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The first rule of warfare is to know one’s enemy. The second is to know thyself. More than fifteen years and three quarters of a trillion dollars after the US invasion of Afghanistan, it’s clear that the United States followed neither rule well.

America’s goals in Afghanistan were lofty to begin with: dismantle al Qaeda, remove the Taliban from power, remake the country into a democracy. But not only did the mission come completely unmoored from reality, the United States wasted billions, and thousands of lives were lost. Our Latest Longest War is a chronicle of how, why, and in what ways the war in Afghanistan failed. Edited by historian and Marine lieutenant colonel Aaron B. O’Connell, the essays collected here represent nine different perspectives on the war—all from veterans of the conflict, both American and Afghan. Together, they paint a picture of a war in which problems of culture and ideology derailed nearly every field of endeavor. The authors also draw troubling parallels to the Vietnam War, arguing that deep-running ideological currents in American life explain why the US government has repeatedly used armed nation-building to try to transform failing states into modern, liberal democracies. In Afghanistan, as in Vietnam, this created a dramatic mismatch of means and ends that neither money, technology, nor the force of arms could overcome.

The war in Afghanistan has been the longest in US history. We lost the war, and somehow we continue to lose it every day. These are difficult topics for any American or Afghan to consider, especially for those who fought in the war or lost friends or family in it. This sobering history—written by the very people who have been fighting the war—is impossible to ignore.

Aaron B. O’Connell is lieutenant colonel in the Marine Corps Reserve and the author of Underdogs: The Making of the Modern Marine Corps. Most recently, he was associate professor of history at the US Naval Academy in Annapolis, Maryland.

“Nothing has ever been easy in the shadow of the Hindu Kush, and the essays in Our Latest Longest War convey that accurately, thoughtfully, and unblinkingly. This superb collection of essays by scholars and practitioners illuminates the innumerable challenges and harsh realities with which those of us engaged in Afghanistan contended in our collective endeavor to ensure that the country was never again a sanctuary for al Qaeda or other transnational extremists—as it was when the 9/11 attacks were planned there.”

“Walden. Yesterday I came here to live.”

That entry from the journal of Henry David Thoreau, and the intellectual journey it began, would by themselves be enough to place Thoreau in the American pantheon. His attempt to “live deliberately” in a small woods at the edge of his hometown of Concord has been a touchstone for individualists and seekers since the publication of *Walden* in 1854.

But there was much more to Thoreau than his brief experiment in living at Walden Pond. A member of the vibrant intellectual circle centered on his neighbor Ralph Waldo Emerson, he was also an ardent naturalist, a manual laborer and inventor, a radical political activist, and more. Many books have taken up aspects of Thoreau’s character and achievements, but, as Laura Dassow Walls writes, “Thoreau has never been captured between covers; he was too quixotic, mischievous, many-sided.” Two hundred years after his birth, and two generations after the last full-scale biography, Walls restores Henry David Thoreau to us in all his profound, inspiring complexity.

Walls traces the full arc of Thoreau’s life, from his early days in the intellectual hothouse of Concord, when the American experiment still felt fresh and precarious, and “America was a family affair, earned by one generation and about to pass to the next.” By the time he died in 1862,
at only forty-four years of age, Thoreau had witnessed the transformation of his world from a community of farmers and artisans into a bustling, interconnected commercial nation. What did that portend for the contemplative individual and abundant, wild nature that Thoreau celebrated?

Drawing on Thoreau’s copious writings, published and unpublished, Walls presents a Thoreau vigorously alive in all his quirks and contradictions: the young man shattered by the sudden death of his brother, the ambitious Harvard College student, the ecstatic visionary who closed Walden with an account of the regenerative power of the Cosmos. We meet the man whose belief in human freedom and the value of labor made him an uncompromising abolitionist; and the solitary walker who found society in nature, but also found his own nature in the society of which he was a deeply interwoven part. Running through it all is Thoreau the passionate naturalist, who, long before the age of environmentalism, saw tragedy for future generations in the human heedlessness around him.

“The Thoreau I sought was not in any book, so I wrote this one,” says Walls. The result is a Thoreau unlike any seen since he walked the streets of Concord, a Thoreau for our time and all time.

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

Curators
Behind the Scenes of Natural History Museums

Over the centuries, natural history museums have evolved from being little more than musty repositories of stuffed animals and pinned bugs to being crucial generators of new scientific knowledge. They have also become vibrant educational centers, full of engaging exhibits that share those discoveries with students and an enthusiastic general public.

At the heart of it all from the very start have been curators. Yet after three decades as a natural history curator, Lance Grande found that he still had to explain to people what he does. This book is the answer—and, oh, what an answer it is: lively, exciting, up-to-date, it offers a portrait of curators and curation like none we’ve seen, one that conveys the intellectual excitement and educational and social value of curation. Grande uses the personal story of his own career—most of it spent at Chicago’s storied Field Museum—to structure his account as he explores the value of research and collections, the importance of public engagement, changing ecological and ethical considerations, and the impact of rapidly improving technology. Throughout, we are guided by Grande’s keen sense of mission, of a job where the why is always as important as the what.

Beautifully written and richly illustrated, this clear-eyed but loving account of the natural history museum and its place in our cultural and conservation landscape will appeal to fans of dusty dioramas and digital displays alike.

Lance Grande is the Negaunee Distinguished Service Curator at the Field Museum of Natural History, Chicago, where he conducts research on fishes, paleontology, and evolutionary biology. He is the author of numerous books, including The Lost World of Fossil Lake: Scenes from Deep Time and Gems and Gemstones: Timeless Natural Beauty of the Mineral World.
Finding a job used to be simple. You’d show up at an office and ask for an application. A friend would mention a job in their department. Or you’d see an ad in a newspaper and send in your cover letter. And once you got a job, you would stay—often for decades.

Now . . . well, it’s complicated. If you want a shot at a good job, you need a robust profile on LinkedIn. And an enticing personal brand. Or something like that—contemporary how-to books offer contradictory advice. But they agree on one thing: in today’s economy, you can’t just be an employee looking to get hired—you have to market yourself as a business, one that can help another business achieve its goals.

That’s a radical transformation in how we think about work and employment, says Ilana Gershon. And with Down and Out in the New Economy, she digs deep into that change and what it means, not just for job seekers, but for businesses and our very culture. In telling her story, Gershon covers all parts of the employment spectrum: she interviews hiring managers about how they assess candidates; attends personal branding seminars; talks with managers at companies around the United States to suss out regional differences. And she finds that not everything has changed: though the technological trappings may be glitzier, in a lot of cases, who you know remains more important than what you know.

Throughout, Gershon keeps her eye on bigger questions, interested not in what lessons job-seekers can take—though there are plenty of those here—but on what it means to consider yourself a business. What does that blurring of personal and vocational lives do to our sense of our selves, the economy, our communities?

Rich in the voices of people deeply involved with all parts of the employment process, Down and Out in the New Economy offers a snapshot of the quest for work today—and a pointed analysis of its larger meaning.

Ilana Gershon is associate professor of anthropology at Indiana University and the author of The Breakup 2.0: Disconnecting over New Media.
When Norman Maclean sent the manuscript of A River Runs through It to New York publishers, he received a slew of rejections. One editor, so the story goes, replied “it has trees in it.” Forty years later, the title novella is widely recognized as one of the great American tales of the twentieth century. Like Maclean’s later triumph, Young Men and Fire, it is the finely distilled product of a long life of often surprising rapture—for fly fishing, for the woods and their people, and for the interlocked beauty of life and art. These new editions will introduce a fresh audience to these classics of the American West.
Moving and profound, *A River Runs through It* and *Young Men and Fire* honor the literary legacy of a man who improbably gave voice to an essential corner of the American soul.

Elegantly redesigned, *A River Runs through It* includes a new foreword by Robert Redford, whose film adaptation of *River* turns twenty-five in 2017. Based on Maclean’s own experiences as a young man, the two novellas and short story it contains are set in the small towns and mountains of western Montana. It is a world populated with drunks, loggers, card sharks, and whores, but also one rich in the pleasures of fly fishing, logging, cribbage, and family. By turns raunchy and elegiac, these superb tales express, in Maclean’s own words, “a little of the love I have for the earth as it goes by.”

A devastating and lyrical work of nonfiction, *Young Men and Fire* describes the events of August 5, 1949, when a crew of fifteen of the US Forest Service’s elite airborne firefighters, the Smokejumpers, stepped into the sky above a remote forest fire in the Montana wilderness. Two hours after their jump, all but three of the men were dead or mortally burned. Haunted by these deaths for forty years, in his last decades Maclean put together the scattered pieces of the Mann Gulch tragedy in *Young Men and Fire*, which won the National Book Critics Circle Award. This twenty-fifth-anniversary edition includes a powerful new foreword by Timothy Egan, author of *The Big Burn* and *The Worst Hard Time*.

Though he grew up in the first decades of the twentieth century in the western Rockies—working summers in logging camps and for the US Forest Service and cultivating a lifelong passion for the dry fly—it was only at the age of seventy, as a retired English professor, that Norman Maclean discovered what he was meant to do: write. “I am haunted by waters,” Maclean writes at the close of *A River Runs through It*. So, now, are we all.

**Norman Maclean** (1902–90), woodsman, scholar, teacher, and storyteller, grew up in and around Missoula, Montana, and worked for many years in logging camps and for the United States Forest Service before beginning his academic career. He was the William Rainey Harper Professor of English at the University of Chicago until 1973.

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**Praise for *A River Runs through It***

“If there is a smarter, more affecting meditation on the themes of fathers and sons, brothers, the pleasures of the natural world, love, loss, and the haunting power of water, I have yet to come across it. As it has for many others, *A River Runs through It* became for me a kind of central text, equal parts fishing primer, literary masterwork, and spiritual guide. . . . It remains one of my most beloved books.”

— *New York Times*

**Praise for *Young Men and Fire***

“A taut, terrifying yet poetic account. . . Maclean . . . is un sparing in his prose and dogged in his reporting, piecing together the elements that led to more than a dozen men suffocating and burning to death. The story, which I’ve read at least four times now, is agonizing to read, making the hairs on my arms stand on end. It is also one of the most pleasurable experiences I’ve had.”

— *New York Times Book Review*

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**A River Runs through It and Other Stories**

MAY 256 p. $26.00 / £19.50

**Young Men and Fire**

MAY 352 p., 12 halftones, 1 line drawing, 5 tables $30.00 / £22.50
If you were an independent, adventurous, liberated American woman in the 1920s or ’30s, where might you have sought escape from the constraints and compromises of bourgeois living? Paris and the Left Bank quickly come to mind. But would you have ever thought of Russia and the wilds of Siberia? That choice was not as unusual as it seems now. As Julia L. Mickenberg uncovers in *American Girls in Red Russia*, beginning in the late nineteenth century, Russian revolutionary ideology attracted many women, including suffragists, reformers, educators, journalists, and artists, as well as curious travelers. Some were famous, like Isadora Duncan or Lillian Hellman; some were committed radicals, though many more were curious about the “Soviet experiment.” But all came to Russia in search of social arrangements that would be more equitable, just, and satisfying. And most in the end were disillusioned, sometimes by the mundane realities, others by ugly truths too horrifying to even contemplate.

Mickenberg reveals the complex motives that drew American women to Russia, which appeared to be the very embodiment of modern ideas and ways of living. American women saw in Russia the hope for a new era in which women would be not merely independent of men, but also equal builders of a new society. Russian women, after all, had abortion rights, property rights, the right to divorce, maternity benefits, and state-supported childcare. Yet as Mickenberg’s sympathetic biography shows, Russia turned out to be as much a grim commune as a utopia of freedom, replete with many of the same economic and sexual inequities that the immigrants had hoped to escape.

*American Girls in Red Russia* finally tells the forgotten stories of these women, full of hope and grave disappointments.

Julia L. Mickenberg is associate professor of American studies at the University of Texas at Austin. She is author of *Learning from the Left* and coeditor of *Tales for Little Rebels*.
At fifteen, Victor Rios found himself a human target—flat on his ass amid a hail of shotgun fire, desperate for money and a place on the street. Faced with the choice of escalating a drug turf war or eking out a living elsewhere, he turned to a teacher, who mentored him and helped him find a job at an auto shop. That job would alter the course of his whole life—putting him on the road to college and eventually a PhD. Now, Rios is a rising star, hailed for his work studying the lives of African American and Latino youth.

In *Human Targets*, Rios takes us to the streets of California, where we encounter young men who find themselves in much the same situation as fifteen-year-old Victor. We follow young gang members into schools, homes, community organizations, and detention facilities, watch them interact with police, grow up to become fathers, get jobs, get rap sheets—and in some cases get killed. What is it that sets apart young people like Rios who succeed and survive from the ones who don’t? Rios makes a powerful case that the traditional good kid/bad kid, street kid/decent kid dichotomy is much too simplistic, arguing instead that authorities and institutions help create these identities—and that they can play an instrumental role in providing young people with the resources for shifting between roles. In Rios’s account, to be a poor Latino youth is to be a human target—victimized and considered an enemy by others, viewed as a threat to law enforcement and schools, and burdened by stigma, disrepute, and punishment. That has to change.

This is not another sensationalistic account of gang bangers. Instead, the book is a powerful look at how authority figures succeed—and fail—at seeing the multi-faceted identities of at-risk youths, youths who succeed—and fail—at demonstrating to the system that they are ready to change their lives. In our post-Ferguson era, *Human Targets* is essential reading.

*Victor M. Rios* is associate professor of sociology at the University of California, Santa Barbara. He is the author of *Punished: Policing the Lives of Black and Latino Boys* and *Street Life: Poverty, Gangs, and a Ph.D.*
Instructive, amusing, colorful—pictorial maps have been used and admired since the first medieval cartographer put pen to paper depicting mountains and trees across countries, people and objects around margins, and sea monsters in oceans. More recent generations of pictorial map artists have continued that traditional mixture of whimsy and fact, combining cartographic elements with text and images and featuring bold and arresting designs, bright and cheerful colors, and lively detail. In the United States, the art form flourished from the 1920s to the 1970s, when thousands of innovative maps were mass-produced for use as advertisements and decorative objects—the golden age of American pictorial maps.

_Picturing America_ is the first book to showcase this vivid and popular genre of maps. Geographer and collector Stephen J. Hornsby gathers together 158 delightful pictorial jewels, most drawn from the extensive collections of the Library of Congress. In his informative introduction, Hornsby outlines the development of the cartographic form, identifies several representative artists, describes the process of creating a pictorial map, and considers the significance of the form in the history of Western cartography. Organized into six thematic sections, _Picturing America_ covers a vast swath of the pictorial map tradition during its golden age, ranging from “Maps to Amuse” to “Maps for War.” Hornsby has unearthed the most fascinating and visually striking maps the United States has to offer: Disney cartoon maps, college campus maps, kooky state tourism ads, WWII promotional posters, and many more. This remarkable, charming volume’s glorious full-color pictorial maps will be irresistible to any map-lover or armchair traveler.

*Stephen J. Hornsby* is director of the Canadian-American Center and professor of geography and Canadian studies at the University of Maine. He is author or coeditor of several books, including *Historical Atlas of Maine*. 
The Origins of Cool in Postwar America

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

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

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

Joel Dinerstein was the curator of American Cool, an acclaimed exhibit at the Smithsonian’s National Portrait Gallery, and the author of its accompanying catalog. He is also the author of Swinging the Machine: Modernity, Technology, and African-American Culture and Coach: A History of New York Cool. He is associate professor of English at Tulane University.

“The Origins of Cool vibrates with the energy of its very subject—as restrained, composed, and revitalized as the postwar rebel himself. From the cafés of the existentialists to the bars of film noir, from Lester Young’s sax to Elvis’s pout, Dinerstein offers a brilliant exegesis of the simmering mode of resistance we call cool. He penetrates the meanings of a misunderstood mode—a concept, a mood, a posture—while connecting the rich details of art and culture to the deepest transformations of the postwar world. The Origins of Cool takes the elusive and inchoate and renders them clear and nearly tangible, making the reader feel this mysterious current of postwar culture as if for the first time. This is a masterwork.”

To an outsider, working as a university professor might seem like a dream: summers off, a few hours of class each week, an exchange of ideas with brilliant colleagues, books and late afternoon lattes. . . . Who wouldn’t envy that life?

But those in the trenches of academe are well acquainted with the professoriate’s dark underside: the hierarchies and pseudo-political power plays, the peculiar colleagues, the over-parented students, the stacks of essays that need to be graded ASAP.

No one understands this world better than novelist Julie Schumacher, who here provides a bitingly funny distraction designed to help you survive life in higher education without losing your mind. Sardonic yet shrewdly insightful, Doodling for Academics offers the perfect cognitive relief for the thousands of faculty and grad students whose mentors and loved ones failed to steer them toward more reasonable or lucrative fields.

Through forty pages of original illustrations and activities—from coloring to paper dolls to mad libs—this book traces the arc of a typical day on campus. Get a peek inside the enigma of the student brain. Imagine a utopian faculty meeting. Navigate the red tape maze of university administration. With the help of hilarious illustrations by Lauren Nassef, Schumacher infuses the world of campus greens and university quads with cutting wit, immersing you deep into the weirdly creative challenges of university life. Offering a satirical interactive experience for scholars, the combination of humor and activities in this book will bring academia into entertaining relief, making it the perfect gift for your colleagues, advisors, or newly minted graduates.

Julie Schumacher is professor of English and director of the Creative Writing Program at the University of Minnesota. She is the author of the best-selling Dear Committee Members, winner of the Thurber Prize for American Humor.
Peregrine falcons have their share of claims to fame. With a diving speed of over two hundred miles per hour, these birds of prey are the fastest animals on earth or in the sky, and they are now well known for adapting from life on rocky cliffs to a different kind of mountain: modern skyscrapers. But adaptability only helps so much. In 1951, there were no peregrines left in Illinois, and it looked as if the species would be wiped out entirely in North America. Today, however, peregrines are flourishing.

In *The Peregrine Returns*, Mary Hennen gives wings to this extraordinary conservation success story. Hennen focuses her tale on Illinois’s Chicago Peregrine Program, a collaboration between researchers and citizen scientists. She follows the journey of Illinois’s peregrines from their devastating decline to the discovery of its cause (a thinning of eggshells caused by a byproduct of DDT), through to recovery, revealing how the urban landscape has played an essential role in enabling falcons to return to the wild—and how people are now learning to live in close proximity to these captivating raptors.

Both a model for conservation programs across the country and an eye-opening look at the many creatures with which we share our homes, this richly illustrated story of the Chicago Peregrine Program is an inspiring example of how urban architecture can serve not only our cities’ human inhabitants, but also their wild ones.

Mary Hennen is assistant collections manager for birds at the Field Museum, Chicago, where she directs the Chicago Peregrine Program. Peggy Macnamara is adjunct associate professor at the School of the Art Institute of Chicago; artist-in-residence and associate of the zoology program at the Field Museum; instructor at the Field Museum, Chicago Public Libraries Nature Connection, and Art Institute family programs.
Did you know that for every human on earth, there are about one million ants? They are among the longest-lived insects—with some ant queens passing the thirty-year mark—as well as some of the strongest. Fans of both the city and countryside alike, ants decompose dead wood, turn over soil (in some places more than earthworms), and even help plant forests by distributing seeds. But while fewer than thirty of the nearly one thousand ant species living in North America are true pests, we cringe when we see them marching across our kitchen floors. Spiders face a similar problem: despite their magnificent talents for crafting webs, capturing mosquitoes, and camouflage, for millennia arachnophobia has hampered our ability to appreciate these eight-legged and -eyed marvels.

No longer! In these witty, accessible, and beautifully illustrated guides, Eleanor Spicer Rice and her coauthors metamorphose creepy-crawly revulsion into ant-and-spider wonder. Emerging from the ambitious citizen science project Your Wild Life, each guide offers an eye-opening entomological overview and describes the natural history of notable species. Highlights of geographically focused installments include contributions to Ants of Chicago from E. O. Wilson and Field Museum ant scientist Corrie Moreau, as well as insight into the ant denizens of New York’s subways and Central Park, while Common Ants and Spiders showcase some of the most abundant and fascinating species found in our attics and tents, front lawns and forests—and even offer tips on keeping ant farms in your home.

Exploring species from the hobbit and trapjaw ants of Chicago to the honey-rump and Japanese crazy ants of New York City, from the high noon and harvester ants of California to the spreading red imported fire ant and tiny (but gymnastic) zebra jumping spider, the Dr. Eleanor guides will be a tremendous resource for teachers, students, and scientists alike. But more than this, they will transform the way we perceive the environment around us by deepening our understanding of its littlest inhabitants, inspiring all of us to find our inner naturalist, get outside, and crawl across the dirt—magnifying glass in hand.

Eleanor Spicer Rice (www.verdantword.com) is an entomologist and writer. Alex Wild (www.alexanderwild.com) is a wildlife photographer and curator of entomology at the University of Texas, Austin. Rob Dunn is a biologist and writer at North Carolina State University. Christopher M. Buddle is associate professor in the Department of Natural Resource Science at McGill University, where he studies the biodiversity of spiders and insects.
“This is a terrific book. It is a grand, expansive journey through the central role of improvisation and imagination in everything we experience, think, and do. Asma shows how our marvelous capacity for improvisation—from knapping flint to childhood play to dancing to musical performance to creative science, philosophy, and art—is grounded in our embodied capacities for perception, bodily movement, emotion, and imagination.”

—Mark Johnson, author of Morality for Humans

STEPHEN T. ASMA

The Evolution of Imagination

Consider Miles Davis, horn held high, sculpting a powerful musical statement full of tonal patterns, inside jokes, and thrilling climactic phrases—all on the fly. Or maybe it’s a team of software engineers brainstorming their way to the next Google. Maybe it’s simply a child playing with her toys. What do all of these activities share? With wisdom, humor, and joy, philosopher Stephen T. Asma answers that question in this book: imagination. And from there he takes us on an extraordinary tour of the human creative spirit.

Guided by neuroscience, animal behavior, evolution, philosophy, and psychology, Asma burrows deep into the human psyche to look at the enigmatic but powerful engine that is our improvisational creativity—the source, he argues, of our remarkable imaginative capacity. How is it, he asks, that a story can evoke a whole world inside of us? How are we able to rehearse a skill, a speech, or even an entire scenario simply by thinking about it? How does creativity go beyond experience and help us make something completely new? And how does our moral imagination help us sculpt a better society? As he shows, huge swathes of our cognitive experiences are made up by “what-ifs,” “almosts,” and “maybes,” an imagined terrain that churns out one of the most overlooked but necessary resources for our flourishing: possibilities. Considering everything from how imagination works in our physical bodies to the ways we make images, from the mechanics of language and our ability to tell stories to the creative composition of self-consciousness, Asma expands our personal and day-to-day forms of imagination into a grand scale: as one of the decisive evolutionary forces that has guided human development from the Paleolithic era to today. The result is an inspiring look at the rich relationships among improvisation, imagination, and culture, and a privileged glimpse into the unique nature of our evolved minds.

Stephen T. Asma is distinguished scholar and professor of philosophy in the Department of Humanities as well as Fellow of the Research Group in Mind, Science, and Culture at Columbia College Chicago. He is the author of numerous books, including Against Fairness, also published by the University of Chicago Press.
A Fragile Life
Accepting Our Vulnerability

It is perhaps our noblest cause, and certainly one of our oldest: to end suffering. Think of the Buddha, Chuang Tzu, or Marcus Aurelius: stoically composed figures impervious to the torments of the wider world, living their lives in complete serenity—and teaching us how to do the same. After all, isn’t a life free from suffering the ideal? Isn’t it what so many of us seek? Absolutely not, argues Todd May in this provocative but compassionate book. In a moving examination of life and the trials that beset it, he shows that our fragility, our ability to suffer, is actually one of the most important aspects of our humanity.

May starts with a simple but hard truth: suffering is inevitable. At the most basic level, we suffer physically—a sprained ankle or a bad back. But we also suffer insults and indifference. We suffer from overburdened schedules and unforeseen circumstances, from moral dilemmas and emotional heartaches. Even just thinking about our own mortality—the fact that we only live one life—can lead us to tremendous suffering. No wonder philosophies such as Buddhism, Taoism, Stoicism, and even Epicureanism—all of which counsel us to rise above these plights—have had appeal over the centuries. May highlights the tremendous value of these philosophies and the ways they can guide us toward better lives, but he also exposes a major drawback to their tenets: such invulnerability is too emotionally disengaged from the world, leading us to place too great a distance between ourselves and our experience. Rather than seeking absolute immunity, he argues, most of us just want to hurt less and learn how to embrace and accept what suffering we do endure in a meaningful way.

Offering a guide on how to positively engage suffering, May ultimately lays out a new way of thinking about how we exist in the world, one that reassures us that our suffering, rather than a failure of physical or psychological resilience, is a powerful and essential part of life itself.

Todd May is the Class of 1941 Memorial Professor of philosophy at Clemson University. He is the author of many books, including A Significant Life, also published by the University of Chicago Press.
More than one third of adults in the United States are obese. The CDC estimates that there are over 112,000 obesity-related deaths annually, and for years now, the government has waged a very public war on the problem. Former Surgeon General Richard Carmona warned in 2006 that “obesity is the terror within,” going so far as to call it a threat that “will dwarf 9/11.” Health care reform, prevention and wellness grants, information requirements for menus, Michelle Obama’s “Let’s Move” campaign—it seems like every year brings a new initiative attempting to stem the tide of obesity in the United States.

What doesn’t get mentioned in all this? The fact that the federal government helped create the obesity crisis in the first place—especially in one place where it is acute, among urban African American communities. With *Supersizing Urban America*, Chin Jou tells that little-known story of how the US government got into the business of encouraging fast food in inner cities, with unforeseen consequences we’re only beginning to understand. Jou begins her story in the late 1960s, when predominantly African American neighborhoods went from having no fast food chain restaurants to being littered with them. She uncovers the federal policies that have helped to subsidize that expansion, including loan guarantees to fast food franchisees, programs intended to promote minority entrepreneurship, and urban revitalization initiatives. On top of all that, fast food companies began to relentlessly market to urban African American consumers. An unintended consequence of these developments was that low-income, minority communities became disproportionately affected by the obesity epidemic.

In the first book about the US government’s problematic role in promoting fast food in inner-city America, Jou tells a riveting story of the food industry, obesity, and race relations in America that is essential to understanding health and obesity in contemporary urban America.

Chin Jou is a lecturer in American history at the University of Sydney.
Leaves are all around us—in backyards, cascading from window boxes, even emerging from small cracks in city sidewalks given the slightest glint of sunlight. Perhaps because they are everywhere, it’s easy to overlook the humble leaf, but a close look at them provides one of the most enjoyable ways to connect with the natural world.

A lush, incredibly informative tribute to the leaf, *Nature’s Fabric* offers an introduction to the science of leaves, weaving biology and chemistry with the history of the deep connection we feel with all things growing and green. Leaves come in a staggering variety of textures and shapes: they can be smooth or rough, their edges smooth, lobed, or with tiny teeth. They have adapted to their environments in remarkable, often stunningly beautiful ways—from the leaves of carnivorous plants, which have tiny “trigger hairs” that cue the trap to close, to the impressive defense strategies some leaves have evolved to reduce their consumption. (Recent studies suggest, for example, that some plants can detect chewing vibrations and mobilize potent chemical defenses.) In many cases, we’ve learned from the extraordinary adaptations of leaves, such as the invention of new self-cleaning surfaces inspired by the water-repellant coatings found on some leaves. But we owe much more to leaves, and Lee also calls our attention back to the fact that our very lives—and the lives of all on the planet—depend on them. Not only is foliage the ultimate source of food for every living thing on land, its capacity to cycle carbon dioxide and oxygen can be considered among evolution’s most important achievements—and one that is critical in mitigating global climate change.

Taking readers through major topics like these while not losing sight of the small wonders of nature we see every day—if you’d like to identify a favorite leaf, Lee’s glossary of leaf characteristics means you won’t be left out on a limb—*Nature’s Fabric* is eminently readable and full of intriguing research, sure to enhance your appreciation for these extraordinary green machines.

For fifty years, David Lee has researched leaves, first in the Asian tropics and later at Florida International University, where he continues his studies as emeritus professor in the Department of Biological Sciences. He is the author of several books, including *Nature’s Palette*, also published by the University of Chicago Press.
This book will be of interest to anyone concerned with the state of higher education in the United States—especially to those who are open to seeing the usual opinions strongly challenged. In fluid prose Labaree presents new and compelling insights into the dynamics behind the success of the American system—or non-system—of higher education, several of which will be sure to raise eyebrows and prompt debate.”

—Paul Reitter, coeditor of The Rise of the Research University

Read the news about America’s colleges and universities—rising student debt, affirmative action debates, and conflicts between faculty and administrators—and it’s clear that higher education in this country is a total mess. But as David F. Labaree reminds us in this book, it’s always been that way. And that’s exactly why it has become the most successful and sought-after source of learning in the world. Detailing American higher education’s unusual struggle for survival in a free market that never guaranteed its place in society—a fact that seemed to doom it in its early days in the nineteenth century—he tells a lively story of the entrepreneurial spirit that drove American higher education to become the best.

And the best it is: today America’s universities and colleges produce the most scholarship, earn the most Nobel prizes, hold the largest endowments, and attract the most esteemed students and scholars from around the world. But this was not an inevitability. Weakly funded by the state, American schools in their early years had to rely on student tuition and alumni donations in order to survive. This gave them tremendous autonomy to seek out sources of financial support and pursue unconventional opportunities to ensure their success. As Labaree shows, by striving as much as possible to meet social needs and fulfill individual ambitions, they developed a broad base of political and financial support that, grounded by large undergraduate programs, allowed for the most cutting-edge research and advanced graduate study ever conducted. As a result, American higher education eventually managed to combine a unique mix of the populist, the practical, and the elite in a single complex system.

The answers to today’s problems in higher education are not easy, but as this book shows, they shouldn’t be: no single person or institution can determine higher education’s future. It is something that faculty, administrators, and students—adapting to society’s needs—will determine together, just as they have always done.

David F. Labaree is professor in the Graduate School of Education at Stanford University. He is the author of many books, including, most recently, The Trouble with Ed Schools and Someone Has to Fail.
What was it about Barack Obama's campaign of hope that resonated so much not just with Americans, but people the world over? Have we really become so despairing—in the face of collapsed economies and the threat of violence around every corner—that a simple rallying cry to remember hope can have such a powerful effect? In this moving and thoughtful book, Ronald Aronson explores our relationship to hope at a time some have called the end of history, others the end of politics, in order to formulate a more active stance, one in which hope is far more than a mood or feeling—it is the very basis of social will and political action.

Aronson examines our own heartbreaking story: a century of violence, upheaval, and the undelivered promises of progress—all of which have contributed to the evaporation of social hope. As he shows, we are now in an era when hope has been privatized, when—despite all the ways we are connected to each other—we are desperately alone, struggling to weather the maelstrom around us, demoralized by the cynicism that permeates our culture and politics, and burdened with finding personal solutions to social problems. Yet social hope, Aronson argues, still persists. Carefully exploring what we mean when we say we “hope” and teasing hope apart from its dangerously misconstrued sibling, progress, he locates real seeds of change. He argues that always underlying our experience—even if we completely ignore it—is a sense of social belonging, and that this can be reactivated into a powerful collective force, an active we. He looks to various political movements, from the massive collective force of environmentalists to the stunning rise of movement-centered politicians such as Bernie Sanders and Jeremy Corbyn, as powerful examples of socially energized, politically determined, and actionably engaged forms of hope. The result is an illuminating and inspiring call that anyone can clearly hear: we can still create a better future for ourselves, but only if we do it together.

Ronald Aronson is distinguished professor emeritus of the history of ideas at Wayne State University. He is the author or editor of numerous books, including, most recently, We Have Only This Life to Live and Living without God.
Weighing in with a balance of the visceral and the cerebral, boxing has attracted writers for millennia. Yet few of the writers drawn to it have truly known the sport—and most have never been in the ring. Moving beyond the typical sentimentality, romanticism, or cynicism common to writing on boxing, *The Bittersweet Science* is a collection of essays about boxing by contributors who are not only skilled writers but also have extensive firsthand experience at ringside and in the gym, the corner, and the ring itself.

Carlo Rotella and Michael Ezra have assembled a roster of fresh voices—journalists, fiction writers, fight people, and more—who explore the fight world’s many aspects. From manager Charles Farrell’s unsentimental defense of fixing fights to former Gold Glover Sarah Deming’s complex profile of young Olympian Claressa Shields, this collection takes us right into the ring and makes us feel the stories of the people who are drawn to—or sometimes stuck in—the boxing world. We get close-up profiles of marquee attractions like Bernard Hopkins and Roy Jones Jr., as well as portraits of rising stars and compelling cornermen, along with first-person, hands-on accounts from fighters’ points of view. We are schooled in not only how to hit and be hit, but why and when to throw in the towel. We experience the intimate immediacy of ringside, and we learn that for every champion there’s a regiment of journeymen, dabblers, and anglers for advantage; for every aspiring fighter, there’s a veteran in painful decline.

Collectively, the perspectives in *The Bittersweet Science* offer a powerful in-depth picture of boxing, bobbing and weaving through the desires, delusions, and dreams of boxers, fans, and the cast of managers, trainers, promoters, and hangers-on who make up life in and around the ring.

**Carlo Rotella** is author of *Playing in Time: Essays, Profiles, and Other True Stories* and *Cut Time: An Education at the Fights*, both also published by the University of Chicago Press. **Michael Ezra** is professor of American multicultural studies at Sonoma State University.
The Everyday Mathematics (EM) program was developed by The University of Chicago School Mathematics Project (UCSMP) and is now used in more than 185,000 classrooms by almost three million students. Its research-based learning delivers the kinds of results that all school districts aspire to. Yet despite that tremendous success, EM often leaves parents perplexed. Learning is accomplished not through rote memorization, but by actually engaging in real-life math tasks. The curriculum isn’t linear, but rather spirals back and forth, weaving concepts in and out of lessons that build overall understanding and long-term retention. It’s no wonder that many parents have difficulty navigating this innovative mathematical and pedagogic terrain.

Now help is here. Inspired by UCSMP’s firsthand experiences with parents and teachers, *Everyday Mathematics for Parents* will equip parents with an understanding of EM and enable them to help their children with homework. Featuring accessible explanations of the research-based philosophy and design of the program, and insights into the strengths of EM, this little book provides the big-picture information that parents need. Clear descriptions of how and why this approach is different are paired with illustrative tables that underscore the unique attributes of EM. Detailed guidance for assisting students with homework includes explanations of the key EM concepts that underlie each assignment.

Easy to use, yet jam-packed with knowledge and helpful tips, *Everyday Mathematics for Parents* will become a pocket mentor to parents and teachers new to EM who are ready to step up and help children succeed. With this book in hand, you’ll finally understand that while this may not be the way that you learned math, it’s actually much better.

Founded in 1983, *The University of Chicago School Mathematics Project* is the largest university-based mathematics curriculum project in the United States.

Many parents, including academics, are concerned about their local school’s adoption of Everyday Mathematics. However, many do not understand the structure of the curriculum or the mathematical needs of twenty-first-century citizens. This book is a substantial resource that will allow parents to develop a broader and deeper understanding of the curriculum’s philosophy, emphasis, and structure.”

—Stacy Brown, California State Polytechnic University, Pomona

“This book is a lifesaver for busy parents trying to help their children understand their homework. It will be a great resource for when their child needs help, and it can even teach parents and their children to love math again.”

—Laura Smith, parent of a fifth-grade math student
"There’s much to admire in this brave and much-needed book about doing public scholarship. The text is clearly written and consistently engaging. The examples are vivid, compelling, and fresh. The advice—about the pros and cons of going public—is candid and wise. I’d recommend it to any aspiring academic who wants their voice to carry beyond the ivory tower."

—Eric Klinenberg, *Going Solo: The Extraordinary Rise and Surprising Appeal of Living Alone*

**ARLENE STEIN and JESSIE DANIELS**

**Going Public**

**A Guide for Social Scientists**

*With Illustrations by Corey Fields*

At a time when policy discussions are dominated by “I feel” instead of “I know,” it is more important than ever for social scientists to make themselves heard. When those who possess in-depth training and expertise are excluded from public debates about pressing social issues—such as climate change, the prison system, or healthcare—vested interests can sway public opinion in uninformed ways. Yet few graduate students, researchers, or faculty know how to do this kind of work—or feel empowered to do it.

While there has been an increasing call for social scientists to engage more broadly with the public, concrete advice for starting the conversation has been in short supply. Arlene Stein and Jessie Daniels seek to change this with *Going Public*, the first guide that truly explains how to be a public scholar. They offer guidance on writing beyond the academy, including how to get started with op-eds and articles and later how to write books that appeal to general audiences. They then turn to the digital realm with strategies for successfully building an online presence, cultivating an audience, and navigating the unique challenges of digital world. They also address some of the challenges facing those who go public, including the pervasive view that anything less than scholarly writing isn’t serious and the stigma that one’s work might be dubbed “journalistic.”

*Going Public* shows that by connecting with experts, policymakers, journalists, and laypeople, social scientists can actually make their own work stronger. And by learning to effectively add their voices to the conversation, researchers can help make sure that their knowledge is truly heard above the digital din.

**Arlene Stein** is professor of sociology at Rutgers University, where she directs the Institute for Research on Women. She is the author of four books, including *Reluctant Witnesses* and *The Stranger Next Door*. She has also written for the *Nation, Jacobin,* and the *New Inquiry*, among others. **Jessie Daniels** is professor of sociology and critical social psychology at Hunter College and the Graduate Center, CUNY. She is the author or editor of five books, including *Cyber Racism* and *Being a Scholar in the Digital Era*, and blogs at *Racism Review*. 
All writers conduct research. For some this means poring over records and combing archives, but for many creative writers research happens in the everyday world—when they scribble an observation on the subway, when they travel to get the feel for a city, or when they strike up a conversation with an interesting stranger. *The Art of Creative Research* helps writers take this natural inclination to explore and observe and turn it into a workable—and enjoyable—research plan. It shows that research shouldn’t be seen as a dry, plodding aspect of writing. Instead, it’s an art that all writers can master, one that unearths surprises and fuels imagination. This lends authenticity to fiction and poetry as well as nonfiction.

Philip Gerard distills the process into fundamental questions: How do you conduct research? And what can you do with the information you gather? He covers both in-person research and work in archives and illustrates how the different types of research can be incorporated into stories, poems, and essays using examples from a wide range of writers in addition to those from his own projects. Throughout, Gerard brings knowledge from his seasoned background into play, drawing on his experiences as a reporter and a writer of both fiction and nonfiction. His enthusiasm for adventure is infectious and will inspire writers to step away from the keyboard and into the world.

“Research can take you to that golden intersection where the personal meets the public, the private crosses the universal, where the best literature lives,” Gerard writes. With his masterly guidance, anyone can become an expert in artful investigation.

*Philip Gerard* is the author of four novels and six books of nonfiction, including *Down the Wild Cape Fear: A River Journey through the Heart of North Carolina* and *The Patron Saint of Dreams*. Gerard has also written numerous essays, short stories, public radio commentaries, and documentary television scripts. He teaches in the Department of Creative Writing at the University of North Carolina Wilmington.
In the United States, African American and Italian cultures have been intertwined for more than a hundred years. From as early as nineteenth-century African American opera star Thomas Bowers —“The Colored Mario”—all the way to hip-hop entrepreneur Puff Daddy dubbing himself “the Black Sinatra,” the affinity between black and Italian cultures runs deep and wide. Once you start looking, you’ll find these connections everywhere. Sinatra croons bel canto over the limousine swing of the Count Basie band. Snoop Dogg deftly tosses off the line “I’m Lucky Luciano ’bout to sing soprano.” Like the Brooklyn pizzeria and candy store in Spike Lee’s Do the Right Thing and Jungle Fever, or the basketball sidelines where Italian American coaches Rick Pitino and John Calipari mix it up with their African American players, black/Italian connections are a thing to behold—and to investigate.

In Flavor and Soul, John Gennari spotlights this affinity, calling it “the edge”—now smooth, sometimes serrated—between Italian American and African American culture. He argues that the edge is a space of mutual emulation and suspicion, a joyous cultural meeting sometimes darkened by violent collision. Through studies of music and sound, film and media, sports and foodways, Gennari shows how an Afro-Italian sensibility has nourished and vitalized American culture writ large, even as Italian Americans and African Americans have fought each other for urban space, recognition of overlapping histories of suffering and exclusion, and political and personal rispetto.

Thus, Flavor and Soul is a cultural contact zone—a piazza where people express deep feelings of joy and pleasure, wariness and distrust, amity and enmity. And it is only at such cultural edges, Gennari argues, that America can come to truly understand its racial and ethnic dynamics.

John Gennari is associate professor of English and critical race and ethnic studies at the University of Vermont. He is the author of Blowin’ Hot and Cool: Jazz and Its Critics, also published by the University of Chicago Press. He lives in South Burlington, Vermont, with his wife and their twin daughters.
Diary of Our Fatal Illness
CHARLES BARDES

This moving book-length prose poem tells the story of an aged man who suffers a prolonged and ultimately fatal illness. From initial diagnosis to remission to relapse to death, the experience is narrated by the man’s son, a practicing doctor. Charles Bardes, a physician and poet, draws on years of experience with patients and sickness to construct a narrative that links myth, diverse metamorphoses, and the modern mechanics of death. We stand with the doctors, the family, and, above all, a sick man and his disease as their voices are artfully crafted into a new and powerful language of illness.

Charles Bardes is an internal medicine specialist at New York Presbyterian Hospital and professor of clinical medicine and associate dean at Weill Cornell Medical College. His books include Pale Faces: The Masks of Anemia, and his poems and essays have appeared in numerous publications, including Agni, Ploughshares, and Raritan.

APRIL 64 p. 5 1/2 x 8 1/2
Paper $18.00/£13.50
POETRY

Little Kisses
LLOYD SCHWARTZ

Called “the master of the poetic one-liner” by the New York Times, acclaimed poet and critic Lloyd Schwartz takes his characteristic tragicomic view of life to some unexpected and disturbing places in this, his fourth book of poetry. Here are poignant and comic poems about personal loss—the mysterious disappearance of his oldest friend, his mother’s failing memory, a precious gold ring gone missing—along with uneasy love poems and poems about family, identity, travel, and art with all of its potentially recuperative power. Humane, deeply moving, and curiously hopeful, these poems are distinguished by their unsentimental but heartbreaking tenderness, pitch-perfect ear for dialogue, formal surprises, and exuberant sense of humor.

Lloyd Schwartz is the Frederick S. Troy Professor of English at the University of Massachusetts Boston, the commentator on classical music and the visual arts for National Public Radio’s Fresh Air, and a noted Elizabeth Bishop scholar. In 1994, he was awarded the Pulitzer Prize for Criticism. His books of poetry include Cairo Traffic and Goodnight, Gracie, both also published by the University of Chicago Press.

MARCH 78 p. 6 x 9
Paper $18.00/£13.50
POETRY
“This is a brilliant telling of an important but neglected story of Britain’s ‘People’s War.’ Kean’s reconstruction of the unnecessary slaughter of hundreds of thousands of pet animals at the outbreak of war will live long in the reader’s memory. But it is matched by her meticulous recovery of the changing aspect of animal-human relations throughout the remaining six years of conflict.”

—Jerry White, author of London in the Twentieth Century: A City and Its People

The Great Cat and Dog Massacre
The Real Story of World War II’s Unknown Tragedy

The tragedies of World War II are well known. But at least one has been forgotten: in September 1939, four hundred thousand cats and dogs were massacred in Britain. The government, vets, and animal charities all advised against this killing. So why would thousands of British citizens line up to voluntarily euthanize household pets?

In The Great Cat and Dog Massacre, Hilda Kean unearths the history, piecing together the compelling story of the life—and death—of Britain’s wartime animal companions. She explains that fear of imminent Nazi bombing and the desire to do something to prepare for war led Britons to sew blackout curtains, dig up flower beds for vegetable patches, send their children away to the countryside—and kill the family pet, in theory sparing them the suffering of a bombing raid. Kean’s narrative is gripping, unfolding through stories of shared experiences of bombing, food restrictions, sheltering, and mutual support. Soon pets became key to the war effort, providing emotional assistance and helping people to survive—a contribution for which the animals gained government recognition.

Drawing extensively on new research from animal charities, state archives, diaries, and family stories, Kean does more than tell a virtually forgotten story. She complicates our understanding of World War II as a “good war” fought by a nation of “good” people. Accessibly written and generously illustrated, Kean’s account of this forgotten aspect of British history moves animals to center stage—forcing us to rethink our assumptions about ourselves and the animals with whom we share our homes.

Hilda Kean is visiting professor at the University of Greenwich and an honorary senior research associate at University College London. Her many books include Animal Rights: Political and Social Change in Britain since 1800 and London Stories: Personal Lives, Public Histories.
**Make It Rain**  
State Control of the Atmosphere in Twentieth-Century America  
**KRISTINE C. HARPER**

Weather control. Juxtaposing those two words is enough to raise eyebrows in a world where even the best weather models still fail to nail every forecast, and when the effects of climate change on sea level height, seasonal averages of weather phenomena, and biological behavior are being watched with interest by all, regardless of political or scientific persuasion. But between the late nineteenth century—when the United States first funded an attempt to “shock” rain out of clouds—and the late 1940s, rainmaking (as it had been known) became *weather control*. And then things got out of control.

In *Make It Rain*, Kristine C. Harper tells the long and somewhat ludicrous history of state-funded attempts to manage, manipulate, and deploy the weather in America. Harper shows that governments from the federal to the local became helplessly captivated by the idea that weather control could promote agriculture, health, industrial output, and economic growth at home, or even be used as a military weapon and diplomatic tool abroad. Clear fog for landing aircraft? *There’s a project for that.* Gentle rain for strawberries? *Let’s do it!* Enhanced snowpacks for hydroelectric utilities? *Check.* The heyday of these weather control programs came during the Cold War, as the atmosphere came to be seen as something to be defended, weaponized, and manipulated. Yet Harper demonstrates that today there are clear implications for our attempts to solve the problems of climate change.

*Kristine C. Harper* is associate professor of history at Florida State University. She is the author of *Weather by the Numbers: The Genesis of Modern Meteorology.*
For decades, Woodrow Wilson has been remembered as either a paternalistic liberal or reactionary conservative at home and as a naïve idealist or cynical imperialist abroad. He won two elections by promising a deliberative democratic process that would ensure justice and political empowerment for all. Yet under Wilson, Jim Crow persisted, interventions in Latin America increased, and a humiliating peace settlement was forced upon Germany. A generation after Wilson, stark inequalities and injustices still plagued the nation—leaving some Americans today to wonder what, exactly, the buildings and programs bearing his name are commemorating.

In *Power without Victory*, Trygve Throntveit argues that there is more to the story of Wilson. Throntveit makes the case that Wilson was not a “Wilsonian,” as that term has come to be understood, but a principled pragmatist in the tradition of William James. He did not seek to stamp American-style democracy on other peoples, but to enable the gradual development of a genuinely global system of governance that would maintain justice and facilitate peaceful change—a goal that, contrary to historical tradition, the American people embraced. In this brilliant intellectual, cultural, and political history, Throntveit gives us a new vision of Wilson, as well as a model of how to think about the complex relationship between the world of ideas and the worlds of policy and diplomacy.

Trygve Throntveit is a Dean’s Fellow for Civic Studies at the University of Minnesota. He is the author of *William James and the Quest for an Ethical Republic*. 

Brian Roberts teaches writing and history at the University of Northern Iowa. He is the author of *American Alchemy: The California Gold Rush and Middle Class Culture*. 

As the United States transitioned from a rural nation to an urbanized, industrial giant between the War of 1812 and the early twentieth century, ordinary people struggled over the question of what it meant to be American. As Brian Roberts shows in *Blackface Nation*, this struggle is especially evident in popular culture and the interplay between two specific strains of music: middle-class folk and blackface minstrelsy.

The Hutchinson Family Singers, the Northeast’s most popular middle-class singing group during the mid-nineteenth century, are perhaps the best example of the first strain. The group’s songs expressed an American identity rooted in communal values, with lyrics focusing on abolition, women’s rights, and socialism. Blackface minstrelsy, on the other hand, embodied the love-crime version of racism, in which vast swaths of the white public adored African Americans who fit blackface stereotypes even as they used those stereotypes to rationalize white supremacy. By the early twentieth century, the blackface version of the American identity had become a part of America’s consumer culture, while the Hutchinsons’ songs were increasingly regarded as old-fashioned. *Blackface Nation* elucidates the central irony in America’s musical history: much of the music that has been interpreted as black, authentic, and expressive was invented, performed, and enjoyed by people who believed strongly in white superiority. At the same time, the music often depicted as white, repressed, and boringly bourgeois was often socially and racially inclusive, committed to reform, and devoted to challenging the immoralities at the heart of America’s capitalist order.

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Under Osman’s Tree
The Ottoman Empire, Egypt, and Environmental History
ALAN MIKHAIL

Osman, the founder of the Ottoman Empire, had a dream in which a tree sprouted from his navel. As the tree grew, its shade covered the earth; as Osman’s empire grew, it, too, covered the earth. This is the most widely accepted foundation myth of the longest-lasting empire in the history of Islam and offers a telling clue to its unique legacy. Underlying every aspect of the Ottoman Empire’s epic history—from its founding around 1300 to its end in the twentieth century—is its successful management of natural resources. Under Osman’s Tree analyzes this rich environmental history to understand the most remarkable qualities of the Ottoman Empire—its longevity, politics, economy, and society.

The early modern Middle East was the world’s most crucial zone of connection and interaction. Accordingly, the Ottoman Empire’s many varied environments affected and were affected by global trade, climate, and disease. From the mud of Egypt’s canals to the treetops of Anatolia, Alan Mikhail tackles major aspects of the Middle East’s environmental history: natural resource management, climate, human and animal labor, energy, water control, disease, and politics. He also points to some of the ways in which the region’s dominant religious tradition, Islam, has understood and related to the natural world. Marrying environmental and Ottoman history, Under Osman’s Tree offers a bold new interpretation of the past five hundred years of Middle Eastern history.

Alan Mikhail is professor of history at Yale University. He is the author of The Animal in Ottoman Egypt and Nature and Empire in Ottoman Egypt: An Environmental History and the editor of Water on Sand: Environmental Histories of the Middle East and North Africa.
In the eighteenth century, the Cul de Sac plain in Saint-Domingue, now Haiti, was a vast open-air workhouse of sugar plantations. This microhistory of one plantation owned by the Ferron de la Ferronnayses, a family of Breton nobles, draws on remarkable archival finds to show that despite the wealth such plantations produced, they operated in a context of social, political, and environmental fragility that left them weak and crisis prone.

Focusing on correspondence between the Ferronnayses and their plantation managers, *Cul de Sac* proposes that the Caribbean plantation system, with its reliance on factory-like production processes and highly integrated markets, was a particularly modern expression of eighteenth-century capitalism. But it rested on a foundation of economic and political traditionalism that stymied growth and adaptation. The result was a system heading toward collapse as planters, facing a series of larger crises in the French empire, vainly attempted to rein in the inherent violence and instability of the slave society they had built. In recovering the lost world of the French Antillean plantation, *Cul de Sac* ultimately reveals how the capitalism of the plantation complex persisted not as a dynamic source of progress, but from the inertia of a degenerate system headed down an economic and ideological dead end.

*About Method* captures this complex trajectory of change from 1660 to the twentieth century through the history of snake venom research. As experiments with poisonous snakes and venom were both challenging and controversial, the experimenters produced very detailed records of their investigations, which go back three hundred years—making it uniquely suited for such a long-term study. By analyzing key episodes in the transformation of venom research, Schickore is able to draw out the factors that have shaped methods discourse.

*About Method* shows that methodological advancement throughout history has not been simply a steady progression towards better, more sophisticated and improved methodologies of experimentation. Rather, it was a progression in awareness of the obstacles and limitations that scientists face in developing strategies to overcome the myriad unknown complexities of nature. The first long-term history of this development and of snake venom research, *About Method* offers a major contribution to integrated history and philosophy of science.

*Patrimony, Capitalism, and Slavery in French Saint-Domingue* is associate professor of history at the University of Chicago. He is the author of *Revolutionary Commerce: Globalization and the French Monarchy.*
Even today, in an era of cheap travel and constant connection, the image of young people backpacking across Europe remains seductively romantic. In *Backpack Ambassadors*, Richard Ivan Jobs tells the story of backpacking in Europe in its heyday, the decades after World War II, revealing that these footloose young people were doing more than just exploring for themselves. Rather, with each step, each border crossing, each friendship, they were quietly helping knit the continent together.

From the Berlin Wall to the beaches of Spain, the Spanish Steps in Rome to the Pudding Shop in Istanbul, Jobs tells the stories of backpackers whose personal desire for freedom of movement brought the people and places of Europe into ever-closer contact. As greater and greater numbers of young people trekked around the continent, and a truly international youth culture began to emerge, the result was a Europe that, even in the midst of Cold War tensions, found its people more and more connected, their lives more and more integrated. Drawing on archival work in eight countries and five languages, and featuring trenchant commentary on the relevance of this period for contemporary concerns about borders and migration, *Backpack Ambassadors* brilliantly recreates a movement that was far more influential and important than its footsore travelers could ever have realized.
In academia, the traditional role of the humanities is being questioned by the “posts”—postmodernism, poststructuralism, and postfeminism—which means that the project of writing history only grows more complex. In History as a Kind of Writing, scholar of French literature and culture Philippe Carrard speaks to this complexity by focusing the lens on the current state of French historiography.

Carrard’s work here is expansive—examining the conventions historians draw on to produce their texts and casting light on views put forward by literary theorists, theorists of history, and historians themselves. Ranging from discussions of lengthy dissertations on 1960s social and economic history to a more contemporary focus on events, actors, memory, and culture, the book digs deep into the how of history. How do historians arrange their data into narratives? What strategies do they employ to justify the validity of their descriptions? Are actors given their own voice? Along the way, Carrard also readdresses questions fundamental to the field, including its necessary membership in the narrative genre, the presumed objectivity of historiographic writing, and the place of history as a science, distinct from the natural and theoretical sciences.

Philippe Carrard is a visiting scholar in the Comparative Literature Program at Dartmouth College. He is the author of Poetics of the New History: French Historical Discourse from Braudel to Chartier and The French Who Fought for Hitler: Memories from the Outcasts. He lives in New Hampshire and Switzerland.
Decolonizing the Map
Cartography from Colony to Nation
Edited by JAMES R. AKERMAN

Almost universally, newly independent states seek to affirm their independence and identity by making the production of new maps and atlases a top priority. For formerly colonized peoples, however, this process neither begins nor ends with independence, and it is rarely straightforward. Mapping their own land is fraught with a fresh set of issues: how to define and administer their territories, develop their national identity, establish their role in the community of nations, and more. The contributors to Decolonizing the Map explore this complicated relationship between mapping and decolonization while engaging with recent theoretical debates about the nature of decolonization itself.

These essays, originally delivered as the 2010 Kenneth Nebenzahl Jr. Lectures in the History of Cartography at the Newberry Library, encompass more than two centuries and three continents—Latin America, Africa, and Asia. Ranging from the late eighteenth century through the mid-twentieth, contributors study topics from mapping and national identity in late colonial Mexico to the enduring complications created by the partition of British India and the racialized organization of space in apartheid and post-apartheid South Africa. A vital contribution to studies of both colonization and cartography, Decolonizing the Map is the first book to systematically and comprehensively examine the engagement of mapping in the long—and clearly unfinished—parallel processes of decolonization and nation building in the modern world.

James R. Akerman is director of the Newberry Library’s Hermon Dunlap Smith Center for the History of Cartography, editor of Cartographies of Travel and Navigation, and coeditor of Maps: Finding Our Place in the World, both published by the University of Chicago Press.

The Mediterranean Incarnate
Region Formation between Sicily and Tunisia since World War II

NAOR BEN-YEHOYADA

In The Mediterranean Incarnate, anthropologist Naor Ben-Yehoyada takes us aboard the Naumachos for a thirty-seven-day voyage in the fishing grounds between Sicily and Tunisia. He also takes us on a historical exploration of the past eighty years to show how the Mediterranean has reemerged as a modern transnational region. From Sicilian poaching in North African territory to the construction of the Trans-Mediterranean gas pipeline, Ben-Yehoyada intertwines the town’s recent turbulent history—which has been fraught with conflicts over fishing rights, development projects, and how the Mediterranean should figure in Italian politics at large—with deep accounts of life aboard the Naumachos, linking ethnography with historical anthropology and political-economic analysis. Through this sophisticated approach, he crafts a new viewpoint on the historical processes of transnational region formation, one offered by these moving ships as they weave together new social and political constellations.

The book centers on the town of Mazara del Vallo, located on the southwestern tip of Sicily some ninety nautical miles northeast of the African shore. Ben-Yehoyada intertwines the town’s recent turbulent history—which has been fraught with conflicts over fishing rights, development projects, and how the Mediterranean should figure in Italian politics at large—with deep accounts of life aboard the Naumachos, linking ethnography with historical anthropology and political-economic analysis. Through this sophisticated approach, he crafts a new viewpoint on the historical processes of transnational region formation, one offered by these moving ships as they weave together new social and political constellations.

Naor Ben-Yehoyada is assistant professor of anthropology at Columbia University.
n 1974, women in a feminist consciousness-raising group in Eugene, Oregon, formed a mock organization called the Ladies Sewing Circle and Terrorist Society. Emblazoning its logo onto t-shirts, the group wryly envisioned female collective textile making as a practice that could upend conventions, threaten state structures, and wreak political havoc. Elaborating on this example as a prehistory to the more recent phenomenon of “craftivism”—the politics and social practices associated with handmaking—Fray explores textiles and their role at the forefront of debates about process, materiality, gender, and race in times of economic upheaval.

Closely examining how amateurs and fine artists in the United States and Chile turned to sewing, braiding, knotting, and quilting amid the rise of global manufacturing, Julia Bryan-Wilson argues that textiles unravel the high/low divide and urges us to think flexibly about what the politics of textiles might be. Her case studies from the 1970s through the 1990s—including the improvised costumes of the theater troupe the Cockettes, the braided rag rugs of US artist Harmony Hammond, the thread-based sculptures of Chilean artist Cecilia Vicuña, the small hand-sewn tapestries depicting Pinochet’s torture, and the NAMES Project AIDS Memorial Quilt—are often taken as evidence of the inherently progressive nature of handcrafted textiles. Fray, however, shows that such methods are recruited to often ambivalent ends, leaving textiles very much “in the fray” of debates about feminized labor, protest cultures, and queer identities; the malleability of cloth and fiber means that textiles can be activated, or stretched, in many ideological directions.

The first contemporary art history book to discuss both fine art and amateur registers of handmaking at such an expansive scale, Fray unveils crucial insights into how textiles inhabit the broad space between artistic and political poles—high and low, untrained and highly skilled, conformist and disobedient, craft and art.

Julia Bryan-Wilson is associate professor of modern and contemporary art at the University of California, Berkeley. She is the author of Art Workers: Radical Practice in the Vietnam War Era and coauthor of Art in the Making: Artists and Their Materials from the Studio to Crowdsourcing.
Photography, Trace, and Trauma

MARGARET IVERSEN

Photography is often associated with the psychic effects of trauma: the automatic nature of the process, wide-open camera lens, and light-sensitive film record chance details unnoticed by the photographer—similar to what happens when a traumatic event bypasses consciousness and lodges deeply in the unconscious mind. Photography, Trace, and Trauma takes a groundbreaking look at photographic art and works in other media that explore this important analogy.

Examining photography and film, molds, rubbings, and more, Margaret Iversen considers how these artistic processes can be understood as presenting or simulating a residue, trace, or “index” of a traumatic event. These approaches, which involve close physical contact or the short-circuiting of artistic agency, are favored by artists who wish to convey the disorienting effect and elusive character of trauma. Informing the work of a number of contemporary artists—including Tacita Dean, Jasper Johns, Mary Kelly, Gabriel Orozco, and Gerhard Richter—the concept of the trace is shown to be vital for any account of the aesthetics of trauma; it has left an indelible mark on the history of photography and art as a whole.

Margaret Iversen is professor emerita of art history at the University of Essex. She is the author of several books, including Beyond Pleasure: Freud, Lacan, Barthes, and coauthor of Writing Art History: Disciplinary Departures, also published by the University of Chicago Press.

Isa Genzken

Sculpture as World Receiver

LISA LEE

The work of German sculptor Isa Genzken is brilliantly receptive to the ever-shifting conditions of modern life. In this first book devoted to the artist, Lisa Lee reflects on Genzken’s tendency to think across media, attending to sculptures, photographs, drawings, and films from the entire span of her four-decade career, from student projects in the mid-1970s to recent works seen in Genzken’s studio.

Through penetrating analyses of individual works as well as archival and interview material from the artist herself, Lee establishes four major themes in Genzken’s oeuvre: embodied perception, architecture and built space, the commodity, and the body. Contextualizing the sculptor’s engagement with fellow artists, such as Joseph Beuys and Bruce Nauman, Lee situates Genzken within a critical and historical framework that begins in politically fraught 1960s West Germany and extends to the globalized present. Here we see how Genzken tests the relevance of the utopian aspirations and formal innovations of the early twentieth century by submitting them to homage and travesty. Sure to set the standard for future studies of Genzken’s work, Isa Genzken is essential for anyone interested in contemporary art.

Lisa Lee is assistant professor of art history at Emory University.
South African artist William Kentridge’s drawings, films, books, installations, and collaborations with opera and theater companies have established him as a world-class star in contemporary art, media, and theater. In 2010, and again in 2013, he staged Dmitri Shostakovich’s *The Nose* at the Metropolitan Opera; after the premiere, the *New York Times* noted that “Kentridge, who directed this production, helped design the sets and created the videos that animate the staging, received the heartiest bravos.” In this book, Jane Taylor, Kentridge’s friend and frequent collaborator, invites us to take an extraordinary behind-the-scenes look at his work for the show.

Kentridge has long been admired for his unconventional use of conventional media to produce art that is stunning, evocative, and narratively powerful—and how he works is as important as what he creates. This book is more than just a simple record of *The Nose*. The opera serves as a springboard into a bracing conversation about how Kentridge’s methods serve his unique mode of expression as a narrative and political artist. Taylor draws on his etchings, sculptures, and drawings to render visible the communication that occurs between his mind and hand as he thinks through the activity of making. Beautifully illustrated in color, *William Kentridge* offers striking insights about one of the most innovative artists of our present moment.

“Today’s art world is powerfully drawn to Kentridge because he’s mastered one of our period’s greatest challenges: how to create an art of cultural authority, one that takes the moral measure of our time.”

—*New York Magazine*

*Jane Taylor* is the Andrew W. Mellon Chair of Aesthetic Theory and Material Performance at the University of the Western Cape in Cape Town, South Africa. Her books include *The Transplant Men*, *Of Wild Dogs*, and *Ubu and the Truth Commission*. 
During the mid-twentieth century, Latin American artists working in several different cities radically altered the nature of modern art. Reimagining the relationship of art to its public, these artists granted the spectator a greater role than ever before in the realization of the artwork. The first book to explore this phenomenon on an international scale, *Abstraction in Reverse* traces the movement as it evolved across South America and parts of Europe.

Alexander Alberro demonstrates that artists such as Tomás Maldonado, Jesús Soto, Julio Le Parc, and Lygia Clark, in breaking with the core tenets of the form of abstract art known as Concrete art, redefined the role of both the artist and the spectator. Instead of manufacturing autonomous artworks prior to the act of viewing, these artists presented a range of projects that required the spectator in order to be complete. Importantly, as Alberro shows, these artists set aside regionalist art in favor of a modernist approach that transcended the traditions of any nation-state. Along the way, the artists fundamentally altered the concept of the subject and of how art should address its audience, a revolutionary development with parallels in the greater art world.

Alexander Alberro is the Virginia Wright Professor of Modern and Contemporary Art History at Barnard College and Columbia University.

### Aspects

**Fred Sandback’s Sculpture**

**EDWARD A. VAZQUEZ**

Stretching lengths of yarn across interior spaces, American artist Fred Sandback (1943–2003) created expansive works that underscore the physical presence of the viewer. This book, the first major study of Sandback, explores the full range of his art, which not only disrupts traditional conceptions of material presence, but also stages an ethics of interaction between object and observer.

Drawing on Sandback’s substantial archive, Edward A. Vazquez demonstrates that the artist’s work—with all its physical slightness and attentiveness to place, as well as its relationship to minimal and conceptual art of the 1960s—creates a link between viewers and space that is best understood as sculptural even as it almost surpasses physical form. At the same time, the economy of Sandback’s site-determined practice draws viewers’ focus to their connection to space and others sharing it. As Vazquez shows, Sandback’s art aims for nothing less than a total recalibration of the senses, as the spectator is caught on neither one side nor the other of an object or space, but powerfully within it.

Edward A. Vazquez is associate professor in the Department of the History of Art and Architecture at Middlebury College.
Each year, tens of thousands of students who are interested in politics go through a rite of passage: they take a course in research methods. Many find the subject to be boring or confusing, and with good reason. Most of the standard books on research methods fail to highlight the most important concepts and questions. Instead, they brim with dry technical definitions and focus heavily on statistical analysis, slighting other valuable methods. This approach not only dulls potential enjoyment of the course, but prevents students from mastering the skills they need to engage more directly and meaningfully with a wide variety of research.

With wit and practical wisdom, Christopher Howard draws on more than a decade of experience teaching research methods to transform a typically dreary subject and teach budding political scientists the critical skills they need to read published research more effectively and produce better research of their own. The first part of the book is devoted to asking three fundamental questions in political science: What happened? Why? Who cares? In the second section, Howard demonstrates how to answer these questions by choosing an appropriate research design, selecting cases, and working with numbers and written documents as evidence. Drawing on examples from American and comparative politics, international relations, and public policy, Thinking Like a Political Scientist highlights the most common challenges that political scientists routinely face, and each chapter concludes with exercises so that students can practice dealing with those challenges.

Christopher Howard is the Pamela C. Harriman Professor of Government and Public Policy at the College of William and Mary. He is the author of two books, The Welfare State Nobody Knows and The Hidden Welfare State, and coeditor of The Oxford Handbook of U.S. Social Policy.
From the Affordable Care Act to No Child Left Behind, politicians often face a puzzling problem: although most Americans support the aims and key provisions of these policies, they oppose the bills themselves. How can this be? Why does the American public so often reject policies that seem to offer them exactly what they want?

By the time a bill is pushed through Congress or ultimately defeated, we’ve often been exposed to weeks, months—even years—of media coverage that underscores the unpopular process of policymaking, and Mary Layton Atkinson argues that this leads us to reject the bill itself. Contrary to many Americans’ understandings of the policymaking process, the best answer to a complex problem is rarely self-evident, and politicians must weigh many potential options, each with merits and drawbacks. As the public awaits a resolution, the media tends to focus not on the substance of the debate but on descriptions of partisan combat. This coverage leads the public to believe everyone in Washington has lost sight of the problem altogether and is merely pursuing policies designed for individual political gain. Politicians in turn exacerbate the problem when they focus their objections to proposed policies on the policymaking process, claiming, for example, that a bill is being pushed through Congress with maneuvers designed to limit minority party input. These negative portrayals become linked in many people’s minds with the policy itself, leading to backlash against bills that may otherwise be seen as widely beneficial.

We can make changes to help inoculate Americans against the idea that debate always signifies dysfunction in government. Atkinson argues that journalists should strive to better connect information about policy provisions to the problems they are designed to ameliorate. Educators should stress that although debate sometimes serves political interests, it also offers citizens a window onto the policymaking process that can help us evaluate the work our government is doing.

Mary Layton Atkinson is assistant professor of political science at the University of North Carolina at Charlotte.
Whatever you think about the widening divide between Democrats and Republicans, ideological differences do not explain why politicians from the same parties, who share the same goals and policy preferences, often argue fiercely about how best to attain them. This perplexing misalignment suggests that we are missing an important piece of the puzzle.

With More Than a Feeling, Adam J. Ramey, Jonathan D. Klingler, and Gary E. Hollibaugh Jr. have developed an innovative framework incorporating what are known as the Big Five dimensions of personality—openness to experience, conscientiousness, extraversion, agreeableness, and neuroticism—to improve our understanding of political behavior among members of Congress. To determine how strongly individuals display these traits, the authors identified correlates across a wealth of data, including speeches, campaign contributions and expenditures, committee involvement, willingness to filibuster, and even Twitter feeds. They then show how these traits across all aspects of legislators’ political behavior—from the type and quantity of legislation they sponsor and their style of communication to whether they decide to run again or seek a higher office. They also argue convincingly that the types of personalities that have come to dominate Capitol Hill in recent years may be contributing to a lot of the gridlock and frustration plaguing the American political system.
For thousands of years, critics have attacked rhetoric and the actual practice of politics as unprincipled, insincere, and manipulative. In *Ethics and the Orator*, Gary A. Remer disagrees, offering the Ciceroan rhetorical tradition as a rejoinder. He argues that the Ciceroan tradition is based on practical or “rhetorical” politics, rather than on idealistic visions of a politics-that-never-was—a response that is ethically sound, if not altogether morally pure.

Remer’s study is distinct from other works on political morality in that it turns to Cicero, not Aristotle, as the progenitor of an ethical rhetorical perspective. Contrary to many, if not most, studies of Cicero since the mid-nineteenth century, which have either attacked him as morally indifferent or have only taken his persuasive ends seriously (setting his moral concerns to the side), *Ethics and the Orator* demonstrates how Cicero presents his ideal orator as exemplary not only in his ability to persuade, but in his capacity as an ethical person. Remer makes a compelling case that Ciceroan values—balancing the moral and the useful, prudential reasoning, and decorum—are not particular only to the philosopher himself, but are distinctive of a broader Ciceroan rhetorical tradition that runs through the history of Western political thought post-Cicero, including the writings of Quintilian, John of Salisbury, Justus Lipsius, Edmund Burke, the authors of *The Federalist*, and John Stuart Mill.

Shakespeare’s Roman Trilogy
The Twilight of the Ancient World

Paul A. Cantor

Paul A. Cantor first probed Shakespeare’s Roman plays—*Coriolanus*, *Julius Caesar*, and *Antony and Cleopatra*—in *Shakespeare’s Rome*. With *Shakespeare’s Roman Trilogy*, he now argues that these plays form a trilogy that portrays the tragedy not simply of their protagonists but of an entire political community.

Cantor analyzes the way Shakespeare chronicles the rise and fall of the Roman Republic and the emergence of the Roman Empire. The transformation of the ancient city into a cosmopolitan empire marks the end of the era of civic virtue in antiquity, but it also opens up new spiritual possibilities that Shakespeare correlates with the rise of Christianity and thus the first stirrings of the medieval and the modern worlds. More broadly, Cantor places Shakespeare’s plays in a long tradition of philosophical speculation about Rome, with special emphasis on Machiavelli and Nietzsche. In a pathbreaking chapter, he undertakes the first systematic comparison of Shakespeare and Nietzsche on Rome, exploring their central point of contention: Did Christianity corrupt the Roman Empire or was the corruption of the Empire the precondition of the rise of Christianity? Bringing Shakespeare into dialogue with other major thinkers about Rome, *Shakespeare’s Roman Trilogy* reveals the true profundity of the Roman Plays.

Paul A. Cantor is the Clifton Waller Barrett Professor of English and Comparative Literature at the University of Virginia. He is the author of *Shakespeare’s Rome: Republic and Empire*, also published by the University of Chicago Press.
Medical professionals, scientists, and patients have long grappled with the dubious nature of medical “certainty” regarding diagnosis, treatment, and prognosis of disease states. Constructing certainty requires reductions and deductions. It requires us to take what we know now and make best guesses about what will be. We try to make peace with medical uncertainty by monitoring symptoms, modeling risk, and looking toward evidence. But bodies in flux always outpace the human gaze. With research, technologies, and patients themselves constantly changing, how do practitioners ultimately make decisions about care?

_Bodies in Flux_ looks at the many ways humans coproduce medical knowledge. Each chapter investigates one specific scientific method for negotiating medical uncertainty in cancer care, including evidential visualization, assessment, synthesis, and computation. The cases pull back the curtain to show doctors deliberating over the best ways to treat a patient, the FDA holding drug hearings to decide dosage, researchers synthesizing studies into evidence-based standards, and pharmaceutical companies designing genetic tests for consumers. Christa Teston concludes by advocating for an ethic of care that embraces human bodies’ flux and frailty.
The art scene today is one of appropriation—of remixing, reusing, and recombining the works of other artists. From the musical mash-ups of Girl Talk to the pop-culture borrowings of Damien Hirst and Jeff Koons, it’s clear that the artistic landscape is shifting—which leads to some tricky legal and philosophical questions. In this up-to-date, thorough, and accessible analysis of the right to copyright, Darren Hudson Hick works to reconcile the growing practice of artistic appropriation with innovative views of artists’ rights, both legal and moral.

Engaging with long-standing debates about the nature of originality, authorship, and artists’ rights, Hick examines the philosophical challenges presented by the role of intellectual property in the art world and vice versa. Using real-life examples of artists who have incorporated copyrighted works into their art, he explores issues of artistic creation and the nature of infringement as they are informed by analytical aesthetics and legal and critical theory. Ultimately, *Artistic License* provides a critical and systematic analysis of the key philosophical issues that underlie copyright policy, rethinking the relationship between artist, artwork, and the law.
**Improvising Improvisation**  
From Out of Philosophy, Music, Dance, and Literature  
**GARY PETERS**

There is an ever-increasing number of books on improvisation, ones that richly recount experiences in the heat of the creative moment, theorize on the essence of improvisation, and offer convincing arguments for improvisation’s impact across a wide range of human activity. This book is nothing like that. In a provocative and at times moving experiment, Gary Peters takes a different approach, turning the philosophy of improvisation upside down and inside out.

Guided by Kant, Hegel, Heidegger, and especially Deleuze—and exploring a range of artists from Hendrix to Borges—Peters illuminates new fundamentals about what, as an experience, improvisation truly is. As he shows, improvisation isn’t so much a genre, idiom, style, or technique—it’s a predicament we are thrown into, one we find ourselves in. The predicament, he shows, is a complex entwinement of choice and decision. The performativity of choice during improvisation may happen “in the moment,” but it is already determined by an a priori mode of decision. In this way, improvisation happens both within and around the actual moment, negotiating a simultaneous past, present, and future. Examining these and other often ignored dimensions of spontaneous creativity, Peters proposes a consistently challenging and rigorously argued new perspective on improvisation across an extraordinary range of disciplines.

**Gary Peters** is chair of critical and cultural theory and head of research at York St. John University. He is the author of *Irony and Singularity: Aesthetic Education from Kant to Levinas* and *The Philosophy of Improvisation*, the latter published by the University of Chicago Press.

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**The I in Team**  
Sports Fandom and the Reproduction of Identity  
**ERIN C. TARVER**

There is one sound that will always be loudest in sports. It isn’t the squeak of sneakers or the crunch of helmets; it isn’t the grunts or even the stadium music. It’s the deafening roar of sports fans. For those few among us on the outside, sports fandom—with its war paint and pennants, its pricey cable TV packages and esoteric stats reeled off like code—looks highly irrational, entertainment gone overboard. But as Erin C. Tarver demonstrates in this book, sports fandom is extraordinarily important to our psyche, a matter of the very essence of who we are.

Why in the world, Tarver asks, would anyone care about how well a total stranger can throw a ball, or hit one with a bat, or toss one through a hoop? Because such activities and the massive public events that surround them form some of the most meaningful ritual identity practices we have today. They are a primary way we—as individuals and a collective—decide both who we are and who we are not. And as such, they are also one of the key ways that various social structures—such as race and gender hierarchies—are sustained, lending a dark side to the joys of being a sports fan. Drawing on everything from philosophy to sociology to sports history, this book offers a profound exploration of the significance of sports in contemporary life, showing us just how high the stakes of the game are.

**Erin C. Tarver** is assistant professor of philosophy at Oxford College of Emory University. She is coeditor of *Feminist Interpretations of William James*. 
Machiavelli is popularly known as a teacher of tyrants, a key proponent of the unscrupulous Machiavellian politics laid down in his landmark political treatise The Prince. Others cite the Discourses on Livy to argue that Machiavelli is actually a passionate advocate of republican politics who saw the need for occasional harsh measures to maintain political order. Which best characterizes the teachings of the prolific Italian philosopher? With Machiavelli’s Politics, Catherine H. Zuckert turns this question on its head with a major reinterpretation of Machiavelli’s prose works that reveals a surprisingly cohesive view of politics.

Starting with Machiavelli’s two major political works, Zuckert shows that the moral revolution Machiavelli sets out in The Prince lays the foundation for the new form of democratic republic he proposes in the Discourses. Distrusting ambitious politicians to serve the public interest of their own accord, Machiavelli sought to persuade them in The Prince that the best way to achieve their own ambitions was to secure the desires and ambitions of their subjects and fellow citizens. In the Discourses, he then describes the types of laws and institutions that would balance the conflict between the two in a way that would secure the liberty of most, if not all. In the second half of her book, Zuckert places selected later works—La Mandragola, The Art of War, The Life of Castruccio Castracani, Clizia, and Florentine Histories—under scrutiny, showing how Machiavelli further developed certain aspects of his thought in these works. In The Art of War, for example, he explains more concretely how and to what extent the principles of organization he advanced in The Prince and the Discourses ought to be applied in modern circumstances.

A stunning and ambitious analysis, Machiavelli’s Politics brilliantly shows how many conflicting perspectives do inform Machiavelli’s teachings, but that one needs to consider all of his works in order to understand how they cohere into a unified political view.

Catherine H. Zuckert is a Nancy R. Dreux Professor of Political Science at the University of Notre Dame. She is the author of several books and the coauthor, with Michael P. Zuckert, of Leo Strauss and the Problem of Political Philosophy, also published by the University of Chicago Press.
Adam Hodgkin thinks Twitter is much more than a mere social media tool—it is a terrain ripe for a conceptual and theoretical analysis of our use of digital language. In Following Searle on Twitter, Hodgkin takes John Searle’s theory of speech acts as Status Function Declarations (SFDs)—speech acts that fulfill their meaning by saying the right words in the right context—as a probe for understanding Twitter’s institutional structure and the still-developing toolset that it provides for its members. He argues that Twitter is an institution built, constituted, and evolving through the use of SFDs. Searle’s speech act theories provide a framework for illuminating how Twitter membership arises, how users of Twitter relate to each other by following, and how increasingly complex content is conveyed with tweets. Using this framework, Hodgkin places language, action, intention, and responsibility at the core of the digital culture and the digital institutions that we are constructing.

Combining theoretical perspective with a down-to-earth exposition of present-day digital institutions, Following Searle on Twitter explores how all our interactions with these new, emerging, digital institutions are still deeply rooted in language.

Adam Hodgkin is the chairman of London-based Exact Editions. He was previously a philosophy editor, electronic publisher at Oxford University Press, and cofounder and employee at Cherwell Scientific Publishing, xrefer, and Exact Editions. He lives in Italy and tweets @ adamhodgkin.
N. KATHERINE HAYLES

Unthought
The Power of the Cognitive Nonconscious

Katherine Hayles is known for breaking new ground at the intersection of the sciences and the humanities. In Unthought, she once again bridges disciplines by revealing how we think without thinking—how we use cognitive processes that are inaccessible to consciousness yet necessary for it to function.

Marshalling fresh insights from neuroscience, cognitive science, cognitive biology, and literature, Hayles expands our understanding of cognition and demonstrates that it involves more than consciousness alone. Cognition, as Hayles defines it, is applicable not only to nonconscious processes in humans but to all forms of life, including unicellular organisms and plants. Startlingly, she also shows that cognition operates in the sophisticated information-processing abilities of technical systems: when humans and cognitive technical systems interact, they form “cognitive assemblages”—as found in urban traffic control, drones, and the trading algorithms of finance capital, for instance—and these assemblages are transforming life on earth. The result is what Hayles calls a “planetary cognitive ecology,” which includes both human and technical actors and which poses urgent questions to humanists and social scientists alike.

At a time when scientific and technological advances are bringing far-reaching aspects of cognition into the public eye, Unthought reflects deeply on our contemporary situation and moves us toward a more sustainable and flourishing environment for all beings.

N. Katherine Hayles is the James B. Duke Professor of Literature at Duke University. She is the author of many books, including, most recently, How We Think: Digital Media and Contemporary Technogenesis, also published by the University of Chicago Press.

“Traditionally, we have associated cognition with consciousness, and hence only with human beings. Unthought provides evidence from neuroscience, literary studies, economics, urban planning, robotics, computer science, and other fields to demonstrate that this narrow view is not only restrictive but dangerous. Hayles shows that if we think of cognition as pattern-recognition and the capacity to respond to environmental changes, then most living things and many technical devices are cognizers. This cutting-edge, one-of-a-kind book offers a model of how to mediate between science and philosophy in an intelligent and respectful way.”

—Laura Otis, author of Rethinking Thought: Inside the Minds of Creative Scientists and Artists
The seventeenth century saw some of the most important legal changes in England’s history, yet the period has been largely overlooked in the rich field of literature and law. Helping to fill this gap, *The Legal Epic* is the first book to situate the great poet and polemicist John Milton at the center of late seventeenth-century legal history.

Alison A. Chapman argues that Milton’s *Paradise Lost* sits at the apex of the early modern period’s long fascination with law and judicial processes. Milton’s world saw law and religion as linked disciplines and thought therefore that in different ways, both law and religion should reflect the will of God. Throughout *Paradise Lost*, Milton invites his readers to judge actions using not only reason and conscience but also core principles of early modern jurisprudence. Law thus informs Milton’s attempt to “justify the ways of God to men” and points readers toward the types of legal justice that should prevail on earth.

Adding to the growing interest in the cultural history of law, *The Legal Epic* shows that England’s preeminent epic poem is also a sustained reflection on the role that law plays in human society.

**Sharon Cameron** is the William R. Kenan Jr. Professor Emerita of English at Johns Hopkins University. She is the author of many books, including, most recently, *Impersonality: Seven Essays*, also published by the University of Chicago Press.

**Alison A. Chapman** is professor of English at the University of Alabama at Birmingham. She is the author of *Patrons and Patron Saints in Early Modern English Literature*. 
According to traditional accounts, the history of tragedy is itself tragic: following a miraculous birth in fifth-century Athens and a brilliant resurgence in the early modern period, tragic drama then falls into a marked decline. While challenging the notion that tragedy has died, this wide-ranging study argues that it faces an unprecedented challenge in modern times from an unexpected quarter: political economy. McDowell recreates a world in which everyone from clergymen to fishwives, philosophers to street hucksters, competed for space and audiences in taverns, marketplaces, and on the street. Their encounters forged new conceptions of the oral, as McDowell demonstrates through an impressive array of sources, including travel narratives, elocution manuals, theological writings, ballad collections, and legal records. Challenging traditional models of oral versus literate societies and key assumptions about culture’s ties to the spoken and the written word, this landmark study reorients critical conversations across eighteenth-century studies, media and communications studies, the history of the book, and beyond.


According to traditional accounts, the history of tragedy is itself tragic: following a miraculous birth in fifth-century Athens and a brilliant resurgence in the early modern period, tragic drama then falls into a marked decline. While challenging the notion that tragedy has died, this wide-ranging study argues that it faces an unprecedented challenge in modern times from an unexpected quarter: political economy.

Since Aristotle, tragedy has been seen as uniquely exhibiting the importance of action for human happiness. Beginning with Adam Smith, however, political economy has claimed that the source of happiness lies primarily in production. Eclipse of Action examines the tense relations between action and production, doing and making, in playwrights from Aeschylus, Marlowe, Shakespeare, and Milton to Beckett, Arthur Miller, and Sarah Kane. Richard Halpern places these figures in conversation with works by Aristotle, Smith, Hegel, Marx, Hannah Arendt, Georges Bataille, and others in order to trace the long history of the ways in which economic thought and tragic drama interact. At heart, this ambitious book offers nothing less than a new approach to understanding the history of tragedy, the challenges it faces, and, crucially, the means at its disposal for surmounting them.

Halpern is the Erich Maria Remarque Professor of Literature at New York University. He is the author of several books, including Norman Rockwell: The Underside of Innocence, also published by the University of Chicago Press.
**Sweet Science**  
Romantic Materialism and the New Logics of Life  
**AMANDA JO GOLDSTEIN**

Today we do not expect poems to carry scientifically valid information. But it was not always so. In Sweet Science, Amanda Jo Goldstein returns to the beginnings of the division of labor between literature and science to recover a tradition of Romantic life writing for which poetry was a privileged technique of empirical inquiry.

Goldstein puts apparently literary projects, such as William Blake’s poetry of embryogenesis, Goethe’s journals On Morphology, and Percy Shelley’s “poetry of life,” back into conversation with the openly poetic life sciences of Erasmus Darwin, J. G. Herder, Jean-Baptiste Lamarck, and Étienne Geoffroy Saint-Hilaire. Such poetic sciences, Goldstein argues, share in reviving Lucretius’s De rerum natura to advance a view of biological life as neither self-organized nor autonomous, but rather dependent on the collaborative and symbolic processes that give it viable and recognizable form. They summon De rerum natura for a logic of life resistant to the vitalist stress on self-authorizing power and to make a monumental case for poetry’s role in the perception and communication of empirical realities. The first dedicated study of this materialist dimension of Romantic biopoetics, Sweet Science opens a through-line between Enlightenment materialisms of nature and Marx’s coming historical materialism.

Amanda Jo Goldstein is assistant professor of English at Cornell University.

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**Revolution of the Ordinary**  
Literary Studies after Wittgenstein, Austin, and Cavell  
**TORIL MOI**

This radically original book argues for the power of ordinary language philosophy—a tradition inaugurated by Ludwig Wittgenstein and J. L. Austin, and extended by Stanley Cavell—to transform literary studies. In engaging and lucid prose, Toril Moi demonstrates this philosophy’s unique ability to lay bare the connections between words and the world, dispel the notion of literature as a monolithic concept, and teach readers how to learn from a literary text.

Moi first introduces Wittgenstein’s vision of language and theory, which refuses to reduce language to a matter of naming or representation, considers theory’s desire for generality doomed to failure, and brings out the philosophical power of the particular case. Contrasting ordinary language philosophy with dominant strands of Saussurean and post-Saussurean thought, she highlights the former’s originality, critical power, and potential for creative use. Finally, she challenges the belief that good critics always read below the surface, proposing instead an innovative view of texts as expression and action, and of reading as an act of acknowledgment. Intervening in cutting-edge debates while bringing Wittgenstein, Austin, and Cavell to new readers, Revolution of the Ordinary will appeal beyond literary studies to anyone looking for a philosophically serious account of why words matter.

Toril Moi is the James B. Duke Professor of Literature and Romance Studies, with additional appointments in theater studies, English, and philosophy, at Duke University. Her books include Sexual/Textual Politics: Feminist Literary Theory and Henrik Ibsen and the Birth of Modernism: Ari, Theater, Philosophy.

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**Notes:**

Over the course of the Middle Ages, the economies of Europe, Asia, and northern Africa became more closely integrated, fostering the international and intercontinental journeys of merchants, pilgrims, diplomats, missionaries, and adventurers. During a time in history when travel was often difficult, expensive, and fraught with danger, these wayfarers composed accounts of their experiences in unprecedented numbers and transformed traditional conceptions of human mobility.

Exploring this phenomenon, The Medieval Invention of Travel draws on an impressive array of sources to develop original readings of canonical figures such as Marco Polo, John Mandeville, and Petrarch, as well as a host of lesser-known travel writers. As Shayne Aaron Legassie demonstrates, the Middle Ages inherited a Greco-Roman model of heroic travel, which viewed the ideal journey as a triumph over temptation and bodily travail. Medieval travel writers revolutionized this ancient paradigm by incorporating practices of reading and writing into the ascetic regime of the heroic voyager, fashioning a bold new conception of travel that would endure into modern times. Engaging methods and insights from a range of disciplines, The Medieval Invention of Travel offers a comprehensive account of how medieval travel writers and their audiencesreshaped the intellectual and material culture of Europe for centuries to come.

Shayne Aaron Legassie is associate professor of English and comparative literature at the University of North Carolina at Chapel Hill. He is coeditor of Cosmopolitanism and the Middle Ages.

Tough Enough
Arbus, Arendt, Didion, McCarthy, Sontag, Weil
DEBORAH NELSON

This book focuses on six brilliant women who are often seen as particularly tough-minded: Simone Weil, Hannah Arendt, Mary McCarthy, Susan Sontag, Diane Arbus, and Joan Didion. Aligned with no single tradition, they escape straightforward categories. Yet their work evinces an affinity of style and philosophical viewpoint that derives from a shared attitude toward suffering. What Mary McCarthy called a “cold eye” was not merely a personal aversion to displays of emotion: it was an unsentimental mode of attention that dictated both ethical positions and aesthetic approaches.

Tough Enough traces the careers of these women and their challenges to the preeminence of empathy as the ethical posture from which to examine pain. Their writing and art reveal an adamantly belief that the hurts of the world must be treated concretely, directly, and realistically, without recourse to either melodrama or callousness. As Deborah Nelson shows, this stance offers an important countertradition to the common postwar poles of emotional expressivity on the one hand and cool irony on the other. Ultimately, in its insistence on facing reality without consolation or compensation, this austere “school of the unsentimental” offers new ways to approach suffering in both its spectacular forms and all of its ordinariness.

Deborah Nelson is associate professor of English at the University of Chicago. She is the author of Pursuing Privacy in Cold War America.
In medieval literature, when humans and animals meet—whether as friends or foes—issues of mastery and submission are often at stake. In *In the Skin of a Beast* shows how the concept of sovereignty comes to the fore in such narratives, reflecting larger concerns about relations of authority and dominion at play in both human-animal and human-human interactions.

Peggy McCracken discusses a range of literary texts and images from medieval France, including romances in which animal skins appear in symbolic displays of power, fictional explorations of the wolf’s desire for human domestication, and tales of women and snakes converging in a representation of territorial claims and noble status. These works reveal that the qualities traditionally used to define sovereignty—lineage and gender among them—are in fact mobile and contingent. In medieval literary texts, as McCracken demonstrates, human dominion over animals is a disputed model for sovereign relations among people: it justifies exploitation even as it mandates protection and care, and it depends on reiterations of human-animal difference that paradoxically expose the tenuous nature of human exceptionalism.

Sarah Kay is professor of French at New York University. Her many books include *Parrots and Nightingales: Troubadour Quotations and the Development of European Poetry* and *The Place of Thought: The Complexity of One in Late Medieval French Didactic Poetry*.

Peggy McCracken is the Domna C. Stanton Collegiate Professor of French, Women’s Studies, and Comparative Literature at the University of Michigan. Her many publications include *The Curse of Eve, the Wound of the Hero: Blood, Gender, and Medieval Literature* and *The Romance of Adultery: Queenship and Sexual Transgression in Old French Literature*.
What is the relationship between our isolated and our social selves, between aloneness and interconnection? Constance M. Furey probes this question through a suggestive literary tradition: early Protestant poems in which a single speaker describes a solitary search for God.

As Furey demonstrates, John Donne, George Herbert, Anne Bradstreet, and others describe inner lives that are surprisingly crowded, teeming with human as well as divine companions. The same early modern writers who bequeathed to us the modern distinction between self and society reveal here a different way of thinking about selfhood altogether. For them, the self is neither alone nor universally connected, but is forever interactive and dynamically constituted by specific relationships. By means of an analysis equally attentive to theological ideas, social conventions, and poetic form, Furey reveals how poets who understand introspection as a relational act, and poetry itself as a form ideally suited to crafting a relational self, offer us new ways of thinking about selfhood today—and a resource for reimagining both secular and religious ways of being in the world.

Constance M. Furey is associate professor of religious studies at Indiana University. She is the author of Erasmus, Contarini, and the Religious Republic of Letters.

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

As Engel shows, in his search for the truth of Jewish mysticism Scholem molded the vast literature of Jewish mystical lore into a rich assortment of stories that unveiled new truths about the modern condition. Positioning Scholem’s work and life within early twentieth-century Germany, Palestine, and later the state of Israel, Engel intertwines Scholem’s biography with his historiographical work, which stretches back to the Spanish expulsion of Jews in 1492, through the lives of Rabbi Isaac Luria and Sabbatai Zevi, and up to Hasidism and the dawn of the Zionist movement. Through parallel narratives, Engel touches on a wide array of important topics, including immigration, exile, Zionism, World War I, and the creation of the state of Israel, ultimately telling the story of the realizations—and failures—of a dream for a modern Jewish existence.

Amir Engel is a lecturer in the German Department at the Hebrew University in Jerusalem.
The Myth of Disenchantment
Magic, Modernity, and the Birth of the Human Sciences
JASON AJ. JOSEPHSON-STORM

A great many theorists have argued that the defining feature of modernity is that people no longer believe in spirits, myths, or magic. Jason A. Josephson-Storm argues that as broad cultural history goes, this narrative is wrong, given that attempts to suppress magic have failed more often than they have succeeded. Even the human sciences have been more enchanted than is commonly supposed. But that raises the question: How did a magical, spiritualist, mesmerized Europe ever convince itself that it was disenchanted?

Josephson-Storm traces the history of the myth of disenchantment in the births of philosophy, anthropology, sociology, folklore, psychoanalysis, and religious studies. Ironically, the myth of mythless modernity formed at the very time that Britain, France, and Germany were in the midst of occult and spiritualist revivals. Indeed, Josephson-Storm argues, these disciplines’ founding figures were not only aware of, but profoundly enmeshed in, the occult milieu; and it was specifically in response to this burgeoning culture of spirits and magic that they produced notions of a disenchanted world.

By providing a novel history of the human sciences and their connection to esotericism, *The Myth of Disenchantment* dispatches most widely held accounts of modernity and its break from the premodern past.

"An extraordinary collection that is essentially unique. It encompasses an incomparably fuller picture of educational technology. Its assessments of education technology are framed by high-profile experienced users balanced across digital humanities, rhetoric and composition, mass communication, education, pedagogy, and cultural studies. This book is careful, scholarly, balanced, and critical."
—Marc Bousquet, Emory University

MOOCs and Their Afterlives
Experiments in Scale and Access in Higher Education
Edited by ELIZABETH LOSH

A trio of headlines in the *Chronicle of Higher Education* seems to say it all: in 2013, “A Bold Move Toward MOOCs Sends Shock Waves;” in 2014, “Doubts About MOOCs Continue to Rise;” and in 2015, “The MOOC Hype Fades.” At the beginning of the 2010s, MOOCs, or Massive Open Online Courses, seemed poised to completely revolutionize higher education. But now, just a few years into the revolution, educators’ enthusiasm seems to have cooled. As advocates and critics try to make sense of the rise and fall of these courses, both groups are united by one question: Where do we go from here?

Elizabeth Losh has gathered experts from across disciplines—education, rhetoric, philosophy, literary studies, history, computer science, and journalism—to tease out lessons and chart a course into the future of open, online education. Instructors talk about what worked and what didn’t. Students share their experiences as participants. And scholars consider the ethics of this education. The collection goes beyond MOOCs to cover variants such as hybrid or blended courses, SPOCs (Small Personalized Online Courses), and DOCCs (Distributed Open Collaborative Courses). Together, these essays provide a unique, even-handed look at the MOOC movement and will serve as a thoughtful guide to those shaping the next steps for open education.


MAY 400 p., 5 figures 6 x 9
Cloth $96.00 / £72.00
Paper $32.00 / £24.00

RELIGION PHILOSOPHY
Overcoming educational inequality is an overwhelming problem in the United States, and researchers aren’t certain whether or not elementary schools are even up to the task, whether they can ameliorate existing social inequalities and initiate opportunities for economic and civic flourishing for all children. This book shows what can happen when you rethink schools from the ground up with precisely these goals in mind, approaching educational inequality and its entrenched causes head on, student by student.

Drawing on an in-depth study of real schools on the South Side of Chicago, the authors argue that effectively addressing educational inequality requires a complete reorganization of institutional structures as well as wholly new norms, values, and practices. They examine a model that pulls teachers out of their isolated classrooms and places them into collaborative environments where they can share their curricula, teaching methods, and assessments of student progress with a school-based network of peers, parents, and other professionals who all collaborate to ensure that every child receives instruction tailored to his or her developing skills. Cooperating schools share new tools and become sites for the training of new teachers. Parents become respected partners, and expert practitioners work with researchers to evaluate their work and refine their models for educational organization and practice. The authors show not only what such a model looks like but the dramatic results it produces for student learning and achievement.

Elizabeth McGhee Hassrick is assistant professor at Drexel University in the Life Course Outcomes Research Program of the A. J. Drexel Autism Institute, with a secondary appointment in the Department of Sociology at the College of Arts and Sciences. Stephen W. Raudenbush is the Lewis-Sebring Distinguished Service Professor in the Department of Sociology at the University of Chicago. Lisa Rosen is the executive director of the UChicago Science of Learning Center.
From the fights about the teaching of evolution to the details of sex education, it may seem like American schools are hotbeds of controversy. But as Jonathan Zimmerman and Emily Robertson show in this book, it is precisely because such topics are so inflammatory outside school walls that they are so commonly avoided within them. And this, they argue, is a tremendous disservice to our students. Armed with a detailed history of American educational policy and norms and a clear philosophical analysis of the value of contention in public discourse, they show that one of the best things American schools should do is face controversial topics head on.

As the authors highlight: We are terrible at having informed, reasonable debates. Too often we resort to insults and accusations. Wouldn’t an educational system that focuses on how to have debates in civil and respectful ways improve our public culture and help us overcome the political impasses that plague us today? The authors argue that we need to not only better prepare our educators for the teaching of hot-button issues but also provide them the autonomy and legal protection to do so. And we need to know exactly what constitutes a controversy, itself a controversial issue. With common-sense wisdom, they show that our avoidance of controversy in the classroom has left our students underserved as future citizens. But they also show that we can fix it.

Jonathan Zimmerman is professor of history of education in the Graduate School of Education at the University of Pennsylvania. He is the author of six books, including, most recently, Campus Politics, and is a regular contributor to newspapers such as the New York Times and the Washington Post. Emily Robertson is associate professor emerita at Syracuse University. She is coauthor of Ethical Standards of the American Educational Research Association.

Language shapes and reflects how we think about the world. It engages and intrigues us. Our everyday use of language is quite effortless—we are all experts on our native tongues. Despite this, issues of language and meaning have long flummoxed the judges on whom we depend for the interpretation of our most fundamental legal texts. Should a judge feel confident in defining common words in the texts without the aid of a linguist? How is the meaning communicated by the text determined? Should the communicative meaning of texts be decisive, or at least influential?

To fully engage and probe these questions of interpretation, this volume draws upon a variety of experts from several fields, who collectively examine the interpretation of legal texts. In The Nature of Legal Interpretation, the contributors argue that the meaning of language is crucial to the interpretation of legal texts, such as statutes, constitutions, and contracts. Accordingly, expert analysis of language from linguists, philosophers, and legal scholars should influence how courts interpret legal texts. Offering insightful new interdisciplinary perspectives on originalism and legal interpretation, these essays put forth a significant and provocative discussion of how best to characterize the nature of language in legal texts.

Brian G. Slocum is a professor of law at the University of the Pacific, McGeorge School of Law in Sacramento, California.
American jurisprudence devotes an elaborate body of doctrine—and an equally elaborate body of accompanying scholarly commentary—to worrying about how to prove facts. It establishes rules for the admissibility of evidence, creates varying standards of proof, and assigns burdens of proof that determine who wins or loses when the facts are unclear. But the law is shockingly inexplicit when addressing these issues with respect to the proof of legal claims.

As Gary Lawson shows, legal claims are inherently objects of proof, and whether or not the law acknowledges the point openly, proof of legal claims is just a special case of the more general norms governing proof of any claim. As a result, similar principles of evidentiary admissibility, standards of proof, and burdens of proof operate, and must operate, in the background of claims about the law. This book brings these evidentiary principles for proving law out of the shadows so that they can be analyzed, clarified, and discussed. Viewing legal problems through this lens of proof illuminates debates about everything from constitutional interpretation to the role of stipulations in litigation. Rather than prescribe resolutions to any of those debates, Evidence of the Law instead provides a set of tools that can be used to make those debates more fruitful, whatever one’s substantive views may be.

Gary Lawson is the Philip S. Beck Professor at the Boston University School of Law. He is coauthor of The Origins of the Necessary and Proper Clause and The Constitution of Empire: Territorial Expansion and American Legal History and is author of seven editions of Federal Administrative Law. He lives in Acton, Massachusetts.
If you enjoy popular music and culture today, you have vaudeville to thank. From the 1870s until the 1920s, vaudeville was the dominant context for popular entertainment in the United States, laying the groundwork for the music industry we know today.

Nicholas Gebhardt introduces us to the performers, managers, and audiences who turned disjointed variety show acts into a phenomenally successful business. First introduced in the late nineteenth century, by 1915 vaudeville was being performed across the globe. Its astronomical success relied on a huge network of theaters, each part of a circuit and administered from centralized booking offices. Gebhardt shows us how vaudeville transformed relationships among performers, managers, and audiences, and argues that these changes affected popular music culture in ways we are still seeing today. Drawing on firsthand accounts, Gebhardt explores the practices by which vaudeville performers came to understand what it meant to entertain an audience, the conditions in which they worked, the institutions they relied upon, and the values they imagined were essential to their success.

Nicholas Gebhardt is professor of jazz and popular music studies at Birmingham City University, UK. He is the author of The Cultural Politics of Jazz Collectives and Going For Jazz: Musical Practices and American Ideology, the latter also published by the University of Chicago Press.
Life is not what it used to be. In the final years of the twentieth century, émigrés from engineering and computer science devoted themselves to biology and made a resolution: that if the aim of biology is to understand life, then making life would yield better theories than experimentation. Armed with the latest biotechnology techniques, these scientists treated biological media as elements for design and manufacture: viruses named for computers, bacterial genomes encoding passages from James Joyce, chimeric yeast buckling under the metabolic strain of genes harvested from wormwood, petunias, and microbes from Icelandic thermal pools.

In *Synthetic: How Life Got Made*, cultural anthropologist Sophia Roosth reveals how synthetic biologists make new living things in order to understand better how life works. The first book-length ethnographic study of this discipline, *Synthetic* documents the social, cultural, rhetorical, economic, and imaginative transformations biology has undergone in the post-genomic age. Roosth traces this new science from its origins at MIT to start-ups, laboratories, conferences, and hackers’ garages across the United States—even to contemporary efforts to resurrect extinct species. Her careful research reveals that rather than opening up a limitless new field, these biologists’ own experimental tactics circularly determine the biological features, theories, and limits they fasten upon. Exploring the life sciences emblematic of our time, *Synthetic* tells the origin story of the astonishing claim that biological making fosters biological knowing.

*Synthetic* is the Frederick S. Danziger Associate Professor for history of science at Harvard University.
Darwin and the Making of Sexual Selection
EVELLEEN RICHARDS

Darwin's concept of natural selection has been exhaustively studied, but his secondary evolutionary principle of sexual selection remains largely unexplored and misunderstood. Yet sexual selection was of great strategic importance to Darwin because it explained things that natural selection could not and offered a naturalistic, as opposed to divine, account of beauty and its perception.

Only now, with Darwin and the Making of Sexual Selection, do we have a comprehensive and meticulously researched account of Darwin's path to its formulation—one that shows the man, rather than the myth, and examines both the social and intellectual roots of Darwin's theory. Drawing on the minuiae of his unpublished notes, annotations in his personal library, and his extensive correspondence, Evelleen Richards offers a richly detailed, multi-layered history. Her fine-grained analysis comprehends the extraordinarily wide range of Darwin's sources and disentangles the complexity of theory, practice, and analogy that went into the making of sexual selection. Richards deftly explores the narrative strands of this history and vividly brings to life the chief characters involved. Twenty years in the making and a true milestone in the history of science, Darwin and the Making of Sexual Selection illuminates the social and cultural contingencies of the shaping of an important—if controversial—biological concept.

Evelleen Richards is honorary professor in the history and philosophy of science at the University of Sydney and affiliated scholar of history and philosophy of science at University of Cambridge.

The Profit of the Earth
The Global Seeds of American Agriculture
COURTNEY FULLILOVE

While there is enormous public interest in biodiversity, food sourcing, and sustainable agriculture, romantic attachments to heirloom seeds and family farms have provoked misleading fantasies of an unrecoverable agrarian past. The reality, as Courtney Fullilove shows, is that seeds are inherently political objects transformed by the ways they are gathered, preserved, distributed, regenerated, and improved. In The Profit of the Earth, Fullilove unearths the history of American agricultural development and of seeds as tools and talismans put in its service.

Organized into three thematic parts, The Profit of the Earth is a narrative history of the collection, circulation, and preservation of seeds. Fullilove begins with the political economy of agricultural improvement, recovering the efforts of the US Patent Office and the nascent US Department of Agriculture to import seeds and cuttings for free distribution to American farmers. She then turns to immigrant agricultural knowledge, exploring how public and private institutions attempting to boost Midwestern wheat yields drew on the resources of willing and unwilling settlers. Last, she explores the impact of these cereal monocultures on biocultural diversity, chronicling a fin-de-siècle Ohio pharmacist's attempt to source Purple Coneflower from the diminishing prairie. Through these captivating narratives of improvisation, appropriation, and loss, Fullilove explores contradictions between ideologies of property rights and common use that persist in national and international development—ultimately challenging readers to rethink fantasies of global agriculture's past and future.

Courtney Fullilove is assistant professor of history, environmental studies, and science in society at Wesleyan University, in Connecticut.
The Outward Mind
Materialist Aesthetics in Victorian Science and Literature

BENJAMIN MORGAN

Though underexplored in contemporary scholarship, the Victorian attempts to turn aesthetics into a science remain one of the more fascinating aspects of that era. As mind and emotion were increasingly understood in terms of biology, aesthetic experience began to be thought of as an abstract judgment and more as an interaction between the nervous system and the materiality of art. In The Outward Mind, Benjamin Morgan approaches this period of innovation as an important origin point for current attempts to understand art or beauty using the tools of the sciences.

Moving chronologically from natural theology in the early nineteenth century to laboratory psychology in the early twentieth, Morgan draws on little-known archives of Victorian intellectuals such as William Morris, Walter Pater, John Ruskin, and others to argue that scientific studies of mind and emotion transformed the way that nineteenth-century writers and artists understood the experience of beauty and effectively redescribed aesthetic judgment as a biological adaptation. Looking beyond the Victorian period to humanistic critical theory today, he also shows how the historical relationship between science and aesthetics could be a vital resource for rethinking aspects of contemporary literary and cultural criticism—such as materialism, empathy, practice, and form. At a moment when the tumultuous relationship between the sciences and the humanities is the subject of ongoing debate, Morgan argues for the importance of understanding the arts and sciences as being incontrovertibly intertwined.

Benjamin Morgan is assistant professor of English at the University of Chicago.

Life on Ice
A History of New Uses for Cold Blood

JOANNA RADIN

After the atomic bombing at the end of World War II, anxieties about survival in the nuclear age led scientists to begin stockpiling and freezing hundreds of thousands of blood samples from indigenous communities around the world. These samples were believed to embody potentially invaluable biological information about genetic ancestry, evolution, microbes, and much more. Today, they persist in freezers as part of a global tissue-based infrastructure. In Life on Ice, Joanna Radin examines how and why these frozen blood samples—particularly those collected from colonial regions in the decades after World War II—shaped the practice known as biobanking.

The Cold War projects Radin tracks were meant to form an enduring total archive of indigenous blood before it was altered by the polluting forces of modernity. Freezing allowed that blood to act as a time-traveling resource. Radin explores the unique cultural and technical circumstances that created and gave momentum to the phenomenon of life on ice and shows how these preserved blood samples served as the building blocks for biomedicine at the dawn of the genomic age. In an era of vigorous ethical, legal, and cultural debates about genetic privacy and identity, Life on Ice reveals the larger picture—how we got here and the promises and problems involved with finding new uses for cold human blood samples.

Joanna Radin is assistant professor of the history of medicine at Yale University, where she also holds appointments in history and anthropology.
In this transnational, interdisciplinary history, Carmel Finley explores how government subsidies propelled the expansion of fishing from a coastal, inshore activity into a global industry that is pushing species toward extinction. While nation states struggling for ocean supremacy have long used fishing as an imperial strategy, the Cold War brought a new emphasis: fishing became a means for nations to make distinct territorial claims. A network of trade policies and tariffs allowed cod from Iceland and tuna canned in Japan into the American market, destabilizing fisheries in New England and Southern California. With the subsequent establishment of tuna canneries in American Samoa and Puerto Rico, Japanese and American tuna boats moved from the Pacific into the Atlantic and Indian Oceans after bluefin. At the same time, government subsidies in nations such as Spain and the Soviet Union fueled fishery expansion on an industrial scale, with the Soviet fleet utterly depleting the stock of rosefish (or Pacific ocean perch) and other groundfish from British Columbia to California. This massive global exploitation in fishing power led nations to expand their territorial limits in the 1970s, forever changing the seas.

Looking across politics, economics, and biology, All the Boats on the Ocean casts a wide net to reveal how the subsidy-driven expansion of fisheries in the Pacific during the Cold War led to the growth of fisheries science and the creation of international fisheries management.
Angiosperms—or flowering plants—are the most diverse and species-rich group of seed-producing land plants, comprising more than 13,000 genera and over 300,000 species. Not only are they a model group for studying the patterns and processes of evolutionary diversification, outside the laboratory they also play major roles in our economy, diet, and our courtship rituals, producing our fruits, legumes, and grains, not to mention the flowers in our Valentine’s bouquets. They are also crucial ecologically, dominating most terrestrial and some aquatic landscapes.

This fully revised edition of *Phylogeny and Evolution of the Angiosperms* provides an up-to-date, comprehensive overview of the evolution of and relationships among these vital plants, as well as of our attempts to reconstruct these relationships. Incorporating molecular phylogenetics with morphological, chemical, developmental, and paleobotanical data, as well as a more detailed account of early angiosperm fossils and important fossil information for each evolutionary branch of the angiosperms, the new edition integrates fossil evidence into a robust phylogenetic framework. Also including a wealth of new color images, this book will be an essential reference for botanists, plant systematists, and evolutionary biologists alike.

**Biological Individuality**

Integrating Scientific, Philosophical, and Historical Perspectives

Edited by Scott Lidgard and Lynn K. Nyhart

Bringing together biologists, historians, and philosophers, this book provides a multifaceted exploration of biological individuality that identifies leading and less familiar perceptions of individuality both past and present, what they are good for, and in what contexts. Biological practice and theory recognize individuals at myriad levels of organization, from genes to organisms to symbiotic systems. We depend on these notions of individuality to address theoretical questions about multilevel natural selection and Darwinian fitness; to illuminate empirical questions about development, function, and ecology; to ground philosophical questions about the nature of organisms and causation; and to probe historical and cultural circumstances that resonate with parallel questions about the nature of society. Charting an interdisciplinary research agenda that broadens the frameworks in which biological individuality is discussed, this book makes clear that in the realm of the individual, there is not and should not be a direct path from biological paradigms based on model organisms through to philosophical generalization and historical reification.

Scott Lidgard is the MacArthur Associate Curator of Fossil Invertebrates in the Integrative Research Center at the Field Museum, Chicago, and a lecturer in the Committee on Evolutionary Biology at the University of Chicago. Lynn K. Nyhart is the Vilas-Bablitch-Kelch Distinguished Achievement Professor of the History of Science at the University of Wisconsin–Madison.
Since the birth of the modern environmental movement in the 1970s, the United States has witnessed dramatic shifts in social equality, ecological viewpoints, and environmental policy. With these changes has also come an increased popular resistance to environmental reform, but, as Eric T. Freyfogle reveals in this book, that resistance has far deeper roots. Calling upon key environmental voices from the past and present—including Aldo Leopold, Wendell Berry, David Orr, and even Pope Francis in his Encyclical—and exploring core concepts like wilderness and the tragedy of the commons, A Good That Transcends not only unearths the causes of our embedded culture of resistance, but also offers hope for true, lasting environmental initiatives.

A lawyer by training, with expertise in property rights, Freyfogle uses his legal knowledge to demonstrate that bad land use practices are rooted in the way in which we see the natural world, value it, and understand our place within it. Drawing upon a diverse array of disciplines from history and philosophy to the life sciences, economics, and literature, Freyfogle seeks better ways for humans to live in nature, helping us to rethink our relationship with the land and craft a new conservation ethic.

Eric T. Freyfogle is professor and the Maybelle Leland Swanlund Endowed Chair in the College of Law at the University of Illinois at Urbana-Champaign, where he is also affiliated with the Department of Natural Resources and Environmental Sciences. He is the author of numerous books, including Agrarianism and the Good Society and Why Conservation is Failing and How It Can Regain Ground.
Evidence

HOWARD S. BECKER

Howard S. Becker is a master of his discipline. His reputation as a teacher, as well as a sociologist, is supported by his best-selling quartet of sociological guidebooks: Writing for Social Scientists, Tricks of the Trade, Telling About Society, and What About Mozart? What About Murder? It turns out that the master sociologist has yet one more trick up his sleeve—a fifth guidebook, Evidence.

Becker has for seventy years been mulling over the problem of evidence. He argues that social scientists don’t take questions about the usefulness of their data as evidence for their ideas seriously enough. For example, researchers have long used the occupation of a person’s father as evidence of the family’s social class, but studies have shown this to be a flawed measure—for one thing, a lot of people answer that question too vaguely to make the reasoning plausible. The book is filled with examples like this, and Becker uses them to expose a series of errors, suggesting ways to avoid them, or even to turn them into research topics in their own right. He argues strongly that because no data-gathering method produces totally reliable information, a big part of the research job consists of getting rid of error. Readers will find Becker’s newest guidebook a valuable tool, useful for social scientists of every variety.

Howard S. Becker is the author of several books, including Writing for Social Scientists, Telling About Society, Tricks of the Trade, and most recently, What About Mozart? What About Murder? He lives and works in San Francisco.

Varieties of Social Imagination

BARBARA CELARENT
Edited and with a Preface by Andrew Abbott

In July 2009, the American Journal of Sociology (AJS) began publishing book reviews by an individual writing as Barbara Celarent, professor of particularity at the University of Atlantis. Mysterious in origin, Celarent’s essays taken together provide a broad introduction to social thinking. Through the close reading of important texts, Celarent’s short, informative, and analytic essays engaged with long traditions of social thought across the globe—from India, Brazil, and China to South Africa, Turkey, and Peru . . . and occasionally the United States and Europe.

Sociologist and AJS editor Andrew Abbott was secretly behind the Celarent essays, and in Varieties of Social Imagination, he brings the work together for the first time. Previously available only in the journal, the thirty-six meditations found here allow readers not only to engage more deeply with a diversity of thinkers from the past, but to imagine more fully a sociology—and a broader social science—for the future.

The late Barbara Celarent was professor of particularity at the University of Atlantis. Andrew Abbott is the Gustavus F. and Ann M. Swift Distinguished Service Professor at the University of Chicago. For fifteen years, he was editor of the American Journal of Sociology.
Who Cleans the Park?  
Public Work and Urban Governance in New York City  
JOHN KRINSKY and MAUD SIMONET

America’s public parks are in a golden age, but keeping the polish on landmark parks and in neighborhood playgrounds alike means that the trash must be picked up, benches painted, equipment tested, and leaves raked. Bringing this often-invisible work into view, however, raises profound questions for citizens of cities.

In Who Cleans the Park? John Krinsky and Maud Simonet explain that the work of maintaining parks has intersected with broader trends in welfare reform, civic engagement, criminal justice, and the rise of public-private partnerships. With public services no longer being provided primarily by public workers, Krinsky and Simonet argue, the nature of public work must be reevaluated. Based on four years of fieldwork in New York City, Who Cleans the Park? unearths a new urban order based on nonprofit partnerships and a rhetoric of responsible citizenship, which at the same time promotes unpaid work, reinforces domination of workers at the workplace, and increases the value of park-side property. Who Cleans the Park? asks difficult questions about who benefits from public work, ultimately forcing us to think anew about the way we govern ourselves, with implications well beyond the five boroughs.

John Krinsky is professor of political science at the City College of New York and the City University Graduate Center. Maud Simonet is a researcher with the National Scientific Research Center at the Institutions and Historical Dynamics of Economy and Society research center at the University of Paris Ouest Nanterre.

Modernity and the Jews in Western Social Thought  
CHAD ALAN GOLDBERG

In Modernity and the Jews in Western Social Thought, Chad Alan Goldberg brings us a major new study of Western social thought through the lens of Jews and Judaism. In France, where antisemites decried the French Revolution as the “Jewish Revolution,” Émile Durkheim challenged depictions of Jews as agents of revolutionary subversion or counter-revolutionary reaction. When German thinkers such as Karl Marx, Georg Simmel, Werner Sombart, and Max Weber debated the relationship of the Jews to modern industrial capitalism, they reproduced, in secularized form, cultural assumptions derived from Christian theology. In the United States, William Thomas, Robert Park, and their students conceived the modern city and its new modes of social organization in part by reference to the Jewish immigrants concentrating there. In all three countries, social thinkers invoked real or purported differences between Jews and gentiles to elucidate key dualisms of modern social thought. The Jews thus became an intermediary through which social thinkers discerned in a roundabout fashion the nature, problems, and trajectory of their own wider societies. Goldberg rounds out his fascinating study by proposing a novel explanation for why Jews were and continue to be such an important cultural reference point.

Chad Alan Goldberg is professor of sociology and affiliated with the Center for German and European Studies, the George L. Mosse/Laurence A. Weinstein Center for Jewish Studies, and the George L. Mosse Program in History at the University of Wisconsin–Madison. He is the author of Citizens and Paupers: Relief, Rights, and Race, from the Freedmen’s Bureau to Workfare, also published by the University of Chicago Press.
We live in a world of breaking news, where at almost any moment our everyday routine can be interrupted by a faraway event. Events are central to the way that individuals and societies experience life. Even life’s inevitable moments—birth, death, love, and war—are almost always a surprise. Inspired by the cataclysmic events of September 11, Robin Wagner-Pacifici presents here a tour de force, an analysis of how events erupt and take off from the ground of ongoing, everyday life, and how they then move across time and landscape.

What Is an Event? ranges across several disciplines, systematically analyzing the ways that events emerge, take shape, gain momentum, flow, and even get bogged down. As an exploration of how events are constructed out of ruptures, it provides a mechanism for understanding eventful forms and flows, from the micro-level of individual life events to the macro-level of historical revolutions, contemporary terrorist attacks, and financial crises. Wagner-Pacifici takes a close look at a number of cases, both real and imagined, through the reports, personal narratives, paintings, iconic images, political posters, sculptures, and novels they generate and through which they live on. What is ultimately at stake for individuals and societies in events, Wagner-Pacifici argues, are identities, loyalties, social relationships, and our very experiences of time and space. What Is an Event? provides a way for us all—as social and political beings living through events, and as analysts reflecting upon them—to better understand what is at stake in the formations and flows of the events that mark and shape our lives.
JOHN LEVI MARTIN
ANDY CLARNO

Sociology

Sociological research is hard enough already—you don’t need to make it even harder by smashing about like a bull in a china shop, not knowing what you’re doing or where you’re heading. Or so says John Levi Martin in this witty, insightful, and desperately needed primer on how to practice rigorous social science. Thinking Through Methods focuses on the practical decisions that you will need to make as a researcher—where the data you are working with comes from and how that data relates to all the possible data you could have gathered.

This is a user’s guide to sociological research, designed to be used at both the undergraduate and graduate level. Rather than offer mechanical rules and applications, Martin chooses instead to team up with the reader to think through and with methods. He acknowledges that we are human beings—and thus prone to the same cognitive limitations and distortions found in subjects—and proposes ways to compensate for these limitations. Martin also forcefully argues for principled symmetry, contending that bad ethics makes for bad research, and vice versa. Thinking Through Methods is a landmark work—one that students will turn to again and again throughout the course of their sociological research.

Andy Clarno is assistant professor of sociology and African American studies at the University of Illinois at Chicago.

Neoliberal Apartheid
Palestine/Israel and South Africa after 1994
ANDY CLARNO

In recent years, as peace between Israelis and Palestinians has remained cruelly elusive, scholars and activists have increasingly turned to South African history and politics to make sense of the situation. In the early 1990s, both South Africa and Israel began negotiating with their colonized populations. South Africans saw results: the state was democratized and black South Africans gained formal legal equality. Palestinians, on the other hand, won neither freedom nor equality, and today Israel remains a settler-colonial state. Despite these different outcomes, the transitions of the last twenty years have produced surprisingly similar socio-economic changes in both regions: growing inequality, racialized poverty, and advanced strategies for securing the powerful and policing the racialized poor. Neoliberal Apartheid explores this paradox.

After a decade of research in the Johannesburg and Jerusalem regions, Andy Clarno presents here a detailed ethnographic study of the precariousness of the poor in Alexandra township, the dynamics of colonization and enclosure in Bethlehem, the growth of fortress suburbs and private security in Johannesburg, and the regime of security coordination between the Israeli military and the Palestinian Authority in the West Bank. The first comparative study of the changes in these two areas since the early 1990s, the book addresses the limitations of liberation in South Africa, highlights the impact of neoliberal restructuring in Palestine, and argues that a new form of neoliberal apartheid has emerged in both contexts.

Andy Clarno is assistant professor of sociology and African American studies at the University of Illinois at Chicago.

Thinking Through Methods
A Social Science Primer
JOHN LEVI MARTIN

Sociological research is hard enough already—you don’t need to make it even harder by smashing about like a bull in a china shop, not knowing what you’re doing or where you’re heading. Or so says John Levi Martin in this witty, insightful, and desperately needed primer on how to practice rigorous social science. Thinking Through Methods focuses on the practical decisions that you will need to make as a researcher—where the data you are working with comes from and how that data relates to all the possible data you could have gathered.

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John Levi Martin is the Florence Borchert Bartling Professor of Sociology at the University of Chicago. He is the author of Social Structures, The Explanation of Social Action, and Thinking Through Theory.
For long-time residents of Washington, DC’s Shaw/U Street, the neighborhood has become almost unrecognizable in recent years. Where the city’s most infamous open-air drug market once stood, a farmers’ market now sells grass-fed beef and homemade duck egg ravioli. On the corner where AM.PM carryout used to dish out soul food, a new establishment sells a $28 foie gras burger. Shaw is experiencing a dramatic transformation, from “ghetto” to “gilded ghetto,” where white newcomers are rehabbing homes, developing dog parks, and paving the way for a third wave coffee shop on nearly every block.

Race, Class, and Politics in the Cappuccino City is an in-depth ethnography of this changing neighborhood. Derek S. Hyra captures here a quickly gentrifying space in which long-time black residents are joined, and variously displaced, by an influx of young, white, relatively wealthy, and/or gay professionals who, in part as a result of global economic forces and the recent development of central business districts, have returned to the cities earlier generations fled decades ago. As a result, America is witnessing the emergence of what Hyra calls “cappuccino cities.” A cappuccino has essentially the same ingredients as a cup of coffee with milk, but is considered upscale, and is double the price. In Hyra’s cappuccino city, the black inner-city neighborhood undergoes enormous transformations and becomes racially “lighter” and more expensive by the year.

Derek S. Hyra is associate professor in the Department of Public Administration and Policy at American University. He is the author of The New Urban Renewal: The Economic Transformation of Harlem and Bronzeville, also published by the University of Chicago Press.
Westerners have long imagined the Himalayas as the world's last untouched place and a repository of redemptive power and wisdom. Beatniks, hippie seekers, spiritual tourists, mountain climbers—diverse groups of people have traveled there over the years, searching for their own personal Shangri-La. In *Far Out*, Mark Liechty traces the Western fantasies that captured the imagination of tourists in the decades after World War II, asking how the idea of Nepal shaped the everyday cross-cultural interactions that it made possible.

Emerging from centuries of political isolation but eager to engage the world, Nepalis struggled to make sense of the hordes of exotic, enthusiastic foreigners. They quickly embraced the phenomenon, however, and harnessed it to their own ends by building tourists' fantasies into their national image and crafting Nepal as a premier tourist destination. Liechty describes three distinct phases: the postwar era, when the country provided a Raj-like throwback experience for rich Americans; Nepal's emergence as an exotic outpost of hippie counterculture in the 1960s; and its rebranding into a hip adventure destination, which began in the 1970s and continues today. He shows how Western projections of Nepal as an isolated place inspired creative enterprises, and paradoxically, allowed locals to participate in the global economy.

*Far Out* blends ethnographic analysis, a lifelong passion for Nepal, and a touch of humor to produce the first comprehensive history of what tourists looked for—and found—on the road to Kathmandu.

*Rights on Trial*

How Workplace Discrimination Law Perpetuates Inequality

ELLEN BERREY, ROBERT L. NELSON, and LAURA BETH NIELSEN

Gerry Handley faced years of blatant race-based harassment before he filed a complaint against his employer. He had an unusually strong case, with copious documentation and coworkers’ support, and he settled for $50,000, even winning back his job. But victory came at a high cost. Legal fees cut into Handley’s winnings, and tensions surrounding the lawsuit poisoned the workplace. A year later, he lost his job due to downsizing. Handley exemplifies the burden plaintiffs bear in contemporary civil rights litigation.

On the surface, America’s commitment to equal opportunity in the workplace has never been clearer. Virtually every company has antidiscrimination policies in place, and there are laws designed to protect these rights across a range of marginalized groups. But, as Ellen Berrey, Robert L. Nelson, and Laura Beth Nielsen show, this progressive vision of the law falls far short in practice. The adversarial character of litigation imposes considerable costs that make plaintiffs feel like they’ve lost regardless of the outcome of the case. And even when the case is resolved in the plaintiff’s favor, the conditions that gave rise to the lawsuit rarely change. In fact, the contemporary approach to workplace discrimination law perversely comes to reinforce the hierarchies that antidiscrimination laws were created to redress. *Rights on Trial* reveals the fundamental flaws of workplace discrimination law and offers practical recommendations for how we might better address persistent patterns of discrimination.

*Ellen Berrey* is assistant professor of sociology at the University of Toronto and an affiliated scholar of the American Bar Foundation. She is the author of *The Enigma of Diversity*. *Robert L. Nelson* is professor of sociology and law at Northwestern University and the MacCrate Research Chair at the American Bar Foundation. *Laura Beth Nielsen* is professor of sociology at Northwestern University and research professor at the American Bar Foundation.

*Mark Liechty* is associate professor of anthropology and history at the University of Illinois at Chicago.
Over the past few decades, maternal childbirth injuries have become a potent symbol of Western biomedical intervention in Africa, affecting more than one million women across the global south. Western-funded hospitals have sprung up, offering surgical sutures that ostensibly allow women who suffer from obstetric fistula to return to their communities in full health. Journalists, NGO staff, celebrities, and some physicians have crafted a stock narrative around this injury, depicting afflicted women as victims of a backward culture who have their fortunes dramatically reversed by Western aid. But in Beyond Surgery, medical anthropologist Anita Hannig argues that these humanitarian groups have missed the mark. Moreover, she explains how the global humanitarian focus on orphanhood often elides the social and political circumstances that present the greatest adversity to vulnerable children—in effect, actually deepening the crisis and thereby affecting children’s lives as irrevocably as the disease itself.

Through ethnographic fieldwork and collaborative research with children in Uganda, Cheney traces how the best interest principle that governs development work targeting children often does more harm than good, stigmatizing orphans and leaving children in the post-antiretroviral era even more vulnerable to exploitation. She details the dramatic effects this has on traditional family support and child protection, and stresses child empowerment over pity. Beyond Surgery advances current discussions on humanitarianism, children’s studies, orphanhood, and kinship. By exploring the unique experience of AIDS orphanhood through the eyes of children, caregivers, and policymakers, Cheney shows that, despite the extreme challenges of growing up in the era of HIV/AIDS, the post-ARV generation still holds out hope for the future.

Anita Hannig is assistant professor of anthropology at Brandeis University in Massachusetts.
For the last twenty years, the West African nation of Guinea has exhibited all the characteristics that have correlated with civil wars in other countries, and Guineans themselves regularly talk about the inevitability of war tearing their country apart. Yet the country has narrowly avoided civil conflict again and again. In *A Socialist Peace?*, Mike McGovern asks how this was possible, how a nation could beat the odds and evade civil war.

All six of Guinea’s neighbors have experienced civil war or separatist insurgency in the past twenty years. Guinea itself has similar makings for it. It is rich in resources, yet its people are some of the poorest in the world. Its political situation is polarized by fiercely competitive ethnic groups. Weapons flow freely through its lands and across its borders. And, finally, it is still recovering from the oppressive regime of Sékou Touré. Yet it is that aspect that McGovern points to: while Touré’s reign was hardly peaceful, it was successful—often through highly coercive and violent measures—at establishing a set of durable national dispositions, which have kept the nation at peace.

Exploring the ambivalences of contemporary Guineans toward the afterlife of Touré’s reign as well as their abiding sense of socialist solidarity, McGovern sketches the paradoxes that can undergird political stability.

Mike McGovern is associate professor of anthropology at the University of Michigan. He is the author of *Making War in Côte d’Ivoire* and *Unmasking the State*, both published by the University of Chicago Press.
Drive the streets of Nairobi and you are sure to see many matatus—colorful minibuses that transport huge numbers of people around the city. Once ramshackle affairs held together with duct tape and wire, matatus today are name-brand vehicles maxed out with aftermarket detailing. They can be stately black or come in extravagant colors, sporting names, slogans, or entire tabuleaus, with airbrushed portraits of everyone from Kanye West to Barack Obama, of athletes, movie stars, and religious figures. In this richly interdisciplinary book, Kenda Mutongi explores the history of the matatu from the 1960s to the present.

As Mutongi shows, matatus offer a window onto many socioeconomic and political facets of late twentieth-century Africa. In their diversity of idiosyncratic designs they express multiple and divergent aspects of Kenyan life—including rapid urbanization, organized crime, entrepreneurship, social insecurity, the transition to democracy, chaos and congestion, popular culture, and many others—at once embodying both Kenya’s staggering social problems and the bright promises of its future. Offering a shining model of interdisciplinary analysis, Mutongi mixes historical, ethnographic, literary, linguistic, and economic approaches to tell the story of the matatu as a powerful expression of the entrepreneurial aesthetics of the postcolonial world.

Kenda Mutongi is professor of history at Williams College and the author of Worries of the Heart, also published by the University of Chicago Press.
“Write No Matter What is research- and practice-based, direct, and written in an exceptionally readable style. Busy faculty members will find creative and straightforward strategies for creating more time, space, and energy for writing.”

—Mary Deane Sorcinelli, University of Massachusetts Amherst

**Write No Matter What**

**Advice for Academics**

Despite growing academic responsibilities, looming family commitments, and ballooning inboxes, every scholar in this catalog found ways to write a book. To those still struggling to fulfill their writing goals, a finished book—or even steady journal articles—may seem like an impossible dream. But, as Joli Jensen proves, it really is possible to write happily and productively in academe.

Jensen begins by busting the myth that universities are supportive writing environments. She points out that academia, an arena dedicated to scholarship, offers pressures that actually prevent scholarly writing. She shows how to acknowledge these less-than-ideal conditions, and how to keep these circumstances from draining writing time and energy. Jensen introduces tools and techniques that encourage frequent, low-stress writing. She points out common ways writers stall and offers workarounds that maintain productivity. Her focus is not on content, but on how to overcome whatever stands in the way of academic writing.

*Write No Matter What* draws on popular and scholarly insights into the writing process and stems from Jensen’s experience designing and directing a faculty writing program. With more than three decades as an academic writer, Jensen knows what really helps and hinders the scholarly writing process for scholars in the humanities, social sciences, and sciences.

Cut down the academic sword of Damocles, Jensen advises. Learn how to write often and effectively, without pressure or shame. With her encouragement, writers of all levels will find ways to create the writing support they need and deserve.

**Joli Jensen** is the Hazel Rogers Professor of Communication at the University of Tulsa, where she founded and directs the Henneke Faculty Writing Program. She is the author of *Is Art Good For Us? Beliefs about High Culture in American Life; The Nashville Sound: Authenticity and Commercialization in Country Music;* and *Redeeming Modernity: Contradictions in Media Criticism.*
Most of the existing research on economic history relies either solely or ultimately on calculations of material interest to explain the major events of the modern world. However, care must be taken not to rely too heavily on materialism, with its associated confidence in perfectly rational actors that simply do not exist. What is needed is a more realistic, human-centered approach that can take account of the role of nonmaterial values and beliefs, an approach convincingly articulated by Deirdre McCloskey in her landmark trilogy of books on the moral and ethical basis of modern economic life.

Roderick Floud, Santhi Hejeebu, and David Mitch have brought together a distinguished group of scholars who synthesize and build on McCloskey’s work. The essays illustrate the ways in which the humanistic approach to economics that McCloskey pioneered can open up new vistas for the study of economic history and cultivate rich synergies with a wide range of disciplines. The contributors show how values and beliefs become embedded in the language of economics and shape economic outcomes. Chapters on methodology are accompanied by case studies discussing particular episodes in economic history.

Roderick Floud is an economic historian and president emeritus of London Metropolitan University. He is the author or coauthor of numerous books, including, The Cambridge Economic History of Modern Britain: Volumes I and II. Santhi Hejeebu is associate professor in the Department of Economics at Cornell College. David Mitch is professor in and chair of the Department of Economics at the University of Maryland, Baltimore County. He is the author of The Rise of Popular Literacy in Victorian England.

After the Flood

How the Great Recession Changed Economic Thought
Edited by EDWARD L. GLAESER, TANO SANTOS, and E. GLEN WEYL

The past three decades have been characterized by vast changes to global financial markets—and not in politically unstable countries but in the heart of the developed world, from the Great Recession in the United States to the banking crises in Japan and the Eurozone. As we try to make sense of what caused these crises and how we might reduce risk factors and prevent recurrence, the fields of finance and economics have also seen vast change, as scholars and researchers have advanced their thinking to better respond to the recent crises.

A momentous collection of the best recent scholarship, After the Flood illustrates both the scope of the crises’ impact on our understanding of global financial markets and the innovative processes whereby scholars have adapted their research to gain a greater understanding of them. Among the contributors are José Scheinkman and Lars Peter Hansen, who bring up to date decades of collaborative research on the mechanisms that tie financial markets to the broader economy; Patrick Bolton, who argues that limiting bankers’ pay may be more effective than limiting the activities they can undertake; Edward Glaeser and Bruce Sacerdote, who study the social dynamics of markets; and E. Glen Weyl, who argues that economists are influenced by the incentives their consulting opportunities create.

Edward L. Glaeser is the Fred and Eleanor Glimp Professor of Economics at Harvard University, where he also directs the Taubman Center for State and Local Government at the John F. Kennedy School of Government. Tano Santos is the David L. and Elsie M. Dodd Professor of Finance at Columbia Business School, Columbia University. E. Glen Weyl is a senior researcher at Microsoft Research New York City and a visiting senior research scholar in the Department of Economics at Yale University.
ALEX PREDA

We often think of finance as a glamorous world, a place where investment bankers amass huge profits in gleaming downtown skyscrapers. There’s another side to finance, though—the millions of amateurs who log on to their computers every day to make their own trades. The shocking truth, however, is that less than 2% of these amateur traders make a consistent profit. Why, then, do they do it?

In *Noise*, Alex Preda explores the world of the people who trade even when by all measures they would be better off not trading. Based on firsthand observations, interviews with traders and brokers, and on international direct trading experience, Preda’s fascinating ethnography investigates how ordinary people take up financial trading, how they form communities behind their computer screens, and how electronic finance encourages them to trade more and more frequently. Along the way, Preda finds the answer to the paradox of amateur trading—the traders aren’t so much seeking monetary rewards in the financial markets, rather the trading itself helps them to fulfill their own personal goals and aspirations.

Alex Preda is professor at King’s College London. He is the author of *Framing Finance: The Boundaries of Markets and Modern Capitalism*, also published by the University of Chicago Press, and coeditor of the *Oxford Handbook of the Sociology of Finance*. 

*Knot of the Soul*

**Madness, Psychoanalysis, Islam**

**STEFANIA PANDOLFO**

In this unsettling and innovative book, anthropologist Stefania Pandolfo addresses the problem of the subject through a dual examination of the concept of the unconscious in psychoanalysis and Islamic theological-medical reasoning, reflecting on the maladies of the soul at a time of tremendous global upheaval. Drawing on in-depth anthropological and historical research in Morocco and on perceptive listening, she offers both an ethnographic journey through madness and contemporary formations of despair and a philosophical and theological exploration of the vicissitudes of the psyche and soul.

Pandolfo’s study spans a breadth that encompasses experiences of psychosis in psychiatric hospitals, visionary torments of the soul in urban life, the hardship of undocumented migration, and the liturgical space of Quranic healing. Demonstrating how contemporary Islamic cures for madness address some of the core preoccupations of the psychoanalytic approach, she reveals how a religious and ethical relation to the “ordeal” of madness might actually allow for spiritual transformation. Altogether, this sophisticated work illuminates new dimensions of psychoanalysis and the ethical imagination while also sensitively examining the collective psychic strife that so many communities endure today.

Stefania Pandolfo is professor and director of the Medical Anthropology Program on Critical Studies in Medicine, Science, and the Body at the University of California, Berkeley. She is the author of *Impasse of the Angels*. 

*Noise*

**Living and Trading in Electronic Finance**

**ALEX PREDA**

JUNE 384 p., 11 halftones 6 x 9
Cloth $120.00 / £90.00
Paper $37.50 / £26.50

78 special interest
The Politics of Value
Three Movements to Change How We Think about the Economy

JANE L. COLLINS

The Great Recession not only shook Americans’ economic faith but also prompted powerful critiques of economic institutions. This timely book explores three movements that gathered force after 2008: the benefit corporation, which requires social responsibility and eschews share price as the best metric for success; the Slow Money movement, which fosters peer-to-peer investing; and the 2011 Wisconsin protests against a bill restricting the union rights of state workers.

Each case shows how the concrete actions of a group of citizens can prompt us to reflect on what is needed for a just and sustainable economic system. In the first case, activists raised questions about the responsibilities of business, in the second about the significance of local economies, and in the third about the contributions of the public sector. Through these movements, Jane L. Collins maps a set of cultural conversations about the types of investments and activities that contribute to the health of the economy. Compelling and persuasive, The Politics of Value offers a new framework for viewing economic value, one grounded in thoughtful assessment of the social division of labor and the relationship of the state and the market to civil society.

Jane L. Collins is professor of community and environmental sociology at the University of Wisconsin–Madison. She is the author, coauthor, or coeditor of several books, including Threads: Gender, Labor, and Power in the Global Apparel Industry, also published by the University of Chicago Press.
NOW IN PAPERBACK

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Of Beards and Men
The Revealing History of Facial Hair

From the hipster heart of Brooklyn to the Midwestern plains, beards are everywhere. When did beards go from patchy playoff tradition to gentlemanly comportment? Of Beards and Men makes the case that today's bearded renaissance is part of a centuries-long cycle in which facial hairstyles have varied in response to changing ideals of masculinity. Christopher Oldstone-Moore adeptly lays to rest common misperceptions about beards and vividly illustrates the connection between grooming, identity, culture, and masculinity. To a surprising degree, we find, the history of men is written on their faces.

“A history of Western civilization as written on the faces of its leading men.”—Washington Post

“It’s unlikely you’ll take any beard—or mustache—at face value again.”—Los Angeles Times

“For everyone with a hirsute family member, a bearded patriarch, a fuzzy metro-sexual, here’s a great gift, a not-entirely-serious account of why and when men grow facial hair.”—NPR’s Weekend Edition Saturday

“A sweeping work of follicular anthropology.”—Slate

“Oldstone-Moore has a fantastic story to tell.”—Daily Mail, Book of the Week

“Entertaining.”—Times

“Of Beards and Men is a fascinating, occasionally dizzying, depiction of the oscillation between acceptance and prohibition of facial hair.”—Toronto Star

“Brilliant.”—Spectator

Christopher Oldstone-Moore is a senior lecturer in history at Wright State University in Dayton, Ohio.
For more than a decade, *The Chicago Guide to Communicating Science* has been the go-to reference for anyone who needs to write or speak about their research. Whether a student writing a thesis, a faculty member composing a grant proposal, or a public information officer crafting a press release, Scott L. Montgomery’s advice is perfectly adaptable to any scientific writer’s needs.

This new edition has been thoroughly revised to address crucial issues in the changing landscape of scientific communication, with an increased focus on those writers working in corporate settings, government, and nonprofit organizations, as well as academia. Half a dozen new chapters tackle the evolving needs and paths of scientific writers. These sections address plagiarism and fraud, writing graduate theses, translating scientific material, communicating science to the public, and the increasing globalization of research. *The Chicago Guide to Communicating Science* recognizes that writers come to the table with different needs and audiences. Through solid examples and concrete advice, Montgomery sets out to help scientists develop their own voice and become stronger communicators. He also teaches readers to think about their work in the larger context of communication about science, addressing the roles of media and the public in scientific attitudes as well as offering advice for those whose research concerns controversial issues such as climate change or emerging viruses.

More than ever, communicators need to be able to move seamlessly among platforms and styles. *The Chicago Guide to Communicating Science’s* comprehensive coverage means that scientists and researchers will be able to expertly connect with their audiences, no matter the medium.

Scott L. Montgomery is an affiliate faculty member in the Henry M. Jackson School of International Studies at the University of Washington. He is the author or coauthor of numerous books, most recently *The Shape of the New: Four Big Ideas and How They Made the Modern World and Does Science Need a Global Language? English and the Future of Research*, the latter published by the University of Chicago Press. He lives in Seattle.
William Allin Storrer has written and lectured on Frank Lloyd Wright for more than fifty years. He is the author of The Frank Lloyd Wright Companion, also published by the University of Chicago Press.
For nearly half a century, Roger Ebert’s wide knowledge, keen judgment, prodigious energy, and sharp sense of humor made him America’s most renowned and beloved film critic. From Ebert’s Pulitzer Prize to his star on the Hollywood Walk of Fame, from his astonishing output of daily reviews to his pioneering work on television with Gene Siskel, his was a career in cinema criticism without peer.

Arriving fifty years after Ebert published his first film review in 1967, this second edition of Awake in the Dark collects Ebert’s essential writings into a single, irresistible volume. Featuring new Top Ten Lists and reviews of the years’ finest films through 2012, this edition allows both fans and film buffs to bask in the best of an extraordinary lifetime’s work. Including reviews from The Godfather to GoodFellas and interviews with everyone from Martin Scorsese to Meryl Streep, and showcasing some of Ebert’s most admired essays—among them a moving appreciation of John Cassavetes and a loving tribute to the virtues of black-and-white films—Ebert’s Awake in the Dark is a treasure trove not just for fans of this era-defining critic, but for anyone desiring a compulsively readable chronicle of the silver screen.

Stretching from the dramatic rise of rebel Hollywood and the heyday of the auteur to the triumph of blockbuster films such as Star Wars and Raiders of the Lost Ark, to the indie revolution that is still with us today, Awake in the Dark reveals a writer whose exceptional intelligence and daily bursts of insight and enthusiasm helped shape the way we think about the movies. But more than this, Awake in the Dark is a celebration of Ebert’s inimitable voice—a voice still cherished and missed.

Roger Ebert (1942–2013) was a film critic for the Chicago Sun-Times for more than forty years. In 1975 he became the first film critic to win the Pulitzer Prize. He is the author of numerous books on film, including Scorsese by Ebert, The Great Movies III and IV, and Two Weeks in the Midday Sun: A Cannes Notebook, all published by the University of Chicago Press.
For more than forty years, Paul A. Cantor’s *Shakespeare’s Rome* has been a foundational work in the field of politics and literature. While many critics assumed that the Roman plays do not reflect any special knowledge of Rome, Cantor was one of the first to argue that they are grounded in a profound understanding of the Roman regime and its changes over time. Taking Shakespeare seriously as a political thinker, Cantor suggests that his Roman plays can be profitably studied in the context of the classical republican tradition in political philosophy.

In *Shakespeare’s Rome*, Cantor examines the political settings of Shakespeare’s Roman plays, *Coriolanus* and *Antony and Cleopatra*, with references as well to *Julius Caesar*. Cantor shows that Shakespeare presents a convincing portrait of Rome in different eras of its history, contrasting the austere republic of *Coriolanus*, with its narrow horizons and martial virtues, and the cosmopolitan empire of *Antony and Cleopatra*, with its “immortal longings” and sophistication bordering on decadence.

Paul A. Cantor is the Clifton Waller Barrett Professor of English and Comparative Literature at the University of Virginia. He is the author of *Shakespeare’s Roman Trilogy: The Twilight of the Ancient World*, also published by the University of Chicago Press, and the *Hamlet* volume in the Cambridge Landmarks of World Literature Series.
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