

# BOOKMARK



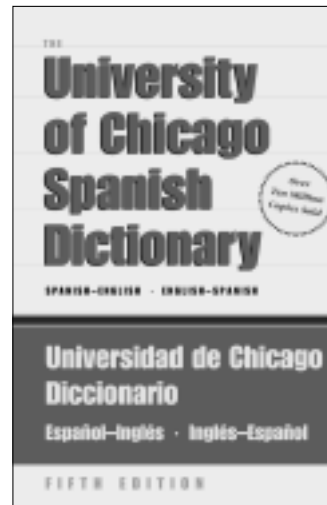
## A LIVING LEGEND: THE UNIVERSITY OF CHICAGO SPANISH DICTIONARY

Betsy Solaro

The friendly and familiar red cover of *The University of Chicago Spanish Dictionary* masks a sleeping giant. The most popular dictionary of its kind, it has sold more than 10 million copies, making it one of the University of Chicago Press's best-selling books of all time. Recognized for half a century as one of the most authoritative, useful, and concise Spanish–English dictionaries, it has now been completely updated in a fifth edition and is poised to prevail in ever-growing market of people who must navigate both languages quickly and easily.

First published in 1948, the dictionary was revised in 1972, 1977, and 1987. Each revision saw an increase in the number of entries, the level of sophistication, and the number and rate of sales. In recent years, sales of the dictionary have increased throughout the Americas.

In the past decade, the Hispanic population in the United States has grown by nearly 60 percent to almost 40 million people. With this in mind, the fifth edition of the dictionary is the product of an intensive revision



effort. “We wanted to refashion a classic work for today’s culture,” explains Linda Halvorson, editorial director for trade reference books.

“Languages change, of course, and we’ve brought the book’s vocabulary fully up to date. Our readers are a new generation—be they high school students, business people, travelers, or teachers, Americans who’ve never spoken a word of Spanish, or Spanish speakers who want to master idiomatic American English.”

Under the direction of David Pharies, professor of Spanish at the University of Florida, the new edition was completely overhauled. After preparing a detailed revision plan and

assembling a team of language specialists to assist him, Pharies went to work. “My objective throughout the entire process was to design this dictionary in such a way that you would never have to put it down without being sure that you had the right word,” Pharies said.

Day after day, he and his coworkers “negotiated” each entry, discussing both the English-to-Spanish and Spanish-to-English sections of the dictionary, sometimes calling in additional native speakers and experts. Pharies and his team also enhanced the usefulness of the definitions by adding new context cues to guide the reader around potential pitfalls in word choice. In English, for example, we use the word *soft* to describe both butter and skin, whereas in Spanish butter would be described as *blando*, but skin as *suave*.

Arriving at the right level of detail for the dictionary was a crucial and challenging part of the revision. Too many entries or cluttered definitions can be overwhelming, but insufficient information can be just as

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## DIRECTOR'S PAGE

### THE PRESS AT CHICAGO: A POINT OF REFERENCE

Last fall, my message to readers of *Bookmark* underscored the books we had published that could provide background or context for people struggling to understand the calamities of

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September 11. I spoke of the ways our society depends on scholarship to enlighten and to give courage.

Just as we look to scholars to shed light on our changed world, so our writer-scholars depend on a host of basic tools to assist them in their research and to help them express ideas with clarity and, we hope, eloquence. Today, the reference works published by the University of Chicago Press draw on and support our scholarly programs just as they have for almost one hundred years. As an undergraduate in the 1960s and, subsequently, as a young editor, I came to rely on several of the important guides to writing and editing that Chicago published. So it has been a special pleasure to be part of the process that has produced our magnificent new edition of *The University of Chicago Spanish Dictionary* (see article on page 1).

The dictionary is one of a number of landmark reference titles that distinguish Chicago's publishing program from those of other major university presses. Several of these titles evolved from the expert work done over many decades by individuals affiliated with the Press or the University. Examples include *The Craft of Research*, a collaboration of three master teachers, Wayne Booth, Gregory Colomb, and Joseph Williams; the revised *Manual for Writers of Term Papers, Theses, and Dissertations*, by Kate Turabian, the product of sixty years of

involvement with student writers at the University; and *The Chicago Manual of Style* (first edition, 1906), which carried the following reading line on the original title page: "Being a compilation of the typographical rules in force at the University of Chicago Press." The preface to that first edition of the manual referred to a process of revision and re-revision "as the scope of the work, and, it is hoped, the wisdom of the workers, increased." So it is with all of our significant reference titles.

These days, the reference program includes the citing of electronic documents and the challenges and choices posed by word-processing software. We continue to look carefully at our several dozen guides and reference titles to identify opportunities to refresh and improve the content even as we explore ways of introducing electronic versions that can enhance the utility and reach of the reference program.

Our renewed commitment to building the reputation of the University of Chicago Press as a source of valued and distinct types of guides and handbooks has led us to a number of authors known for their ability to distill years of specialized knowledge. This effort began in the early 1990s with books on the terminology and discourse of the different disciplines (*Critical Terms for Art History*, *Critical Terms for Literary Study*, *Critical Terms for Religious Studies*). Since then, our reference list has expanded

to feature important handbooks for professionals: *The Chicago Handbook for Teachers*, Alan Brinkley et al.; *Legal Writing in Plain English*, Brian Garner; and *The Chicago Guide to Your Academic Career*, John Goldsmith, John Komlos, and Penny Schine Gold. William Germano's *Getting It Published: A Guide for Scholars and Anyone Else Serious about Serious Books* will be joined on our list by a second book by Routledge publisher Germano that offers professional advice about turning a dissertation into a book.

Each of these titles has the potential to serve as an essential resource for years to come. Linda Halvorson, who directs our reference publishing program, reminds us that when we invest in the acquisition of first-rate reference manuscripts, we are investing in "evergreens"—titles that will grow, flourish, demand pruning, and, if treated with special care, last well into the *next* century.

In this newsletter, we do not often reproduce reviews of books in their entirety. Last month, however, our new edition of *The University of Chicago Spanish Dictionary* received its first official review in *Publisher's Weekly*, a periodical of special importance to booksellers and librarians. I want to share this noteworthy commentary with friends of the Press (see review on page 4).

*Paula Barker Duffy*  
Director

## GLOBALIZATION AS A FORCE FOR BETTER HEALTH

Eric Warshaw

Of all the growing inequities between rich and poor nations, one of the most pronounced is the information gap. This “digital divide” has especially tragic consequences for health in the developing world because medical information today circulates in an almost entirely electronic environment. Now the World Health Organization has launched the Health InterNetwork Access to Research Initiative (HINARI) to give institutions in poor countries access to the best in online health resources. Gro Harlem Brundtland, director-general of the World Health Organization (WHO), notes that health is increasingly understood as a prerequisite for social development and economic progress: “Health, therefore, must no longer be seen as an expenditure only the rich countries can afford but as a necessary investment by the poorest countries of this world. . . . This is an investment we cannot leave to these countries to shoulder on their own.” In this spirit, HINARI aims to improve public health in developing countries by providing free electronic access to biomedical and related journals otherwise unavailable in economically challenged countries.

The University of Chicago Press is playing a vital role in the first phase of HINARI. Two of our publications—*The*

*Journal of Infectious Diseases* (JID) and *Clinical Infectious Diseases* (CID)—were welcomed to the HINARI site ([WWW.HEALTHINTERNETWORK.ORG](http://WWW.HEALTHINTERNETWORK.ORG)) in May 2002. Given the importance of HINARI, the Press and the Infectious Diseases Society of America (IDSA)—for whom JID and CID are published—were eager to participate. HINARI is a natural extension of the IDSA’s mission to promote excellence in patient care, education, research, public health, and the prevention of infectious diseases. The project also is clearly aligned with the Press’s mission to disseminate scholarly literature. Further, with the addition of JID and CID to HINARI, two of the most important journals in the fields of medical microbiology, immunology, and epidemiology, as well as the clinical investigation, diagnosis, and treatment of diseases caused by infectious agents, are now available to medical and research communities desperately in need of this information.

After the addition of the IDSA journals to HINARI, the Press was asked to grant access to several more journals: *The American Journal of Human Genetics*, *American Journal of Sociology*, *Current Anthropology*, *Economic Development and Cultural Change*, *Ethics*, *Isis*, *Journal of Political Economy*, *Philosophy of*

*Science*, and *Social Service Review*. All are now available through an Internet portal created and managed by the WHO.

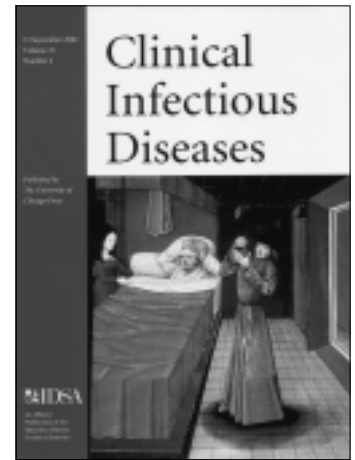
### HINARI’S SCOPE

With over 2,000 journals online, HINARI eventually will benefit about 600 institutions, most of which are in Africa. Institutions in countries with GNP per capita below \$3,000 are eligible to participate.

HINARI is seen as the publishing world’s counterpart to the recent initiative by the pharmaceutical industry to make medicines for the treatment of AIDS, malaria, and tuberculosis more widely available in developing nations. The WHO hopes that as well as aiding research scientists in the developing world, HINARI will help to spread the practice of “evidence-based medicine” in developing nations. On this model, doctors search medical literature to answer questions and make informed treatment decisions, rather than relying on memory, customary practice, or the advice of authority figures. Without the literature brought to these doctors by HINARI, this practice is virtually impossible.

### ACCESS TO JOURNALS

Currently available are some 2,000 journals, databases, compendia, and other publications from twenty-two publish-



ers, including Blackwell, Elsevier Science, the Harcourt Worldwide STM Group, Wolters Kluwer International Health & Science, Springer-Verlag, John Wiley and Sons, and the University of Chicago Press. The project will continue for at least three years, according to a Statement of Intent signed in July 2001.

Eventually, the Health InterNetwork will bring together international agencies, the private sector, foundations, nongovernmental groups, and country partners under the principle of ensuring equitable access to health information. When complete, the project will include statistical data, peer-reviewed scientific publications, clinical guidelines and health policy recommendations, software packages that help researchers make statistical and mathematical calculations, and online training. “It is perhaps the biggest step ever taken

*continued on page 4*



## THE AMERICAN NATURALIST: IMPROVING ON 135 YEARS OF PUBLICATION

The University of Chicago Press has published *The American Naturalist* (AN) since 1968. By then the journal was already 101 years old and established as among the world's foremost periodicals in ecology, evolutionary biology, and integrative biology. Though it deals with theory, its impact on the world is real, making it the biodiversity conservation journal with the highest rate of citation. It tackles topics such as the way that hosts and parasites, predators and prey, evolve together in an endless chase called the Red Queen hypothesis—proving that biologists read Lewis Carroll—a chase that matters when the parasites are diseases such as measles and Lyme disease, which were covered in recent articles. AN raises questions such as why altruism could be an evolutionary strategy and tries to develop the tools to predict and prevent impending extinctions. Not content with such achievements, AN's new editor has plans to navigate this flagship journal into the twenty-first century.

"It's both an honor and humbling," says Jonathan Losos, professor of biology at Washington University, who will take over the editorship of AN in September 2002. "The journal has a long tradition of excellence since its founding in 1867, and the previous editor,

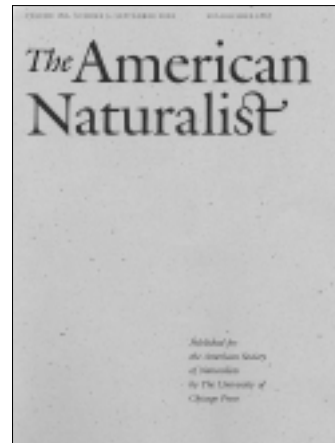
Joseph Travis, leaves large shoes to fill. The journal is already the premier outlet for exciting new ideas and syntheses in the broad discipline of evolutionary biology and ecology."

So how does one improve a journal that's already a success? "Like the proverbial shark, a journal must move forward or perish," says Losos. "I hope to promote change by focusing on what has defined the journal over the last 135 years."

"First, there's the motto of the American Society of Naturalists, whose journal this is—'dedicated to the conceptual unification of the biological sciences' with a specific focus on 'evolution and other broad biological principles.' While the general success of the journal in meeting these goals can't be doubted, a few areas have slipped through the cracks. Some are areas that used to be featured regularly in the journal, such as paleobiology and systematics, whereas others represent exciting new areas, such as evolutionary developmental biology and evolutionary genomics. With an expanded editorial board, I've been working on ways to be more inclusive across the biological sciences.

"Second, the journal's goal has long been to publish papers that

present important conceptual advances or significant empirical tests of currently debated ideas. It also has a rich tradition of presenting important observations of the natural world, whether they be in the form of natural history, experimental manipulation, phylogenetic inference, or the myriad other ways that modern biologists explore nature. As editor, I want to make sure we



don't lose sight of that tradition. I'm also interested in reexamining that tradition by promoting discussion of influential articles from the journal's past.

"The third item on my agenda is to look at how the resources of the Internet can help us to better meet the journal's goals. We want to increase the ways we use the online edition to disseminate ideas and information—through data, images, sound files, and video

and whatever additional formats we can discover.

"We are eagerly looking forward to using the Press's Web-based peer review system and integrated database, which will cut time and add convenience for our authors, reviewers, and editorial board. The journal has done a terrific job of slashing the times to decision already, so I'll be looking for other ways to cut that all-important time from submission to publication, including more use of the electronic edition to get particularly interesting articles in the hands, or on the screens, of our readers as soon as possible.

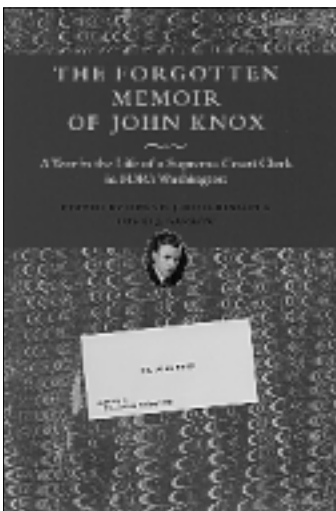
"And perhaps my greatest goal is to find ways to reach out to new readers with the Web site and other means. I hope to use the Web site to increase access to and awareness of the exciting ideas developed by colleagues across the biological sciences.

"I look forward to the challenges and I'm glad that I can rely on an excellent editorial board, not to mention all the suggestions, advice, and recommendations—even the criticisms—that I hope to get on how to help the oldest American journal in the field of evolutionary biology continue to be among the most influential as well."



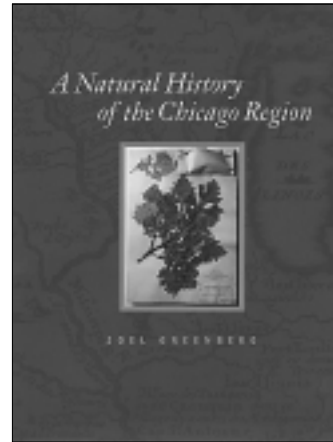
*Fair Not Flat: How to Make the Tax System Simpler and Better*, a book that proposes a new tax system and structure that avoids the pitfalls of the graduated tax system we all enjoy today and that was published for Tax Day, April 15.

In the following two months, we were gratified to see even more coverage in the *Journal*, with reviews of Peter Birkeland's *Franchising Dreams: The Lure of Entrepreneurship in America*; W. Kip Viscusi's *Smoke-Filled Rooms: A Postmortem on the Tobacco Deal*; and *The Forgotten Memoir of John Knox: A Year in the Life of a Supreme Court Clerk in FDR's Washington*, edited by Dennis Hutchinson and David Garrow. The Knox memoir is emerging as one of the standouts of the spring, receiving widespread and uniformly positive attention. The editors were



interviewed about the book—a section of a voluminous diary kept by an ambitious and unctuous young lawyer—on NPR's Weekend Edition, and coeditor Hutchinson flew to Washington for a day to tape a solo interview with Brian Lamb for C-Span's signature show Booknotes, which will be aired later this summer. And in perhaps the strangest, but still gratifying, mention of the book, it appeared in a long *Washington Post* profile of the NBC news anchor Brian Williams. Williams had characterized himself to the author of the article, Howard Kurtz, as a “young fogey,” and offered his reading of the Knox memoir as evidence for that claim.

NPR, both local and national, has supported many of our books this season too, with features including the above-mentioned Knox memoir as well as an interview with John G. Morris, author of our recently published paperback *Get the Picture: A Personal History of Photojournalism*, on All Things Considered. Peter Birkeland was a guest on NPR's Talk of the Nation, discussing franchising. And NPR affiliates from New York City to Los Angeles have provided a welcome venue for many Chicago authors, including not only Viscusi and McCaffrey but also Joel Greenberg, whose *Natural History of the Chicago*



*Region* was called “a work of a lifetime, a defining piece of history” by Dale Bowman in the *Chicago Sun-Times* (Bowman continues, “What Mike Royko's *Boss* did for Chicago politics, Greenberg's book does for the region's natural history”).

And I could not close without mention of what might be a first for this department: a review in *The Angolite*, the award-winning magazine out of Angola, the famous maximum-security prison in Louisiana. They gave David Garland's *The Culture of Control: Crime and Social Order in Contemporary Society* the thumbs-up.

*Erin Hogan is the publicity director of the Books Division at the University of Chicago Press.*

## SITE SPECIFIC

with Wu Hung

*A regular contribution from University of Chicago faculty highlighting favored Web sites or unusual Internet destinations*

Until three years ago I was a total stranger to Web sites in my field. I felt no need to use the Web for my research on Chinese art, let alone rely on it. Such a conviction, of course, only showed my ignorance, because by that time a Beijing/Hong Kong—based site, called straightforwardly [www.chinese-art.com](http://www.chinese-art.com), had been publishing two online journals, one on traditional and one on contemporary Chinese art, for nearly two years. After discovering the site I visited all the past issues of the contemporary journal and even ordered a complete set of hard copies. In them I found a great deal of information for my exhibition/publication project “Cancelled”: *Exhibiting Experimental Art in China* (Smart Museum of Art, 2000–01).

Looking back, I now wonder whether anyone can study Chinese art of the 1990s and early 2000s without this material.

[CHINESE-ART.COM](http://www.chinese-art.com) was established by Robert Bernell, a Texas artist and big supporter of avant-garde Chinese art. His way of running the site is unusually personal. For his contemporary art journal he invites “insiders”—curators, critics, and artists—to take turns editing new issues, so the articles and comments in each issue reflect different interests and editorial approaches. He also sends a photographer around China to record large and small exhibitions and provides a rich photo archive and a special column on these events. The site also features short essays on individual artists, often accompanied by interviews and illustrations. In recent years this small site has suffered financial crises as well as pressure from more powerful competitors. But it remains one of the most

important sources on contemporary Chinese art in English and attracts users like me, who favor a more personal style of publication, especially when we must sometimes abandon books for computer sources. Through this site one can also order books on contemporary Chinese art, including important but rare catalogues that are published privately in China and are not sold in mainstream bookstores.

When I praise Robert Bernell for his personal style of publication, I have in mind a comparison to the bilingual—but predominantly Chinese—[www.tom.com](http://www.tom.com). Financed by a Hong Kong magnate, it is now one of the largest Web sites in China but a very impersonal one indeed. Every time I use it I am humbled by its encyclopedic front page, where one must penetrate a labyrinth to find the small

corner of contemporary Chinese art. The space inside this corner is vast and noisy, however. Words and images abound (some of them twinkle and race across the screen), competing with each other to bring users to “this very moment” in Chinese art. Just before writing this piece I checked the site for the latest news in the field and learned that after four years of planning, the art project *Long March* is finally on its way. Taking its cue from Chairman Mao’s historical undertaking, this project, initiated by a New York nonprofit organization, will organize numerous exhibitions and performances along the six-thousand-mile route of the historical Long March.

[TOM.COM](http://www.tom.com) promises to report on the project’s progress “instantaneously”: just click a button on a Chinese map and you will see the newest installations and performances in the project just as if you were marching along with the curators and artists.



The manager of the contemporary art sector of TOM.COM is Wu Hong (not Wu Hung), a man who combines the professional knowledge of a technocrat with the showmanship of an art curator. Among his recent curatorial projects is the online exhibition of works by the computer artist Wang Bo. One of Wang's works—which takes the form of a computer game—poked fun at fellow avant-garde artists and transgressed a political taboo as it guided the viewer/player to fire a handgun at a “graffiti head” projected on the façade of Tiananmen square. The show launched on the site at 3:00 p.m. on December 2, 2001. By the time I heard about it a month later, the work was nowhere to be found. So although TOM.COM is fast and spontaneous, it makes me appreciate the art-historically conscious CHINESE-ART.COM; anything Robert Bernell puts on the site always remains there.

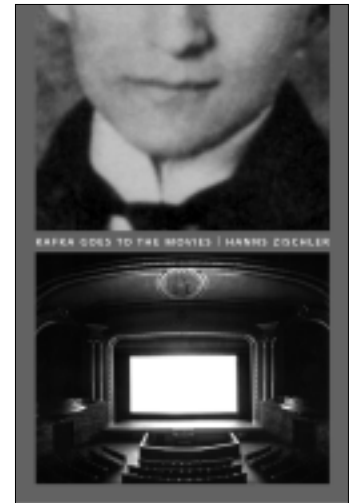


*Wu Hong is the Harrie A. Vanderstappen Distinguished Service Professor, director of the Center for the Art of East Asia, and consulting curator of the Smart Museum of Art at the University of Chicago. Currently he is the chief curator of the First Guangzhou Triennial, entitled Reinterpretation: A Decade of Experimental Art in China (1990–2000) and scheduled to open in November 2002. Wu Hong's many books include The Double Screen: Medium and Representation in Chinese Painting (University of Chicago Press, 1997), Transience: Chinese Experimental Art at the End of the Twentieth Century (The David and Alfred Smart Museum of Art, 1999), and, most recently, Chinese Art at the Crossroads: Between Past and Future, Between East and West (New Art Media, 2002).*

## A TRADITION OF TRANSLATIONS

*At Chicago, we are proud of our strong commitment to publishing translations. The Press is well known for massive translation projects such as Mythologies, a grand two-volume set featuring hundreds of essays on myth and its significance around the world, edited by Yves Bonnefoy and translated by Wendy Doniger. And we have especially favored translations of important primary texts, from the Complete Greek Tragedies to Harvey C. Mansfield and Delba Winthrop's recent translation of Democracy in America by Alexis de Tocqueville, which, according to Adam Gopnik of The New Yorker, "will be the English translation of Tocqueville for a long time," and which the Press has just published in paperback.*

*Our fall 2002 list includes ten translations, ranging from such general interest books as Kafka Goes to the Movies, by the German actor and director Hanns Zischler, to the first complete translation of Johann Gottfried Herder's eighteenth-century classic, Sculpture, to a gripping study by the French anthropologist Martine van Woerkens, The Strangled*



*Traveler: Colonial Imaginings and the Thugs of India. As this issue of Bookmark goes to press, we are beginning production on a book of interviews, translated by Giovanna Borradori, with the philosophers Jürgen Habermas and Jacques Derrida on the subject of terrorism, which will be published in spring 2003 as Philosophy in a Time of Terror.*

*All this is to say that Chicago's translation program is active and eclectic, and that it is central to the way we carry out our mission as a university press. One of the Press's great resources as a publisher of translations is a group of superb translators. We invited Lydia Cochrane, the gifted translator of several Chicago titles, to reflect on her craft (see article on page 10).*

## AN INSIDER'S VIEW: THE CRAFT OF TRANSLATION

Lydia Cochran



A long-time friend of the Press, I've worked on nonfiction translations from French and Italian since 1981. I've translated more than thirty books so far, about half of them for Chicago. That number doesn't even include chapters in books, articles, book reviews, editorial assistance, and miscellaneous pieces. One of the most recent full-length books I've done for Chicago is Alain Boureau's *The Myth of Pope Joan*.

There is always a lot of extra work involved in turning a French or Italian edition of a book into something that English-speaking readers will find useful, and *The Myth of Pope Joan* was no exception. In addition to such nitty-gritty matters as the consistent spelling of names, incomplete or conflicting citations, patching up inadvertent inaccuracies in references in the original French text, and filling in the gaps in notes and bibliography to conform with Chicago style, the completed translation was submitted with fifty single-spaced pages of queries and comments on a wide range of things. French or Italian publishers simply don't do what we've come to expect from the manuscript editing department of an American university press. The Regenstein Library at the University of Chicago has rich holdings and the Internet was a

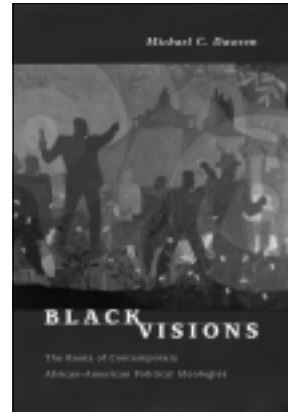
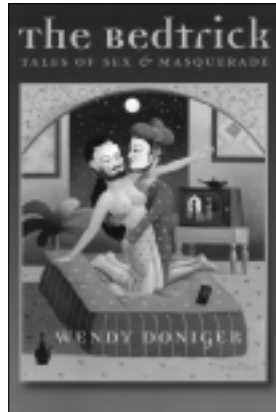
great help, but the author's cooperation was a godsend, and Boureau was wonderfully diligent in answering my queries.

Checking references and sources is, of course, a time-consuming activity separate from actual translation. Scholarly books typically come with apparatus: text and notes, yes, but also a bibliography, an index, a contents and credits section, illustration captions, sometimes a glossary, and more. All of these need to be translated and coordinated. Although a scholar in the same field as the author can perhaps whip out a translation, normal mortals have to rely on all the dictionaries and encyclopedias in the library, books in English on related topics, and an acquired feeling for what looks right or wrong. You have to mistrust everything: to pick a simple example, the French word *histoire*, means "history," but on occasion "story," "events," "evolution," "rumor," or even "joke" may be what you want, depending on context. The point is to do whatever it takes to find a solution in English that makes the author's intent intelligible to readers.

Of course, it is lovely when the author is willing to answer questions, but there are other sources of help. Manuscript readers give input, manuscript editors have eagle eyes, and the

University of Chicago community is not lacking in experts. You just have to ask. Even then, it is entirely possible to guess wrong. For example, while working on *The Myth of Pope Joan* I couldn't locate a reference to a series of books, and when queried, the author led me to a quite different series not held by Regenstein and elusive online. The worst problem I have encountered was an author who indulged in blatant plagiarism (luckily this was not a University of Chicago Press book).

I can't recommend translation as a way to get rich fast, as it requires untold hours of research and rewriting, but it is a great way to discover new fields and be exposed to new points of view. In recent Chicago projects I have learned much about archaeology of the ancient world (*Petra*, by Maria Giulia Amadasi Guzzo and Eugenia Equini Schneider), the representation of perspective in landscape (Renzo Dubbini's *Geography of the Gaze*), and the history of Italian opera (*Opera Production and Its Resources*, edited by Lorenzo Bianconi and Giorgio Pestelli). That's the real reward.



## AND THE WINNER IS . . .

We are pleased to present selections from the numerous scholarly and academic awards won by Press books and authors between March and July 2002.

### HUMANITIES

Charles Bernstein  
*With Strings*  
Finalist, ForeWord Magazine Book of the Year Awards (poetry category)

Joseph Bigott  
*From Cottage to Bungalow*  
Historic Preservation Book Prize, Center for Historic Preservation, Mary Washington College

Jonah Blank  
*Mullahs on the Mainframe*  
Finalist, ForeWord Magazine Book of the Year Awards (religion category)

David Bromwich  
*Skeptical Music*  
PEN/Spielvogel-Diamonstein Award for the Art of the Essay, PEN American Center

Larry Clopper  
*Drama, Play, and Game*  
David Bevington Prize, Medieval and Renaissance Drama Society

Wendy Doniger  
*The Bedtrick*  
Rose Mary Crawshay Prize, British Academy

Jane Gaines  
*Fire and Desire*  
Katherine Singer Kovacs Award, Society for Cinema Studies

Mary Lackritz Gray  
*A Guide to Chicago's Murals*  
Finalist, ForeWord Magazine Book of the Year Awards (fine art/photography category)

Eric Santner  
*On the Psychotheology of Everyday Life*  
Finalist, Koret Jewish Book Awards

Annabel Jane Wharton  
*Building the Cold War*  
Finalist, ForeWord Magazine Book of the Year Awards (architecture category)

### SOCIAL SCIENCES

Michael Dawson  
*Black Visions*  
Ralph J. Bunche Award, American Political Science Association

Dan Healey  
*Homosexual Desire in Revolutionary Russia*  
Finalist, 2001 Gladstone History Book Prize, Royal Historical Society

Evelyne Huber and John Stephens  
*Development and Crisis of the Welfare State*  
Best Book Award, Political Economy Section of the American Political Science Association

Robert Schwartz  
*Youth on Trial*  
and  
*Changing Borders*  
Society for Research on Adolescence Book Award

Paul Stoller  
*Money Has No Smell*  
Robert B. Textor and Family Prize, American Anthropological Association

Suzanna Walters  
*All the Rage*  
Finalist, Judy Grahn Award for Lesbian & Gay Nonfiction, The Publishing Triangle

Dingxin Zhao  
*The Power of Tiananmen*  
Outstanding Book Award, Collective Behavior/Social Movement Section of the American Sociological Association

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Books recently chosen by the American Library Association as "The Best of the Best from University Presses":

John H. Taylor, *Death and the Afterlife in Ancient Egypt*

Blair Kamin, *Why Architecture Matters*

Pinin Brambilla Barcilon and Pietro C. Marani, *Leonardo, The Last Supper*

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