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SPRING BOOKS
2018

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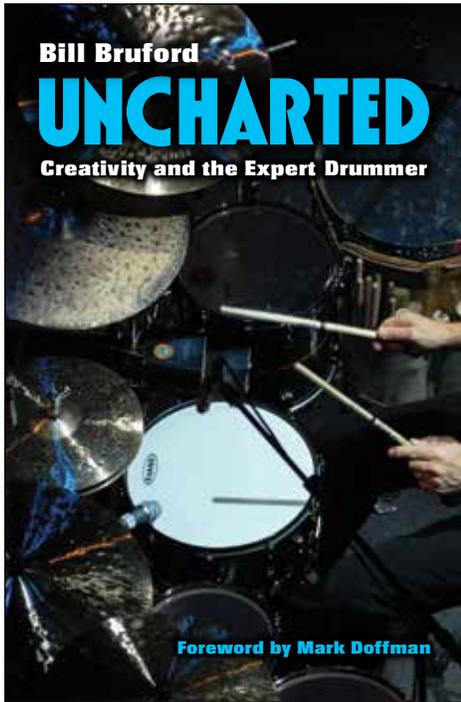
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Renowned rock drummer Bill Bruford analyzes the creative processes of drumming, using his own—and other famous musicians’—expertise and insights



Uncharted

Creativity and the Expert Drummer

Bill Bruford

With a Foreword by Dr. Mark Doffman, Oxford University

Uncharted: Creativity and the Expert Drummer is a study of creativity in the context of expert popular music instrumental performance. What do expert drummers do? Why do they do it? Is there anything creative about it? If so, how might that creativity inform their practice and that of others in related artistic spheres? Applying ideas from cultural psychology to findings from research into the creative behaviors of a specific subset of popular music instrumentalists, Bill Bruford demonstrates the ways in which expert drummers experience creativity in music performance and offers fresh insights into in-the-moment interactional processes in music. An expert practitioner himself, Dr. Bruford draws on the perceptions of a cohort of internationally renowned, peak-career professionals and his own experience to introduce and guide the reader through the many dimensions of creativity in drummer performance.

Bill Bruford spent a working life as an internationally known musician and teacher before stepping out of practice to investigate aspects of creativity in popular music performance. Having earned his PhD from the University of Surrey in 2016, he now writes and lectures on the topic. Dr. Bruford was inducted into the Rock and Roll Hall of Fame as a member of the group Yes in 2017.

expert performers and teachers will attract any reader with more than a passing affection for music.”

—Neil Peart

MUSIC

March 2018

TRACKING POP

6 x 9, 296 pages, 6 figures

Cloth 978-0-472-07378-8

\$75.00

Paper 978-0-472-05378-0

\$29.95

E-book 978-0-472-12367-4

“... an intelligent, thought-provoking treatise on the notion of creativity in Western popular music. . . . a fascinating and rewarding read that will surely affect players and listeners alike as they think about the concept of finding ‘creative meaning in making it work and making it matter.’”

—Rob Bowman, Grammy Award Winning Professor of Music, York University

“Dr. Bruford’s . . . scholarly insights matched with a career’s-worth of personal experience shed an authoritative light on the creative role of the drummer.”

—Tim Garland

“Begin by running your eyes down the list of Bill’s collaborators. The

A fascinating interdisciplinary collection of essays on intertextual relationships in popular music

The Pop Palimpsest

Intertextuality in Recorded Popular Music

Lori Burns and Serge Lacasse, Editors

With a Foreword by J. Peter Burkholder

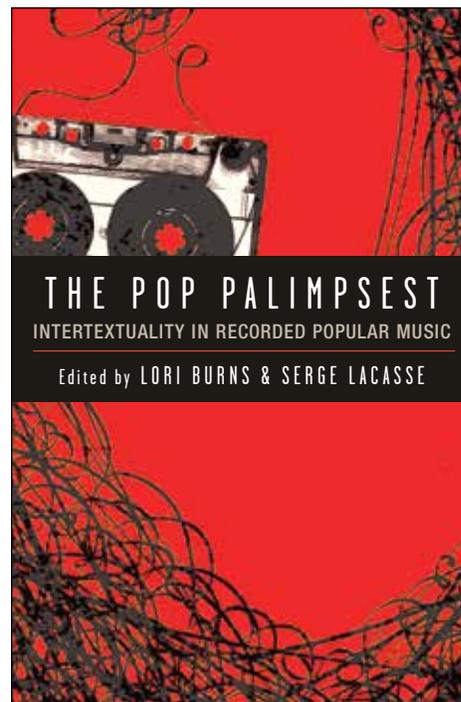
Within popular music there are entire genres (jazz ‘standards’), styles (hip hop), techniques (sampling), and practices (covers) that rely heavily on musical intertextuality and references between music of different styles and genres. This interdisciplinary collection of essays covers a wide range of musical styles and artists to investigate intertextuality—the shaping of one text by another—in popular music. *The Pop Palimpsest* offers new methodologies and frameworks for the analysis of intertextuality in popular music, an emerging area of research that offers musicologists an analytic lens for examining relationships between a variety of texts both musical and non-musical.

Providing perspectives from multiple sub-disciplines, *The Pop Palimpsest* considers a broad range of intertextual relationships in popular music to explore creative practices and processes and the networks that intertextual practices create between artists and listeners.

Lori Burns is Professor of Music and Director of the School of Music at the University of Ottawa. **Serge Lacasse** is Professor of Musicology at Université Laval.

“What these essays demonstrate again and again is how fascinating it is to trace what one song draws from another and how each person—artist or producer, musician or consumer—uses old threads to weave new meanings. Such interrelationships between pieces are a fundamental part of what makes a musical tradition a tradition.”

—from the Foreword by J. Peter Burkholder, Indiana University, Bloomington



MUSIC

February 2018

TRACKING POP

6 x 9, 376 pages, 56 B&W photographs,

30 musical examples, 18 tables

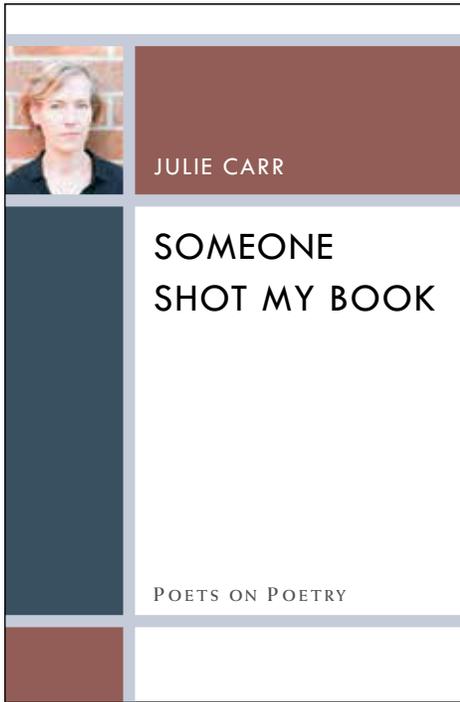
Cloth 978-0-472-13067-2

\$80.00

E-book 978-0-472-12351-3

\$64.95

Imagining ways the work of poetry can witness, respond to, and attempt to heal our contemporary culture of violence



Someone Shot My Book

Julie Carr

Approaching the practices of reading and writing from a feminist perspective, *Someone Shot My Book* asks important ethical questions about the role of poetry—and of art in general—in a violent culture. Julie Carr addresses issues such as motherhood in the academy, gun violence, the art of listening, police violence against black people, reading and protest, the body and the avant-garde, gardening, homelessness, and feminist responses to war in essays that are lucid, inventive, and grounded, always, in a life spent reading and writing poetry. Essays on feminist poets Lorine Niedecker, Jean Valentine, Anne Carson, Lyn Hejinian, and Lisa Robertson detail some of the political, emotional, and spiritual work of these forerunners. A former dancer, Carr also takes up question of text, dance, performance, and race in an essay on the work of choreographer, writer, and visual artist Ralph Lemon and poet Fred Moten.

Carr's essays push past familiar boundary lines between the personal/confession and the experimental/conceptual strains in American poetry. Pressing philosophical inquiries into the nature of gender, motherhood, fear, the body, and violence up against readings of twentieth- and twenty-first-century poets, she asks us to consider the political and affective work of poetry in a range of contexts. Carr reports on her own practices, examining her concerns for research and narrative against her investment in lyric, as well as her history as a dancer and her work as curator and publisher.

Someone Shot My Book presents the work of poetry as a somatic, affective, and political project that moves far from the page while remaining grounded always in language's possibilities. It will appeal to poets, feminists, scholars, and anyone interested in the relationships between politics, poetry, and other art forms.

Julie Carr is Associate Professor of English, Creative Writing, and Intermedia Arts at the University of Colorado, Boulder. She is a co-founder and co-publisher of Counterpath Gallery and Counterpath Press.

**LITERARY STUDIES / POETRY AND
POETRY CRITICISM**

February 2018

POETS ON POETRY

5.375 x 8.5, 200 pages, 6 halftones

Paper 978-0-472-03720-9

\$29.95

E-book 978-0-472-12384-1

Claudia Keelan asks readers to assume the role of the perpetual traveller, recognizing our essential condition on earth

Ecstatic Émigré

An Ethics of Practice

Claudia Keelan

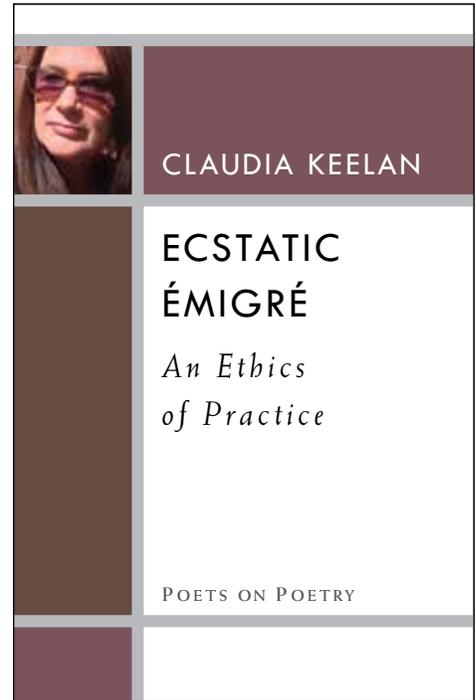
Most think of an émigré as one who leaves her native land to find home in another. Claudia Keelan, in essays both personal and critical, enlists poetic company for her journey, engaging both canonical and common figures, from Gertrude Stein to a prophetic Las Vegas cab driver named Caesar.

What if, instead of trying to be “somebody,” one agreed to be “nobody”? What if our culture were less attached to a commodified “make your mark” ideology, and more informed by the “leave no trace” signs in national forests? Why not view the concept of possession as a silly dream—why talk of “my” child, “my” life, “my” house? Keelan charts the reality of this freer state in essays on the 2009 recession, Las Vegas, tornadoes, civil rights parades, and her eccentric neighbor. Mapping her own peripatetic evolution in poetry and her nomadic life, she also engages with Christian and Buddhist doctrines on the virtues of dispossession.

Ecstatic Émigré pays homage to poets from Thoreau and Whitman to Alice Notley, all of whom share a commitment to living and writing in the moment. Keelan asks the same questions about the growth of flowers or the meaning of bioluminescence as she does about the poetics of John Cage or George Oppen. Her originality is grounded by the ways in which she connects poetic principles with the spiritual concepts of *via negativa* demonstrated both in St. John of the Cross and Mahayana Buddhism. In addition, her essays demonstrate an activist spirit and share a commitment to the passive resistance demonstrated in Martin Luther King, Jr.’s concept of the beloved community and philosopher Simone Weil’s dedication to exile.

In addition to poetry scholars interested in a living poet’s method of reading, this book will interest social and spiritual activists cultivating mindfulness in relation to protest and the living present.

Claudia Keelan is Barrick Distinguished Scholar at the University of Nevada, Las Vegas.



**LITERARY STUDIES / POETRY AND
POETRY CRITICISM**

February 2018

POETS ON POETRY

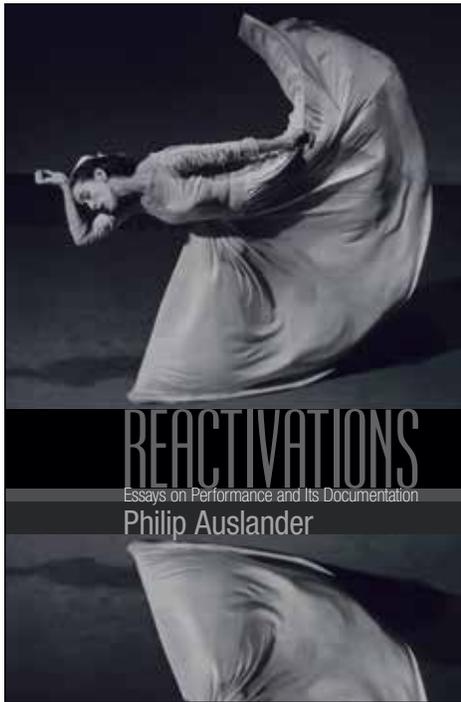
5.375 x 8.5, 184 pages

Paper 978-0-472-13719-3

\$29.95

E-book 978-0-472-12382-7

Explores the relationship between the documentation of a live performance and the audience's experience of it



Reactivations

Essays on Performance and Its Documentation

Philip Auslander

Most people agree that witnessing a live performance is not the same as seeing it on screen; however, most of the performances we experience are in recorded forms. Some aver that the recorded form of a performance necessarily distorts it or betrays it, focusing on the relationship between the original event and its recorded versions. By contrast, *Reactivations* focuses on how the audience experiences the performance, as opposed to its documentation. How does a spectator access and experience a performance from its documentation? What is the value of performance documentation?

The book treats performance documentation as a specific discursive use of media that arose in the middle of the 20th century alongside such forms of performance as the Happening and that is different, both discursively and as a practice, from traditional theater and dance photography. Philip Auslander explores the phenomenal relationship between the spectator who experiences the performance from the document and the document itself. The document is not merely a secondary iteration of the original event but a vehicle that gives us meaningful access to the performance itself as an artistic work.

Philip Auslander is Professor in the School of Literature, Media, and Communication, at the Georgia Institute of Technology.

“A rich and rewarding book. Reactivations reminds us how to think about performance in a manner that is direct and pragmatic, while still ambitious and fully embedded in both conceptual and historical knowledge of our subject.”

—Matthew Reason, York St. John University

“Philip Auslander is one of the most penetrating observers and interpreters of performance. He addresses the subtle substance and still radical and difficult form of performance in elegantly articulated, original insights, thought-provoking perspectives, and respectful debates. Reactivations is Auslander at his best.”

—Kristine Stiles, Duke University

ART HISTORY

THEATER AND PERFORMANCE

MEDIA STUDIES

June 2018

5.25 x 8, 160 pages, 19 photographs

Cloth 978-0-472-07385-6

\$65.00

Paper 978-0-472-05385-8

\$24.95

E-book 978-0-472-12396-4

Examines the pervasive presence of surveillance and how surveillance technologies alter the performance of everyday life

Performance, Transparency, and the Cultures of Surveillance

James M. Harding

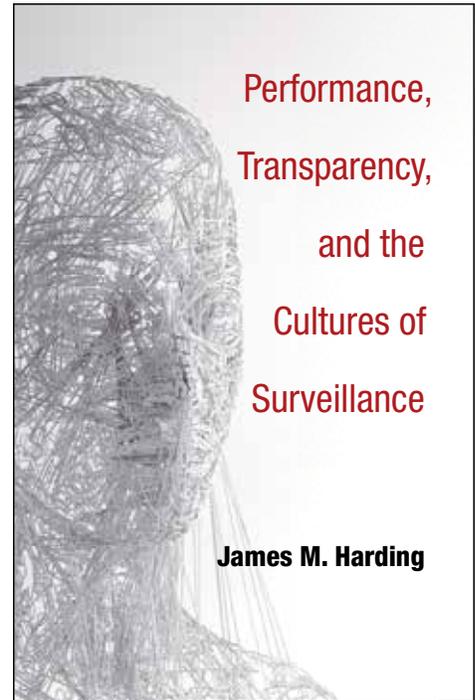
Placing the disciplines of performance studies and surveillance studies in a timely critical dialogue, *Performance, Transparency, and the Cultures of Surveillance* not only theorizes how surveillance performs, but also how the technologies and corresponding cultures of surveillance alter the performance of everyday life. This exploration draws upon a rich array of examples from theater, performance, and the arts, vividly illustrating the book's central argument: that the rise of the surveillance society coincides with a profound collapse of democratic oversight and transparency—a collapse that demands a radical rethinking of how performance practitioners conceptualize art and its political efficacy.

James M. Harding marshals an impressive range of performance and social theory in a thought-provoking excavation of what he identifies as the surveillance society's most problematic fault lines and contradictions and concludes with an impassioned call for a new confrontational style of creative activism that Harding characterizes as "performance post-democracy."

James M. Harding is Professor of Theatre and Performance Studies at the University of Maryland, College Park.

"Harding moves fluidly between the sociological, political, statistical, economic, and aesthetic considerations of the impacts of surveillance on contemporary life. His book contributes a cautionary analysis of contemporary surveillance society that is grounded in performance and activist histories from the 20th-century avant-garde and pitched toward the need for radical activist performance in the 21st century. The final chapter in particular is an unequivocal call to arms, a stirring appeal for radical action in the face of alarming imbalances of power at local, national, and international levels."

—Elise Morrison, Yale University



**THEATER AND PERFORMANCE
CULTURAL STUDIES
ART HISTORY
POLITICAL SCIENCE**

February 2018

6 x 9, 312 pages

Cloth 978-0-472-13074-0

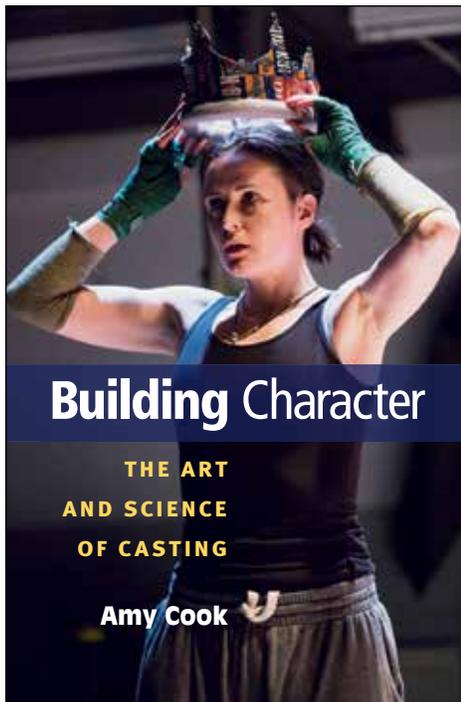
\$80.00

Paper 978-0-472-03709-4

\$34.95

E-book 978-0-472-12363-6

An illuminating look into the cognitive processes at play when we cast theatrical and political figures—as well as everyday people—as characters



Building Character

The Art and Science of Casting

Amy Cook

What can we learn about how we understand each other and ourselves by examining the casting we find on stage and film—the casting we find perfect and the casting we find wrong? *Building Character* examines how the process of “casting” an actor in a part creates a character and how this can be usefully understood through deploying theories from the cognitive sciences. A casting director may match the perceived qualities of an actor with the perceived qualities of the character, but the combination is also synergistic; casting a character creates qualities. While casting directors do this professionally, all of us do this when we make sense of the people around us. This book argues that we build the characters of others from a sea of stimuli and that the process of watching actors take on roles improves our ability to “cast” those roles in our daily lives. Amy Cook examines the visible celebrity casting, such as Robert Downey Jr. as Ironman or Judi Dench as Bond’s M, the political casting of one candidate as “presidential” and another as “weak,” the miscasting of racial profiling and sexual assault, and the counter casting that results when actors and characters are not where or who we expect.

Amy Cook is Associate Professor of English and Theatre Arts, Stony Brook University.

“In a masterpiece that lies at the intersection of the humanities and cognitive science, Cook shows that we form notions of character by casting a specific person in a specific role at a specific time, following complex cognitive patterns. From daily life to imagination, from reverie to reality, it’s casting all the way down.”

—Mark Turner, Case Western Reserve University

“Anyone working in, or aspiring to work in, theatre, film or television should read this book. It’s insightful, practical, and profound.”

—Matt Ross, actor and director

THEATER AND PERFORMANCE
POLITICAL SCIENCE
PSYCHOLOGY

February 2018

6 x 9, 192 pages

Cloth 978-0-472-07376-4

\$65.00

Paper 978-0-472-05376-6

\$24.95

E-book 978-0-472-12358-2

Explores the emotional responses of audiences to neurodiverse characters and non-human animals on stage to question the boundaries of the human

Affect, Animals, and Autists

Feeling Around the Edges of the Human in Performance

Marla Carlson

When theater and related forms of live performance explore the borderlands labeled animal and autism, they both reflect and affect their audiences' understanding of what it means to be human. *Affect, Animals, and Autists* maps connections across performances that question the borders of the human whose neurodiverse experiences have been shaped by the diagnostic label of autism, and animal-human performance relationships that dispute and blur anthropocentric edges.

By analyzing specific structures of affect with the vocabulary of emotions, Marla Carlson builds upon the conception of affect articulated by psychologist Silvan Tomkins. The book treats a diverse selection of live performance and archival video and analyzes the ways in which they affect their audiences. The range of performances includes commercially successful productions such as *The Curious Incident of the Dog in the Night-Time*, *War Horse*, and *The Lion King* as well as to the more avant-garde and experimental theater created by Robert Wilson and Christopher Knowles, Back to Back Theatre, Elevator Repair Service, Pig Iron Theatre, and performance artist Deke Weaver.

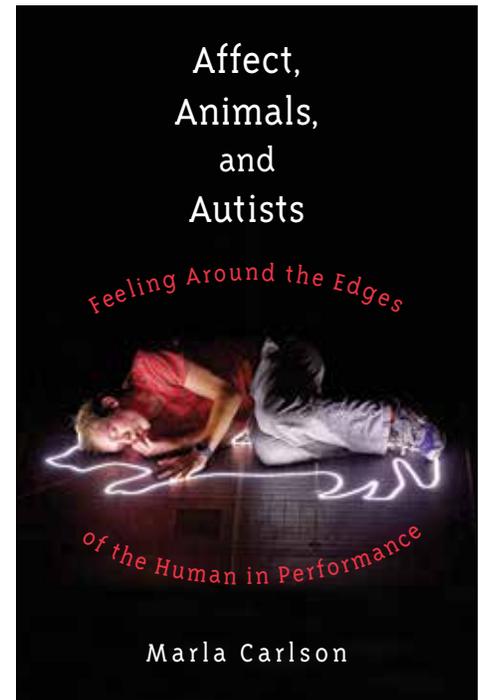
Marla Carlson is Associate Professor of Theatre and Film at the University of Georgia.

“Provocative, timely, and well-written, Affect, Animals, and Autists raises challenging questions that will be of interest to affect theorists as well as a broad complement of interdisciplinary scholars working in disability, performance, theatre, and/or animal studies.”

—Kirsty Johnston, University of British Columbia

“A timely, exciting and important book that is evidently the manifestation of years of in-depth research and reflection. The evaluation of performances is admirably measured, whilst not underestimating the risks of perpetuating conventional paradigms of animals or autism by influential ‘hits’ like War Horse or Curious Incident.”

—Laura Cull Ó Maoilearca, University of Surrey



THEATER AND PERFORMANCE DISABILITY STUDIES

June 2018

6 x 9, 264 pages

15 photographs

Cloth 978-0-472-07382-5

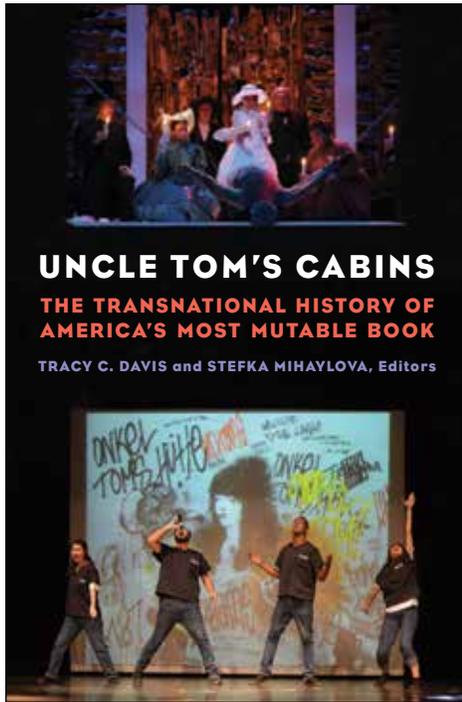
\$75.00

Paper 978-0-472-05382-7

\$29.95

E-book 978-0-472-12393-3

Explores the many ways this mid-nineteenth-century U.S. bestseller functions as world literature and enduring icon



Uncle Tom's Cabins

The Transnational History of America's Most Mutable Book

Tracy C. Davis and Stefka Mihaylova, Editors

As Harriet Beecher Stowe's novel *Uncle Tom's Cabin* traveled around the world, it was molded by the imaginations and needs of international audiences. For over 150 years it has been coopted for a dazzling array of causes far from what its author envisioned. This book tells thirteen variants of *Uncle Tom's* journey, explicating the novel's significance for Canadian abolitionists and the Liberian political elite that constituted the runaway characters' landing points; nineteenth-century French theatergoers; liberal Cuban, Romanian, and Spanish intellectuals and social reformers; Dutch colonizers and Filipino nationalists in Southeast Asia; Eastern European Cold War communists; Muslim readers and spectators in the Middle East; Brazilian television audiences; and twentieth-century German holidaymakers.

Throughout these encounters, Stowe's story of American slavery serves as a paradigm for understanding oppression, selectively and strategically refracting the African American slave onto other iconic victims and freedom fighters. The book brings together performance historians, literary critics, and media theorists to demonstrate how the myriad cultural and political effects of Stowe's enduring story has transformed it into a global metanarrative with national, regional, and local specificity.

Tracy C. Davis is Barber Professor of Performing Arts at Northwestern University. **Stefka Mihaylova** is Assistant Professor of Theatre History and Dramatic Criticism at the University of Washington.

LITERARY STUDIES

THEATER AND PERFORMANCE

March 2018

6 x 9, 464 pages, 25 illustrations and 2 tables

Cloth 978-0-472-03708-7

\$90.00

Paper 978-0-472-12356-8

\$44.95

E-book 978-0-472-13069-6

"Sweeping in its scope and imaginative in its approach . . . The essays illuminate the ways that even seemingly innocuous adaptations or translations shaped the resonance of Uncle Tom's Cabin for audiences around the world. The study should be a model for how to approach the impact of translation and adaptation across time and in different cultural contexts."

—Heather S. Nathans, Tufts University

Relates the untold story of a traveling Yiddish theater company and traces their far-reaching influence

Yiddish Empire

*The Vilna Troupe, Jewish Theater,
and the Art of Itinerancy*

Debra Caplan

Yiddish Empire tells the story of how a group of itinerant Jewish performers became the interwar equivalent of a viral sensation, providing a missing chapter in the history of the modern stage. During World War I, a motley group of teenaged amateurs, impoverished war refugees, and out-of-work Russian actors banded together to revolutionize the Yiddish stage. Achieving a most unlikely success through their productions, the Vilna Troupe (1915–36) would eventually go on to earn the attention of theatergoers around the world. Advancements in modern transportation allowed Yiddish theater artists to reach global audiences, traversing not only cities and districts but also countries and continents. The Vilna Troupe routinely performed in major venues that had never before allowed Jews, let alone Yiddish, upon their stages, and operated across a vast territory, a strategy that enabled them to attract unusually diverse audiences to the Yiddish stage and a precursor to the organizational structures and travel patterns that we see now in contemporary Yiddish theater. Debra Caplan's history of the Troupe is rigorously researched, employing primary and secondary sources in multiple languages, and is engagingly written.

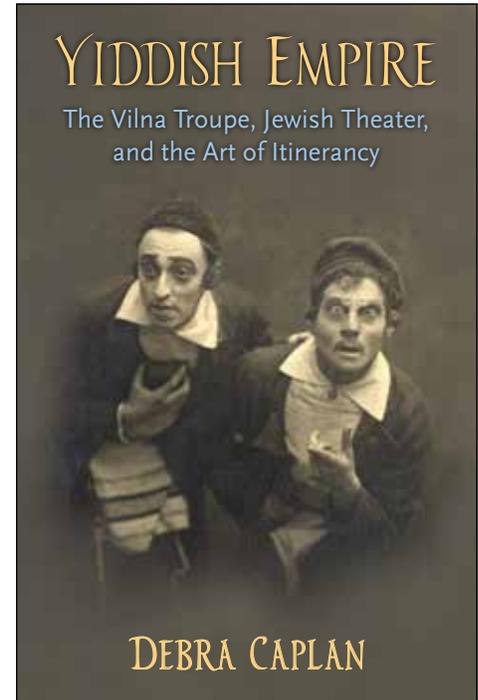
Debra Caplan is Assistant Professor of Theater at Baruch College, City University of New York.

“Marvelously ambitious in scope, consolidating in one volume the vast and diverse elements of the Vilna Troupe’s history. Caplan is an excellent storyteller, and clearly conveys the energy and excitement that characterized the Vilna Troupe at its best.”

—Henry Bial, University of Kansas

“A highly enjoyable book that will be of interest to aficionados of Yiddish theater and others with an interest in the history of Yiddish culture. The Vilna Troupe’s story is a great one, and Caplan tells it with verve and enthusiasm.”

—Jeffrey Veidlinger, University of Michigan



**THEATER AND PERFORMANCE
JEWISH STUDIES
HISTORY**

April 2018

6 x 9, 352 pages, 12 illustrations

Cloth 978-0-472-13077-1

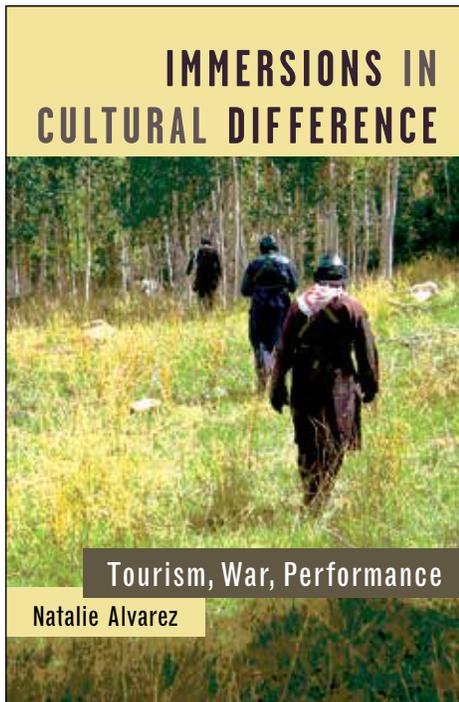
\$85.00

Paper 978-0-472-03725-4

\$39.95

E-book 978-0-472-12368-1

How immersive simulations—from a fictional border-crossing site to a mock terrorist training camp—attempt to foster understanding across cultures



Immersion in Cultural Difference

Tourism, War, Performance

Natalie Alvarez

In a time of intensifying xenophobia and anti-immigration measures, this book examines the impulse to acquire a deeper understanding of cultural others. *Immersion in Cultural Difference* takes readers into the heart of immersive simulations, including a simulated terrorist training camp in Utah; mock Afghan villages at military bases in Canada and the UK; a fictional Mexico-US border run in Hidalgo, Mexico; and an immersive tour for settlers at a First Nations reserve in Manitoba, Canada. Natalie Alvarez positions the phenomenon of immersive simulations within intersecting cultural formations: a neoliberal capitalist interest in the so-called “experience economy” that operates alongside histories of colonization and a heightened state of xenophobia produced by War on Terror discourse. The author queries the ethical stakes of these encounters, including her own in relation to the field research she undertakes. As the book moves from site to site, the reader discovers how these immersions function as intercultural rehearsal theaters that serve a diverse set of strategies and pedagogical purposes: they become a “force multiplier” within military strategy, a transgressive form of dark tourism, an activist strategy, and a global, profit-generating practice for a neoliberal capitalist marketplace.

Natalie Alvarez is Associate Professor of Dramatic Arts at Brock University.

THEATER AND PERFORMANCE
AMERICAN STUDIES
CULTURAL STUDIES

February 2018

6 x 9, 216 pages

Cloth 978-0-472-07375-7

\$70.00

Paper 978-0-472-05375-9

\$24.95

E-book 978-0-472-12354-4

“The diversity of the detailed and often gripping case studies, and their presentation in theoretically appropriate contexts, make for an original and thought-provoking take on how performance is deployed far beyond the cultural sector. . . . The book’s attentiveness to political, ethical and moral questions is both admirable and important.”

—Susan Bennett, University of Calgary

“Meticulous in its research and field work, its theorization, and its interrogative self-positioning, Immersion in Cultural Difference provides a compelling experience that takes the reader through the complexities of immersive simulation . . . a major contribution to performance studies.”

—Ric Knowles, University of Guelph

Examines how former Korean “comfort women” and their supporters have redressed history through protests, tribunals, theater, and memorial-building projects

Embodied Reckonings

“Comfort Women,” Performance, and Transpacific Redress

Elizabeth W. Son

Embodied Reckonings studies the political and cultural aspects of contemporary performances that have grappled with the history of the “comfort women,” the Japanese military’s euphemism for the sexual enslavement of girls and young women—mostly Korean—in World War II. Long silent, in the early 1990s these women and their supporters initiated varied performance practices—protests, tribunals, theater, and memorial-building projects—to demand justice for those affected by state-sponsored acts of violence. The book provides a critical framework for understanding how actions designed to bring about redress can move from the political and legal aspects of this concept to its cultural and social possibilities.

Based on extensive archival and ethnographic research, the study argues for the central role of performance in how Korean survivors, activists, and artists have redressed the histories—and erasures—of this sexual violence. Merging cultural studies and performance theory with a transnational, feminist analysis, the book illuminates the actions of ordinary people, thus offering ways of reconceptualizing legal and political understandings of redress that tend to concentrate on institutionalized forms of state-based remediation.

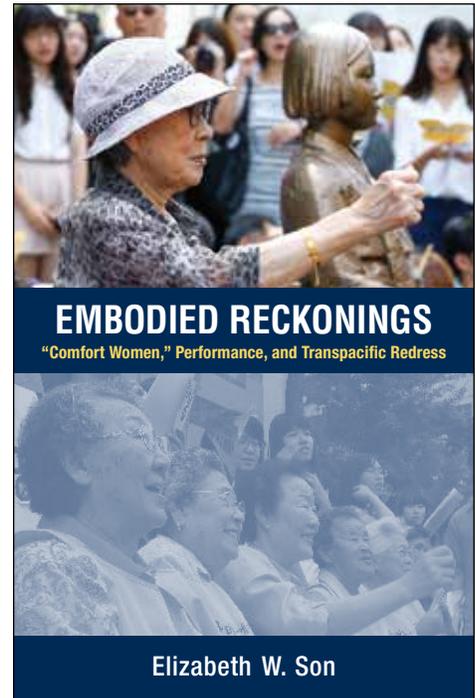
Elizabeth W. Son is Assistant Professor of Theatre at Northwestern University.

“The case studies are rich, provocative, and described with vivid detail. The book adds important geographical and cultural breadth to theater and performance studies, especially performance studies of law, violence, transitional justice, and human rights.”

—Catherine Cole, University of Washington

“A deeply engaging and consistently insightful consideration of cultural practices that aim to bring justice to the wartime Japanese military sex slavery.”

—Lisa Yoneyama, University of Toronto



**THEATER AND PERFORMANCE
ASIAN STUDIES
WOMEN’S STUDIES**

February 2018

6 x 9, 296 pages, 19 photographs

Cloth 978-0-472-13073-3

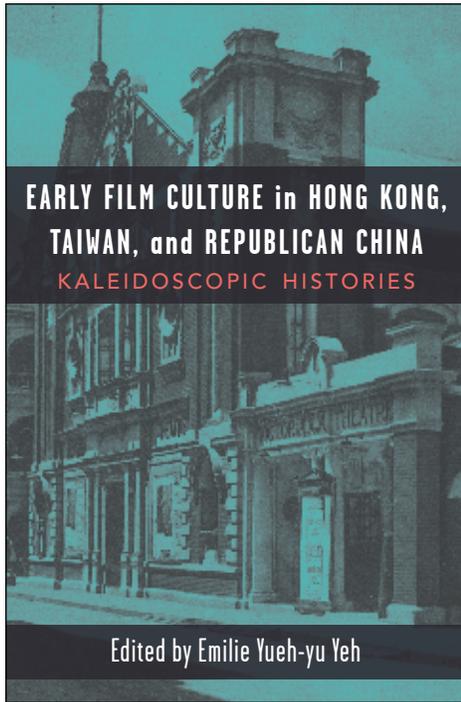
\$80.00

Paper 978-0-472-03710-0

\$34.95

E-book 978-0-472-12364-3

A pathbreaking collection of essays on early Chinese-language cinema



Early Film Culture in Hong Kong, Taiwan, and Republican China

Kaleidoscopic Histories

Emilie Yueh-yu Yeh, Editor

This volume features new work on cinema in early twentieth-century Hong Kong, Taiwan, and Republican China. In looking beyond relatively well-studied cities like Shanghai, these essays foreground cinema's relationships with imperialism and colonialism and emphasize the rapid development of cinema as a sociocultural institution. These essays look carefully at where films were screened; how cinema-going as a social activity adapted from and integrated with existing practices; the extent to which Cantonese opera and other regional performance traditions were models for the development of cinematic conventions; the role foreign films played in the development of cinema as an industry in the Republican era; and much more.

Emilie Yueh-yu Yeh is Lam Wong Yiu Wah Chair Professor of Visual Studies at Lingnan University, Hong Kong. She is the author of *East Asian Screen Industries* (BFI, with Darrell Davis), *Taiwan Film Directors* (Columbia University Press, with Darrell Davis) and editor of *Chinese-language Film: Historiography, Poetics, Politics* (University of Hawai'i Press, with Sheldon Lu).

"This is scholarship at its best. Going to previously unexamined sources and extending the range of cities covered beyond Shanghai, this volume is likely to be a new watershed in studies of early Chinese-language cinema."

—Chris Berry, King's College, London

**MEDIA STUDIES / CINEMA STUDIES
ASIAN STUDIES / CHINESE STUDIES**

March 2018

6 x 9, 360 pages, 10 B&W photographs,
13 tables

Cloth 978-0-472-07372-6

\$75.00

Paper 978-0-472-05372-8

\$29.95

E-book 978-0-472-12344-5

Challenges our understanding of transgression—its causes, goals, and motives—across a comprehensive reading of South Korean media

Transgression in Korea

Beyond Resistance and Control

Juhn Y. Ahn, Editor

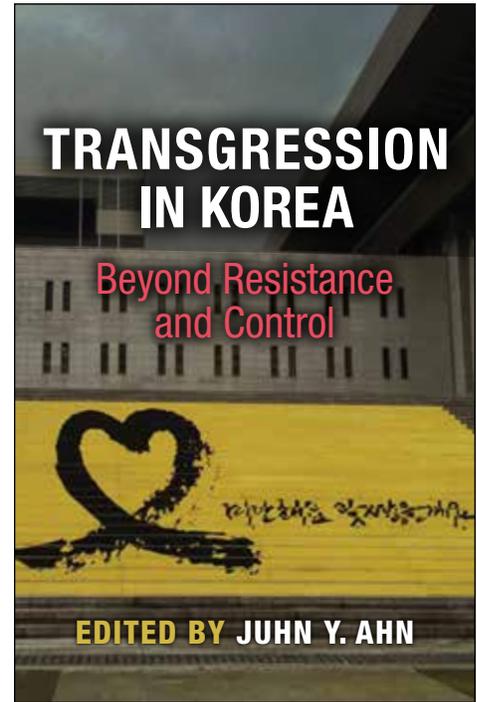
Since the turn of the millennium South Korea has continued to grapple with transgressions that shook the nation to its core. Following the serial killings of Korea's raincoat killer, the events that led to the dissolution of the United Progressive Party, the criminal negligence of the owner and also the crew members of the sunken Sewol Ferry, as well as the political scandals of 2016, there has been much public debate about morality, transparency, and the law in South Korea. Yet, despite its prevalence in public discourse, transgression in Korea has not received proper scholarly attention.

Transgression in Korea challenges the popular conceptions of transgression as resistance to authority, the collapse of morality, and an attempt at self-empowerment. Examples of transgression from premodern, modern, and contemporary Korea are examined side by side to underscore the possibility of reading transgression in more ways than one. These examples are taken from a devotional screen from medieval Korea, trickster tales from the late Chosŏn period, reports about flesh-eating humans, newspaper articles about same-sex relationships from colonial Korea, and films about extramarital affairs, wayward youths, and a vengeful vigilante. Bringing together specialists from various disciplines such as history, art history, anthropology, premodern literature, religion, and film studies, the context-sensitive readings of transgression provided in this book suggest that transgression and authority can be seen as forming something other than an antagonistic relationship.

Juhn Y. Ahn is Assistant Professor of Buddhist and Korean Studies at the University of Michigan.

"In the able hands of these excellent scholars, Transgression in Korea is a successful exploration of the trope of transgression and provides intriguing readings of oft-overlooked materials. The volume is a welcome addition to our increasingly sophisticated understanding of the complex processes that undergird Korean contemporary cultural expression."

—Timothy R. Tangherlini, University of California Los Angeles



**ASIAN STUDIES / KOREA
CULTURAL STUDIES
MEDIA AND COMMUNICATION
LITERARY STUDIES**

February 2018

**PERSPECTIVES ON CONTEMPORARY
KOREA**

6 x 9, 264 pages, 13 B&W photographs,
1 map

Cloth 978-0-472-07377-1

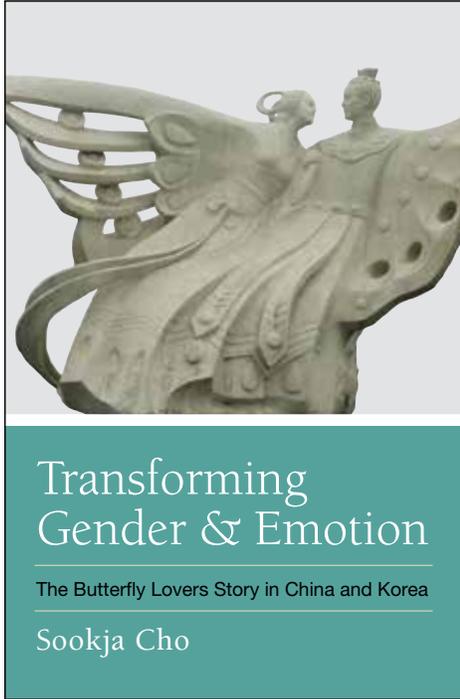
\$75.00

Paper 978-0-472-05377-3

\$29.95

E-book 978-0-472-12360-5

Illuminates how one folktale serves as a living record of the evolving cultures and relationships of China and Korea



Transforming Gender and Emotion

The Butterfly Lovers Story in China and Korea

Sookja Cho

The Butterfly Lovers Story, sometimes called the Chinese Romeo and Juliet, has been enduringly popular in China and Korea. In *Transforming Gender and Emotion*, Sookja Cho demonstrates why the Butterfly Lovers Story is more than just a popular love story. By unveiling the complexity of themes and messages concealed beneath the tale's modern classification as a tragic love story, this book reveals the tale as a rich academic subject for students of human emotions and relationships, comparative geography and culture, and narrative adaptation. By examining folk beliefs and ideas that abound in the narrative—including rebirth and a second life, the association of human souls and butterflies, and women's spiritual power—this book presents the Butterfly Lovers Story as an example of local religious narrative. The book's cross-cultural comparisons, best manifested in its discussion of a shamanic ritual narrative version from the Cheju Island of Korea, frame the story as a catalyst for inclusive, expansive discussion of premodern Korean and Chinese literatures and cultures. This scrutiny of the historical and cultural background behind the formation and popularization of the Cheju Island version sheds light on important issues in the Butterfly Lovers Story that are not frequently discussed—either in past examinations of this particular narrative or in the overall literary studies of China and Korea. This new, open approach presents an innovative framework for understanding premodern literary and cultural space in East Asia.

ASIAN STUDIES / CHINA
ASIAN STUDIES / KOREA
LITERARY STUDIES
CULTURAL STUDIES
GENDER STUDIES

January 2018

6 x 9, 312 pages

Cloth 978-0-472-13063-4

\$80.00

E-book 978-0-472-12345-2

OA E-book 978-0-472-90085-5

Sookja Cho is Assistant Professor of Korean at Arizona State University

“Transforming Gender and Emotion is the most comprehensive study to date of a major story-cycle in China known as the Liang-Zhu story. It is also virtually the only study to explicitly address the issue of the migration of the story to Korea in imperial times. Comprehensively exploring themes of female cross-dressing, women and education, and tragedy in love—as well as noting differences between Chinese and Korean versions—this volume thus fills a gap in knowledge and will be welcomed by those in the field.”

—Anne McLaren, University of Melbourne

The first long-term anthropological study of China's Baby-Friendly Hospital Initiative, closely examining our assumptions about motherhood and childbirth

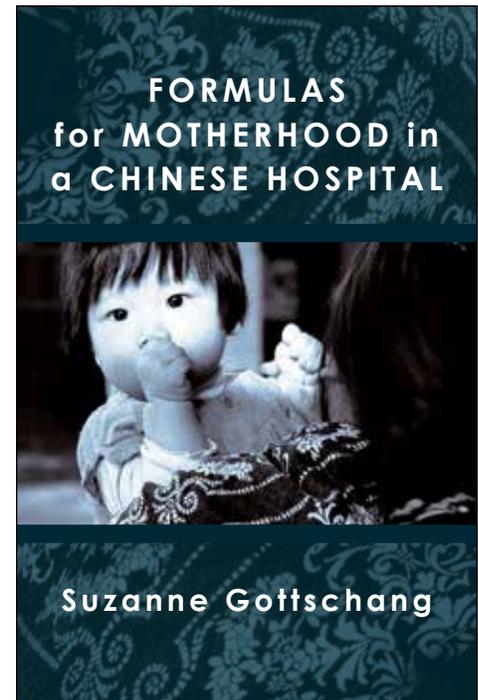
Formulas for Motherhood in a Chinese Hospital

Suzanne Gottschang

What happens to pregnant women when the largest country in the world implements a global health policy aimed at reorganizing hospitals and re-training health care workers to promote breastfeeding? Since 1992, the Chinese government has led the world in reorganizing more than 7,000 hospitals into "Baby-Friendly" hospitals. The initiative's goal, overseen by UNICEF and the World Health Organization, is to promote the practice of breastfeeding by reorganizing hospital routines, spaces, and knowledge in maternity wards and obstetrics clinics. At the same time, China's hospitals in the mid-1990s operated as sites where the effects of economic reform and capitalism increasingly blurred the boundaries between state imperatives to produce healthy future citizens and the flexibility accorded individuals through their participation in an emerging consumer culture.

Formulas for Motherhood follows a group of women over eighteen months as they visited a Beijing Baby-Friendly Hospital over the course of their pregnancies and throughout their postpartum recoveries. The book shows how the space of the hospital operates as a microcosm of the larger social, political, and economic forces that urban Chinese women navigate in the process of becoming a mother. Relations between biomedical practices, heightened expectations of femininity and sexuality demanded by a consumer culture, alongside international and national agendas to promote maternal and child health, reveal new agents of maternal governance emerging at the very moment China's economy heats up. This ethnography provides insight into how women's creative pragmatism in a rapidly changing society leads to their views and decisions about motherhood.

Suzanne Gottschang is Associate Professor of Anthropology and East Asian Studies at Smith College.



**ASIAN STUDIES / CHINA
ANTHROPOLOGY
GENDER STUDIES / WOMEN'S
STUDIES
HEALTH & MEDICINE**

March 2018

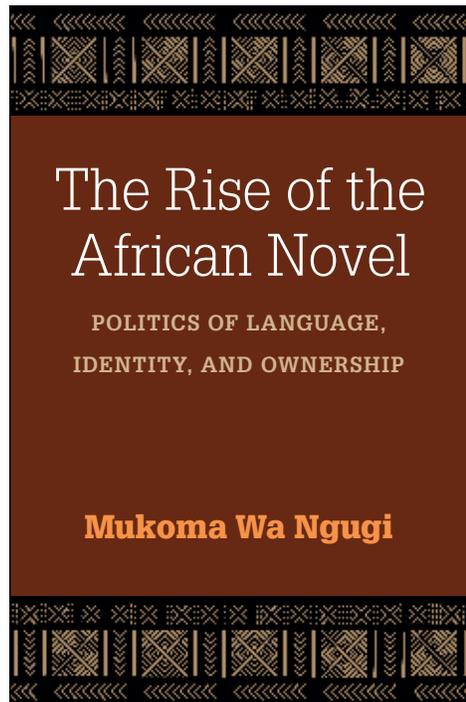
6 x 9, 264 pages, 2 B&W photographs,
1 figure, 1 table

Cloth 978-0-472-13075-7

\$75.00

E-book 978-0-472-12362-9

Engaging questions of language, identity, and reception to restore South African and diaspora writing to the African literary tradition



The Rise of the African Novel

Politics of Language, Identity, and Ownership

Mukoma Wa Ngugi

The Rise of the African Novel is the first book to situate South African and African-language literature of the late 1880s through the early 1940s in relation to the literature of decolonization that spanned the 1950s through the 1980s, and the contemporary generation of established and emerging continental and diaspora African writers of international renown.

Calling it a major crisis in African literary criticism, Mukoma Wa Ngugi considers key questions around the misreading of African literature: Why did Chinua Achebe's generation privilege African literature in English despite the early South African example? What are the costs of locating the start of Africa's literary tradition in the wrong literary and historical period? What does it mean for the current generation of writers and scholars of African literature not to have an imaginative consciousness of their literary past?

While acknowledging the importance of Achebe's generation in the African literary tradition, Mukoma Wa Ngugi challenges that narrowing of the identities and languages of the African novel and writer. In restoring the missing foundational literary period to the African literary tradition, he shows how early South African literature, in both aesthetics and politics, is in conversation with the literature of the African independence era and contemporary rooted transnational literatures.

This book will become a foundational text in African literary studies, as it raises questions about the very nature of African literature and criticism. It will be essential reading for scholars of African literary studies as well as general readers seeking a greater understanding of African literary history, and the ways in which critical consensus can be manufactured and rewarded at the expense of a larger and historical literary tradition.

Mukoma Wa Ngugi is Assistant Professor of English at Cornell University. He is the author of three novels and two books of poems.

**AFRICAN-AMERICAN AND AFRICAN
STUDIES**

**LITERARY STUDIES / 20TH CENTURY
LITERATURE**

March 2018

AFRICAN PERSPECTIVES

6 x 9, 272 pages

Cloth 978-0-472-07368-9

\$70.00

Paper 978-0-472-05368-1

\$24.95

E-book 978-0-472-12336-0

Rethinks German literature by challenging the notion that national literature is the narrative of a spiritually united people

Imperial Fictions

German Literature Before and Beyond the Nation-State

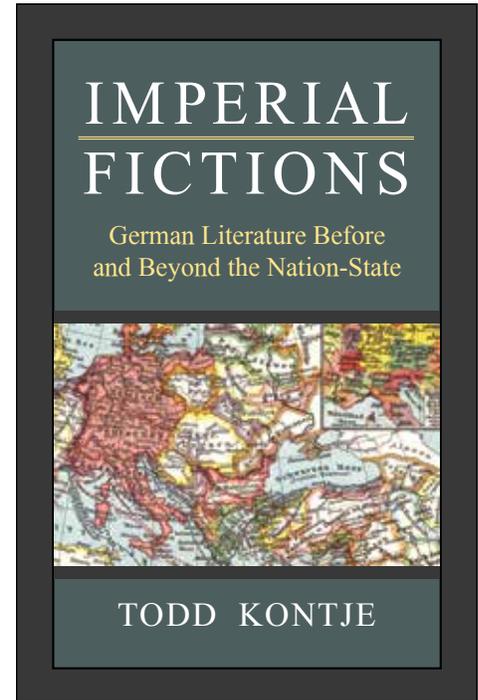
Todd Kontje

Imperial Fictions explores ways in which writers from late antiquity to the present have imagined communities before and beyond the nation-state. It takes as its point of departure challenges to the discrete nation-state posed by globalization, migration, and European integration today, but then circles back to the beginnings of European history after the fall of the Roman Empire. Unlike nationalist literary historians of the nineteenth century, who sought the tribal roots of an allegedly homogeneous people, this study finds a distant mirror of analogous processes today in the fluid mixtures and movements of peoples. *Imperial Fictions* argues that it is time to stop thinking about today's multicultural present as a deviation from a culturally monolithic past. We should rather consider the various permutations of "German" identities that have been negotiated within local and imperial contexts from the early Middle Ages to the present.

Todd Kontje is Distinguished Professor of German and Comparative Literature at the University of California, San Diego.

"Imperial Fictions puts into perspective ongoing debates on the changing status of the German nation, how this relates to local identities, and the difficult German relationship to empire. There has been important scholarship on individual aspects of these issues, but so far no one has attempted an overarching history in the manner Kontje now presents. He has a remarkable breadth of knowledge when it comes to German history and German literature. He writes in a lucid prose which is a pleasure to read, and he strikes an excellent balance in his textual analyses and his discussions of the biographical and historical circumstances that gave rise to the texts. The result is a fascinating overview of how various authors have responded to the diverse set of factors that influenced their lives on a local, a national, and a global level."

—John K. Noyes, University of Toronto



**GERMAN STUDIES
LITERARY STUDIES
HISTORY / GERMAN HISTORY**

May 2018

**SOCIAL HISTORY, POPULAR CULTURE,
AND POLITICS IN GERMANY**

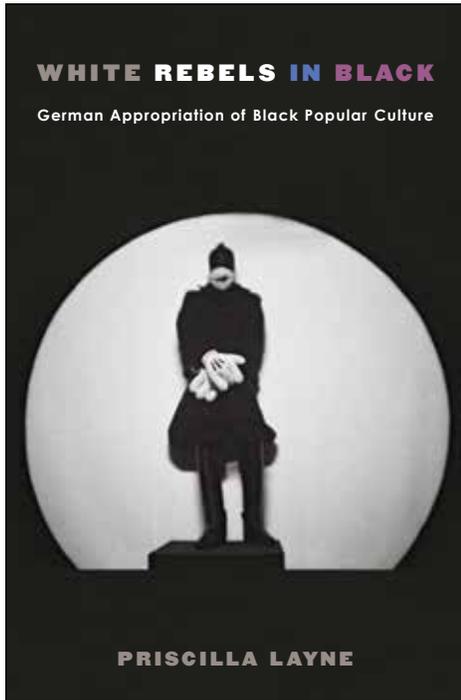
6 x 9, 352 pages

Cloth 978-0-472-13078-8

\$85.00

E-book 978-0-472-12373-5

Investigates the appropriation of black popular culture as a symbol of rebellion in postwar Germany



White Rebels in Black

German Appropriation of Black Popular Culture

Priscilla Layne

Analyzing literary texts and films, *White Rebels in Black* shows how German authors have since the 1950s appropriated black popular culture, particularly music, to distance themselves from the legacy of Nazi Germany, authoritarianism, and racism, and how such appropriation changes over time. Priscilla Layne offers a critique of how blackness came to symbolize a positive escape from the hegemonic masculinity of postwar Germany, and how black identities have been represented as separate from, and in opposition to, German identity, foreclosing the possibility of being both black and German. Citing four autobiographies published by black German authors Hans Jürgen Massaquo, Theodor Michael, Günter Kaufmann, and Charly Graf, Layne considers how black German men have related to hegemonic masculinity since Nazi Germany, and concludes with a discussion on the work of black German poet, Philipp Khabo Köpsell.

Priscilla Layne is Assistant Professor of German and Adjunct Assistant Professor of African and African American Diaspora Studies at the University of North Carolina at Chapel Hill.

“An impressively theorized book . . . Priscilla Layne engages carefully with earlier scholarly works, situating her own text within the context they provide, and delineating ways in which she agrees or disagrees with and goes beyond those studies.”

—Sara Lennox, University of Massachusetts Amherst

“Argues that German men’s embrace of black musical traditions constitutes a sort of literary minstrelsy through which, to quote Ralph Ellison, white Germans are ‘told on, revealed.’ Layne shows, too, how black artists responded to these fantasies by exposing the masquerade, and by proposing their own, Afrofuturist visions of diasporic masculinity.”

—Katrin Sieg, Georgetown University

“Beautifully and intelligently constructed.”

—Michelle M. Wright, Northwestern University

CULTURAL STUDIES

LITERARY STUDIES

April 2018

**SOCIAL HISTORY, POPULAR CULTURE,
AND POLITICS IN GERMANY**

6 x 9, 280 pages, 3 illustrations

Cloth 978-0-472-472-13080-1

\$75.00

E-book 978-0-472-13080-1

Awarded the University of Michigan Press / Humanities, Arts, Science, and Technology Alliance and Collaboratory (HASTAC) publication prize for Notable Work in the Digital Humanities

Stamping American Memory

Collectors, Citizens, and the Post

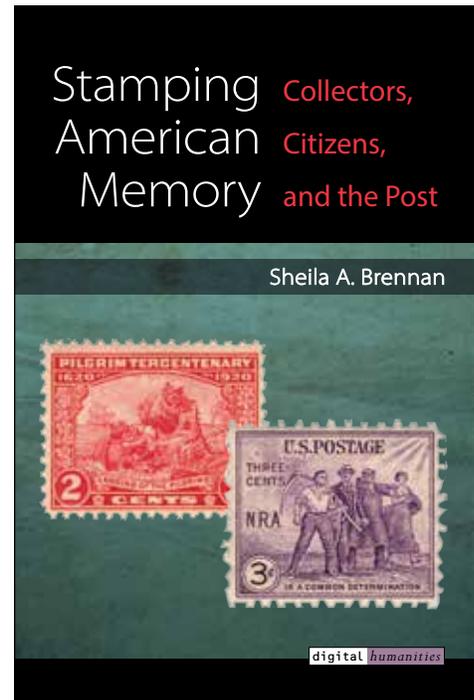
Sheila A. Brennan

In the age of digital communications, it can be difficult to imagine a time when the meaning and imagery of stamps was politically volatile. While millions of Americans collected stamps from the 1880s to the 1940s, *Stamping American Memory* is the first scholarly examination of stamp collecting culture and how stamps enabled citizens to engage their federal government in conversations about national life in early-twentieth-century America. By examining the civic conversations that emerged around stamp subjects and imagery, this work brings to light the role that these under-examined historical artifacts have played in carrying political messages. Sheila A. Brennan crafts a fresh synthesis that explores how the US postal service shaped Americans' concepts of national belonging, citizenship, and race through its commemorative stamp program. Designed to be saved as souvenirs, commemoratives circulated widely and stood as miniature memorials to carefully selected snapshots from the American past that also served the political needs of small interest groups. *Stamping American Memory* brings together the histories of the US postal service and the federal government, collecting, and philately through the lenses of material culture and memory to make a significant contribution to our understanding of this period in American history.

Sheila A. Brennan is Director of Strategic Initiatives at the Roy Rosenzweig Center for History and New Media, and Research Associate Professor in the Department of History and Art History at George Mason University.

“... addresses a neglected aspect of American cultural history that will appeal not only to academic scholars across disciplines and fields but also the general public, including the dedicated community of philatelists.”

—Julie Thompson Klein, Author of *Interdisciplining Digital Humanities*



AMERICAN STUDIES HISTORY / AMERICAN HISTORY

June 2018

DIGITAL HUMANITIES

6 x 9, 240 pages, 35 photographs

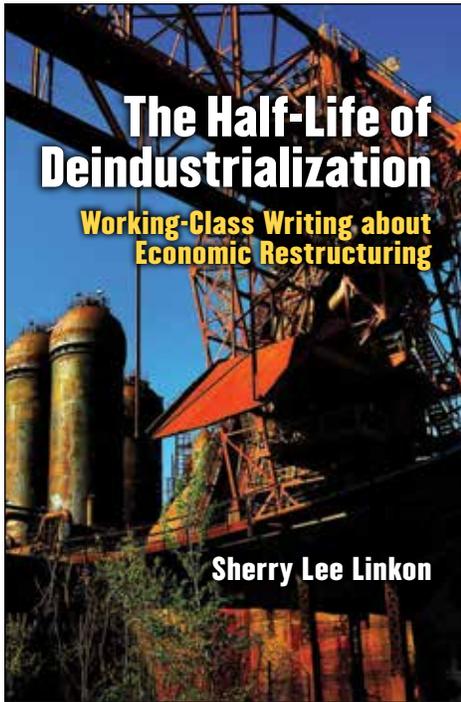
Cloth 978-0-472-13086-3

\$70.00

E-book 978-0-472-12394-0

OA E-book 978-0-472-90084-8

Examines how contemporary American working-class literature reveals the long-term effects of deindustrialization on individuals and communities



The Half-Life of Deindustrialization

Working-Class Writing about Economic Restructuring

Sherry Lee Linkon

Starting in the late 1970s, tens of thousands of American industrial workers lost jobs in factories and mines. Deindustrialization had dramatic effects on those workers and their communities, but its long-term effects continue to ripple through working-class culture. Economic restructuring changed the experience of work, disrupted people's sense of self, reshaped local landscapes, and redefined community identities and expectations. Through it all, working-class writers have told stories that reflect the importance of memory and the struggle to imagine a different future. These stories make clear that the social costs of deindustrialization affect not only those who lost their jobs but also their children, their communities, and American culture.

Through analysis of poetry, fiction, creative nonfiction, film, and drama, *The Half-Life of Deindustrialization* shows why people and communities cannot simply “get over” the losses of economic restructuring. The past provides inspiration and strength for working-class people, even as the contrast between past and present highlights what has been lost in the service economy. The memory of productive labor and stable, proud working-class communities shapes how people respond to contemporary economic, social, and political issues. These stories can help us understand the resentment, frustration, pride, and persistence of the American working class.

Sherry Lee Linkon is Professor of English and American Studies at Georgetown University. Previously, she co-directed the Center for Working-Class Studies at Youngstown State University.

“An important and timely contribution to studies of working-class culture in this period of economic and social transformation.”

—Nick Coles, University of Pittsburgh

“Linkon’s compelling study opens up a new set of texts and new critical problematics—the aftermath of downsizing, the impact of neoliberalism on everyday life, the politics of memory—with great verve and insight.”

—Joseph Entin, Brooklyn College

AMERICAN STUDIES
LITERARY STUDIES
CLASS STUDIES

April 2018

CLASS: CULTURE

6 x 9, 208 pages

Cloth 978-0-472-07379-5

\$70.00

Paper 978-0-472-05379-7

\$24.95

E-book 978-0-472-12370-4

Addresses misrepresentations of Foucault's work within feminist philosophy and disability studies, offering a new feminist philosophy of disability

Foucault and Feminist Philosophy of Disability

Shelley L. Tremain

Foucault and Feminist Philosophy of Disability is a distinctive contribution to growing discussions about how power operates within the academic field of philosophy. By combining the work of Michel Foucault, the insights of philosophy of disability and feminist philosophy, and data derived from empirical research, Shelley L. Tremain compellingly argues that the conception of disability that currently predominates in the discipline of philosophy, according to which disability is a natural disadvantage or personal misfortune, is inextricably intertwined with the underrepresentation of disabled philosophers in the profession of philosophy. Against the understanding of disability that prevails in subfields of philosophy such as bioethics, cognitive science, ethics, and political philosophy, Tremain elaborates a new conception of disability as a historically specific and culturally relative apparatus of power. Although the book zeros in on the demographics of and biases embedded in academic philosophy, it will be invaluable to everyone who is concerned about the social, economic, institutional, and political subordination of disabled people.

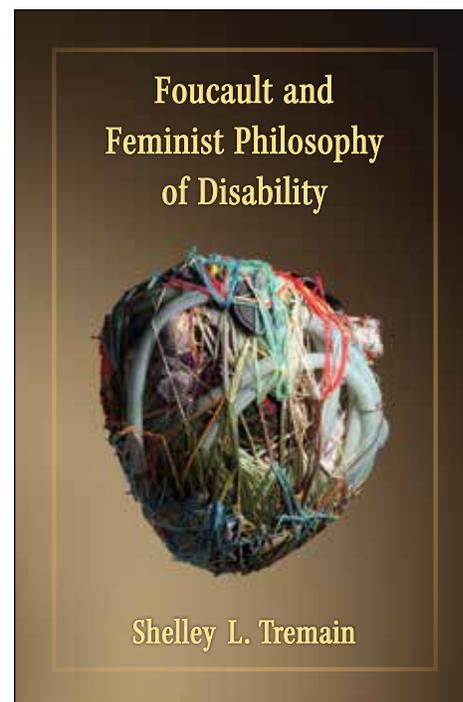
Shelley L. Tremain, Ph.D., is a philosopher and independent scholar. Her work was awarded the 2016 Tobin Siebers Prize for Disability Studies in the Humanities, and she is the 2016 recipient of the Tanis Doe Award for Disability Study and Culture in Canada.

"A much-needed contribution to the general intellectual discussion of disability, to Foucault studies, and to feminist theory. Tremain plows into some central tenets of disability theories and some of the most taken-for-granted feminist criticisms of Foucault. . . . The evidence she presents and the arguments she makes are strong and sound."

—Ladelle McWhorter, University of Richmond

"Offers a master class on Foucault and feminist theory as it addresses the dangerous and biased exclusion of disability within academic philosophy."

—Jay Dolmage, University of Waterloo



PHILOSOPHY
DISABILITY STUDIES
LITERARY STUDIES

January 2018

CORPOREALITIES: DISCOURSES OF
DISABILITY

6 x 9, 248 pages

Cloth 978-0-472-07373-3

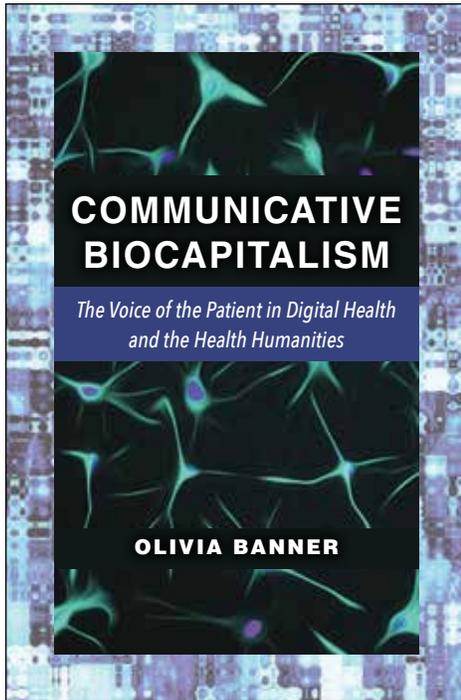
\$75.00

Paper 978-0-472-05373-5

\$29.95

E-book 978-0-472-12347-6

Scrutinizes dominant models of health and ability, race, and gender and the structure of digital health



Communicative Biocapitalism

The Voice of the Patient in Digital Health and the Health Humanities

Olivia Banner

Communicative Biocapitalism examines the cultural, technological, economic, and rhetorical logics that shape the “voice of the patient” in digital health, arguing that digital technologies rely on assumptions that reflect dominant ideologies of health, disability, gender, and race. While late 20th-century activism targeted inequalities in health and health care, these are not the central concerns of digital health; digital health tools such as the FitBit and Apple’s HealthKit are instead marketed as neutral devices made to help users take responsibility for their health. The book treats a wide range of examples, including patient-networking websites, the Quantified Self, and online breast cancer narratives to understand how the attention economy, platform regulations, and big data logics impinge on how digital health tools configure the “voice of the patient.” This configuration has real world effects, influencing pharmaceutical development, digital tool engineering, and how the politics of illness are made invisible.

Olivia Banner is Assistant Professor of Critical Media Studies at the University of Texas, Dallas.

“This critique of medical humanities principles and practices is much needed and deftly handled. The book reveals the stakes of the problems of narrative and empathy, of individualizing illness and ignoring the structural dimensions of illness and disability by revealing these issues in a context relatively new to medical humanities: digital health.”

—Rebecca Garden, Columbia University

“. . . will be particularly invaluable for anyone interested in the rich interdisciplinary zones where humanities, digital studies, and health care converge, as in health and medical humanities. For those who want to understand what happens to patient voice and experience under biocapitalism, this is the book to read.”

—Jacqueline Wernimont, Arizona State University

HEALTH & MEDICINE
DISABILITY STUDIES
MEDIA STUDIES

January 2018

6 x 9, 240 pages, 8 illustrations

Cloth 978-0-472-07369-6

\$70.00

Paper 978-0-472-05369-8

\$24.95

E-book 978-0-472-12338-4

A fascinating examination of the Viola Liuzzo trials, with a foreword by Ari Berman

Selma and the Liuzzo Murder Trials

The First Modern Civil Rights Convictions

James P. Turner

In 1965 the drive for black voting rights in the south culminated in the epic Selma to Montgomery Freedom March. After brutal state police beatings stunned the nation on “Bloody Sunday,” troops under federal court order lined the route as the march finally made its way to the State Capitol and a triumphant address by Dr. Martin Luther King, Jr. But within hours klan terror struck, claiming the life of one of the marchers, Viola Liuzzo, a Detroit mother of five. Turner offers an insider’s view of the three trials that took place over the following nine months—which finally resulted in the conviction of the killers. Despite eyewitness testimony by an FBI informant who was riding in the car with the killers, two all-white state juries refused to convict. It took a team of Civil Rights Division lawyers, led by the legendary John Doar, to produce the landmark jury verdict that klansmen were no longer above the law. This is must reading today, as the voting rights won in Selma come under renewed attack.

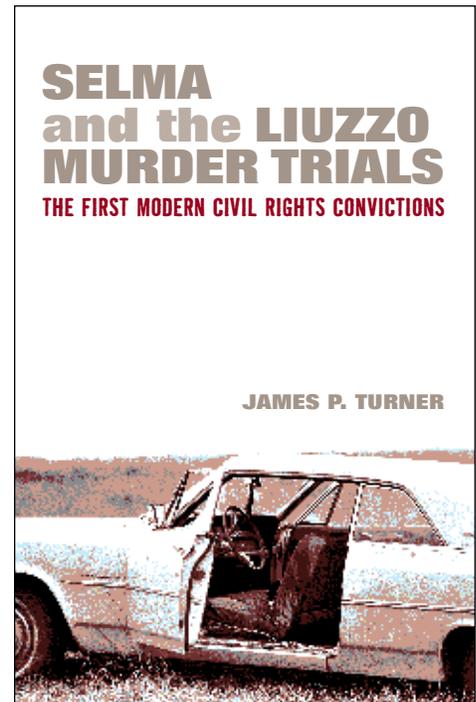
James P. Turner served as Deputy Assistant Attorney General, the senior career lawyer in the Justice Department’s Civil Rights Division, for 25 years under six consecutive Presidents of both parties.

“Fifty years ago, American justice triumphed over the Alabama klan—thanks to the fearless work of the Civil Rights Division. Jim Turner’s moving account reminds us that we can overcome the darkest attacks on human freedom, a lesson well worth remembering today as we confront new challenges to our basic civil rights.”

—Deval Patrick, former Governor of Massachusetts and former Assistant Attorney General for Civil Rights

“Jim Turner recounts the true story of how a team of skilled federal lawyers accomplished the seemingly impossible—convicting the klansmen who murdered Viola Liuzzo in 1965—a victory for honest, nonpartisan civil rights enforcement that ended a hundred years of klan immunity to the sting of justice.”

—Roy Reed, *New York Times* reporter who covered Selma and the Liuzzo trials



**POLITICAL SCIENCE / RACE AND POLITICS
LAW / LEGAL HISTORY
AMERICAN STUDIES**

January 2018

6 x 9, 146 pages, 22 B&W photographs

Cloth 978-0-472-07374-0

\$65.00

Paper 978-0-472-05374-2

\$19.95

E-book 978-0-472-12353-7

Revolutionary analysis of the risky role of trust in foreign policy through the assessment of European microstates and their partners

Kendall W. Stiles

Trust and Hedging in International Relations



Trust and Hedging in International Relations

Kendall W. Stiles

Do States trust each other? What are the political and ethical implications of trust? Drawing from a wide range of disciplines, *Trust and Hedging in International Relations* adds to the emerging literature on trust in international relations by offering a systematic measure of state-to-state trust. Looking at how relationships between European microstates and their partners have evolved over the past few centuries, Stiles finds that rather than trusting, most microstates are careful to hedge in their relations by agreeing only to arrangements that provide them with opt-out clauses, heavy involvement in joint decision-making, and sunset provisions. In the process, Stiles assesses the role of rationality, social relations, identity politics, and other theories of trust to demonstrate that trust is neither essential for cooperation nor a guarantee of protection and safety. Finally, he explores the ethical implications of a foreign policy founded on trust—in particular whether heads of state have the right to enter into open-ended agreements that put their citizens at risk.

Kendall W. Stiles is Professor of Political Science at Brigham Young University.

“In Trust and Hedging in International Relations, Professor Stiles examines the concept of trust, an important but sometimes overlooked subject in international relations. All-in-all, this book is an excellent addition to the study of how smaller countries cope with the need to depend on stronger states and of the moral, legal, and policy implications of such associations.”

—John M. Rothgeb Jr., Miami University

“I know of no other work dealing with trust in international relations that treats the topic with such thoroughness, stringency, and scholarly rigor as this book.”

—Christer Jönsson, Lund University

POLITICAL SCIENCE / INTERNATIONAL RELATIONS

POLITICAL HISTORY

CONFLICT RESOLUTION & PEACE STUDIES

February 2018

6 x 9, 320 pages, 12 tables, 1 figure, 1 map

Cloth 978-0-472-13070-2

\$80.00

E-book 978-0-472-12357-5

Analysis-driven study of female candidates and how they represent their constituents better than their male colleagues

Gendered Vulnerability

How Women Work Harder to Stay in Office

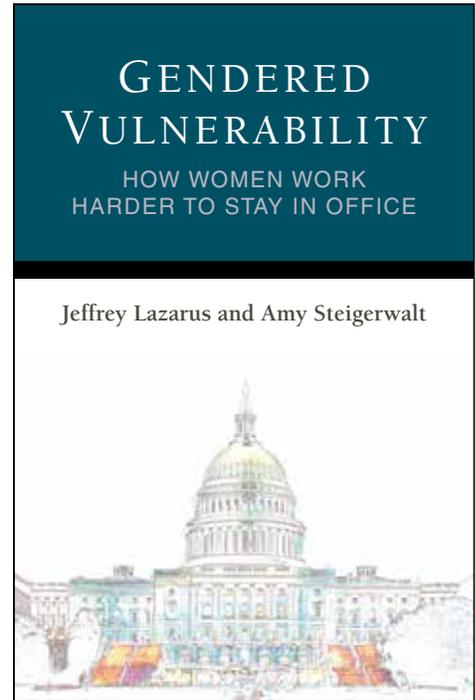
Jeffrey Lazarus and Amy Steigerwalt

Gendered Vulnerability examines the factors that make women politicians more electorally vulnerable than their male counterparts. For instance, female candidates get less and lower quality coverage from the media; they face more and better quality political opponents; and they receive less support from their political parties. Beyond these purely electoral factors, women face persistent gender biases throughout society, which makes it more difficult for them to succeed and can also lead them to doubt their abilities and qualifications. These factors combine to convince women that they must work harder to win elections—a phenomenon that Jeffrey Lazarus and Amy Steigerwalt term “gendered vulnerability.” Since women feel constant pressure to make sure they can win reelection, they devote more of their time and energy to winning their constituents’ favor. For example, women secure more federal spending for their districts and states than men do; women devote more time and energy to constituent services; women introduce more bills and resolutions; and women’s policy positions are more responsive to what their voters want. Lazarus and Steigerwalt examine a dozen different facets of legislative behavior, and find that across them all, female members simply do a better job of representing their constituents than male members.

Jeffrey Lazarus is an Associate Professor of Political Science at Georgia State University. **Amy Steigerwalt** is an Associate Professor of Political Science at Georgia State University.

“Drawing on an incredible array of evidence, Jeffrey Lazarus and Amy Steigerwalt provide impressive new evidence that female legislators are better at their jobs than their male counterparts and important new theoretical reasoning that explains why this difference emerges. This book will be of broad interest to scholars of American politics, particularly those interested in how biases affect incentives and behavior.”

—Justin Grimmer, Stanford University



**POLITICAL SCIENCE / AMERICAN
POLITICS
GENDER STUDIES / WOMEN’S
STUDIES
POLITICAL BEHAVIOR AND PUBLIC
OPINION**

March 2018

LEGISLATIVE POLITICS AND POLICY
MAKING SERIES

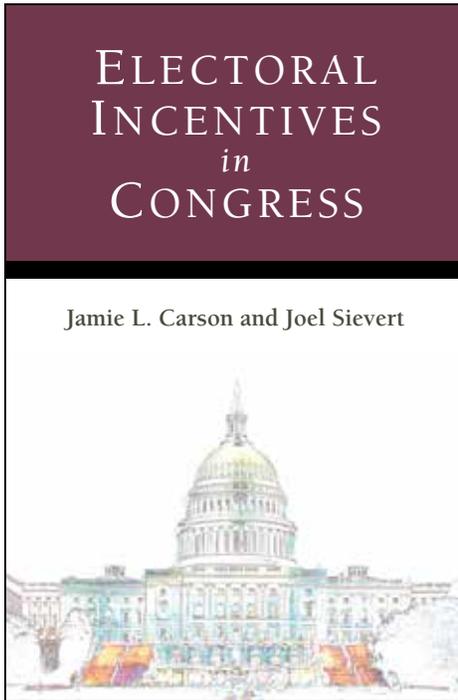
6 x 9, 248 pages, 32 tables, 28 charts, 1 B&W
photograph

Cloth 978-0-472-13071-9

\$70.00

E-book 978-0-472-12359-9

Revealing look at what motivated legislators in the nineteenth century and how those factors compare to today



Electoral Incentives in Congress

Jamie L. Carson and Joel Sievert

David Mayhew's (1974) thesis regarding the "electoral connection" and its impact on legislative behavior has become the theoretical foundation for much of the existing research on the modern U.S. Congress. In its most basic form, Mayhew's theory contends that once in office, legislators pursue whatever actions put them in the best position to achieve reelection. The electoral connection has traditionally been considered a phenomenon of the post-World War II environment, but legislative scholars have begun to suggest that Mayhew's argument applies to politics in earlier congressional eras as well. To assess these disparate claims more systematically, Carson and Sievert investigate whether legislators in earlier historical eras were motivated by many of the same factors that influence their behavior today, especially with regard to the pursuit of reelection. In this respect, they examine the role of electoral incentives in shaping legislative behavior across a wide swath of the nineteenth century. This entails looking at patterns of turnover in Congress across this period, the politics underlying renomination of candidates, the changing role of parties in recruiting candidates to run and its broader effect on candidate competition, as well as electoral accountability across a variety of dimensions. The results have wide-ranging implications for the evolution of Congress and the development of various legislative institutions over time.

Jamie L. Carson is Professor of Political Science at the University of Georgia. **Joel Sievert** is Assistant Professor of Political Science at Texas Tech University.

"Electoral Incentives in Congress renews a focus on one of the most important books ever written about Congress, draws together disparate matters that together make up the Congress of the 1800s, and makes a significant contribution to our understanding of legislative and party politics in that era."

—Andrew Taylor, NC State University

"The authors present an impressive array of data and evidence to support their arguments . . . this book makes a major contribution to the field of American Political Development."

—Jon R. Bond, Texas A&M University

**POLITICAL SCIENCE / AMERICAN
POLITICS**

**POLITICAL SCIENCE / POLITICAL
BEHAVIOR AND PUBLIC OPINION**

June 2018

LEGISLATIVE POLITICS AND POLICY
MAKING

6 x 9, 216 pages, 21 tables, 12 charts

Cloth 978-0-472-13079-5

\$70.00

E-book 978-0-472-12375-9

Insightful study that identifies the underlying factors contributing to countries continually accumulating immense debt

In the Red

The Politics of Public Debt Accumulation in Developed Countries

Zsófia Barta

Why do rich countries flirt with fiscal disaster? Between the 1970s and the 2000s, during times of peace and prosperity, affluent countries—like Belgium, Greece, Italy, and Japan—accumulated so much debt that they became vulnerable and exposed themselves to the risk of default. In the past three decades, an extensive scholarly consensus emerged that these problems were created by fiscal indiscipline, the lack of sufficient concern for budgetary constraints from policy makers as they try to please voters. This approach formed the foundation for the fiscal surveillance system that attempted to bring borrowing in European countries under control via a set of fiscal rules. *In the Red* demonstrates that the problem of sustained, large-scale debt accumulation is an adjustment issue rather than a governance failure. Irrespective of whether the original impetus for borrowing arose from exogenous changes or irresponsible decision making, policy makers invariably initiate spending cuts and/or tax increases when debt grows at an alarming rate for several years in a row. Zsófia Barta argues that explaining why some countries accumulate substantial amounts of debt for decades hinges on understanding the conditions required to allow policy makers to successfully put into place painful adjustment measures.

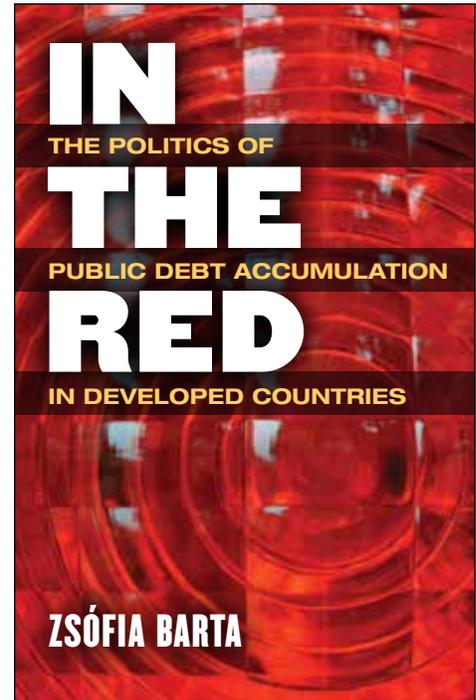
Zsófia Barta is Assistant Professor of Political Science at the University at Albany SUNY.

“This book is timely. It’s one of those books that when you read it, you think, ‘I can’t believe someone hasn’t done this before.’ But in fact, no one has. . . . Its topic is intellectually challenging and substantively important.”

—Pepper Culpepper, University of Oxford

“In the Red will convince other scholars that fiscal polarization and international exposure are important factors to incorporate in any systematic attempt to understand processes of fiscal adjustment.”

—Deborah Mabbett, Birbeck, University of London



**POLITICAL SCIENCE / POLITICAL
ECONOMY**

March 2018

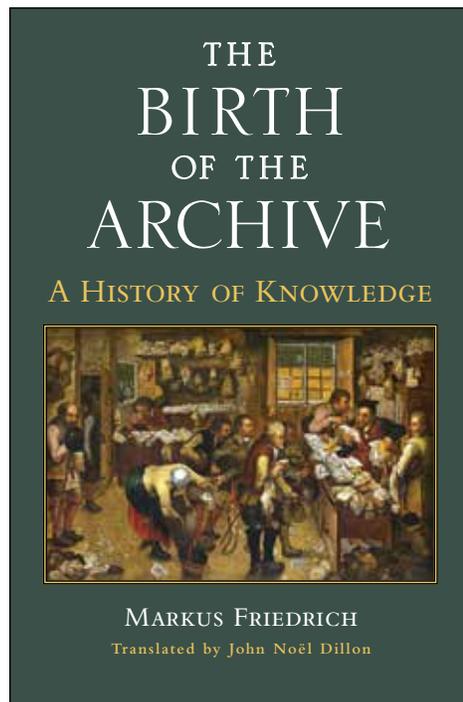
6 x 9, 224 pages, 6 tables, 4 charts

Cloth 978-0-472-13064-1

\$70.00

E-book 978-0-472-12346-9

The dynamic but little-known story of how archives came to shape and be shaped by European culture and society



The Birth of the Archive

A History of Knowledge

Markus Friedrich

Translated by John Noël Dillon

The Birth of the Archive traces the history of archives from their emergence in the Late Middle Ages through the early modern period, and vividly shows how archives permeated and fundamentally changed European culture. Archives were compiled and maintained by peasants, kings, merchants, and churchmen; conceptions of archives were as diverse as those who used them. The complex, demanding job of the archivist was just as variable: they served as custodians, record-keepers, librarians, legal experts, historians, scholars, researchers, public officials, or some combination thereof; navigating archives was often far from straightforward. The shift of archival storage from haphazard collections of papers to the methodically organized institutionalized holdings of the nineteenth century was a gradual, nonlinear process.

Friedrich provides an essential background to the history of archives over the centuries and enriches the story of their evolution with chapters on key sociocultural aspects of European archival culture. He discusses their meaning and symbolism in European thought, early modern conceptions of the archive's function, and questions of access and usability. Exploring the close, often vexed relationship between archives and political power, Friedrich illustrates the vulnerability of archives to political upheaval and war. His introspective look at the way historians have used their knowledge of and work with archives to create distinct self-representations of themselves and their craft concludes the book.

This volume introduces archive studies and archivology to the arena of culture studies and social history and engages with scholarship in political history, the history of mentalities, conceptions of space, historiography, and the history of everyday life in early modern Europe. While this book has much to offer specialists and scholars, the jargon-free prose of this translation is also accessible to the general reader.

Markus Friedrich is Professor of Early Modern History, University of Hamburg. **John Noël Dillon** is a Lecturer in Ecclesiastical Latin, Yale Divinity School.

**HISTORY/MEDIEVAL AND EARLY
MODERN HISTORY
INTELLECTUAL HISTORY
MEDIEVAL AND RENAISSANCE STUDIES**

February 2018

CULTURES OF KNOWLEDGE IN THE
EARLY MODERN WORLD

6 x 9, 296 pages, 20 halftones

Cloth 978-0-472-13068-9

\$75.00

E-book 978-0-472-12355-1

New translations and insightful commentary on art and courtly love in Renaissance Italy breathe fresh life into Guarini's finest madrigals

A Poetry Precise and Free

Selected Madrigals of Guarini

Nicholas R. Jones

A Poetry Precise and Free collects 150 lyric poems by the Renaissance Italian poet Giovanni Battista Guarini in new translations, accompanied by the Italian originals and commentary that will enlighten and engage both scholars and general readers. Guarini's madrigals provide insight into northern Italian court culture of the late Renaissance, when poetry and music were enjoyed as companion arts. Hundreds of composers of Guarini's day set his lyric poems to music. Primarily known today in their vocal settings, most famously those of Claudio Monteverdi, the poems merit appreciation in their own right.

This volume is organized into ten sections, grouping the madrigals around themes such as the anguish of passion, the asymmetry of desire, the incursions of jealousy, and the possibility of mutual bliss. Nicholas R. Jones renders Guarini's poetry into accessible contemporary English verse that nevertheless stays true to the substance and form of the original text, reflecting their roots in the Petrarchan poetic tradition and displaying the emotion and musicality that made these lyrics so popular from the start. A substantive introduction provides cultural context for the madrigals and their musical settings; brief commentaries follow each translation to illuminate aspects of poetic and rhetorical craft. An extensive appendix lists the madrigal compositions that set these lyrics for vocal performance.

The book fills a major gap in the scholarship on Guarini's literary legacy. It will appeal to scholars of literature, Renaissance studies, and musicology, early-music performers, and general readers interested in poetry and classical music.

Nicholas R. Jones is Professor Emeritus of English, Oberlin College. Also an amateur musician, Jones engages in historically informed performance practice with early music ensembles in the San Francisco Bay Area.

A Poetry Precise & Free

SELECTED MADRIGALS OF GUARINI



Nicholas R. Jones

**MEDIEVAL AND RENAISSANCE STUDIES
LITERARY STUDIES/16TH AND 17TH
CENTURY LITERATURE
MUSIC**

March 2018

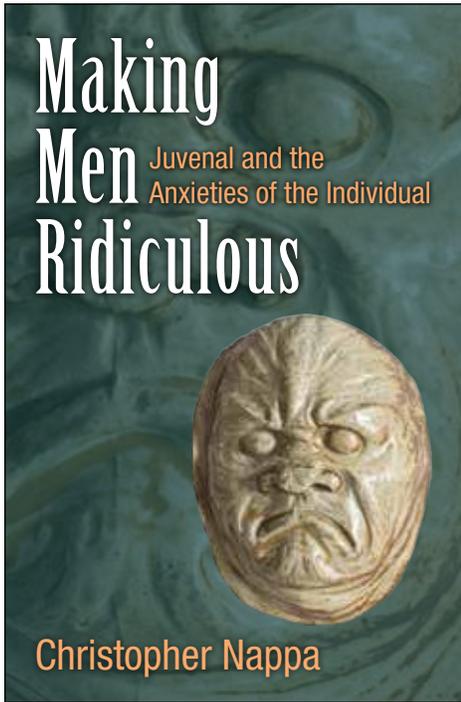
6 x 9, 240 pages, 5 halftones, 2 charts

Cloth 978-0-472-13072-6

\$70.00

E-book 978-0-472-12361-2

Barbed and vivid details in Juvenal's satiric poetry reveal a highly complex critique of the breakdown of traditional Roman values



Making Men Ridiculous

Juvenal and the Anxieties of the Individual

Christopher Nappa

Writing during the reign of emperors Trajan and Hadrian, Juvenal drew on Roman legend and the history of preceding imperial dynasties as a means of scrutinizing cultural upheavals in the Rome of his day. Tacky foreigners, the nouveaux riches, women who don't know their place, bloodthirsty—even crazy—emperors and their (often worse) wives confront the reader at every turn, along with bad poets, corrupt aristocrats, gladiators, whores, false philosophers, sad-sack men in the street, and slaves. Juvenal's poetry set the tone, and often the topics, for satirists throughout the centuries of European literature.

In his sixteen verse satires, Juvenal presents speakers who decry the breakdown in traditional Roman values and the status of Roman men as they are confronted by upstart foreigners, devious and deviant women, class traitors, the power of the imperial household, and even the body itself. The satirist castigates vice and immorality even as he revels in describing them. This book locates Juvenal's targets among the matrices of birth, wealth, class, gender, and ethnicity and walks carefully through a number of his most arresting vignettes in order to show not only what, but how, he satirizes. Moreover, the analysis shows that Juvenal's portraits sometimes escape his grasp, and, as often as not, he ends up undermining the voice with which he speaks and the values he claims to hold dear. Individual chapters look at the satirist himself, rebellious bodies, disgraced aristocrats, uppity (even murderous) wives, and the necessary but corrupting power of money. The conclusion considers the endurance of both the targets and the rhetoric behind them in the modern world.

Making Men Ridiculous will interest scholars and advanced students of ancient satire, later European satire, imperial Roman culture and literature, and class, gender, and sexuality in the ancient world.

Christopher Nappa is Associate Professor of Classics at the University of Minnesota.

CLASSICAL STUDIES/ROMAN LITERARY STUDIES

January 2018

6 x 9, 264 pages

Cloth 978-0-472-13066-5

\$75.00

E-book 978-0-472-12350-6

A fascinating shift toward more nuanced interpretations of Roman art that look at different kinds of social knowledge and local contexts

Roman Artists, Patrons, and Public Consumption

Familiar Works Reconsidered

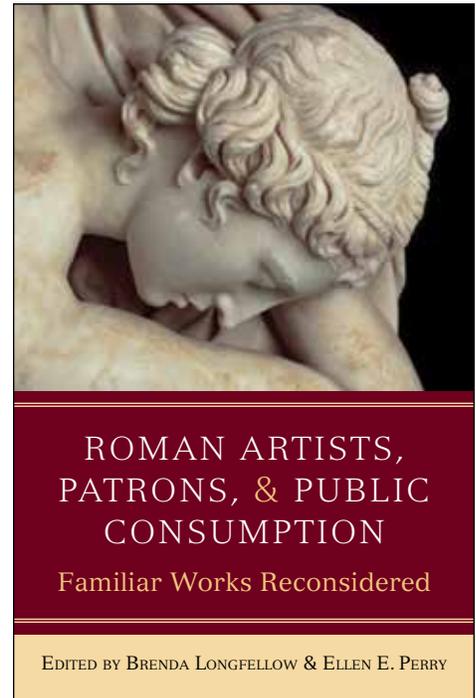
Brenda Longfellow and Ellen E. Perry, Editors

In recent decades, the study of Roman art has shifted focus dramatically from issues of connoisseurship, typology, and chronology to analyses of objects within their contemporary contexts and local environments. Scholars challenge the notion, formerly taken for granted, that extant historical texts—the writings of Vitruvius, for example—can directly inform the study of architectural remains. Roman-era statues, paintings, and mosaics are no longer dismissed as perfunctory replicas of lost Greek or Hellenistic originals; they are worthy of study in their own right. Further, the scope of what constitutes Roman art has expanded to include the vast spectrum of objects used in civic, religious, funerary, and domestic contexts and from communities across the Roman Empire.

The work gathered in *Roman Artists, Patrons, and Public Consumption* displays the breadth and depth of scholarship in the field made possible by these fundamental changes. The first five essays approach individual objects and artistic tropes, as well as their cultural contexts and functions, from fresh and dynamic angles. The latter essays focus on case studies in Pompeii, demonstrating how close visual analysis firmly rooted in local and temporal contexts not only strengthens understanding of ancient interactions with monuments but also sparks a reconsideration of long-held assumptions reinforced by earlier scholarship.

These rigorous essays reflect and honor the groundbreaking scholarship of Elaine K. Gazda. In addition to volume editors Brenda Longfellow and Ellen E. Perry, contributors include Bettina Bergmann, Elise Friedland, Barbara Kellum, Diana Y. Ng, Jessica Powers, Melanie Grunow Sobocinski, Lea M. Stirling, Molly Swetnam-Burland, Elizabeth Wolfram Thill, and Jennifer Trimble.

Brenda Longfellow is Associate Professor of Art History at the University of Iowa. **Ellen E. Perry** is Professor of Classics and Professor of Classical Archaeology and Sculpture at the College of the Holy Cross.



“... a great addition to current scholarship that reevaluates the search for the lost original and emphasizes the interaction of works of art with a variety of ancient viewers.”

—John Clarke, The University of Texas at Austin

**CLASSICAL STUDIES / ROMAN
ART / ART HISTORY
ROMAN ARCHAEOLOGY**

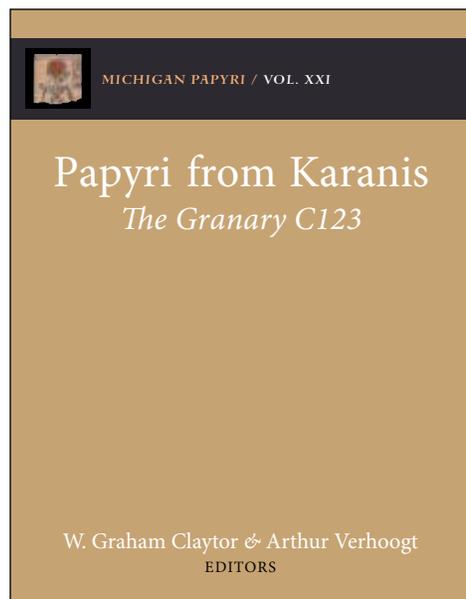
January 2018

6 x 9, 280 pages, 45 B&W images, 19 color images, 2 tables

Cloth 978-0-472-13065-8

\$75.00

E-book 978-0-472-12349-0



Papyri from Karanis

The Granary C123

W. Graham Claytor and Arthur Verhoogt, Editors

Papyri from Karanis: The Granary C123 is the twenty-first volume of University of Michigan papyri and the fourth devoted to texts from the University's excavations at Karanis. The volume offers a contextualized edition of thirty-seven documents found in a single structure, a large granary (C123) originally built in the first century CE, in addition to an analysis of the archaeology and history of the structure.

The documents are presented with an introduction, transcription of the original Greek or Latin, translation, commentary, and images. A unique community prayer to the emperor and gods (827) is the volume's most notable contribution. The other papyri are a mix of private and public documents (petitions, declarations, letters, lists, etc.) that date from between the first century BCE and the fourth century CE. The typological and chronological mix of texts shows that they do not form an undisturbed archive but were rather a dump of wastepaper and other household objects.

Michigan's excavated papyri are here presented for the first time on the basis of their archaeological find spot rather than being organized according to content. The volume's introduction provides a possible model for analyzing legacy data from the Karanis excavations stored at the University of Michigan. The book will be of interest to papyrologists, ancient historians, and archaeologists of Greco-Roman Egypt.

W. Graham Claytor is Assistant Professor of Classics at Hunter College, CUNY. **Arthur Verhoogt** is Professor of Papyrology and Greek and Arthur F. Thurnau Professor at the University of Michigan.

ARCHAEOLOGY CLASSICAL STUDIES

June 2018

MICHIGAN PAPYRI

8.5 x 11, 216 pages, 75 halftones, 9 tables

Cloth 978-0-472-13087-0

\$95.00

E-book 978-0-472-12397-1

Examines Southern support for Johnson throughout his political career and his transformative leadership of the Democratic Party

Remaking the Democratic Party

Lyndon B. Johnson as a Native-Son Presidential Candidate

Hanes Walton Jr., Pearl K. Ford Dowe,
and Josephine A. V. Allen

A continuation of Hanes Walton Jr.'s work on Southern Democratic presidents, *Remaking the Democratic Party* analyzes the congressional and presidential elections of Lyndon Baines Johnson. This study builds upon the general theory of the native-son phenomenon to demonstrate that a Southern native-son can win the presidency without the localism evident in the elections of Bill Clinton and Jimmy Carter.

Although ridiculed by contemporaries for his apparent lack of control over formal party politics and the national committee, Johnson excelled at leading the Democratic Party's policy agenda. While a senator and as president, Johnson advocated for—and secured—liberal social welfare and civil rights legislation, forcing the party to break with its Southern tradition of elitism, conservatism, and white supremacy. In a way, Johnson set the terms for the continuing partisan battle because, by countering the Democrats' new ideology, the Republican Party also underwent a transformation.

Hanes Walton Jr. was Professor of Political Science at the University of Michigan. **Pearl K. Ford Dowe** is Associate Professor of Political Science and Department Chair at the University of Arkansas. **Josephine A. V. Allen** is Professor of Social Work at Binghamton University and Professor Emerita of Policy Analysis and Management at Cornell University.

“Walton argues persuasively that no modern president did more to remake his own political party than Lyndon Johnson. Timely too are his conclusions that LBJ's Democratic Party and the opposition Republican Party were reshaped into the movements we recognize today, and that central to this seismic shift was the issue of race. This work offers an important contribution to the field of presidential studies. The research is impressive and original.”

—**Michael L. Collins**, Regents Professor and Professor Emeritus,
Midwestern State University



Remaking the Democratic Party

Lyndon B. Johnson as a
Native-Son Presidential
Candidate

Hanes Walton, Jr., Pearl K. Ford Dowe,
and Josephine A. V. Allen

“An invaluable resource for students of Texas electoral history and the electoral career of Lyndon Johnson. For years to come this will be the work to go to on these subjects.”

—**Robert C. Smith**, San Francisco State University

NOW IN PAPER!

POLITICAL SCIENCE / AMERICAN

POLITICS

POLITICAL HISTORY

February 2018

6 x 9, 440 pages, 39 tables, 18 figures,
18 halftones

Cloth 978-0-472-11994-3

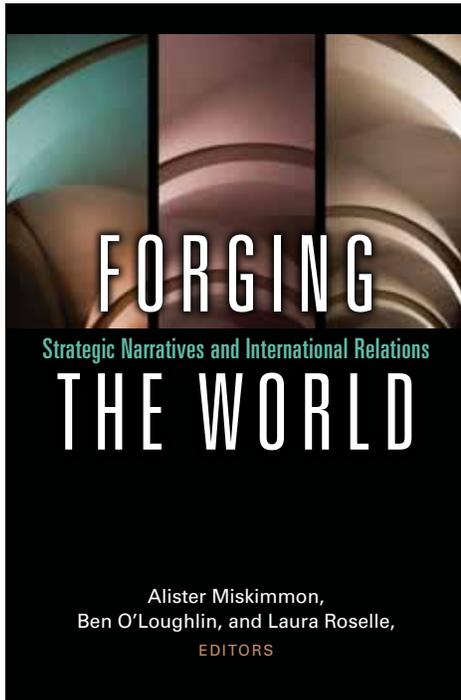
\$90.00

Paper 978-0-472-03705-6

\$44.95

E-book 978-0-472-12211-0

Showcases a range of empirical studies that highlight the potential, inclusivity, and durability of the strategic narrative approach to International Relations



Forging the World

Strategic Narratives and International Relations

Alister Miskimmon, Ben O'Loughlin, and Laura Roselle,
Editors

Forging the World brings together leading scholars in International Relations (IR) and Communication Studies to investigate how, when, and why strategic narratives shape the structure, politics, and policies of the global system. Put simply, strategic narratives are tools that political actors employ to promote their interests, values, and aspirations for the international order by managing expectations and altering the discursive environment. These narratives define “who we are” and “what kind of world order we want.”

Alister Miskimmon is Reader in European Politics and International Relations at Royal Holloway, University of London. **Ben O'Loughlin** is Professor of International Relations and Co-Director of the New Political Communication Unit at Royal Holloway, University of London. **Laura Roselle** is Professor of Political Science and International Studies at Elon University.

“In this fascinating volume, Miskimmon, O'Loughlin and Roselle deploy their dynamic referent of strategic narratives more broadly than ever before. . . . required reading for scholars throughout the social sciences and humanities.”

—Brent J. Steele, University of Utah

“This is an excellent contribution to IR theory and to the growing interest in narrative analysis in this field. It will be well-cited by scholars doing narrative research, but also scholars interested in public diplomacy, nation branding, and rhetorical and discourse analysis.”

—Jelena Subotic, Georgia State University

“It will be a ‘must-read’ not only for those focused on international political communication, but for those in the contemporary study of IR as well. This is a well-crafted book that will have a broad and interested readership both inside and outside of academia.”

—Sarah Oates, University of Maryland

NOW IN PAPER!

**POLITICAL SCIENCE / INTERNATIONAL
RELATIONS**

January 2018

6 x 9, 352 pages, 7 Tables, 6 Figures

Cloth 978-0-472-13021-4

\$85.00

Paper 978-0-472-03704-9

\$39.95

E-book 978-0-472-12250-9

A stunning visual chronicle of New York's iconic performance venue

Ellen Stewart Presents

Fifty Years of La MaMa Experimental Theatre

Cindy Rosenthal

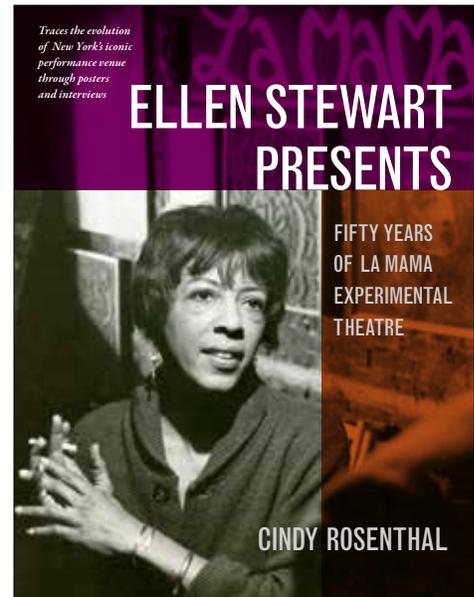
Ellen Stewart (1919–2011) was the single most important figure in the history of American avant-garde theater and performance art. Founder of La MaMa Experimental Theatre Club, Stewart was responsible for a staggering array of productions and for fostering the early work of directors, playwrights, actors,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

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

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

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

—David Crespy, University of Missouri



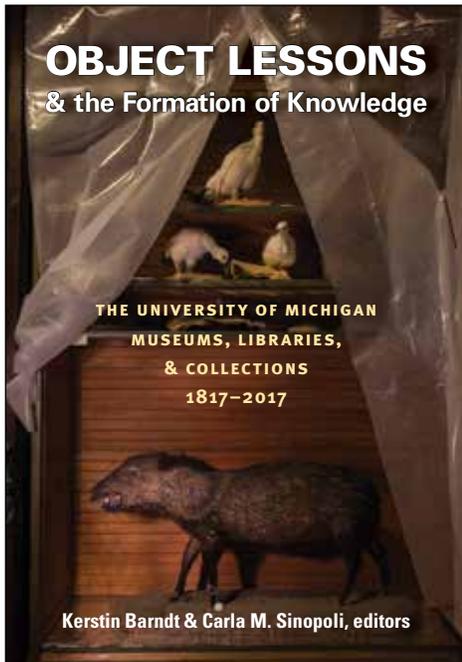
THEATER AND PERFORMANCE ART HISTORY

October 2017

8.5 x 11, 232 pages, 111 color posters,
21 photographs, 1 map

Cloth 978-0-472-11742-0

\$45.00



Object Lessons and the Formation of Knowledge

The University of Michigan Museums, Libraries, and Collections 1817–2017

Kerstin Barndt and Carla M. Sinopoli, Editors

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

“The University of Michigan’s collections give life to the remarkable history of our world, and provide incredible opportunities for the scholars who will create the exciting new knowledge of tomorrow.”

—Mark S. Schlissel, University of Michigan

REGIONAL STUDIES
UNIVERSITY OF MICHIGAN HISTORY
MUSEUM STUDIES

September 2017

7 x 10, 464 pages, 185 color and B&W illustrations, 3 tables

Cloth 978-0-472-13027-6

\$60.00

E-book 978-0-472-12264-6

Kerstin Barndt is Associate Professor of German at the University of Michigan. **Carla M. Sinopoli** is Professor of Anthropology, Curator of Asian Archeology and Ethnology in the Museum of Anthropological Archaeology, and Director of the Museum Studies Program at the University of Michigan.

An insightful look at the University of Michigan's groundbreaking Medical School

Medicine at Michigan

A History of the University of Michigan Medical School at the Bicentennial

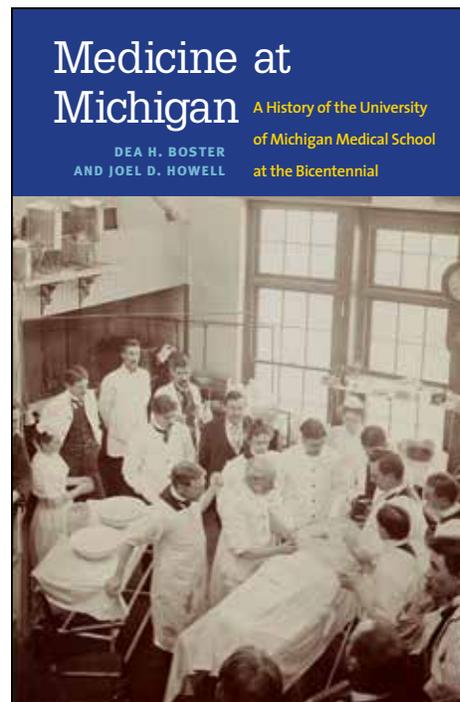
Dea H. Boster and Joel D. Howell

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

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

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

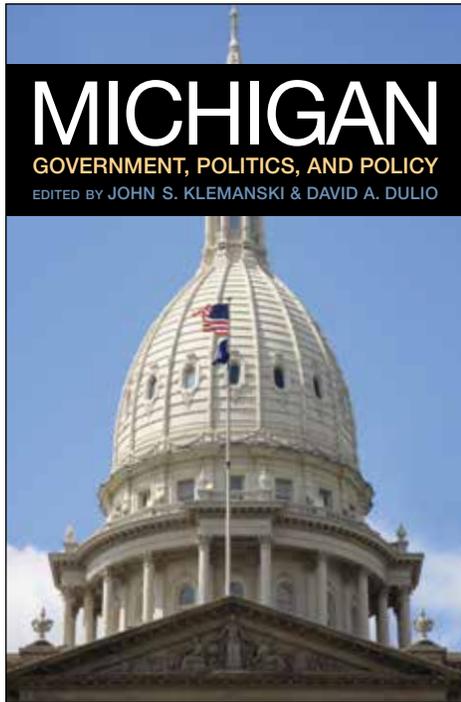
—Mindy Schwartz, University of Chicago



REGIONAL STUDIES
UNIVERSITY OF MICHIGAN HISTORY
HEALTH AND MEDICINE

September 2017
6 x 9, 256 pages, 42 images
Cloth 978-0-472-13061-0
\$29.95
E-book 978-0-472-12342-1

A comprehensive overview of how Michigan's government and political institutions function



Michigan Government, Politics, and Policy

John S. Klemanski and David A. Dulio, Editors

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

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

“Michigan Government, Politics, and Policy will be a useful tool for teaching students, practitioners, and researchers the important features of Michigan government.”

—**Matt Grossman, Director, Institute for Public Policy and Social Research, Michigan State University**

REGIONAL STUDIES
POLITICAL SCIENCE
GOVERNANCE

August 2017

6 x 9, 408 pages, 23 figures, 12 tables

Paper 978-0-472-03700-1

\$39.95

E-book 978-0-472-12326-1

The first-ever history of Michigan's celebrated collection of papyri offers nonspecialists an inviting encounter with the ancient world

Discarded, Discovered, Collected

The University of Michigan Papyrus Collection

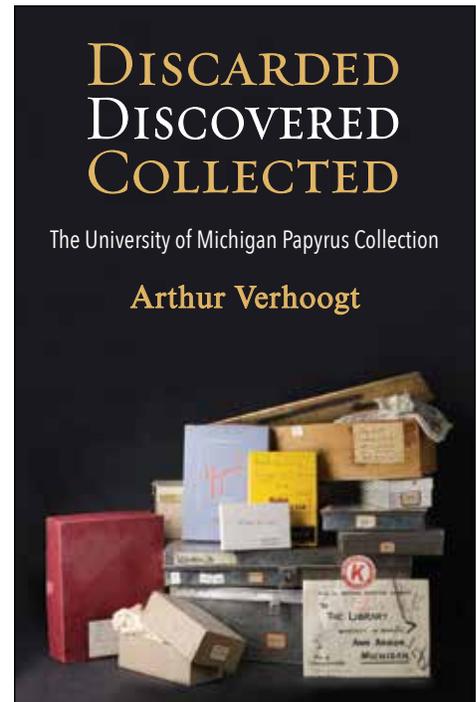
Arthur Verhoogt

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

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

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

Arthur Verhoogt is Professor of Papyrology and Greek and Arthur F. Thurnau Professor at the University of Michigan.



**UNIVERSITY OF MICHIGAN HISTORY
CLASSICAL STUDIES**

October 2017

6 x 9, 216 pages, 64 photos, 5 charts

Cloth 978-0-472-07364-1

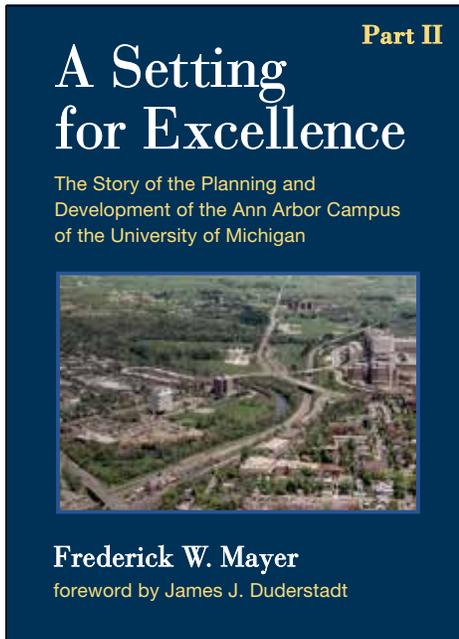
\$75.00

Paper 978-0-472-05364-3

\$39.95

E-book 978-0-472-12316-2

An important contribution to understanding the evolution of the American university



A Setting For Excellence, Part II

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

Frederick W. Mayer

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

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

Frederick W. Mayer was the University Planner for the University of Michigan from 1968 to 2003. He was a Henry Rutgers Scholar at Rutgers and a Sears Fellow in City Planning at Cornell, as well as a founding member of the Society for College and University Planning, and editor of *Planning for Higher Education*. Frederick Mayer has written numerous articles and lectured extensively on the subject of college and university planning.

**UNIVERSITY OF MICHIGAN HISTORY
ARCHITECTURE**

December 2017

8.75 x 12, 208, 102 images

Cloth 978-0-472-13037-5

\$49.95

E-book 978-0-472-12290-5

An essential companion for Tanizaki scholars and aficionados alike, providing a glimpse of the man from those closest to him

Remembering Tanizaki Jun'ichirō and Matsuko

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

Anthony H. Chambers

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

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

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

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

Anthony H. Chambers

Remembering Tanizaki Jun'ichirō & Matsuko

Diary Entries,
Interview Notes,
and Letters,
1954-1989

ASIAN STUDIES LITERATURE

September 2017

MICHIGAN MONOGRAPH SERIES IN
JAPANESE STUDIES

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

Cloth 978-0-472-07365-8

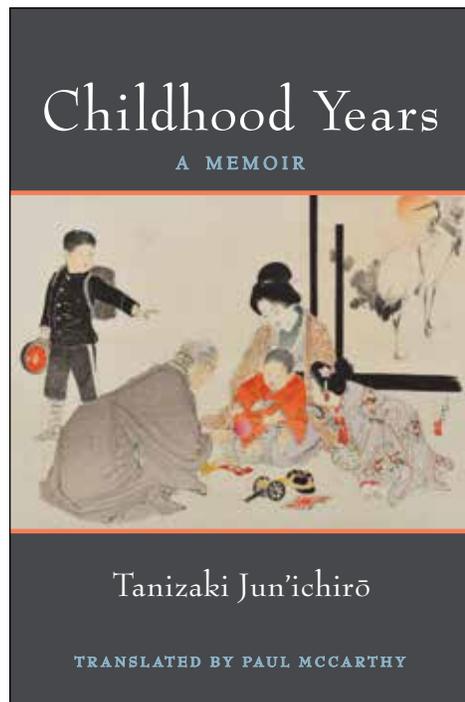
\$65.00

Paper 978-0-472-05365-0

\$19.95

E-book 978-0-472-12322-3

Set against the modernization of Japan, this memoir offers a moving look at famed novelist Tanizaki Jun'ichirō's early years



Childhood Years

A Memoir

Tanizaki Jun'ichirō

Translated by Paul McCarthy

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

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

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

—Paul Anderer, Columbia University

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

—Mary Jo Salter, *The New York Times*

ASIAN STUDIES LITERATURE

August 2017

MICHIGAN MONOGRAPH SERIES IN
JAPANESE STUDIES

5.5 x 8.5, 208 pages, 15 B&W illustrations

Cloth 978-0-472-07367-2

\$65.00

Paper 978-0-472-05367-4

\$24.95

E-book 978-0-472-12334-6

Reveals how and why Brontë's novel won a huge following in Japan and has been re-imagined by writers and manga artists

On the Bullet Train with Emily Brontë

Wuthering Heights in Japan

Judith Pascoe

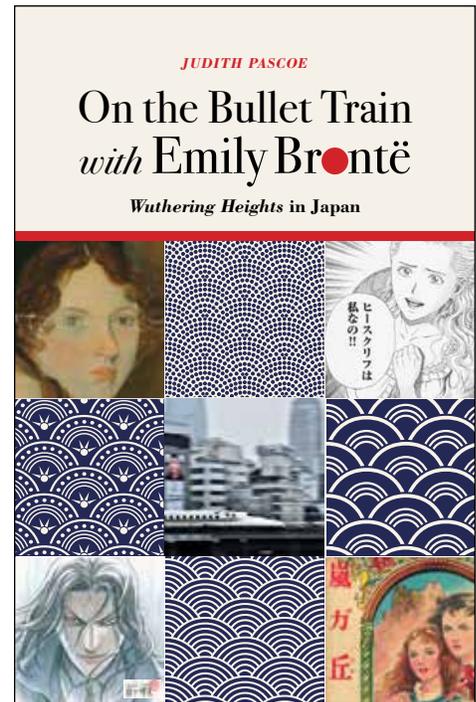
During two research trips to Japan, Judith Pascoe was fascinated to discover the popularity that Emily Brontë's novel *Wuthering Heights* has enjoyed there. Nearly 100 years after its first formal introduction to the country, the novel continues to engage the imaginations of Japanese novelists, filmmakers,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

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

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

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

—Adela Pinch, University of Michigan



LITERARY CRITICISM

ASIAN STUDIES

November 2017

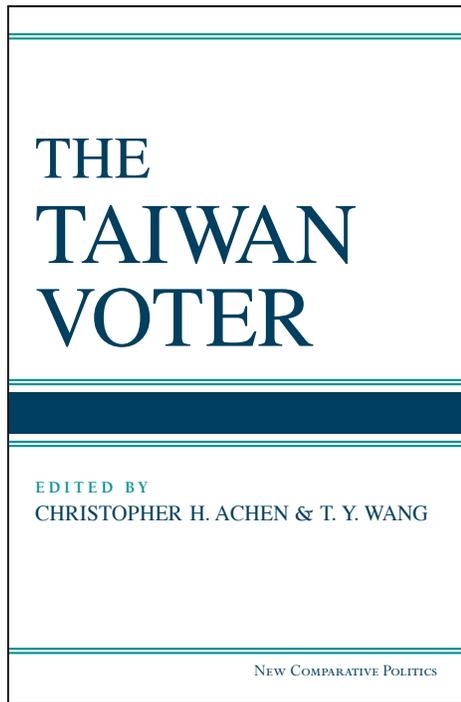
6 x 9, 184 pages, 5 photographs and
7 illustrations

Cloth 978-0-472-13060-3

\$65.00

E-book 978-0-472-12335-3

Examines how Taiwan's voters navigate a dangerous environment, to demonstrate how identities matter everywhere



The Taiwan Voter

Christopher H. Achen and T. Y. Wang, Editors

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

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

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

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

—Hans Stockton, University of St. Thomas

“This book demonstrates forcefully how identity politics dominate the political structure of Taiwan. . . this volume will occupy a prominent spot in the standard voting behavior canon for at least the next generation.”

—Nathan F. Batto, Academia Sinica

POLITICAL SCIENCE
POLITICAL BEHAVIOR AND
PUBLIC OPINION
ASIAN STUDIES

August 2017

NEW COMPARATIVE POLITICS

6 x 9, 336 pages, 37 tables, 65 figures

Cloth 978-0-472-07353-5

\$80.00

Paper 978-0-472-05353-7

\$34.95

E-book 978-0-472-12289-9

A new edition of a classic: the first complete picture of the public-health approach to gun violence

Private Guns, Public Health

Updated with a New Preface

David Hemenway

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

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

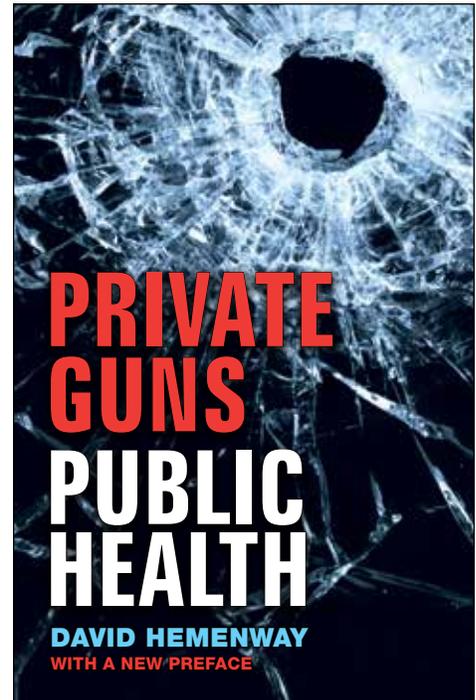
David Hemenway is Professor of Health Policy at the Harvard School of Public Health, and Director of Harvard's Injury Control Research Center and Youth Violence Prevention Center. In 2012 he was recognized by the Centers for Disease Control as one of the twenty "most influential injury and violence professionals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

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

—*Journal of the American Medical Association*

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

—John Langone, *New York Times*



**POLITICAL SCIENCE
AMERICAN POLITICS
HEALTH & MEDICINE POLICY**

August 2017

6 x 9, 394 pages, 16 tables, 3 illustrations

Paper 978-0-472-03701-8

\$29.95

E-book 978-0-472-12325-4

Examines recent military interventions in Greece, Turkey, Thailand, and Egypt, and the military's role in authoritarian and democratic regimes



Between Military Rule and Democracy

Regime Consolidation in Greece, Turkey, and Beyond

Yaprak Gürsoy

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

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

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

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

“Between Military Rule and Democracy is a pioneering study in the sense that there exists no comparative-historical study of the same level of historical depth and theoretical sophistication which tries to uncover the complex trajectories of democratization and authoritarian reversals in the Southeastern periphery of Europe.”

—Ziya Öniş, Koç University

“... goes beyond many of the other treatments of militaries in politics ... an interesting contribution to the literature on democratization and authoritarianism.”

—Sharon Wolchik, George Washington University

POLITICAL SCIENCE
COMPARATIVE POLITICS
GOVERNANCE

July 2017

6 x 9, 344 pages, 21 tables, 12 figures

Cloth 978-0-472-13042-9

\$80.00

E-book 978-0-472-12299-8

Highlights the role of contextual factors, including class, in U.S. political inequality

Putting Inequality in Context

Class, Public Opinion, and Representation in the United States

Christopher Ellis

Rising income inequality is highlighted as one of the largest challenges facing the United States, affecting civic participation and political representation. Although the wealthy often can and do exert more political influence, this is not always the case. To fix political inequality, it is important to understand exactly how class divisions manifest themselves in political outcomes, and what factors serve to enhance, or depress, inequalities in political voice.

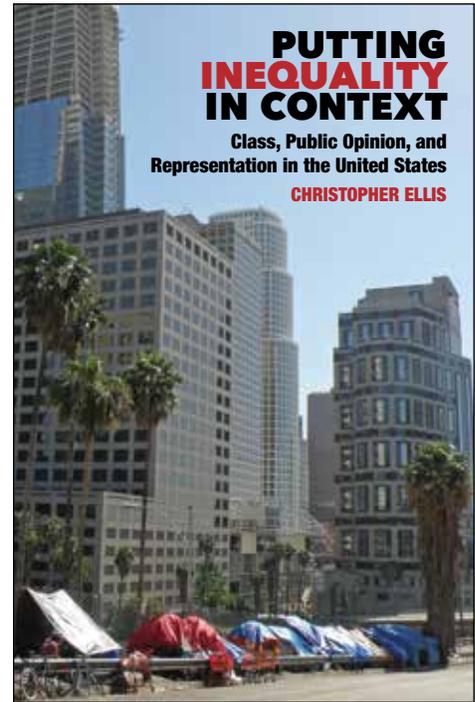
Christopher Ellis argues citizens'—and legislators'—views of class politics are driven by lived experience in particular communities. While some experience is formally political, on an informal basis, citizens learn a great deal about their position in the broader socioeconomic spectrum and the social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

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

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

“An important topic by a rising scholarly star . . . this is a strong book that will have a big impact on the study of political inequality in the U.S. and beyond.”

—**Christopher Wlezien, University of Texas at Austin**



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

—**Peter K. Enns, Cornell University**

**POLITICAL SCIENCE
AMERICAN POLITICS**

July 2017

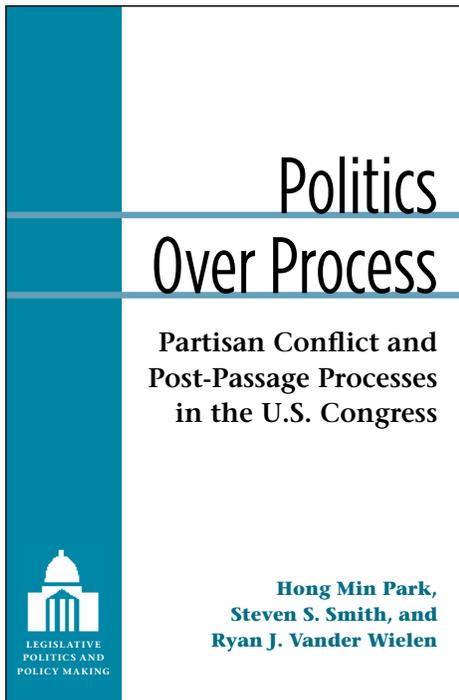
6 x 9, 248 pages, 26 tables, 55 figures

Cloth 978-0-472-13049-8

\$75.00

E-book 978-0-472-12312-4

Analyzes the impacts of partisanship, polarization, and institutional reforms on how the U.S. Congress resolves inter-cameral differences



Politics Over Process

*Partisan Conflict and Post-Passage Processes
in the U.S. Congress*

Hong Min Park, Steven S. Smith, and
Ryan J. Vander Wielen

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

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

POLITICAL SCIENCE
AMERICAN POLITICS

November 2017

LEGISLATIVE POLITICS AND
POLICY MAKING

6 x 9, 208 pages, 28 figures, 23 tables

Cloth 978-0-472-13051-1

\$70.00

E-book 978-0-472-12318-6

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

—Nathan Monroe, University of California, Merced

“A comprehensive look at a timely and important topic in Congress . . . a substantial contribution.”

—Scott Meinke, Bucknell University

Uncovers the roots of the American political system: the development of colonial representative assemblies

The Rise of the Representative

Lawmakers and Constituents in Colonial America

Peeverill Squire

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

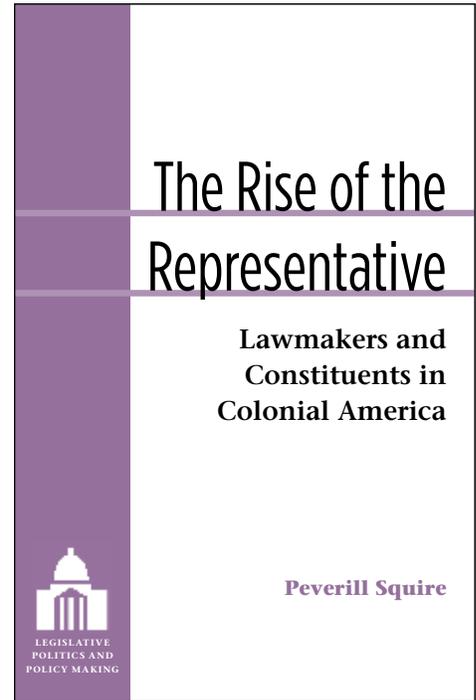
Peeverill Squire is Hicks and Martha Griffiths Chair in American Political Institutions at the University of Missouri.

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

—Lawrence C. Dodd, University of Florida

“I suspect that virtually every scholar of American politics would benefit from reading this book, and would have to revise some of their understanding of the origins of American politics.”

—Jeffery Jenkins, University of Virginia



**POLITICAL SCIENCE
AMERICAN POLITICS
GOVERNANCE**

July 2017

LEGISLATIVE POLITICS AND
POLICY MAKING

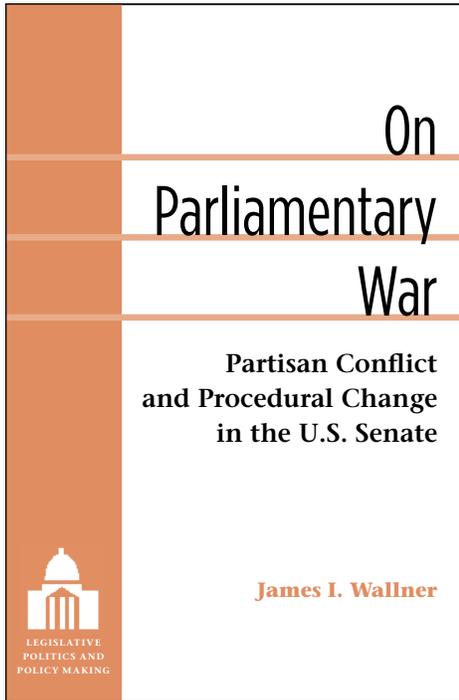
6 x 9, 352 pages, 2 figures, 16 tables

Cloth 978-0-472-13039-9

\$85.00

E-book 978-0-472-12292-9

Utilizes game theory to better understand the relationship between procedural change and partisan conflict in a dysfunctional U.S. Senate



On Parliamentary War

Partisan Conflict and Procedural Change in the U.S. Senate

James I. Wallner

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

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

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

—Matthew Green, Catholic University of America

POLITICAL SCIENCE
AMERICAN POLITICS
GOVERNANCE

November 2017

LEGISLATIVE POLITICS AND
POLICY MAKING

6 x 9, 272 pages, 3 tables, 13 figures

Cloth 978-0-472-13054-2

\$75.00

E-book 978-0-472-12324-7

Addresses the question of how museums affect the ways we imagine ourselves and our communities

Curating Community

Museums, Constitutionalism, and the Taming of the Political

Stacy Douglas

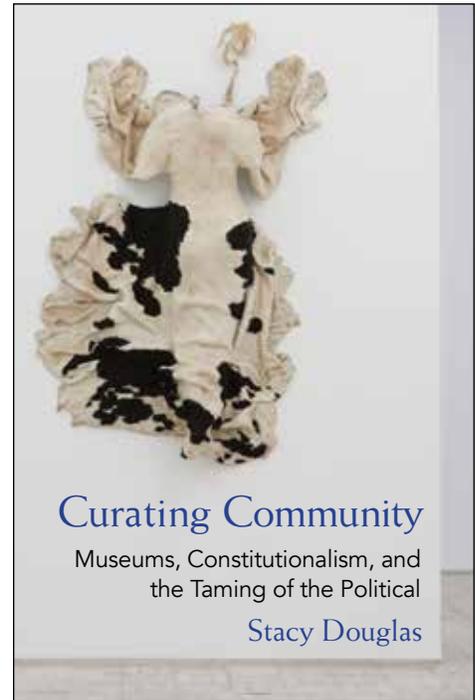
In *Curating Community: Museums, Constitutionalism, and the Taming of the Political*, Stacy Douglas challenges the centrality of sovereignty in our political and juridical imaginations. Creatively bringing together constitutional, political, and aesthetic theory, Douglas argues that museums and constitutions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

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

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

“Curating Community makes a really significant and exciting contribution to existing literatures. Douglas is at her best when engaging in critiques of other thinkers such as Christodoulidis and Cornell. The unexpected link that Douglas makes between constitutions and museums is critically important because it directly links law and culture in ways that are not usually noted or thought about, but which have vital effects on our political and aesthetic lives.”

—James Martel, San Francisco State University



POLITICAL SCIENCE
POLITICAL THEORY
LAW AND SOCIETY

July 2017

LAW, MEANING, AND VIOLENCE

6 x 9, 216 pages

Cloth 978-0-472-07354-2

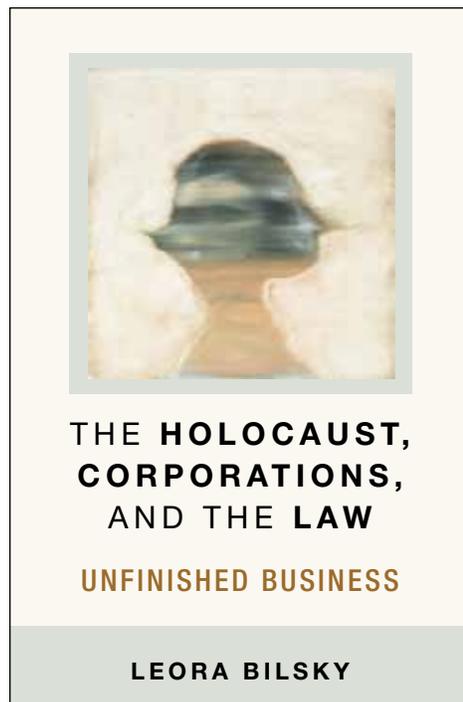
\$70.00

Paper 978-0-472-05354-4

\$24.95

E-Book 978-0-472-12293-6

An important examination of multinational corporations' accountability in the era of globalization and the long shadow of the Holocaust



The Holocaust, Corporations, and the Law *Unfinished Business*

Leora Bilsky

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

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

POLITICAL SCIENCE INTERNATIONAL LAW

September 2017

LAW, MEANING, AND VIOLENCE

6 x 9, 256 pages, 4 figures

Cloth 978-0-472-07361-0

\$75.00

Paper 978-0-472-05361-2

\$29.95

E-book 978-0-472-12309-4

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

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

—Ariela Gross, University of Southern California

Challenges Kantian International Relations scholars to reassess their relationship with the philosopher and his work

Kant's International Relations

The Political Theology of Perpetual Peace

Seán Molloy

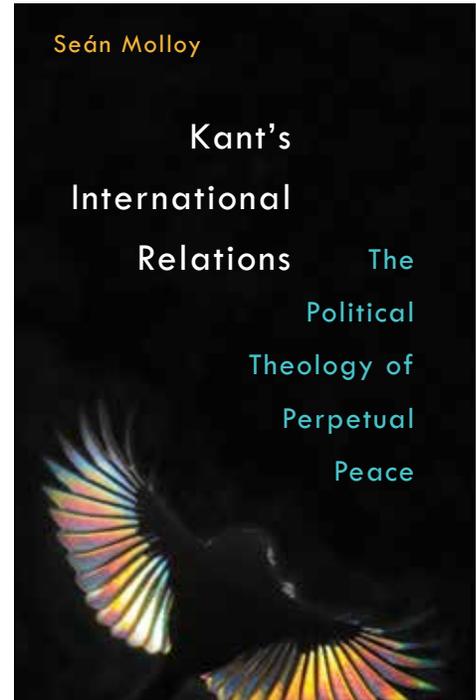
Why does Immanuel Kant (1724–1804) consistently invoke God and Providence in his most prominent texts relating to international politics? This question animates this study of one of the preeminent philosophers of modernity. In this wide-ranging study, Seán Molloy proposes that texts such as *Idea for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

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

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

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

—Richard Beardsworth, Aberystwyth University



POLITICAL SCIENCE
POLITICAL THEORY
INTERNATIONAL RELATIONS

July 2017

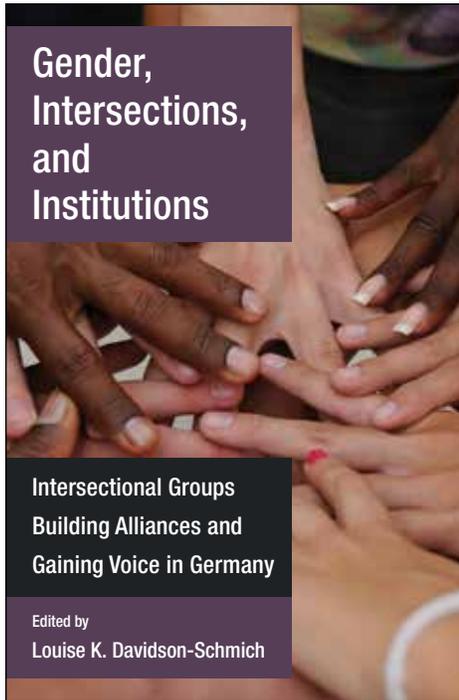
6 x 9, 264 pages

Cloth 978-0-472-13040-5

\$75.00

E-book 978-0-472-12294-3

A fascinating look at diversity issues and an analysis of how intersectional groups garner political attention



Gender, Intersections, and Institutions

Intersectional Groups Building Alliances and Gaining Voice in Germany

Louise K. Davidson-Schmich, Editor

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

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

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

—Joyce Mushaben, University of Missouri-St. Louis

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

—Liza Mügge, University of Amsterdam

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

—Jackie Gehring, University of California, Santa Cruz

POLITICAL SCIENCE
PUBLIC POLICY
GENDER STUDIES

November 2017

6 x 9, 304 pages, 15 tables

Cloth 978-0-472-13053-5

\$80.00

E-book 978-0-472-12321-6

Reveals the impact of institutional change on informal practices in three transitional post-Soviet regimes: Georgia, Moldova, and Ukraine

When Informal Institutions Change

Institutional Reforms and Informal Practices in the Former Soviet Union

Huseyn Aliyev

Huseyn Aliyev examines how, when, and under which conditions democratic institutional reforms affect informal institutions in hybrid regimes, countries transitioning to democracy. He analyzes the impact of institutional changes on the use of informal practices and what happens when democratic reforms succeed. Does informality disappear, or do elites and populations continue relying on informal structures?

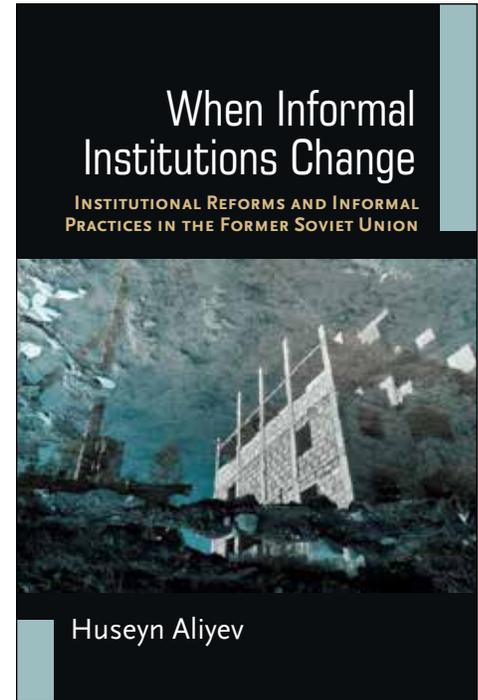
When Informal Institutions Change engages with a growing body of literature to expand the analysis of the impact of institutional reforms on informal institutions beyond disciplinary boundaries, and combines theoretical insights from comparative politics with economic and social theories on informal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

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

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

“An impressive accomplishment . . . For theoretical as well as geopolitical reasons, his selection of Georgia, Ukraine and Moldova for detailed comparative case studies could not be more opportune.”

—William Reisinger, University of Iowa



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

—Robert Orttung, The George Washington University

**POLITICAL SCIENCE
COMPARATIVE POLITICS
GOVERNANCE**

September 2017

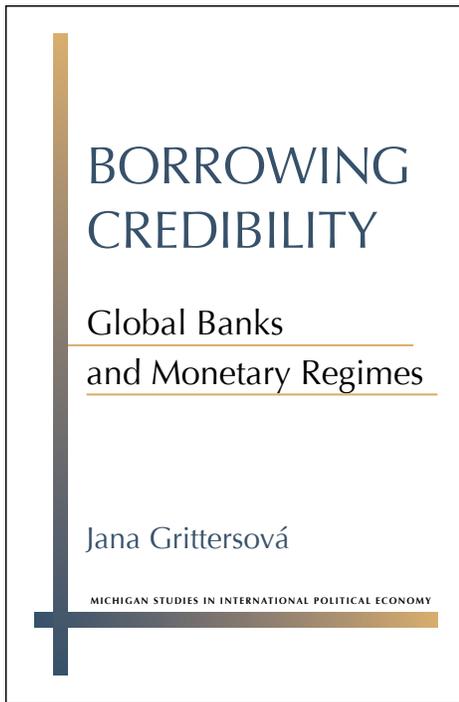
6x9, 304 pages, 11 tables, 2 figures

Cloth 978-0-472-13047-4

\$80.00

E-book 978-0-472-12310-0

Explores multinational banks' role in enhancing monetary credibility, revealing the importance of market confidence in an interconnected world



“... an important contribution . . . will definitely shape how both scholars and policymakers approach the role of international banks.”

—J. Lawrence Broz, University of California, San Diego

POLITICAL SCIENCE
POLITICAL ECONOMY
INTERNATIONAL RELATIONS

August 2017

MICHIGAN STUDIES IN INTERNATIONAL
POLITICAL ECONOMY

6 x 9, 320 pages, 33 tables, 18 figures

Cloth 978-0-472-13046-7

\$80.00

E-book 978-0-472-12308-7

Borrowing Credibility

Global Banks and Monetary Regimes

Jana Grittersová

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

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

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

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

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

—Thomas Oatley, University of North Carolina at Chapel Hill

Addresses concerns that rising powers may generate international conflict, focusing on Brazil, Russia, India, China, and South Africa (BRICS)

Rising Powers and Foreign Policy Revisionism

Understanding BRICS Identity and Behavior Through Time

Cameron G. Thies and Mark David Nieman

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

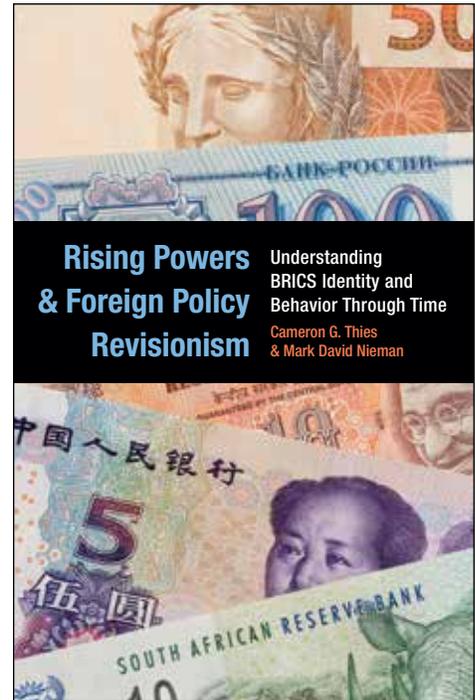
Cameron G. Thies is Professor and Director of the School of Politics and Global Studies at Arizona State University. **Mark David Nieman** is Assistant Professor of Political Science at Iowa State University.

“By combining structural and ideational variables, Thies and Nieman enlarge our understanding of the rising power phenomenon and add much to one of the most important issue areas of international relations.”

—T.V. Paul, McGill University

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

—Richard Little, University of Bristol



POLITICAL SCIENCE
INTERNATIONAL RELATIONS

December 2017

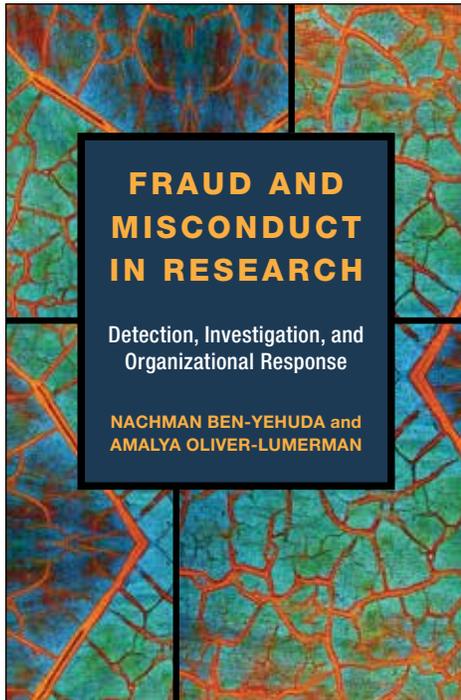
6 x 9, 224 pages, 34 tables, 14 figures

Cloth 978-0-472-13056-6

\$70.00

E-book 978-0-472-12328-5

A clear-eyed examination of research misconduct, and how efforts to expose and prevent it affect scientists and universities



Fraud and Misconduct in Research

Detection, Investigation, and Organizational Response

Nachman Ben-Yehuda and Amalya Oliver-Lumerman

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

"... clearly reflects an astute knowledge and assessment of the existing literature . . . and makes a significant new contribution by enlarging our perspectives to include the organizational field within which acts of fraud and detection in research have taken place and how they are dealt with."

—Harold T. Shapiro,
Princeton University

POLITICAL SCIENCE
SOCIOLOGY
INTELLECTUAL HISTORY

November 2017

6 x 9, 280 pages, 8 tables, 12 figures

Cloth 978-0-472-13055-9

\$75.00

E-book 978-0-472-12323-0

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

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

—Robert Dingwall, Nottingham Trent University

Relives essential moments and remarkable achievements in modern theatre, from the 1960s to the present

Ten Thousand Nights

Highlights from 50 Years of Theatre-Going

Marvin Carlson

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

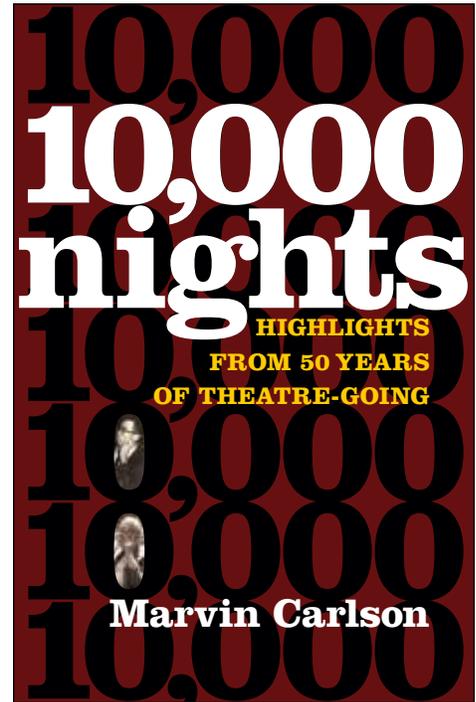
Marvin Carlson is the Sidney E. Cohn Distinguished Professor of Theatre, Comparative Literature and Middle Eastern Studies at the City University of New York and director of the Marvin Carlson Theatre Center at the Shanghai Theatre Academy. His many influential books have been translated into fifteen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

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

—Alisa Solomon, Columbia School of Journalism

“The appeal of this book extends far beyond academia . . . To people who work in theatre, it offers an exhilarating excursion through the great achievements of the past half-century; to theatre lovers, a delightful memory palace as well as supplement to our own cherished recollections of great performances; finally, to students and young artists, an inspiring invitation to embark on their own lifelong voyages of artistic discovery.”

—Una Chaudhuri, New York University



THEATER AND PERFORMANCE

October 2017

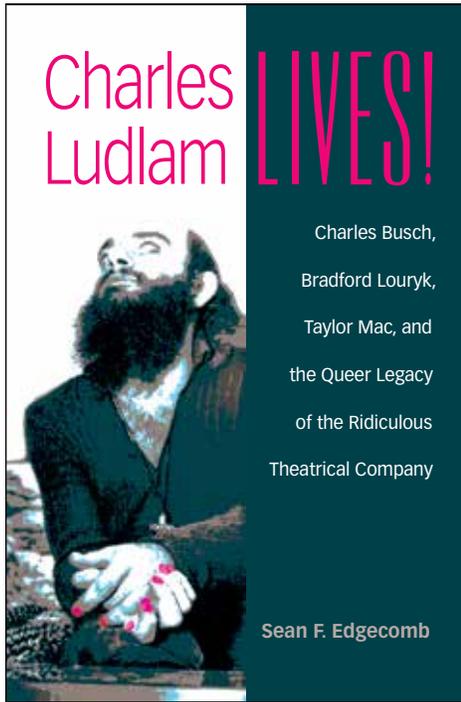
6 x 9, 296 pages, 6 photographs

Cloth 978-0-472-13050-4

\$44.95

E-book 978-0-472-12315-5

Explores the enduring queer legacy of playwright, actor, and director Charles Ludlam



Charles Ludlam Lives!

Charles Busch, Bradford Louryk, Taylor Mac, and the Queer Legacy of the Ridiculous Theatrical Company
Sean F. Edgecomb

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

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

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

THEATER AND PERFORMANCE GAY AND LESBIAN STUDIES

July 2017

TRIANGULATIONS: LESBIAN/
GAY/QUEER THEATER/DRAMA/
PERFORMANCE

6 x 9, 246 pages, 7 B&W photographs

Cloth 978-0-472-07355-9

\$70.00

Paper 978-0-472-05355-1

\$24.95

E-book 978-0-472-12295-0

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

—Shane Vogel, Indiana University

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

—James Wilson, LaGuardia Community College, CUNY

A feminist theater scholar and critic sheds new light on the work of playwright Wendy Wasserstein

Wendy Wasserstein

Jill Dolan

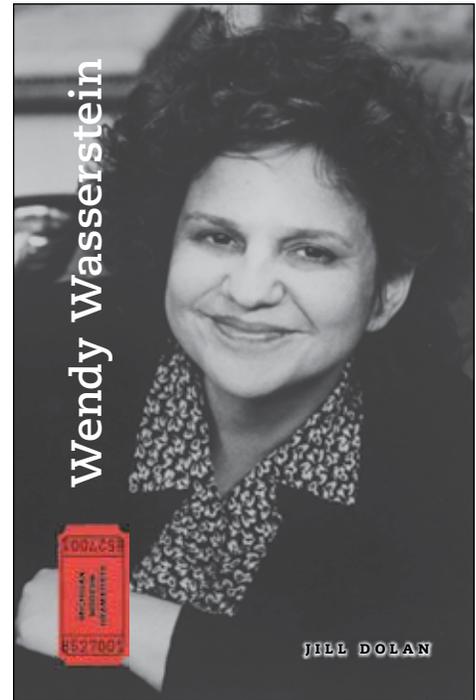
Playwright Wendy Wasserstein (1950–2006), author of *The Heidi Chronicles*, wrote topical, humorous plays addressing relationships among women and their families, taking the temperature of social moments from the 1960s onward to debate women’s rightful place in their professional and personal lives.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

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

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

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

—Charlotte M. Canning, University of Texas



THEATER AND PERFORMANCE WOMEN’S STUDIES

July 2017

MICHIGAN MODERN DRAMATISTS

6 x 9, 208 pages

Cloth 978-0-472-07362-7

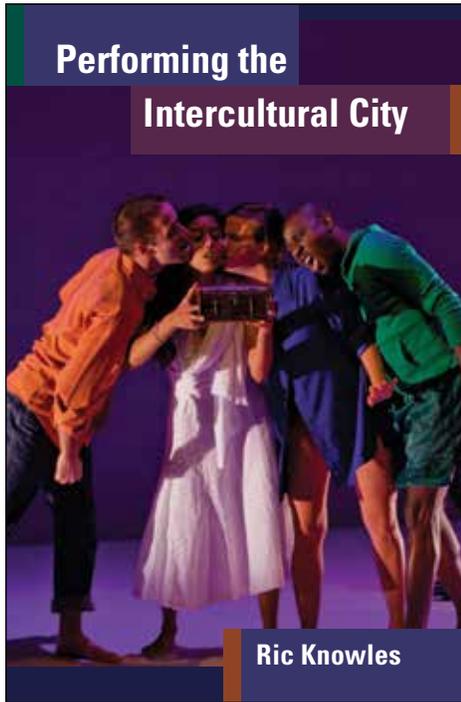
\$70.00

Paper 978-0-472-05362-9

\$24.95

E-book 978-0-472-12313-1

Explores how theater in the world's most multicultural city vibrantly reflects its diversity and cultural makeup



Performing the Intercultural City

Ric Knowles

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

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

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

—Ann Elizabeth Armstrong, Miami University of Ohio

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

—Leo Cabranes-Grant, University of California, Santa Barbara

THEATER AND PERFORMANCE CULTURAL STUDIES

September 2017

THEATER: THEORY/TEXT/PERFORMANCE

6 x 9, 272 pages, 14 B&W photographs

Cloth 978-0-472-07360-3

\$75.00

Paper 978-0-472-05360-5

\$29.95

E-book 978-0-472-12306-3

Traces the deep roots of Philadelphia's annual Mummers Parade and the city's history of blackface masking and other forms of racial impersonation

Haunted City

Three Centuries of Racial Impersonation in Philadelphia

Christian DuComb

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

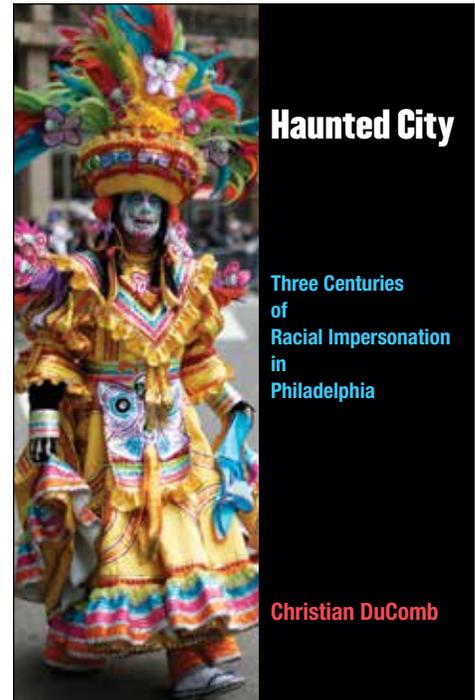
Christian DuComb is Assistant Professor of Theater at Colgate University.

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

—Heather Nathans, Tufts University

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

—Susan G. Davis, University of Illinois



THEATER AND PERFORMANCE AMERICAN STUDIES

July 2017

THEATER: THEORY/TEXT/PERFORMANCE

6 x 9, 208 pages, 1 map, 20 illustrations, 4

B&W photographs

Cloth 978-0-472-07358-0

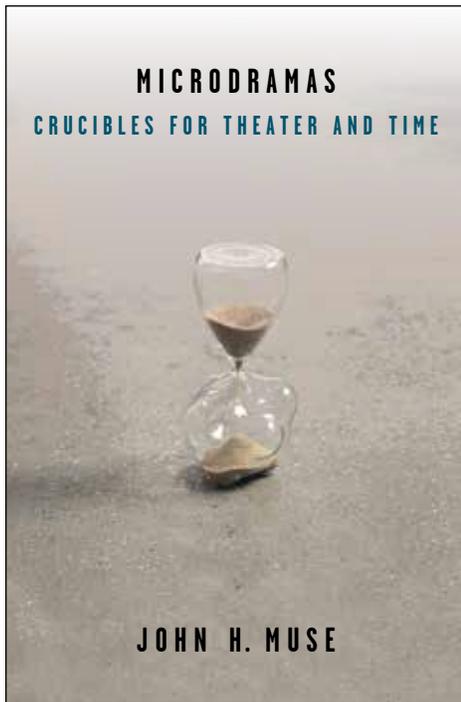
\$70.00

Paper 978-0-472-05358-2

\$24.95

E-book 978-0-472-12301-8

Traces the history and relevance of plays short in duration but rich in substance



Microdramas

Crucibles for Theater and Time

John H. Muse

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

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

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

"A marvelous, wonderfully provocative and worthwhile project, written with flair, wit and intelligence, in a refreshingly lucid prose devoid of jargon."

— Jonathan Kalb, Hunter College

THEATER AND PERFORMANCE

LITERARY CRITICISM

October 2017

THEATER: THEORY/TEXT/PERFORMANCE

6 x 9, 256 pages, 1 film still, 2 B&W photos,

5 illustrations, 1 chart, 2 diagrams

Cloth 978-0-472-07363-4

\$75.00

Paper 978-0-472-05363-6

\$29.95

E-book 978-0-472-12314-8

Considers how performance, plays, and history affect the collective memory of a society and national identity, on and off stage

Performing Unification

History and Nation in German Theater after 1989

Matt Cornish

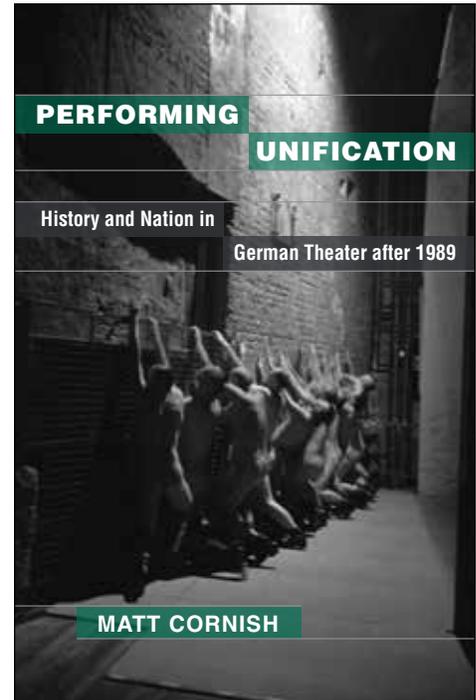
Since the moment after the fall of the Berlin Wall in 1989, the most important German theater artists have created plays and productions about unification. Some have challenged how German history is written, while others opposed the very act of storytelling. *Performing Unification* examines how German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

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

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

"This important study not only sheds significant new light on the modern German stage, but has implications for the relationship between theatre and contemporary society around the world."

— Marvin Carlson, CUNY Graduate Center



THEATER AND PERFORMANCE GERMAN STUDIES

September 2017

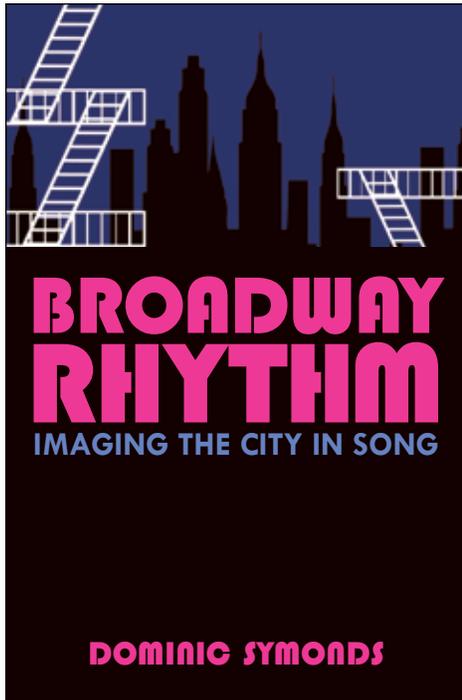
6 x 9, 264 pages, 15 B&W photographs

Cloth 978-0-472-13045-0

\$75.00

E-book 978-0-472-12307-0

Imaginative walking tours that retrace the map of Manhattan as it resonates with the music of Broadway



Broadway Rhythm

Imaging the City in Song

Dominic Symonds

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

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

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

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

—Andrea Most, University of Toronto

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

—Shane Vogel, Indiana University

MUSIC

THEATER AND PERFORMANCE

AMERICAN STUDIES

December 2017

6 x 9, 312 pages, 7 maps, 22 music examples,
3 illustrations, 6 photographs, 2 tables,
10 diagrams

Cloth 978-0-472-13059-7

\$80.00

E-book 978-0-472-12333-9

The first comprehensive survey of the groundbreaking work of Earle Brown, augmented with several newly published items from his personal archive

Beyond Notation

The Music of Earle Brown

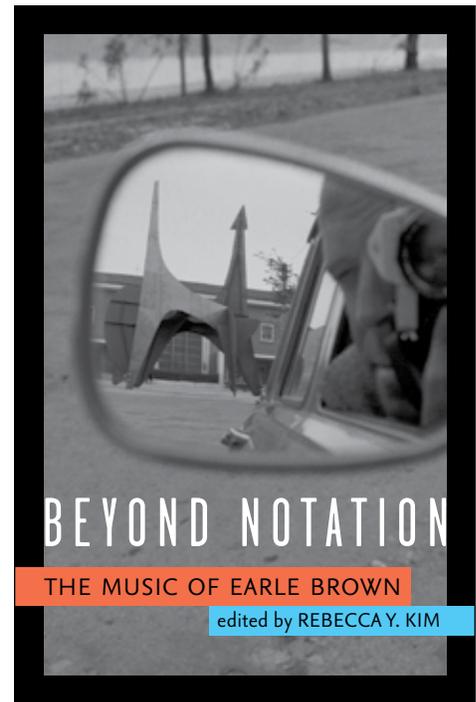
Rebecca Y. Kim, Editor

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

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

“One of the best [multi-authored books] I’ve seen. . . . It makes a huge contribution. Earle Brown has long been neglected, and it’s nice to see his work receiving the attention it deserves.”

—Amy Beal, University of California-Santa Cruz



MUSIC

MUSIC COMPOSITION

October 2017

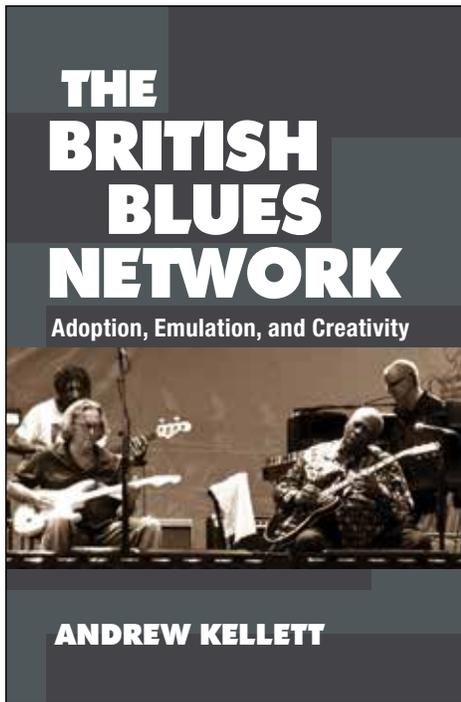
6 x 9, 424 pages, 93 figures, 10 tables

Cloth 978-0-472-13058-0

\$85.00

E-book 978-0-472-12332-2

An exciting new examination of how African-American blues music was emulated and used by white British musicians in the late 1950s and early 1960s



The British Blues Network

Adoption, Emulation, and Creativity

Andrew Kellett

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

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

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

—Ulrich Adelt, University of Wyoming

MUSIC

AFRICAN-AMERICAN STUDIES

September 2017

6 x 9, 256 pages

Cloth 978-0-472-13052-8

\$75.00

Paper 978-0-472-03699-8

\$29.95

E-book 978-0-472-12320-9

An engaging look at how ancient Greeks and Romans crafted laws that fit—and, in turn, changed—their worlds

Ancient Law, Ancient Society

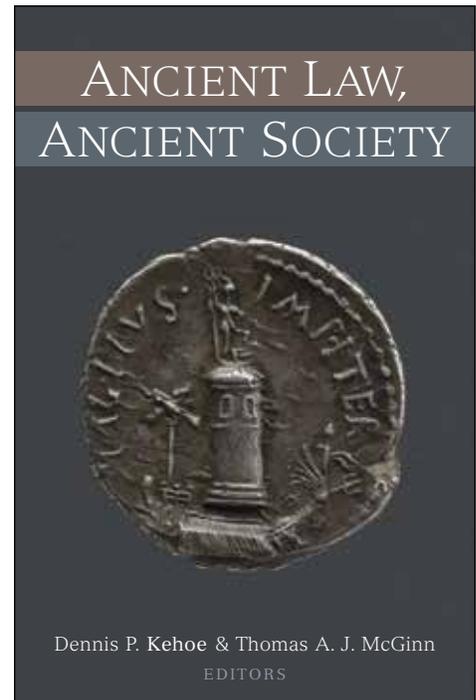
Dennis P. Kehoe and Thomas A. J. McGinn, Editors

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

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

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

Dennis P. Kehoe is Professor of Classical Studies and Andrew Mellon Professor in the Humanities at Tulane University. **Thomas A. J. McGinn** is Professor of Classical Studies, History, and Law at Vanderbilt University.



**CLASSICAL STUDIES / ROMAN
CLASSICAL STUDIES / GREEK**

August 2017

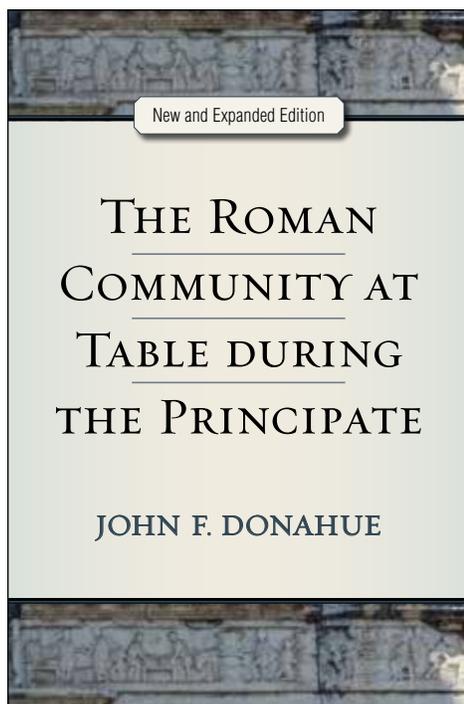
6 x 9, 248 pages

Cloth 978-0-472-13043-6

\$70.00

E-book 978-0-472-12302-5

A significantly updated examination of public feasts in the Roman empire—now available in paper



The Roman Community at Table during the Principate

New and Expanded Edition

John F. Donahue

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

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

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

NOW IN PAPER!

CLASSICAL STUDIES / ROMAN

July 2017

6 x 9, 392 pages, 9 tables, 3 drawings,
12 photographs

Paper 978-0-472-03695-0

\$39.95

E-book 978-0-472-12317-9

Praise for the hardcover edition:

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

—John Wilkins, University of Exeter

A nuanced examination that illuminates the Apion estate's economic structure and addresses how the family was able to generate such wealth

Getting Rich in Late Antique Egypt

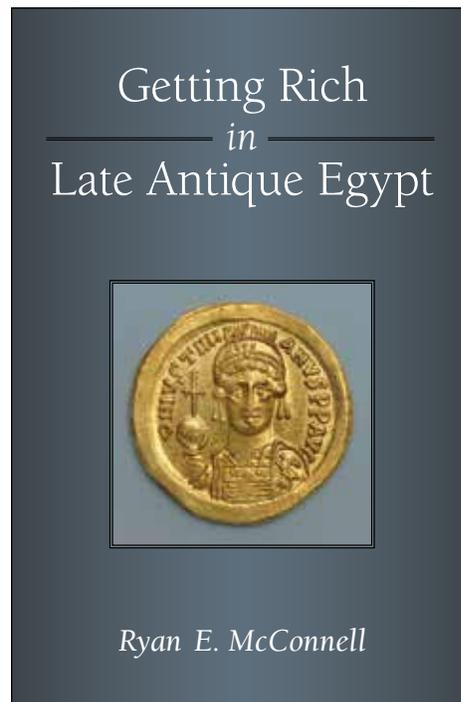
Ryan E. McConnell

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

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

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

Ryan E. McConnell is Visiting Assistant Professor at Bowdoin College.



CLASSICAL STUDIES

MIDDLE AND NEAR EASTERN STUDIES

July 2017

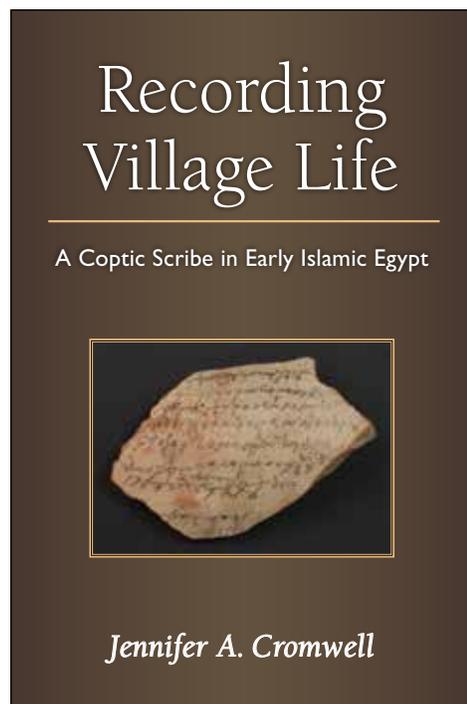
NEW TEXTS FROM ANCIENT CULTURES

6 x 9, 160 pages, 1 table, 2 figures

Cloth 978-0-472-13038-2

\$65.00

E-book 978-0-472-12291-2



Recording Village Life

A Coptic Scribe in Early Islamic Egypt

Jennifer A. Cromwell

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

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

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

Jennifer A. Cromwell is a Marie Curie Research Fellow at the University of Copenhagen.

CLASSICAL STUDIES

ISLAMIC STUDIES

ARCHAEOLOGY

November 2017

NEW TEXTS FROM ANCIENT CULTURES

6 x 9, 344 pages, 6 tables, 34 figures

Cloth 978-0-472-13048-1

\$90.00

E-book 978-0-472-12311-7

A landmark contribution to our knowledge of the Roman glass industry in the Western Mediterranean

The Hellenistic, Roman, and Medieval Glass from Cosa

David Frederick Grose

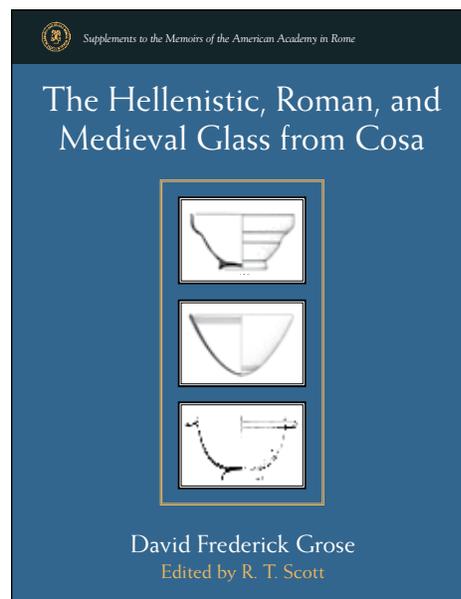
R. T. Scott, Editor

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

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

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

David Frederick Grose was Professor of Classics at the University of Massachusetts, Amherst. **R. T. Scott** is Doreen C. Spitzer Professor of Latin and Classical Studies at Bryn Mawr College.



CLASSICAL STUDIES
MEDIEVAL AND RENAISSANCE STUDIES
ARCHAEOLOGY

September 2017

SUPPLEMENTS TO THE MEMOIRS OF
THE AMERICAN ACADEMY IN ROME

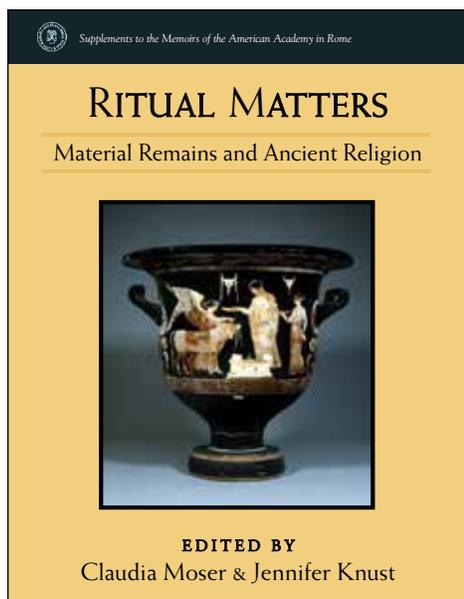
8.5 x 11, 304 pages, 510 illustrations

Cloth 978-0-472-13062-7

\$80.00

E-book 978-0-472-12343-8

An international, cross-disciplinary investigation of ancient religious practices and their material remains yields fresh insights and poses new questions



Ritual Matters

Material Remains and Ancient Religion

Claudia Moser and Jennifer Knust, Editors

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

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

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

Claudia Moser is Assistant Professor of History of Art & Architecture at the University of California, Santa Barbara. **Jennifer Knust** is Associate Professor of Religion at Boston University.

CLASSICAL STUDIES
RELIGION
ARCHAEOLOGY

November 2017

SUPPLEMENTS TO THE MEMOIRS OF
THE AMERICAN ACADEMY IN ROME

8.5 x 11, 152 pages, 7 tables, 49 figures

Cloth 978-0-472-13057-3

\$65.00

E-book 978-0-472-12330-8

Looks beneath Chaucer's vision of a British past to discover a deeply politicized fantasy of England's national identity

Living in the Future

Sovereignty and Internationalism in the Canterbury Tales

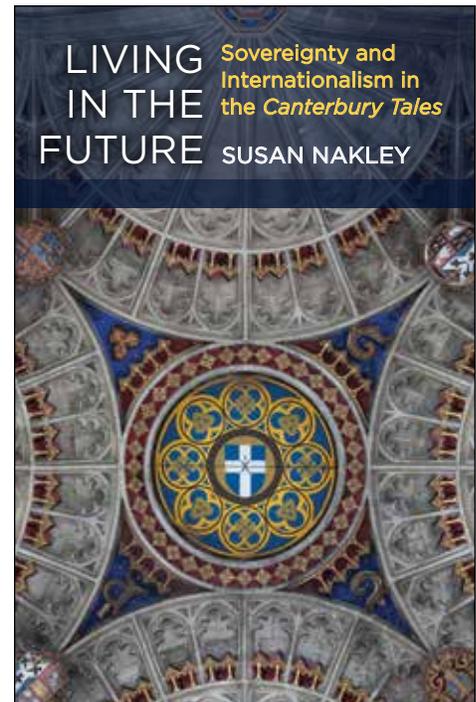
Susan Nakley

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

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

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

Susan Nakley is Associate Professor of English at St. Joseph's College, New York.



MEDIEVAL AND RENAISSANCE STUDIES LITERARY STUDIES

August 2017

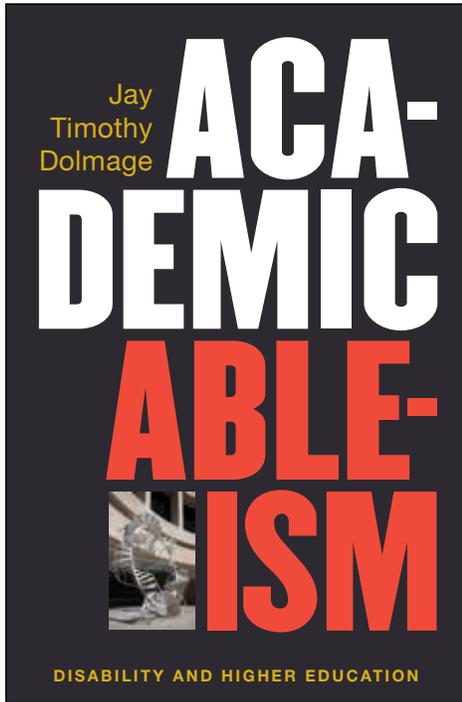
6 x 9, 288 pages

Cloth 978-0-472-13044-3

\$75.00

E-book 978-0-472-12304-9

Places notions of disability at the center of higher education and argues that inclusiveness allows for a better education for everyone



Academic Ableism

Disability and Higher Education

Jay Timothy Dolmage

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

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

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

—Brenda Brueggemann, University of Connecticut

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

— Susan Schweik, University of California, Berkeley

DISABILITY STUDIES HIGHER EDUCATION

December 2017

CORPOREALITIES: DISCOURSES OF
DISABILITY

6 x 9, 232 pages, 3 B&W photographs,
1 postcard, 2 diagrams

Cloth 978-0-472-07371-9

\$70.00

Paper 978-0-472-05371-1

\$24.95

E-book 978-0-472-12341-4

Thought-provoking essays that explore how disability is named, identified, claimed, and negotiated in higher education settings

Negotiating Disability

Disclosure and Higher Education

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

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

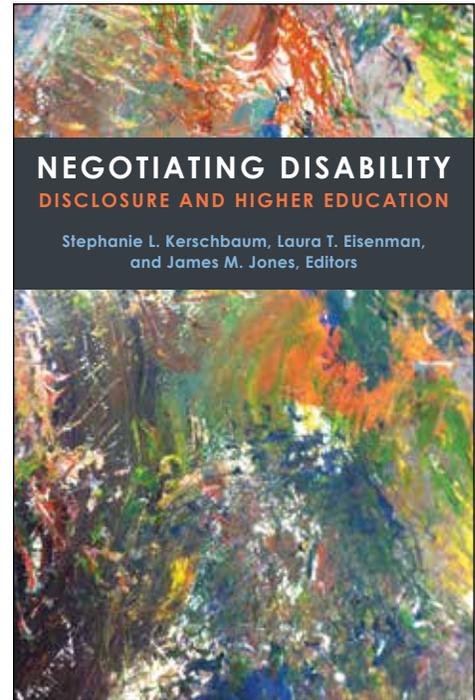
Stephanie L. Kerschbaum is Associate Professor of English, University of Delaware. **Laura T. Eisenman** is Associate Professor of Education, University of Delaware. **James M. Jones** is Professor of Psychological and Brain Sciences and Africana Studies and Director of the Center for the Study of Diversity,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

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

—Allison C. Carey, Shippensburg University

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

—Linda Ware, State University of New York at Geneseo



DISABILITY STUDIES HIGHER EDUCATION

December 2017

**CORPOREALITIES: DISCOURSES OF
DISABILITY**

6 x 9, 416 pages, 8 tables, 1 figure

Cloth 978-0-472-07370-2

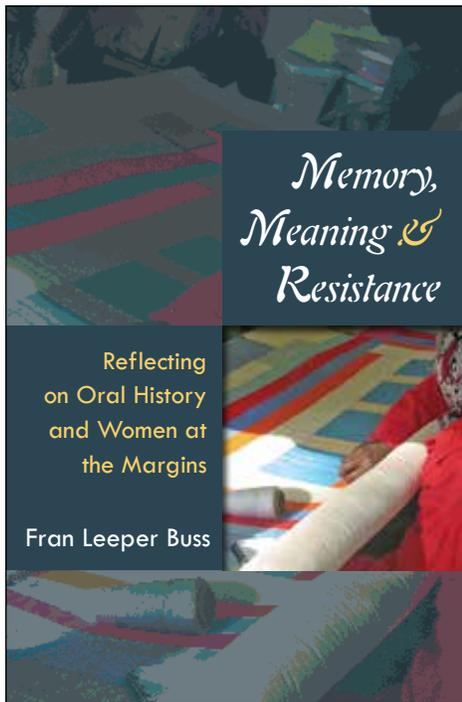
\$90.00

Paper 978-0-472-05370-4

\$44.95

E-book 978-0-472-12339-1

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



Memory, Meaning, and Resistance

Reflecting on Oral History and Women at the Margins

Fran Leeper Buss

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

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

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

—Mary Margaret Fonow, Arizona State University

WOMEN'S STUDIES
CLASS STUDIES
AMERICAN HISTORY

August 2017

6 x 9, 232 pages, 11 B&W photographs

Cloth 978-0-472-07359-7

\$70.00

Paper 978-0-472-05359-9

\$24.95

E-book 978-0-472-12305-6

Poet Garrett Hongo's complex heritage as a Japanese-American with roots in Hawai'i and California informs and shapes his poetic sensibilities

The Mirror Diary

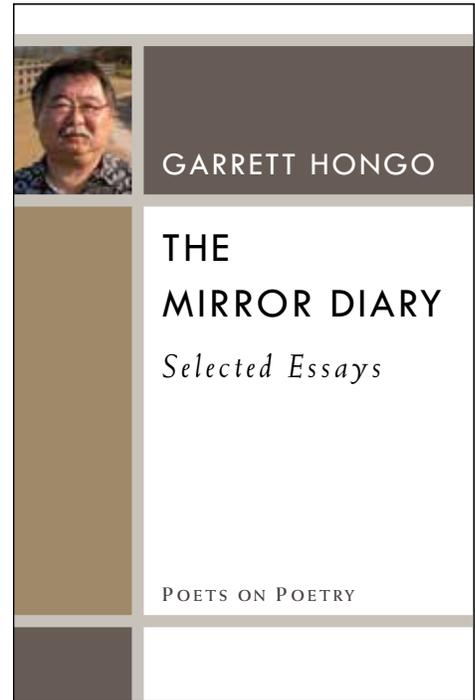
Selected Essays

Garrett Hongo

Garrett Hongo makes a literary inquiry into the century-long history of Japanese Americans, particularly in Hawai'i and California, seeking answers to questions regarding the mosaics of American identity in the contexts of diaspora and postmodernism. His essays address issues in contemporary poetry and Asian American literature, attest to his studies of poets of the Chinese T'ang—as well as American poets Walt Whitman and Charles Olson, chronicle his journalistic coverage of the politics of race and Congressional legislation regarding the Japanese American internment during World War II, and describe what he considers his own cultural inheritance and literary antecedents. There are essays on controversies and contestations in Asian American literature, paeans to the Hawaiian landscape, and a welcoming, Whitmanic address to immigrants newly arrived in America. He explains free-verse prosody by talking about the great jazz musician John Coltrane. He praises his contemporaries—poets David Mura, Edward Hirsch, and Mark Jarman—and acknowledges his mentors Bert Meyers and Charles Wright. What emerges is a poet fully engaged with contemporary politics as well as poetics and committed to traditional learning in diverse traditions.

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

Garrett Hongo is Distinguished Professor of Creative Writing at the University of Oregon.



**LITERARY STUDIES / POETRY AND
POETRY CRITICISM**

August 2017

POETS ON POETRY

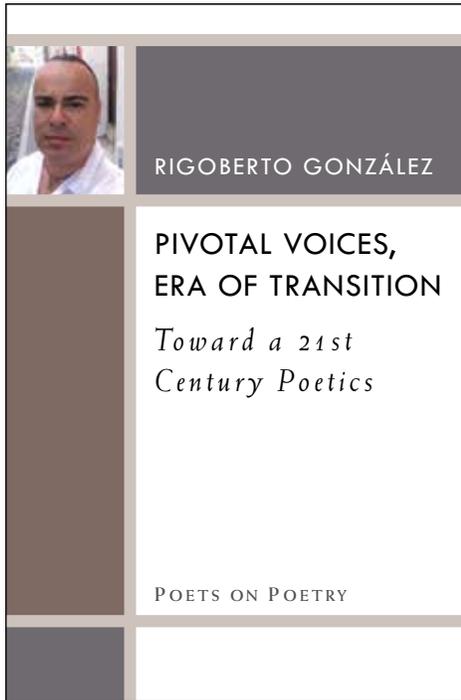
5.375 x 8, 224 pages

Paper 978-0-472-03702-5

\$29.95

E-book 978-0-472-12329-2

Rigoberto González examines the work of the most celebrated contemporary voices shaping the politics of poetry in the new millennium



Pivotal Voices, Era of Transition

Toward a 21st Century Poetics

Rigoberto González

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

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

Rigoberto González is Professor of English at Rutgers, the State University of New Jersey, Newark College of Arts & Sciences and University College–Newark.

**LITERARY STUDIES / POETRY AND
POETRY CRITICISM
LATINO STUDIES
GAY AND LESBIAN STUDIES**

September 2017

POETS ON POETRY

5.375 x 8, 248 pages

Paper 978-0-472-03697-4

\$34.95

E-book 978-0-472-12319-3

Finding Voice

A Visual Arts Approach to Engaging Social Change

Kim S. Berman

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

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

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

—Julie Ellison, University of Michigan



CULTURAL STUDIES
AFRICAN AMERICAN STUDIES

December 2017

NEW PUBLIC SCHOLARSHIP

6 x 9, 232, 16 B&W photos and illustrations,
21 color plates, and 2 tables

Cloth 978-0-472-07366-5

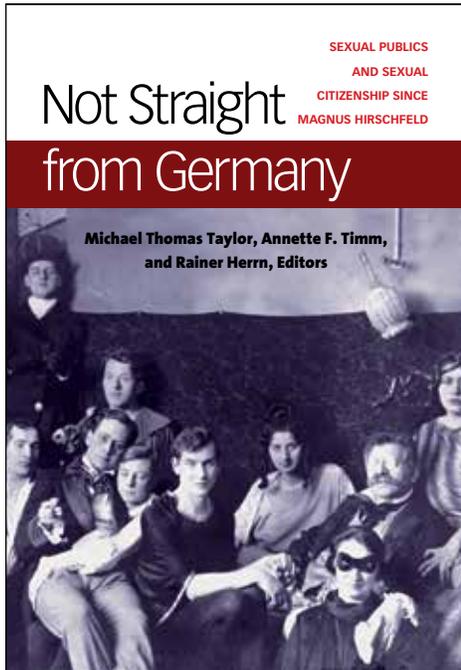
\$70.00

Paper 978-0-472-05366-7

\$24.95

E-book 978-0-472-12331-5

Investigates the role of sex and sexuality in early 20th-century German culture, and how this past continues to shape the present



Not Straight from Germany

Sexual Publics and Sexual Citizenship since Magnus Hirschfeld

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

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

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

GERMAN STUDIES

ART HISTORY

HISTORY / SEXUALITY

September 2017

SOCIAL HISTORY, POPULAR CULTURE,
AND POLITICS IN GERMANY

6 x 9, 416 pages, 58 color, 86 B&W images

Cloth 978-0-472-13035-1

\$85.00

E-book 978-0-472-12285-1

Michael Thomas Taylor is Associate Professor of German and Humanities at Reed College. **Annette F. Timm** is Associate Professor of History at the University of Calgary. **Rainer Herrn** is Researcher and Lecturer at the Institute for the History of Medicine and Ethics in Medicine at Charité University Hospital in Berlin.

Challenges the notion that Weimar Jews sought to be invisible or indistinguishable from other Germans by “passing” as non-Jews

Passing Illusions

Jewish Visibility in Weimar Germany

Kerry Wallach

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

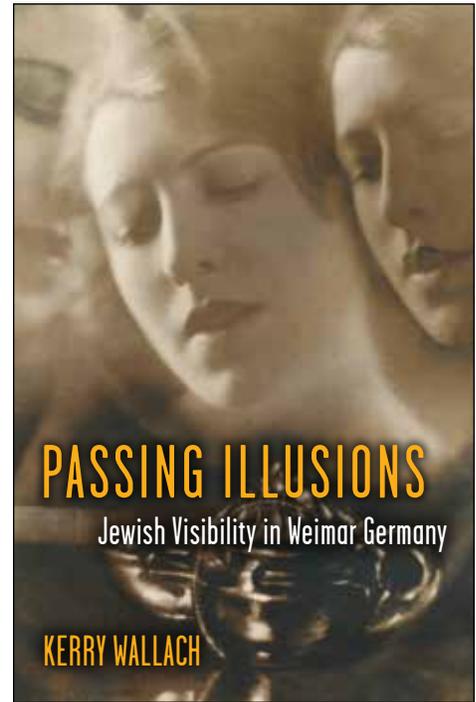
Kerry Wallach is Associate Professor of German Studies and an Affiliate of the Judaic Studies Program at Gettysburg College.

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

—Jonathan Hess, University of North Carolina at Chapel Hill

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

—Lisa Silverman, University of Wisconsin-Milwaukee



GERMAN STUDIES
JEWISH STUDIES
ART HISTORY

August 2017

**SOCIAL HISTORY, POPULAR CULTURE,
AND POLITICS IN GERMANY**

6 x 9, 288 pages, 20 B&W illustrations

Cloth 978-0-472-07357-3

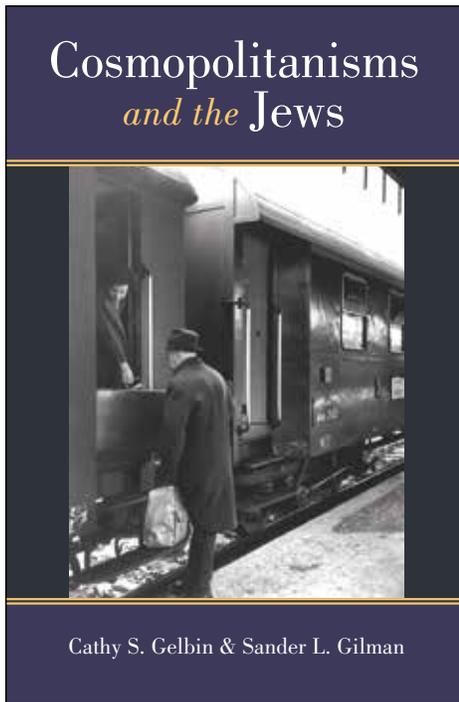
\$75.00

Paper 978-0-472-05357-5

\$29.95

E-book 978-0-472-12300-1

The first conceptual history of the development and evolution of the image of Jews and Jewish participation in modern German-speaking cosmopolitanist thought



Cosmopolitanisms and the Jews

Cathy S. Gelbin and Sander L. Gilman

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

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

“This book has an extraordinarily grand sweep and offers penetrating and fascinating insights—a true tour-de-force.”

—Michael Berkowitz, University College London

*“A thorough and exhaustive study of the history of the ‘cosmopolitan’ ideal and its relationship to Jewish identity from the Enlightenment to the present, providing short and incisive analyses of a vast number of texts. Because the writing is clear and does not get bogged down in arcane academic debates, *Cosmopolitanisms and the Jews* should appeal to a broad audience.”*

—Robert D. Tobin, Clark University

JEWISH STUDIES
GERMAN STUDIES

August 2017

SOCIAL HISTORY, POPULAR CULTURE,
AND POLITICS IN GERMANY

6 x 9, 400 pages

Cloth 978-0-472-13041-2

\$80.00

E-book 978-0-472-12296-7

An important examination of the legislative veto and the ongoing battle between the executive and the legislature to control policy, now in paperback

The Modern Legislative Veto

Macropolitical Conflict and the Legacy of Chadha

Michael J. Berry

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

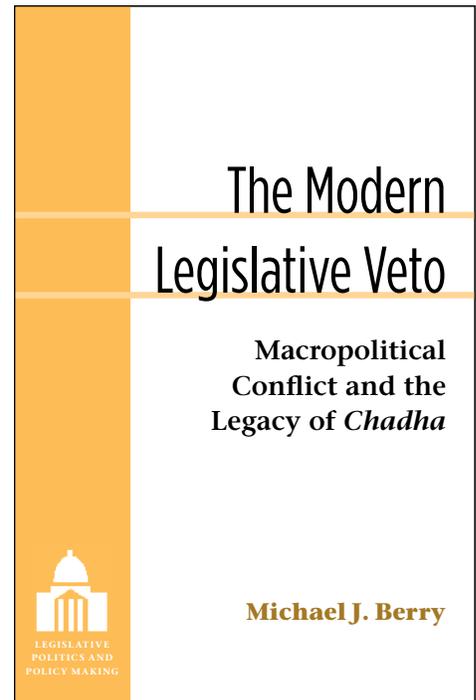
Berry argues that, since the U.S. Supreme Court declared the legislative veto unconstitutional in *Immigration and Naturalization Service (INS) v. Chadha* (1983), Congress has strategically modified its use of the veto to give more power to appropriations committees. Using an original dataset of legislative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

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

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

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

—**Mathew D. McCubbins**, Duke University



"This book promises to be the definitive work on the legislative veto. It covers the legislative veto at both the federal and state levels, which makes it unique."

—**Erik J. Engstrom**, University of California, Davis

NOW IN PAPER!

**POLITICAL SCIENCE
AMERICAN POLITICS
GOVERNANCE**

November 2017

LEGISLATIVE POLITICS AND
POLICY MAKING

Cloth 978-0-472-11977-6

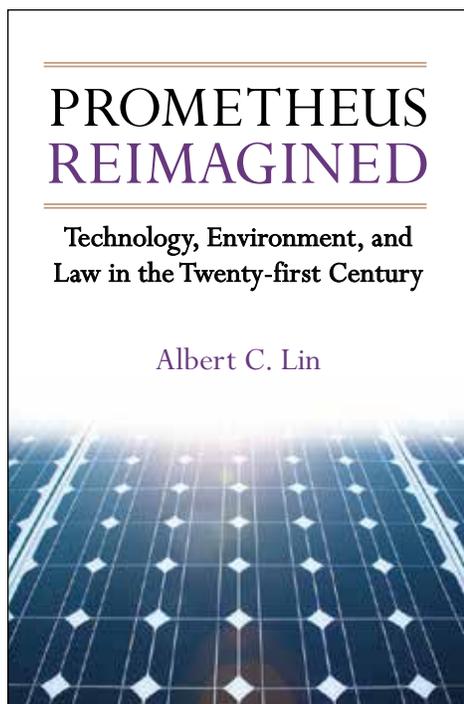
\$80.00

Paper 978-0-472-03693-6

\$39.95

E-book 978-0-473-212172-4

A call for a more thoughtful and democratic approach to technology policy and regulation, now in paperback



Prometheus Reimagined

*Technology, Environment, and Law
in the Twenty-first Century*

Albert C. Lin

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

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

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

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

—David Winickoff, University of California, Berkeley,
College of Natural Resources

NOW IN PAPER!

**PUBLIC POLICY LAW
LAW AND SOCIETY**

July 2017

6 x 9, 320 pages

Cloth 978-0-472-11883-0

\$80.00

Paper 978-0-472-03698-1

\$34.95

E-book 978-0-472-02924-2

Six short stories by Tanizaki Jun'ichirō (1886–1965), capturing the breadth of his literary oeuvre

The Gourmet Club

A Sextet

Tanizaki Jun'ichirō

TRANSLATED BY ANTHONY H. CHAMBERS AND PAUL MCCARTHY

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

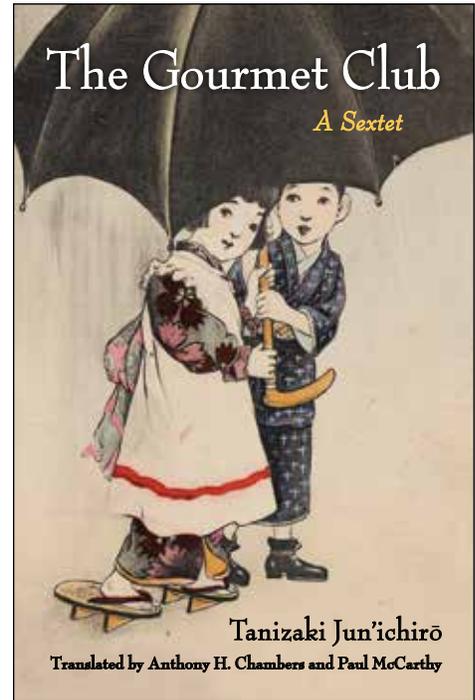
Anthony H. Chambers is Professor Emeritus of Japanese at Arizona State University. **Paul McCarthy** is Professor Emeritus, Surugadai University, Saitama, Japan.

"... fascinating glimpses into the obscurer corners of [Tanizaki's] art."

—*New York Times Book Review*

"The long awaited collection of six of Jun'ichiro Tanizaki's shorter works . . . by two of the most eminent of Tanizaki's translators."

—*The Japan Times*



"Translated . . . with all the care and panache that the author himself would have appreciated."

—*Persimmon*

ASIAN STUDIES

LITERARY STUDIES

January 2017

SERIES: MICHIGAN MONOGRAPH

SERIES IN JAPANESE STUDIES

5.5 x 8, 192 pages

Cloth 978-0-472-07335-1

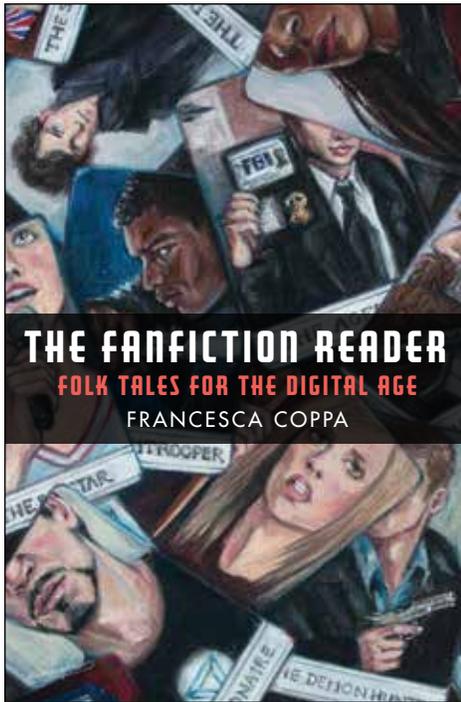
\$34.95

Paper 978-0-472-05335-3

\$19.95

E-book 978-0-472-12259-2

The first ever fanfiction reader framed to emphasize fanfiction’s unique transformative nature and continuity with other storytelling traditions



The Fanfiction Reader

Folk Tales for the Digital Age

Francesca Coppa

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

Francesca Coppa is Professor of English at Muhlenberg College.

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

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

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

—Suzanne Scott, Assistant Professor of Media Studies, University of Texas–Austin

**MEDIA AND COMMUNICATION
STUDIES
LITERARY STUDIES
WRITING**

March 2017

6 x 9, 288 pages, 4 illustrations

Cloth 978-0-472-07348-1

\$75.00

Paper 978-0-472-05348-3

\$29.95

E-book 978-0-472-12278-3

Popular culture has reimagined death as entertainment and monsters as heroes, reflecting a profound contempt for the human race

The Celebration of Death in Contemporary Culture

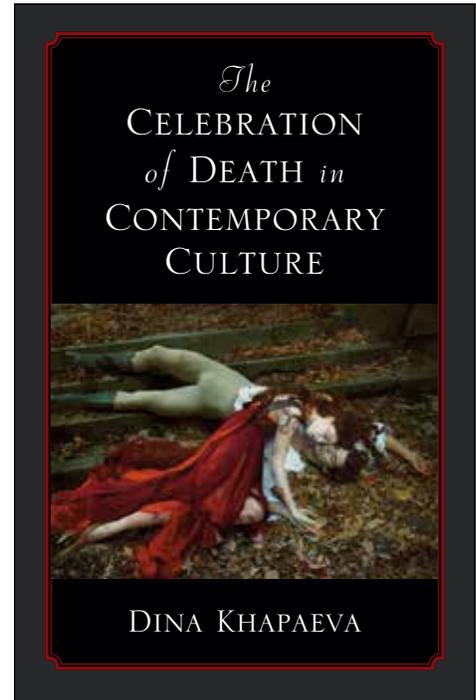
Dina Khapaeva

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

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

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

Dina Khapaeva is Professor of Modern Languages at the Georgia Institute of Technology.



CULTURAL STUDIES

LITERARY STUDIES

March 2017

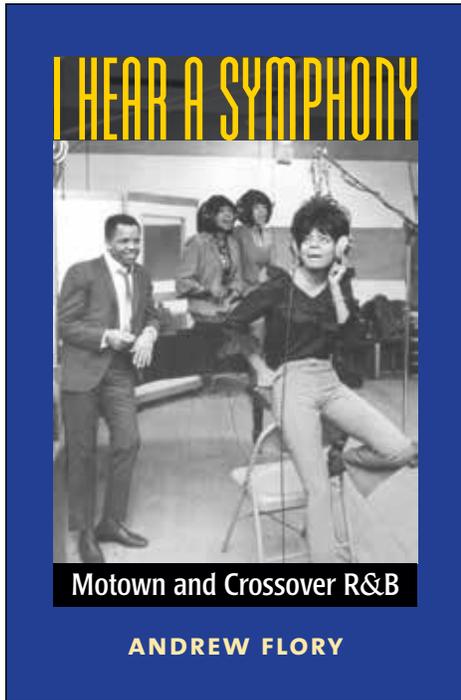
6 x 9, 272 pages, 5 halftones

Cloth 978-0-472-13026-9

\$65.00

E-book 978-0-472-12262-2

Investigates how the music of Motown Records functioned as the center of the company's creative and economic impact worldwide



I Hear a Symphony

Motown and Crossover R&B

Andrew Flory

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

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

"[*I Hear a Symphony*] makes a substantial contribution to academic literature on Motown . . . [Flory] certainly takes an approach to Motown that is significantly different from any previous work on the subject."

—Rob Bowman, Associate Professor of Ethnomusicology, York University

"[Flory's] access to Motown archival materials, his scrutiny of the *Michigan Chronicle*, and his encyclopedic familiarity with seemingly every form of Motown's output and public circulation—recordings, covers, film, television appearances, commercials—brings readers closer than ever before to an understanding of the operations of the company and the sheer scope of Motown's presence in global popular culture."

—Mark Burford, Associate Professor of Music at Reed College

MUSIC

AMERICAN STUDIES

June 2017

SERIES: TRACKING POP

6 x 9, 368 pages, 22 musical examples,
25 halftones, and 6 tables

Cloth 978-0-472-11741-3

\$90.00

Paper 978-0-472-03686-8

\$39.95

E-book 978-0-472-12287-5

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

—Albin Zak, Professor of Musicology at the University at Albany

A compelling consideration of Jerusalem during the formative period of Islamic civilization

Medieval Jerusalem

*Forging an Islamic City in
Spaces Sacred to Christians and Jews*

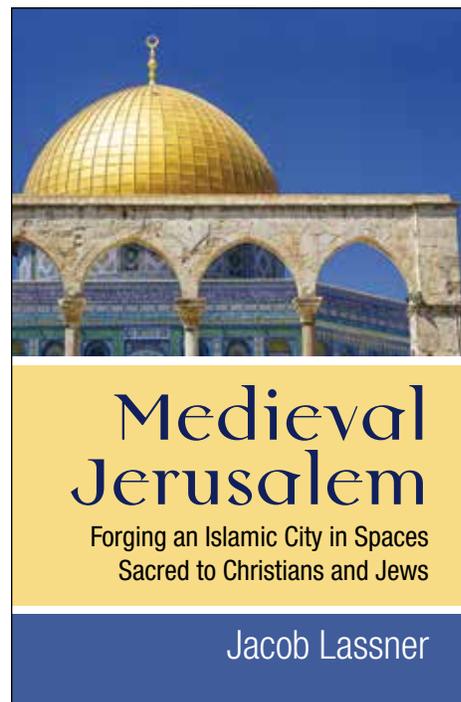
Jacob Lassner

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

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

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

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



**MIDDLE AND NEAR EASTERN STUDIES
MEDIEVAL AND RENAISSANCE
STUDIES**

May 2017

6 x 9, 288 pages, 7 illustrations

Cloth 978-0-472-13036-8

\$75.00

E-book 978-0-472-12286-8

Now in paper — groundbreaking analysis that sheds new light on global governance

The Politics of Expertise

Competing for Authority in Global Governance



Ole Jacob Sending

“Sending’s reputation as one of the most astute and creative observers of global governance is solidified with this cogent, timely, and field-bending book.”

—Michael Barnett, George Washington University

NOW IN PAPER!

POLITICAL SCIENCE

INTERNATIONAL RELATIONS

January 2017

SERIES: CONFIGURATIONS: CRITICAL
STUDIES OF WORLD POLITICS

6 x 9, 174 pages, 1 table

Cloth 978-0-472-11963-9

\$70.00

Paper 978-0-472-03691-2

\$19.95

The Politics of Expertise

Competing for Authority in Global Governance

Ole Jacob Sending

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

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

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

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

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

—Midwest Book Review

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

—Michael Williams, University of Ottawa

An incredible visualization of the transformations that have occurred in Detroit over the past 25 years through photographs of the changing architecture

Detroit Is No Dry Bones

The Eternal City of the Industrial Age

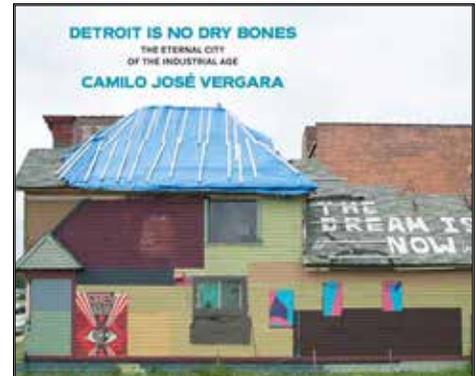
Camilo José Vergara

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

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

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

—*Detroit Metro Times*



**URBAN STUDIES
RACE AND ETHNICITY**

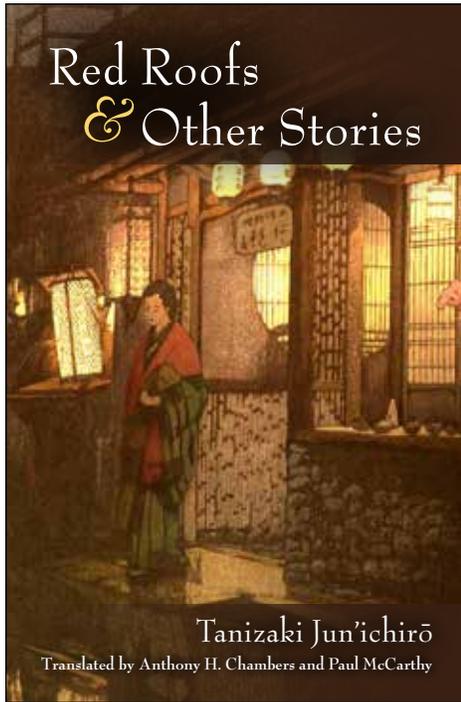
August 2016

11 x 9, 280 pages, 310 color photographs

Cloth 978-0-472-13011-5

\$55.00

Four short stories by master storyteller Tanizaki Jun'ichirō, newly translated into English



Red Roofs and Other Stories

Tanizaki Jun'ichirō

TRANSLATED BY ANTHONY H. CHAMBERS
AND PAUL MCCARTHY

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

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

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

—J. Keith Vincent, Boston University, award-winning translator of Okamoto Kanoko's *A Riot of Goldfish*

ASIAN STUDIES

ASIAN LITERATURE

September 2016

SERIES: MICHIGAN MONOGRAPH

SERIES IN JAPANESE STUDIES

Cloth 978-0-472-07327-6

\$34.95

Paper 978-0-472-05327-8

\$19.95

E-book 978-0-472-12237-0

A groundbreaking look at the paradox of technology to both liberate and enslave our current culture by noted scholar William Sims Bainbridge

Star Worlds

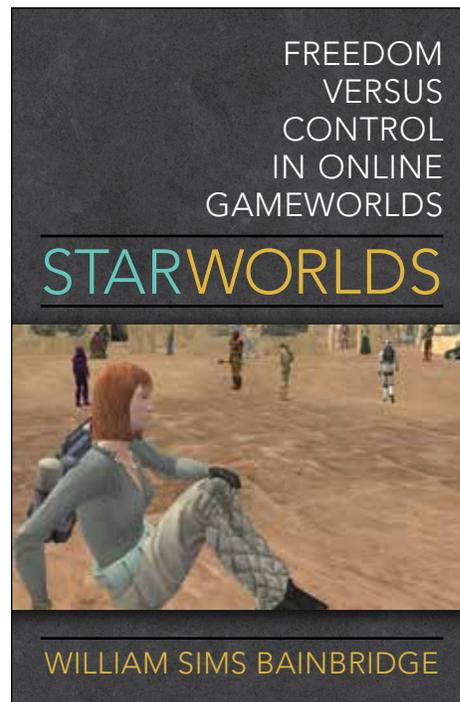
Freedom Versus Control in Online Gameworlds

William Sims Bainbridge

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

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

William Sims Bainbridge is the author of books about the real space program (*The Spaceflight Revolution*, *Goals in Space*, and *The Meaning and Value of Spaceflight*), and fictional representations of it (*Dimensions of Science Fiction* and *The Virtual Future*), as well as books about massively multiplayer online games (*The Warcraft Civilization: Social Science in a Virtual World* and *eGods: Faith Versus Fantasy in Computer Gaming*). He is an experienced computer programmer, anthropological field researcher, and historical sociologist, with more than 200 articles and book chapters to his credit.



NEW MEDIA CULTURAL STUDIES

December 2016

6 x 9, 320 pages, 10 tables

Cloth 978-0-472-07328-3

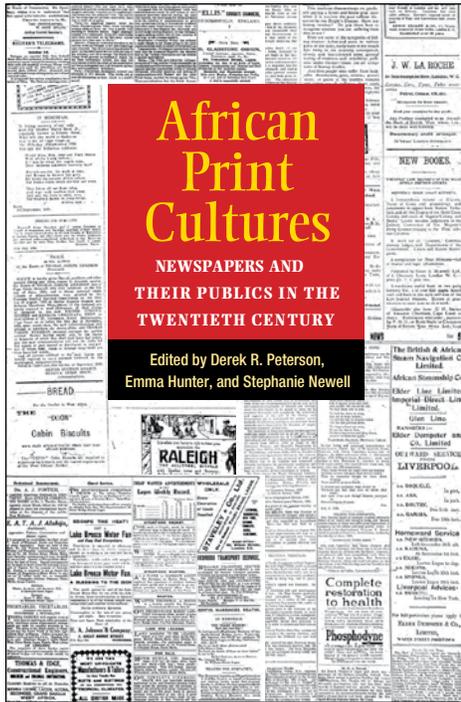
\$85.00

Paper 978-0-472-05328-5

\$34.95

E-book 978-0-472-12241-7

Broad-ranging essays on the social, political, and cultural significance of more than a century's worth of newspaper publishing practices across the African continent



African Print Cultures

Newspapers and Their Publics in the Twentieth Century

Edited by Derek R. Peterson, Emma Hunter, and Stephanie Newell

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

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

Derek R. Peterson is Professor of History and African Studies at the University of Michigan. **Emma Hunter** is Lecturer in African History at the University of Edinburgh. **Stephanie Newell** is Professor of English and Senior Research Fellow in International and Area Studies at Yale University.

AFRICAN STUDIES

September 2016

SERIES: AFRICAN PERSPECTIVES

6 x 9, 440 pages, 39 halftones, 1 table

Cloth 978-0-472-07317-7

\$95.00

Paper 978-0-472-05317-9

\$34.95

E-book 978-0-472-12213-4

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

John Lewis and the Challenge of “Real” Black Music

Christopher Coady

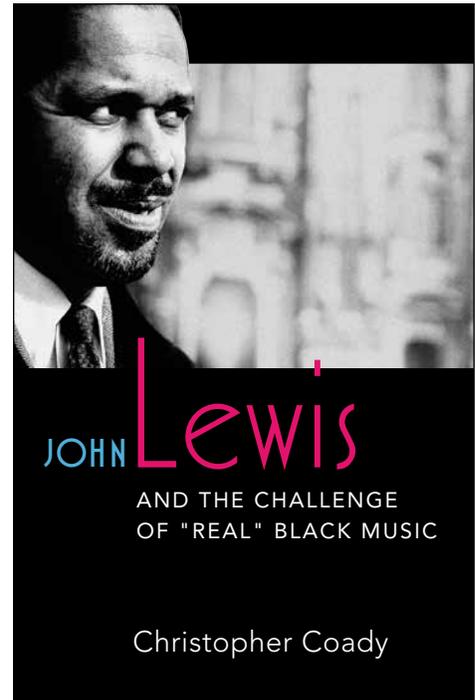
For critics and listeners, the reception of the 1950s jazz-classical hybrid Third Stream music has long been fraught. In *John Lewis and the Challenge of “Real” Black Music*, Christopher Coady explores the work of one of the form’s most vital practitioners, following Lewis from his role as an arranger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

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

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

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

—Gabriel Solis, University of Illinois, Urbana-Champaign



**JAZZ
AFRICAN-AMERICAN AND AFRICAN
STUDIES**

October 2016

SERIES: JAZZ PERSPECTIVES

6 x 9, 264 pages, 24 tables, 18 music
examples

Cloth 978-0-472-07320-7

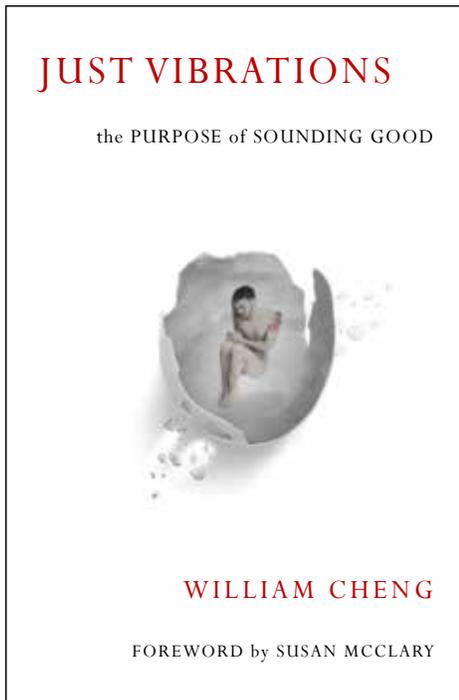
\$80.00

Paper 978-0-472-05320-9

\$39.95

E-book 978-0-472-12226-4

An urgently needed look at the ethical stakes of contemporary musical life and musical scholarship



Just Vibrations

The Purpose of Sounding Good

William Cheng

FOREWORD BY SUSAN MCCLARY

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

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

William Cheng is Assistant Professor of Music at Dartmouth College.

MUSIC
DISABILITY STUDIES

October 2016

6 x 9, 192 pages, 17 images

Cloth 978-0-472-07325-2

\$60.00

Paper 978-0-472-05325-4

\$24.95

E-book 978-0-472-12235-6

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

—Andrew Dell’Antonio, the University of Texas at Austin

Memoirist Bob Tarte returns with another hilarious look into his birdbrained world

Feather Brained

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

Bob Tarte

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

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

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

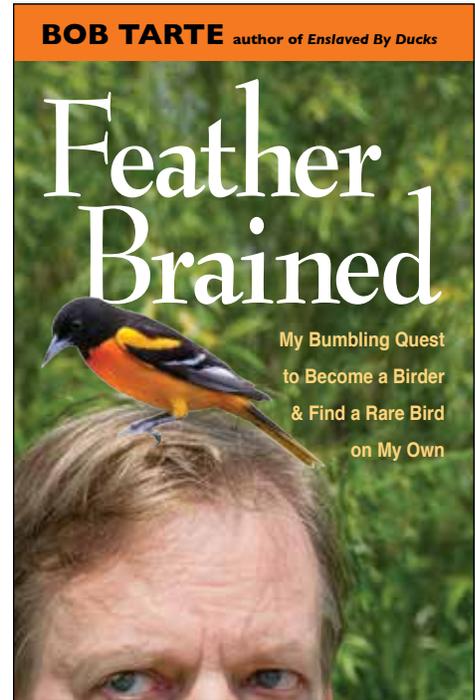
—**Sy Montgomery**, Author of *The Good Good Pig*

"Bob's tone is self-deprecating, humorous, and totally winsome."

—**Nancy Pearl**, *NPR Morning Edition*

"Tarte's laughter-through-tears approach is therapeutic and inspirational."

—**Entertainment Weekly**



**MEMOIR
HUMOR
NATURE**

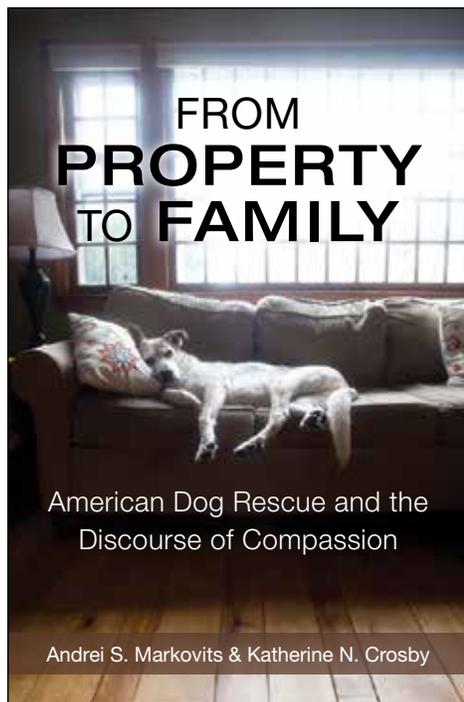
April 2016

6 x 9, 216 pages, 15 B&W photos

Cloth 978-0-472-11986-8

\$22.95

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



From Property to Family

American Dog Rescue and the Discourse of Compassion

Andrei S. Markovits and Katherine N. Crosby

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

Andrei S. Markovits is the Karl W. Deutsch Collegiate Professor of Comparative Politics and German Studies as well as an Arthur F. Thurnau Professor at the University of Michigan in Ann Arbor. **Katherine N. Crosby**, a 2011 graduate of the University of Michigan, is completing her doctorate in the Department of History, University of South Carolina in Columbia.

AMERICAN STUDIES
CULTURAL STUDIES

September 2014

6 x 9, 362 pages, 12 figures, 13 tables

Cloth 978-0-472-07246-0

\$50.00

Paper 978-0-472-05246-2

\$24.95

Examines the role of black American music abroad in the post–WWII era through the lens of one of the period’s most prolific and influential blues scholars, Paul Oliver

Blues, How Do You Do?

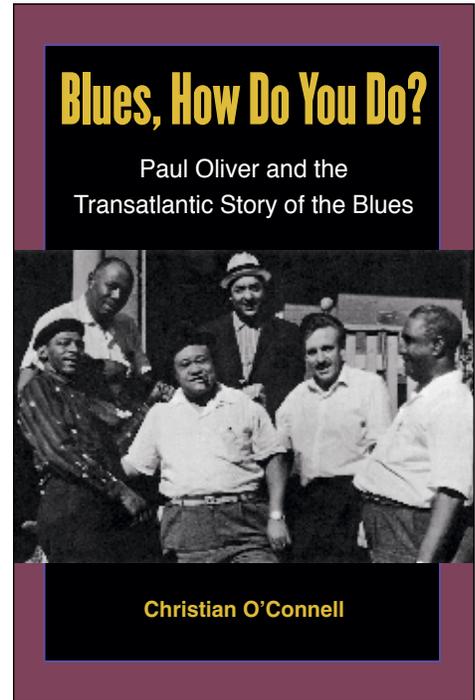
Paul Oliver and the Transatlantic Story of the Blues

Christian O’Connell

Recent revisionist scholarship has argued that representations by white “outsider” observers of black American music have distorted historical truths about how the blues came to be. While these scholarly arguments have generated an interesting debate concerning how the music has been framed and disseminated, they have so far only told an American story, failing to acknowledge that in the post-war era the blues had spread far beyond the borders of the United States. As Christian O’Connell shows in *Blues, How Do You Do?* Paul Oliver’s largely neglected scholarship—and the unique transatlantic cultural context it provides—is vital to understanding the blues.

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

Christian O’Connell is a Senior Lecturer in American History at the University of Gloucestershire.



MUSIC-JAZZ, BLUES

August 2015

6 x 9, 264 pages, 39 B&W halftones

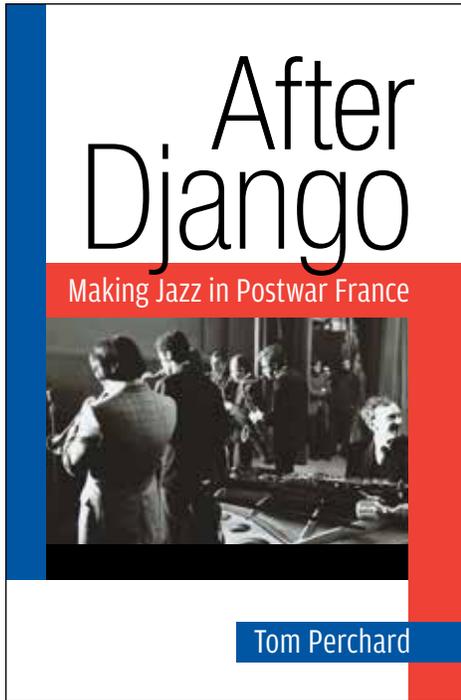
Cloth 978-0-472-07267-5

\$80.00

Paper 978-0-472-05267-7

\$39.95

One of the first full-length studies of jazz in postwar France, this book explores the ways that French musicians and critics received and remade an American music according to their own cultural concerns



After Django

Making Jazz in Postwar France

Tom Perchard

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

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

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

—Stephen Eric Drott, University of Texas at Austin

MUSIC-JAZZ EUROPEAN HISTORY

January 2015

SERIES: JAZZ PERSPECTIVES

6 x 9, 308 pages, 13 examples, 1 figure,

3 B&W halftones

Cloth 978-0-472-07242-2

\$80.00

Paper 978-0-472-05242-4

\$39.95

The first scholarly volume to investigate the impact of social media and other communication technologies on the global dissemination of the Korean Wave

Hallyu 2.0

The Korean Wave in the Age of Social Media

Sangjoon Lee and Abé Mark Nornes, Editors

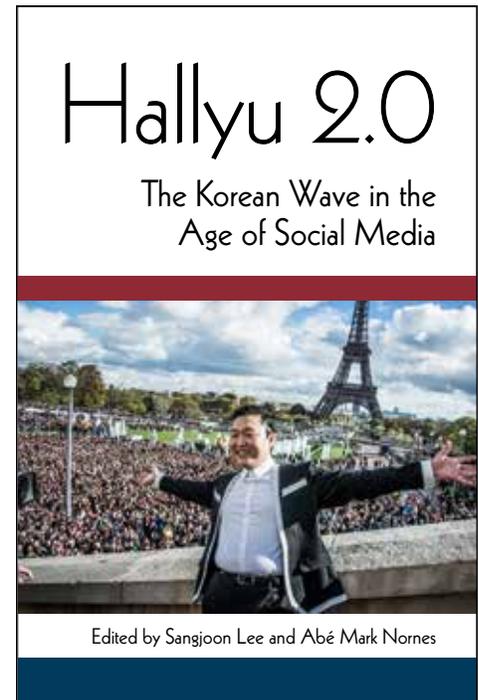
Collectively known as *Hallyu*, Korean music, television programs, films, online games, and comics enjoy global popularity, thanks to new communication technologies. In recent years, Korean popular culture has also become the subject of academic inquiry. Whereas the Hallyu's impact on Korea's national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

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

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

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

—Stephen Epstein, Victoria University of Wellington



ASIAN STUDIES MEDIA AND COMMUNICATION

June 2015

SERIES: PERSPECTIVES ON
CONTEMPORARY KOREA

6 x 9, 276 pages, 6 tables, 13 halftones,
4 figures

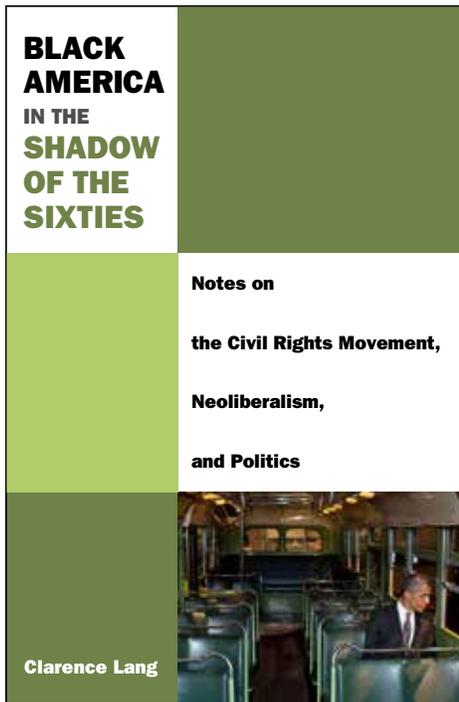
Cloth 978-0-472-07252-1

\$85.00

Paper 978-0-472-05252-3

\$35.00

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



Black America in the Shadow of the Sixties

Notes on the Civil Rights Movement, Neoliberalism, and Politics

Clarence Lang

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

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

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

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

—George Lipsitz, University of California, Santa Barbara

AFRICAN-AMERICAN STUDIES HISTORY

February 2015

SERIES: CLASS : CULTURE

6 x 9, 184 pages

Cloth 978-0-472-07266-8

\$65.00

Paper 978-0-472-05266-0

\$22.95

Explores U.S. detective fiction's deep engagement with the shifting dynamics of race and labor in America

Dreams for Dead Bodies

Blackness, Labor, and the Corpus of American Detective Fiction

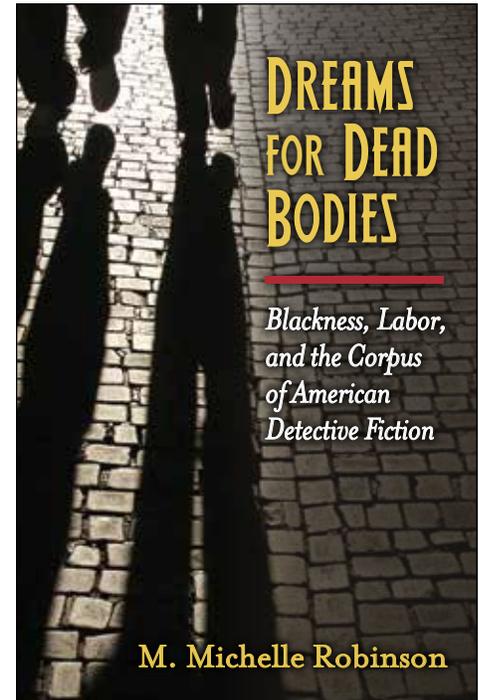
M. Michelle Robinson

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

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

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

"With verve and energy, M. Michelle Robinson argues that the work of detection in fiction predates the appearance of the detective per se, and demonstrates that genres are fluid patchworks under constant repair and erasure even as they become ever more stable and predictable contracts between authors and readers. She shows how the modes of narration essential to elaborating crime plots—usually involving money and murder—are intimately tied to affective relations across classes, races,



and time, and the means by which they are expressed, involve, even commit, hidden violence. It is the work of narration to enlist readers in the narrators' process of unraveling these crimes at the heart of family and nation."

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

**LITERARY CRITICISM
MYSTERY & DETECTIVE
AFRICAN AMERICAN STUDIES**

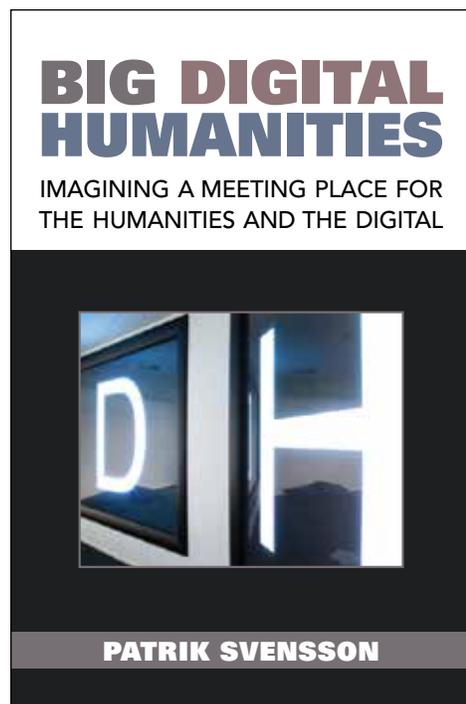
February 2016

SERIES: CLASS : CULTURE

6 x 9, 264 pages

Cloth 978-0-472-11981-3

\$75.00



Big Digital Humanities

Imagining a Meeting Place for the Humanities and the Digital

Patrik Svensson

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

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

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

—Tanya Clement, University of Texas–Austin

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

—Todd Presner, University of California—Los Angeles

**DIGITAL PROJECTS
HIGHER EDUCATION**

July 2016

SERIES: DIGITAL HUMANITIES

6 x 9, 328 pages

Cloth 978-0-472-07306-1

\$80.00

Paper 978-0-472-05306-3

\$39.95

Explores the values, assumptions, and consequences of the circulation of DNA in popular culture

The DNA Mystique

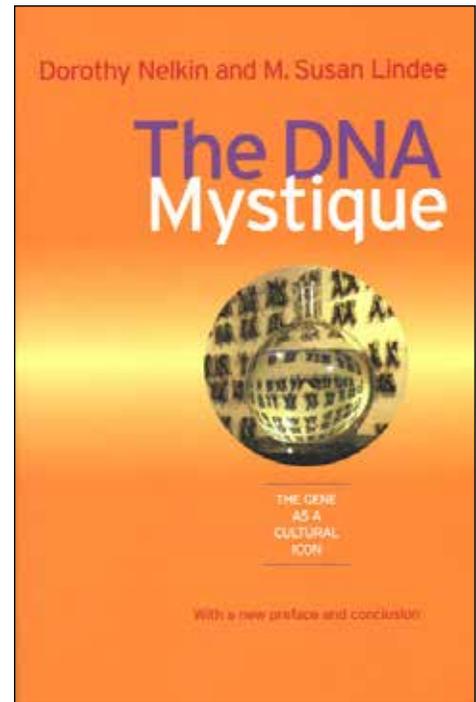
The Gene as a Cultural Icon

Dorothy Nelkin and M. Susan Lindee

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

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

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



HEALTH AND MEDICINE CULTURAL STUDIES

June 2004

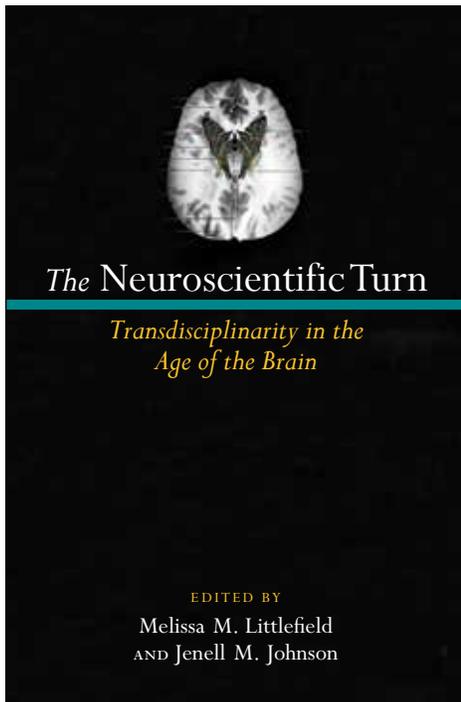
SERIES: CONVERSATIONS IN MEDICINE
AND SOCIETY

6 x 9.125, 312 pages, 13 drawings

Paper 978-0-472-03004-0

\$27.95

An interdisciplinary collection considering implications of the current “neurorevolution”



The Neuroscientific Turn

Transdisciplinarity in the Age of the Brain

Melissa M. Littlefield and Jenell M. Johnson, Editors

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

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

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

MEDIA STUDIES
LITERARY STUDIES

August 2012

6 x 9, 268 pages, 6 B&W illustrations

Cloth 978-0-472-11826-7

\$75.00

Tracing how the meanings of a barbaric surgical procedure emerged, accrued, and transformed within medicine and public culture in the U.S.

American Lobotomy

A Rhetorical History

Jenell Johnson

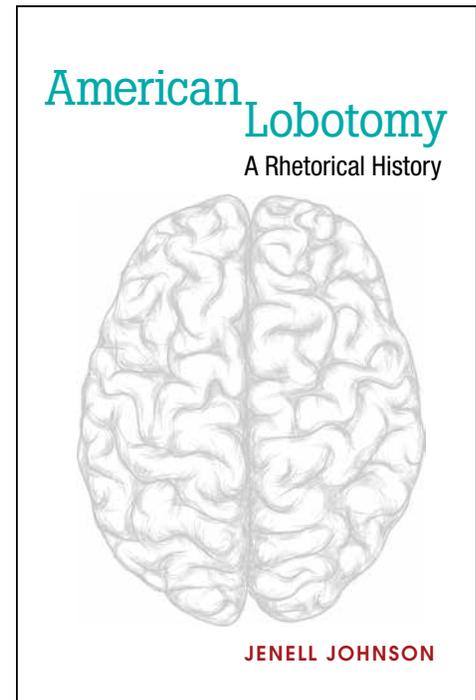
In 1935, lobotomy, one of the most infamous procedures in the history of medicine, was heralded as a “miracle cure” by newspapers and magazines, as they hoped that this “soul surgery” would empty the nation’s perennially blighted asylums. But the practice soon fell from favor, as the operation became characterized as a cruel practice with suspiciously authoritarian overtones. Only twenty years after the first operation, lobotomists once praised for “therapeutic courage” were condemned for their barbarity. *American Lobotomy: A Rhetorical History* studies representations of lobotomy in a wide variety of cultural texts to offer a rhetorical and cultural history of the infamous procedure and its continued effect on American medicine.

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

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

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

—Laura Otis, Emory University



MEDICINE DISABILITY STUDIES

October 2014

SERIES: CORPOREALITIES:

DISCOURSES OF DISABILITY

6 x 9, 240 pages, 6 halftones

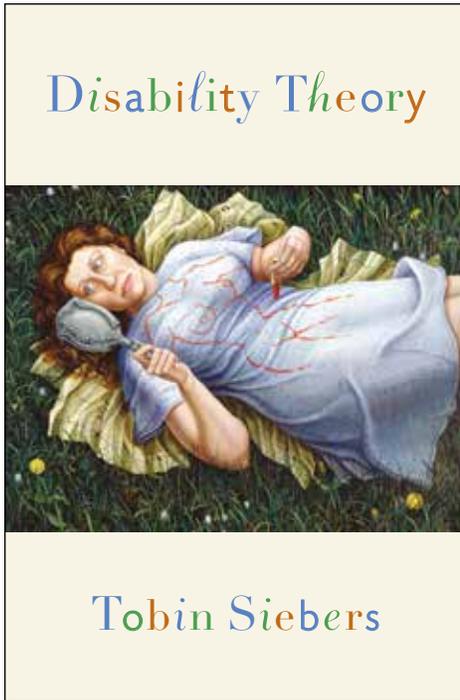
Cloth 978-0-472-11944-8

\$49.50

Paper 978-0-472-03665-3

\$26.95

Boldly rethinks theoretical questions of the last thirty years from the vantage point of disability studies



Disability Theory

Tobin Siebers

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

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

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

—Michael Bérubé, Penn State University

“Magisterially written, thoroughly researched, and polemically powerful.”

—Michael Davidson, University of California, San Diego

“A powerful manifesto that calls theory to account and forces readers to think beyond our comfort zones.”

—Helen Deutsch, University of California, Los Angeles

**DISABILITY STUDIES
CULTURAL STUDIES**

June 2008

SERIES: CORPOREALITIES:

DISCOURSES OF DISABILITY

6 x 9, 240 pages, 2 illustrations and 2 B&W
photographs

Cloth 978-0-472-07039-8

\$80.00

Paper 978-0-472-05039-0

\$26.95

An up-to-date edition of a foundational collection

Foucault and the Government of Disability

Enlarged and Revised Edition

Shelley Tremain, Editor

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

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

"A beautiful exploration of how Foucault's analytics of power and genealogies of discursive knowledges can open up new avenues for thinking critically about phenomena that many of us take to be inevitable and thus new ways of resisting and possibly at times redirecting the forces that shape our lives. Every scholar, every person with an interest in Foucault or in political theory generally, needs to read this book."

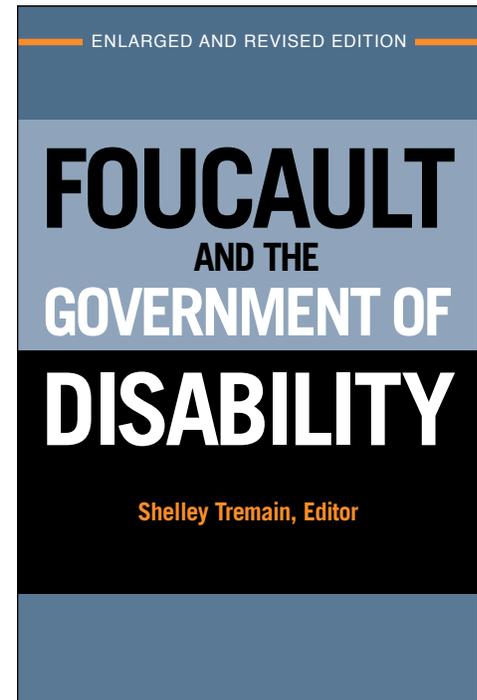
—Ladelle McWhorter, University of Richmond

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

—*Foucault Studies*

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

—*Essays in Philosophy*



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

—*Choice Reviews*

**DISABILITY STUDIES
PHILOSOPHY**

June 2015

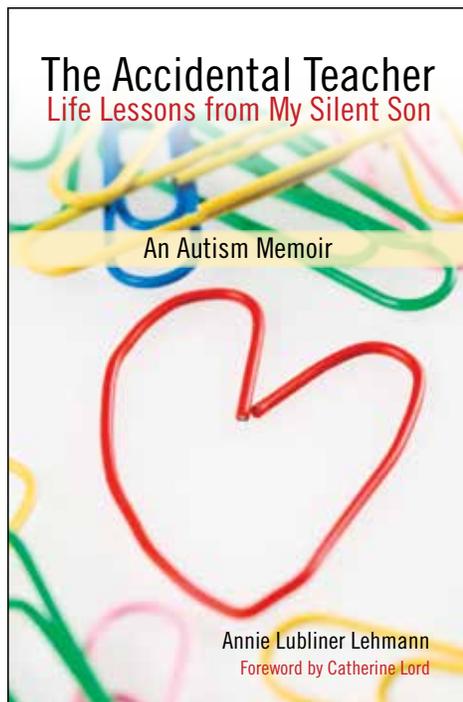
**CORPOREALITIES: DISCOURSES OF
DISABILITY**

6.125 x 9.25, 440 pages, 1 diagram

Paper 978-0-472-03638-7

\$35.00

A mother's honest, unvarnished, and touching memoir about the life lessons she learned from a son with autism



The Accidental Teacher

Life Lessons from My Silent Son

Annie Lubliner Lehmann

WITH A FOREWORD BY CATHERINE LORD

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

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

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

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

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

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

MEMOIR AUTISM

June 2009

5 x 8, 184 pages

Cloth 978-0-472-07074-9

\$45.00

Paper 978-0-472-05074-1

\$18.95

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

—Frances LaPlante-Sosnowsky, Associate Professor of Education at Wayne State University

Challenges the discourses of autism awareness campaigns for the “logic of violence” they often conceal

War on Autism

On the Cultural Logic of Normative Violence

Anne McGuire

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

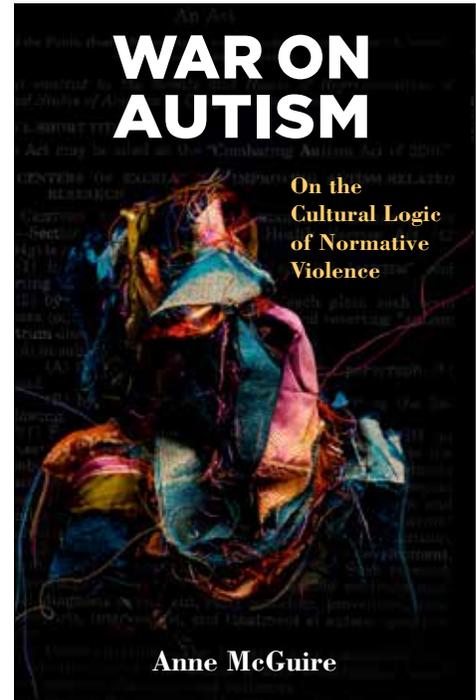
Anne McGuire is Assistant Professor, Teaching Stream, in the Equity Studies Program at New College, University of Toronto.

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

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

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

—Melanie Yergeau, University of Michigan



DISABILITY STUDIES AUTISM

May 2016

SERIES: CORPOREALITIES:

DISCOURSES OF DISABILITY

6 x 9, 280 pages, 13 illustrations

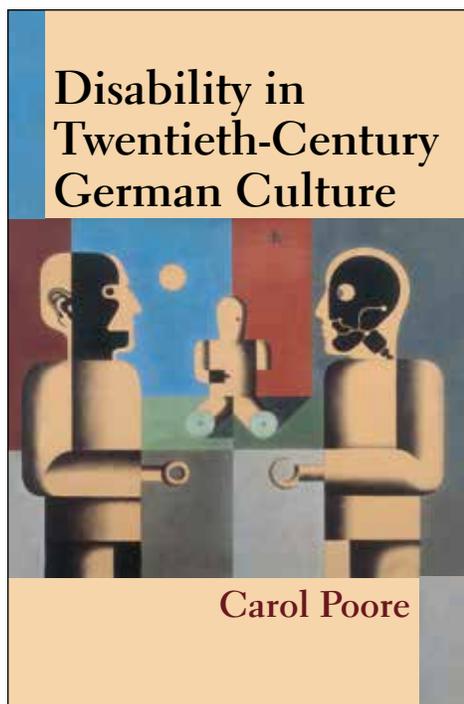
Cloth 978-0-472-07312-2

\$85.00

Paper 978-0-472-05312-4

\$39.95

A groundbreaking exploration of disability in Germany, from the Weimar Republic to present-day reunified Germany



Disability in Twentieth-Century German Culture

Carol Poore

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

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

Carol Poore is Professor of German Studies at Brown University.

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

—Robert C. Holub, University of Tennessee

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

—Sander L. Gilman, Emory University

GERMAN STUDIES
DISABILITY STUDIES

September 2009

SERIES: CORPOREALITIES:

DISCOURSES OF DISABILITY

6 x 9.25, 432 pages, 30 B&W photographs

Cloth 978-0-472-11595-2

\$85.00

Paper 978-0-472-03381-2

\$27.95

An exploration of science fiction produced in Argentina from the nineteenth century to the twenty-first

Science Fiction in Argentina

Technologies of the Text in a Material Multiverse

Joanna Page

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

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

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

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

—Benjamin Fraser, East Carolina University

SCIENCE FICTION in ARGENTINA

Technologies of the Text
in a Material Multiverse



JOANNA PAGE

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

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

**SCIENCE FICTION AND FANTASY
LATIN AMERICAN STUDIES**

April 2016

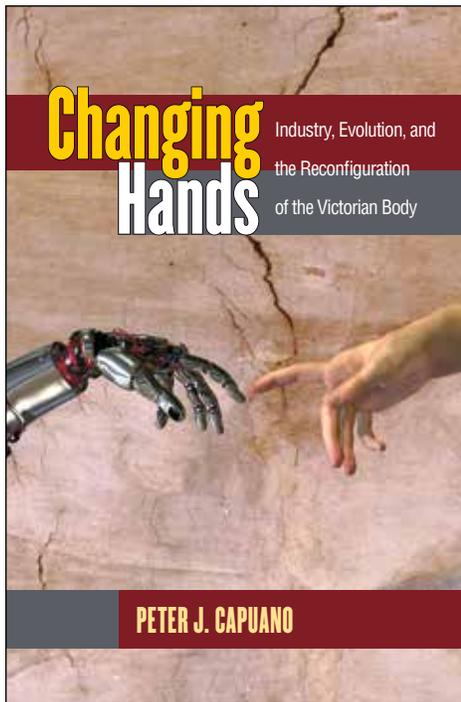
6 x 9, 288 pages, 20 figures

Cloth 978-0-472-07310-8

\$80.00

Paper 978-0-472-05310-0

\$39.95



Changing Hands

Industry, Evolution, and the Reconfiguration of the Victorian Body

Peter J. Capuano

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

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

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

—Pamela Gilbert, University of Florida

LITERARY CRITICISM

July 2015

6 x 9, 340 pages, 57 figures

Cloth 978-0-472-07284-2

\$80.00

Paper 978-0-472-05284-4

\$39.95

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

—Andrew Stauffer, University of Virginia

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

—James Eli Adams, Columbia University

Sheds new light on literary representations of blindness from a disability studies perspective

The Metanarrative of Blindness

A Re-reading of Twentieth-Century Anglophone Writing

David Bolt

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

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

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

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

—Georgina Kleeger, University of California, Berkeley

The Metanarrative of Blindness

A RE-READING OF TWENTIETH-CENTURY
ANGLOPHONE WRITING



David Bolt

**DISABILITY STUDIES
LITERARY STUDIES**

November 2013

SERIES: CORPorealITIES:

DISCOURSES OF DISABILITY

6 x 9, 178 pages

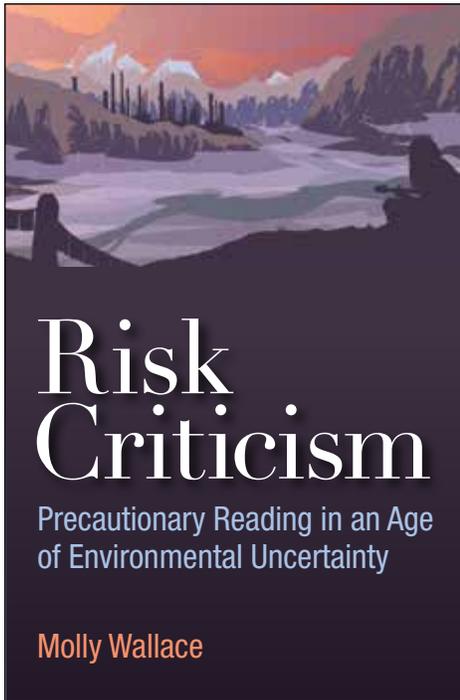
Cloth 978-0-472-11906-6

\$60.00

Paper 978-0-472-03654-7

\$24.95

Novels, films, theater, poetry, visual art, websites, news reports, and essays give context to environmental risk



Risk Criticism

Precautionary Reading in an Age of Environmental Uncertainty

Molly Wallace

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

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

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

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

—Fred Buell, Queen's College, CUNY

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

—Rob Nixon, Princeton University

ENVIRONMENTAL CONSERVATION LITERARY STUDIES

May 2016

6 x 9, 272 pages, 8 B&W images

Cloth 978-0-472-07302-3

\$75.00

Paper 978-0-472-05302-5

\$39.95

A guide for facilitating discussions about socially divisive issues for students, educators, business managers, and community leaders

Intellectual Empathy

Critical Thinking for Social Justice

Maureen Linker

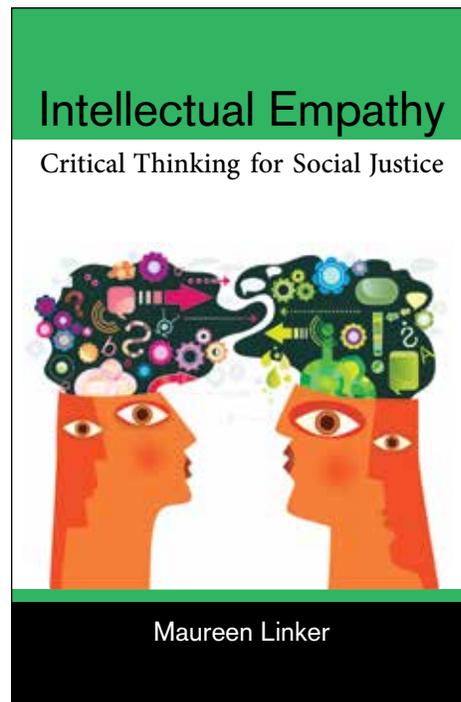
Intellectual Empathy provides a step-by-step method for facilitating discussions of socially divisive issues. Maureen Linker, a philosophy professor at the University of Michigan–Dearborn, developed Intellectual Empathy after more than a decade of teaching critical thinking in metropolitan Detroit, one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

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

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

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

—Patrick R. Grzanka, University of Tennessee, Knoxville



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

—Catherine E. Hundleby, University of Windsor

**POLITICAL SCIENCE
HUMAN RIGHTS
DIVERSITY TRAINING**

December 2014

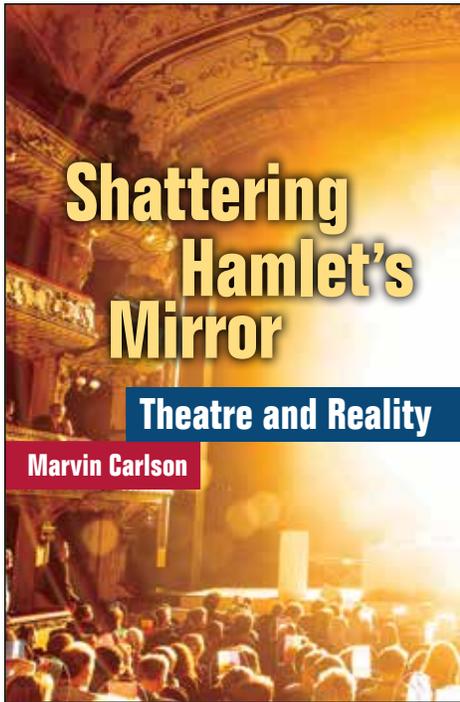
6 x 9, 240 pages, 1 figure, 1 photo

Cloth 978-0-472-07262-0

\$60.00

Paper 978-0-472-05262-2

\$30.00



Shattering Hamlet's Mirror

Theatre and Reality

Marvin Carlson

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

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

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

—Andrew Sofer, Boston College

THEATER AND PERFORMANCE

May 2016

6 x 9, 152 pages

Cloth 978-0-472-11985-1

\$60.00

Sensational Devotion

Evangelical Performance in Twenty-First-Century America

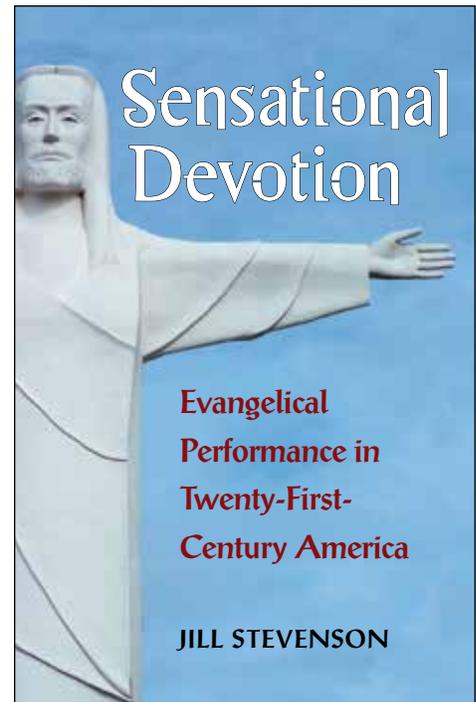
Jill Stevenson

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

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

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

—Ann Pellegrini, New York University



THEATER AND PERFORMANCE

April 2013

6 x 9, 328 pages, 18 B&W illustrations

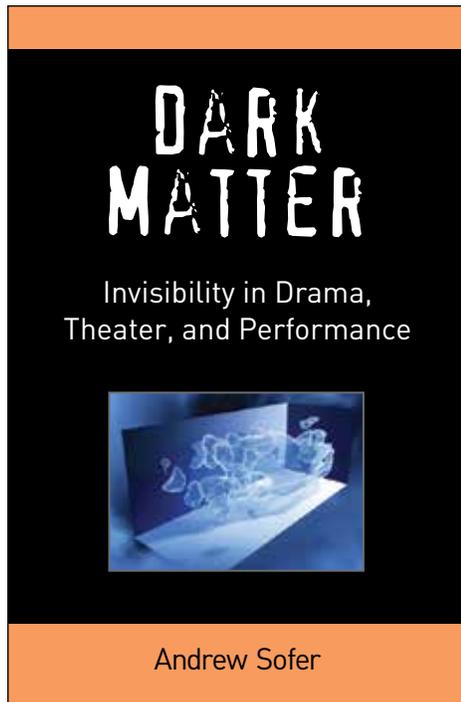
Cloth 978-0-472-11873-1

\$60.00

Paper 978-0-472-03651-6

\$32.50

Meditations on those entities the audience does not see—and their profound significance in the theater



Dark Matter

Invisibility in Drama, Theater, and Performance

Andrew Sofer

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

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

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

—David Bevington, University of Chicago

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

—Marvin Carlson, The Graduate Center, City University of New York

THEATER AND PERFORMANCE

October 2013

SERIES: THEATER: THEORY/TEXT/
PERFORMANCE

6 x 9, 242 pages, 2 B&W illustrations

Cloth 978-0-472-07204-0

\$75.00

Paper 978-0-472-05204-2

\$30.95

Reveals what might be gained by taking spirituality seriously as a constituent aspect of performance

Reckoning with Spirit in the Paradigm of Performance

Donnalee Dox

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

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

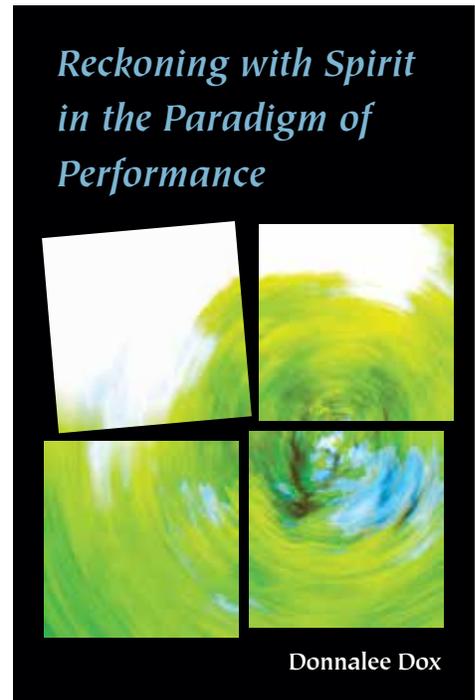
Donnalee Dox is Associate Professor of Performance Studies at Texas A&M University.

"An ambitious and provocative study. Dox's rigorous and innovative analysis challenges performance scholars to rethink how we approach questions of spirituality."

—Henry Bial, University of Kansas

"Reckoning with Spirit is an especially powerful and effective tour de force."

—Jeffrey J. Kripal, Rice University



**THEATER AND PERFORMANCE
RELIGION**

January 2016

6 x 9, 282 pages

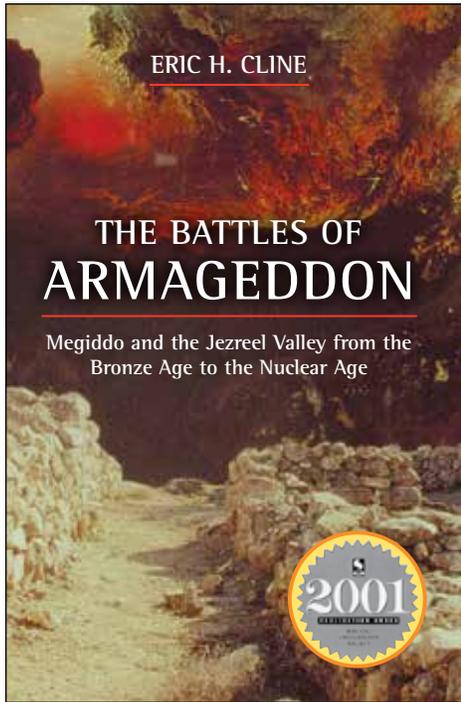
Cloth 978-0-472-07297-2

\$85.00

Paper 978-0-472-05297-4

\$39.50

One site. Thirty battles of four thousand years. Egyptians, Crusaders, Mongols, Israelis



The Battles of Armageddon

Megiddo and the Jezreel Valley from the Bronze Age to the Nuclear Age

Eric H. Cline

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

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

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

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

Eric H. Cline is Assistant Professor of Ancient History and Archaeology, George Washington University.

ARCHAEOLOGY CLASSICAL STUDIES-GREEK

November 2002

6 x 9, 256 pages, 2 drawings, 17
photographs, 1 table, 30 maps

Cloth 978-0-472-09739-5

\$34.95

Paper 978-0-472-06739-8

\$25.95

Cicero's Use of Judicial Theater

Jon Hall

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

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

Jon Hall is Associate Professor in the Department of Classics, University of Otago, New Zealand.

Cicero's Use of Judicial Theater

Jon Hall



CLASSICAL STUDIES

August 2014

6 x 9, 202 pages

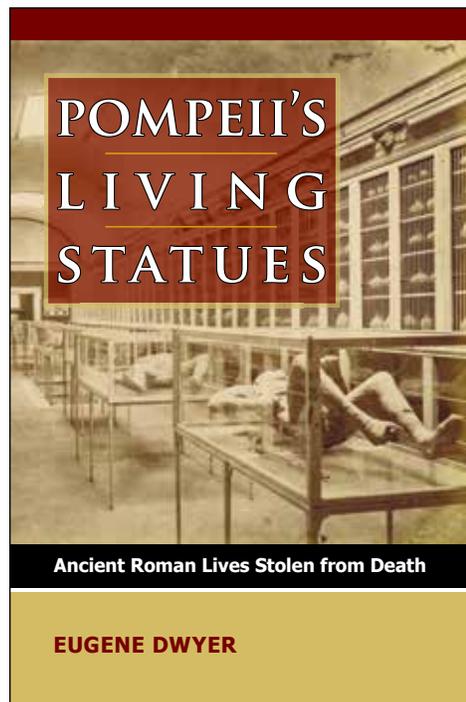
Cloth 978-0-472-07220-0

\$75.00

Paper 978-0-472-05220-2

\$30.00

An intriguing look at contemporary views regarding the casts of victims from Mt. Vesuvius' eruption



Pompeii's Living Statues

Ancient Roman Lives Stolen from Death

Eugene Dwyer

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

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

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

Eugene Dwyer is Professor of Art History at Kenyon College. Trained at Harvard and the Institute of Fine Arts at New York University, he has contributed articles to numerous volumes on Italian architecture and archaeology published by presses including Cambridge University Press, Getty Publications, and the University of Michigan Press. He is the author of *Pompeian Domestic Sculpture: A Study of Five Pompeian Houses and Their Contents*.

"Scholars and armchair travelers alike will be fascinated by this distinctive book."

—*Library Journal*

"Written in a lively style with all foreign language texts translated, the book will appeal to readers at all levels."

—*Choice (Highly Recommended)*

"This delightful volume is a welcome contribution to understanding what made Fiorelli and his methods so important, and to show how intimately archaeological method is linked to political and ideological change."

—*Journal of Roman Archaeology*

**ARCHAEOLOGY-ROMAN
EUROPEAN HISTORY**

May 2013

6 x 9, 200 pages, 49 B&W images, 1 map, 1 diagram

Cloth 978-0-472-11727-7

\$50.00

Paper 978-0-472-03550-2

\$28.95

Explores how classical Greek literature provides timeless insights into the complexities of wars both ancient and modern

Our Ancient Wars

Rethinking War through the Classics

Victor Caston and Silke-Maria Weineck, Editors

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

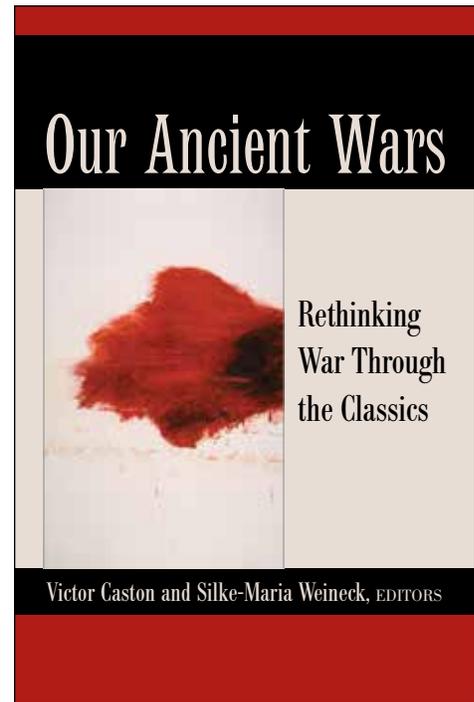
Our Ancient Wars features essays by top scholars from across academic disciplines—classicists and historians, philosophers and political theorists, literary scholars, some with firsthand experience of war and some without—engaging with classical texts to understand how differently they were read in other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

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

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

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

—Rosemary Moore, University of Iowa



**CLASSICAL STUDIES-GREEK
LITERARY STUDIES**

January 2016

6 x 9, 296 pages

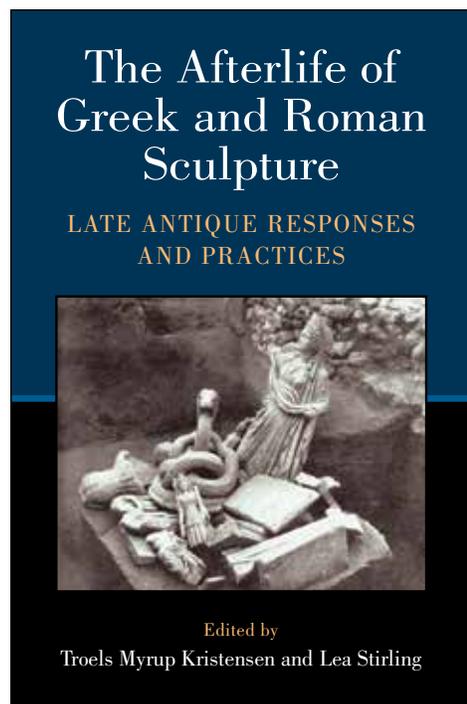
Cloth 978-0-472-07298-9

\$90.00

Paper 978-0-472-05298-1

\$45.00

A landmark volume on the uses and reuses of statuary in late antiquity



The Afterlife of Greek and Roman Sculpture

Late Antique Responses and Practices

Troels Myrup Kristensen and Lea Stirling, Editors

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

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

Troels Myrup Kristensen is Associate Professor of Classical Archaeology at Aarhus University. **Lea Stirling** is Professor of Classics at the University of Manitoba.

CLASSICAL STUDIES-ROMAN

May 2016

6 x 9, 448 pages, 95 illustrations

Cloth 978-0-472-11969-1

\$85.00

A new consideration of life on the Republican-era Aventine Hill uncovers a diverse urban landscape

The Republican Aventine and Rome's Social Order

Lisa Marie Mignone

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

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

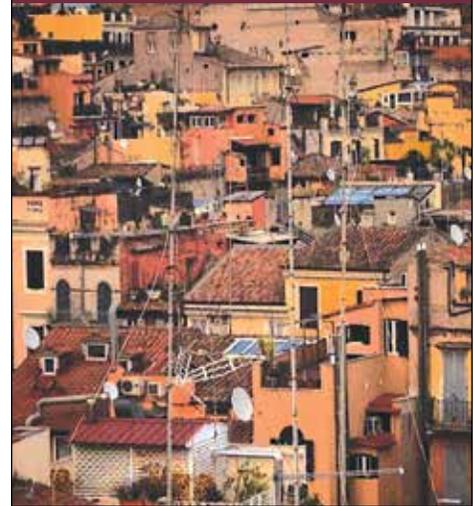
Lisa Marie Mignone is Assistant Professor of Classics at Brown University.

"The Republican Aventine will provide an integrated view of life in ancient Rome that benefits from a 360-degree perspective on one neighborhood, giving a kind of deep description that is often hard to come by for the ancient world because of the nature of the sources."

—Cynthia Bannon, Indiana University

The Republican Aventine and Rome's Social Order

LISA MARIE MIGNONE



"It is amply evident that Mignone has done her homework and knows the relevant scholarship inside and out."

—Karl Galinsky, University of Texas

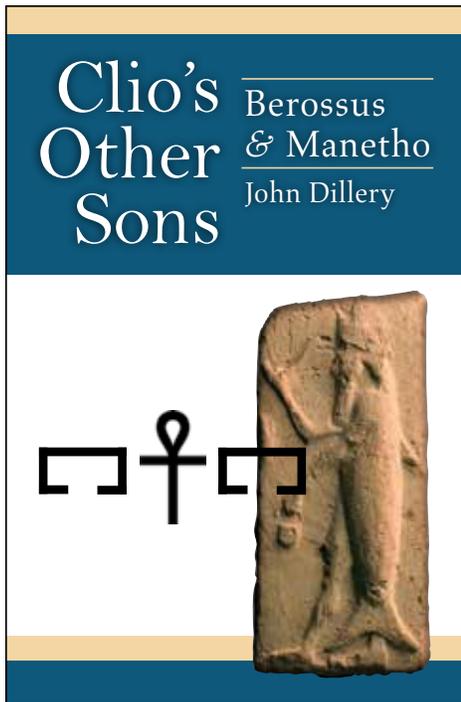
CLASSICAL STUDIES-ROMAN

May 2016

6 x 9, 280 pages, 12 figures, 2 tables

Cloth 978-0-472-11988-2

\$70.00



Clio's Other Sons

Berossus and Manetho

John Dillery

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

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

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

"Clio's Other Sons will be required reading for scholars of Hellenistic history and the history of Egypt and the Near East."

—Andrew Erskine, University of Edinburgh

CLASSICAL STUDIES HISTORY

April 2015

6 x 9, 536 pages, 2 tables

Cloth 978-0-472-07227-9

\$85.00

Paper 978-0-472-05227-1

\$50.00

Traces the principle that luxury corrupts its possessor as seen through a millennium of Greek literature

Corrupting Luxury in Ancient Greek Literature

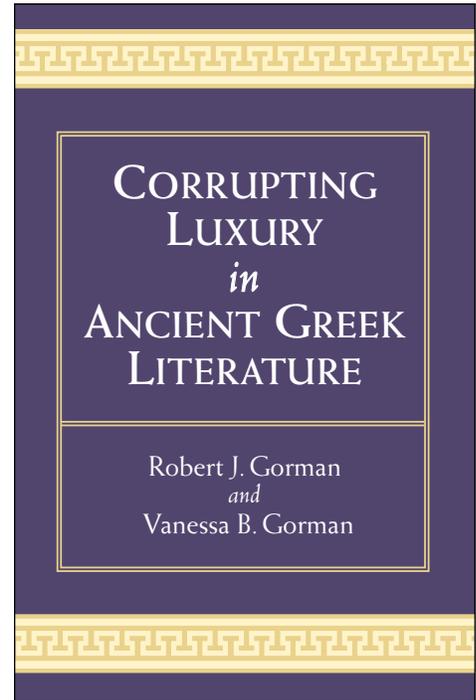
Robert J. Gorman and Vanessa B. Gorman

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

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

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

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



**CLASSICAL STUDIES
HISTORY**

November 2014

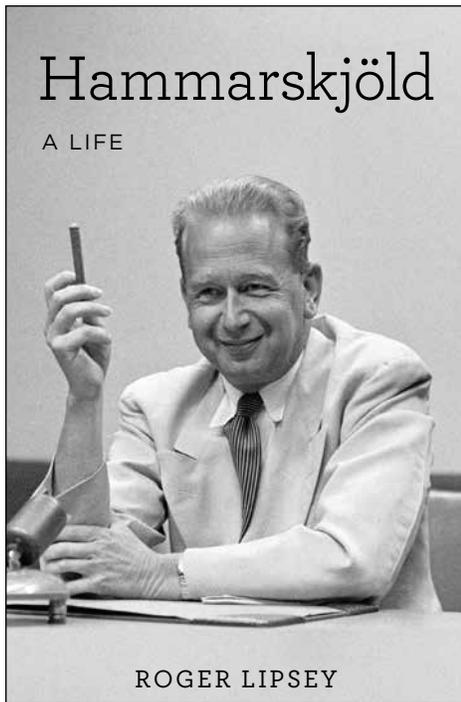
6 x 9, 492 pages, 2 tables

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Hammaraskjöld

A Life

Roger Lipsey

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

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

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

“... superbly put together and analyzed.”

—*The Nation*

“Lipsey is a patient, discreet, and compassionate guide to Hammarskjöld’s inner world. . . .”

—*New York Review of Books*

BIOGRAPHY

HISTORY

March 2013

6 x 9, 760 pages, 20 B&W photographs

Cloth 978-0-472-11890-8

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

—*Publishers Weekly*

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

—*The Wall Street Journal*

“[Lipsey] opens the door to a deeper understanding of Dag Hammarskjöld as a possible guide for those who live and work in a society beyond left and right.”

—Mats Svegfors, *Dagens Nyheter*

Czars in the White House

The Rise of Policy Czars as Presidential Management Tools

Justin S. Vaughn and José D. Villalobos

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

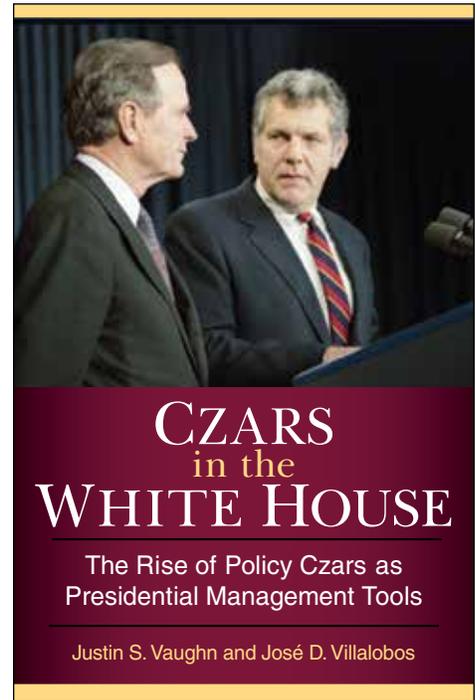
Combining public administration and political science approaches to the study of the American presidency and institutional politics, Justin S. Vaughn and José D. Villalobos argue that the creation of policy czars is a strategy for combating partisan polarization and navigating the federal government's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

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

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

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

—Andrew Rudalevige, Bowdoin College



**POLITICAL SCIENCE
AMERICAN POLITICS**

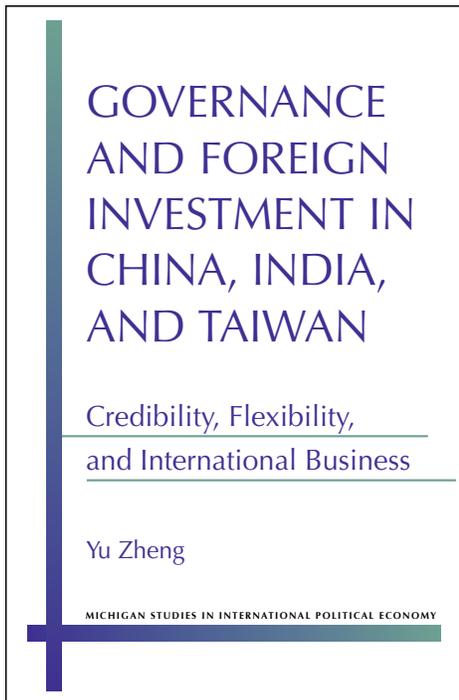
June 2015

6 x 9, 248 pages, 5 tables

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The type of government and the interplay of macro- and microlevel political institutions affect a country's ability to attract foreign investment



Governance and Foreign Investment in China, India, and Taiwan

Credibility, Flexibility, and International Business

Yu Zheng

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

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

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

—Robert Blanton, University of Memphis

**INTERNATIONAL RELATIONS
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January 2014

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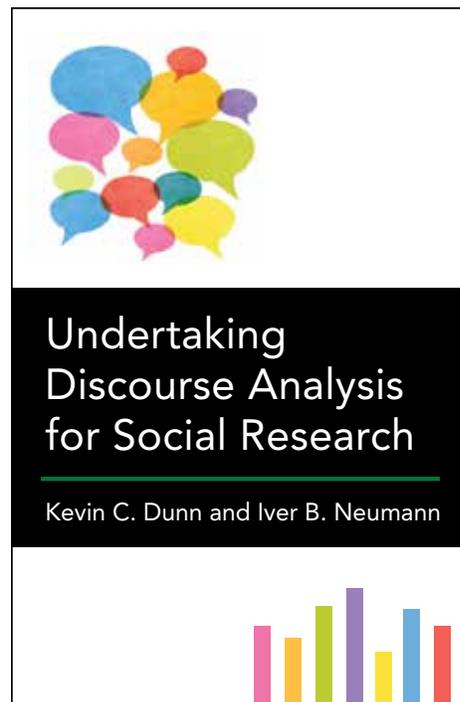
An indispensable guide to the theory, concept, and application of discourse analysis in the social sciences

Undertaking Discourse Analysis for Social Research

Kevin C. Dunn and Iver B. Neumann

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

Kevin C. Dunn is Professor of Political Science at Hobart and William Smith Colleges. **Iver B. Neumann** is the Montague Burton Professor of International Relations at the London School of Economics and Political Science and a Research Professor at the Norwegian Institute of International Affairs.



POLITICAL METHODOLOGY

February 2016

6 x 9, 160 pages, 2 figures

Paper 978-0-472-05311-7

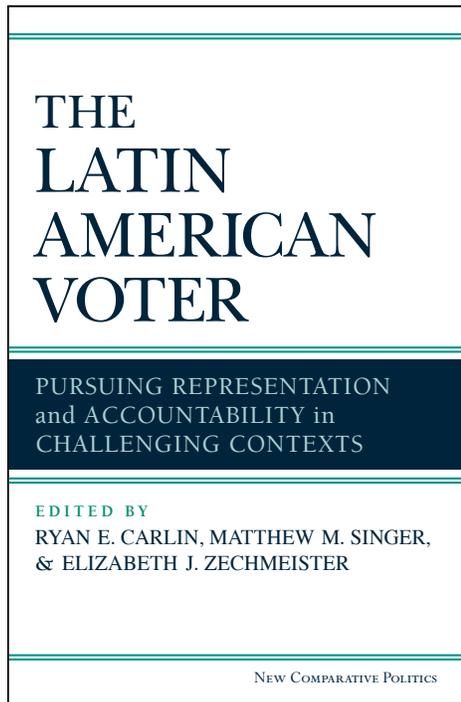
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E-book 978-0-472-12190-8

Public opinion and political behavior experts explore voter choice in Latin America with this follow-up to the 1960 landmark *The American Voter*



The Latin American Voter

Pursuing Representation and Accountability in Challenging Contexts

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

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

“The Latin American Voter, may prove as fundamental to theorizing about voter choice as did earlier classics. This is a treasure trove of theoretical insight, derived from a masterful survey of existing literature, subjected to inventive and rigorous empirical examination.”

—Kenneth M. Coleman, University of Michigan

**POLITICAL SCIENCE
LATIN AMERICA**

July 2015

SERIES: NEW COMPARATIVE POLITICS

6 x 9, 444 pages, 30 tables, 44 figures

Cloth 978-0-472-07287-3

\$95.00

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

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

—Russell Dalton, University of California-Irvine

An exploration of immigration, and how European far right groups attract seemingly left populations by emphasizing culture over economics

How the Workers Became Muslims

Immigration, Culture, and Hegemonic Transformation in Europe

Ferruh Yilmaz

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

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

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

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

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

—Ernesto Laclau, author of *On Populist Reason*

How the Workers Became Muslims

Immigration, Culture, and Hegemonic Transformation in Europe



Ferruh Yilmaz

CULTURAL STUDIES
EUROPEAN HISTORY

June 2016

6 x 9, 254 pages, 2 figures, 10 tables

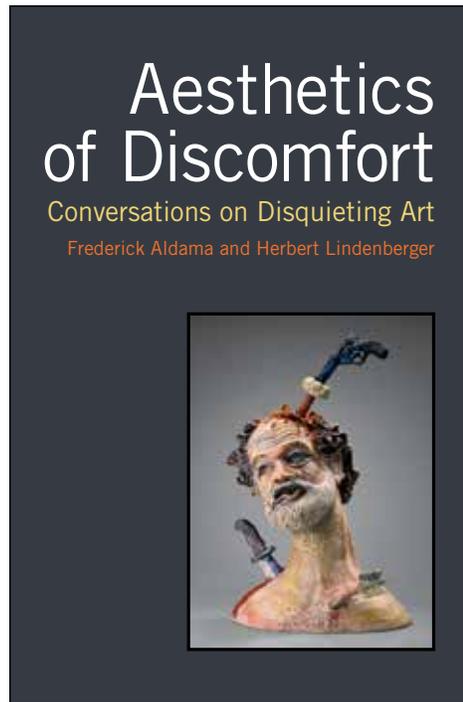
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Describes and defends the centrality of discomfort for consumers of various arts—literature, architecture, visual art, music, dance, and cinema



Aesthetics of Discomfort

Conversations on Disquieting Art

Frederick Aldama and Herbert Lindenberger

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

CULTURAL STUDIES
ART-ART THEORY

February 2016

6 x 9, 220 pages, 38 images

Cloth 978-0-472-07300-9

\$75.00

Paper 978-0-472-05300-1

\$29.95

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

“... *An essential read.*”

— **Wheeler Winston Dixon, University of Nebraska, and author of *A History of Horror and Black & White Cinema: A Short History***

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