MICHIGAN
FALL BOOKS 2017
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Catalog Cover Image: Rust Bucket by Ron Robertson
A stunning visual chronicle of New York’s iconic performance venue

Ellen Stewart Presents
Fifty Years of La MaMa Experimental Theatre
Cindy Rosenthal

Ellen Stewart (1919–2011) was the single most important figure in the history of American avant-garde theater and performance art. Founder of La MaMa Experimental Theatre Club, Stewart was responsible for a staggering array of productions and for fostering the early work of directors, playwrights, actors, composers, and performance artists. Active until her death at age 91, Stewart also established a highly regarded workshop for directors and playwrights in Umbria, after receiving the prestigious MacArthur grant in 1985.

Although she was a vital force in American theater for decades, Stewart resisted attempts to have the story of La MaMa written until five years before her death. Following Stewart’s vision for this book, theater scholar Cindy Rosenthal relates the history of La MaMa through its performance posters, capturing the irreverence and the aesthetic of La MaMa over five decades. Richly illustrated, including posters and photographs of early productions and other rarely-seen photos, and featuring interviews with a wide range of now-famous La MaMa alums, Ellen Stewart Presents is a book for theater aficionados and anyone interested in the history of Off-Off-Broadway, the cultural history of New York City, or visual culture from the ‘60s to the present.

Cindy Rosenthal is Professor of Drama and Dance, Hofstra University.

“Through the physical nature of the poster, its relationship to performance, and the actual poster-making process, Rosenthal found a way to provide a linkage for all the disparate, uncommon, and almost otherworldly theatre that was and is the mainstay of this important theatre institution . . . using the poster as a kind of key in the lock of Stewart’s impenetrably mysterious personal connection with her theatre, its history, and the magic of her artistic entrepreneurship, to provide insight into the nature of how she worked over fifty years to create an artistic home for some of the world’s most important theatrical artists. It is a fascinating and rather gorgeous way into the heart of what has made La MaMa and Ellen Stewart a place of magic in the theatre.”
—David Crespy, University of Missouri

Theater and Performance Art History

October 2017
8.5 x 11, 232 pages, 111 color posters, 21 photographs, 1 map
Cloth 978-0-472-11742-0
$45.00
Object Lessons and the Formation of Knowledge
The University of Michigan Museums, Libraries, and Collections 1817–2017
Kerstin Barndt and Carla M. Sinopoli, Editors

Object Lessons and the Formation of Knowledge explores the museums, libraries, and special collections of the University of Michigan on its bicentennial. Since its inception, U-M has collected and preserved objects: biological and geological specimens; ethnographic and archaeological artifacts; photographs and artistic works; encyclopedia, textbooks, rare books, and documents; and many other items. These vast collections and libraries testify to an ambitious vision of the research university as a place where knowledge is accumulated, shared, and disseminated through teaching, exhibition, and publication. Today, 200 years after the university’s founding, museums, libraries, and archives continue to be an important part of U-M, which maintains more than 20 distinct museums, libraries, and collections. Viewed from a historic perspective, they provide a window through which we can explore the transformation of the academy, its public role, and the development of scholarly disciplines over the last two centuries. Even as they speak to important facets of Michigan’s history, many of these collections also remain essential to academic research, knowledge production, and object-based pedagogy. Moreover, the university’s exhibitions and displays attract hundreds of thousands of visitors per year from the campus, regional, and global communities. Beautifully illustrated with color photographs of these world-renowned collections, this book will appeal to readers interested in the history of museums and collections, the formation of academic disciplines, and of course, the University of Michigan.

Kerstin Barndt is Associate Professor of German at the University of Michigan. Carla M. Sinopoli is Professor of Anthropology, Curator of Asian Archeology and Ethnology in the Museum of Anthropological Archaeology, and Director of the Museum Studies Program at the University of Michigan.
A trailblazer in American medical education since 1850, the Medical School at the University of Michigan was the first program in the United States to own and operate its own hospital and the earliest major medical school to admit women. In the late nineteenth century, the School emerged as a frontrunner in modern scientific medical education in the United States, and one of the first in the nation to implement both required clinical clerkships and laboratory science as part of their curriculum, including the first full laboratory course in bacteriology. Decades later, the Medical School remained at the vanguard of medical education by increasing its focus on research, and these efforts resulted in world-changing breakthroughs such as field-testing the first safe polio vaccine, proposing a genetic mechanism for sickle cell anemia, inventing the fiber-optic endoscope, and cloning the gene responsible for cystic fibrosis. The Medical School's history is not without its growing pains: alongside top-tier education and incredible innovation came times of stress with the broader University and Ann Arbor communities, complex expectations and realities for student diversity, and many controversies over curriculum and methodology. Medicine at Michigan explores how the School has dealt with changes in medical science, practice, and social climates over the past 150 years. This book will appeal to readers interested in the history of medicine as well as current and former medical faculty members, students, and employees of the University of Michigan Medical School.

Dea H. Boster is Professor of History at Columbus State Community College. Joel D. Howell is Victor C. Vaughan Professor of the History of Medicine at the University of Michigan.

"Medicine at Michigan is a highly readable and outstanding addition to the scholarship on the development and accomplishments of the University of Michigan Medical School."
—Mindy Schwartz, University of Chicago

REGIONAL STUDIES
UNIVERSITY OF MICHIGAN HISTORY
HEALTH AND MEDICINE

September 2017
6 x 9, 256 pages, 42 images
Cloth 978-0-472-13061-0
$29.95
E-book 978-0-472-12342-1
A comprehensive overview of how Michigan’s government and political institutions function

Michigan Government, Politics, and Policy
John S. Klemanski and David A. Dulio, Editors

The past 50 years in the state of Michigan have been defined by challenges. Steep economic decline in major industrialized cities like Detroit, Flint, and Pontiac have captured the attention of the national and international media, putting the spotlight on how state and local government has responded to these crises. This book provides a comprehensive analysis of Michigan’s politics and government. Chapters elucidate the foundational aspects of the state’s government (the Michigan Constitution and intergovernmental relations); its political institutions (the state legislature, governor, and court system); its politics (political parties and elections); and its public policy (transportation, education, and the economy). Throughout, these topics are enriched with detailed historical context, comparative analysis across state lines, coverage of relevant recent events, and projections for the future. An ideal fit for courses on state and local government, this thorough, well-written book will also appeal to readers simply interested in learning more about the inner workings of government in the Great Lakes State.

John S. Klemanski is Professor of Political Science at Oakland University.
David A. Dulio is Chair of the Political Science Department at Oakland University.

“Michigan Government, Politics, and Policy will be a useful tool for teaching students, practitioners, and researchers the important features of Michigan government.”
—Matt Grossman, Director, Institute for Public Policy and Social Research, Michigan State University
The first-ever history of Michigan’s celebrated collection of papyri offers nonspecialists an inviting encounter with the ancient world

Discarded, Discovered, Collected
The University of Michigan Papyrus Collection
Arthur Verhoogt

Discarded, Discovered, Collected: The University of Michigan Papyrus Collection provides an accessible introduction to the University’s collection of papyri and related ancient materials, the widest and deepest resource of its kind in the Western hemisphere. The collection was founded in the early part of the 20th century by University of Michigan Professor of Classics Francis W. Kelsey. His original intention was to create a set of artifacts that would be useful in teaching students more directly about the ancient world, at a time when trips to ancient sites were much harder to arrange.

Jointly administered by the University of Michigan’s Department of Classical Studies and its Library, the collection has garnered significant interest beyond scholarly circles and now sees several hundred visitors each year. Of particular note among the collection’s holdings are sixty pages of the earliest known copy of the Epistles of St. Paul, which are often featured on tours of the collection by groups from religious institutions.

Arthur Verhoogt, one of the current stewards of the University of Michigan Papyrology Collection, provides clear, insightful information in an appealing style that will attract general readers and scholars alike. Extensively illustrated with some of the collection’s more spectacular pieces, this volume describes what the collection is, what kinds of ancient texts it contains, and how it has developed from Francis Kelsey’s day to the present. Additionally, Verhoogt describes in detail how people who study papyri carry out their work, and how papyri contribute to our understanding of various aspects of the ancient Greco-Roman world. Translations of the ancient texts are presented so that the reader can experience some of the excitement that comes with reading original documents from many centuries ago.

Arthur Verhoogt is Professor of Papyrology and Greek and Arthur F. Thurnau Professor at the University of Michigan.
A Setting For Excellence, Part II

The Story of the Planning and Development of the Ann Arbor Campus of the University of Michigan

Frederick W. Mayer

Campus planning is often a crucial underlying set of goals for university administrations, even if, over time, the mix of new and old buildings, changes in usage patterns and activities of students, and evolution of styles present challenges to a cohesive campus plan. In its two-hundred year history the University of Michigan has planned its campus in waves, from the earliest days of the iconic buildings around the Diag to the plans for the hospitals and the North Campus. This immensely informative and entertaining second volume in the history of the evolution of the campuses offers an absorbing narrative from the perspective of Fred Mayer, who served for more than three decades as the campus planner for the university during an important period of its growth during the late twentieth century.

By tracing the development of the Ann Arbor campus from its early days to the present, within the context of the evolution of higher education in America, Mayer provides a strong argument for the importance of rigorous and enlightened campus planning as a critical element of the learning environment of the university. His comprehensive history of campus planning, illustrated with photos, maps, and diagrams from Michigan’s history, is an outstanding contribution to the university’s history as it approaches its bicentennial.

Frederick W. Mayer was the University Planner for the University of Michigan from 1968 to 2003. He was a Henry Rutgers Scholar at Rutgers and a Sears Fellow in City Planning at Cornell, as well as a founding member of the Society for College and University Planning, and editor of Planning for Higher Education. Frederick Mayer has written numerous articles and lectured extensively on the subject of college and university planning.
An essential companion for Tanizaki scholars and aficionados alike, providing a glimpse of the man from those closest to him

**Remembering Tanizaki Jun’ichirō and Matsuko**

*Diary Entries, Interview Notes, and Letters, 1954–1989*

Anthony H. Chambers

*Remembering Tanizaki Jun’ichirō and Matsuko* provides previously unpublished memories, anecdotes, and insights into the lives, opinions, personalities, and writings of the great novelist Tanizaki Jun’ichirō (1886–1965) and his wife Matsuko (1903–1991), gleaned from the diaries of Edward Seidensticker and two decades of Anthony Chambers’s conversations with Mrs. Tanizaki and others who were close to the Tanizaki family.

Anthony H. Chambers, a scholar and translator of Japanese literature, has taught at Wesleyan, Arizona State, the Kyoto Center for Japanese Studies, and the Associated Kyoto Program. He lives in San Diego.

“*Remembering Tanizaki Jun’ichirō and Matsuko* is a must read for Tanizaki lovers. Once I started I couldn’t put it down and found myself squealing with delight at each new morsel of detail about the life and opinions of Tanzaki and his remarkable third wife and muse, Matsuko. The book takes an unapologetically biographical, if not downright gossipy, approach. This perhaps makes it more of a book for fans than for scholars. For those of us who are both, it feels at times like a bit of a guilty pleasure. It is both a record and an example of the kind of fan-like devotion that Tanizaki continues to inspire.”

—J. Keith Vincent, Boston University, and award-winning translator of Okamoto Kanoko’s *A Riot of Goldfish* and Tanizaki’s *Devils in Daylight*

**ASIAN STUDIES LITERATURE**

September 2017

**MICHIGAN MONOGRAPH SERIES IN JAPANESE STUDIES**

5.5 x 8.5, 112 pages, 9 B&W photographs

Cloth 978-0-472-07365-8

$65.00

Paper 978-0-472-05365-0

$19.95

E-book 978-0-472-12322-3
Set against the modernization of Japan, this memoir offers a moving look at famed novelist Tanizaki Jun’ichirō’s early years.

Childhood Years
A Memoir
Tanizaki Jun’ichirō
Translated by Paul McCarthy

In Childhood Years, originally published serially in a literary magazine between 1955 and 1956, Tanizaki Jun’ichirō (1886–1965) takes a meandering look back on his early life in Tokyo. He reflects on his upbringing, family, and the capital city with a conversational—and not necessarily honest—eye, offering insights into his later life and his writing.

Paul McCarthy is Professor Emeritus of Comparative Culture at Surugadai University, Saitama, Japan. He has translated Tanizaki’s “The Little Kingdom,” “Professor Rado,” and A Cat, a Man, and Two Women, which won the Japan-America Friendship Commission Prize. He co-translated with Anthony H. Chambers the story collections Red Roofs and Other Stories and The Gourmet Club, a Sextet, also by Tanizaki. He has translated short story collections by Nakajima Atsushi (The Moon over the Mountain, with Nobuko Ochner) and Kanai Mieko (The Word Book), 101 Modern Japanese Poems, and two volumes of Shiba Ryōtarō’s Clouds above the Hill.

“Tanizaki found perhaps that childhood and old age had more in common with each other than either had with youth. Adolescents can be smutty and confused, whereas children and old men get really dirty and obsessed. At any rate, in 1956 Tanizaki wrote both Kagi, an intricate tale of an aging deviant, and Yosho Jidai, a volume of memoirs rendered now in Paul McCarthy’s precise, fluent translation as Childhood Years.”

—Paul Anderer, Columbia University

“The septuagenarian but lively Tanizaki, who died in 1965, threads the narrow streets of late 19th and early 20th century Tokyo. That city was to be lost forever in the great earthquake of 1923, but he recollects its byways with impressive clarity, down to the expert calligraphy on a road sign. Readers of Tanizaki’s fiction will recognize in this tour not only his acute sense of place but his gift for the essential, often unsavory detail.”

On the Bullet Train with Emily Brontë

Wuthering Heights in Japan

Judith Pascoe

During two research trips to Japan, Judith Pascoe was fascinated to discover the popularity that Emily Brontë’s novel *Wuthering Heights* has enjoyed there. Nearly 100 years after its first formal introduction to the country, the novel continues to engage the imaginations of Japanese novelists, filmmakers, manga artists, and others, resulting in numerous translations, adaptations, and dramatizations. *On the Bullet Train with Emily Brontë* is Pascoe’s lively account of her quest to discover the reasons for the continuous Japanese embrace of *Wuthering Heights*, including quite varied and surprising adaptations of the novel. At the same time, the book chronicles Pascoe’s experience as an adult student of Japanese. She contemplates the multiple Japanese translations of Brontë, as contrasted to the single (or nonexistent) English translations of major Japanese writers. Carrying out a close reading of a distant country’s *Wuthering Heights*, Pascoe begins to see American literary culture as a small island on which readers are isolated from foreign literature.

In this and in her previous book, *The Sarah Siddons Audio Files*, Pascoe’s engaging narrative innovates a new scholarly form involving immersive research practice to attempt a cross-cultural version of reader-response criticism. *On the Bullet Train with Emily Brontë* will appeal to scholars in the fields of 19th-century British literature, adaptation studies, and Japanese literary history.

Judith Pascoe is Professor of English, University of Iowa. She is a recipient of a Guggenheim Fellowship in nonfiction, which supported work on this book.

“A beautifully written, innovative book that brings together personal memoir and an ethnographic scholarly study of translation and transnational flows of culture, focused around the reception of Emily Brontë’s *Wuthering Heights* in Japan. The author’s experience of Japan and the complex intersections of Wuthering Heights with Japanese culture are artfully layered and integrated.”

—Adela Pinch, University of Michigan

November 2017
6 x 9, 184 pages, 5 photographs and 7 illustrations
Cloth 978-0-472-13060-3
$65.00
E-book 978-0-472-12335-3
This book demonstrates forcefully how identity politics dominate the political structure of Taiwan. . . this volume will occupy a prominent spot in the standard voting behavior canon for at least the next generation.”
—Nathan F. Batto, Academia Sinica

The Taiwan Voter
Christopher H. Achen and T. Y. Wang, Editors

The Taiwan Voter examines the critical role ethnic and national identities play in politics, utilizing the case of Taiwan. Although elections there often raise international tensions, and have led to military demonstrations by China, no scholarly books have examined how Taiwan’s voters make electoral choices in a dangerous environment. Critiquing the conventional interpretation of politics as an ideological battle between liberals and conservatives, The Taiwan Voter demonstrates in Taiwan the party system and voters’ responses are shaped by one powerful determinant of national identity—the China factor.

Taiwan’s electoral politics draws international scholarly interest because of the prominent role of ethnic and national identification. While in most countries the many tangled strands of competing identities are daunting for scholarly analysis, in Taiwan the cleavages are powerful and limited in number, so the logic of interrelationships among issues, partisanship, and identity are particularly clear. The Taiwan Voter unites experts to investigate the ways in which social identities, policy views, and partisan preferences intersect and influence each other. These novel findings have wide applicability to other countries, and will be of interest to a broad range of social scientists interested in identity politics.

Christopher H. Achen is Professor of Politics and Roger Williams Straus Professor of Social Sciences at Princeton University. T. Y. Wang is Professor of Political Science at Illinois State University.

“The Taiwan Voter makes a tremendous contribution to the Taiwan literature as a culmination of nearly three decades of scholarly research of public opinion on Taiwan. It appeals to those interested in Taiwan, party identification, voting behavior, and electoral reform. Each chapter provides useful data and solid analysis with findings conveniently synthesized in the conclusion.”
—Hans Stockton, University of St. Thomas
Private Guns, Public Health

*Updated with a New Preface*

David Hemenway

On an average day in the United States, guns are used to kill almost eighty people and wound nearly three hundred more; yet such facts are accepted as a natural consequence of supposedly high American rates of violence. *Private Guns, Public Health* reveals the advantages of treating gun violence as a consumer safety and public health problem—an approach that emphasizes prevention over punishment and that has successfully reduced the rates of injury and death from infectious disease, car accidents, and tobacco consumption.

Hemenway fair-mindedly and authoritatively outlines a policy course that would significantly reduce gun-related injury and death, pointing us toward a solution.

David Hemenway is Professor of Health Policy at the Harvard School of Public Health, and Director of Harvard’s Injury Control Research Center and Youth Violence Prevention Center. In 2012 he was recognized by the Centers for Disease Control as one of the twenty “most influential injury and violence professionals over the past twenty years.”

“Hemenway has written an accessible and compelling research brief that places the burden of proof squarely on the shoulders of those opposed to the policy reforms he discusses . . . One does not have to endorse his interpretation of the current research literature to agree that improved surveillance of unintentional firearm injuries, suicides, and homicides would help determine whether the lives saved and injuries averted are worth the monetary and symbolic costs of stricter gun control.”

—Journal of the American Medical Association

“. . . a detailed, sober account of the effect of guns on society . . . [Hemenway] compares the public health problems created by firearms with those of tobacco and alcohol . . . [and] calls for a public health approach to firearms that ‘is not about banning guns but is about creating policies that will prevent violence and injuries.’”

Examine recent military interventions in Greece, Turkey, Thailand, and Egypt, and the military’s role in authoritarian and democratic regimes.

**Between Military Rule and Democracy**  
*Regime Consolidation in Greece, Turkey, and Beyond*  
Yaprak Gürsoy

Why do the armed forces sometimes intervene in politics via short-lived coup d’états, at other times establish or support authoritarian regimes, and in some cases come under the democratic control of civilians? To find answers, Yaprak Gürsoy examines four episodes of authoritarianism, six periods of democracy, and ten short-lived coups in Greece and Turkey, and applies her resultant theory to four more recent military interventions in Thailand and Egypt.

Based on more than 150 interviews with Greek and Turkish elites, Gürsoy offers a detailed analysis of both countries from the interwar period to recent regime crises. She argues officers, politicians, and businesspeople prefer democracy, authoritarianism, or short-lived coups depending on the degree of threat they perceive to their interests from each other and the lower classes. The power of elites relative to the opposition, determined in part by the coalitions they establish with each other, affects the success of military interventions and the consolidation of regimes.

With historical and theoretical depth, *Between Military Rule and Democracy* will interest students of regime change and civil-military relations in Greece, Turkey, Thailand, and Egypt, as well as in countries facing similar challenges to democratization.

**Yaprak Gürsoy** is Associate Professor of Politics at Istanbul Bilgi University.

“...goes beyond many of the other treatments of militaries in politics...an interesting contribution to the literature on democratization and authoritarianism.”  
—Sharon Wolchik, George Washington University

**Political Science**  
**Comparative Politics**  
**Governance**

July 2017  
6 x 9, 344 pages, 21 tables, 12 figures  
Cloth 978-0-472-13042-9  
$80.00  
E-book 978-0-472-12299-8
Rising income inequality is highlighted as one of the largest challenges facing the United States, affecting civic participation and political representation. Although the wealthy often can and do exert more political influence, this is not always the case. To fix political inequality, it is important to understand exactly how class divisions manifest themselves in political outcomes, and what factors serve to enhance, or depress, inequalities in political voice.

Christopher Ellis argues citizens’—and legislators’—views of class politics are driven by lived experience in particular communities. While some experience is formally political, on an informal basis, citizens learn a great deal about their position in the broader socioeconomic spectrum and the social norms governing how class intersects with day-to-day life. These factors are important for policymakers, since most legislators do not represent “the public” at large, but specific constituencies.

Focusing on U.S. congressional districts as the contextual unit of interest, Ellis argues individuals’ political behavior cannot be separated from their environment, and shows how income’s role in political processes is affected by the contexts in which citizens and legislators interact. Political inequality exists in the aggregate, but not everywhere. It is, rather, a function of specific arrangements that depress the political influence of the poor. Identifying and understanding these factors is a crucial step in thinking about what sorts of reforms might be especially helpful in enhancing equality of political voice.

Christopher Ellis is Associate Professor of Political Science at Bucknell University and Co-Director of the Bucknell Institute of Public Policy.

“This book has the potential to shift the scholarly debate on inequality and representation by showing that we must consider the local context to understand these processes and outcomes.”
—Peter K. Enns, Cornell University

POLITICAL SCIENCE
AMERICAN POLITICS

July 2017
6 x 9, 248 pages, 26 tables, 55 figures
Cloth 978-0-472-13049-8
$75.00
E-book 978-0-472-12312-4
Politics Over Process
Partisan Conflict and Post-Passage Processes in the U.S. Congress
Hong Min Park, Steven S. Smith, and Ryan J. Vander Wielen

Although the U.S. Constitution requires that the House of Representatives and the Senate pass legislation in identical form before it can be sent to the president for final approval, the process of resolving differences between the chambers has received surprisingly little scholarly attention. Hong Min Park, Steven S. Smith, and Ryan J. Vander Wielen document the dramatic changes in intercameral resolution that have occurred over recent decades, and examine the various considerations made by the chambers when determining the manner in which the House and Senate pursue conciliation. Politics Over Process demonstrates that partisan competition, increasing party polarization, and institutional reforms have encouraged the majority party to more creatively restructure post-passage processes, often avoiding the traditional standing committee and conference processes altogether.

Hong Min Park is Associate Professor of Political Science at the University of Wisconsin-Milwaukee as of August 2017. Steven S. Smith is Kate M. Gregg Distinguished Professor of Social Science and Political Science, and Director of the Weidenbaum Center on the Economy, Government, and Public Policy at Washington University in St. Louis. Ryan J. Vander Wielen is Associate Professor of Political Science and Associate Professor (by courtesy) of Economics at Temple University.

“This book brings to the forefront an important—yet significantly understudied—issue in legislative decision making: post passage politics. This book offers the most comprehensive investigation of that topic to date, and the authors’ arguments provide a creative and insightful explanation for how and why policy changes after initial passage.”
—Nathan Monroe, University of California, Merced

“A comprehensive look at a timely and important topic in Congress . . . a substantial contribution.”
—Scott Meinke, Bucknell University
The Rise of the Representative
Lawmakers and Constituents in Colonial America
Peverill Squire

Representation is integral to the study of legislatures, yet virtually no attention has been given to how representative assemblies developed and what that might tell us about how the relationship between the representative and the represented evolved. The Rise of the Representative corrects this by tracing the development of representative assemblies in colonial America and revealing they were a practical response to governing problems, rather than an imported model or an attempt to translate abstract philosophy into a concrete reality. Peverill Squire shows there were initially competing notions of representation, but over time, the pull of the political system moved lawmakers toward behaving as delegates, even in places where they were originally intended to operate as trustees. By looking at the rules governing who could vote and who could serve, how representatives were apportioned within each colony, how candidates and voters came to behave in elections, how expectations regarding the relationship between the representative and the represented evolved, and how lawmakers actually behaved, Squire demonstrates the American political system that emerged following independence was strongly rooted in colonial era developments.

Peverill Squire is Hicks and Martha Griffiths Chair in American Political Institutions at the University of Missouri.

“. . . demonstrates that there is considerable untapped information on colonial legislatures, there is a lot to learn from this information, and taking the time to probe this era will greatly enhance our understanding of the type of legislative politics that emerged in the Revolutionary and post-Revolutionary period. Well-developed and well-written, it will become an instant classic.”
—Lawrence C. Dodd, University of Florida

“I suspect that virtually every scholar of American politics would benefit from reading this book, and would have to revise some of their understanding of the origins of American politics.”
—Jeffery Jenkins, University of Virginia
Dysfunction in the contemporary Senate is driven by the deteriorating relationship between the majority and minority parties in the institution. In this environment, regular order is virtually nonexistent and unorthodox parliamentary procedures are frequently needed to pass important legislation. This is because Democrats and Republicans are now fighting a parliamentary war in the Senate to help steer the future direction of the country. James Wallner presents a new, bargaining model of procedural change to better explain the persistence of the filibuster in the current polarized environment, and focuses on the dynamics ultimately responsible for the nature and direction of contested procedural change. Wallner’s model explains why Senate majorities have historically tolerated the filibuster, even when it has been used to defeat their agenda, despite having the power to eliminate it unilaterally at any point. It also improves understanding of why the then-Democratic majority chose to depart from past practice when they utilized the nuclear option to eliminate the filibuster for one of President Barack Obama’s judicial nominees in 2013. On Parliamentary War’s game-theoretic approach provides a more accurate understanding of the relationship between partisan conflict and procedural change in the contemporary Senate.

James I. Wallner is Adjunct Professor of Politics at Catholic University and the Group Vice President of Research at the Heritage Foundation.

“Partisan conflict in the Senate has become increasingly intense, raising doubts that the chamber’s rules protecting minority rights will survive. Wallner provides valuable and thoughtful new insights into what may come, drawing from military theory to explain when the Senate majority party will—and will not—limit the powers of the minority.”

—Matthew Green, Catholic University of America
Curating Community
Museums, Constitutionalism, and the Taming of the Political
Stacy Douglas

In Curating Community: Museums, Constitutionalism, and the Taming of the Political, Stacy Douglas challenges the centrality of sovereignty in our political and juridical imaginations. Creatively bringing together constitutional, political, and aesthetic theory, Douglas argues that museums and constitutions invite visitors to identify with a prescribed set of political constituencies based on national, ethnic, or anthropocentric premises. In both cases, these stable categories gloss over the radical messiness of the world and ask us to conflate representation with democracy. Yet the museum, when paired with the constitution, can also serve as a resource in the production of alternative imaginations of community. Consequently, Douglas’s key contribution is the articulation of a theory of counter-monumental constitutionalism, using the museum, that seeks to move beyond individual and collective forms of sovereignty that have dominated postcolonial and postapartheid theories of law and commemoration. She insists on the need to reconsider deep questions about how we conceptualize the limits of ourselves, as well as our political communities, in order to attend to everyday questions of justice in the courtroom, the museum, and beyond.

Curating Community is a book for academics, artists, curators, and constitutional designers interested in legacies of violence, transitional justice, and democracy.

Stacy Douglas is Assistant Professor of Law and Legal Studies at Carleton University in Ottawa.

“Curating Community makes a really significant and exciting contribution to existing literatures. Douglas is at her best when engaging in critiques of other thinkers such as Christodoulidis and Cornell. The unexpected link that Douglas makes between constitutions and museums is critically important because it directly links law and culture in ways that are not usually noted or thought about, but which have vital effects on our political and aesthetic lives.”
—James Martel, San Francisco State University
An important examination of multinational corporations’ accountability in the era of globalization and the long shadow of the Holocaust

The Holocaust, Corporations, and the Law

Unfinished Business

Leora Bilsky

*The Holocaust, Corporations, and the Law* explores the challenge posed by the Holocaust to legal and political thought by examining the issues raised by the restitution class action suits brought against Swiss banks and German corporations before American federal courts in the 1990s. Although the suits were settled for unprecedented amounts of money, the defendants did not formally assume any legal responsibility. Thus, the lawsuits were bitterly criticized by lawyers for betraying justice and by historians for distorting history.

Leora Bilsky argues class action litigation and settlement offer a mode of accountability well suited to addressing the bureaucratic nature of business involvement in atrocities. Prior to these lawsuits, legal treatment of the Holocaust was dominated by criminal law and its individualistic assumptions, consistently failing to relate to the structural aspects of Nazi crimes. Engaging critically with contemporary debates about corporate responsibility for human rights violations and assumptions about “law,” she argues for the need to design processes that make multinational corporations accountable, and examines the implications for transitional justice, the relationship between law and history, and for community and representation in a post-national world. In an era when corporations are ever more powerful and international, Bilsky’s arguments will attract attention beyond those interested in the Holocaust and its long shadow.

**Leora Bilsky** is Professor of Law and Director of the Minerva Center for Human Rights at Tel Aviv University.

“A terrific combination of fascinating historical detail, clear and accessible political and legal theory, and practical wisdom about an extremely important topic . . . Even those who ultimately disagree with her optimism about Transnational Holocaust Litigation (THL) will have to reckon with this important book.”

—Ariela Gross, University of Southern California
Challenges Kantian International Relations scholars to reassess their relationship with the philosopher and his work

**Kant’s International Relations**

*The Political Theology of Perpetual Peace*

Seán Molloy

Why does Immanuel Kant (1724–1804) consistently invoke God and Providence in his most prominent texts relating to international politics? This question animates this study of one of the preeminent philosophers of modernity. In this wide-ranging study, Seán Molloy proposes that texts such as *Idea for a Universal History with Cosmopolitan Intent* and *Toward Perpetual Peace* cannot be fully understood without reference to Kant’s wider philosophical projects, and in particular, the role that belief in God plays within critical philosophy and Kant’s inquiries into anthropology, politics, and theology. The broader view that Molloy provides reveals the political-theological dimensions of Kant’s thought as directly related to his attempts to find a new basis for metaphysics in the sacrifice of knowledge to make room for faith.

This book is certain to generate controversy. Kant has repeatedly been hailed as “the greatest of all theorists” in the field of International Relations (IR); in particular, he has been acknowledged as the forefather of cosmopolitanism and democratic peace theory. Yet, Molloy charges that this understanding of Kant is based on misinterpretation, neglect of particular texts, and failure to recognize Kant’s ambivalences and ambiguities. Molloy’s return to Kant’s texts forces devotees of cosmopolitanism and other “Kantian” schools of thought in IR to critically assess their relationship with their supposed forebear: ultimately, they will be compelled either to seek different philosophical origins or to find some way to accommodate the complexity and the decisively theological aspects of Kant’s ideas.

Seán Molloy is Reader in International Relations at the University of Kent.

“Kant’s International Relations *stands out alone in IR treatments of Kant and has done the discipline an important service. It is both IR and philosophically savvy, bridging philosophy and IR theory in a rigorous manner with a clear and highly pertinent contemporary agenda.*”

—Richard Beardsworth, Aberystwyth University

POLITICAL SCIENCE

POLITICAL THEORY

INTERNATIONAL RELATIONS

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Gender, Intersections, and Institutions

Intersectional Groups Building Alliances and Gaining Voice in Germany

Louise K. Davidson-Schmich, Editor

Germany serves as a case study of when and how members of intersectional groups—individuals belonging to two or more disadvantaged social categories—capture the attention of policymakers, and what happens when they do. This edited volume identifies three venues through which intersectional groups are able to form alliances and generate policy discussions of their concerns. Original empirical case studies focus on a wide range of timely subjects, including the intersexed, gender and disability rights, lesbian parenting, women working in STEM fields, workers’ rights in feminized sectors, women in combat, and Muslim women and girls.

Louise Davidson-Schmich is Associate Professor of Political Science at the University of Miami, and author of Gender Quotas and Democratic Participation: Recruiting Candidates for Elective Offices in Germany (Michigan, 2016).

“Intersectionality is a term that is thrown into a lot of gender studies, but this work is the first I have seen that applies this construct in a consistent, logically structured fashion . . . The case studies are very well chosen, and the types of intersectional marginalization they represent open the door to many future comparative research investigations.”
—Joyce Mushaben, University of Missouri-St. Louis

“There is no book which provides an overview of so many different groups and intersections. It makes a unique contribution to the field.”
—Liza Mügge, University of Amsterdam

“A great addition not only to intersectional studies, but to the literatures on social/political/legal mobilization, and the comparative study of diversity issues . . . an excellent volume.”
—Jackie Gehring, University of California, Santa Cruz

A fascinating look at diversity issues and an analysis of how intersectional groups garner political attention
Huseyn Aliyev examines how, when, and under which conditions democratic institutional reforms affect informal institutions in hybrid regimes, countries transitioning to democracy. He analyzes the impact of institutional changes on the use of informal practices and what happens when democratic reforms succeed. Does informality disappear, or do elites and populations continue relying on informal structures?

When Informal Institutions Change engages with a growing body of literature to expand the analysis of the impact of institutional reforms on informal institutions beyond disciplinary boundaries, and combines theoretical insights from comparative politics with economic and social theories on informal relations. In addition, Aliyev offers insights relevant to democratization, institutionalism, and human geography. Detailed case studies of three transitional post-Soviet regimes—Georgia, Moldova, and Ukraine—illustrate the contentious relationship between democratic institutional reforms and informality in the broader context.

Aliyev shows in order for institutional reform to succeed in strengthening, democratizing, and formalizing institutions, it is important to approach informal practices and institutions as instrumental for its effectiveness. These findings have implications not only for hybrid regimes, but also for other post-Soviet or post-communist countries.

Huseyn Aliyev is a Post-Doctoral Researcher at the Center for Security Studies at Metropolitan University in Prague, Lecturer at the University of Bremen, and a Visiting Academic at the School of Interdisciplinary Area Studies at the University of Oxford.

“The book makes an excellent contribution to the literature and provides a timely analysis of the three important countries that it examines. The book will definitely be sought after by scholars working to understand the prospects for reform in the former Soviet Union.”
—Robert Orttung, The George Washington University

When Informal Institutions Change
Institutional Reforms and Informal Practices in the Former Soviet Union
Huseyn Aliyev

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Borrowing Credibility

Global Banks and Monetary Regimes

Jana Grittersová

Nations with credible monetary regimes borrow at lower interest rates in international markets and are less likely to suffer speculative attacks and currency crises. While scholars typically attribute credibility to domestic institutions or international agreements, Jana Grittersová argues that when reputable multinational banks headquartered in Western Europe or North America open branches and subsidiaries within a nation, they enhance that nation’s monetary credibility.

These banks enhance credibility by promoting financial transparency in the local system, improving the quality of banking regulation and supervision, and by serving as private lenders of last resort. Reputable multinational banks provide an enforcement mechanism for publicized economic policies, signaling to the international financial market the host government is committed to low inflation and stable currency.

Grittersová examines actual changes in government behavior of nations trying to gain legitimacy in international financial markets, and the ways in which perceptions of these nations change in relation to multinational banks. In addition to quantitative analysis of over eighty emerging-market countries, she offers extensive case studies of credibility building in the transition countries of Eastern Europe, Argentina in 2001, and the global financial crisis of 2008. Grittersová illuminates the complex interactions between multinational banks and national policymaking that characterize the process of financial globalization to reveal the importance of market confidence in a world of mobile capital.

Jana Grittersová is Associate Professor of Political Science and Cooperating Faculty at the Department of Economics at the University of California, Riverside.

“The rigorous and detailed qualitative and quantitative evidence that Grittersová presents ensures that Borrowing Credibility will become the definitive treatment of monetary reform and financial integration in Eastern Europe.”

—Thomas Oatley, University of North Carolina at Chapel Hill
Addresses concerns that rising powers may generate international conflict, focusing on Brazil, Russia, India, China, and South Africa (BRICS)

Rising Powers and Foreign Policy Revisionism
Understanding BRICS Identity and Behavior Through Time
Cameron G. Thies and Mark David Nieman

In Rising Powers and Foreign Policy Revisionism, Cameron Thies and Mark Nieman examine the identity and behavior of the BRICS (Brazil, Russia, India, China, and South Africa) in light of concerns that rising powers may become more aggressive and conflict-prone. The authors develop a theoretical framework that encapsulates pressures for revisionism through the mechanism of competition, and pressures for accommodation and assimilation through the mechanism of socialization. The identity and behavior of BRICS should be a product of these two forces as mediated by their domestic foreign policy processes. State identity is investigated qualitatively by using role theory and identifying national role conceptions, while economic and militarized conflict behavior are examined using Bayesian change-point modeling, which identifies structural breaks in a time series of data revealing potential wholesale revision of foreign policy. Using this innovative approach to show the behavior of rising powers is not simply governed by the structural dynamics of power, but also by the roles these rising powers define for themselves, they assert this process will likely lead to a much more evolutionary approach to foreign policy and will not necessarily generate international conflict.

Cameron G. Thies is Professor and Director of the School of Politics and Global Studies at Arizona State University. Mark David Nieman is Assistant Professor of Political Science at Iowa State University.

"By combining structural and ideational variables, Thies and Nieman enlarge our understanding of the rising power phenomenon and add much to one of the most important issue areas of international relations."
—T.V. Paul, McGill University

“... a significant contribution to the literature on rising powers, challenging some of the received wisdom about this important group of states. A series of fascinating insights.”
—Richard Little, University of Bristol

December 2017
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FRAUD AND MISCONDUCT IN RESEARCH

Detection, Investigation, and Organizational Response

Nachman Ben-Yehuda and Amalya Oliver-Lumerman

In Fraud and Misconduct in Research, Nachman Ben-Yehuda and Amalya Oliver-Lumerman introduce the main characteristics of research misconduct, portray how the characteristics are distributed, and identify the elements of the organizational context and the practice of scientific research which enable or deter misconduct. Of the nearly 750 known cases between 1880 and 2010 which the authors examine, the overwhelming majority took place in funded research projects and involved falsification and fabrication, followed by misrepresentation and plagiarism. The incidents were often reported by the perpetrator's colleagues or collaborators. If the accusations were confirmed, the organization usually punished the offender with temporary exclusion from academic activities and institutions launched organizational reforms, including new rules, the establishment of offices to deal with misconduct, and the creation of re-training and education programs for academic staff. Ben-Yehuda and Oliver-Lumerman suggest ways in which efforts to expose and prevent misconduct can further change the work of scientists, universities, and scientific research.

Nachman Ben-Yehuda is Professor in the Department of Sociology and Anthropology at The Hebrew University of Jerusalem. Amalya Oliver-Lumerman is Professor in the Department of Sociology and Anthropology at The Hebrew University of Jerusalem.

“This is a timely book on an important topic for the international scientific community. It applies well-established criminological thinking to the growing challenge of fraud and fabrication in the conduct of research, enhancing our understanding of its causes, and the likely effectiveness of current policy responses.”

—Robert Dingwall, Nottingham Trent University

A clear-eyed examination of research misconduct, and how efforts to expose and prevent it affect scientists and universities
Ten Thousand Nights
*Highlights from 50 Years of Theatre-Going*
Marvin Carlson

Esteemed scholar and theater aficionado Marvin Carlson has seen an unsurpassed number of theatrical productions in his long and distinguished career. *Ten Thousand Nights* is a lively chronicle of a half-century of theatre-going, in which Carlson recalls one memorable production for each year from 1960 to 2010. These are not conventional reviews, but essays using each theater experience to provide an insight into the theater and theatre-going at a particular time. The range of performances covered is broad, from edgy experimental fare to mainstream musicals, most of them based in New York but with stops at major theater events in Paris, Berlin, Moscow, Milan, and elsewhere. The engagingly written pieces convey a vivid sense not only of each production but also of the particular venue, neighborhood, and cultural context, covering nearly all significant movements, theater artists, and groups of the late twentieth century.

Marvin Carlson is the Sidney E. Cohn Distinguished Professor of Theatre, Comparative Literature and Middle Eastern Studies at the City University of New York and director of the Marvin Carlson Theatre Center at the Shanghai Theatre Academy. His many influential books have been translated into fifteen languages.

“*Marvin Carlson has probably attended more performances than any other person on the planet*. . . One couldn’t ask for a more amiable, passionate, astute, and knowledgeable guide to a rich half-century of work for the stage.”
—Alisa Solomon, Columbia School of Journalism

“The appeal of this book extends far beyond academia . . . To people who work in theatre, it offers an exhilarating excursion through the great achievements of the past half-century; to theatre lovers, a delightful memory palace as well as supplement to our own cherished recollections of great performances; finally, to students and young artists, an inspiring invitation to embark on their own lifelong voyages of artistic discovery.”
—Una Chaudhuri, New York University
Charles Ludlam Lives!
Charles Busch, Bradford Louryk, Taylor Mac, and the Queer Legacy of the Ridiculous Theatrical Company
Sean F. Edgecomb

Playwright, actor and director Charles Ludlam (1943–1987) helped to galvanize the Ridiculous style of theater in New York City starting in the 1960s. Decades after his death, his place in the chronicle of American theater has remained constant, but his influence has changed. Although his Ridiculous Theatrical Company shut its doors, the Ludlamesque Ridiculous has continued to thrive and remain a groundbreaking genre, maintaining its relevance and potency by metamorphosing along with changes in the LGBTQ community.

Author Sean F. Edgecomb focuses on the neo-Ridiculous artists Charles Busch, Bradford Louryk, and Taylor Mac to trace the connections between Ludlam’s legacy and their performances, using alternative queer models such as kinetic kinship, lateral historiography, and a new approach to camp. Charles Ludlam Lives! demonstrates that the queer legacy of Ludlam is one of distinct transformation—one where artists can reject faithful interpretations in order to move in new interpretive directions.

Sean F. Edgecomb is Assistant Professor of Theatre, College of Staten Island, City University of New York.

“Charles Ludlam Lives! is a smart, beautifully written book that will make a lasting contribution to gay and lesbian performance history.”
—Shane Vogel, Indiana University

“Charles Ludlam would be thrilled—just as he toyed with and overturned the conventions of popular theatre, this book playfully and brilliantly queers performance scholarship in its exploration of Ridiculous legacies. Edgecomb’s research is adventurous, and the writing is lively and compelling. Most importantly, the central figures, Charles Ludlam, Charles Busch, Bradford Louryk, and Taylor Mac, receive the full diva treatment they deserve.”
—James Wilson, LaGuardia Community College, CUNY
Wendy Wasserstein

Jill Dolan

Playwright Wendy Wasserstein (1950–2006), author of *The Heidi Chronicles*, wrote topical, humorous plays addressing relationships among women and their families, taking the temperature of social moments from the 1960s onward to debate women’s rightful place in their professional and personal lives. The playwright’s popular plays continue to be produced on Broadway and in regional theaters around the country and the world. Wasserstein’s emergence as a popular dramatist in the 1970s paralleled the emergence of the second-wave feminist movement in the United States, a cultural context reflected in the themes of her plays. Yet while some of her comedies and witty dramas were wildly successful, packing theaters and winning awards, feminists of the era often felt that the plays did not go far enough.

*Wendy Wasserstein* provides a critical introduction and a feminist reappraisal of the significant plays of one of the most famous contemporary American women playwrights. Following a biographical introduction, chapters address each of her important plays, situating Wasserstein’s work in the history of the US feminist movement and in a historical moment in which women artists continue to struggle for recognition.

**Jill Dolan** is Dean of the College, Annan Professor of English, and Professor of Theatre at Princeton University. She received the George Jean Nathan Award for her blog, The Feminist Spectator.

“*Skillfully weaves together historical, dramaturgical, literary, and practical methodologies to attend to everything from Wasserstein’s complicated place in the canon to how the plays were initially staged and received . . . Not simply a play-by-play exploration of Wasserstein’s work, this book is also a rigorous examination of the gender and race politics of commercial theatre (specifically Broadway).*”

—Charlotte M. Canning, University of Texas

**THEATER AND PERFORMANCE**

**WOMEN’S STUDIES**

**July 2017**

**MICHIGAN MODERN DRAMATISTS**

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Performing the Intercultural City

Ric Knowles

In 1971, Canada became the first country to adopt an official policy of multiculturalism. *Performing the Intercultural City* explores how Toronto—a representative global city in this multicultural country—stages diversity through its many intercultural theater companies and troupes. The book begins with a theoretical introduction to theatrical interculturalism. Subsequent chapters outline the historical and political context within which intercultural performance takes place; examine the ways in which Indigenous, Filipino, and Afro-Caribbean Canadian theater has developed play structures based on culturally specific forms of expression; and explore the ways that intercultural companies have used intermediality, modernist form, and intercultural discourse to mediate across cultures. *Performing the Intercultural City* will appeal to scholars, artists, and the theater-going public, including those in theater and performance studies, urban studies, critical multiculturalism studies, diaspora studies, critical cosmopolitanism studies, critical race theory, and cultural studies.

Ric Knowles is University Professor Emeritus of Theatre Studies, University of Guelph.

“Reaches beyond the particular context of Toronto to engage the issues of cosmopolitan cultural formations in the 21st century. Artists will be engaged by the case studies that explore unique dramaturgies and aesthetics, and academics by this in-depth study in the performativity of culture and identity formation. The book extends a model for studying intercultural dynamics in new ways.”

—Ann Elizabeth Armstrong, Miami University of Ohio

“Challenges us to develop a holistic methodology that honors the full complexity of the intercultural. [The book’s] deft integration of contemporary critical approaches with indigenous ontologies and participatory ethnography is a magnificent achievement, one that will impact our field deeply.”

—Leo Cabranes-Grant, University of California, Santa Barbara
Traces the deep roots of Philadelphia's annual Mummers Parade and the city's history of blackface masking and other forms of racial impersonation

Haunted City

Three Centuries of Racial Impersonation in Philadelphia

Christian DuComb

Haunted City explores the history of racial impersonation in Philadelphia from the late eighteenth century through the present day. The book focuses on select historical moments, such as the advent of the minstrel show and the ban on blackface makeup in the Philadelphia Mummers Parade, when local performances of racial impersonation inflected regional, national, transnational, and global formations of race. Mummers have long worn blackface makeup during winter holiday celebrations in Europe and North America; in Philadelphia, mummers’ blackface persisted from the colonial period well into the twentieth century. The first annual Mummers Parade, a publicly sanctioned procession from the working-class neighborhoods of South Philadelphia to the city center, occurred in 1901. Despite a ban on blackface in the Mummers Parade after civil rights protests in 1963–64, other forms of racial and ethnic impersonation in the parade have continued to flourish unchecked. Haunted City combines detailed historical research with the author’s own experiences performing in the Mummers Parade to create a lively and richly illustrated narrative. Through its interdisciplinary approach, Haunted City addresses not only theater history and performance studies but also folklore, American studies, critical race theory, and art history. It also offers a fresh take on the historiography of the antebellum minstrel show.

Christian DuComb is Assistant Professor of Theater at Colgate University.

“A persuasive blend of theory and archival research, combined with the author’s own ethnographic investigations . . . Haunted City illuminates the history of the community’s engagement with racial performance in a way that no other works have done on this same comprehensive scale.”

—Heather Nathans, Tufts University

“DuComb draws not only on scholarly and primary materials, but also on his own experiences as a member of a Mummers club . . . Haunted City is a fresh and well-executed look at the American tradition of racial impersonation, grounded in thorough, original discovery research.”

—Susan G. Davis, University of Illinois
Microdramas

Crucibles for Theater and Time

John H. Muse

In Microdramas, John H. Muse argues that tiny plays (i.e., shorter than twenty minutes) deserve sustained attention, and that brevity should be considered a distinct mode of theatrical practice. Focusing on artists for whom brevity became both a structural principle and a tool to investigate theater itself (August Strindberg, Maurice Maeterlinck, F. T. Marinetti, Samuel Beckett, Suzan-Lori Parks, and Caryl Churchill), the book explores four episodes in the history of very short theater, all characterized by the self-conscious embrace of brevity. The story moves from the birth of the modernist microdrama in French little theaters in the 1880s, to the explicit worship of speed in Italian Futurist synthetic theater, to Samuel Beckett’s often-misunderstood short plays, and finally to a range of contemporary playwrights whose long compilations of shorts offer a new take on momentary theater.

Subjecting short plays to extended scrutiny upends assumptions about brief or minimal art, and about theatrical experience. The book shows that short performances often demand greater attention from audiences than plays that unfold more predictably. Microdramas put pressure on preconceptions about which aspects of theater might be fundamental, and what might qualify as an event. In the process, they suggest answers to crucial questions about time, spectatorship, and significance.

John H. Muse is Assistant Professor of English, University of Chicago.

“A marvelous, wonderfully provocative and worthwhile project, written with flair, wit and intelligence, in a refreshingly lucid prose devoid of jargon.”
—Jonathan Kalb, Hunter College
Performing Unification
History and Nation in German Theater after 1989
Matt Cornish

Since the moment after the fall of the Berlin Wall in 1989, the most important German theater artists have created plays and productions about unification. Some have challenged how German history is written, while others opposed the very act of storytelling. Performing Unification examines how German directors, playwrights, and theater groups including Heiner Müller, Frank Castorf, and Rimini Protokoll have represented and misrepresented the past, confronting their nation’s history and collective identity. While scholars and critics have scrutinized unification in cinema and literature, this is the first book to focus on theater and performance.

Author Matt Cornish surveys German-language history plays from the Baroque period through Friedrich Schiller, Heinrich von Kleist, Brecht, and up to the documentary theater movement of the 1960s to show how German identity has always been contested, even well before Germany became a nation. Then turning to performances of unification after 1989, Cornish argues that theater, in its structures and its live gestures, on pages, stages, and streets, helps us to understand the past and its effect on us, our relationships with others in our communities, and our futures. Engaging with theater theory from Aristotle through Bertolt Brecht and Hans-Thies Lehmann’s “postdramatic” theater, and also with theories of history from Hegel to Walter Benjamin and Hayden White, Performing Unification demonstrates that historiography and dramaturgy are intertwined.

Matt Cornish is Assistant Professor of Theater History at Ohio University.

“This important study not only sheds significant new light on the modern German stage, but has implications for the relationship between theatre and contemporary society around the world.”
— Marvin Carlson, CUNY Graduate Center
Imaginative walking tours that retrace the map of Manhattan as it resonates with the music of Broadway

**Broadway Rhythm**  
*Imaging the City in Song*  
Dominic Symonds

*Broadway Rhythm* is a guide to Manhattan like nothing you’ve ever read. Author Dominic Symonds calls it a *performance cartography*, and argues that the city of New York maps its iconicity in the music of the Broadway songbook. A series of walking tours takes the reader through the landscape of Manhattan, clambering over rooftops, riding the subway, and flying over skyscrapers. Symonds argues that Broadway’s songs can themselves be used as maps to better understand the city through identifiable patterns in the visual graphics of the score, the auditory experience of the music, and the embodied articulation of performance, recognizing in all of these patterns, corollaries inscribed in the terrain, geography, and architecture of the city.

Through musicological analyses of works by Gershwin, Bernstein, Copland, Sondheim and others, the author proposes that performance cartography is a versatile methodology for urban theory, and establishes a methodological approach that uses the idea of the map in three ways: as an impetus, a metaphor, and a tool for exploring the city.

**Dominic Symonds** is Reader in Drama at the University of Lincoln, United Kingdom.

“A witty, whimsical exploration of how the physical place of Broadway has been represented in song. The book brings place into an ongoing scholarly conversation about the ways in which Broadway musicals do important cultural work and adds layers of meaning to a form that is generally considered solely in terms of words and music.”

—Andrea Most, University of Toronto

“With an ear attuned to the rhythmic and harmonic structures of the musical, Symonds proposes inventive and sometimes audacious new interpretations of classic Broadway songs and songwriters. His examples explore how form and experience shape each other and provide affective maps of the city. . . . Broadway Rhythm offers a new way to read the American musical.”

—Shane Vogel, Indiana University

December 2017  
6 x 9, 312 pages, 7 maps, 22 music examples, 3 illustrations, 6 photographs, 2 tables, 10 diagrams  
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www.press.umich.edu
The first comprehensive survey of the groundbreaking work of Earle Brown, augmented with several newly published items from his personal archive

Beyond Notation
The Music of Earle Brown
Rebecca Y. Kim, Editor

Earle Brown (1926–2002) was a crucial part of the seminal group of experimental composers known as the New York School, and his work intersects in fascinating ways with that of his colleagues John Cage, Morton Feldman, and Christian Wolff. This book seeks to expand our view of Brown’s work, addressing his practices as a painter and composer as well as his collaborations with visual artists Alexander Calder, Robert Rauschenberg, and the American abstract expressionists. The essays collected here explore Brown’s compositional methods and their historical place in depth: not only his influential experiments with open form composition and graphic notation, but his interest in collaboration, mixed media, and his engagement with the European avant-garde. The volume includes several short essays by Brown that shed new light on his relationships with colleagues and the ideas that drove his work.

Rebecca Y. Kim is an independent scholar and Adjunct Professor of music at Columbia University.

“One of the best [multi-authored books] I’ve seen. . . . It makes a huge contribution. Earle Brown has long been neglected, and it’s nice to see his work receiving the attention it deserves.”
—Amy Beal, University of California-Santa Cruz
An exciting new examination of how African-American blues music was emulated and used by white British musicians in the late 1950s and early 1960s

**The British Blues Network**

*Adoption, Emulation, and Creativity*

Andrew Kellett

Beginning in the late 1950s, an influential cadre of young, white, mostly middle-class British men were consuming and appropriating African-American blues music, using blues tropes in their own music and creating a network of admirers and emulators that spanned the Atlantic. This cross-fertilization helped create a commercially successful rock idiom that gave rise to some of the most famous British groups of the era, including The Rolling Stones, The Yardbirds, Eric Clapton, and Led Zeppelin. What empowered these white, middle-class British men to identify with and claim aspects of the musical idiom of African-American blues musicians? *The British Blues Network* examines the role of British narratives of masculinity and power in the postwar era of decolonization and national decline that contributed to the creation of this network, and how its members used the tropes, vocabulary, and mythology of African-American blues traditions to forge their own musical identities.

Andrew Kellett is Associate Professor of History at Hartford Community College and Adjunct Instructor at the University of Maryland.

“Andrew Kellett’s definitive study of the 1960s British blues movement highlights the music’s important trans-Atlantic connections and complex history. Carefully researched and engagingly written, *The British Blues Network* traces the emergence of rock music as we know it today and will appeal to scholars and fans alike.”

—Ulrich Adelt, University of Wyoming

**MUSIC**

**AFRICAN-AMERICAN STUDIES**

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Ancient Law, Ancient Society
Dennis P. Kehoe and Thomas A. J. McGinn, Editors

The essays composing Ancient Law, Ancient Society examine the law in classical antiquity both as a product of the society in which it developed and as one of the most important forces shaping that society. Contributors to this volume consider the law via innovative methodological approaches and theoretical perspectives—in particular, those drawn from the new institutional economics and the intersection of law and economics.

Essays cover topics such as using collective sanctions to enforce legal norms; the Greek elite’s marriage strategies for amassing financial resources essential for a public career; defenses against murder charges under Athenian criminal law, particularly in cases where the victim put his own life in peril; the interplay between Roman law and provincial institutions in regulating water rights; the Severan-age Greek author Aelian’s notions of justice and their influence on late-classical Roman jurisprudence; Roman jurists’ approach to the contract of mandate in balancing the changing needs of society against respect for upper-class concepts of duty and reciprocity; whether the Roman legal authorities developed the law exclusively to serve the Roman elite’s interests or to meet the needs of the Roman Empire’s broader population as well; and an analysis of the Senatus Consultum Claudianum in the Code of Justinian demonstrating how the late Roman government adapted classical law to address marriage between free women and men classified as coloni bound to their land.

In addition to volume editors Dennis P. Kehoe and Thomas A. J. McGinn, contributors include Adriaan Lanni, Michael Leese, David Phillips, Cynthia Bannon, Lauren Caldwell, Charles Pazdernik, and Clifford Ando.

Dennis P. Kehoe is Professor of Classical Studies and Andrew Mellon Professor in the Humanities at Tulane University. Thomas A. J. McGinn is Professor of Classical Studies, History, and Law at Vanderbilt University.
The Roman Community at Table during the Principate

New and Expanded Edition

John F. Donahue

On its initial publication, The Roman Community at Table during the Principate broke new ground with its approach to the integral place of feasting in ancient Roman culture and the unique power of food to unite and to separate its recipients along class lines throughout the Empire. John F. Donahue’s comprehensive examination of areas such as festal terminology, the social roles of benefactors and beneficiaries, the kinds of foods offered at feasts, and the role of public venues in community banquets draws on over three hundred Latin honorary inscriptions to recreate the ancient Roman feast. Illustrations depicting these inscriptions, as well as the food supply trades and various festal venues, bring important evidence to the study of this vital and enduring social practice. A touchstone for scholars, the work remains fresh and relevant.

This expanded edition of Donahue’s work includes significant new material on current trends in food studies, including the archaeology and bioarchaeology of ancient food and drink; an additional collection of inscriptions on public banquets from the Roman West; and an extensive bibliography of scholarship produced in the last ten years. It will be of interest not only to classicists and historians of the ancient world, but also to anthropologists and sociologists interested in food and social group dynamics.

John F. Donahue is Professor of Classical Studies at the College of William and Mary.

Praise for the hardcover edition:

“This book is indispensable both for ancient history and for food history. . . . Donahue offers fascinating reflections on public and private dining, doing for Roman politics what Pauline Schmitt did for the Greek polis. [He] brilliantly ties meal times into the practices of Rome’s Hellenistic predecessors and richly reflects the religious and cultural contexts of eating."

—John Wilkins, University of Exeter
A nuanced examination that illuminates the Apion estate’s economic structure and addresses how the family was able to generate such wealth

**Getting Rich in Late Antique Egypt**
**Ryan E. McConnell**

Papyrologists and historians have taken a lively interest in the Apion family (fifth to seventh centuries CE), which rose from local prominence in rural Middle Egypt to become one of the wealthiest and most powerful families in the Eastern Roman Empire. The focus of most scholarly debate has been whether the Apion estate—and estates like it—aimed for a marketable surplus or for self-sufficiency. *Getting Rich in Late Antique Egypt* shifts the discussion to precisely how the Apions’ wealth was generated and what role their Egyptian estate played in that growth by engaging directly with broader questions of the relationship between public and private economic actors in Late Antiquity, rational management in ancient economies, the size of estates in Byzantine Egypt, and the role of rural estates in the Byzantine economy.

Ryan E. McConnell connects the family’s rise in wealth and status to its role in tax collection on behalf of the Byzantine state, rather than a reliance on productive surpluses. Close analysis of low- and high-level accounts from the Apion estate, as well as documentation from comparable Roman and Byzantine Egyptian estates, corroborates this conclusion. Additionally, McConnell offers a third way into the ongoing debate over whether the Apions’ relationship with the state was antagonistic or cooperative, concluding that the relationship was that of parties in a negotiation, with each side seeking to maximize its own benefit. The application of modern economic concepts—as well as comparisons to the economies of Athens, Rome, Ptolemaic Egypt, and Early Modern France—further illuminates the structure and function of the estate in Late Antique Egypt.

*Getting Rich in Late Antique Egypt* will be a valuable resource for philologists, archaeologists, papyrologists, and scholars of Late Antiquity. It will also interest scholars of agricultural, social, and economic history.

*Ryan E. McConnell* is Visiting Assistant Professor at Bowdoin College.
Recording Village Life
*A Coptic Scribe in Early Islamic Egypt*
Jennifer A. Cromwell

*Recording Village Life* presents a close study of over 140 Coptic texts written between 724–756 CE by a single scribe, Aristophanes son of Johannes, of the village Djeme in western Thebes. These texts, which focus primarily on taxation and property concerns, yield a wealth of knowledge about social and economic changes happening at both the community and country-wide levels during the early years of Islamic rule in Egypt. Additionally, they offer a fascinating picture of the scribe's role within this world, illuminating both the practical aspects of his work and the social and professional connections with clients for whom he wrote legal documents.

Papyrological analysis of Aristophanes' documents, within the context of the textual record of the village, shows a new and divergent scribal practice that reflects broader trends among his contemporaries: Aristophanes was part of a larger, national system of administrative changes, enacted by the country's Arab rulers in order to better control administrative practices and fiscal policies within the country. Yet Aristophanes' dossier shows him not just as an administrator, revealing details about his life, his role in the community, and the elite networks within which he operated. This unique perspective provides new insights into both the micro-history of an individual's experience of eighth-century Theban village life, and its reflection in the macro social, economic, and political trends in Egypt at this time.

This book will prove valuable to scholars of late antique studies, papyrology, philology, early Islamic history, social and economic history, and Egyptology.

*Jennifer A. Cromwell* is a Marie Curie Research Fellow at the University of Copenhagen.
The Hellenistic, Roman, and Medieval Glass from Cosa
David Frederick Grose
R. T. Scott, Editor

The *Hellenistic, Roman, and Medieval Glass from Cosa* continues the exemplary record of publication by the American Academy in Rome on important classes of materials recovered in excavation from one of the principal archaeological sites of Roman Italy. Over 15,000 fragments of glass tableware, ranging in date from the mid-second century BCE to the early fifth century CE, were found at Cosa, a small town in Etruria (modern Tuscany). Cosa's products were chiefly exported to North Africa and Europe, but its influence was felt throughout the Mediterranean world.

The research and analysis presented here are the work of the late David Frederick Grose, who began this project when no other city site excavations in Italy focused on ancient glass. He confirmed that the Roman glass industry began to emerge in the Julio-Claudian era, beginning in the principate of Augustus. His study traces the evolution of manufacturing techniques from core-formed vessels to free blown glass, and it documents changes in taste and style that were characteristic of the western glass industry throughout its long history.

At the time of Grose's unexpected passing, his study was complete but not yet published. Nevertheless, the reputation of his work in this area has done much to establish the value and importance of excavating and researching Cosa's glass. This volume, arranged and edited by R. T. Scott, makes Grose's essential scholarship on the subject available for the first time.

David Frederick Grose was Professor of Classics at the University of Massachusetts, Amherst. R. T. Scott is Doreen C. Spitzer Professor of Latin and Classical Studies at Bryn Mawr College.
An international, cross-disciplinary investigation of ancient religious practices and their material remains yields fresh insights and poses new questions.

Ritual Matters

Material Remains and Ancient Religion
Claudia Moser and Jennifer Knust, Editors

*Ritual Matters* interrupts the anachronistic binaries of religious practice and belief, the material and the theological, by taking a new approach to the study of archaeological remains of ancient religions. Focusing on the materiality of ritual—inherent in everything from monumental temples and altars, to votive offerings and codices, to sanctioned inscriptions and reliefs—allows for a novel vantage point from which to consider ancient religious practices, as well as an important counterbalance to more traditional conceptual perspectives often privileged in the field.

Material remains of religious practices may reveal striking local continuity, but they also highlight points of change, as distinct moments of manufacture and use transformed both sites and objects. Yet not every religious practice leaves a trace: the embodied use of imperial statuary, the rationale for the design of particular sacred books or the ephemeral “magical” implements designed by local religious experts leave few traces, if any, and are therefore less amenable to material investigation. What does remain, however, challenges any neat association between representation and reality or literary claim and practical application.

This volume, which features work by internationally renowned scholars of ancient religions and archaeology, represents a significant contribution to the material approach of studying the ancient Mediterranean’s diverse religious practices. In addition to volume editors Claudia Moser and Jennifer Knust, contributors include Henri Duday, Gunnel Ekroth, David Frankfurter, Richard Gordon, Valérie Huet, William Van Andringa, and Zsuzsanna Várhelyi. The range of topics covered includes funerary remains, sacrificial practices, “magic,” Roman altars, imperial reliefs and statuary, and the role of sacred books. *Ritual Matters* will be of interest to scholars of archaeology, art history, classical studies, religious studies, and ancient history.

Claudia Moser is Assistant Professor of History of Art & Architecture at the University of California, Santa Barbara. Jennifer Knust is Associate Professor of Religion at Boston University.
Looks beneath Chaucer’s vision of a British past to discover a deeply politicized fantasy of England’s national identity

Living in the Future

*Sovereignty and Internationalism in the Canterbury Tales*

Susan Nakley

Nationalism, like medieval romance literature, recasts history as a mythologized and seamless image of reality. *Living in the Future* analyzes how the anachronistic nationalist fantasies in Geoffrey Chaucer’s *Canterbury Tales* create a false sense of England’s historical continuity that in turn legitimized contemporary political ambitions. This book spells out the legacy of the *Tales* that still resonates throughout English literature, and also explores the idea of England in literary imaginations.

Chaucer makes use of two extant national ideals, sovereignty and domesticity, to introduce the concept of an English nation into the contemporary popular imagination, and then to reinvent an idealized England as a hallowed homeland. For Chaucer, as for other nationalist thinkers, sovereignty governs communities with linguistic, historical, cultural, and religious affinities. Chaucerian sovereignty appears primarily in romantic and household contexts that function as microcosms of the nation, reflecting a pseudo-familial love between sovereign and subjects and relying on a sense of shared ownership and judgment. This notion also has deep affinities with popular and political theories flourishing throughout Europe. Chaucer’s internationalism, matched with his artistic use of the vernacular and skillful distortions of both time and space, frames a discrete sovereign English nation within its diverse interconnected world.

This book is the first monograph to explore the national importance of Chaucer’s ideas regarding English sovereignty, while also critiquing eighteenth-, nineteenth-, and early twentieth-century nationalist visions of Chaucer. It assesses and extends recent investigations of nationalism and transnationalism in medieval English writing, clarifying how postcolonial theories and medieval imaginations of nation resonate with and enlighten each other. It will appeal to scholars of Middle English literature, literary history, the intersection of literature and political theory, postcolonial criticism, and literary transnationalism.

*Susan Nakley* is Associate Professor of English at St. Joseph’s College, New York.
Academic Ableism

Disability and Higher Education

Jay Timothy Dolmage

Academic Ableism brings together disability studies and institutional critique to recognize the ways that disability is composed in and by higher education, and rewrites the spaces, times, and economies of disability in higher education to place disability front and center. For too long, argues author Jay Timothy Dolmage, disability has been constructed as the antithesis of higher education, often positioned as a distraction, a drain, a problem to be solved. The ethic of higher education encourages students and teachers alike to accentuate ability, valorize perfection, and stigmatize anything that hints at intellectual, mental, or physical weakness, even as we gesture toward the value of diversity and innovation. Examining everything from campus accommodation processes, to architecture, to popular films about college life, Dolmage argues that disability is central to higher education, and that building more inclusive schools allows better education for all.

Jay Timothy Dolmage is Associate Professor of English at the University of Waterloo.

“Academic Ableism is a landmark book for higher education. Using disability as the frame, it is the first and only of its kind to take on structural ableism in the academy.”

—Brenda Brueggemann, University of Connecticut

“For those new to the field of Disability Studies, Dolmage provides clear, authoritative definitions of terms and the opportunity to analyze, critically, what students know best and need tools to think about, their own spaces and roles. For those who are old hats, this book is game-changing.”

— Susan Schweik, University of California, Berkeley

Places notions of disability at the center of higher education and argues that inclusiveness allows for a better education for everyone
Thought-provoking essays that explore how disability is named, identified, claimed, and negotiated in higher education settings

**Negotiating Disability**

*Disclosure and Higher Education*

Stephanie L. Kerschbaum, Laura T. Eisenman, and James M. Jones, Editors

Disability is not always central to claims about diversity and inclusion in higher education, but should be. This collection reveals the pervasiveness of disability issues and considerations within many higher education populations and settings, from classrooms to physical environments to policy impacts on students, faculty, administrators, and staff. While disclosing one's disability and identifying shared experiences can engender moments of solidarity, the situation is always complicated by the intersecting factors of race and ethnicity, gender, sexuality, and class. With disability disclosure as a central point of departure, this collection of essays builds on scholarship that highlights the deeply rhetorical nature of disclosure and embodied movement, emphasizing disability disclosure as a complex calculus in which degrees of perceptibility are dependent on contexts, types of interactions that are unfolding, interlocutors' long- and short-term goals, disabilities, and disability experiences, and many other contingencies.

Stephanie L. Kerschbaums is Associate Professor of English, University of Delaware. Laura T. Eisenman is Associate Professor of Education, University of Delaware. James M. Jones is Professor of Psychological and Brain Sciences and Africana Studies and Director of the Center for the Study of Diversity, University of Delaware.

“Joins a growing body of literature on disclosure, passing, and disability identity. Its focus on higher education allows for a deep exploration of theory while also illuminating the processes and implications of disclosure in this setting.”

—Allison C. Carey, Shippensburg University

“Remarkably thorough and bold . . . the book will inform higher education administrators, staff and faculty who reify the ‘progress narrative’ retold about diversity and inclusion, when such accounts rarely consider disabled faculty and students. This book is sure to become a classic resource for many in higher education.”

—Linda Ware, State University of New York at Geneseo

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A pioneering oral historian analyzes recurring themes in the lives of poor and working-class women

Memory, Meaning, and Resistance
Reflecting on Oral History and Women at the Margins
Fran Leeper Buss

Fran Leeper Buss, a former welfare recipient who earned a PhD in history and became a pioneer in the field of oral history, has for forty years dedicated herself to the goal of collecting the stories of marginal and working-class U.S. women. Memory, Meaning, and Resistance is based on over 100 oral histories gathered from women from a variety of racial, ethnic, and geographical backgrounds, including a traditional Mexican American midwife, a Latina poet and organizer for the United Farm Workers, and an African American union and freedom movement organizer. Buss now analyzes this body of work, identifying common themes in women’s lives and resistance that unite the oral histories she has gathered. From the beginning, her work has shed light on the inseparable, compounding effects of gender, race, ethnicity, and class on women’s lives—what is now commonly called intersectionality. Memory, Meaning, and Resistance is structured thematically, with each chapter analyzing a concept that runs through the oral histories, e.g., agency, activism, religion. The result is a testament to women’s individual and collective strength, and an invaluable guide for students and researchers, on how to effectively and sensitively conduct oral histories that observe, record, recount, and analyze women’s life stories.

Fran Leeper Buss holds a PhD in American History from the University of Arizona. She has published four oral histories and a novel, Journey of the Sparrows. The original transcripts of her oral history interviews are housed at the the Arthur and Elizabeth Schlesinger Library on the History of Women in America.

“The analysis is methodologically rich yet manages to capture the harsh realities of poverty, sexism, and racism, and the resilience of the activists. The book also sheds light on the role of spirituality in the lives of poor and working class women... An excellent resource for training graduate students to collect oral histories in a more intersectional, postmodern way. In short, we need this book.”

—Mary Margaret Fonow, Arizona State University
Garrett Hongo makes a literary inquiry into the century-long history of Japanese Americans, particularly in Hawai‘i and California, seeking answers to questions regarding the mosaics of American identity in the contexts of diaspora and postmodernism. His essays address issues in contemporary poetry and Asian American literature, attest to his studies of poets of the Chinese T‘ang—as well as American poets Walt Whitman and Charles Olson, chronicle his journalistic coverage of the politics of race and Congressional legislation regarding the Japanese American internment during World War II, and describe what he considers his own cultural inheritance and literary antecedents. There are essays on controversies and contestations in Asian American literature, paeans to the Hawaiian landscape, and a welcoming, Whitmanic address to immigrants newly arrived in America. He explains free-verse prosody by talking about the great jazz musician John Coltrane. He praises his contemporaries—poets David Mura, Edward Hirsch, and Mark Jarman—and acknowledges his mentors Bert Meyers and Charles Wright. What emerges is a poet fully engaged with contemporary politics as well as poetics and committed to traditional learning in diverse traditions.

*The Mirror Diary* tracks the formation of a learned consciousness regarding multiple and sometimes competing influences from literary tradition, regional and ethnic histories, and the quest for an original poetic voice. Throughout, Hongo’s focus is on a literary response to issues and events, a considered meditative and decidedly poetic language informed by tradition and reflective of contemporary experience. He asks the question *How shall I sing of this body?*, burdened by a painful history and yet inspired by the beauties of language and the moral values of justice and recognition.

Garrett Hongo is Distinguished Professor of Creative Writing at the University of Oregon.
Rigoberto González examines the work of the most celebrated contemporary voices shaping the politics of poetry in the new millennium

**Pivotal Voices, Era of Transition**

*Towards a 21st Century Poetics*

Rigoberto González

*Pivotal Voices, Era of Transition* gathers Rigoberto González’s most important essays and book reviews that consider the work of emerging poets whose identities and political positions are transforming what readers expect from contemporary poetry. Many of these voices represent intersectional communities, such as queer writers of color like Natalie Díaz, Danez Smith, Ocean Vuong, and Eduardo C. Corral, and many writers, such as Carmen Giménez Smith and David Tomás Martínez, have deep connections to their Latino communities. Collectively these writers are enriching American poetry to reflect a more diverse, panoramic, and socially conscious literary landscape. This much needed look at diverse voices also features essays on the poets’ literary ancestors including Juan Felipe Herrera, Alurista, Francisco X. Alarcón, and speeches that address the need for poetry as agency.

This book fills a glaring gap in contemporary literary scholarship. Very little existing poetry scholarship focuses exclusively on writers of color, particularly Latino poetry—a field in which González is considered an authority. The book makes important observations about the relevance and urgency of the work coming from writers representing marginalized communities, many of whom will undoubtedly become the most influential voices of their generation. González is the first to identity them as such and to illustrate why their work is as exquisitely crafted as it is socially resonant. He also makes important connections between the Latino, African American, Asian American and Native American literatures by positioning them as a collective movement critiquing, challenging, and reorienting the direction of American poetry with their nuanced and politicized verse. González’s inclusive vision covers a wide landscape of writers, opening literary doors for sexual and ethnic minorities.

Rigoberto González is Professor of English at Rutgers, the State University of New Jersey, Newark College of Arts & Sciences and University College—Newark.
Finding Voice
A Visual Arts Approach to Engaging Social Change
Kim S. Berman

In *Finding Voice*, Kim Berman demonstrates how she was able to use visual arts training in disenfranchised communities as a tool for political and social transformation in South Africa. Using her own fieldwork as a case study, Berman shows how hands-on work in the arts with learners of all ages and backgrounds can contribute to economic stability by developing new skills, as well as enhancing public health and gender justice within communities. Berman’s work, and the community artwork her book documents, present the visual arts as a crucial channel for citizens to find their individual voices and to become agents for change in the arenas of human rights and democracy.

Kim S. Berman is Associate Professor in the Department of Visual Art at the University of Johannesburg and the Executive Director of Artist Proof Studio.

“Finding Voice offers a sustained examination of an arts-based response to the ongoing HIV-AIDS crisis in South Africa. It tells an important story about the adaptability of and stress in arts organizations as they respond to the changing context of the profoundly unsettling policy failures.”

—Julie Ellison, University of Michigan

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Not Straight from Germany

Sexual Publics and Sexual Citizenship since Magnus Hirschfeld

Michael Thomas Taylor, Annette F. Timm, and Rainer Herrn, Editors

Magnus Hirschfeld’s Institute for Sexual Science was founded in Berlin in 1919 as a place of research, political advocacy, counseling, and public education. Inspired by the world’s first gay rights organizations, it was closely allied with other groups fighting for sexual reform and women’s rights, and was destroyed in 1933 as the first target of the Nazi book burnings. Not Straight from Germany examines the legacy of that history, combining essays and a lavish array of visual materials. Scholarly essays investigate the ways in which sex became public in early 20th-century Germany, contributing to a growing awareness of Hirschfeld’s influence on histories of sexuality while also widening the perspective beyond the lens of identity politics.

Two visual sourcebooks and catalog essays on an exhibition of contemporary artists’ responses to the Hirschfeld historical materials interrogate the modes of visual representation that Hirschfeld employed by re-imagining the public visibility of his institute from a contemporary perspective. The archival material includes stunning, never-before-published images from Hirschfeld’s institute that challenge many received ideas, while the scholarly and art catalog essays explore collaboration and dialogue as methods of research and activism that resonate beyond the academy to pressing issues of public concern.

Michael Thomas Taylor is Associate Professor of German and Humanities at Reed College. Annette F. Timm is Associate Professor of History at the University of Calgary. Rainer Herrn is Researcher and Lecturer at the Institute for the History of Medicine and Ethics in Medicine at Charité University Hospital in Berlin.
Weimar Germany (1919–33) was an era of equal rights for women and minorities, but also of growing antisemitism and hostility toward the Jewish population. This led some Jews to want to pass or be perceived as non-Jews; yet there were still occasions when it was beneficial to be openly Jewish. Being visible as a Jew often involved appearing simultaneously non-Jewish and Jewish. Passing Illusions examines the constructs of German-Jewish visibility during the Weimar Republic and explores the controversial aspects of this identity—and the complex reasons many decided to conceal or reveal themselves as Jewish. Focusing on racial stereotypes, Kerry Wallach outlines the key elements of visibility, invisibility, and the ways Jewishness was detected and presented through a broad selection of historical sources including periodicals, personal memoirs, and archival documents, as well as cultural texts including works of fiction, anecdotes, images, advertisements, performances, and films. Twenty black-and-white illustrations (photographs, works of art, cartoons, advertisements, film stills) complement the book’s analysis of visual culture.

Kerry Wallach is Associate Professor of German Studies and an Affiliate of the Judaic Studies Program at Gettysburg College.

“A powerful and original work of scholarship . . . Wallach brings a fresh theoretical perspective to the study of early twentieth-century German-Jewish history and culture, drawing her concept of passing from African-American and LGBT Studies and paying systematic attention to the category of gender throughout.”

—Jonathan Hess, University of North Carolina at Chapel Hill

“Wallach’s superbly researched study convincingly shows that German Jews of this era not only had the ability to pass or not-pass as Jewish, but also had ample reasons for taking advantage of this powerful assimilation strategy. One of its great strengths is the author’s careful attention to detail about how the need for Jews to pass or not-pass varied according to time, place, and gender.”

—Lisa Silverman, University of Wisconsin-Milwaukee
Cosmopolitanisms and the Jews
Cathy S. Gelbin and Sander L. Gilman

Cosmopolitanisms and the Jews adds significantly to contemporary scholarship on cosmopolitanism by making the experience of Jews central to the discussion, as it traces the evolution of Jewish cosmopolitanism over the last two centuries. The book sets out from an exploration of the nature and cultural-political implications of the shifting perceptions of Jewish mobility and fluidity around 1800, when modern cosmopolitanist discourse arose. Through a series of case studies, the authors analyze the historical and discursive junctures that mark the central paradigm shifts in the Jewish self-image, from the Wandering Jew to the rootless parasite, the cosmopolitan, and the socialist internationalist. Chapters analyze the tensions and dualisms in the constructed relationship between cosmopolitanism and the Jews at particular historical junctures between 1800 and the present, and probe into the relationship between earlier anti-Semitic discourses on Jewish cosmopolitanism and Stalinist rhetoric.

Cathy S. Gelbin is Senior Lecturer in German Studies, University of Manchester. Sander L. Gilman is Distinguished Professor of the Liberal Arts and Sciences and Professor of Psychiatry, Emory University.

“This book has an extraordinarily grand sweep and offers penetrating and fascinating insights—a true tour-de-force.”
—Michael Berkowitz, University College London

“A thorough and exhaustive study of the history of the ‘cosmopolitan’ ideal and its relationship to Jewish identity from the Enlightenment to the present, providing short and incisive analyses of a vast number of texts. Because the writing is clear and does not get bogged down in arcane academic debates, Cosmopolitanisms and the Jews should appeal to a broad audience.”
—Robert D. Tobin, Clark University
The Modern Legislative Veto
Macropolitical Conflict and the Legacy of Chadha
Michael J. Berry

In *The Modern Legislative Veto*, Michael J. Berry uses a multimethod research design, incorporating quantitative and qualitative analyses, to examine the ways that Congress has used the legislative veto over the past 80 years. This parliamentary maneuver, which delegates power to the executive but grants the legislature a measure of control over the implementation of the law, raises troubling questions about the fundamental principle of separation of governmental powers.

Berry argues that, since the U.S. Supreme Court declared the legislative veto unconstitutional in *Immigration and Naturalization Service (INS) v. Chadha* (1983), Congress has strategically modified its use of the veto to give more power to appropriations committees. Using an original dataset of legislative veto enactments, Berry finds that Congress has actually increased its use of this oversight mechanism since *Chadha*, especially over defense and foreign policy issues. Democratic and Republican presidents alike have fought back by vetoing legislation containing legislative vetoes and by using signing statements with greater frequency to challenge the legislative veto's constitutionality. A complementary analysis of state-level use of the legislative veto finds variation in oversight powers granted to state legislatures, but similar struggles between the legislature and the executive.

This ongoing battle over the legislative veto points to broader efforts by legislative and executive actors to control policy, efforts that continually negotiate how the democratic republic established by the Constitution actually operates in practice.

Michael J. Berry is Associate Professor of Political Science at the University of Colorado, Denver.

“The Modern Legislative Veto is an exciting book, one that I have looked forward to for a long time. A discussion of the development of the legislative veto is timely and very important.”

—Mathew D. McCubbins, Duke University
 Technologies such as synthetic biology, nanotechnology, artificial intelligence, and geoengineering promise to address many of our most serious problems, yet they also bring environmental and health-related risks and uncertainties. Moreover, they can come to dominate global production systems and markets with very little public input or awareness. Existing governance institutions and processes do not adequately address the risks of new technologies, nor do they give much consideration to the concerns of persons affected by them.

Instead of treating technology, health, and the environment as discrete issues, Albert C. Lin argues that laws must acknowledge their fundamental relationship, anticipating both future technological developments and their potential adverse effects. Laws should encourage international cooperation and the development of common global standards, while allowing for flexibility and reassessment.

Albert C. Lin is Professor of Law specializing in environmental law at the University of California, Davis, School of Law.

“What this book contributes is a detailed look at potential governance mechanisms in a historical perspective, and a close legal analysis of existing and potential regulatory structures for a particular group of emerging technologies. The biggest strength is the legal analysis of how U.S. regulation applies and does not apply to emerging technologies, and some good policy ideas for generating new governance.”

—David Winickoff, University of California, Berkeley, College of Natural Resources
The Gourmet Club

A Sextet

Tanizaki Jun’ichirō

TRANSLATED BY ANTHONY H. CHAMBERS AND PAUL McCARTHY

The decadent tales in this collection span 45 years in the extraordinary career of Japan’s master storyteller, Tanizaki Jun’ichirō (1886–1965), the author of Naomi, A Cat, a Man, and Two Women, and The Makioka Sisters. Made accessible in English by the expertise of translators Anthony H. Chambers and Paul McCarthy, the stories in The Gourmet Club vividly explore an array of human passions. In “The Children,” three mischievous friends play sadomasochistic games in a mysterious Western-style mansion. The sybaritic narrator of “The Secret” experiments with cross-dressing as he savors the delights of duplicity. “The Two Acolytes” evokes the conflicting attractions of spiritual fulfillment and worldly pleasure in medieval Kyoto. In the title story, the seductive tastes, aromas, and textures of outlandish Chinese dishes blend with those of the seductive hands that proffer them to blindfolded gourmets. In “Mr. Bluemound,” Tanizaki, who wrote for a film studio in the early 1920s, considers the relationship between a flesh-and-blood actress and her image fixed on celluloid, which one memorably degenerate admirer is obsessed with. And, finally, “Manganese Dioxide Dreams” offers a tantalizing insight into the author’s mind as he weaves together the musings of an old man very like Tanizaki himself—Chinese and Japanese cuisine, a French murder movie, Chinese history, and the contents of a toilet bowl. These beautifully translated stories will intrigue and entertain readers who are new to Tanizaki, as well as those who have already explored the bizarre world of his imagination.

Anthony H. Chambers is Professor Emeritus of Japanese at Arizona State University. Paul McCarthy is Professor Emeritus, Surugadai University, Saitama, Japan.

“... fascinating glimpses into the obscurer corners of [Tanizaki’s] art.”
—New York Times Book Review

“The long awaited collection of six of Jun’ichiro Tanizaki’s shorter works ... by two of the most eminent of Tanizaki’s translators.”
—The Japan Times
The Fanfiction Reader

Folk Tales for the Digital Age

Francesca Coppa

Written originally as a fanfiction for the series Twilight, the popularity of 50 Shades of Gray has made obvious what was always clear to fans and literary scholars alike: that it is an essential human activity to read and retell epic stories of famous heroic characters. The Fanfiction Reader showcases the extent to which the archetypical storytelling exemplified by fanfiction has continuities with older forms: the communal tale-telling cultures of the past and the remix cultures of the present have much in common. Short stories that draw on franchises such as Star Trek, Star Wars, Doctor Who, James Bond, and others are accompanied by short contextual and analytical essays wherein Coppa treats fanfiction as a rich literary tradition, one that has primarily been practiced by women and sexual and racial minorities, in which non-mainstream themes and values are expressed.

Francesca Coppa is Professor of English at Muhlenberg College.

“As someone who has taught fanfiction for years, I can say that for instructors who do not wish to deal with the thorny issues of internet fanfiction ‘in the wild’ but want to give students the opportunity to discuss and learn from it, this volume will be a boon.”

—Anne Jamison, Associate Professor of Literature, University of Utah

“The Fanfiction Reader is an invaluable resource for anyone teaching fan studies. This book offers students a much-needed cohesive and contextualized selection of fanfiction stories and a starting point to broach conversations about the ethics of analyzing ffc in light of its growing visibility in digital culture.”

—Suzanne Scott, Assistant Professor of Media Studies. University of Texas–Austin
Popular culture has reimagined death as entertainment and monsters as heroes, reflecting a profound contempt for the human race.

The Celebration of Death in Contemporary Culture
Dina Khapaeva

*The Celebration of Death in Contemporary Culture* investigates the emergence and meaning of the cult of death. Over the last three decades, Halloween has grown to rival Christmas in its popularity; dark tourism has emerged as a rapidly expanding industry; and funerals have become less traditional. "Corpse chic" and "skull style" have entered mainstream fashion, while the influence of slasher movies and other extreme genres—such as gothic and horror movies and torture porn—is evident in more conventional recent films. Monsters have become pop culture heroes: vampires, zombies, and serial killers now appeal broadly to audiences of all ages. This book considers, for the first time, these phenomena as aspects of a single movement, documenting its development in contemporary Western culture.

Previous considerations of our fixation on death have not developed a convincing theory linking the mounting demand for images of violent death and the dramatic changes in death-related social rituals and practices. This book offers a conceptual framework that connects the observations of the simulated world of fiction and movies—including *The Twilight Saga*, *The Vampire Diaries*, *Hannibal*, and the Harry Potter series—to social and cultural practices, providing an analysis of the specific aesthetics and the intellectual and historical conditions that triggered the cult of death. It also considers the celebration of death in the context of a longstanding critique of humanism and investigates the role played by twentieth-century French theory, as well as by posthumanism, transhumanism, and the animal rights movement, in the formation of the current antihumanist atmosphere.

This timely and thought-provoking book will appeal to general readers and scholars of cultural studies, film and literary studies, anthropology, American and Russian studies, and to anyone hoping to better understand a defining phenomenon of our age.

Dina Khapaeva is Professor of Modern Languages at the Georgia Institute of Technology.
Investigates how the music of Motown Records functioned as the center of the company’s creative and economic impact worldwide

I Hear a Symphony
Motown and Crossover R&B
Andrew Flory

I Hear a Symphony opens new territory in the study of Motown’s legacy, arguing that the music of Motown was indelibly shaped by the ideals of Detroit’s postwar black middle class; that Motown’s creative personnel participated in an African-American tradition of dialogism in rhythm and blues while developing the famous “Motown Sound.” Throughout the book, Flory focuses on the central importance of “crossover” to the Motown story; first as a key concept in the company’s efforts to reach across American commercial markets, then as a means to extend influence internationally, and finally as a way to expand the brand beyond strictly musical products. Flory’s work reveals the richness of the Motown sound, and equally rich and complex cultural influence Motown still exerts.

Andrew Flory is an Assistant Professor of Music at Carleton College.

“[Flory’s] access to Motown archival materials, his scrutiny of the Michigan Chronicle, and his encyclopedic familiarity with seemingly every form of Motown’s output and public circulation—recordings, covers, film, television appearances, commercials—brings readers closer than ever before to an understanding of the operations of the company and the sheer scope of Motown’s presence in global popular culture.”
—Mark Burford, Associate Professor of Music at Reed College

“I Hear a Symphony is a superb musicological investigation of Motown as a force in the pop marketplace over the past five decades. It presents a one-of-a-kind, multifaceted narrative whose themes include industrial history, cultural history, race, musical style and practice, repertory, intertextual influence, technology, marketing and branding, and pop music’s transnational currents, all woven into a sophisticated history of one of pop’s most fascinating and enduring institutions.”
—Albin Zak, Professor of Musicology at the University at Albany

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Medieval Jerusalem
Forging an Islamic City in Spaces Sacred to Christians and Jews
Jacob Lassner

Medieval Jerusalem examines an old question that has recently surfaced and given rise to spirited discussion among Islamic historians and archeologists: what role did a city revered for its holiness play in the unfolding politics of the early Islamic period? Was there an historic moment when the city, holy to Jews, Christians, and Muslims, may have been considered as the administrative center of a vast Islamic world, as some scholars on early Islam have recently claimed? Medieval Jerusalem also emphasizes the city’s evolution as a revered Islamic religious site comparable to the holy cities Mecca and Medina. Examining Muslim historiography and religious lore in light of Jewish traditions about the city, Jacob Lassner points out how these reworked Jewish traditions and the imposing monumental Islamic architecture of the city were meant to demonstrate that Islam had superseded Judaism and Christianity as the religion for all monotheists.

Jacob Lassner interrogates the literary sources of medieval Islamic historiography and their modern interpreters as if they were witnesses in a court of law, and applies the same method for the arguments about the monuments of the city’s material culture, including the great archaeological discoveries along the south wall of the ancient Temple Mount.

Medieval Jerusalem will be of interest to a broad range of readers given the significance of the city in the current politics of the Near East. It will in part serve as a corrective to narratives of Jerusalem’s past that are currently popular for scholarly and political reasons.

Jacob Lassner is the Phillip M. and Ethel Klutznick Professor Emeritus of History and Religion at Northwestern University. A past member of the Institute for Advance Study among many other honors, he is the author or co-author of 11 books.
The Politics of Expertise

Competing for Authority in Global Governance

Ole Jacob Sending

Experts dominate all facets of global governance, from accounting practices and antitrust regulations to human rights law and environmental conservation. In this study, Ole Jacob Sending encourages a critical interrogation of the role and power of experts by unveiling the politics of the ongoing competition for authority in global governance.

Drawing on insights from sociology, political science, and institutional theory, Sending challenges theories centered on particular actors’ authority, whether it is the authority of so-called epistemic communities, the moral authority of advocacy groups, or the rational-legal authority of international organizations. Using in-depth and historically oriented case studies of population and peacebuilding, he demonstrates that authority is not given nor located in any set of particular actors. Rather, continuous competition for recognition as an authority to determine what is to be governed, by whom, and for what purpose shapes global governance in fundamental ways.

Advancing a field-based approach, Sending highlights the political stakes disguised by the technical language of professionals and thus opens a broader public debate over the key issues of our time.

Ole Jacob Sending is Director of Research at the Norwegian Institute of International Affairs (NUPI).

“Erudite, informative, insightful, thoughtful and thought-provoking . . . a critically important contribution to college and university library Contemporary Political Science reference collections and supplemental studies reading lists.”

—Midwest Book Review

“Ole Jacob Sending’s Bourdieu-inspired analysis brings new theoretical resources and historical depth to understanding global governance. Incisive and revealing, this is a cutting-edge contribution.”

—Michael Williams, University of Ottawa
An incredible visualization of the transformations that have occurred in Detroit over the past 25 years through photographs of the changing architecture

**Detroit Is No Dry Bones**

*The Eternal City of the Industrial Age*

Camilo José Vergara

Over the past 25 years, award-winning ethnographer and photographer Camilo José Vergara has traveled annually to Detroit to document not only the city’s precipitous decline but also how its residents have survived. From the 1970s through the 1990s, changes in Detroit were almost all for the worse, as the fabric of the city was erased through neglect and abandonment. But over the last decade Detroit has seen the beginnings of a positive transformation, and the photography in *Detroit Is No Dry Bones* provides unique documentation of the revival and its urbanistic possibilities. Beyond the fate of the city’s buildings themselves, Vergara’s camera has consistently sought to capture the distinct culture of this largely African American city. The photographs in this book, for example, are organized in part around the way people have re-used and re-purposed structures from the past. Vergara is unique in his documentation of local churches that have re-occupied old bank buildings and other impressive structures from the past and turned them into something unexpectedly powerful architecturally as well as spiritually.

Camilo José Vergara was named a MacArthur Foundation Fellow in 2002 and received a Berlin Prize Fellowship in 2010. In 2013, he became the first photographer to be awarded the National Humanities Medal. He is author of numerous books, including *Silent Cities: The Evolution of the American Cemetery; The New American Ghetto*; and *Harlem: The Unmaking of a Ghetto*.

“Vergara is especially alert to changes in the urban landscape . . . perhaps more people will take a second, closer look at the wealth of native folk art we have all over town. And Vergara deserves thanks for recording them and offering a serious critical appraisal.”

—Detroit Metro Times

**URBAN STUDIES**

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Red Roofs and Other Stories
Tanizaki Jun’ichirō
TRANSLATED BY ANTHONY H. CHAMBERS AND PAUL MCCARTHY

Tanizaki Jun’ichirō (1886–1965), the author of Naomi; A Cat, a Man, and Two Women; and The Makioka Sisters, was one of the great writers of the twentieth century. The four stories in this volume date from the first and second decades of Tanizaki’s long career and reflect themes that appear throughout his work: exoticism, sexuality, sadomasochism, contrasts between traditional and modern societies, disparities between appearance and reality, the power of dreams, amorality, an interest in cinema, and a fascination with the techniques of storytelling. The stories—translated into English here for the first time—are: “The Strange Case of Tomoda and Matsunaga” (“Tomoda to Matsunaga no hanashi,” 1926), “A Night in Qinhuai” (“Shinwai no yo,” 1919), “The Magician” (“Majutsushi,” 1917), and “Red Roofs” (“Akai yane,” 1925).

Anthony H. Chambers is Professor Emeritus of Japanese at Arizona State University. Paul McCarthy is Professor Emeritus of Comparative Culture at Surugadai University, Saitama, Japan.

“We still have far too little of Tanizaki’s work from the teens and twenties. The four stories collected here show the variety of exoticisms Tanizaki was critically exploring at this time. ‘The Strange Case of Tomoda and Matsunaga’ treats the contemporary fascination with the West, ‘Red Roofs’ is about youth culture in Tokyo, ‘A Night in Qinhuai’ trains an exoticist eye on China, and ‘The Magician’ is pure, unadulterated fantasy. The translations are flawless—no surprise coming from Chambers and McCarthy—and the selection fills an important gap in the list of available English translations of Tanizaki. They round out our picture of Tanizaki’s development as a writer, providing early sketches, as well as intriguing postscripts to some of his most important works.”

—J. Keith Vincent, Boston University, award-winning translator of Okamoto Kanoko’s A Riot of Goldfish
Star Worlds

*Freedom Versus Control in Online Gameworlds*

William Sims Bainbridge

*Star Worlds* explores the future-oriented universe of online virtual worlds connected with popular science fiction—specifically, with *Star Wars* and *Star Trek*—that have been inhabited for over a decade by computer gamers. The *Star Wars* and *Star Trek* franchises, both of which have shaped the dominant science fiction mythologies of the last half-century, offer profound conceptions of the tension between freedom and control in human economic, political, and social interactions. Bainbridge investigates the human and technological dynamics of four online virtual worlds based on these two very different traditions: the massive multiplayer online games *Star Wars Galaxies; Star Wars: The Old Republic; Star Trek Online*; and the Star Trek community in the non-game, user-created virtual environment, *Second Life*.

The four “star worlds” explored in this book illustrate the dilemmas concerning the role of technology as liberator or oppressor in our post-industrial society, and represent computer simulations of future possibilities of human experience. Bainbridge considers the relationship between a real person and the role that person plays, the relationship of an individual to society, and the relationship of human beings to computing technology. In addition to collecting ethnographic and quantitative data about the social behavior of other players, he has immersed himself in each of these worlds, role-playing 14 avatars with different skills and goals to gain new insights into the variety of player experience from a personal perspective.

William Sims Bainbridge is the author of books about the real space program (*The Spaceflight Revolution, Goals in Space*, and *The Meaning and Value of Spaceflight*), and fictional representations of it (*Dimensions of Science Fiction* and *The Virtual Future*), as well as books about massively multiplayer online games (*The Warcraft Civilization: Social Science in a Virtual World* and *eGods: Faith Versus Fantasy in Computer Gaming*). He is an experienced computer programmer, anthropological field researcher, and historical sociologist, with more than 200 articles and book chapters to his credit.
Broad-ranging essays on the social, political, and cultural significance of more than a century’s worth of newspaper publishing practices across the African continent

African Print Cultures
Newsletters and Their Publics in the Twentieth Century
Edited by Derek R. Peterson, Emma Hunter, and Stephanie Newell

This inaugural volume in the African Perspectives series features the work of new and well-established scholars on the diversity and heterogeneity of African newspapers published from 1880 through the present. Newspapers played a critical role in spreading political awareness among readers who were subject to European colonial rule, often engaging in anticolonial and nationalist discourse or popularizing support for African nationalism and Pan-Africanism. Newspapers also served as incubators of literary experimentation and new and varied cultural communities.

The contributors highlight the actual practices of newspaper production at different regional sites and historical junctures, while also developing a set of methodologies and theories of wider relevance to social historians and literary scholars. The first of four thematic sections, “African Newspaper Networks,” considers the work of newspaper editors and contributors in relating local events and concerns to issues affecting others across the continent and beyond. “Experiments with Genre” explores the literary culture of newspapers that nurtured the development of new literary genres, such as newspaper poetry, realist fiction, photoplays, and travel writing in African languages and in English. “Newspapers and Their Publics” looks at the ways in which African newspapers fostered the creation of new kinds of communities and served as networks for public interaction, political and otherwise. The final section, “Afterlives,” is about the longue durée of history that newspapers helped to structure, and how, throughout the twentieth century, print allowed contributors to view their writing as material meant for posterity.

Derek R. Peterson is Professor of History and African Studies at the University of Michigan. Emma Hunter is Lecturer in African History at the University of Edinburgh. Stephanie Newell is Professor of English and Senior Research Fellow in International and Area Studies at Yale University.
John Lewis and the Challenge of “Real” Black Music
Christopher Coady

For critics and listeners, the reception of the 1950s jazz-classical hybrid Third Stream music has long been fraught. In John Lewis and the Challenge of “Real” Black Music, Christopher Coady explores the work of one of the form’s most vital practitioners, following Lewis from his role as an arranger for Miles Davis’s Birth of the Cool sessions to his leadership of the Modern Jazz Quartet, his tours of Europe, and his stewardship of the Lenox School of Jazz.

Along the way Coady shows how Lewis’s fusion works helped shore up a failing jazz industry in the wake of the 1940s big band decline, forging a new sound grounded in middle-class African American musical traditions. By taking into account the sociocultural milieu of the 1950s, Coady provides a wider context for understanding the music Lewis wrote for the Modern Jazz Quartet and sets up new ways of thinking about Cool Jazz and Third Stream music more broadly.

Christopher Coady is a lecturer in musicology, University of Sydney.

“A remarkable piece of jazz scholarship that is timely and fills at least two significant needs in the discipline. The first is a deeply investigated, serious consideration of the work of one of the music’s great masters, John Lewis. Second, but equally important, this is a rich meditation on questions about race, nation, and authenticity in the music that scholars of jazz and many other kinds of music will find useful.”

—Gabriel Solis, University of Illinois, Urbana-Champaign

The first scholarly study of John Lewis and the Third Stream music of the Modern Jazz Quartet

Jazz Perspectives

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Modern academic criticism bursts with what Eve Kosofsky Sedgwick once termed paranoid readings—interpretative feats that aim to prove a point, persuade an audience, and subtly denigrate anyone who disagrees. Driven by strategies of negation and suspicion, such rhetoric tends to drown out softer-spoken reparative efforts, which forego forceful argument in favor of ruminations on pleasure, love, sentiment, reform, care, and accessibility.

Just Vibrations: The Purpose of Sounding Good calls for a time-out in our serious games of critical exchange. Charting the divergent paths of paranoid and reparative affects through illness narratives, academic work, queer life, noise pollution, sonic torture, and other touchy subjects, William Cheng exposes a host of stubborn norms in our daily orientations toward scholarship, self, and sound. How we choose to think about the perpetration and tolerance of critical and acoustic offenses may ultimately lead us down avenues of ethical ruin—or, if we choose, repair. With recourse to experimental rhetoric, interdisciplinary discretion, and the playful wisdoms of childhood, Cheng contends that reparative attitudes toward music and musicology can serve as barometers of better worlds.

William Cheng is Assistant Professor of Music at Dartmouth College.

“Just Vibrations is without question a groundbreaking book, both accessible to a wide readership (including undergraduate students) and theoretically nuanced. Cheng elegantly balances clarity of explanation with a depth and breadth of scholarship that encourage the reader to dive more deeply into the theoretical underpinnings of his readings and interpretative approaches. All this is accomplished through a writing style that is eminently readable, borderline poetic at times.”

—Andrew Dell’Antonio, the University of Texas at Austin
Memoirist Bob Tarte returns with another hilarious look into his birdbrained world

**Feather Brained**

*My Bumbling Quest to Become a Birder and Find a Rare Bird on My Own*

Bob Tarte

For much of his life, the closest Bob Tarte got to a nature walk was the stroll from parking lot to picnic table on family outings. But then a chance sighting of a dazzling rose-breasted grosbeak in wife-to-be Linda’s backyard prompts a fascination with birds, which he had never cared about before in the least. Soon he is obsessed with spotting more and more of them—the rarer the better—and embarks on a bumpy journey to improve his bumbling birding skills. Along the way, Tarte offers readers a droll look at the pleasures and pitfalls he encounters, introduces a colorful cast of fellow birders from across the country, and travels to some of the premier birding sites in the Midwest, including Point Pelee, Magee Marsh, Tawas Point State Park, and even Muskegon Wastewater System. This funny, heartfelt memoir will appeal to birders of all skill levels as well as to anyone who knows and loves a birder.

**Bob Tarte** has published three memoirs—*Enslaved by Ducks*, *Fowl Weather*, and *Kitty Cornered*—about living in Lowell, Michigan, with his wife and a menagerie of pet ducks, turkeys, parrots, rabbits, cats, orphaned baby birds, and more.

“[Tarte’s] unforgettable family—feathered, furred and (the human ones, mostly) flummoxed—is one you’ll love visiting.”

—Sy Montgomery, Author of *The Good Good Pig*

“Bob’s tone is self-deprecating, humorous, and totally winsome.”

—Nancy Pearl, NPR Morning Edition

“Tarte’s laughter-through-tears approach is therapeutic and inspirational.”

—Entertainment Weekly

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A detailed look into the cultural history and cultural impact of dog rescue in the United States

From Property to Family
American Dog Rescue and the Discourse of Compassion
Andrei S. Markovits and Katherine N. Crosby

In From Property to Family: American Dog Rescue and the Discourse of Compassion, Andrei Markovits and Katherine Crosby argue for a strong relationship between the “discourse of empathy” received from the cultural upheavals of the 1960s and 1970s, which have actually altered the way we treat persons and ideas previously scorned by the social mainstream, and a shift in our conception and treatment of animals. In the case of dogs, this shift has increasingly transformed the discursive category of the animal from human companion to human family member. One of the new institutions created by this attitudinal and behavioral change toward dogs has been the purebred canine rescue organization, examples of which have arisen all over the United States beginning in the 1980s and massively proliferating from the 1990s onward. While the growing scholarship on the changed dimension of the human-animal relationship attests to its social, political, and intellectual salience to our contemporary world, the work presented in Markovits and Crosby’s book constitutes the first academic research on the particularly important institution of dog rescue.

Andrei S. Markovits is the Karl W. Deutsch Collegiate Professor of Comparative Politics and German Studies as well as an Arthur F. Thurnau Professor at the University of Michigan in Ann Arbor. Katherine N. Crosby, a 2011 graduate of the University of Michigan, is completing her doctorate in the Department of History, University of South Carolina in Columbia.
Recent revisionist scholarship has argued that representations by white “outsider” observers of black American music have distorted historical truths about how the blues came to be. While these scholarly arguments have generated an interesting debate concerning how the music has been framed and disseminated, they have so far only told an American story, failing to acknowledge that in the post-war era the blues had spread far beyond the borders of the United States. As Christian O’Connell shows in *Blues, How Do You Do?* Paul Oliver’s largely neglected scholarship—and the unique transatlantic cultural context it provides—is vital to understanding the blues.

O’Connell’s study begins with Oliver’s scholarship in his early days in London as a writer for the British jazz press and goes on to examine Oliver’s encounters with visiting blues musicians, his State Department–supported field trip to the US in 1960, and the resulting photographs and oral history he produced, including his epic “blues narrative,” *The Story of the Blues* (1969). *Blues, How Do You Do?* thus aims to move away from debates that have been confined within the limits of national borders—or relied on clichés of British bands popularizing American music in America—to explore how Oliver’s work demonstrates that the blues became a reified ideal, constructed in opposition to the forces of modernity.

Christian O’Connell is a Senior Lecturer in American History at the University of Gloucestershire.
After Django
Making Jazz in Postwar France
Tom Perchard

How did French musicians and critics interpret jazz—that quintessentially American music—in the mid-twentieth century? How far did players reshape what they learned from records and visitors into more local jazz forms, and how did the music figure in those angry debates that so often suffused French cultural and political life? After Django begins with the famous interwar triumphs of Josephine Baker and Django Reinhardt, but, for the first time, the focus here falls on the French jazz practices of the postwar era. The work of important but neglected French musicians like André Hodeir and Barney Wilen is examined in depth, as are native responses to Americans like Miles Davis and Thelonious Monk. The book provides an original intertwining of musical and historical narrative, supported by extensive archival work. In clear and involving prose, it describes both the music that was made and the arguments to which jazz was recruited, from debates on national identity in the 1930s to the street battles of 1968, following decolonization. By examining musical practices as well as critical discourses, this book seeks to understand those problematic efforts towards aesthetic assimilation and transformation, made by those concerned with jazz in fact and in idea, even after anti-jazz diatribes disappeared from the press.

Tom Perchard teaches in the Department of Music at Goldsmiths, University of London.

“The way Perchard writes about music in After Django is tremendous. And the balance the author strikes between history and criticism is exemplary, as good as anything I’ve read in recent years. This is a remarkable book that is bound to make a huge contribution, not only to our understanding of jazz or French music culture, but to our understanding of music more generally.”

—Stephen Eric Drott, University of Texas at Austin

One of the first full-length studies of jazz in postwar France, this book explores the ways that French musicians and critics received and remade an American music according to their own cultural concerns.
The first scholarly volume to investigate the impact of social media and other communication technologies on the global dissemination of the Korean Wave

**Hallyu 2.0**

*The Korean Wave in the Age of Social Media*

Sangjoon Lee and Abé Mark Nornes, Editors

Collectively known as *Hallyu*, Korean music, television programs, films, online games, and comics enjoy global popularity, thanks to new communication technologies. In recent years, Korean popular culture has also become the subject of academic inquiry. Whereas the Hallyu’s impact on Korea’s national image and domestic economy, as well as on transnational cultural flows, has received much scholarly attention, there has been little discussion of the role of social media in Hallyu’s propagation.

Contributors to *Hallyu 2.0: The Korean Wave in the Age of Social Media* explore the ways in which Korean popular cultural products are shared by audiences around the globe; how they generate new fans, markets, and consumers through social media networks; and how scholars can analyze, interpret, and envision the future of this unprecedented cultural phenomenon.

**Sangjoon Lee** is Assistant Professor in the Wee Kim Wee School of Communication and Information, Nanyang Technological University, Singapore. **Abé Mark Nornes** is Professor of Asian Cinema at the University of Michigan.

“Hallyu 2.0’s endeavor—to ‘explore how Korean popular-cultural products have been circulated, disseminated, and consumed by audiences around the globe’—is eminently timely and worthy. The volume has an important contribution to make to scholarship on the Korean Wave. It will be of interest to scholars and students as well as an eager global base of fans keen to read more academic approaches to Korean popular music and dramas.”

—Stephen Epstein, Victoria University of Wellington

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A spirited argument for moving beyond the legacy of the Civil Rights era to best understand the current situation of African Americans

Black America in the Shadow of the Sixties

Notes on the Civil Rights Movement, Neoliberalism, and Politics

Clarence Lang

Combining interdisciplinary scholarship, political reportage, and personal reflection, this daring book measures the current celebrations of 1960s-era civil rights anniversaries against the realization of a black American presidency, and the stark social and economic conditions of contemporary Black America. Clarence Lang argues that the ways in which we remember the 1960s have serious repercussions for how we characterize the progressive legacies of that period; understand the concepts of black community, leadership, and politics; and approach the limitations and prospects for social change today. The persistence of the Sixties in the political outlook of scholars and activists highlights the need for frameworks more closely aligned with a current historical context shaped by the damaging effects of neoliberalism.

On the rise since the 1970s, neoliberalism rejects social welfare protections for the citizenry in favor of individual liberty, unfettered markets, and a laissez-faire national state. Neoliberalism’s effects have included the transition from industrial production to an economy driven by financial capital; market deregulation and austerity; privatization; anti-union policies; the erosion of work conditions and pay in order to generate greater productivity and higher corporate profits; declining family income and rising household debt; heightened state surveillance, harassment, and imprisonment of people of color, as well as racial terrorism by white civilians; greater class stratification, both between and within racial/ethnic groupings; and a heightened concentration of wealth among the top one percent in this nation.

Clarence Lang is Associate Professor of African & African-American Studies, and American Studies, at the University of Kansas.

“. . . a profound, provocative, and persuasive argument . . . Lang explains the origins and evolutions of the ideas of colorblindness and post-racialism.”

—George Lipsitz, University of California, Santa Barbara
Dreams for Dead Bodies

Blackness, Labor, and the Corpus of American Detective Fiction

M. Michelle Robinson

Dreams for Dead Bodies: Blackness, Labor, and the Corpus of American Detective Fiction offers new arguments about the origins of detective fiction in the United States, tracing the lineage of the genre back to unexpected texts and uncovering how authors such as Edgar Allan Poe, Mark Twain, Pauline Hopkins, and Rudolph Fisher made use of the genre’s puzzle-elements to explore the shifting dynamics of race and labor in America.

The author constructs an interracial genealogy of detective fiction to create a nuanced picture of the ways that black and white authors appropriated and cultivated literary conventions that coalesced in a recognizable genre at the turn of the twentieth century. These authors tinkered with detective fiction’s puzzle-elements to address a variety of historical contexts, including the exigencies of chattel slavery, the erosion of working-class solidarities by racial and ethnic competition, and accelerated mass production. Dreams for Dead Bodies demonstrates that nineteenth- and early twentieth-century American literature was broadly engaged with detective fiction, and that authors rehearsed and refined its formal elements in literary works typically relegated to the margins of the genre. By looking at these margins, the book argues, we can better understand the origins and cultural functions of American detective fiction.

M. Michelle Robinson is Assistant Professor for the Department of American Studies at the University of North Carolina at Chapel Hill.

“With verve and energy, M. Michelle Robinson argues that the work of detection in fiction predates the appearance of the detective per se, and demonstrates that genres are fluid patchworks under constant repair and erasure even as they become ever more stable and predictable contracts between authors and readers. She shows how the modes of narration essential to elaborating crime plots—usually involving money and murder—are intimately tied to affective relations across classes, races, and time, and the means by which they are expressed, involve, even commit, hidden violence. It is the work of narration to enlist readers in the narrators’ process of unraveling these crimes at the heart of family and nation.”

—Paula Rabinowitz, author of American Pulp: How Paperbacks Brought Modernism to Main Street

LITERARY CRITICISM
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Big Digital Humanities

*Imagining a Meeting Place for the Humanities and the Digital*

Patrik Svensson

*Big Digital Humanities* has its origins in a series of seminal articles Patrik Svensson published in the *Digital Humanities Quarterly* between 2009 and 2012. As these articles were coming out, enthusiasm around Digital Humanities was acquiring a great deal of momentum and significant disagreement about what did or didn’t “count” as Digital Humanities work. Svensson’s articles provided a widely sought after omnibus of Digital Humanities history, practice, and theory. They were informative and knowledgeable and tended to foreground reportage and explanation rather than utopianism or territorial contentiousness. In revising his original work for book publication, Svensson has responded to both subsequent feedback and new developments. Svensson’s own unique perspective and special stake in the Digital Humanities conversation come from his role as Director of the HUMlab at Umeå University.

Patrik Svensson is Professor in the Humanities and Information Technology and Director of HUMlab, Umeå University.

“Big Digital Humanities proposes a comprehensive model of digital humanities that will propel the field forward.”

—Tanya Clement, University of Texas–Austin

“Drawing on his decade-long experience directing HUMlab at Umeå and the lessons learned through digital humanities projects, infrastructure-building, and interactions with the global DH community, Svensson’s Big Digital Humanities will have a critically important place in the scholarly conversations about what DH is and what it might become.”

—Todd Presner, University of California—Los Angeles
The DNA Mystique

The Gene as a Cultural Icon

Dorothy Nelkin and M. Susan Lindee

The DNA Mystique suggests that the gene in popular culture draws on scientific ideas but is not constrained by the technical definition of the gene as a section of DNA that codes for a protein. In highlighting DNA as it appears in soap operas, comic books, advertising, and other expressions of mass culture, the authors propose that these domains provide critical insights into science itself.

With a new introduction and conclusion, this new edition will continue to be an engaging, accessible, and provocative text for the sociology, anthropology, and bioethics classroom, as well as stimulating reading for those generally interested in science and culture.

Dorothy Nelkin, University Professor at New York University, passed away in the spring of 2003. M. Susan Lindee is Associate Professor at the University of Pennsylvania.

Explores the values, assumptions, and consequences of the circulation of DNA in popular culture
An interdisciplinary collection considering implications of the current “neurorevolution”

The Neuroscientific Turn

*Transdisciplinarity in the Age of the Brain*

Melissa M. Littlefield and Jenell M. Johnson, Editors

*The Neuroscientific Turn* brings together 19 scholars from a variety of fields to reflect on the promises of and challenges facing emergent “neuro-disciplines” such as neuroethics, neuroeconomics, and neurohistory. In the aftermath of the Decade of the Brain, neuroscience has become one of the hottest topics of study—not only for scientists but also, increasingly, for scholars from the humanities and social sciences. While the popular press has simultaneously lauded and loathed the coming “neurorevolution,” the academy has yet to voice any collective speculations about whether there is any coherence to this neuroscientific turn; what this turn will and should produce; and what implications it has for inter- or transdisciplinary inquiry.

Melissa M. Littlefield and Jenell M. Johnson provide an initial framework for this most recent of “turns” by bringing together 14 original essays by scholars from the humanities, social sciences, and neurosciences. The resulting collection will appeal to neuroscientists curious about their colleagues’ interest in their work; scholars and students both in established neuro-disciplines and in disciplines such as sociology or English wondering about how to apply neuroscience findings to their home disciplines; and to science, technology, and society scholars and students interested in the roles of interdisciplinarity and transdisciplinarity in the construction of knowledge.

Melissa M. Littlefield is Assistant Professor of English and Assistant Professor of Kinesiology and Community Health at the University of Illinois, Urbana-Champaign. Jenell Johnson is Assistant Professor of Rhetoric, Politics, and Culture at the University of Wisconsin-Madison.

**MEDIA STUDIES**

**LITERARY STUDIES**

August 2012
6 x 9, 268 pages, 6 B&W illustrations
Cloth 978-0-472-11826-7
$75.00
In 1935, lobotomy, one of the most infamous procedures in the history of medicine, was heralded as a “miracle cure” by newspapers and magazines, as they hoped that this “soul surgery” would empty the nation's perennially blighted asylums. But the practice soon fell from favor, as the operation became characterized as a cruel practice with suspiciously authoritarian overtones. Only twenty years after the first operation, lobotomists once praised for “therapeutic courage” were condemned for their barbarity. American Lobotomy: A Rhetorical History studies representations of lobotomy in a wide variety of cultural texts to offer a rhetorical and cultural history of the infamous procedure and its continued effect on American medicine.

Author Jenell Johnson has uncovered previously discarded texts including science fiction, horror films, political polemics, and conspiracy theories that illustrate lobotomy’s entanglement with social and political narratives and how they contributed to a powerful image of the operation that persists to this day. In a provocative challenge to the history of medicine, American Lobotomy argues that lobotomy’s rhetorical history is crucial to understanding lobotomy’s medical history, offering a case study of how medicine accumulates meaning as it circulates in public culture, and it stands as an argument for the need to understand biomedicine as a culturally situated practice.

Jenell Johnson is Assistant Professor of Rhetoric, Politics, and Culture at the University of Wisconsin-Madison.

“While Johnson’s rhetorical analysis focuses on lobotomies, she also shows how popular representations of medicine draw as much on circulating cultural ideas as on the specifics of operations and experiments. Rejecting the outdated ‘influence’ model in which information flows just from science to the public, Johnson demonstrates how lay responses to lobotomies influenced the ways that neurologists presented their procedures . . . A highly original, conscientiously researched, engagingly written study.”

—Laura Otis, Emory University
Disability Theory
Tobin Siebers

Since the 1970s the ascendancy of minority identities based on gender, race, and sexuality has transformed the landscape of cultural theory, embracing greater political urgency and relevance. Disability Theory provides indisputable evidence of the value and utility that a disability studies perspective can bring to these and other key questions. Tobin Siebers persuasively argues that disability studies transfigures basic assumptions about identity, ideology, language, politics, social oppression, and the body. At the same time, he advances the emerging field of disability studies by putting its core issues into contact with signal thinkers in cultural studies, literary theory, queer theory, gender studies, and critical race theory.

Tobin Siebers was V. L. Parrington Collegiate Professor, Professor of English Language and Literature, and Professor of Art and Design at the University of Michigan.

“Disability Theory is a field-defining book: and if you’re curious about what ‘disability’ has to do with ‘theory,’ it’s just the book you’ve been waiting for, too.”
—Michael Bérubé, Penn State University

“Magisterially written, thoroughly researched, and polemically powerful.”
—Michael Davidson, University of California, San Diego

“A powerful manifesto that calls theory to account and forces readers to think beyond our comfort zones.”
—Helen Deutsch, University of California, Los Angeles
"A beautiful exploration of how Foucault’s analytics of power and genealogies of discursive knowledges can open up new avenues for thinking critically about phenomena that many of us take to be inevitable and thus new ways of resisting and possibly at times redirecting the forces that shape our lives. Every scholar, every person with an interest in Foucault or in political theory generally, needs to read this book.”

—Ladelle McWhorter, University of Richmond

“[A]n important, prescient, and necessary contribution . . . a kind of litmus test for the efficacy of Foucault’s concepts in the study of disability, concepts that lead to a refusal of the biological essentialism implied in the disability/impairment binary.”

—Foucault Studies

“Tremain has done an exceptional job at organizing and procuring important, rigorously argued, and entertaining essays. . . . This book should be a mandatory read for anyone interested in contemporary philosophical debates surrounding the experience of disability.”

—Essays in Philosophy

Foucault and the Government of Disability
Enlarged and Revised Edition
Shelley Tremain, Editor

Foucault and the Government of Disability considers the continued relevance of Foucault to disability studies, as well as the growing significance of disability studies to understandings of Foucault. A decade ago, this international collection provocatively responded to Foucault’s call to question what is regarded as natural, inevitable, ethical, and liberating. The book’s contributors draw on Foucault to scrutinize a range of widely endorsed practices and ideas surrounding disability, including rehabilitation, community care, impairment, normality and abnormality, inclusion, prevention, accommodation, and special education.

Shelley Tremain holds a PhD in philosophy from York University (Canada), lectures on Foucault at the Ontario Institute of Studies in Education of the University of Toronto, and has published widely on philosophy of disability, Foucault, feminist philosophy, and bioethics.

“... speaks persuasively to the continuing fruitfulness of Foucauldian methods for disability studies . . . Recommended.”

—Choice Reviews

Disability Studies
Philosophy

June 2015
Corporalities: Discourses of Disability
6.125 x 9.25, 440 pages, 1 diagram
Paper 978-0-472-03638-7
$35.00
A mother’s honest, unvarnished, and touching memoir about the life lessons she learned from a son with autism

The Accidental Teacher
Life Lessons from My Silent Son
Annie Lubliner Lehmann
With a Foreword by Catherine Lord

A child teaches without intending to . . . Having severe autism does not stop Annie Lehmann’s son Jonah from teaching her some of life’s most valuable lessons. The Accidental Teacher, a heartfelt memoir about self-discovery rather than illness, uses insight and humor to weave a tale rich with kitchen-table wisdom. It explains the realities of life with a largely nonverbal son and explores the frustrations and triumphs of the Lehmann family as Jonah grew into a young adult. This book is a must-read for anyone who has been personally touched by a major life challenge.

Annie Lubliner Lehmann, a freelance writer for more than twenty-five years, has published articles in many newspapers and magazines, including the New York Times and Detroit Free Press. She resides in Michigan with her husband and two of her three children. Her eldest son, who inspired this memoir, is now a young adult with autism who lives in a supervised home.

“I highly recommend [the book] to seasoned professionals in the field of autism and students preparing for careers in special education.”

—Janet E. Graetz, Assistant Professor of Human Development and Child Studies at Oakland University

“Jonah Lehmann is an accidental teacher of others, including his family and friends. This personal and touching account of Jonah’s life is enlightening, especially to those coming to terms with similar challenges with autism and other cognitive disabilities. It was written with love to support research on autism, and I recommend it to anyone and everyone touched by those of us who are different.”

—Patricia E. Kefalas Dudek, Legal Advocate for People with Disabilities

“T have never read a book about a disabled person that caught me from page one. I could not put this one down. Lehmann offers a profound perspective on living with the reality of a severely disabled child. This book will be required reading for students who take my class in Special Education Administration.”

—Frances LaPlante-Sosnowsky, Associate Professor of Education at Wayne State University
War on Autism
On the Cultural Logic of Normative Violence
Anne McGuire

War on Autism examines autism as a historically specific and powerladen cultural phenomenon that has much to teach about the social organization of a neoliberal western modernity. Bringing together a variety of interpretive theoretical perspectives including critical disability studies, queer and critical race theory, and cultural studies, the book analyzes the social significance and productive effects of contemporary discourses of autism as these are produced and circulated in the field of autism advocacy. Anne McGuire discusses how in the field of autism advocacy, autism often appears as an abbreviation, its multiple meanings distilled to various “red flag” warnings in awareness campaigns, bulleted biomedical "facts" in information pamphlets, or worrisome statistics in policy reports. She analyzes the relationships between these fragmentary enactments of autism and traces their continuities to reveal an underlying, powerful, and ubiquitous logic of violence that casts autism as a pathological threat that advocacy must work to eliminate. Such logic, McGuire contends, functions to delimit the role of the “good” autism advocate to one who is positioned “against” autism.

Anne McGuire is Assistant Professor, Teaching Stream, in the Equity Studies Program at New College, University of Toronto.

“A comprehensive treatise on the social, political, and discursive constitution of the conceptual object called ‘autism’ which considers a broad range of arguments, artifacts, and events and does so in a series of lively and provocative challenges to accepted understandings of this relatively recent phenomenon. The book will be a terrific addition to the growing supply of disability scholarship that draws upon Foucault’s insights.”

—Shelley Tremain, editor of Foucault and the Government of Disability

“McGuire’s multi-pronged, critical analysis of modern-day autism advocacy will profoundly impact the field of Disability Studies and uproot (unfortunately) dearly-held clinical and educational paradigms that dominate contemporary discourse on autism.”

—Melanie Yergeau, University of Michigan
Disability in Twentieth-Century German Culture

Carol Poore

Disability in Twentieth-Century German Culture reveals the contradictions of a nation renowned for its social services programs yet notorious for its history of compulsory sterilization and eugenic dogma. Covering the entire scope of Germany’s most tragic and tumultuous century, this comprehensive volume reveals how central the notion of disability is to modern German cultural history. Carol Poore examines a wide range of literary and visual depictions of disability, focusing particular attention on disability and Nazi culture. Other topics explored include the exile community’s response to disability, socialism and disability in East Germany, current bioethical debates, and the rise and gains of the disability rights movement.

Richly illustrated, wide-ranging, and accessible, Disability in Twentieth-Century Germany gives students, scholars, and all those interested in disability studies, German studies, visual culture, Nazi history, and bioethics the opportunity to explore controversial questions of individuality, normalcy, citizenship, and morality.

Carol Poore is Professor of German Studies at Brown University.

“An important and path-breaking book...immensely interesting, it will appeal not only to students of twentieth-century Germany but to all those interested in the growing field of disability studies.”

—Robert C. Holub, University of Tennessee

“A major, long-awaited book. The chapter on Nazi images is brilliant—certainly the best that has been written in this arena by any scholar.”

—Sander L. Gilman, Emory University
Science Fiction in Argentina
Technologies of the Text in a Material Multiverse
Joanna Page

This book examines an unprecedented range of science fiction texts—including literature, cinema, theater, and comics—produced in Argentina from the nineteenth to the twenty-first centuries. These works address themes common to the genre across the industrialized world, including techno-authoritarianism, new modes of posthuman subjectivity, and apocalyptic visions of environmental catastrophe. At the same time, Argentine science fiction is fully grounded in the social and political life of the nation.

The texts discussed here explore the impact of an uneven modernization, mass migration, dictatorships, crises in national identity, the rise and fall of the Left, the question of Argentina’s indigenous heritage, the impact of neoliberalism, and the most recent economic crisis of 2001. Argentine science fiction is also highly reflexive, debating within its pages the role of science fiction and fantasy in the society of its day, and the nature of the text in a world of advancing technology. This book makes important contributions to our understanding of science fiction as a genre, as well as to materialist theories of cultural texts. It will also interest students and scholars researching the culture, history, and politics of Argentina and Latin America.

Joanna Page is a University Senior Lecturer in the Centre of Latin American Studies at the University of Cambridge.

“The analysis, presentation, and interdisciplinary connections here are scintillating; the organization and writerly vision superb—as in all of Joanna Page’s work. This critically grounded walk through an eclectic range of cultural products is pursued with grit and panache in equal parts . . . a complex meditation on the many faces of Argentine science fiction.”

—Benjamin Fraser, East Carolina University

“Beyond its contribution to cultural theory, Science Fiction in Argentina has much to offer media-specific studies of the textuality of comics and cinema.”

—Derek Johnson, University of Wisconsin–Madison, author of Media Franchising

SCIENCE FICTION AND FANTASY
LATIN AMERICAN STUDIES

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Paper 978-0-472-05310-0
$39.95
A new imagining of human hands as physical objects and literal representations in Victorian fiction

Changing Hands

Industry, Evolution, and the Reconfiguration of the Victorian Body

Peter J. Capuano

In Changing Hands, Peter J. Capuano sifts through Victorian literature and culture for changes in the way the human body is imagined in the face of urgent questions about creation, labor, gender, class, and racial categorization, using “hands” (the “distinguishing mark of . . . humanity”) as the primary point of reference. Capuano complicates his study by situating the historical argument in the context of questions about the disappearance of hands during the twentieth century into the haze of figurative meaning. Out of this curious aporia, Capuano exposes a powerful, “embodied handedness” as the historical basis for many of the uncritically metaphoric, metonymic, and/or ideogrammatic approaches to the study of the human body in recent critical discourse.

Peter J. Capuano is Assistant Professor in the Department of English at the University of Nebraska-Lincoln and a faculty member of the University of California’s Dickens Project.

“This book will change the way we read the bodies of Victorian characters; Changing Hands is a well-written, highly readable volume offering a significant scholarly payload. Scholars will be citing and extending this work for some time to come.”

—Pamela Gilbert, University of Florida

“Changing Hands is a major contribution to Victorian studies, revealing the human hand as a fascinating nexus for the scientific, industrial, religious, and social upheavals of the age. Capuano’s provocative examples and arguments freshly illuminate the whole landscape of nineteenth-century writing: this is a manual for our critical moment.”

—Andrew Stauffer, University of Virginia

“Changing Hands offers a revelatory account of the impact of industrialism and evolutionary discourse on conceptions of human agency and identity, which Peter Capuano brilliantly elicits from figurations of the human hand. In capturing the pervasive importance of a trope long hidden in plain sight, Capuano transfigures a broad range of nineteenth-century reflection.”

—James Eli Adams, Columbia University
The Metanarrative of Blindness
A Re-reading of Twentieth-Century Anglophone Writing
David Bolt

Although the theme of blindness occurs frequently in literature, literary criticism rarely engages the experiential knowledge of people with visual impairments. *The Metanarrative of Blindness* counters this trend by bringing to readings of 20th-century works in English a perspective appreciative of impairment and disability. Author David Bolt examines representations of blindness in more than 40 literary works, including writing by Kipling, Joyce, Synge, Orwell, H. G. Wells, Susan Sontag, and Stephen King, shedding light on the deficiencies of these representations and sometimes revealing an uncomfortable resonance with the Anglo-American science of eugenics.

What connects these seemingly disparate works is what Bolt calls “the metanarrative of blindness,” a narrative steeped in mythology and with deep roots in Western culture. Bolt examines literary representations of blindness using the analytical tools of disability studies in both the humanities and social sciences. His readings are also broadly appreciative of personal, social, and cultural aspects of disability, with the aim of bringing literary scholars to the growing discipline of disability studies, and vice versa. This truly interdisciplinary monograph is relevant to people working in literary studies, disability studies, psychology, sociology, applied linguistics, life writing, and cultural studies, as well as those with a general interest in education and representations of blindness.

David Bolt is Associate Professor in Education Studies at Liverpool Hope University and the founding editor of the *Journal of Literary & Cultural Disability Studies*.

“The scope of *The Metanarrative of Blindness* is comprehensive and its findings convincing. The prose is eloquent and frequently witty, which will make the book accessible to disability studies scholars as well as to scholars in other fields of literary studies . . . a valuable study that advances the field and will inspire future scholarship.”

—Georgina Kleege, University of California, Berkeley
Novels, films, theater, poetry, visual art, websites, news reports, and essays give context to environmental risk.

**Risk Criticism**

*Precautionary Reading in an Age of Environmental Uncertainty*

Molly Wallace

*Risk Criticism* is a study of literary and cultural responses to global environmental risk in an age of unfolding ecological catastrophe. In 2015, the Bulletin of the Atomic Scientists reset its iconic Doomsday Clock to three minutes to midnight, as close to the apocalypse as it has been since 1953. What pushed its hands was not just the threat of nuclear weapons, but also other global environmental risks that the Bulletin judged to have risen to the scale of the nuclear, including climate change and innovations in the life sciences. If we may once have believed that the end of days would come in a blaze of nuclear firestorm, we now suspect that the apocalypse may be much slower, creeping in as chemical toxins, climate change, or nano-technologies run amok.

Taking inspiration from the questions raised by the Bulletin’s synecdochical “nuclear,” *Risk Criticism* aims to generate a hybrid form of critical practice that brings “nuclear criticism” into conversation with ecocriticism. Through readings of novels, films, theater, poetry, visual art, websites, news reports, and essays, *Risk Criticism* tracks the diverse ways in which environmental risks are understood and represented today.

Molly Wallace is Associate Professor of English at Queen’s University. She obtained her PhD from the University of Washington.

“This is an important book, one that will be of interest to students of contemporary literature and culture generally and to eco-criticism and eco-theory particularly.”

—Fred Buell, Queen’s College, CUNY

“Risk Criticism exemplifies the environmental humanities at their eclectic best: consequential, worldly, and infused with an interdisciplinary vitality.”

—Rob Nixon, Princeton University
A guide for facilitating discussions about socially divisive issues for students, educators, business managers, and community leaders

Intellectual Empathy
Critical Thinking for Social Justice
Maureen Linker

Intellectual Empathy provides a step-by-step method for facilitating discussions of socially divisive issues. Maureen Linker, a philosophy professor at the University of Michigan–Dearborn, developed Intellectual Empathy after more than a decade of teaching critical thinking in metropolitan Detroit, one of the most racially and economically divided urban areas, at the crossroads of one of the Midwest’s largest Muslim communities. The skills acquired through Intellectual Empathy have proven to be significant for students who pursue careers in education, social work, law, business, and medicine.

Now, Linker shows educators, activists, business managers, community leaders—anyone working toward fruitful dialogues about social differences—how potentially transformative conversations break down and how they can be repaired. Starting from Socrates’s injunction know thyself, Linker explains why interrogating our own beliefs is essential. In contrast to traditional approaches in logic that devalue emotion, Linker acknowledges the affective aspects of reasoning and how emotion is embedded in our understanding of self and other. Using examples from classroom dialogues, online comment forums, news media, and diversity training workshops, readers learn to recognize logical fallacies and critically, yet empathically, assess their own social biases, as well as the structural inequalities that perpetuate social injustice and divide us from each other.

Maureen Linker is Associate Professor of Philosophy at the University of Michigan–Dearborn; she received the University Distinguished Teaching Award and the Susan B. Anthony Award for advancing the cause of women.

“Linker accomplishes what so many of us struggle with daily in our teaching and research: a nuanced and dynamic balance between focusing on the structural forces that produce inequalities and the everyday interactions that sustain them.”

—Patrick R. Grzanka, University of Tennessee, Knoxville

“Intellectual Empathy can help anyone who wants to know how to reason fairly with different people; it’s that accessible. Yet the book’s academic thoroughness makes it also an important work in social epistemology.”

—Catherine E. Hundleby, University of Windsor

POLITICAL SCIENCE
HUMAN RIGHTS
DIVERSITY TRAINING
Theatrical playing, Hamlet famously averred, holds a mirror up to nature. But unlike the reflections in the mirror, the theater’s images are composed of real objects, most notably bodies, that have an independent existence outside the world of reflection. Throughout Western theater history there have been occasions when the reality behind the illusion was placed on display. In recent years theaters in Europe and North America have begun calling attention to the real in their work—presenting performers who did not create characters and who may not even have been actors, but who appeared on stage as themselves; texts created not by dramatic authors but drawn from real life; and real environments sometimes shared by actors and performers and containing real elements accessible to both. These practices, argues Marvin Carlson, constitute a major shift in the practical and phenomenological world of theater, and a turning away from mimesis, which has been at the heart of the theater since Aristotle. *Shattering Hamlet’s Mirror: Theatre and Reality* examines recent and contemporary work by such groups as Rimini Protokoll, Societas Raffaelo Sanzio, the Gob Squad, Nature Theatre of Oklahoma, and Foundry Theatre, while revealing the deep antecedents of today’s theater, placing it in useful historical perspective. While many may consider it a post-postmodern phenomenon, the “theater of the real,” as it turns out, has very deep roots.

**Marvin Carlson** is Sidney E. Cohn Distinguished Professor of Theatre, Comparative Literature, and Middle Eastern Studies at the CUNY Graduate Center.

“A pleasure to read...One of the book’s virtues is that it integrates French, German, and Russian theatre history on the one hand, and developments within the eighteenth and nineteenth centuries on the other, into our understanding of the historical avant-garde and more recent European and American experimental theatre.”

—Andrew Sofer, Boston College
How evangelical theme parks, museums, and other performance sites both reflect and create religious belief

Sensational Devotion
Evangelical Performance in Twenty-First-Century America
Jill Stevenson

In Sensational Devotion, Jill Stevenson examines a range of evangelical performances, including contemporary Passion plays, biblical theme parks, Holy Land re-creations, creationist museums, and megachurches, to understand how they serve their evangelical audiences while shaping larger cultural and national dialogues. Such performative media support specific theologies and core beliefs by creating sensual, live experiences for believers, but the accessible, familiar forms they take and the pop culture motifs they employ also attract nonbelievers willing to “try out” these genres, even if only for curiosity’s sake. This familiarity not only helps these performances achieve their goals, but it also enables them to contribute to public dialogue about the role of religious faith in America. Stevenson shows how these genres are significant and influential cultural products that utilize sophisticated tactics in order to reach large audiences comprised of firm believers, extreme skeptics, and those in between. Using historical research coupled with personal visits to these various venues, the author not only critically examines these spaces and events within their specific religious, cultural, and national contexts, but also places them within a longer devotional tradition in order to suggest how they cultivate religious belief by generating vivid, sensual, affectively oriented, and individualized experiences.

Jill Stevenson is Associate Professor of Theatre Arts at Marymount Manhattan College.

“An engrossing and richly detailed study of the way evangelicalism performs itself—and its adherents—into being by intimately recoding participants’ bodies, feelings, and yearnings.”

—Ann Pellegrini, New York University

THEATER AND PERFORMANCE

April 2013
6 x 9, 328 pages, 18 B&W illustrations
Cloth 978-0-472-11873-1
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Paper 978-0-472-03651-6
$32.50
Physicists have discovered that the vast majority of the universe’s mass is constituted by what remains transparent. So far, this mysterious “dark matter” can only be traced by its gravitational effects on visible matter. Taking up this analogy, theater scholar Andrew Sofer outlines a fresh theoretical framework and critical vocabulary for examining the invisible and how it continually structures and focuses an audience’s theatrical experience. Sofer argues that we cannot understand theater and drama without investigating whatever is “not there, yet not not there” on stage. *Dark Matter* provides an enhanced understanding of theater’s capacity to alter our perceptual field through means beside the visual—to alter others’ consciousness at will—and how playwrights and other practitioners have exploited that capacity throughout theatrical history. Sofer discusses black magic in *Doctor Faustus*; offstage sex in *A Midsummer Night’s Dream*; masked women in *The Rover*; self-consuming bodies in *Suddenly Last Summer*; surveillance technology in *The Archbishop’s Ceiling*; and trauma on the contemporary stage. Each discussion pinpoints new and striking facets of drama and performance that escape sight. Taken together, Sofer’s lively case studies illuminate how dark matter is woven into the very fabric of theatrical representation.

Andrew Sofer teaches in the English department at Boston College. He is the author of *The Stage Life of Props* and *Wave*, a collection of poetry.

“**Dark Matter** enables us to think carefully about invisibility and absence in the theater. It’s about performativity, a current fascination of theorists. Sofer writes well about performing ontological uncertainty, and has a broad and comprehensive understanding of drama through the ages and around the world.”

—David Bevington, University of Chicago

“**Sofer’s choice of the metaphor of dark matter is an extremely fertile and provocative one, allowing the development of a kind of dark phenomenological analysis of this artistic process.**”

—Marvin Carlson, The Graduate Center, City University of New York
Reckoning with Spirit in the Paradigm of Performance
Donnalee Dox

Performance has become a paradigm for analyzing contemporary culture, a pattern that structures a particular view of human interaction and experience. Performance is also widely used to better understand how we express values and ideas, including religious beliefs. *Reckoning with Spirit in the Paradigm of Performance* asks how the sensibilities of religious experience, which many people call spirituality, shape people’s performance. When we observe people performing words, dances, music, and rituals they consider sacred, what (if any) conclusions can we draw about their experiences from what we see, read, and hear? By analyzing performances of spirituality and what people experience as “spirit,” this book adds a new dimension to the paradigm of performance.

Rather than reducing the spiritual dimension to either biology or culture, Donnalee Dox asks what such experiences might have to offer a reasoned analysis of vernacular culture. The specific performances presented are meditative dance and shamanic drumming, including descriptions of these practices and exegesis of practitioners’ writings on the nature of spiritual experience and performance.

**Donnalee Dox** is Associate Professor of Performance Studies at Texas A&M University.

“An ambitious and provocative study. Dox’s rigorous and innovative analysis challenges performance scholars to rethink how we approach questions of spirituality.”
—Henry Bial, University of Kansas

“Reckoning with Spirit is an especially powerful and effective tour de force.”
—Jeffrey J. Kripal, Rice University

THEATER AND PERFORMANCE
RELIGION

January 2016
6 x 9, 282 pages
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Paper 978-0-472-05297-4
$39.50
One site. Thirty battles of four thousand years. Egyptians, Crusaders, Mongols, Israelis

The Battles of Armageddon
Megiddo and the Jezreel Valley from the Bronze Age to the Nuclear Age
Eric H. Cline

WINNER: Biblical Archaeology Society’s 2001 Best Popular Book on Archaeology

Apocalypse. Judgment Day. The End Time. Armageddon. Students of the Bible know it as the place where the cataclysmic battle between the forces of good and the forces of evil will unfold. Many believe that this battle will take place in the very near future. But few know that Armageddon is a real place—one that has seen more fighting and bloodshed than any other spot on earth.

The name Armageddon is a corruption of the Hebrew phrase Har Megiddo, and it means “Mount of Megiddo.” More than thirty bloody conflicts have been fought at the ancient site of Megiddo and adjacent areas of the Jezreel Valley during the past four thousand years. Egyptians, Israelites, Greeks, Muslims, Crusaders, Mongols, British, Germans, Arabs, and Israelis have all fought and died here. The names of the warring leaders reverberate throughout history: Thutmose III, Deborah, Gideon, Saul and Jonathan, Jezebel, Saladin, Napoleon, and Allenby, to name but the most famous. Throughout history Megiddo and the Jezreel Valley have been ground zero for battles that determined the very course of civilization. No wonder that the author of Revelation believed Armageddon, the penultimate battle between good and evil, would also take place here!

The Battles of Armageddon introduces readers to a rich cast of ancient and modern warriors, while bringing together for the first time the wide range of conflicts that have been fought at Megiddo and the Jezreel Valley from the Bronze Age to the Nuclear Age.

Eric H. Cline is Assistant Professor of Ancient History and Archaeology, George Washington University.
Judicial theatrics in Roman courts

Cicero’s Use of Judicial Theater
Jon Hall

In Cicero’s Use of Judicial Theater, Jon Hall examines Cicero's use of showmanship in the Roman law-courts, looking in particular at the nonverbal devices that he employs during his speeches as he attempts to manipulate opinion. Cicero’s speeches in the law-courts often incorporate theatrical devices including the use of family relatives as props during emotional appeals, exploitation of tears and supplication, and the wearing of specially dirtied attire by defendants during a trial, all of which contrast strikingly with the practices of the modem advocate. Hall investigates how Cicero successfully deployed these techniques and why they played such a prominent part in the Roman courts. These “judicial theatrics” are rarely discussed by the ancient rhetorical handbooks, and Cicero’s Use of Judicial Theater argues that their successful use by Roman orators derives largely from the inherent theatricality of aristocratic life in ancient Rome—most of the devices deployed in the courts appear elsewhere in the social and political activities of the elite.

While Cicero’s Use of Judicial Theater will be of interest primarily to professional scholars and students studying the speeches of Cicero, its wider analyses, both of Roman cultural customs and the idiosyncratic practices of the law-courts, will prove relevant also to social historians, as well as historians of legal procedure.

Jon Hall is Associate Professor in the Department of Classics, University of Otago, New Zealand.
In AD 79, Mt. Vesuvius erupted in two stages. While the first stage was incredibly destructive, it was the second stage, a so-called pyroclastic flow, that inundated Pompeii with a combination of superheated gases, pumice, and rocks, killing tens of thousands of people and animals and burying them in ash and mud.

During excavations of the town in 1863, Giuseppe Fiorelli, the director of the dig, poured plaster of paris into a cavity under the soil revealed by a workman’s pick. When the plaster set and the mound was uncovered, all were amazed to see the secret that the ground had held for 1,800 years: a detailed cast of an ancient Pompeian such as no one had seen before, frozen in the instant of dying and complete in every respect, including outlines of the clothes he was wearing at the time of the destruction.

The bodies, photographed and exhibited in the specially built Pompeii Museum, completely changed the world’s ideas of life in ancient Italy. *Pompeii’s Living Statues* is a narrative account, supported by contemporary documents, of the remarkable discovery of those ancient victims preserved in the volcanic mud of Vesuvius.

*Pompeii’s Living Statues* is an intriguing look at contemporary views regarding the casts of victims from Mt. Vesuvius’ eruption.
Our Ancient Wars
*Rethinking War through the Classics*
Victor Caston and Silke-Maria Weineck, Editors

Many famous texts from classical antiquity—by historians like Thucydides, tragedians like Sophocles and Euripides, the comic poet Aristophanes, the philosopher Plato, and, above all, Homer—present powerful and profound accounts of wartime experience, both on and off the battlefield. These texts also provide useful ways of thinking about the complexities and consequences of wars throughout history, and the concept of war broadly construed, providing vital new perspectives on conflict in our own era.

*Our Ancient Wars* features essays by top scholars from across academic disciplines—classicists and historians, philosophers and political theorists, literary scholars, some with firsthand experience of war and some without—engaging with classical texts to understand how differently they were read in other times and places. Contributors articulate difficult but necessary questions about contemporary conceptions of war and conflict.

Contributors include Victor Caston, Page duBois, Susanne Gödde, Peter Meineck, Sara Monoson, David Potter, Kurt Raaflaub, Arlene Saxonhouse, Seth Schein, Nancy Sherman, Hans van Wees, Silke-Maria Weineck, and Paul Woodruff.

Victor Caston is Professor of Philosophy and Classical Studies at the University of Michigan. Silke-Maria Weineck is Professor of Comparative Literature and German Studies at the University of Michigan.

“The chapters reflect an unusual degree of thoughtfulness as well as sound scholarship. The collection will appeal to a much broader group than the academic community. All the chapters are readable by an educated general public, and the topics covered are timely and provocative.”

—Rosemary Moore, University of Iowa
A landmark volume on the uses and reuses of statuary in late antiquity

The Afterlife of Greek and Roman Sculpture
Late Antique Responses and Practices
Troels Myrup Kristensen and Lea Stirling, Editors

For centuries, statuary décor was a main characteristic of any city, sanctuary, or villa in the Roman world. However, from the third century CE onward, the prevalence of statues across the Roman Empire declined dramatically. By the end of the sixth century, statues were no longer a defining characteristic of the imperial landscape. Further, changing religious practices cast pagan sculpture in a threatening light. Statuary production ceased, and extant statuary was either harvested for use in construction or abandoned in place.

The Afterlife of Greek and Roman Sculpture is the first volume to approach systematically the antique destruction and reuse of statuary, investigating key responses to statuary across most regions of the Roman world. The volume opens with a discussion of the complexity of the archaeological record and a preliminary chronology of the fate of statues across both the eastern and western imperial landscape. Contributors to the volume address questions of definition, identification, and interpretation for particular treatments of statuary, including metal statuary and the systematic reuse of villa materials. They consider factors such as earthquake damage, late antique views on civic versus “private” uses of art, urban construction, and deeper causes underlying the end of the statuary habit, including a new explanation for the decline of imperial portraiture. The themes explored resonate with contemporary concerns related to urban decline, as evident in post-industrial cities, and the destruction of cultural heritage, such as in the Middle East.

Troels Myrup Kristensen is Associate Professor of Classical Archaeology at Aarhus University. Lea Stirling is Professor of Classics at the University of Manitoba.
The Republican Aventine and Rome’s Social Order
Lisa Marie Mignone

The Aventine—one of Rome’s canonical seven hills—has long been identified as the city’s plebeian district, which housed the lower orders of society and served as the political headquarters, religious citadel, and social bastion of those seeking radical reform of the Republican constitution. Lisa Marie Mignone’s *The Republican Aventine and Rome’s Social Order* challenges the plebeian-Aventine paradigm through a multidisciplinary review of the ancient evidence, and it demonstrates that this construct proves to be a modern creation. Mignone uses ancient literary accounts, material evidence, and legal and semantic developments to reconstruct and reexamine the history of the Aventine Hill. Through comparative studies of premodern urban planning and development, combined with an assessment of gang violence and ancient neighborhood practices in the last half of the first century BCE, the book argues there was no concentration of the disadvantaged in a “plebeian ghetto.” Thus residency patterns everywhere in the caput mundi, including the Aventine Hill, likely incorporated the full spectrum of Roman society.

Yet the myth of the “plebeian Aventine” became embedded not only in classical scholarship, but also in modern political and cultural consciousness, and it has even been used by modern figures to support their political agenda. *The Republican Aventine and Rome’s Social Order* makes bold new claims regarding the urban design and social history of ancient Rome and raises a significant question about ancient urbanism and social stability more generally. Did social integration reduce violence in premodern cities and promote urban concord?

Lisa Marie Mignone is Assistant Professor of Classics at Brown University.

“It is amply evident that Mignone has done her homework and knows the relevant scholarship inside and out.”
—Karl Galinsky, University of Texas

**Classical Studies-Roman**

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A discussion of the first written histories of Babylon and Egypt

Clio’s Other Sons
Berossus and Manetho
John Dillery

Soon after the death of Alexander the Great, the priest Berossus wrote the first known narrative and comprehensive history of his native Babylon, and the priest Manetho likewise wrote the first such history of his native Egyptian civilization. Nothing like these histories had been produced before in these cultures. *Clio’s Other Sons* considers why that is: why were these histories written at this point, and for what purposes?

Berossus and Manetho operated at the crossings of several political, social, and intellectual worlds. They were members of native elites under the domination of Macedonian overlords; in their writings we can see suggestions that they collaborated in the foreign rule of their lands, but at the same time we see them advocating for their cultures. Their histories were written in Greek and betray active engagement with Greek historical writing, but at the same time these texts are clearly composed from native records, are organized along lines determined by local systems of time-reckoning, and articulate views that are deeply informed by regional scholarly and wisdom traditions. In this volume John Dillery charts the interactions of all these features of these historians. An afterword considers Demetrius, the approximate contemporary of Berossus and Manetho in time, if not in culture. While his associates wrote new histories, Demetrius’ project was a rewriting of an existing text, the Bible. This historiographical “corrective” approach sheds light on the novel historiography of Manetho and Berossus.

John D. Dillery is Professor of Classics, University of Virginia. This is his third book.

“Clio’s Other Sons will be required reading for scholars of Hellenistic history and the history of Egypt and the Near East.”

—Andrew Erskine, University of Edinburgh
Corrupting Luxury in Ancient Greek Literature
Robert J. Gorman and Vanessa B. Gorman

A widely accepted truism says that luxury corrupts, and in both popular and scholarly treatments, the ancient city of Sybaris remains the model for destructive opulence. This volume demonstrates the scarcity of evidence for Sybarite luxury, and examines the vocabulary of luxury used by the Hellenic world. Focus on the word _truphē_ reveals it means an attitude of entitlement: not necessarily a bad trait, unless in extreme form. This pattern holds for all Classical evidence, even the historian Herodotus, where the idea of pernicious luxury is commonly thought to be thematic.

Advancing a new method to evaluate this fragmentary evidence, the authors argue that almost all relevant ancient testimony is liable to have been distorted during transmission. They present two conclusions: first, that there exists no principle of pernicious luxury as a force of historical causation in Hellenic or Hellenistic literature. Rather, that idea is derived from early Latin prose historiography and introduced from that genre into the Greek writers of the Roman period, who in turn project the process back in time to explain events such as the fall of Sybaris. The second conclusion is methodological. The authors lay down a strategy to determine the content and extent of fragments of earlier authors found in cover texts such as Athenaeus, by examining the diction along synchronic and diachronic lines.

Serious scholars of intellectual history, the history of morality, and historiographical methodology will find this work of interest.

Robert J. Gorman is Associate Professor of Classics at the University of Nebraska-Lincoln. Vanessa B. Gorman is Associate Professor of History at the University of Nebraska-Lincoln.
Hammarskjöld

A Life
Roger Lipsey

Roger Lipsey has produced a comprehensive, definitive, and timely biography of Dag Hammarskjöld, the second United Nations secretary, a man who, after his mysterious death, was described by U.S. president John F. Kennedy as the “greatest statesman of our century,” and the only person to be awarded a Nobel Peace Prize posthumously.

Lipsey’s biography is based on extensive use of new material, archival and personal letters, and recent scholarship. As such, Hammarskjöld: A Life provides new insights into the life and mind of this great man, for those who know his legacy and those who are meeting him for the first time.

Roger Lipsey, author, art historian, editor, and translator, has written on a wide range of topics and intellectual figures. He was the general editor of the three-volume edited works of Ananda K. Coomaraswamy. Other works include An Art of Our Own: The Spiritual in Twentieth-Century Art and the prizewinning Angelic Mistakes: The Art of Thomas Merton. He is director of the parent company that publishes Parabola magazine.

“. . . political junkies and history buffs will relish this definitive, painstakingly thorough treatment of a great statesman and consummate diplomat.”
—Publishers Weekly

“. . . no one has sketched [Dag Hammarskjöld’s] life and peacekeeping endeavors with such depth and breadth as Mr. Lipsey . . . He argues that Hammarskjöld’s diplomatic skills preserved the U.N. as a beacon of hope through turbulent times.”
—The Wall Street Journal

“[Lipsey] opens the door to a deeper understanding of Dag Hammarskjöld as a possible guide for those who live and work in a society beyond left and right.”
—Mats Svegfors, Dagens Nyheter
Czars in the White House
The Rise of Policy Czars as Presidential Management Tools
Justin S. Vaughn and José D. Villalobos

When Barack Obama entered the White House, he faced numerous urgent issues. Despite the citizens’ demand for strong presidential leadership, President Obama, following a long-standing precedent for the development and implementation of major policies, appointed administrators—so-called policy czars—charged with directing the response to the nation’s most pressing crises.

Combining public administration and political science approaches to the study of the American presidency and institutional politics, Justin S. Vaughn and José D. Villalobos argue that the creation of policy czars is a strategy for combating partisan polarization and navigating the federal government’s complexity. They present a series of in-depth analyses of the appointment, role, and power of various czars: the energy czar in the mid-1970s, the drug czar in the late 1980s, the AIDS czar in the 1990s, George W. Bush’s national security czars after 9/11, and Obama’s controversial czars for key domestic issues.

Laying aside inflammatory political rhetoric, Vaughn and Villalobos offer a sober, empirical analysis of precisely what constitutes a czar, why Obama and his predecessors used czars, and what role they have played in the modern presidency.

Justin S. Vaughn is Assistant Professor of Political Science at Boise State University. José D. Villalobos is Associate Professor of Political Science at the University of Texas at El Paso.

“This is an engaging, timely book with a useful premise: that the so-called ‘czars’ appointed by presidents are means to a laudable end, rather than un-American—and unconstitutional—monstrosities.”

—Andrew Rudalevige, Bowdoin College
Yu Zheng challenges the idea that democracy is the prerequisite for developing countries to attract foreign direct investment (FDI) and promote economic growth. He examines the relationship between political institutions and FDI through the use of cross-national analysis and case studies of three rapidly growing Asian economies with a focus on the role of microinstitutional “special economic zones” (SEZ). China’s authoritarian system allows for bold, radical economic reform, but China has attracted FDI largely because of its increasingly credible investment environment as well as its central and local governments’ efforts to overcome constraints on investment. India’s democratic institutions provide more political insurance to foreign investors, but its market became conducive to FDI only when the government adopted more flexible investment policies. Taiwan’s democratic transition shifted its balance of policy credibility and flexibility, which was essential for the nation’s economic takeoff and sustained growth. Zheng concludes that a more accurate understanding of the relationship between political institutions and FDI comes from careful analysis of institutional arrangements that entail a trade-off between credibility and flexibility of governance.

Yu Zheng is an Assistant Professor of Political Science at the University of Connecticut.

“[Zheng] adds significantly to our knowledge of FDI as well as insights into how governments act to overcome their institutional obstacles in order to attract investment. The original data on China is innovative and very well-presented.”

—Robert Blanton, University of Memphis
Kevin C. Dunn and Iver B. Neumann offer a concise, accessible introduction to discourse analysis in the social sciences. A vital resource for students and scholars alike, *Undertaking Discourse Analysis for Social Research* combines a theoretical and conceptual review with a “how-to” guide for using the method. In the first part of the book, the authors discuss the development of discourse analysis as a research method and identify the main theoretical elements and epistemological assumptions that have led to its emergence as one of the primary qualitative methods of analysis in contemporary scholarship. Then, drawing from a wide range of examples of social science scholarship, Dunn and Neumann provide an indispensable guide to the variety of ways discourse analysis has been used. They delve into what is gained by using this approach and demonstrate how one actually applies it. They cover such important issues as research prerequisites, how one conceives of a research question, what “counts” as evidence, how one “reads” the data, and some common obstacles and pitfalls. The result is a clear and accessible manual for successfully implementing discourse analysis in social research.

Kevin C. Dunn is Professor of Political Science at Hobart and William Smith Colleges. Iver B. Neumann is the Montague Burton Professor of International Relations at the London School of Economics and Political Science and a Research Professor at the Norwegian Institute of International Affairs.
Public opinion and political behavior experts explore voter choice in Latin America with this follow-up to the 1960 landmark *The American Voter*

# The Latin American Voter

*Pursuing Representation and Accountability in Challenging Contexts*

Ryan E. Carlin, Matthew M. Singer, and Elizabeth J. Zechmeister

In this volume, experts on Latin American public opinion and political behavior employ region-wide public opinion studies, elite surveys, experiments, and advanced statistical methods to reach several key conclusions about voting behavior in the region's emerging democracies. In Latin America, to varying degrees the average voter grounds his or her decision in factors identified in classic models of voter choice. Individuals are motivated to go to the polls and select elected officials on the basis of class, religion, gender, ethnicity, and other demographic factors; substantive political connections including partisanship, left-right stances, and policy preferences; and politician performance in areas like the economy, corruption, and crime. Yet evidence from Latin America shows that the determinants of voter choice cannot be properly understood without reference to context—the substance (specific cleavages, campaigns, performance) and the structure (fragmentation and polarization) that characterize the political environment. Voting behavior reflects the relative youth and fluidity of the region's party systems, as parties emerge and splinter to a far greater degree than in long-standing party systems. Consequently, explanations of voter choice centered around country differences stand on equal footing to explanations focused on individual-level factors.

Ryan E. Carlin is Associate Professor of Political Science at Georgia State University. Matthew M. Singer is Associate Professor of Political Science at the University of Connecticut. Elizabeth J. Zechmeister is Professor of Political Science and Director of the Latin American Public Opinion Project at Vanderbilt University.

“. . . makes a significant contribution to Latin American studies and comparative electoral behavior. The book should be cited by everyone doing electoral behavior research in Latin America in the years ahead.”

—Russell Dalton, University of California-Irvine
An exploration of immigration, and how European far right groups attract seemingly left populations by emphasizing culture over economics

How the Workers Became Muslims
Immigration, Culture, and Hegemonic Transformation in Europe
Ferruh Yilmaz

Writing in the beginning of the 1980s, Ernesto Laclau and Chantal Mouffe explored possibilities for a new socialist strategy to capitalize on the period’s fragmented political and social conditions. Two and a half decades later, Ferruh Yilmaz acknowledges that the populist far right—not the socialist movement—has demonstrated greater facility in adopting successful hegemonic strategies along the structural lines Laclau and Mouffe imagined. Right wing hegemonic strategy, Yilmaz argues, has led to the reconfiguration of internal fault lines in European societies.

Yilmaz’s primary case study is Danish immigration discourse, but his argument contextualizes his study in terms of questions of current concern across Europe, where right wing groups that were long on the fringes of “legitimate” politics have managed to make significant gains with populations typically aligned with the Left. Specifically, Yilmaz argues that socio-political space has been transformed in the last three decades such that group classification has been destabilized to emphasize cultural rather than economic attributes.

According to this point-of-view, traditional European social and political cleavages are jettisoned for new “cultural” alliances pulling the political spectrum to the right, against the corrosive presence of Muslim immigrants, whose own social and political variety is flattened into an illusion of alien sameness.

Ferruh Yilmaz is Assistant Professor of Communication Studies at Tulane University.

“[A] remarkable study on the ways racism has taken in Western Europe, in particular in relations between Muslim immigrants and Western European states. Yilmaz has made a first-rate intervention on the discussion concerning national, popular, and ethnic identities in the contemporary world. His contribution to contemporary scholarship is outstanding.”

—Ernesto Laclau, author of On Populist Reason

CULTURAL STUDIES
EUROPEAN HISTORY

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Describes and defends the centrality of discomfort for consumers of various arts—literature, architecture, visual art, music, dance, and cinema

**Aesthetics of Discomfort**  
*Conversations on Disquieting Art*  
Frederick Aldama and Herbert Lindenberger

Through a series of provocative conversations, Frederick Luis Aldama and Herbert Lindenberger—who have written widely on literature, film, music, and art—locate a place for the discomforting and the often painfully unpleasant within aesthetics. The conversational format allows them to travel informally across many centuries and many art forms. They have much to tell one another about the arts since the advent of modernism soon after 1900—the nontonal music, for example, of the Second Vienna School, the chance-directed music and dance of John Cage and Merce Cunningham, the in-your-faceness of such diverse visual artists as Francis Bacon, Pablo Picasso, Willem de Kooning, Egon Schiele, Otto Dix, and Damien Hirst. They demonstrate as well a long tradition of discomforting art stretching back many centuries, for example, in the Last Judgments of innumerable Renaissance painters, in Goya’s so-called “black” paintings, in Wagner’s Tristan chord, and in the subtexts of Shakespearean works such as King Lear and Othello. This book is addressed at once to scholars of literature, art history, musicology, and cinema. Although its conversational format eschews the standard conventions of scholarly argument, it provides original insights both into particular art forms and into individual works within these forms. Among other matters, it demonstrates how recent work in neuroscience may provide insights in the ways that consumers process difficult and discomforting works of art. The book also contributes to current aesthetic theory by charting the dialogue that goes on—especially in aesthetically challenging works—between creator, artifact, and consumer.

**Frederick Luis Aldama** is Arts and Humanities Distinguished Professor of English at The Ohio State University. **Herbert Lindenberger** is Avalon Foundation Professor of Humanities, Emeritus, Stanford University.

“. . . An essential read.”  
— Wheeler Winston Dixon, University of Nebraska, and author of *A History of Horror and Black & White Cinema: A Short History*
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