the relationship between Nazi occupiers and communist liberators. The underlying theme in the dialogue between Kertész and Cooper is the difficulty of mediating the past and creating models for interpreting history, and how this challenges ideas of self.

The title *The Holocaust as Culture* is taken from that of a talk Kertész gave in Vienna for a symposium on the life and works of Jean Améry. That essay is included here, and it reflects on Améry’s fear that history would all too quickly forget the fates of the victims of the concentration camps. Combined with an introduction by Thomas Cooper, the thoughts gathered here reveal Kertész’s views on the lengthening shadow of the Holocaust as an ever-present part of the world’s cultural memory and his idea of the crucial functions of literature and art as the vessels of this memory.

Imre Kertész (1929–2016), born of Jewish descent in Budapest, was deported to Auschwitz in 1944 and from there to Buchenwald, from where he was liberated in 1945. **Thomas Cooper** has translated works of poetry and prose by many contemporary Hungarian authors.



112 Seagull Books

Now in Paperback

Letters to Madeleine

Tender as Memory

GUILLAUME APOLLINAIRE

Translated by Donald Nicholson-Smith.

Edited by Laurence Campa

Letters to Madeleine collects for the first time in English the remarkable letters and poems sent by French poet Guillaume Apollinaire to his fiancée Madeleine Pagès during World War I. Stationed in the trenches of Champagne, this man of letters who had been at the forefront of the surrealist movement was transformed overnight into an artilleryman.

The fascinating correspondence bears witness to the typical yet deeply idiosyncratic experience of Apollinaire at an especially crucial moment of his existence as man and artist. Apollinaire shares with Madeleine his thoughts on

art and literature from Racine to Tolstoy, and at the same time he uniquely documents the daily life of a soldier at the front during the Great War. As well, the letters reveal intimate and little-known aspects of Apollinaire's personality—from his childhood and tastes to his grandest aesthetic ideas.

Writing about the letters in his biography of Apollinaire, Francis Steegmuller noted, "Nowhere, is there a more 'living picture' of a poet in a war . . . or, outside of Stendhal, a more vivid picture of war itself." *Letters to Madeleine* is a moving portrait of a poet facing one of humanity's starkest realities

Wilhelm Apollinaris de Kostrowitzki (1880–1918), known by the pseudonym **Guillaume Apollinaire** (1880–1918), was among the foremost poets of the early twentieth century. Apollinaire's works include *The Decaying Enchanter*, *The Bestiary*, *The Spirits*, and *Caligrams*. He is credited with coining the term surrealism. **Donald Nicholson-Smith** has translated many works from French.

Now in Paperback

The Prison Poems of Nikolai Bukharin

NIKOLAI BUKHARIN

Translated by George Shriver

Nikolai Bukharin (1888–1938), an original Bolshevik leader and a founder of the Soviet state, spent the last year of his life imprisoned by Stalin, awaiting a trial and eventual execution. Remarkably during that time, from March 1937 to March 1938, Bukharin wrote four book-length manuscripts by hand in his prison cell. Seventy years later, *The Prison Poems* is the last of the four prison manuscripts, which include *How It All Began: The Prison Novel* and *Socialism and Its Culture*, to be published, allowing readers to grasp

Bukharin's vision in its full extent.

Bukharin organized the nearly 180 poems in this volume, written from June to November 1937, into several series. One dealing with forerunners to the 1917 Russian Revolution and another focusing on the Russian Civil War contain commentary not found in the other prison manuscripts. The same is true of the "Lyrical Intermezzo" poems for and about Anna Larina, his young wife, from whom he was separated by his imprisonment.

Nikolai Bukharin was a leading critic of Stalinism beginning in the late 1920s. In 1988, 50 years after Bukharin's execution, the verdict was reversed and his name cleared by the Soviet Supreme Court. **George Shriver** has translated and edited Roy Medvedev's *On Soviet Dissent*, *The October Revolution*, and *Let History Judge*. He is also the translator of Bukharin's *How It All Began: The Prison Novel*, and *Socialism and Its Culture*.



The French List

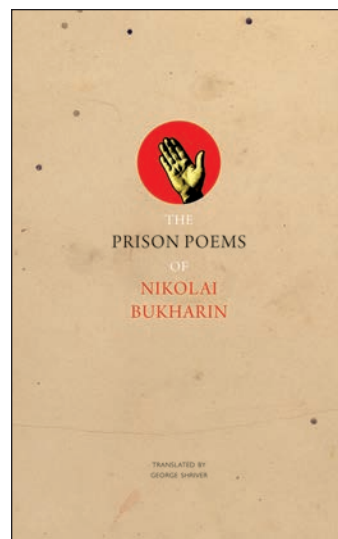
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Conversations with Jacqueline Rose

ANTONY LERMAN, HENRIETTA MOORE, STEPHEN FROSH,
SUPRIYA CHAUDHURI, and AVEEK SEN

“The miracle of Jacqueline Rose is that she combines textual criticism with concrete political struggles in a brilliant way.”

—Slavoj Žižek

SEPTEMBER 153 p. 5½ x 7¾
ISBN-13: 978-0-85742-592-8
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PHILOSOPHY
IND

Cloth ISBN-13: 978-1-906497-34-7

In this collection of conversations that were conducted in Calcutta, at the London School of Economics, through Jewish Book Week, and on the radical website *openDemocracy*, internationally renowned Jewish scholar Jacqueline Rose explores the debates that have fueled her writing and thinking over three decades. Drawn out by her interlocutors, Rose discusses the difference between political and sexual identity and inquires whether psychoanalysis can be considered a radical form of thought that can be used fruitfully in dialogue about political struggle. Most significantly—since each of these con-

versations were sparked by her recent and controversial writing on Zionism, Israel, and Palestine—Rose reflects on the role of Jewish dissent in our time. In these conversations, Rose appears courageous, passionate, ethical, and never afraid to engage politically on issues that are of human concern in the ongoing Middle and Near East crisis.

“Jacqueline Rose has written a timely and courageous book. . . . It could do nothing but good if the force of Rose’s argument were to be felt not only in and for Israel but beyond.”
—David Simpson, *London Review of Books*, on *The Question of Zion*

Antony Lerman is director of the Institute for Jewish Policy Research in the United Kingdom. **Henrietta Moore** is the William Wyse Professor of Social Anthropology, University of Cambridge, and director of the Culture and Globalisation Programme of the Centre for the Study of Global Governance at the London School of Economics. **Stephen Frosh** is pro-vice-master for learning and teaching and incoming head of the School of Psychosocial Studies at Birkbeck, University of London. **Supriya Chaudhuri** is professor of English at Jadavpur University, Calcutta. **Aveek Sen** is senior assistant editor, editorial pages, at the *Telegraph*, Calcutta.

“His sense of humour, the clarity of his writing and his polemical vigour set Pintor apart from others.”

—*Guardian*

The Italian List

AUGUST 201 p. 5 x 8½
ISBN-13: 978-0-85742-578-2
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HISTORY
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Now in Paperback

Memories from the Twentieth Century

LUIGI PINTOR

Translated by Gregory Elliot

Edited and with an Introduction by Alberto Toscano

In these three short books—*Servabo: A Fin De Siècle Memoir*, *Miss Kirchgessner*, and *The Medlar Tree*, collected in one volume in English for the first time—Luigi Pintor retraces a life marked, often in spite of itself, by politics. At once intransigent and ironic, these autobiographical texts are written “to reorder in the imagination things that don’t add up in reality.”

From the idyll of his Sardinian childhood to the transformative experience of the anti-Fascist resistance, and from post-war militancy to the dismal

regression of Italian culture, Pintor captures memories that are intensely personal and inseparable from political and intellectual experience. Episodes and observations recur across all three books, but the tropes of autobiography are insistently displaced. Sparse and evocative prose, borrowing from the aphorism and fable, struggles to give form to personal and political despair, while Pintor never relents on the attachments and convictions that shape a life.

Luigi Pintor (1925–2003) was cofounder of the independent communist newspaper *il Manifesto* and one of Italy’s foremost political journalists. **Gregory Elliot** is an independent translator and writer whose most recent translation is Luc Boltanski and Eve Chiapello’s *The New Spirit of Capitalism*.



Now in Paperback

The Loss Library and Other Unfinished Stories

IVAN VLADISLAVIC

Illustrated by Sunandini Banerjee

“Not writing is always a relief and sometimes a pleasure. Writing about what cannot be written, by contrast, is the devil’s own job.”

In this unusual text, a blend of essay, fiction, and literary genealogy, South African novelist Ivan Vladislavic explores the problems and potentials of the fictions he could not bring himself to write.

Drawing from his notebooks of the past twenty years, Vladislavic records here a range of ideas for stories—unsettled accounts, he calls them, or case studies of failure—and examines where they came from and why they eluded him. In the process, he reveals some of the principles that matter to him as a writer, and pays tribute to the writers—such as Walser, Percec, Sterne, and

DeLillo—who have been important to him as both a reader and an author. At the heart of the text, like a brightly lit room in a field of debris, stands Vladislavic’s Loss Library itself, the shelves laden with books that have never been written. On the page, Vladislavic tells us, every loss may yet be recovered.

An extraordinary book about both the nature of novels and the process of writing, *The Loss Library* will appeal to anyone seeking to understand the almost magical and mythical experience of breathing life into a new work of fiction.

Ivan Vladislavic is the author of *The Folly*, *The Restless Supermarket*, *The Exploded View* and *Double Negative*.

Now in Paperback

The Sculptors of Mapungubwe

ZAKES MDA

In the timeless kingdom of Mapungubwe, the royal sculptor had two sons, Chata and Rendani. As they grew, so grew their rivalry—and their extraordinary talents. But while Rendani became a master carver of the animals that run in the wild hills and lush valleys of the land, Chata learned to carve fantastic beings from his dreams, creatures never before seen on the Earth.

From this natural rivalry between brothers, Zakes Mda crafts an irresistibly rich fable of love and family. What makes the better art, perfect mimicry or inspiration? Who makes the better wife, a princess or a mysterious dancer? Ageless and contemporary, deceptive in

its simplicity and mythical in its scope, *The Sculptors of Mapungubwe* encompasses all we know of love, envy, and the artist’s primal power to forge art from nature and nature into art. Mda’s newest novel will only strengthen his international reputation as one of the most trenchant voices of South Africa.

“Vivid inventiveness and acerbic iconoclasm. . . . Tender humor and brutal violence vie with each other in Zakes Mda’s pages, as do vibrant life and sudden death. The struggle between them creates an energetic and refreshing literature for a country still coming to terms with both the new and the old.”

—*New York Times Book Review*

Zakes Mda is a South African novelist, poet, and playwright. His novels include *Ways of Dying* and *The Heart of Redness*. He is professor of creative writing in the Department of English at Ohio University.

“[Vladislavic’s] fiction and creative non-fiction are among the most trenchant and entertaining of the past 20 years.”

—*Independent*

The Africa List

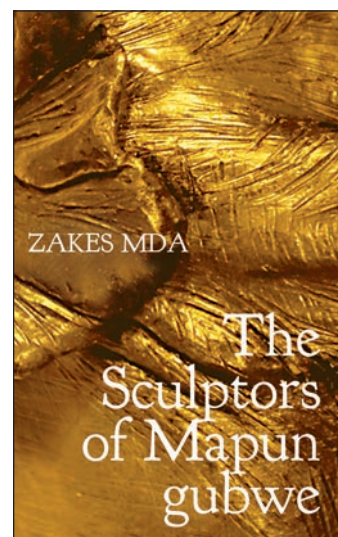
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LITERATURE
IND

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“Zakes Mda may have a more central place in South Africa’s literary and political spheres than any other novelist today.”

—*New York Times Magazine*

The Africa List

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LITERATURE
IND

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The Swiss List

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LITERATURE
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Now in Paperback

Invitation to the Bold of Heart

DOROTHEE ELMIGER

Translated by Katy Derbyshire

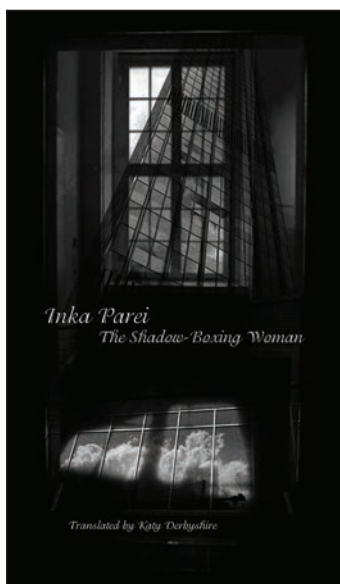
A fire broke out in the coal seams of their town years ago, and the flames are still smoldering underground. Margaret and Fritzi, the two sisters who are the heroines of *Invitation to the Bold of Heart*, the debut novel by Swiss writer Dorothee Elmiger, are the last remaining youth of this vanishing town. Their inheritance is nothing but an abandoned swathe of land ruled by devastation. But the sisters won't accept this state of affairs—they set out on an expedition, determined to piece together the fragments of their family history. Only by learning their own story can

they look to the future with hope. When they rediscover a long-forgotten river, Margaret and Fritzi can sense a new life ahead. *Invitation to the Bold of Heart* is a startling dystopian tale of hope and exploration and a testament to the timeless need of youth to rebel against authority.

Praise for the German Edition

“The reader, too, gets to be at the mercy of this text—I myself turned into an echo chamber when I read it.”—Hildegard Elisabeth Keller, author of *My Secret Is Mine: Studies on Religion and Eros in the German Middle Ages*

Dorothee Elmiger is a Berlin-based Swiss writer. This, her first novel, won the Aspekte Prize and the Lauris Literature Prize, among others. **Katy Derbyshire** is a Berlin-based translator from London.



“The plot is intriguing; it is even blackly funny.”

—*Economist*

The German List

SEPTEMBER 179 p. 5 x 8^{1/2}
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Paper \$19.00/£12.99

LITERATURE
 IND

Cloth ISBN-13: 978-1-906497-95-8

Now in Paperback

The Shadow-Boxing Woman

INKA PAREI

Translated by Katy Derbyshire

In *The Shadow-Boxing Woman*, a novel from German writer Inka Parei, a decaying apartment building in post-Wall Berlin is home to Hell, a young woman with a passion for martial arts. When Hell's neighbor disappears she sets out across the city in search of the woman. In the course of her quest, she falls in love with a bank robber, confronts her own dark memories, and ends up saving more than just her missing neighbor.

novel is actually a haunting dual portrait of a city and a woman caught up in times of change and transition. This debut novel in English combines Parei's tight prose with a compulsive delight in detail that dynamically evokes many lost and overlooked corners of Berlin.

Praise for the German Edition

“Parei has written a wonderfully cruel metropolitan novel.”—*Der Spiegel*

“A brilliant achievement!”

—*Süddeutsche Zeitung*

What is on the surface a crime

Inka Parei was born in Frankfurt and moved to Berlin in 1987, where she studied German literature and Chinese studies. She now lives in Prenzlauer Berg with her son, writing and tutoring emerging literary talents. She is also the author of *Was Dunkelheit War*. **Katy Derbyshire** is a Berlin-based translator from London.

Now in Paperback

Conversations with Mohsen Makhmalbaf

MOHSEN MAKHMALBAF and HAMID DABASHI

Born in Tehran in 1957, filmmaker Mohsen Ostad Ali Makhmalbaf grew up in the religious and politically charged atmosphere of the 1960s, and the June 1963 uprising of Ayatollah Khomeini constitutes one of his earliest memories. In 1972, Makhmalbaf formed his own urban guerrilla group and two years later attacked a police officer, for which he was arrested and jailed. He remained incarcerated until 1978, when the revolutionary wave led by Ayatollah Khomeini freed him and launched his career as a writer and self-taught filmmaker. Since then, Makhmalbaf has gone on to make such highly admired films as *Gabbah* and *The Silence*.

The three lengthy conversations collected here, between Makhmalbaf and leading Iranian film critic and scholar Hamid Dabashi, traverse the filmmaker's experiences as a young radical, his critical stance regarding the current Islamic regime, and his fascination with films—both as product and as process. In this in-depth view of one of the most significant Middle Eastern filmmakers of our time, Makhmalbaf reflects on the relationship between cinema and violence, tolerance, and social change, as well as the political and artistic importance of the autonomy of the filmmaker.

Mohsen Makhmalbaf is an Iranian filmmaker, playwright, and novelist. He and his family, all filmmakers in their own right, currently live in Paris and make their films in India, Afghanistan, and Tajikistan. **Hamid Dabashi** is a professor at Columbia University and the author of many books and essays on cinema.

Now in Paperback

Against Art

(The Notebooks)

TOMAS ESPEDAL

Translated by James Anderson

In contemporary Norwegian fiction Tomas Espedal's work stands out as uniquely personal; it can be difficult to separate the fiction from Espedal's own experiences. In that vein, his novel *Against Art* is not just the story of a boy growing up to be a writer, but it is also the story of writing. Specifically, it is about the profession of writing—the routines, responsibility, and obstacles. Yet, *Against Art* is also about being a father, a son, and a grandson; about a family and a family's tales, and about how preceding generations mark their

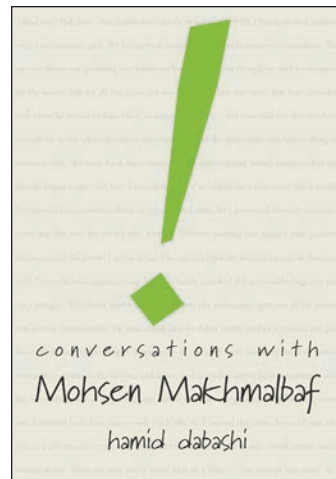
successors. It is at once about choices and changes, about motion and rest, about moving to a new place, and about living.

Praise for the Norwegian Edition

"One of the most beautiful, most important books I've read for years."
—*Klassekampen*

"Espedal has written an amazingly rich novel, which will assuredly stand out as one of the year's best and will also further fortify the quality of Norwegian literature abroad."—*Adresseavisen*

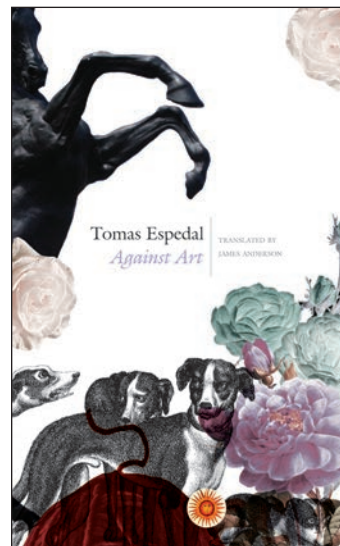
Tomas Espedal is the author of several novels and prose collections, including *Tramp*, also published by Seagull Books. **James Anderson's** literary translations from the Norwegian include *Berlin Poplars* by Anne B. Ragde, *Nutmeg* by Kristin Valla, and several books by Jostein Gaarder.



SEPTEMBER 188 p. 5¹/₂ x 7³/₄
ISBN-13: 978-0-85742-594-2
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FILM STUDIES
IND

Cloth ISBN-13: 978-1-906497-35-4



NOVEMBER 207 p. 5 x 8
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LITERATURE
IND

Cloth ISBN-13: 978-0-85742-018-3



Seagull Books 117

"[Meyer's] works . . . heighten our awareness of the photographer as someone who is always trying to create an image, not merely record one; of the photographer as an author."

—Austin Chronicle

SEPTEMBER 150 p., 100 halftones
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LITERATURE PHOTOGRAPHY
IND

Cloth ISBN-13: 978-0-85742-007-7



Now in Paperback

A Kind of Touching Beauty

Photographs of America by Pedro Meyer, Text by
Jean-Paul Sartre

PEDRO MEYER and JEAN-PAUL SARTRE

Translated by Chris Turner

"Everyone is free here. . . . The cities are open. They are open to the world and to the future. That is what gives them all an air of adventure; and . . . a kind of touching beauty." So wrote the French philosopher Jean-Paul Sartre on a 1945 trip to the United States during which he crossed the country and dove deep into the soul of the American city. In this new volume, Sartre's reflections on the distinctly American quality of

cities in the United States are accompanied by Pedro Meyer's photographs of American cities, offering similarly sharp insights, but through a different historical lens: that of the late eighties and early nineties. Together, the photographs and essays articulate the enduring essence of American urban existence—its relationship with time, with labor and humanity, and with the open spaces emblematic of America.

Pedro Meyer is one of the pioneers of contemporary photography and was an early leader in its digital revolution. **Jean-Paul Sartre** (1905–80) was a novelist, playwright, and biographer, and is widely considered one of the greatest philosophers of the twentieth century.

Chris Turner is a writer and translator who lives in Birmingham, England.

Akira Kurosawa: A Life in Film

With Film Posters from the Martin Bridgewater Collection

LESLIE MEGAHEY, MARTIN BRIDGEWATER, and BRUCE MARCHANT

DECEMBER 256 p., 200 color plates
10¹/₄ x 12¹/₂

ISBN-13: 978-1-909631-31-1

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FILM STUDIES
IND

Akira Kurosawa (1910–88) is regarded as one of the most important and influential filmmakers in the history of cinema, having directed thirty films in a career spanning fifty-seven years. *Akira Kurosawa: A Life in Film* re-appraises his creative work through the prism of his film posters. Through this brilliantly simple approach, Leslie Megahey, Martin Bridgewater, and Bruce Marchant have selected and reproduced ninety film posters from the Martin Bridgewater collection that—besides being beautiful in their own right—offer a fascinating level of interpretation on Kurosawa's films. In addition, Megahey, who interviewed Kurosawa for the BBC

documentary, contributes twelve chapters that explore key aspects of his life and films. Megahey looks at issues such as artistic freedom in occupied Japan after World War II; the impact of world fame on Kurosawa's work; his major collaborators and actors; his middle years and personal problems of the era; and, finally, his greatest achievements.

Beautifully produced, with full-color posters and ephemera from Japan, the Americas, Western and Eastern Europe, this book offers a spectacular vision of Kurosawa's films and a long-awaited reappraisal of his enduring work.

Leslie Megahey is a film director, writer, and former British television producer. He visited Akira Kurosawa at his home in 1985 and filmed an extended interview for BBC TV. **Martin Bridgewater** has been collecting original film posters since the mid-1990s and building up his specialist Kurosawa collection since 1998. **Bruce Marchant** is the owner of the Reel Poster Gallery in London and has been instrumental in advising clients on forming and archiving their collections.

Paper Dolls

HORMAZD NARIELWALLA

Carving out his unique place on the contemporary art scene as a master puppeteer, Hormazd Narielwalla has instilled new life into paper shapes from the past. *Paper Dolls* collects Narielwalla's signature abstract collage artworks on vintage sewing patterns, alongside a set of figurative self-portraits in which Narielwalla casts himself as a mysterious Geisha. Inspired by an encounter

in the streets of London's fashionable Soho district, the artist is lured into a journey of self-exploration. He brings us along for the journey, as he conjures up paper dolls, hidden gardens, people, and portraits. Uniquely beautiful, *Paper Dolls* explores rich layers of meaning in paper through thirty of Narielwalla's symbolically sublime abstract patterns.

Hormazd Narielwalla is a London-based artist who works in collage. His latest series is "Lost Gardens," an exploration of the notions of culture and migration, commissioned and currently exhibited by Southbank Centre in London.

AUGUST 80 p., 30 color plates

9³/₄ x 11¹/₂

ISBN-13: 978-1-909631-30-4

Paper \$50.00/£35.00

ART DESIGN

IND

Physical Poetry Alphabet

Starring Erika Lemay

FRANÇOISE and DOUGLAS KIRKLAND

Physical Poetry Alphabet is a photography book, a celebration of design, and a movie—all rolled into one and presented in an exuberant and lush book. One of the doyens of portrait photography in Hollywood, Douglas Kirkland works together with Françoise Kirkland to create a modern-day abecedarium: the inimitable acrobatic sky dancer Erika Lemay, Milanese fashion director Simone Guidarelli, and designer William Thoren. Their playful creation harks back to the corporeal origins of the alphabet, echoing similar exercises in Western culture from the Renaissance

to the great works of Art Deco. Besides Douglas Kirkland's impeccable photography, we get a backstage peek at the making of these images, alongside essays by Lemay and the creative team. The book also contains an introduction by book designer and typographer Ornan Rotem on the development of the alphabet and the relationship between the human body and letters. Beautifully produced with stunning illustrations, *Physical Poetry Alphabet* will appeal to anyone interested in design and photography.

Françoise Kirkland is a French publicist and agent. **Douglas Kirkland** is a Canadian-born American photographer who has worked extensively in fashion and motion picture industry. His work has been exhibited worldwide with a recent retrospective at Rome's MAXXI.

AUGUST 88 p., 40 color plates

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ISBN-13: 978-1-909631-29-8

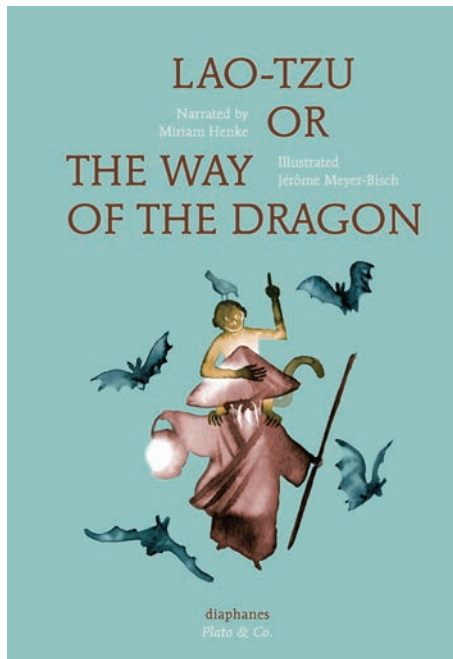
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PHOTOGRAPHY DESIGN

IND



SYLPH
EDITIONS



MIRIAM HENKE

Lao-Tzu, or The Way of the Dragon

Illustrated by Jérôme Meyer-Bisch

Translated by Jordan Lee Schnee

At its most basic, philosophy is about learning how to think about the world around us. It should come as no surprise, then, that children make excellent philosophers! Naturally inquisitive, pint-size scholars need little prompting before being willing to consider life's big questions, however strange or impractical. Plato & Co. introduces children—and curious grown-ups—to the lives and work of famous philosophers, from Socrates to Descartes, Einstein, Marx, Freud, and Wittgenstein. Each book in the series features an engaging—and often funny—story that presents basic tenets of philosophical thought alongside vibrant color illustrations.

In *Lao-Tzu, or The Way of the Dragon*, we follow the ancient Chinese philosopher who founded Taoism, from the comet that announced his birth up to his inspired composition, more than fifty years later, of the *Tao Te Ching*, the Book of the Way. In body and mind an old sage from birth, Lao-Tzu devotes his life to deciphering the endless book of the world. But he soon becomes frustrated with the silliness of human order, impatient kings, and greedy people, and rides off on the back of a water buffalo in search of the Way. He encounters clouds that solidify under his feet, a cave guarded by a golden monkey, and the venerable Confucius himself, and ultimately finds the wisdom of the dragon already residing deep in his own heart.

“Where existing philosophy books for children typically focus on surveys of ideas or broad historical overviews, Plato & Co. takes a more ‘storied’ approach . . . aiming to teach a philosophical theory through the experience of reading a traditional picture book.”—*Publishers Weekly*

Miriam Henke studied Chinese literature and has traveled extensively in Asia. She is now a translator living in Paris. **Jordan Lee Schnee** is a writer, translator, and musician based in Berlin.

Praise for the Plato & Co. series

“Great thinkers viewed from unusual angles.”

—*Kirkus Reviews*

“Damn cool coffee table books.”

—*A.V. Club*

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CHILDREN'S PHILOSOPHY
BE/FR/LU

DIAPHANES

White Noise Ballrooms

STEPHEN BARBER

“The devil is at our heels . . . at the heart of the city’s aberrations.”

Picture a lost city in northern England during the momentous winter of 1978—the final winter before the onset of the Thatcher era, at the peak of the punk rock movement. A notorious serial killer—the Yorkshire Ripper—terrorizes the city’s women, unhindered by an aimless police force. Violent outbursts of gang warfare transect the city’s streets while an immense insane asylum overlooks the chaos from the

outskirts.

This innovative and disturbing novel follows a group of teens as they engulf themselves in punk-rock cacophonies and the accompanying riots that erupt in the city’s decrepit hotel ballrooms and subterranean nightclubs. Written in a captivating, immersive first-person voice that meshes raw corporeality and urban insurgency, *White Noise Ballrooms* deploys recent history to piercingly illuminate the contemporary moment.

Stephen Barber is professor of art history at Kingston University in London and a research fellow of the Free University Berlin. He is the author of numerous books, including, most recently, *Berlin Bodies: Anatomising the Streets of the City*.

Rockabilly

MIKE WILSON

Translated by Jordan Lee Schnee

When a meteor crashes into greaser Rockabilly’s backyard, a ripple of strange events ensues. The tattoo of a pin-up girl on his back comes to life and begins to exert her murderous control over the suburb in which he lives. His precocious teenage neighbor Suicide Girl begins spontaneously lactating, and her pet lizard goes missing. A disturbed neighbor begins to pace the block to quiet his unseemly thoughts. Meanwhile, the neighborhood dog,

Bones, suddenly able to think human thoughts, begins to hatch a plan.

With economic language and well-crafted timing, *Rockabilly* leads us on a hair-raising journey, artfully deconstructing archetypes of suburban America. Taking us past garish lights of strip malls and empty strips of desert, this dystopian novel presents a unique take on trash aesthetics, the philosophy of tattoo art, and American pop culture.

Mike Wilson teaches literature and philosophy at the Pontifical Catholic University of Chile in Santiago. **Jordan Lee Schnee** is a writer, translator, and musician who lives and works in Berlin.

“Stephen Barber is one of our very best writers, and *White Noise Ballrooms* is his very best book, to date. An addictive evocation of times and places . . . at the heart of so many of our lives; quite simply, a brilliant book.”

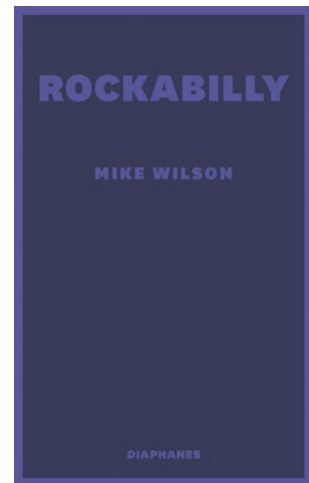
—David Peace,
author of *The Red Riding Quartet*

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LITERATURE
BE/FR/LU



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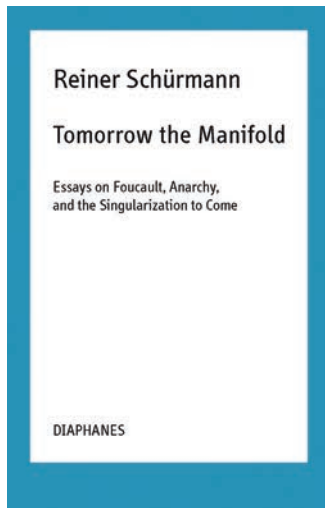
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LITERATURE
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DIAPHANES

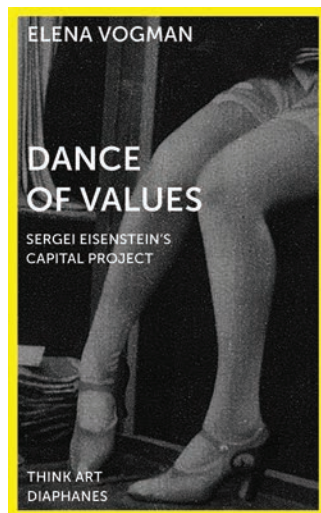
Diaphanes 121



Reiner Schürmann Lecture Notes

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DIAPHANES



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 PHILOSOPHY FILM STUDIES
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Tomorrow the Manifold

Essays on Foucault, Anarchy, and the Singularization to Come

REINER SCHÜRMAN

Edited by Malte Fabian Rauch and Nicolas Schneider

This volume tracks the crucial role of Reiner Schürmann's engagement with the work of Michel Foucault between 1983 and 1991. Drawing on Foucault's highly original reading of the philosophical tradition, Schürmann traces the status of identity and difference in Foucault's conception of history to develop a radical phenomenological understanding of anarchy. He examines the fate of philosophy after the critique of the subject and the collapse of the divide between theory and practice, philosophy and politics.

Taken together, these pivotal essays introduce the reader to Schürmann's most urgent concerns and assemble the conceptual tools that would go on to lay the groundwork for his final work, *Broken Hegemonies*, which offers a subversive rereading of the history of Western metaphysics outside of Foucault's genealogical approach. This essay collection documents a crucial shift in Schürmann's philosophy that helped to establish him as one of the most radical thinkers of the late twentieth century.

Reiner Schürmann (1941–93) was a theologian and priest who went on to become professor of philosophy at the New School for Social Research in New York. **Malte Fabian Rauch** is an art theorist, philosopher, and translator based in Berlin. **Nicolas Schneider** is a translator, editor, and philosopher based in Brussels.

Dance of Values

Sergei Eisenstein's Capital Project

ELENA VOGMAN

Sergei Eisenstein's cinematic adaptation of Karl Marx's *Capital* was never realized, yet it has haunted the imagination of many filmmakers, historians, and philosophers to the present day. *Dance of Values* aims to conjure the phantom of Eisenstein's *Capital*, presenting for the first time material from the full scope of the film project's archival body. This "visual instruction in the dialectical method," as Eisenstein called it, comprises more than five hundred pages of notes, drawings, press clip-

pings, diagrams, negatives, theoretical reflections, and extensive quotations. *Dance of Values* explores the internal formal necessity underlying Eisenstein's artistic choices, and argues that its brilliant adaptation of Marx's *Capital* relied on the fragmentary and nonlinear state of its material. Published here for the first time, sequences from Eisenstein's archival materials are presented in this volume not as mere illustrations but as arguments in their own right, a visual theorization of value.

Elena Vogman is a postdoctoral fellow at the Institute of General and Comparative Literature at the Free University of Berlin and a freelance curator.

Neolithic Childhood

Art in a False Present, c. 1930

Edited by ANSELM FRANKE and TOM HOLERT

After the disaster of the First World War, the artistic avant-gardes in Europe and beyond reacted to the crisis of almost everything, from the barbarism of technological mass warfare to the hypocrisies of colonial discourse. In 1929, driven by this despair over the present and the pressing need to alter humanity, Carl Einstein and Georges Bataille cofounded the magazine *Documents*, which offered a comprehensive glossary for a new modernity. Terms like “autonomy,” “hallucination,” “metamorphosis,” and “primitive” helped to reestablish European civilization for artists after the war and to reconceptualize the very notion of origins.

The catalog to an exhibition of the same title, *Neolithic Childhood* is based on the writings of Carl Einstein. In addition to excerpts from *Documents*, this volume reintroduces a small selection of primary texts by Einstein, including the first-ever English translation of his unpublished notes for a *Handbook for Art*, and provides newly commissioned essays by scholars and artists formulating the theoretical and historical grounding of the project. With contributions by Irene Albers, Charles W. Haxthausen, Joyce Cheng, and many more, *Neolithic Childhood* offers fresh insight on the artistic avant-gardes of the interwar period.

Anselm Franke is head of the Department of Visual Arts and Film at Haus der Kulturen der Welt and a coeditor of *Nervous Systems* and *The Whole Earth: California and the Disappearance of the Outside*. **Tom Holert** is an art historian, cultural theorist, and artist based in Berlin and honorary professor at the Academy of Fine Arts in Vienna.

Scripted Culture

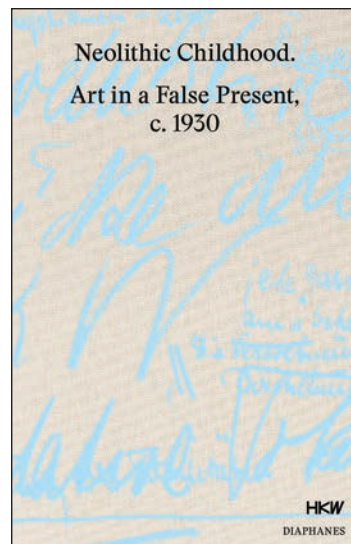
Digitalization and the Cultural Public Sphere

Edited by RUEDI WIDMER and INES KLEESATTEL

When we look at the cultural public sphere through the lens of digitalization, a paradoxical picture emerges. In some ways, the digital age seems to have brought the goals of the Enlightenment to their fullest fruition, giving us boundless and instantaneous access to every kind of knowledge and art. But the internet and its platforms also fre-

quently bring chaos, immersing us in a sphere of often unverified information whose scope is unimaginable. This book takes a tour through the current debates on digital culture, bringing together a wide array of perspectives from aesthetic theory, cultural studies, electronic media, and the arts.

Ruedi Widmer is program manager of journalism at the Zürich University of the Arts and editor, most recently, of *Holy Shit*, also published by Diaphanes. **Ines Kleesattel** is lecturer in art history and cultural theory at the Zürich University of the Arts and a coeditor of *The Future is Unwritten*, also published by Diaphanes.



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ART
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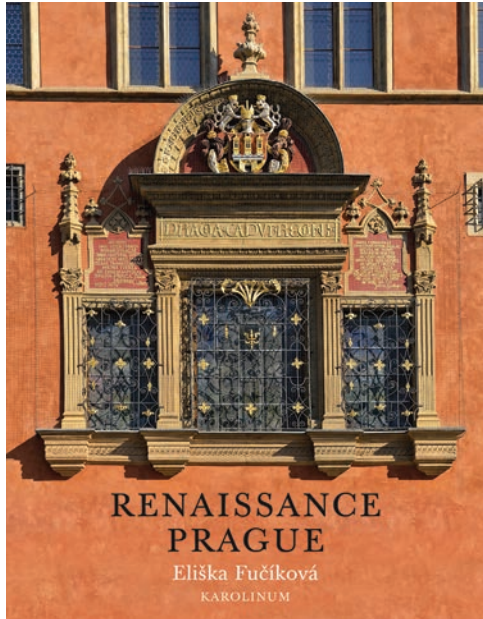


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MEDIA STUDIES
BE/FR/LU

DIAPHANES

Diaphanes 123



ELIŠKA FUČÍKOVÁ

Renaissance Prague

Translated by Derek Paton

At the end of the fifteenth century, when the Jagiellons and first Habsburg rulers sat on Prague's throne, the character of the city's municipalities began to transition from medieval to Renaissance. In *Renaissance Prague*, historian Eliška Fučíková paints a vivid picture of the Bohemian capital during this time of sweeping change.

As Fučíková reveals, this period saw the evolution of new architectural motifs across the city. In particular, there was a distinct transformation of Prague Castle, including the construction of well-known features such as the Ball Game Hall and Queen Anne's Summer Palace. Featuring a concise historical overview and a guide to prominent figures of the time, as well as a variety of illustrations—from artwork to archival images, contemporary photographs, and maps—Fučíková's book is a beautiful, enlightening tour through the Renaissance metropolis of the Bohemian Kingdom.

Eliška Fučíková is a leading scholar on the art and court of the Jagiellonian dynasty and early Habsburg kings and emperors. Most recently, she is the author of *Prague in the Reign of Rudolph II: Mannerist Art and Architecture in the Imperial Capital, 1583–1612*, also published by Karolinum Press. **Derek Paton** has been a translator of works of Czech history, politics, and art history for more than twenty-five years.

Prague

OCTOBER 190 p., 129 color plates,
15 halftones, 2 maps 8 x 10^{1/2}
ISBN-13: 978-80-246-3857-7
Paper \$30.00/£23.00

ARCHITECTURE ART
CZE/SVK



LUDVÍK VACULÍK

A Czech Dreambook

Translated by Gerald Turner

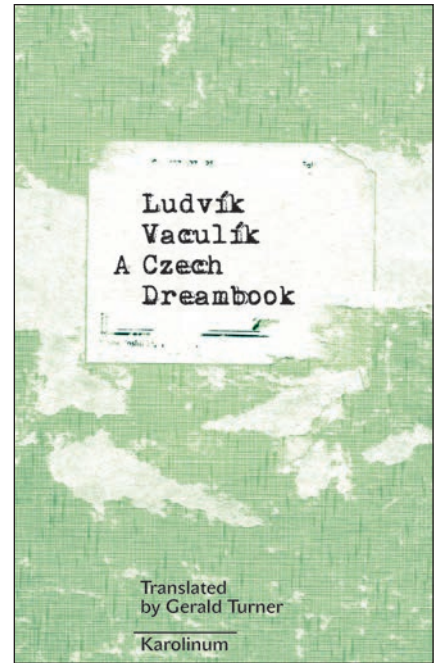
With an Afterword by Jonathan Bolton

It's 1979 in Communist Czechoslovakia, ten years into the crushing period known as normalization, and Ludvík Vaculík has writer's block. It has been nearly a decade since he wrote his powerful novel, *The Guinea Pigs*, and it was in 1968 that he wrote his anti-regime manifesto, *Two Thousand Words*, which the Soviet Union used as a pretext for invading Czechoslovakia. On the advice of his friend, the poet and surrealist painter Jiří Kolář, Vaculík begins to keep a diary, "a book about things, people, and events." This marks the beginning of *A Czech Dreambook*.

Fifty-four weeks later, what Vaculík turns out to have written is a unique mixture of diary, dream journal, and outright fiction—an inverted *roman à clef* in which the author, his family, his mistresses, and the real leaders of the Czech underground play major roles. Undisputedly the most debated novel among the Prague dissident community of the 1980s, it is a work that Vaculík himself described as an amalgam of "hard-boiled documentary" and "magic fiction," while Václav Havel called it "a truly profound and perceptive account. . . . A great novel about modern life and the crisis of contemporary humanity."

A Czech Dreambook has been hailed as the most important work of Czech literature in the past forty years. And yet it has never before been available in English. Flawlessly translated by Gerald Turner, Vaculík's masterpiece is a brilliant exercise in style, dry humor, and irony—an important portrait of the lives and longings of the dissidents and post-Communist elites.

Ludvík Vaculík (1926–2015) was a leading figure of Czech dissident literature of the 1970s and '80s. He began his writing career as a journalist and a member of the Communist party, of which he grew disillusioned. Banned from writing, Vaculík turned to writing samizdat and publishing the work of other banned writers. **Gerald Turner** has been one of the leading translators of the Czech language since the early 1980s. He was personal translator to the playwright and president of the Czech Republic Václav Havel.



"A novel about hope and hopelessness, about ever-present danger, about the strange dreamlike quality of life in a totalitarian system, about the absurdity of present-day 'civilized' living, about losing a home and the disintegration of time and human identity, about love, about nature, about courage, about fear, about death."

—Václav Havel

Modern Czech Classics

NOVEMBER 450 p., 25 halftones 5 x 8

ISBN-13: 978-80-246-3852-2

Paper \$27.00/£20.00

LITERATURE



Spartakiads

The Politics and Aesthetics of Physical Culture in Communist Czechoslovakia

PETR ROUBAL

Translated by Dan Morgan

OCTOBER 350 p., 14 color plates,
35 halftones 6 x 8

ISBN-13: 978-80-246-3851-5

Paper \$23.00s/£17.00

HISTORY
CZE/SVK

Every five years from 1955 to 1985, mass Czechoslovak gymnastic demonstrations and sporting parades called Spartakiads were held to mark the 1945 liberation of Czechoslovakia. Involving hundreds of thousands of male and female performers of all ages and held in the world's largest stadium—a space built expressly for this purpose—the synchronized and unified movements of the Czech citizenry embodied, quite literally, the idealized Socialist people: a powerful yet pliant force directed by

the regime.

This book explores the political, social, and aesthetic dimensions of these mass physical demonstrations, with a particular focus on their roots in the *völkisch* nationalism of the German Turner movement and the Czech Sokol gymnastic tradition. Featuring an abundance of photographs, *Spartakiads* takes a new approach to Communist history by opening a window onto the mentality and mundanity behind the Iron Curtain.

Petr Roubal is a senior research fellow in the Institute of Contemporary History at the Academy of Sciences of the Czech Republic. **Dan Morgan** is a respected translator of Czech with more than a decade of experience.

Studies of Homeric Greece

JAN BOUZEK

Studies of Homeric Greece is a comprehensive companion to the archaeology and history of Late Mycenaean to Geometric Greece and the koine of Early Iron Age Geometric styles in Europe and Upper Eurasia, circa 1300–700 BC. Jan Bouzek discusses this pivotal period

of human history—the transition from Bronze to Iron Age, from the pre-philosophical to philosophical mind, from myth to logos—in an attempt to combine archaeological evidence with the words of Homer and Hesiod, and the first Phoenician and Greek trading ventures.

Jan Bouzek is an archaeologist affiliated with Charles University, Prague, who has worked on numerous excavations in the Czech Republic and across the Mediterranean.

Russ–Ukraine–Russia

Scenes from the Cultural History of Russian Religiosity

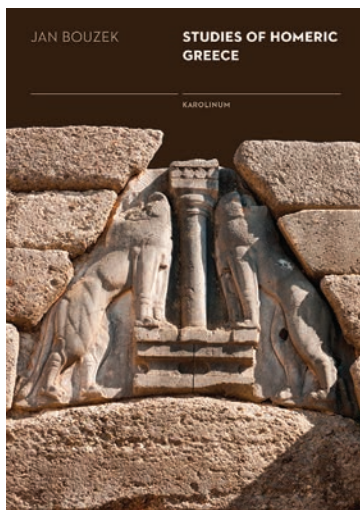
MARTIN C. PUTNA

Translated by Michael Dean

An outspoken opponent of pro-Russian, authoritarian, and far-right streams in contemporary Czech society, Martin C. Putna received a great deal of media attention when he ironically dedicated the Czech edition of *Russ–Ukraine–Russia* to Miloš Zeman—the pro-Russian president of the Czech Republic. This

sense of irony, combined with an extraordinary breadth of scholarly knowledge, infuses Putna's book. Examining key points in Russian cultural and spiritual history, *Russ–Ukraine–Russia* is essential reading for those wishing to understand the current state of Russia and Ukraine.

Martin C. Putna is professor of social and cultural anthropology in the Faculty of Humanities at Charles University, Prague, and the former director of the Václav Havel Presidential Library. **Michael Dean** is a historian focusing on Central and Eastern Europe.



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HISTORY
CZE/SVK

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3 maps 5 x 8

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Paper \$23.00s/£17.00

E-book ISBN-13: 978-80-246-3581-1

EUROPEAN HISTORY
POLITICAL SCIENCE
CZE/SVK

The Atlas of Religions in Czechia

TOMÁŠ HAVLÍČEK, KAMILA KLINGOROVÁ, JAKUB LYSÁK et al.

The Atlas of Religions in Czechia represents the first comprehensive geographical analysis of the religious landscape of Czechia and its transformation since the fall of communism in 1989. The atlas is divided into three parts. The first section tackles regional differentiation between select religious movements and groups within the last two decades; the second focuses on sacred objects in their environment and their deployment in ten model regions across

Czechia; and the final part analyzes the relational context of specific spatial, socioeconomic, and demographic factors connected to religiosity in contemporary Czech society. Every chapter includes a cartographic section that explains these phenomena in their regional context, thereby illustrating the diversity, development, historical continuity, and global influences of Czech religiosity.

Tomáš Havlíček is assistant professor in the Department of Social Geography and Regional Development at Charles University, Prague. **Kamila Klingorová** is a researcher in the Department of Social Geography and Regional Development at Charles University, Prague. **Jakub Lysák** is assistant professor in the Department of Applied Geoinformatics and Cartography at Charles University, Prague.

T. G. Masaryk and the Jewish Question

MILOŠ POJAR

Translated by Gerald Turner

In this book, Miloš Pojar traces the development and transformation of the opinions about Jews and Judaism of the first Czechoslovak president, T. G. Masaryk. Pojar describes the key events and ideas that shaped Masaryk's attitudes: his first contacts with the Jewish world as a child, and later as a student; his work as a philosopher and sociologist, through which his thinking on Marxism, social issues, Christianity, and Judaism evolved; and his later, pivotal, experience at the time of the anti-Semitic libel trials against Leopold Hilsner, known as the Hilsner Af-

fair. Pojar also details the period when Masaryk, as president, formulated his position on matters such as the Czech Jewish movement, the question of assimilation, and Zionism. Featuring an entire chapter on Masaryk's celebrated 1927 trip to Palestine as well as a series of brief profiles of outstanding Jewish figures that explore both Masaryk's attitudes to their ideas and their opinions of Masaryk, this book is a compelling personal portrait and a substantial contribution to our understanding of the history of Jews in the Czech lands.

Miloš Pojar (1940–2012) was a Czech orientalist, historian, writer, publisher, and diplomat. **Gerald Turner** has been one of the leading translators of the Czech language since the early 1980s.

Syntax-Semantics Interface

EVA HAJICOVÁ

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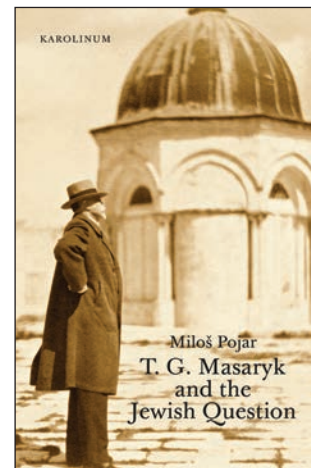
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CZE/SVK



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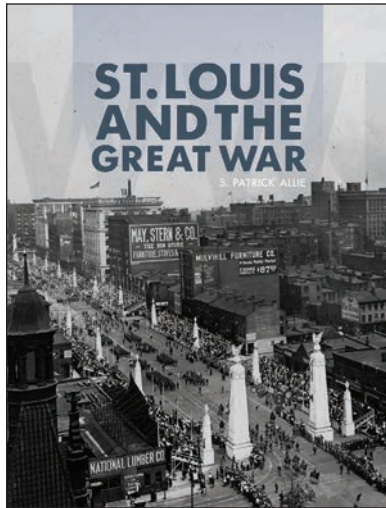
RELIGION GEOGRAPHY
CZE/SVK



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HISTORY
CZE/SVK





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HISTORY



St. Louis and the Great War

S. PATRICK ALLIE

When World War I erupted in 1914, the conflict seemed a world away from tranquil St. Louis. By the time of the Armistice, however, the war had affected countless Missourians in ways big and small. *St. Louis and the Great War* is a richly illustrated account of how the city and its citizens evolved and proudly served in those four years.

St. Louis's involvement in the events of World War I is largely unknown to the outside world, but it produced a number of significant contributions. Munitions that found their way onto the battlefields of Europe were manufactured in St. Louis. A local hospital pioneered the use of X-rays, providing a crucial new medical resource to help better treat the unprecedented

casualties. And, in the nineteen months of American involvement in WWI, more than one thousand St. Louisans gave their lives. Likewise, the war had an irreversible effect on the daily routines of the city's residents, whether in the form of propaganda campaigns that led to both patriotic fervor and anti-German hysteria, or in the purchasing of liberty bonds and the cultivation of victory gardens. Featuring more than 250 photographs and archival documents from the collections of the Missouri Historical Society and Soldiers Memorial Military Museum—most of which have never before been published—*St. Louis and the Great War* details how the war touched the city and how its citizens rose to the challenge.

S. Patrick Allie is the military and arms curator for the Missouri Historical Society.



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ART



Conversations with the Collection

A Terra Foundation Collection Handbook

Edited by **KATHERINE M. BOURGUIGNON** and **PETER JOHN BROWNLEE**

With an Introduction by Elizabeth Glassman

The Terra Foundation for American Art uses its impressive collection of American art spanning a two-hundred-year period to fulfill its mission. Since the Foundation's establishment in 1978, it has sought to share the collection's extraordinary pieces by renowned American artists like Mary Cassatt, Georgia O'Keeffe, and Edward Hopper with an international audience, encouraging the study of American art around the world. *Conversations with the Collection* helps to realize the Foundation's mission of serving as a "museum without walls," bringing art and scholarship to a global audience. The handbook entries and scholars' responses to the artworks that comprise these *Conversations* pro-

vide fascinating insight not only into the collection and its holdings, but also into the Foundation's history of making these works accessible to art historians and art lovers beyond the United States. The texts achieve a range of objectives, describing the significance of individual pieces in the collection, movements and themes that provide context for these works, and the Foundation's innovative objective of bringing its collection to an international audience. Indeed, this distinctive handbook demonstrates the success of the Foundation's mission: the works in its collection have had an impact on worldwide audiences, leading to a richer appreciation for American art.

Katherine M. Bourguignon is curator at the Terra Foundation for American Art, based in Paris, and the author, most recently, of *America's Cool Modernism: O'Keeffe to Hopper*. **Peter John Brownlee** is curator at the Terra Foundation for American Art, based in Chicago, and author of *The Commerce of Vision: Optical Culture and Perception in Antebellum America*.

Edited by **REBECCA ZORACH** and
MARISSA H. BAKER

The Time Is Now!

Art Worlds of Chicago's South Side,
1960–1980

With essays by Marissa H. Baker, Davarian Baldwin, Tempestt Hazel, Mary Pattillo, and Rebecca Zorach and additional short essays by Romi Crawford, Sandra Jackson-Opoku, Patric McCoy, and Jacqueline Najuma Stewart

During the 1960s and '70s, Chicago was shaped by art and ideas produced and circulated on its South Side. Defined by the city's social, political, and geographic divides and by the energies of its multiple overlapping art scenes, this vibrant moment of creative expression produced a cultural legacy whose impact continues to unfold nationally and internationally.

The Time Is Now! Art Worlds of Chicago's South Side, 1960–1980, publishing in tandem with an exhibition at the Smart Museum of Art, examines this cultural moment—brimming with change and conflict—and the figures who defined it. Focusing primarily on African American artists in and out of the Black Arts Movement, *The Time Is Now!* reexamines watershed cultural moments: from the *Wall of Respect* to Black Creativity, from the civil rights movement to AfriCOBRA, from vivid protest posters to visionary Afrofuturist art, and from the Hairy Who to the radical sounds of the Association for the Advancement of Creative Musicians.

Employing new scholarship that reassesses and recalibrates traditional narratives of postwar Chicago art, the exhibit resonates with current national dialogues around race, gender, protest, and belonging. The book contains a series of long and short essays, interviews, and other contextual material, along with full-color images of all works included in the exhibition and extensive reproductions of ephemera and historical photographs.

Rebecca Zorach is the Mary Jane Crowe Professor in Art and Art History at Northwestern University, where she teaches and writes on early modern European art, contemporary activist art, and art of the 1960s and 1970s. **Marissa H. Baker** is a PhD candidate in the department of Art History at the University of Illinois at Chicago



SEPTEMBER 215 p., 80 color plates 11 x 11
ISBN-13: 978-0-935573-58-9
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ART



Colombia: La Lindosa, Capricho, Cerritos

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Museum

On This Day

The Armenian Church
Synaxarion—April

Translated and Edited by
EDWARD G. MATTHEWS JR.

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DECEMBER 550 p. 6 x 9

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SOCIOLOGY HISTORY

Collecting, Displaying, and Interpreting Material Culture

Debates on the Purpose and Practices of Historical and
Ethnographic Museums

Edited by **PETER N. MILLER**

This volume presents the first full English translations of Otto Lauffer's work on history museums and Oswald Richter's essays on ethnographic museums, both first published in a journal on museum curation. These two essays remain unequalled presentations about

the different implications of art, historical, and ethnographic museums. They show how sophisticated the discussion of museums and museum display was in the early twentieth century, and how much could be gained from revisiting these reflections today.

Peter N. Miller is dean and professor at Bard Graduate Center.

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ARCHAEOLOGY

André Leroi-Gourhan on Technology, Evolution, and Social Life

A Selection of Texts and Writings from the 1930s to the 1970s

Edited by **NATHAN SCHLANGER**

André Leroi-Gourhan is one of the most acclaimed figures of twentieth-century anthropology and archaeology in France, yet his major contributions are almost entirely unknown in the Anglophone world. This selection

of Leroi-Gourhan's important texts—many translated into English for the first time—highlight his chief accomplishments and will have significant ramifications for the study of material culture.

Nathan Schlanger is professor of archaeology and director of studies in archaeology at the École Nationale des Chartes.

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Arts, Design
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Culture

Humanism

The Second Annual Debate of Anthropological Keywords Edited by CAROLE McGRANAHAN

Anthropology has long centered on the human, taking human life as a main focus and exploring multiple ways to be human. In recent years, however, we have also seen the rise of the idea of the Anthropocene and emerging debates on the place of the “post-human.” Can and should the human still occupy a privileged position in a universe composed of the nonhuman, the other-than-human, the inhuman, and the trans-human? Reckoning with concepts, practices, and relations across these categories requires that we move beyond classical understandings of humanism, to replace them with a reworking of the possibilities and limits of anthropological humanism.

This timely book is the product of the second Annual Debate of Anthropological Keywords, a collaborative project of HAU, the American Ethnological Society, and *L'Homme*. The aim of the debate is to reflect critically on keywords and terms that play a pivotal and timely role in discussions of different cultures and societies. This volume brings together leading thinkers to reflect anew on humanism and the anthropological project, with insightful contributions from Cléo Carastro, Didier Fassin, Hugh Gusterson, Saba Mahmood, Carole McGranahan, Joel Robbins, Danilyn Rutherford, and Lucy Suchman.

Carole McGranahan is associate professor of anthropology at the University of Colorado.

Memorable Singularity

Crafting Unique Individuals in an Amazonian Society

ANNE-CHRISTINE TAYLOR

Individual sovereignty is a central value among Amazonian groups, in keeping with a cosmology premised on the production of people rather than material property. The Jivaroan Indians of Western Amazonia exemplify these ideals to an unusual degree. Jivaroans have long been notorious for a reputed addiction to warfare, their custom of shrinking enemies' heads, and their fierce resistance to colonial and post-colonial attempts to convert them to Christianity and to deprive them of their land, identity, and lifeways. Becoming and remaining an accomplished Jivaroan person is a taxing and fraught achievement: it requires living and imagining in the heroic mode and mastering the

art of making one's self memorable.

In *Memorable Singularity*, anthropologist Anne-Christine Taylor describes how Jivaroans strive for uniqueness of being and destiny, unconstrained by the claims of any institutionalized form of authority beyond the individual. Taylor covers a wide range of subjects: feuding and intertribal warfare, Jivaroan notions of personhood, corporeality, reflexive consciousness, thought and affect, memory, and visual culture. An essential collection from one of the foremost Amazonian specialists, *Memorable Singularity* is at once a richly literary work and an illuminating meditation on the process of crafting and imagining the human self.

Anne-Christine Taylor is professor emeritus at the Centre National de la Recherche Scientifique in Paris, France.



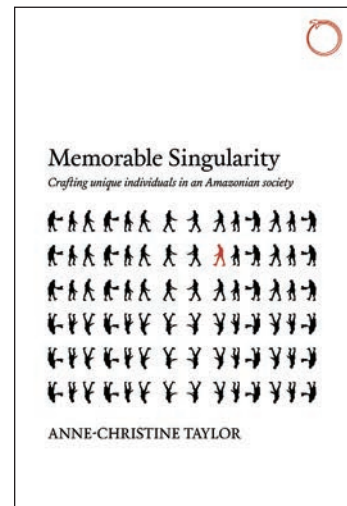
Annual Debate of Anthropological Keywords

NOVEMBER 120 p., 6 halftones 4 x 7

ISBN-13: 978-0-9991570-6-0

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ANTHROPOLOGY



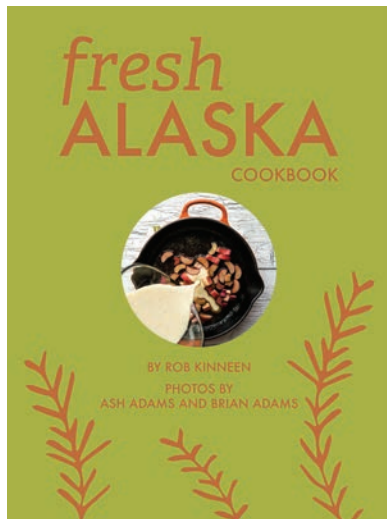
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ANTHROPOLOGY





AUGUST 144 p., 63 color plates 7¹/₂ x 10
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COOKING

Fresh Alaska Cookbook

ROB KINNEEN

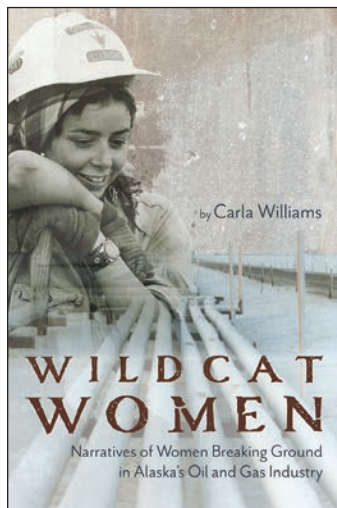
With Photos by Ash Adams and Brian Adams

What's for dinner tonight? Is it something shaken from a bag or peeled from a plastic tray? Or is it flaky, fresh salmon paired with rhubarb-berry agua fresca? Alaska Native chef Rob Kinneen is out to revolutionize how Alaskans—and the world—see Alaska cuisine and with the *Fresh Alaska Cookbook*, he shows that it is possible for anyone to make this cuisine a hearty, healthy addition to our dinner rotations.

While Kinneen spent time cooking in the busy kitchens of New York and New Orleans, his heart always remained in Alaska. Kinneen made it his mission to bring the flavors of his home state to the lower 48, combining contemporary

cooking with Alaska's native plants and animals. Going beyond smoked salmon and crab chowder, Kinneen introduces us to Arctic Polenta and Razor Clam Fritters with Smoked Mustard Aioli. Salmon, crab, and moose do figure prominently in the book, of course, but so do updates of foods like agudak and bannock. Along with the recipes, Kinneen describes the culinary culture of the many regions and peoples of Alaska and argues for the importance of a local food movement. He also offers tips for non-Alaskan cooks who want to taste more of the flavors unique to the state. From coast to interior, Alaska never tasted so good!

Rob Kinneen is an Alaska Native chef who has been working in restaurants since he was fifteen years old. He has worked and staged in Louisiana, North Carolina, New York, and Illinois. He is a chef at The Boot in Durham, North Carolina, and also runs a catering company specializing in Alaska cuisine.



AUGUST 200 p., 25 halftones, 2 maps
6 x 9
ISBN-13: 978-1-60223-354-6
Paper \$21.95/£17.00
E-book ISBN-13: 978-1-60223-355-3
HISTORY WOMEN'S STUDIES

Wildcat Women

Narratives of the Women Breaking Ground in
Alaska's Oil and Gas Industry

CARLA WILLIAMS

Subzero temperatures, whiteout blizzards, and even the lack of restrooms didn't deter them. Nor did sneers, harassment, and threats. *Wildcat Women* is the first book to document the life and labor of pioneering women in the oil fields of Alaska's North Slope. It profiles fourteen women who worked in the fields, telling a little-known history of the Trans-Alaska Pipeline. These trailblazers conquered their fears to face hazardous working and living conditions, performing and excelling at "a man's job in a man's world." They faced down challenges on and off the job: they drove buses over ice roads through snowstorms; wrestled with massive pipes; and operated danger-

ous valves that put their lives literally in their hands; they also fought union hall red tape, challenged discriminatory practices, and fought for equal pay—and sometimes won. The women talk about the roads that brought them to this unusual career, where they often gave up comfort and convenience and felt isolated and alienated. They also tell of the lifelong friendships and sense of family that bonded these unlikely wildcats. The physical and emotional hardship detailed in these stories exemplifies their courage, tenacity, resilience, and leadership, and shows how their fight for recognition and respect benefited woman workers everywhere.

Carla Williams spent most of her career working in the Alaska oil and gas industry in Anchorage and the North Slope.

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Through Their Eyes

A Community History of Eagle, Circle, and Central

Edited by **MICHAEL KOSKEY, LAUREL TYRELL, and VARPU LOTVONEN**

The towns of Eagle, Circle, and Central are tucked away in the cold, rugged, and sparsely populated central-eastern interior of Alaska. These communities have fewer than three hundred residents in an area of more than 22,000 square miles. Yet they are closely linked by the Yukon River and by history itself.

Through their Eyes is a glimpse into the past and present of these communities, showing how their survival has depended on centuries of cooperation. The towns have roots in the gold rushes but they are also located within

the traditional territories of the Hän Hwëch'in, the Gwichyaa Gwich'in, and Denduu Gwich'in Dena (Athabascan) peoples. Over time, residents have woven together new heritages, adopting and practicing each other's traditions. This book combines oral accounts with archival research to create a rich portrayal of life in rural Alaska villages. Many of the stories come directly from the residents of these communities, giving an inside perspective on the often colorful events that characterize life in Eagle, Circle, and Central.

Michael Koskey is assistant professor and chair of the Center for Cross-Cultural Studies at University of Alaska Fairbanks. He is the author of *Cultural Activity and Market Enterprise: A Circumpolar Comparison of Reindeer Herding Communities at the End of the 20th Century*.

Laurel Tyrell is a resident of Central, Alaska, and lives a subsistence lifestyle with her family.

Varpu Lotvonen is a doctoral student at the University of Alaska Fairbanks.

Li Bai Rides a Celestial Dolphin Home

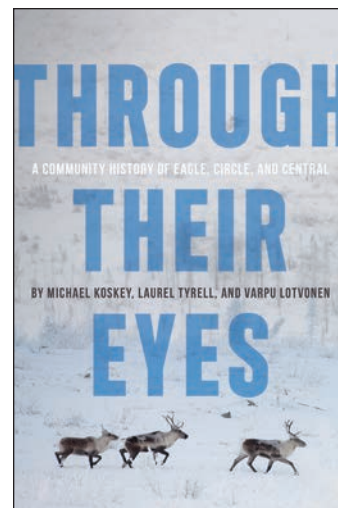
TOM SEXTON

"On the night Li Bai tried to embrace the moon / in its fullness on the surface of the Yangtze River, / blossoms scented the air, and beyond the moon / pale stars powdered the sky. That faint shiver / of white near the surface was a dolphin rising. / I carry a book of his poems whenever I travel, / poems that touch the heart like a gentle snow. / Look, over there in that marsh, a snowy egret rising."

The day after their wedding, Tom and Sharyn Sexton set off on the more than 4,500-mile journey from Massachusetts to Alaska. Now, more than

fifty years later, Tom Sexton is retracing those steps through his exceptional poetry. He describes the communities they passed through and ruminates on the changes, good and bad, that have taken place in the decades since. He still finds beauty in the country and draws transformative hope from the land that connects all of us. Appropriate for a journey that moves from east to west, the Sexton's real-life voyage is embedded in the imaginary journey of the ancient Chinese poet, Li Bai, from Broad Pass to Polychrome Pass in the Alaska Range.

Tom Sexton is the founder of the creative writing program at the University of Alaska, Anchorage, as well as a former poet laureate of Alaska. His books include *For the Sake of Light* and *A Ladder of Cranes*, both from the University of Alaska Press.



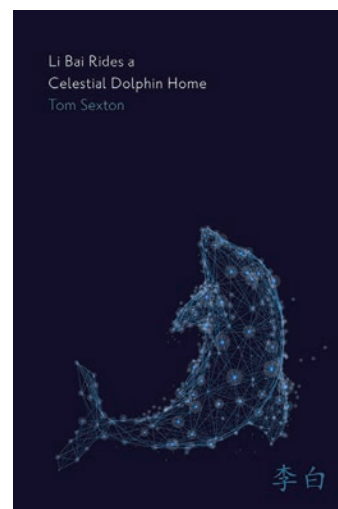
SEPTEMBER 210 p., 30 halftones, 2 maps, 2 tables 6 x 9

ISBN-13: 978-1-60223-357-7

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E-book ISBN-13: 978-1-60223-358-4

HISTORY ANTHROPOLOGY



The Alaska Literary Series

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POETRY

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OCTOBER 100 p. 6 x 9
ISBN-13: 978-1-60223-362-1
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 POETRY

Roughly For the North

CARRIE AYAGADUK OJANEN

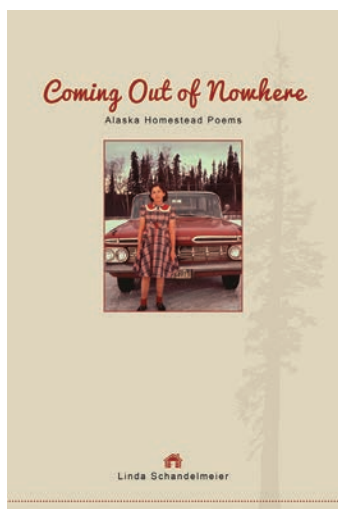
“I wish I were a dancer to let lines fall like that. / But I am dressed like you, roughly for the North.”

Roughly for the North is a tender and complex portrait of an Arctic and sub-arctic world. Full of lush language and imagery, each poem is an act of devotion and love to one’s family and land. Carrie Ayagaduk Ojanen weaves a moving portrait of grief, of the rippling effects of historical trauma on succeeding generations, of resilience in the face of adversity, of respect for the Alaska Native traditions she grew up in. With vivid imagery, she draws the reader into Northern life, where the spiritual and industrial collide. She uses formalism

and lyrical free verse to explore the natural world and to conjure a place of staggering beauty that hides death around every corner.

A member of the Ugiuvamiut tribe, Ojanen grounds her work in a web of familial relationships. Especially important is her connection with her grandparents, members of the last generation to make their home on Ugiuvak (King Island), Alaska. With heartfelt verse, her poems reflect the staggering cultural changes her grandparents faced and the way traditional art forms continue to unite her community and help them connect to the past.

Carrie Ayagaduk Ojanen is an Inupiat writer from the Ugiuvamiut tribe. Her work has appeared in *Prairie Schooner*, the *Louisville Review*, *As/Us Journal*, and *Yellow Medicine Review*.



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 POETRY

Coming Out of Nowhere

Alaska Homestead Poems

LINDA SCHANDELMEIER

“The earth near our place / was cradle, / it rocked us— / became our skin. / House doors opened, / spilled us out, / we disappeared into trees— / they clothed us in delirious green. / . . . We knew the song / of this place, made it up, / sang it—”

Homestead life is often romanticized as a valiant, resilient family persisting in the clean isolation of pristine wilderness, living off the land and depending only on each other. But there can be a darker side to this existence.

Linda Schandelmeier was raised on a family homestead six miles south of the fledgling town of Anchorage, Alaska in the 1950s and '60s. But hers is not a typical homestead story. In this book, part poetic memoir and part his-

torical document, a young girl comes of age in a family fractured by divorce and abuse. Schandelmeier does not shy away from these details of her family history, but she also recognizes her childhood as one that was unique and nurturing, and many of her poems celebrate homestead life. Her words hint at her way of surviving and even transcending the remoteness by suggesting a deeper level of human experience beyond the daily grind of homestead life; a place in which the trees and mountains are almost members of the family. These are poems grounded in the wilds that shimmer with a mythic quality. Schandelmeier’s vivid descriptions of homesteading will draw in readers from all types of lives.

Linda Schandelmeier is the author of *Listening Hard Among the Birches*. Her poems have appeared in *Alaska Quarterly Review*, the *Northern Review*, *Cirque*, *Ice Floe*, and *Connecticut River Review*, among others. She was Artist in Residence at Denali National Park in 2012.

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Imagining Anchorage

The Making of America's Northernmost Metropolis

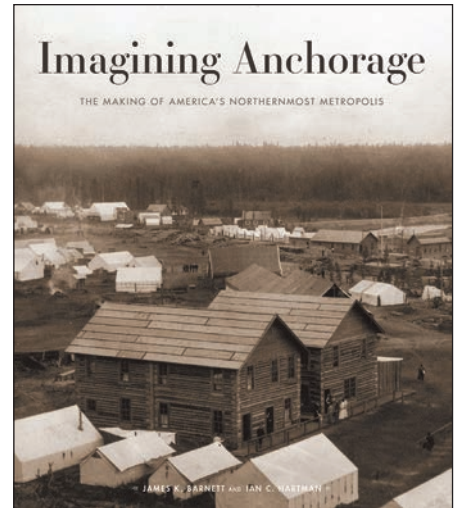
Edited by **JAMES K. BARNETT** and **IAN C. HARTMAN**

Anchorage has grown from a town site of tents to become the largest city in the state. It just celebrated its centenary in 2015, but it has seen inhabitants for millennia. Combining full-color images with insightful essays, *Imagining Anchorage* is the most expansive and comprehensive take on this exceptional city.

This book brings together twenty renowned contributors, from historians to long-time locals, to tell a piece of Anchorage's story. The essays cover

the major movements in Anchorage: the first people, the arrival of Europeans, the founding of Anchorage, and its transformation into a modern city. The chapters highlight topics such as indigenous history, exploration and early colonialism, the rise of the oil industry, the of economic importance of Alaska Native Corporations, the civil rights movement in Alaska, and the role of the military through Anchorage's past and present.

James K. Barnett is an Alaska attorney and author. **Ian C. Hartman** is associate professor of history at the University of Alaska Anchorage.



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receive in the final years of the Great Depression.

Updated for the eightieth anniversary of the hurricane, this compelling history successfully weaves science, historical accounts, and social analyses to create a comprehensive picture of the most powerful and devastating hurricane to hit New England to date.

Lourdes B. Avilés is professor at Plymouth State University's Meteorology Program in Plymouth, New Hampshire.

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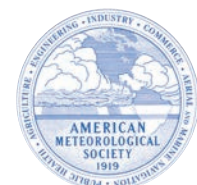
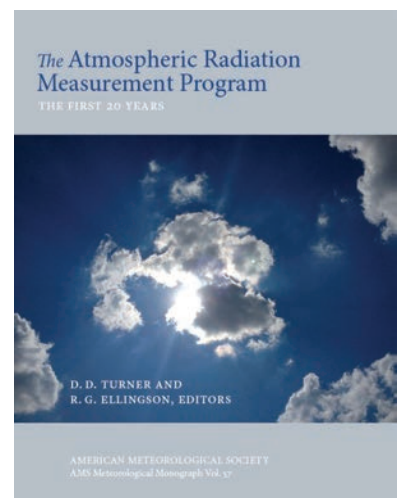
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ART
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MUZEUM
museum
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in warsaw

Edi Hila

ÉRIC DE CHASSEY, JOANNA MYTKOWSKA, KATHRIN RHOMBERG,
and ERZEN SHKOLLOLI

This catalog accompanies *Edi Hila: Painter of Transformation*, the first retrospective exhibition devoted to the Albanian painter Edi Hila, considered one of the last masters from Eastern Europe. Through Hila's eyes, the Eastern European experience is stripped of accident or adventure and instead gives weight to distilled general truths.

The catalog traces key moments from his formative artistic experience, including a firsthand account of his infamous 1972 painting, *Planting of Trees*, which because of its unusual use of color and form that ran contrary to approved socialist realist doctrine, led to his being forced to labor in a poultry processing plant. In the evenings, however, he secretly created a series of drawings documenting the life of the

workers, which became the *Poultry* series, harrowing in its raw realism. Edi Hila tracks the artist's practice through the 1990s, when we find him carefully observing life after the fall of Enver Hoxha's regime and attempting to depict the realities of the Albanian transformation on the precipice of the new millennium. This volume concludes with a review of Hila's contemporaneous practice, which discloses more the limitations and traps of transformation than its promises. Richly illustrated with reproductions of Hila's work in full color, many of them never before published, this is a groundbreaking catalog, one that will help establish Hila's international reputation as a master painter of the region and Europe at large.

Éric de Chassey is director of the Institut national d'histoire de l'art in Paris.

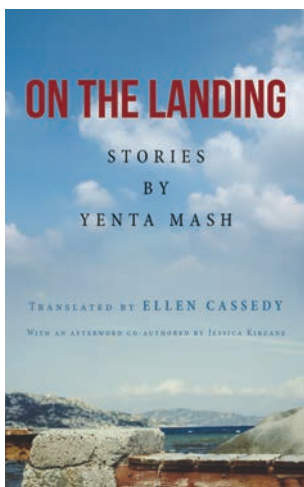
Joanna Mytkowska is a curator, critic, and director of the Museum of Modern Art in Warsaw. Kathrin Rhomberg is the chairwoman and artistic director of Kontakt, the Art Collection of Erste Group and ERSTE Foundation in Vienna. Erzen Shkololli is director of the National Gallery of Arts in Tirana, Albania.

On the Landing

Stories by Yenta Mash

Translated by ELLEN CASSEDY

With an Afterword coauthored by Jessica Kirzane



A Yiddish Book Center Translation

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FICTION SLAVIC STUDIES


NORTHERN
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136 Museum of Modern Art in Warsaw
Northern Illinois University Press

In these sixteen stories, available in English for the first time, prize-winning author Yenta Mash traces an arc across continents, across upheavals and regime changes, and across the phases of a woman's life. Mash's protagonists are often in transit, poised "on the landing" on their way to or from somewhere else. In imaginative, poignant, and relentlessly honest prose, translated from the Yiddish by Ellen Cassedy, Mash documents the lost world of Jewish Bessarabia, the texture of daily life behind the Iron Curtain in Soviet Moldova, and the challenges of assimilation in Israel.

On the Landing opens by inviting us to join a woman making her way

through her ruined hometown, recalling the colorful customs of yesteryear—and the night when everything changed. We then travel into the Soviet gulag, accompanying women prisoners into the fearsome forests of Siberia. In postwar Soviet Moldova, we see how the Jewish community rebuilds itself. On the move once more, we join refugees struggling to find their place in Israel. Finally, a late-life romance brings a blossoming of joy.

Drawing on a lifetime of repeated uprooting, Mash offers an intimate perch from which to explore little-known corners of the twentieth and early twenty-first centuries.

Yenta Mash (1922–2013) was born and raised in Bessarabia in southeastern Europe. She survived Siberian exile, then settled in Chisinau, Moldova, before immigrating to Israel. Ellen Cassedy is the author of *We Are Here: Memories of the Lithuanian Holocaust* and cotranslator of *Oedipus in Brooklyn and Other Stories* by Blume Lempel. This book is a result of her Yiddish Book Center Translation fellowship.

The Orthodox Church in Ukraine

A Century of Separation
NICHOLAS E. DENYSENKO

The bitter separation of Ukraine's Orthodox churches is a microcosm of its societal strife. From 1917 onward, church leaders failed to agree on the church's mission in the twentieth century. The core issues of dispute were establishing independence from the Russian church and adopting Ukrainian as the language of worship. Decades of polemical exchanges and public statements by leaders of the separated churches contributed to the formation of their distinct identities and sharpened the friction amongst their respective supporters.

In *The Orthodox Church in Ukraine*,

Nicholas Denysenko provides a balanced and comprehensive analysis of this history from the early twentieth century to the present. Based on extensive archival research, Denysenko's study examines the dynamics of church and state that complicate attempts to restore an authentic Ukrainian religious identity in the contemporary Orthodox churches. An enhanced understanding of these separate identities and how they were forged could prove to be an important tool for resolving contemporary religious differences and revising ecclesial policies.

Nicholas Denysenko is Emil and Elfrieda Jochum Professor and Chair at Valparaiso University. His books include *Theology and Form: Contemporary Orthodox Architecture in America and Theology*. He is a deacon of the Orthodox Church in America since 2003.

The Futurist Files

Avant-Garde, Politics and Ideology in Russia, 1905–1930

IVA GLISIC

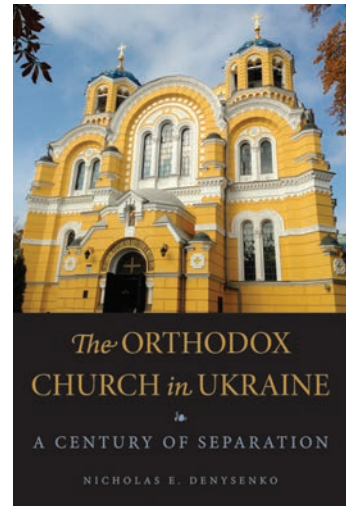
Futurism was Russia's first avant-garde movement. Gatecrashing the Russian public sphere in the early twentieth century, the movement called for the destruction of everything old, so that the past could not hinder the creation of a new, modern society. Over the next two decades, the protagonists of Russian Futurism pursued their goal of modernizing human experience through radical art.

The success of this mission has long been the subject of scholarly debate. Critics have often characterized Russian Futurism as an expression of utopian daydreaming by young artists who were unrealistic in their visions of Soviet society and naïve in their comprehension of the Bolshevik political

agenda. By tracing the political and ideological evolution of Russian Futurism between 1905 and 1930, Iva Glisic challenges this view, demonstrating that Futurism took a calculated and systematic approach to its contemporary socio-political reality.

Drawing upon a unique combination of archival materials and employing a theoretical framework inspired by the works of philosophers such as Lewis Mumford, Karl Mannheim, Ernst Bloch, Fred Polak, and Slavoj Žižek, *The Futurist Files* presents Futurists not as blinded idealists, but rather as active and judicious participants in the larger project of building a modern Soviet consciousness.

Iva Glisic is a historian of twentieth-century Russia and the Balkans.

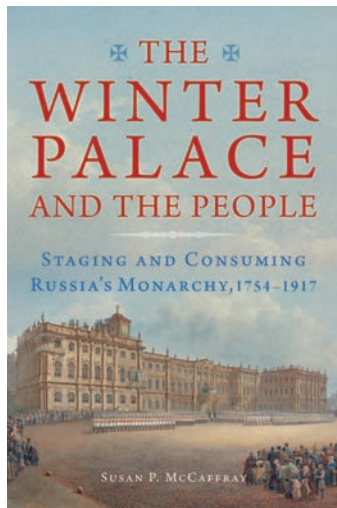


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SLAVIC STUDIES ARCHITECTURE

The Winter Palace and the People

Staging and Consuming Russia's Monarchy, 1754–1917

SUSAN P. McCAFFRAY

St. Petersburg's Winter Palace was once the supreme architectural symbol of Russia's autocratic government. Over the course of the nineteenth and early twentieth centuries, it became the architectural symbol of St. Petersburg itself. The story of the palace illuminates the changing relationship between monarchs and their capital city during the last century and a half of Russian monarchy. In *The Winter Palace and the People*, Susan McCaffray examines interactions among those who helped to stage the ceremonial drama of monarchy, those who consumed the spectacle, and the monarchs themselves.

In the face of a changing social landscape in their rapidly growing nineteenth-century capital, Russian monarchs reoriented their display of imperial

and national representation away from courtiers and toward the urban public. When attacked at mid-century, monarchs retreated from the palace. As they receded, the public claimed the square and the artistic treasures in the Imperial Hermitage before claiming the palace itself. By 1917, the Winter Palace had come to be the essential stage for representing not just monarchy, but the civic life of the empire-nation. What was cataclysmic for the monarchy presented to those who staffed the palace and Hermitage not a disaster, but a new mission, as a public space created jointly by monarch and city passed from the one to the other. This insightful study will appeal to scholars of Russia and general readers interested in Russian history.

Susan P. McCaffray is professor of history at the University of North Carolina Wilmington.

She is the author of *The Politics of Industrialization in Tsarist Russia* and editor of *Coal and Politics in Late Imperial Russia*, both published by NIU Press, and coeditor of *Russia in the European Context, 1789–1914*.

On the Periphery of Europe, 1762–1825

The Self-Invention of the Russian Elite

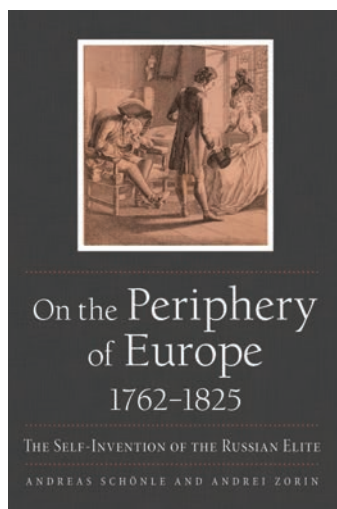
ANDREAS SCHÖNLE and ANDREI ZORIN

Throughout the eighteenth century, the Russian elite assimilated the ideas, emotions, and practices of the aristocracy in Western countries to various degrees, while retaining a strong sense of their distinctive identity. In *On the Periphery of Europe*, Andreas Schönle and Andrei Zorin examine the principal manifestations of Europeanization for Russian elites in their daily lives, through the import of material culture, the adoption of certain social practices, travel, reading patterns, and artistic consumption. The authors consider five major sites of Europeanization: court culture, religion, education, literature, and provincial life.

The Europeanization of the Russian elite paradoxically strengthened its pride in its Russianness, precisely be-

cause it participated in networks of interaction and exchange with European elites and shared in their linguistic and cultural capital. In this way, Europeanization generated forms of sociability that helped the elite consolidate its corporate identity as distinct from court society and also from the people. The Europeanization of Russia was uniquely intense, complex, and pervasive, as it aimed not only to emulate forms of behavior, but to forge an elite that was intrinsically European, while remaining Russian. The second of a two-volume project (the first is a multi-authored collection of case studies), this insightful study will appeal to scholars and students of Russian and East European history and culture, as well as those interested in transnational processes.

Andreas Schönle is professor of Russian at Queen Mary, University of London and fellow of the British Academy. **Andrei Zorin** is professor and chair of Russian of the University of Oxford and fellow of New College.



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SLAVIC STUDIES CULTURAL STUDIES


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Moving Up, Moving Out

The Rise of the Black Middle Class in Chicago

WILL COOLEY

In *Moving Up, Moving Out*, Will Cooley discusses the damage racism and discrimination have exacted on black Chicagoans in the twentieth century, while accentuating the resilience of upwardly-mobile African Americans. Cooley examines how class differences created fissures in the black community and produced quandaries for black Chicagoans interested in racial welfare.

While black Chicagoans engaged in collective struggles, they also used individualistic means to secure the American Dream. Black Chicagoans demonstrated their talent and ambitions, but they entered through the narrow gate, and whites denied them equal opportunities in the educational institutions,

workplaces, and neighborhoods that produced the middle class. African Americans resisted these restrictions at nearly every turn by moving up into better careers and moving out into higher-quality neighborhoods, but their continued marginalization helped create a deeply dysfunctional city.

African Americans settled in Chicago for decades, inspired by the gains their forerunners were making in the city. Though faith in Chicago as a land of promise wavered, the progress of the black middle class kept the city from completely falling apart. In this important study, Cooley shows how Chicago, in all of its glory and faults, was held together by black dreams of advancement.

Will Cooley is professor of history at Walsh University in North Canton, Ohio.

Swedish Chicago

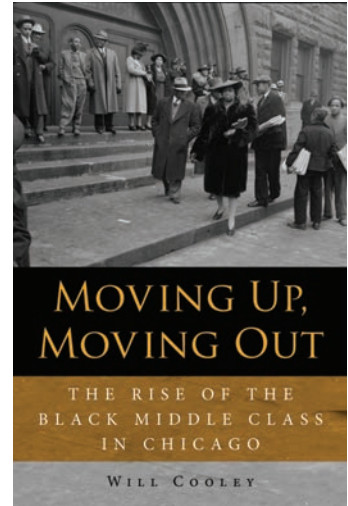
The Shaping of an Immigrant Community, 1880–1920

ANITA OLSON GUSTAFSON

Between 1880 and 1920, emigration from Sweden to Chicago soared, and the city itself grew remarkably. During this time, the Swedish population in the city shifted from three centrally located ethnic enclaves to neighborhoods scattered throughout the city. As Swedes moved to new neighborhoods, the early enclave-based culture adapted to a progressively more dispersed pattern of Swedish settlement in Chicago and its suburbs. Swedish community life in the new neighborhoods flourished as immigrants built a variety of ethnic churches and created meaningful social affiliations, in the process forging a complex Swedish-American identity that combined their Swedish heritage with their new urban realities.

Chicago influenced these Swedes' lives in profound ways, determining the types of jobs they would find, the variety of people they would encounter, and the locations of their neighborhoods. But these immigrants were creative people, and they in turn shaped their urban experience in ways that made sense to them. Swedes arriving in Chicago after 1880 benefited from the strong community created by their predecessors, but they did not hesitate to reshape that community and build new ethnic institutions to make their urban experience more meaningful and relevant. They did not leave Chicago untouched—they formed an expanding Swedish community in the city, making significant portions of Chicago Swedish.

Anita Olson Gustafson is dean of the College of Liberal Arts and professor of history at Mercer University.



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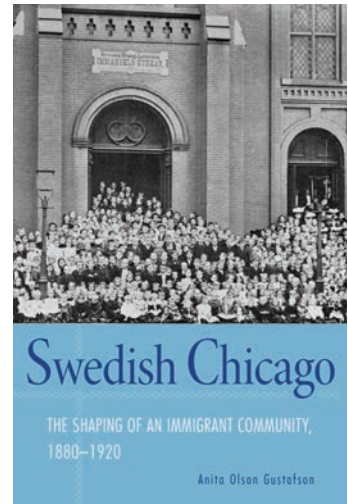
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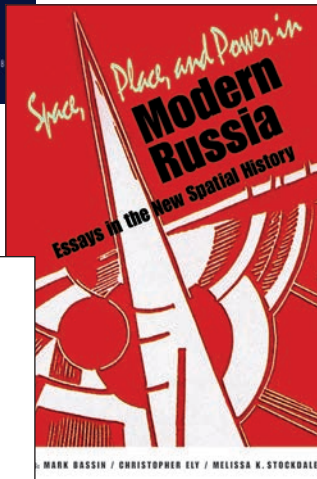
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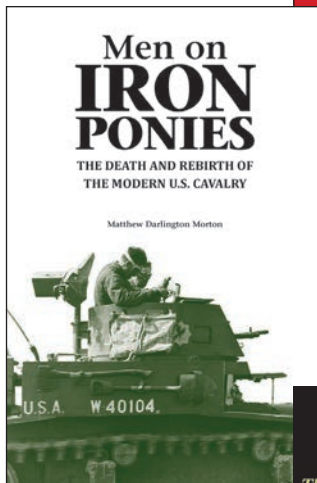
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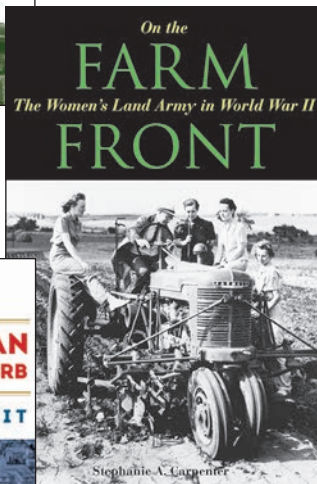
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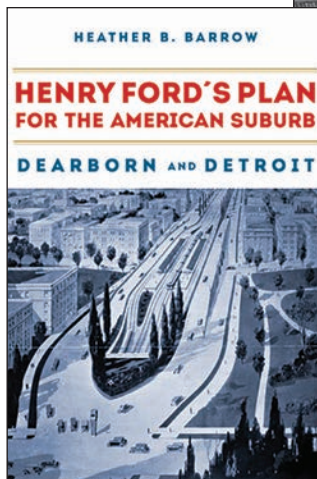
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Silent Life and Silent Language

The Inner Life of a Mute in an Institution for the Deaf

KATE M. FARLOW

Silent Life and Silent Language presents a fictionalized account of life at a Midwestern residential school for deaf students in the years following the Civil War. Based on the experiences of the author, who became deaf at the age of nine and entered a residential school when she was twelve, this historical work is remarkable and rare because it focuses on signing deaf women's lives. One of only a few accounts written by deaf women in the nineteenth century, *Silent Life and Silent Language* gives a detailed description of daily life and learning at the Indiana Asylum for the Education of the Deaf and Dumb.

Kate M. Farlow wrote this book with the goal of giving hearing parents hope that their deaf children would be able to lead happy and productive

lives. She sought to raise awareness of the benefits of deaf schools and was an early advocate for the use of American Sign Language and of bilingual education. The Christian influence on the school and on the author is strongly present in her writing and reflects an important component of deaf education at the time. Descriptions of specific signs, games, ASL story nights, and other aspects of the signing community during the 1870s will be of interest to modern students and researchers in linguistics, deaf education, Deaf studies, and Deaf history. Farlow's work reveals a sophisticated, early understanding of the importance of access to language, education, and community for deaf individuals.

Kate M. Farlow was a teacher at the Iowa School for the Deaf and a regular contributor to the *Ohio Chronicle*, a Deaf community newspaper.

The Next Generation of Research in Interpreter Education

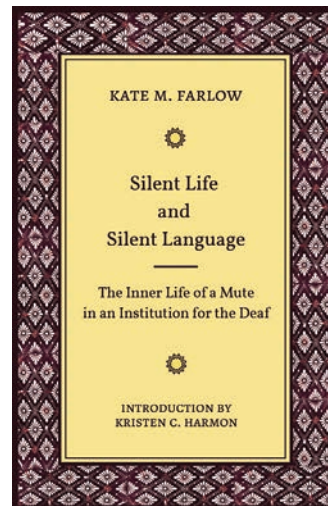
Pursuing Evidence-Based Practices

Edited by CYNTHIA B. ROY and ELIZABETH A. WINSTON

This collection continues to push the boundaries of research in sign language interpreter education, an emerging field that is rapidly evolving. Chapters include studies on role-play

activities in the classroom, Deaf interpreter training, reducing anxiety in the interpreting process, mentoring, and self-assessment.

Cynthia B. Roy is professor in the Department of Interpreting at Gallaudet University in Washington, DC. **Elizabeth A. Winston** is director of the TIEM (Teaching Interpreting Educators and Mentors) Center in Loveland, CO.



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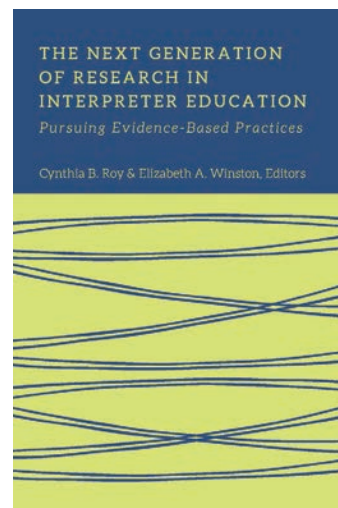
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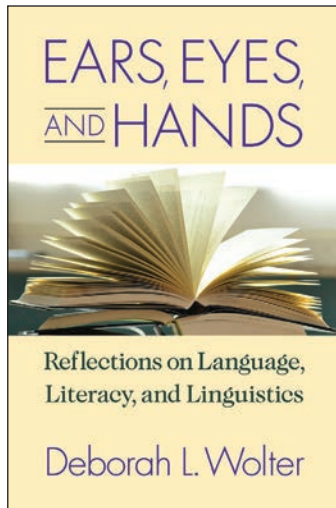
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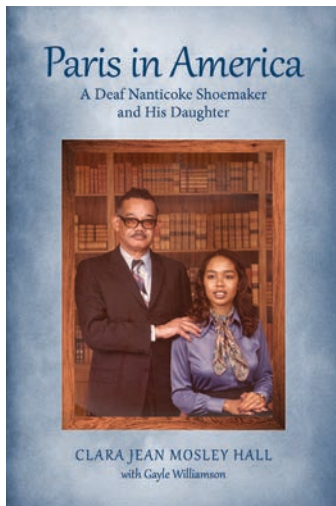
Ears, Eyes, and Hands

Reflections on Language, Literacy, and Linguistics
DEBORAH L. WOLTER

Eyes, Ears, and Hands presents the author's reflections on language, literacy, and linguistics, shaped by her deafness and by her work as an educator. In short, engaging narratives, Wolter exposes deeply entrenched attitudes and stereotypes regarding language, which includes her own experiences as a deaf person as well as her interactions with

children from varying backgrounds. In bringing these attitudes to light, Wolter reveals the negative impact of deficit mindsets regarding race, ethnicity, economic status, gender, and disability as related to language, and provides a path toward approaching language and listening as a gateway to connection and understanding.

Deborah L. Wolter is a literacy consultant for Student Intervention and Support Services in the Ann Arbor Public Schools in Michigan.



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 MEMOIR

Paris in America

A Deaf Nanticoke Shoemaker and His Daughter
CLARA JEAN MOSLEY HALL with GAYLE WILLIAMSON

In *Paris in America*, Clara Jean Mosley Hall shares her experiences of a life lived between various cultural worlds: Native American, African American, Deaf, and hearing. Raised in Delaware by her father, a Deaf Nanticoke Indian named James Paris Mosley, Hall was abandoned by her Deaf African-American mother at a young age and forged a close bond with her father, who communicated with her in American Sign Language. Although his family was American Indian, they—like many other Nanticoke Indians of that region—

had assimilated over time into Dover's black community. Hall describes the years of Jim Crow and the forced integration of public schools, as well as her more personal experiences as a CODA (child of deaf adults) who had to act as an interpreter for her father. Through the struggles of her teen years to earning a doctoral degree and becoming a professor of American Sign Language, Hall's story depicts triumph over adversity. Her memoir is a celebration of her family, her faith, her journey, and her heritage.

Clara Jean Mosley Hall is professor in the American Sign Language and Deaf Interpretive Services Program at Cuyahoga Community College in Parma, OH.



Deaf Eyes on Interpreting

Edited by THOMAS K. HOLCOMB and DAVID H. SMITH

As the ASL-English interpreting field has become professionalized, there is a growing disconnect between interpreters and the Deaf consumers they serve. Whereas interpreting used to be a community-based practice, the field is growing into a research-based profession that begins in a classroom rather than in the Deaf community. Despite the many gains being made in the interpreting services profession, with an emphasis on the accuracy of the interpreted work, the perspectives of Deaf individuals are rarely documented in the literature. Opportunities for enhanced participation and full inclusion need to be considered in order for Deaf people to best represent themselves to the hearing, nonsigning public as com-

petent and intelligent individuals.

Deaf Eyes on Interpreting brings Deaf people to the forefront of the discussions about what constitutes quality interpreting services. The contributors are all Deaf professionals who use interpreters on a regular basis, and their insights and recommendations are based on research as well as on personal experiences. These multiple perspectives reveal strategies to maximize access to interpreted work and hearing environments and to facilitate trust and understanding between interpreters and Deaf consumers. Interpreter educators, interpreting students, professional interpreters, and Deaf individuals will all benefit from the approaches offered in this collection.

Thomas K. Holcomb is professor of Deaf Studies at Ohlone College in Fremont, CA. **David H. Smith** is associate professor and director of the Center on Deafness at the University of Tennessee, Knoxville.

The Academic Foundations of Interpreting Studies

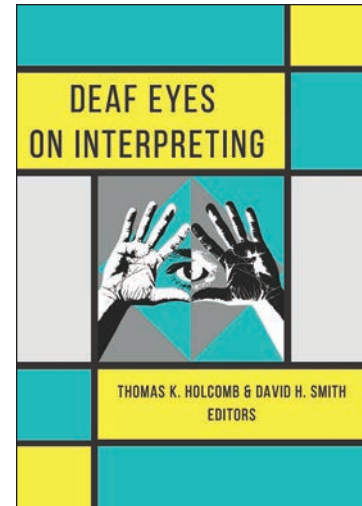
An Introduction to Its Theories

CYNTHIA B. ROY, JEREMY L. BRUNSON, and CHRISTOPHER A. STONE

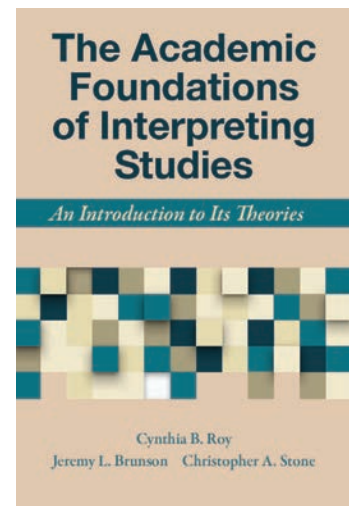
Students of interpreting have traditionally focused on learning the language and culture of deaf people. *The Academic Foundations of Interpreting Studies* represents a departure from this mentality and is the first academic, introductory course book available that covers the theoretical foundations used in sign language interpreting studies. As sign language interpreting has emerged and evolved in the last 20 years as an academic field of study, so too have the

needs and requirements of interpreting students. Intended for upper-level undergraduate or first year graduate students in interpreting, Deaf studies, and sign language programs, this course book explores six disciplines that have informed the approaches to the study of sign language interpreting: History, Translation, Linguistics, Sociology (and a little Anthropology), Social Psychology, and Cognitive Psychology.

Cynthia B. Roy is a retired professor in the Department of Interpreting at Gallaudet University in Washington, DC. She is also a nationally certified American Sign Language-English interpreter. **Jeremy L. Brunson** is an applied sociologist and independent consultant. He is also an American Sign Language-English interpreter specializing in legal interpreting. **Christopher A. Stone** is a senior lecturer of interpreting and Deaf studies at the University of Wolverhampton in the United Kingdom.

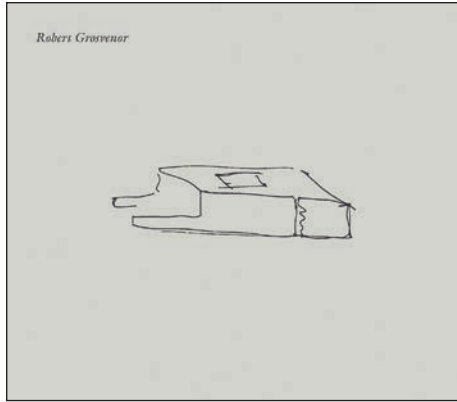


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LINGUISTICS





Robert Grosvenor

AUGUST 160 p., 67 color plates,
11 halftones 9 x 10¹/₂

ISBN-13: 978-0-941548-72-4

Cloth \$40.00s/£30.00

ART

Robert Grosvenor

Edited by SOLVEIG ØVSTEBØ and ROBERT GROSVENOR

Over a fifty-year career, Robert Grosvenor has produced a body of work that is at once solidly physical and conceptual, muscular and fluid. Grosvenor frequently uses industrial materials and found objects as he experiments with texture and scale, resulting in sculptures that reveal a handmade quality and subtle vein of humor.

In 2017, the Renaissance Society presented an exhibition of the sculptor's untitled work from 1989 to 1990. Re-contextualized within a spare architectural installation, this assemblage

of materials and found objects eludes interpretation at the same time as it asserts its form and construction. Such nuances, combined with its ambiguous scale, evoke what critic John Yau has suggested is the labor of an "anonymous worker." Grosvenor has made significant contributions as a sculptor over the past fifty years, but relatively few books have been published about his work. This monograph documents the Renaissance Society show and also features new scholarship considering Grosvenor's work with a broad scope.

Robert Grosvenor was born in New York City in 1937 and studied at the Ecole des Beaux-Arts and the Ecole Nationale Supérieure des Arts Décoratifs in France and the Università di Perugia in Italy. Important one-person exhibitions of Grosvenor's work have been presented at the Kunsthalle Bern and the Fundação de Serralves, Porto, and he participated in the 2010 Whitney Biennial. **Solveig Øvstebø** is executive director and chief curator of the Renaissance Society at the University of Chicago.



AUGUST 96 p., 38 color plates
10¹/₂ x 8¹/₂

ISBN-13: 978-0-941548-71-7

Cloth \$35.00s/£24.50

ART

Jennifer Packer

Edited by SOLVEIG ØVSTEBØ and JENNIFER PACKER

In *Tenderheaded*, her solo exhibition at the Renaissance Society in 2017, Jennifer Packer established herself as one of the most compelling painters of her generation. The exhibition, a selection of portraits and still-lives of funerary bouquets, based in observation, improvisation, and memory, rigorously engaged with art history at the same time as it maintained a personal response to how black bodies navigate within the present political landscape. In foregrounding the autonomy and integrity of her sitting subjects, Packer's portraiture embodies questions of representation, visibility, and desire. Her paintings

of funerary bouquets, meanwhile, provide a personal space in which to address themes of trauma and loss. Packer, whose practice is marked by both its restraint and tenderness, favors the emotive capacity of painting as a form of resistance to fixed identity.

The first monograph devoted to the paintings of this important emerging artist, *Tenderheaded* includes documentation of the exhibition, an introduction by Solveig Øvstebø, and a conversation between Packer and the acclaimed Chicago-based painter Kerry James Marshall, as well as essays and poetry responding to Packer's work.

Jennifer Packer was born in Philadelphia and received her BFA from the Tyler University School of Art in 2007 and her MFA from the Yale University School of Art in 2012. In 2012–2013 she was an Artist-in-Residence at the Studio Museum in Harlem, and from 2014 to 2016 was a Visual Arts Fellow at the Fine Arts Work Center in Provincetown, MA. **Solveig Øvstebø** is executive director and chief curator of the Renaissance Society at the University of Chicago.

Challenge Management

What Managers Can Learn from the Top Athlete

WLADIMIR KLITSCHKO and STEFANIE BILEN

Translated by Maren Barton

As both an Olympic gold medalist and two-time world heavyweight champion, boxer Wladimir Klitschko stands apart from most athletes. But he also stands apart another way: in the attention he paid to his professional career outside the ring. Klitschko founded his own promotions and management groups during his fighting days, as well as an advanced certification program at a Swiss university to teach the basics of

professional self-management. *Challenge Management* brings Klitschko's insights to readers, revealing his methods and personal philosophies for tackling challenges in the arenas of business and finance. *Challenge Management* also provides readers with practical examples and personal anecdotes from a variety of sports managers, entrepreneurs, and friends of the author, including Arnold Schwarzenegger.

Wladimir Klitschko is a former heavyweight champion and lecturer at University of St. Gallen. **Stefanie Bilen** is a journalist and author. **Maren Barton** is a translator of German.



AUGUST 208 p. 6 x 9
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BUSINESS

Business Culture Design

Develop Your Corporate Culture with the Culture Map

SIMON SAGMEISTER

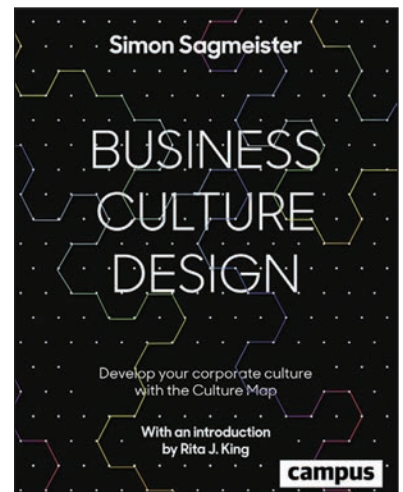
Translated by Joe Paul Kroll

With an Introduction by Rita J. King

The idea of corporate culture is a much-discussed concept in today's business world, but often it only comes into focus as a response to problems in the workplace. *Business Culture Design* changes the conversation, taking a proactive approach to fostering and maintaining corporate culture. Simon Sagmeister introduces readers to the patterns and behaviors that form the

foundation of positive culture through his innovative Culture Map, a colorful visual tool for managers and employees alike. Sagmeister's Culture Map will prove invaluable for high-level business activities such as mergers and acquisitions, but also for daily interactions between colleagues, which is the place where corporate culture is truly forged.

Simon Sagmeister is the founder of the Culture Institute in Zurich and a partner at Science House in New York. **Joe Paul Kroll** is an independent translator.

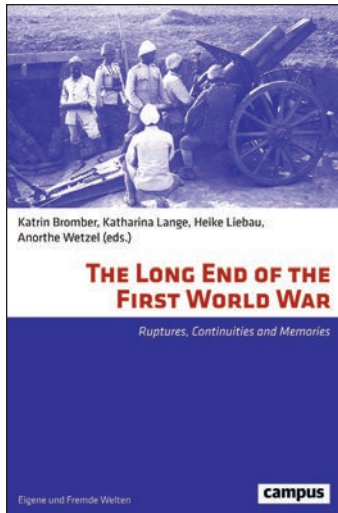


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 HISTORY

The Long End of the First World War

Ruptures, Continuities and Memories

Edited by **KATRIN BROMBER, KATHARINA LANGE, HEIKE LIEBAU, and ANORTHE WETZEL**

This fall marks the centennial of the armistice that ended the hostilities of World War I. But was the end of this historic conflict really as clearly defined as we think? *The Long End of the First World War* takes aim at the notion of a final ceasefire, revealing it to be the result of European narratives that ignored the truly global aftermath of the war. The contributors to this volume examine the war's effect from multiple angles,

taking into account the experiences of prisoners of war, demobilized soldiers, women, and children from Asia, Africa, and the Middle East, and investigate the social, economic, and ecological results of the conflict. *The Long End of the First World War* serves as a complement to the commemorations of the Armistice this year, asking us to consider who and what ends up in the historical record and what ought to be rediscovered.

Katrin Bromber and **Heike Liebau** are both senior researchers at the Centre for Modern Oriental Studies in Berlin where **Katharina Lange** is a research fellow. **Anorthe Wetzel** is vice head of the conferences and symposia unit of the Volkswagen Foundation in Hanover.

Knowledge, Normativity and Power in Academia

Critical Interventions

Edited by **AISHA-NUSRAT AHMAD, MAIK FIELITZ, JOHANNA LEINIUS, and GIANNA MAGDALENA SCHLICHT**

Despite its capacity to produce knowledge that can directly influence policy and affect social change, academia is still often viewed as detached from the tumult of daily life. *Knowledge, Normativity and Power in Academia* argues that, in our current moment of historic global unrest, the fruits of the academy need to be examined more closely than ever. This collection pinpoints the connec-

tions among researchers, activists, and artists, arguing that—despite what we might think—the knowledge produced in universities and the processes that ignite social transformation are inextricably intertwined. This volume provides analysis from both inside and outside the academy to show how this seemingly staid locale can still provide space for critique and resistance.

Aisha-Nusrat Ahmad is a research associate at the International Psychoanalytic University Berlin. **Maik Fielitz** is a research associate at the Institute for Democracy in Jena. **Johanna Leinius** is a research associate at University of Kassel. **Gianna Magdalena Schlichte** is a research associate at the Bremen Institute for Criminal Sciences.

Theorizing Global Order

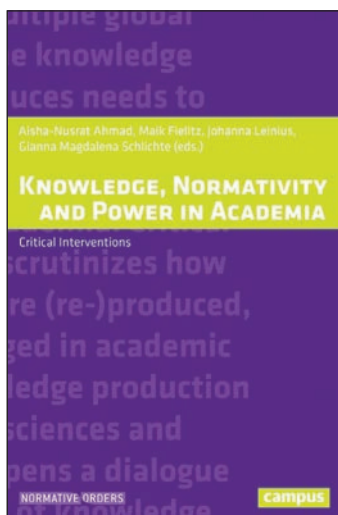
The International, Culture and Governance

Edited by **GUNTHER HELLMANN**

Despite its prominent place in contemporary political discourse and international relations, the idea of the “global order” remains surprisingly sketchy. Though it's easy to identify the nations and actors who comprise the major players, pinning down concrete

definitions can be more difficult. This book not only clarifies a number of related key terms—including the use of international versus global and system versus order—but also offers a variety of perspectives for theorizing global order.

Gunther Hellmann is professor of political science at Goethe University Frankfurt.



Normative Orders
 AUGUST 201 p. 5¹/₂ x 8¹/₂
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 EDUCATION

AUGUST 172 p. 5¹/₂ x 8¹/₂
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 POLITICAL SCIENCE

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Revisiting the “Sick Man of Asia”

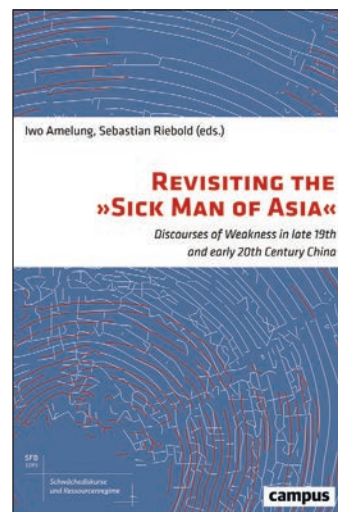
Discourses of Weakness in Late 19th and Early 20th Century China

Edited by IWO AMELUNG and SEBASTIAN RIEBOLD

In the late nineteenth century, a conviction that China was somehow weaker than other political states in Asia and the West spread across the nation. Responses to this dispiriting notion manifested themselves in cultural and political forms, affecting such disparate arenas as popular writing and national

resource mobilization. This book shows how, more than a century later, modern China has yet to fully shake the idea of weakness, arguing that the country’s Communist leadership relies on this trope to shore up their popularity when they position themselves as the only defense against national humiliation.

Iwo Amelung is professor of Sinology at Goethe University Frankfurt. Sebastian Riebold is research assistant at DFG Collaborative Research Center 1095.



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ASIAN STUDIES HISTORY

Discourses of Weakness and Resource Regimes

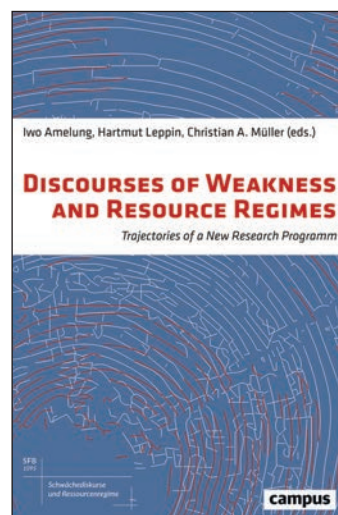
Trajectories of a New Research Program

Edited by IWO AMELUNG, HARTMUT LEPPIN, and CHRISTIAN A. MÜLLER

The acquisition and deployment of resources—natural and otherwise—will always be at the forefront of geopolitical discourse. This is especially true at a time when the finite nature of these resources becomes clearer every day, that’s especially true. This book uses a

humanities-influenced lens to examine how ideas of weakness affect the stockpiling and usage of resources, delving into the question of how self-assessments by people and states alike can influence their handling of resources.

Iwo Amelung is professor of Sinology at Goethe University Frankfurt. Hartmut Leppin is professor of ancient history at Goethe University Frankfurt. Christian A. Müller is research coordinator of DFG Collaborative Research Center 1095.



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HISTORY

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Words and Contents

RICHARD VALLÉE

With a Foreword by John Perry

Lecture Notes

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Edited by SHINICHIRO FUKUDA et al.

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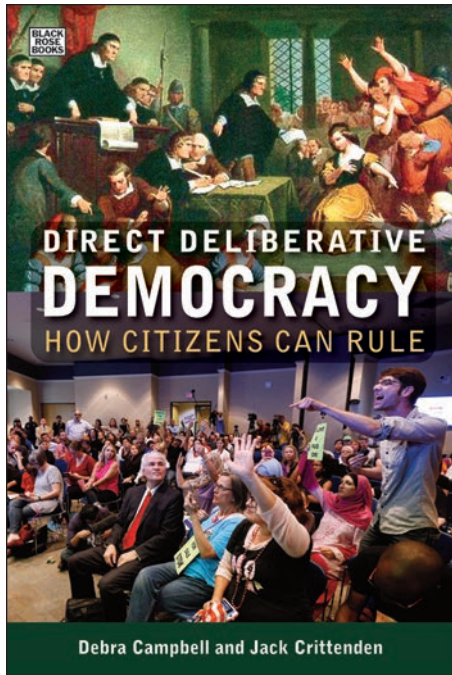
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DEBRA CAMPBELL and JACK CRITTENDEN

Direct Deliberative Democracy

How Citizens Can Rule

As American politics becomes ever more dominated by powerful vested interests, positive change seems permanently stymied. Left out in the cold by the political process, citizens are frustrated and despairing. How can we take back our democracy from the grip of oligarchy and bring power to the people?

In *Direct Deliberative Democracy*, Debra Campbell and Jack Crittenden offer up a better way for government to reflect citizens' interests. It begins with a startlingly basic question: "Why don't we the people govern?" In this provocative book, the authors mount a powerful case that the time has come for more direct democracy in the United States, showing that the circumstances that made the Constitutional framers' arguments so convincing more than two hundred years ago have changed dramatically—and that our democracy needs to change with them. With money, lobbyists, and corporations now dominating local, state, and national elections, the authors argue that now is the time for citizens to take control of their government by deliberating together to make public policies and laws directly. At the heart of their approach is a proposal for a new system of "legislative juries," in which the jury system would be used as a model for selecting citizens to create ballot initiatives. This would enable citizens to level the playing field, bring little-heard voices into the political arena, and begin the process of transforming our democracy into one that works for, not against, its citizens.

Debra Campbell is a residential faculty member in the philosophy and religious studies department of Mesa Community College, in Arizona. **Jack Crittenden** was professor of political theory at Arizona State University for nearly thirty years. He is the author of *Beyond Individuals*, *Democracy's Midwife*, and *Wide as the World*.

"Oscar Wilde once remarked that socialism would never work. 'It takes too many evenings.' Genuine democracy—not façade democracy—suffers from the same failing. If we want a democracy, we are going to have to work at it. Campbell and Crittenden take that responsibility seriously, and in this extremely original book, they offer a proposal—legislative juries—designed to make democracy for the first time genuinely possible."

—Robert Paul Wolff, emeritus professor of philosophy, University of Massachusetts Amherst, author of *In Defense of Anarchism*

SEPTEMBER 190 p. 5¹/₂ x 8¹/₂

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POLITICAL SCIENCE

CA/IE/UK



Art, Space, Ecology

Two Views, Twenty Interviews

JOHN K. GRANDE

With an Introduction by Edward Lucie-Smith

In *Art, Space, Ecology*, internationally renowned curator and critic John K. Grande interviews twenty major contemporary artists whose works engage with the natural environment. Whether their medium is sculpture, nature interventions, performance, body art, or installation, these discussions, complemented by eighty stunning full color photographs, reveal the artists' diverse backgrounds and methods, expressions and realizations. Ultimately, the natural world serves as a canvas to explore the intersections of art, space, and the

environment, thereby raising questions about our relationship with landscape itself. The essence of the artform is a dynamic interactivity, and the dialogues between Grande and the artists mirror the encounter of object and environment, artist and audience, society and nature. This work is rounded out with an engaging introduction by writer and curator Edward Lucie-Smith, who sets the stage for some of the most insightful and compelling discussions on art to be found.

John K. Grande is an art critic, curator, and the author of a dozen books about art and artists.



SEPTEMBER 190 p., 80 halftones 9 x 7

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ART
AC/IE/UK

The Anatomist of Power

Franz Kafka and the Critique of Authority

COSTAS DESPINIADIS

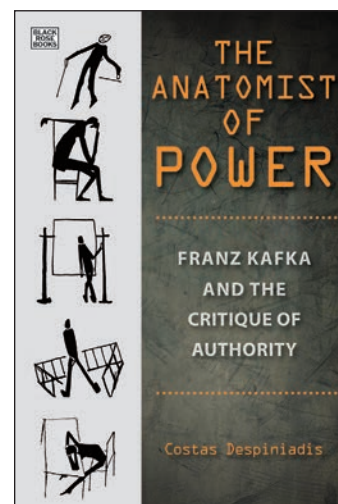
Translated by Stelios Kapsomenos

Few twentieth-century writers remain as potent as Franz Kafka—one of the rare figures to maintain both a major presence in the academy and on the shelves of general readers. Yet, remarkably, no work has yet fully focused on his politics and anti-authoritarian sensibilities. *The Anatomist of Power: Franz Kafka and the Critique of Authority* is a fascinating new look at his widely known novels and stories (including *The Trial*, “Metamorphosis,” “In the Penal Colony,” and *Amerika*), portraying him as a powerful critic of authority, bureaucra-

cy, capitalism, law, patriarchy, and prisons. Making deft use of Kafka's diaries, his friends' memoirs, and his original sketches, Costas Despiniadis addresses his active participation in Prague's anarchist circles, his wide interest in anarchist authors, his skepticism about the Russian Revolution, and his ambivalent relationship with utopian Zionism. The portrait of Kafka that emerges is striking and fresh—rife with insights and a refusal to accept the structures of power that dominated his society.

Costas Despiniadis is a publisher, translator, and author of seven books.

Stelios Kapsomenos is a translator and historian.



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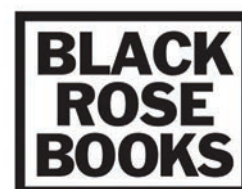
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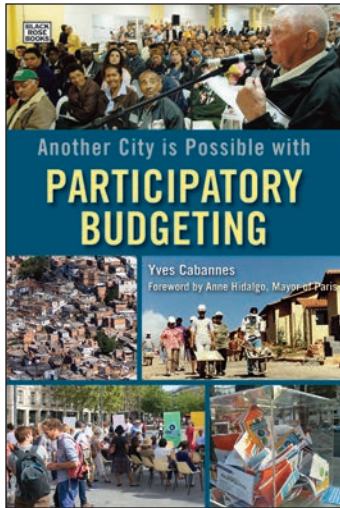
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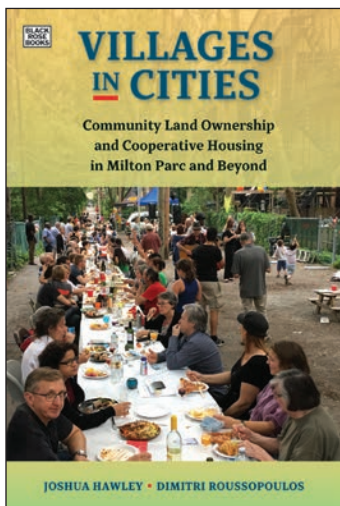
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POLITICAL SCIENCE
CA/IE/UK

Another City is Possible with Participatory Budgeting

YVES CABANNES

With a Foreword by Anne Hidalgo, Mayor of Paris

Participatory budgeting gives people real power to determine the future of their cities. Though this democratic process was only born in 1989, it has since been practiced more than 2000 times in more than 45 countries around the world.

Yves Cabannes offers examples from five continents of participatory budgeting in practice, outlining the

successes and challenges of thirteen case studies from the United States, Brazil, France, Portugal, Spain, China, Argentina, Chile, Peru, Mozambique, and Cameroon. As much a best-of-guide as a how-to-manual for democratizing municipal finances, the book charts the unique trajectory of participatory budgeting, and asserts its potential for realizing radical democratic goals.

Yves Cabannes, emeritus professor of development planning at University College London, is an urban specialist, activist, scholar, and an expert on participatory budgeting.

Villages in Cities

Community Land Ownership and Cooperative Housing in Milton Parc and Beyond

JOSHUA HAWLEY and DIMITRI ROUSSOPOULOS

In Montreal in 1968, speculators announced their “urban renewal” plan to demolish six blocks of the downtown heritage neighborhood of Milton Parc in order to build high-rise condos, hotels, office buildings, and shopping malls. The local community viewed this as a declaration of war. They saved the heritage architecture from destruction and protected local residents from gentrification through the creation of the largest nonprofit cooperative

housing project on an urban community land trust in North America.

Villages in Cities takes us to housing projects across North America—to New York, Boston, Oakland, Montreal, Toronto, Ottawa, and Vancouver. The book draws connections among these projects, examines their underlying causes, and connects them with a holistic “Right to the City” movement that is emerging internationally.

Joshua Hawley is an MA candidate at Queen’s University in Canada and a community organizer in the housing justice movement. **Dimitri Roussopoulos** is a publisher, author, and activist.

Left, Right

Marching to the Beat of Imperial Canada

YVES ENGLER

The left is supposed to be opposed to colonialism and at least skeptical of nationalism. Yet, in *Left, Right*, Yves Engler details the long history of support from the New Democratic Party and labor unions for such policies and international interventions as the coup in Haiti, the assassination of Patrice Lumumba, and the Bay of Pigs invasion.

The rhetoric of the mainstream

left, including prominent commentators such as Linda McQuaig and Stephen Lewis, has echoed the terminology of right-wing politicians and thinkers. *Left, Right* offers a path forward, laying out ways to get us working for an ecologically sound, peace-promoting, and non-exploitative foreign policy.

Yves Engler is the author of nine books and a political activist renowned for his critiques of Canadian foreign policy.

Snorri Sturluson and Reykholt

The Author and Magnate, his Life, Works and Environment at Reykholt in Iceland

Edited by **GUÐRÚN SVEINBJARNARDÓTTIR** and **HELGI ÞORLÁKSSON**

The village of Reykholt in Borgarbyggð, Iceland, is probably best known for its thirteenth-century occupant Snorri Sturluson—historian, scholar, and much-acclaimed author of the *Heimskringla* and *Edda* sagas. But Reykholt was already an important site before Snorri's arrival, serving as the seat of chieftains and an important religious and political center.

The essays in this volume cast new light on Snorri, the place in which he

chose to live, and how his presence enhanced Reykholt's political and cultural importance. The contributors use interdisciplinary methods to provide a better understanding of the process of centralization of power during the Commonwealth period in Iceland (930–1262), the creation of political and ecclesiastical centers, land use and settlement development, and the creation of literature, all through the example of Reykholt in the time of Snorri.

Guðrún Sveinbjarnardóttir is project manager of the Reykholt Excavations and honorary senior research associate at the Institute of Archaeology, University College London.

Helgi Þorláksson is professor emeritus of history at the University of Iceland.

A Story of Immigration

Four Hundred Years of Jews in Denmark

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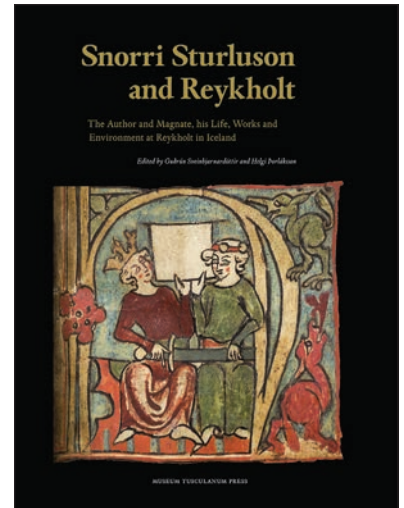
The rescue of the Danish Jews in 1943 is known all over the world. What is less known is the history of Jewish immigration to Denmark, which stretches back more than four hundred years.

A Story of Immigration chronicles this important history and sheds light on the generally successful, but also at times difficult and challenging, integration of Danish Jews into Danish society. The contributors discuss the challenges and skepticism that Danish Jews encountered, in particular

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This richly illustrated volume offers a fascinating tour through Danish Jewish history that will be of interest to students, scholars, and general readers.

Cecilie Felicia Stokholm Banke is senior researcher in European Politics and History at the Danish Institute for International Studies. **Signe Bergman Larsen** is a historian and curator at the Danish Jewish Museum. **Janne Laursen** is an ethnologist and director of the Danish Jewish Museum. **Martin Schwarz Lausten** is professor emeritus in Church History at the University of Copenhagen. **Hanne Trautner-Kromann** is professor emeritus in Jewish studies at Lund University.

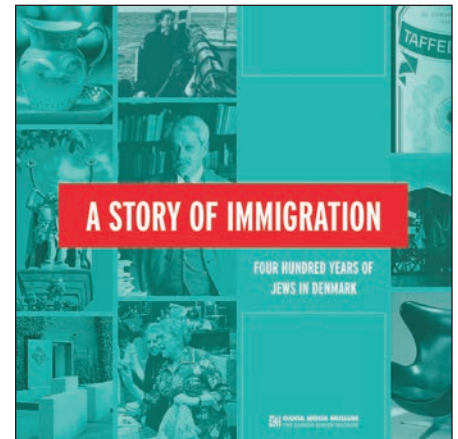


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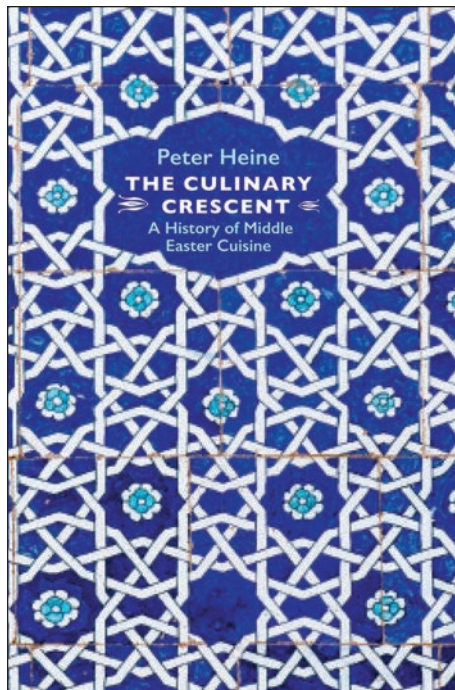
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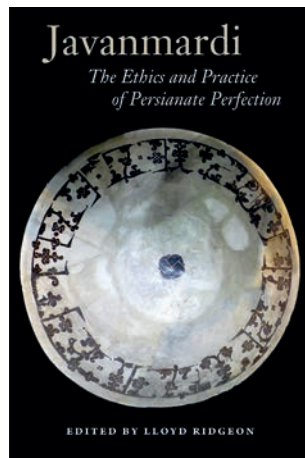
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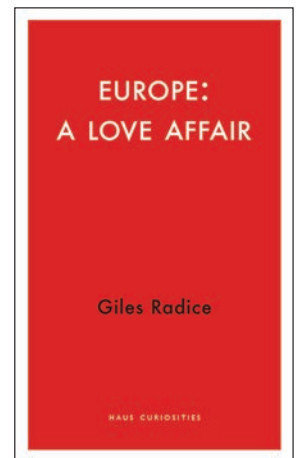
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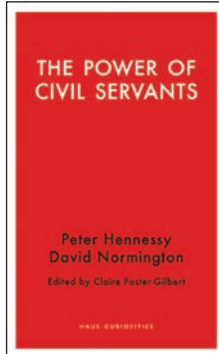
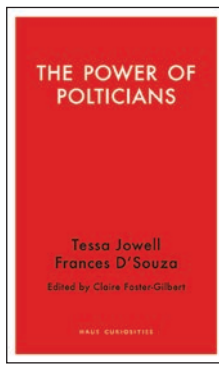
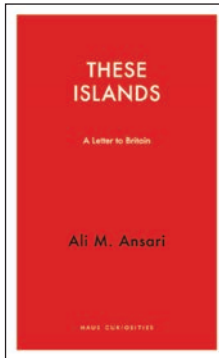
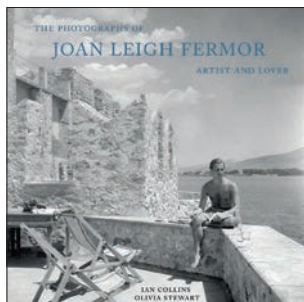
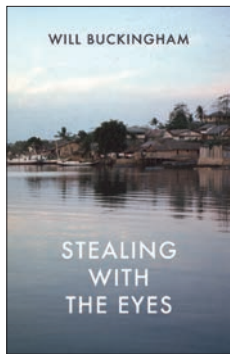
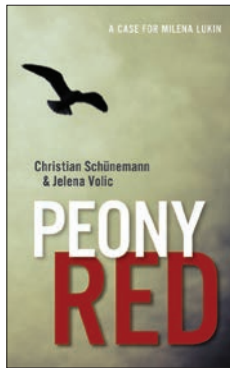
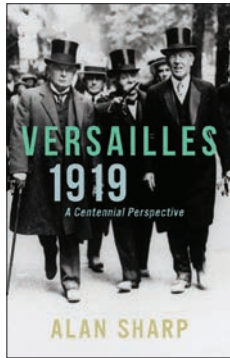
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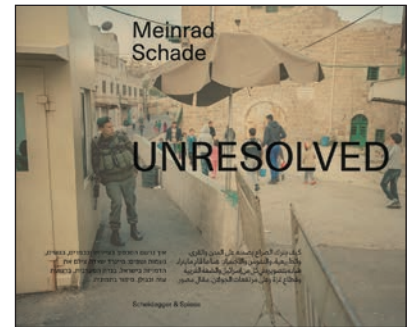
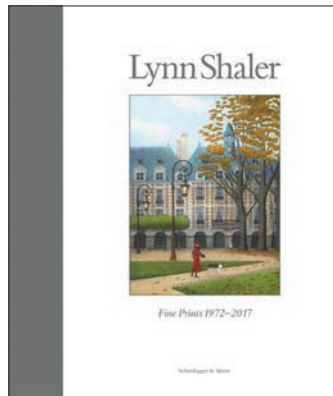
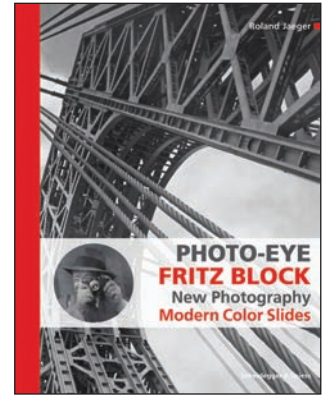
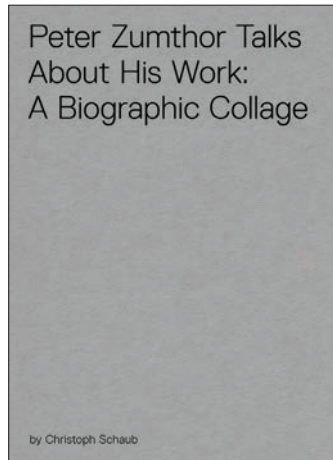
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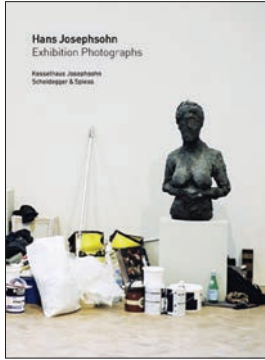
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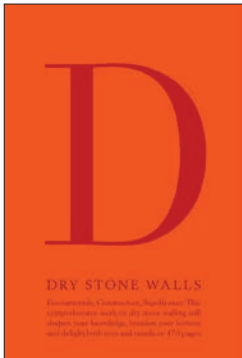
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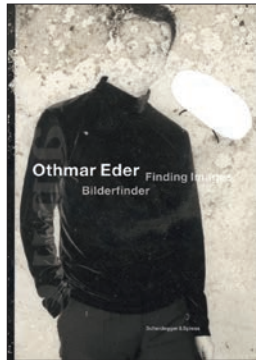
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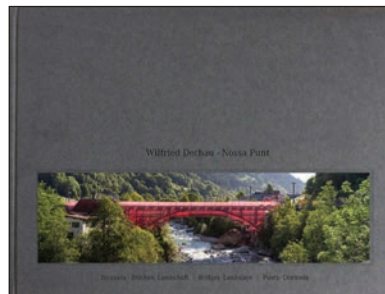
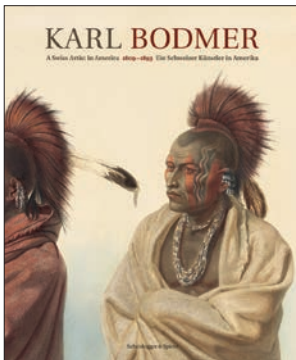
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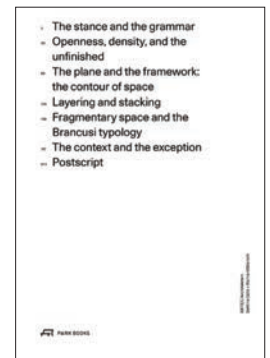
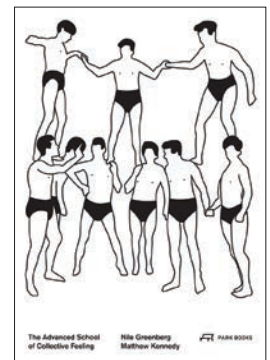
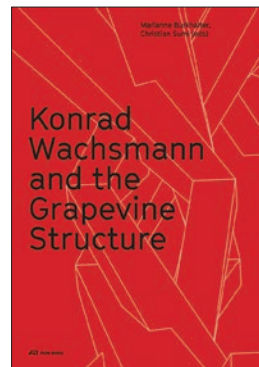
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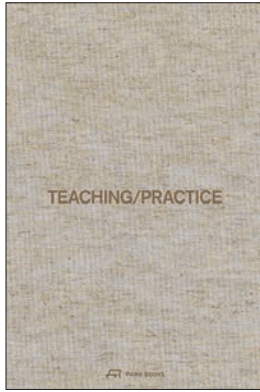
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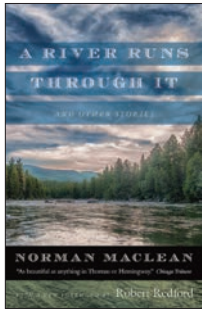
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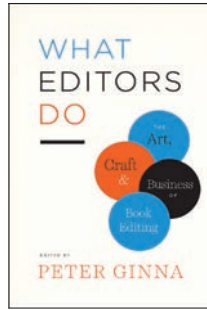
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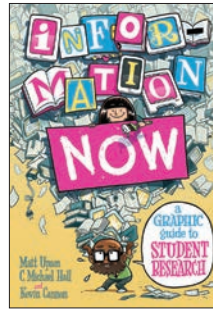
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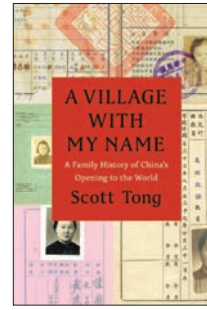
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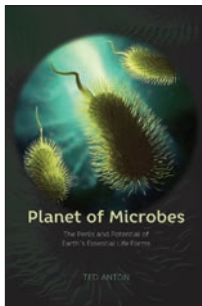
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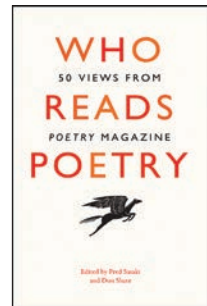
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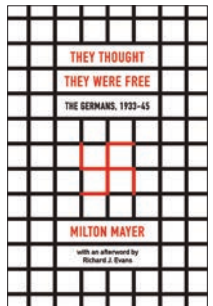
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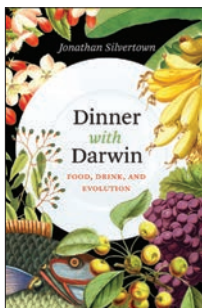
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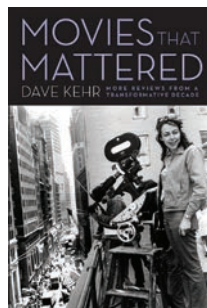
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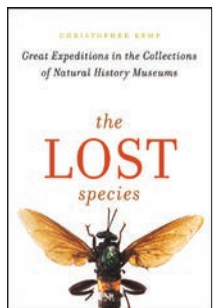
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