CHICAGO

FALL BOOKS 2019

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Most economists would agree that a thriving economy is synonymous with GDP growth. The more we produce and consume, the higher our living standard and the more resources available to the public. This means that our current era, in which growth has slowed substantially from its postwar highs, has raised alarm bells. But should it? Is growth actually the best way to measure economic success—and does our slowdown indicate economic problems?

The counterintuitive answer Dietrich Vollrath offers is: No. Looking at the same facts as other economists, he offers a radically different interpretation. Rather than a sign of economic failure, he argues, our current slowdown is, in fact, a sign of our widespread economic success. Our powerful economy has already supplied so much of the necessary stuff of modern life, brought us so much comfort, security, and luxury, that we have turned to new forms of production and consumption that increase our well-being but do not contribute to growth in GDP.

In *Fully Grown*, Vollrath offers a powerful case to support that argument. He explores a number of important trends in the US economy: including a decrease in the number of workers relative to the population, a shift from a goods-driven economy to a services-driven one, and a decline in geographic mobility. In each case, he shows how their economic effects could be read as a sign of success, even though they each act as a brake of GDP growth. He also reveals what growth measurement can and cannot tell us—which factors are rightly correlated with economic success, which tell us nothing about significant changes in the economy, and which fall into a conspicuously gray area.

Sure to be controversial, *Fully Grown* will reset the terms of economic debate and help us think anew about what a successful economy looks like.

*Dietrich Vollrath* is professor of economics at the University of Houston. He is coauthor of *Introduction to Economic Growth*, now in its third edition, and writes the *Growth Economics Blog*.
“Ahab’s Rolling Sea is a wide-ranging, highly personal, richly eclectic, and extremely well-researched book whose style and humor, combined with its rigor, suggest the potential for popularity even beyond the fascinations of this self-confessed whalehead. Who could not warm to a chapter titled ‘Gulls, Sea-Ravens, and Albatrosses’ or ‘Sword-Fish and Lively Grounds,’ or be intrigued by ‘Phosphorescence’? There’s a Melvillean romance here, and it sits especially well with King’s love and empathy for human as well as natural history. A contemporary, witty, almost postmodern field guide.”


Although *Moby-Dick* is beloved as one of the most enduring works of American fiction, we rarely consider it a work of nature writing—or even a novel of the sea. Yet Pulitzer Prize–winning author Annie Dillard avers *Moby-Dick* is the “best book ever written about nature,” and nearly the entirety of the story is set on the waves. In fact, Ishmael’s sea yarn is in conversation with the nature writing of Emerson and Thoreau, and Melville himself did much more than live for a year in a cabin beside a pond. He set sail: to the far remote Pacific Ocean, spending more than three years at sea before writing his masterpiece in 1851.

A revelation for *Moby-Dick* devotees and neophytes alike, *Ahab’s Rolling Sea* is a chronological journey through the natural history of Melville’s novel. From white whales to whale intelligence, giant squids, barnacles, albatross, and sharks, Richard J. King examines what Melville knew from his own experiences and the sources available to a reader in the mid-1800s, exploring how and why Melville might have twisted what was known to serve his fiction. King then climbs to the crow’s nest, setting Melville in the context of the American perception of the ocean in 1851—at the very start of the Industrial Revolution and just before the publication of *On the Origin of Species*. King compares Ahab’s and Ishmael’s worldviews to how we see the ocean today: an expanse still immortal and sublime, but also in crisis. And although the concept of stewardship of the sea would have been foreign to Melville, King argues that Melville’s narrator Ishmael reveals his own tendencies toward what we would now call environmentalism.

Featuring a coffer of illustrations and interviews with contemporary scientists, fishers, and whale watch operators, *Ahab’s Rolling Sea* offers new insight into a cherished masterwork and our evolving relationship with the briny deep—from whale hunters to climate refugees.

Richard J. King is visiting associate professor of maritime literature and history at the Sea Education Association in Woods Hole, Massachusetts. He is the author of *Lobster* and *The Devil’s Cormorant: A Natural History*. 
Every May, a sea of 250,000 people decked out in red and white head to Chicago’s Loop to celebrate the Polish Constitution Day Parade. In the city, you can tune into not one but four different Polish-language radio stations or jam out to the Polkaholics. You can have lunch at pierogi food trucks or pick up paczki at the grocery store. And if you’re lucky, you get to take off Casimir Pulaski Day. For more than a century, Chicago has been home to one of the largest Polish populations outside of Poland, and the group has had enormous influence on the city’s culture and politics. Yet, until now, there has not been a comprehensive history of the Chicago Polonia.

With *American Warsaw*, award-winning historian and Polish American Dominic A. Pacyga chronicles more than a century of immigration, and later emigration back to Poland, showing how the community has continually redefined what it means to be Polish in Chicago. He takes us from the Civil War era until today, focusing on how three major waves of immigrants, refugees, and fortune seekers shaped and then redefined the Polonia. Pacyga also traces the movement of Polish immigrants from the peasantry to the middle class and from urban working-class districts dominated by major industries to suburbia. He documents Polish Chicago’s alignments and divisions: with other Chicago ethnic groups; with the Catholic Church; with unions, politicians, and City Hall; and even among its own members. And he explores the ever-shifting sense of *Polskosc*, or “Polishness.” *American Warsaw* is a sweeping story that expertly depicts a people who are deeply connected to their historical home and, at the same time, fiercely proud of their adopted city. As Pacyga writes, “While we were Americans, we also considered ourselves to be Poles. In that strange Chicago ethnic way, there was no real difference between the two.”
Few American cities possess a history as long, rich, and fascinating as Boston’s. A site of momentous national political events from the Revolutionary War through the civil rights movement, Boston has also been an influential literary and cultural capital. From ancient glaciers to landmaking schemes and modern infrastructure projects, the city’s terrain has been transformed almost constantly over the centuries. *The Atlas of Boston History* traces the city’s history and geography from the last ice age to the present with beautifully rendered maps.

Edited by historian Nancy S. Seasholes, this landmark volume captures all aspects of Boston’s past in a series of fifty-seven stunning full-color spreads. Each section features newly created thematic maps that focus on moments and topics in that history. These maps are accompanied by hundreds of historical and contemporary photographs and explanatory text from historians and other expert contributors. They illuminate a wide range of topics including Boston’s physical and economic development, changing demography, and social and cultural life.

*Nancy S. Seasholes* is a historian and historical archaeologist who works as an independent scholar. Her books include *Gaining Ground: A History of Landmaking in Boston* and *Walking Tours of Boston’s Made Land.*
ERIK S. GELLMAN

Troublemakers
Chicago Freedom Struggles through the Lens of Art Shay

Photographs by Art Shay

What does democracy look like? And when should people cause trouble to pursue it? Troublemakers fuses photography and history to demonstrate how racial and economic inequality gave rise to a decades-long struggle for justice in a postwar American city.

Drawing on 247 of Art Shay’s photographs, Erik S. Gellman takes a new look at major developments in postwar US history: the Second Great Migration, “white flight,” and neighborhood and street conflicts, as well as shifting party politics and the growth of the carceral state. Unlike many histories that use images to support a narrative, Gellman’s writing is deeply informed by and in dialogue with Shay’s photos. The result is a visual and written history that complicates—and even upends—the morality tales and popular memory of postwar freedom struggles.

Art Shay himself was a “troublemaker,” seeking to unsettle society by reflecting back to it truths that many middle-class, white, media, political, and business people pretended did not exist. Working for himself, Shay wandered the city photographing whatever caught his eye—and much did. His lens captured everything from private moments of rebellion to era-defining public movements, as he sought to understand the creative and destructive energies that have propelled freedom struggles in the Windy City.

Shay illuminated the pain and ecstasy that sprung up from the streets of Chicago, while Gellman reveals their collective impact on the urban fabric and on our national narrative. This collaboration offers a fresh and timely look at how social conflict can shape a city—and may even inspire us to make trouble today.

Erik S. Gellman is associate professor of history at the University of North Carolina at Chapel Hill. His other books include Death Blow to Jim Crow: The National Negro Congress and the Rise of Militant Civil Rights and The Gospel of the Working Class: Labor’s Southern Prophets in New Deal America. Art Shay (1922–2018) was a prolific photographer who captured many critical moments in Chicago’s postwar urban history.
The World of Juliette Kinzie
Chicago before the Fire

When Juliette Kinzie first visited Chicago in 1831, it was anything but a city. An outpost in the shadow of Fort Dearborn, it had no streets, no sidewalks, no schools, no river-spanning bridges. In the decades that followed, not only did Juliette witness the city’s transition, but she was instrumental in its development. Juliette is also one of Chicago’s forgotten founders. Early Chicago is often presented as “a man’s city,” but women like Juliette worked to create an urban and urbane world, often within their own parlors. With The World of Juliette Kinzie, we finally get to experience the rise of Chicago from the view of one of its most important founding mothers.

Ann Durkin Keating, one of the foremost experts on nineteenth-century Chicago, offers a moving portrait of a trailblazing and complicated woman. Keating takes us to the corner of Cass and Michigan (now Wabash and Hubbard), Juliette’s home base. Through Juliette’s eyes, our understanding of early Chicago expands from a city of boosters and speculators to include the world women created in and between households. We see the development of Chicago society, first inspired by cities in the East and later coming into its own midwestern ways. We also see the city become a community, as it developed its intertwined religious, social, educational, and cultural institutions. Keating draws on a wealth of sources, including hundreds of Juliette’s personal letters, allowing Juliette to tell much of her story in her own words.

Juliette’s death in 1870, just a year before the infamous fire, seemed almost prescient. She left her beloved Chicago right before the physical city as she knew it vanished into the flames. But now her history lives on. The World of Juliette Kinzie offers a new perspective on Chicago’s past and is a fitting tribute to one of the first women historians in the United States.

Ann Durkin Keating is the Dr. C. Frederick Toenniges Professor of History at North Central College in Naperville, Illinois. She is the coeditor of The Encyclopedia of Chicago, editor of Chicago Neighborhoods and Suburbs: A Historical Guide, and author of Rising Up from Indian Country: The Battle of Fort Dearborn and the Birth of Chicago, all published by the University of Chicago Press.
Arthur Conan Doyle (1859–1930) was a doctor and writer. In addition to creating Holmes and Watson, he wrote numerous fantasy, science fiction, and adventure stories. Levi Stahl is the marketing director of the University of Chicago Press and the editor of The Getaway Car: A Donald E. Westlake Nonfiction Miscellany. Stacey Shintani is a designer and project manager.
The Daily Jane Austen
A Year of Quotes

Edited and with a Foreword by Devoney Looser

It is a truth universally acknowledged that Jane Austen is eminently, delightfully, and delectably quotable. This truth goes far beyond the first line of *Pride and Prejudice*, which has muscled out many other excellent sentences. So many gems of wit and wisdom from her novels deserve to be better known, from *Northanger Abbey* on its loveable, naïve heroine—"if adventures will not befall a young lady in her own village, she must seek them abroad"—to *Persuasion*’s moving lines of love from its regret-filled hero: “You pierce my soul. I am half agony, half hope. Tell me not that I am too late.”

The 378 genuine, Austen-authored quotations in this book may serve as an introduction to her genius, for those who have yet to discover it, or as a happy reminder of past joys of reading, for those already well-versed in her world. Devoney Looser, a.k.a. Stone Cold Jane Austen, has drawn these passages from a variety of texts across the canon—from Austen’s major novels to her epistolary works to the raucous writings of her youth—resulting in an anthology that is compulsively readable and repeatable.

Looser provides a brilliant foreword and introduces each month with a longer seasonal quote, while concise bits of wit and wisdom mark each day. Whether you approach the collection on a one-a-day model or in a satisfying binge read, you will emerge wiser about Austen, if not about life. *The Daily Jane Austen* will amuse and inspire skeptical beginners, Janeite experts, and every reader in between, by showcasing some of the greatest sentences ever crafted in the history of fiction.

*Jane Austen* (1775–1817) is regarded by many as one of the greatest writers in the English language. Though her work was not widely known during her lifetime, Austen is today a household name, and her six full-length novels are considered timeless literary classics. *Devoney Looser* is Foundation Professor of English at Arizona State University, a Guggenheim Fellow, and a National Endowment for the Humanities Public Scholar. She is the author of many books, including, most recently, *The Making of Jane Austen*. Her writing has appeared in the *Atlantic, New York Times, Salon, Times Literary Supplement*, and *Entertainment Weekly*.
“Humane hands of care molded The Torture Letters in striking contrast to the torturers and complicit powers those very hands exposed. Carefully conceptualized, carefully researched, and carefully written, Ralph’s book reveals a tragic history of police torture in Chicago and a heroic struggle to secure justice for survivors. This book is indispensable.”
—Ibram X. Kendi, National Book Award–winning author of Stamped from the Beginning

Torture is an open secret in Chicago. Nobody in power wants to acknowledge this grim reality, but everyone knows it happens—and that the torturers are the police. Three to five new claims are submitted to the Torture Inquiry and Relief Commission of Illinois each week. Four hundred cases are currently pending investigation. Between 1972 and 1991, at least 125 black suspects were tortured by Chicago police officers working under former Police Commander John Burge. As the more recent revelations from the Homan Square “black site” show, that brutal period is far from a historical anomaly. For more than fifty years, police officers who took an oath to protect and serve have instead beaten, electrocuted, suffocated, and raped hundreds—perhaps thousands—of Chicago residents.

In The Torture Letters, Laurence Ralph chronicles the history of torture in Chicago, the burgeoning activist movement against police violence, and the American public’s complicity in perpetuating torture at home and abroad. Engaging with a long tradition of epistolary meditations on racism in the United States, from James Baldwin’s The Fire Next Time to Ta-Nehisi Coates’s Between the World and Me, Ralph offers in this book a collection of open letters written to protesters, victims, students, and others. Through these letters, Ralph bears witness to police violence that began in Burge’s Area Two and follows the city’s networks of torture to the global War on Terror. From Vietnam to Geneva to Guantanamo Bay—Ralph’s story extends as far as the legacy of American imperialism.

Combining insights from fourteen years of research on torture with testimonies of victims of police violence, retired officers, lawyers, and protesters, this is a powerful indictment of police violence and a fierce challenge to all Americans to demand an end to the systems that support it.

Laurence Ralph is a professor of anthropology at Princeton University. He is the author of Renegade Dreams: Living with Injury in Gangland Chicago, also published by the University of Chicago Press.
Gentrification is transforming cities, small and large, across the country. Though it’s easy to bemoan the diminished social diversity and transformation of commercial strips that often signify a gentrifying neighborhood, determining who actually benefits and who suffers from this nebulous process can be much harder. The full story of gentrification is rooted in large-scale social and economic forces as well as in extremely local specifics—in short, it’s far more complicated than both its supporters and detractors allow.

In *Newcomers*, journalist Matthew L. Schuerman explains how a phenomenon that began with good intentions has turned into one of the most vexing social problems of our time. He builds a national story using focused histories of northwest Brooklyn, San Francisco’s Mission District, and the onetime site of Chicago’s Cabrini-Green housing project, revealing both the commonalities among all three and the place-specific drivers of change. Schuerman argues that gentrification has become a too-easy flashpoint for all kinds of quasi-populist rage and pro-growth boosterism. In *Newcomers*, he doesn’t condemn gentrifiers as a whole, but rather articulates what it is they actually do, showing not only how community development can turn foul, but also instances when a “better” neighborhood truly results from changes that are good. Schuerman draws no easy conclusions, using his keen reportorial eye to create sharp, but fair, portraits of the people caught up in gentrification, the people who cause it, and its effects on the lives of everyone who calls a city home.

Matthew L. Schuerman is senior editor at WNYC and has written for the *New York Observer, Fortune*, and *Village Voice*. 

“The history of gentrification is full of inspiration and humor, of unintended consequences and delightful surprises, of very committed individuals working—at times at cross purposes or with bitterness towards one another—but nonetheless with the common conviction that humans living in close proximity to one another, sacrificing private space in favor of communal space, encountering strangers and acquaintances on the street, is the best civilization has to offer.”

—from the introduction
Stefano Bloch is a cultural and urban geographer and a semi-retired graffiti writer from Los Angeles. He is assistant professor in the School of Geography and Development at the University of Arizona, where he is also faculty in the Graduate Interdisciplinary Program in Social, Cultural, and Critical Theory and affiliated with the Center for Latin American Studies.

“Going All City is an amazing read that is impossible to put down. A cutting-edge geographical exploration of underexamined Los Angeles landscapes, this poignant, insightful book is unique within graffiti scholarship and expands our understanding of the city. Depicting the pain of a childhood spent in poverty, the ambiguity of race, and the subjective experience of policing and gangs, this is the remarkable story of just one of thousands of young people who have found power in the clandestine practice of graffiti.”

—Susan Phillips, author of Wallbangin’: Gangs and Graffiti in L.A.

In the age of Banksy, hipster street art, and commissioned wall murals, it’s easy to forget graffiti’s complicated and often violent past in the United States. Though graffiti has become one of the most influential art forms of the twenty-first century, cities across the United States waged a war against it from the late 1970s to the early 2000s, complete with brutal police task forces. Who were the much-maligned taggers they targeted? Teenagers, usually, from low-income neighborhoods with little to their names except a few spray cans and a desperate need to be seen—to mark their presence on city walls and buildings even as their cities turned a blind eye to them.

Going All City is the mesmerizing and painful story of these young graffiti writers, told by one of their own. Prolific LA writer Stefano Bloch came of age in the late 1990s amid constant violence, poverty, and vulnerability. He recounts vicious interactions with police; debating whether to take undocumented friends with gunshot wounds to the hospital; coping with his mother’s heroin addiction; instability and homelessness; and his dread that his stepfather would get out of jail and tip his unstable life into full-blown chaos. But he also recalls moments of peace and exhilaration: marking a fresh tag; the thrill of running with his crew at night; exploring the secret landscape of LA; the dream and success of going all city.

Bloch holds nothing back in this fierce, poignant memoir. Going All City is an unflinching portrait of a deeply maligned subculture and an unforgettable account of what writing on city walls means to the most vulnerable people living within them.

Stefano Bloch is a cultural and urban geographer and a semi-retired graffiti writer from Los Angeles. He is assistant professor in the School of Geography and Development at the University of Arizona, where he is also faculty in the Graduate Interdisciplinary Program in Social, Cultural, and Critical Theory and affiliated with the Center for Latin American Studies.
LEWIS RAVEN WALLACE

The View from Somewhere
Undoing the Myth of Journalistic Objectivity

MeToo. #BlackLivesMatter. #NeverAgain. #WontBeErased. Though both the right- and left-wing media claim “objectivity” in their reporting of these and other contentious issues, the American public has become increasingly cynical about truth, fact, and reality. In The View from Somewhere, Lewis Raven Wallace dives deep into the history of “objectivity” in journalism and how it’s been used to gatekeep and silence marginalized writers as far back as Ida B. Wells.

At its core, this is a book about fierce journalists who have pursued truth and transparency and sometimes been punished for it—not just by tyrannical governments but by journalistic institutions themselves. He highlights the stories of journalists who question “objectivity” with sensitivity and passion. Wallace also shares his own experiences as a midwestern transgender journalist and activist who was fired from his job as a national reporter for public radio for speaking out against “objectivity” in coverage of Trump and white supremacy.

With insightful steps through history, Wallace stresses that journalists have never been mere passive observers—the choices they make reflect worldviews tinted by race, class, gender, and geography. Using historical and contemporary examples—from lynching in the nineteenth century to transgender issues in the twenty-first—Wallace offers a definitive critique of “objectivity” as a catchall for accurate journalism.

Now more than ever, journalism that resists extractive, exploitive, and tokenistic practices toward marginalized people isn’t just important—it is essential. Combining Wallace’s intellectual and emotional journey with the wisdom of others’ experiences, The View from Somewhere is a compelling rallying cry against journalist neutrality and for the validity of news told from distinctly subjective voices.

Lewis Raven Wallace is an independent journalist, a contributing editor at Scalawag Magazine, and the host of The View from Somewhere podcast. He previously worked in public radio and is a longtime activist engaged in prison issues, racial justice, and queer and trans liberation. He is a white transgender person from the Midwest and is now based in Durham, North Carolina.

“Wallace asks the right questions and makes a powerful case for a reexamination of what journalism is and how it can best serve the public. American journalists will readily admit, I think, that our industry has let down the broader community in recent years. Wallace posits a new solution for how we might avoid the mistakes of the past and move forward in a productive way. The View from Somewhere is both a fascinating dissection of our political body and a passionate plea for reform. It’s also a darn good read.”

—Celeste Headlee, author of We Need to Talk: How to Have Conversations That Matter
Celebrity has long been tied to political aspirations in American history. Decades before the United States had a president from the realm of reality TV or the movies, we had scores of politicians with strong connections to the world of country music. Performers of so-called old-time, hillbilly, and country music not only used their popularity to attract votes but also became major supporters of nonmusical politicians. Tracing the long intertwining histories of country music and US politics gives us more than a sideways history of American populism and conservatism; it gives us a new view of the complexities of the American political character.

In *I’d Fight the World*, Peter La Chapelle traces the bonds between country music and politics, from the rise of amateur fiddler-politicians—such as populist firebrand Tom Watson and Tennessee governors Bob and Alf Taylor in the nineteenth century—to twentieth-century figures like Pappy O’Daniel, Roy Acuff, George C. Wallace, Al Gore Sr., and Richard Nixon, who all played or harnessed music for electoral success. La Chapelle brings the story to the present with examinations of the campaigns of musician-candidates like Kinky Friedman and Rob Quist, as well as recent political endorsements from figures like Hank Williams Jr., Ralph Stanley, and Willie Nelson. The performers and politicians in *I’d Fight the World* both ride with and push against the prevailing cultural winds, with some acting as advocates for the rural poor and dispossessed and others giving voice to religious and racially based anger. La Chapelle convincingly argues that country music campaigning has not only helped elect more celebrities than any other sector of entertainment but has profoundly influenced the American political landscape itself. These musicians and politicians walked the line between exploiting their celebrity and righteously taking on the world.

*Peter La Chapelle* is professor of history at Nevada State College.
Corporate governance for public companies in the United States today is a fragile balance between shareholders, board members, and CEOs. Shareholders, who are focused on profits, put pressure on boards, who are accountable for operations and profitability. Boards, in turn, pressure CEOs, who must answer to the board while building their own larger vision and strategy for the future of the company. In order for this structure to be successful in the long term, it is imperative that boards and CEOs come to understand each other’s roles and how best to work together.

Drawing on four decades of experience advising boards and CEOs on how to do just that, Thomas A. Cole offers in CEO Leadership a straightforward and accessible guide to navigating corporate governance today. He explores the recurring question of whose benefit a corporation should be governed for, along with related matters of corporate social responsibility, and he explains the role of laws, market forces, and politics and their influence on the governance of public companies. For corporate directors, he provides a comprehensive examination of the roles, responsibilities, and accountability the role entails, while also offering guidance on how to be as effective as possible in addressing both routine corporate matters and special situations such as mergers and acquisitions, succession, and corporate crises. In addition, he offers practical suggestions for CEOs on leadership and their interactions with boards and shareholders. Cole also mounts a compelling case that a corporate culture that celebrates diversity and inclusion and has zero tolerance for sexual misconduct is critical to long-term business success.

Filled with vignettes from Cole’s many years of experience in the board room and C-suite, CEO Leadership is an invaluable resource for current and prospective directors, CEOs, and other senior officers of public companies as well as the next generation of corporate leaders and their business and financial advisors.

Thomas A. Cole is senior counsel and chair emeritus of the executive committee of Sidley Austin LLP in Chicago. He has led seminars on corporate governance at both the University of Chicago and Harvard law schools.
In 2008, *Waltz with Bashir* shocked the world by presenting a bracing story of war in what seemed like the most unlikely of formats—an animated film. Yet as Donna Kornhaber shows in this pioneering new book, the relationship between animation and war is actually as old as film itself. The world’s very first animated movie was made to solicit donations for the Second Boer War, and even Walt Disney sent his earliest creations off to fight on gruesome animated battlefields drawn from his First World War experience. As Kornhaber strikingly demonstrates, the tradition of wartime animation, long ignored by scholars and film buffs alike, is one of the world’s richest archives of wartime memory and witness.

Generation after generation, artists have turned to this most fantastical of mediums to capture real-life horrors they can express in no other way. From Chinese animators depicting the Japanese invasion of Shanghai to Bosnian animators portraying the siege of Sarajevo, from African animators documenting ethnic cleansing to South American animators reflecting on torture and civil war, from Vietnam-era protest films to the films of the French Resistance, from firsthand memories of Hiroshima to the haunting work of Holocaust survivors, the animated medium has for more than a century served as a visual repository for some of the darkest chapters in human history. It is a tradition that continues even to this day, in animated shorts made by Russian dissidents decrying the fighting in Ukraine, American soldiers returning from Iraq, or Middle Eastern artists commenting on the Israeli-Palestinian conflict, the Arab Spring, or the ongoing crisis in Yemen.

*Nightmares in the Dream Sanctuary: War and the Animated Film* vividly tells the story of these works and many others, covering the full history of animated film and spanning the entire globe. A rich, serious, and deeply felt work of groundbreaking media history, it is also an emotional testament to the power of art to capture the endurance of the human spirit in the face of atrocity.

**Donna Kornhaber** is associate professor of English at the University of Texas at Austin. She is the author of *Wes Anderson: A Collector’s Cinema* and *Charlie Chaplin, Director*. 
“A forceful, lively, and eloquent historical polemic. In original and provocative terms, Shaw reveals the vital role popular social movements played in reforming the American banking system in response to the mounting economic instability and inequality of the early twentieth century, and how these hard-won reforms provided the essential financial framework for the sustained economic growth and widely-shared prosperity of the post-war era. This is a bracing political and historical argument, deserving of a wide audience.”

—Jeffrey Sklansky, author of Sovereign of the Market: The Money Question in Early America

SEPTEMBER 400 p., 1 halftone 6 x 9
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AMERICAN HISTORY POLITICAL SCIENCE

CHRISTOPHER W. SHAW

Money, Power, and the People
The American Struggle to Make Banking Democratic

Banks and bankers are hardly the most beloved people and institutions in this country. With its corruptive influence on politics and stranglehold on the American economy, Wall Street is not held in high regard by many outside the financial sector. But the pitchforks raised against this behemoth are largely rhetorical: we rarely see riots in the streets or public demands for an equitable and democratic banking system that result in serious national changes.

Yet the situation was vastly different a century ago, as Christopher W. Shaw shows in Money, Power, and the People. His book upends the conventional thinking that financial policy in the early twentieth century was set primarily by the needs and demands of bankers. Shaw shows that banking and politics were directly shaped by the literal and symbolic investments of the grassroots. This engagement remade financial institutions and the national economy, through populist pressure and the establishment of federal regulatory programs and agencies like the Farm Credit System and the Federal Deposit Insurance Corporation. Shaw reveals the surprising groundswell behind such seemingly arcane legislation as the Emergency Currency Act of 1908, as well as the power of the people to demand serious political repercussions for the banks that caused the Great Depression. One result of this sustained interest and pressure was legislation and regulation that brought on a long period of relative financial stability, with a reduced frequency of economic booms and busts. Ironically, though, this stability led to the current decline of the very banking politics that enabled it.

Giving voice to a broad swath of American figures, including workers, farmers, politicians, and bankers alike, Money, Power, and the People recasts our understanding of what might be possible in balancing the needs of the people with those of their financial institutions.

Christopher W. Shaw received a doctorate in history from the University of California, Berkeley.
The War Makes Everyone Lonely

GRAHAM BARNHART

Violence. Trauma. Memory. Isolation. These are just a few of the themes Graham Barnhart explores in his first collection of poems, many of which were written or begun during his years as a US Army Special Forces medic. Ranging from conventional lyrics and narrative verse to prose poems and expressionist forms, the poems here display a strange, quiet power as Barnhart engages in the pursuit and recognition of wonder, even while concerned with whether it is right to do so in the fraught space of the war zone. We follow the speaker as he treads the line between duty and the horrors of war, honor and compassion for the victims of violence, and the struggle to return to the daily life of family and society after years of trauma.

Evolving the landscapes and surroundings of war, as well as its effects on both US military service members and civilians in war-stricken countries, *The War Makes Everyone Lonely* is a challenging, nuanced look at the ways American violence is exported, enacted, and obscured by a writer poised to take his place in the long tradition of warrior-poets.

Graham Barnhart is a Wallace Stegner Poetry Fellow in the Department of Creative Writing at Stanford University.

AHMAD ALMALLAH

Imagine you are a Palestinian who came to America as a young man, eventually finding yourself caught between the country you live in with your wife and daughter, and the home—and parents—you left behind. Imagine living every day in your nonnative language and becoming estranged from your native tongue, which you use less and less as you become more ensconced in the United States. This is the story told by Ahmad Almallah in *Bitter English*, an autobiography-in-verse that explores the central role language plays in how we construct our identities and how our cultures construct them for us.

Through finely crafted poems that utilize a plainspoken roughness to keep the reader slightly disoriented, Almallah replicates his own verbal and cultural experience of existing between languages and societies. There is a sense of displacement to these poems as Almallah recounts the amusing, sad, and perilous moments of day-to-day living in exile. At the heart of *Bitter English* is a sense of loss, both of home and of his mother, whose struggle with Alzheimer’s becomes a reflection of his own reality in exile. Filled with wit, humor, and sharp observations of the world, *Bitter English* brings a fresh poetic voice to the American immigrant experience.

Ahmad Almallah is a lecturer of Arabic and Arabic literature at the University of Pennsylvania.
Diagramming Devotion
Berthold of Nuremberg’s Transformation of Hrabanus Maurus’s Poems in Praise of the Cross
JEFFREY F. HAMBURGER

During the European Middle Ages, diagrams provided a critical tool of analysis in cosmological and theological debates. In addition to drawing relationships among diverse areas of human knowledge and experience, diagrams themselves generated such knowledge in the first place. In *Diagramming Devotion*, Jeffrey F. Hamburger examines two monumental works that are diagrammatic to their core: a famous set of picture poems of unrivaled complexity by the Carolingian monk Hrabanus Maurus, devoted to the praise of the cross, and a virtually unknown commentary on Hrabanus’s work composed almost five hundred years later by the Dominican friar Berthold of Nuremberg. Berthold’s profusely illustrated elaboration of Hrabanus translated his predecessor’s poems into a series of almost one hundred diagrams. By examining Berthold of Nuremberg’s transformation of a Carolingian classic, Hamburger brings modern and medieval visual culture into dialogue, traces important changes in medieval visual culture, and introduces new ways of thinking about diagrams as an enduring visual and conceptual model.

**Jeffrey F. Hamburger** is the Kuno Francke Professor of German Art and Culture at Harvard University. He is the author of many books, including *Painting the Page in the Age of Print*.
One of the most influential choreographers of the twentieth century, Merce Cunningham is known for introducing chance to dance. Far too often, however, accounts of Cunningham’s work have neglected its full scope, focusing on his collaborations with the visionary composer John Cage or insisting that randomness was the singular goal of his choreography. In this book, the first dedicated to the complete arc of Cunningham’s career, Carrie Noland brings new insight to this transformative artist’s philosophy and work, providing a fresh perspective on his artistic process while exploring aspects of his choreographic practice never studied before.

Examining a rich and previously unseen archive that includes photographs, film footage, and unpublished writing by Cunningham, Noland counters prior understandings of Cunningham’s influential embrace of the unintended, demonstrating that Cunningham in fact set limits on the role chance played in his pieces. Drawing on Cunningham’s written and performed work, Noland reveals that Cunningham introduced variables before the chance procedure was applied and later shaped and modified the chance results. Ultimately, Noland shows that Cunningham looked to movement as more than “movement in itself,” and that his work enacted archetypal human dramas. This remarkable book will forever change our appreciation of the choreographer’s work and legacy.

Carrie Noland is professor of French and comparative literature at the University of California, Irvine. She is the author of many books, including Agency and Embodiment: Performing Gestures/Producing Culture.
More than any other decade, the sixties capture our collective cultural imagination. And while many Americans can immediately imagine the sound of Martin Luther King, Jr. declaring, “I have a dream,” or envision hippies placing flowers in gun barrels while staring down the National Guard, the revolutionary sixties resonate around the world: China’s communist government inaugurated a new cultural era, African nations won independence from colonial rule, and students across Europe took to the streets calling for an end to capitalism, imperialism, and the brutality of the Vietnam War.

James Meyer turns to art criticism, theory, memoir, and fiction to examine the fascination with the long sixties and contemporary expressions of these cultural memories across the globe. Meyer draws on a diverse range of cultural objects that reimagine this revolutionary era stretching from the 1950s to the 1970s, including reenactments of civil rights, antiwar, and feminist marches, Cai Guo-Qiang’s reconstructions of an iconic Cultural Revolution–era sculpture; and the television series Mad Men, to name only a few. Many of these works were created by artists and writers born during the long Sixties, who were driven to understand a monumental era that they missed. These cases show us that the past becomes significant only in relation to our present, and our remembered history, whether dark or glowingly nostalgic, never perfectly replicates time passed.

James Meyer is a curator in the Department of Modern Art at the National Gallery of Art in Washington, DC He was previously the Winship Distinguished Research Associate Professor of Art History at Emory University and deputy director and chief curator of the Dia Art Foundation.
In the 1970s, the waterfront on the west side of Manhattan was a forgotten neighborhood, full of abandoned warehouses and disused piers. Though many who looked at the neighborhood saw nothing but blight, its derelict buildings and streets were alive with queer people forging new kinds of intimacies through cruising. And alongside those sexual and social worlds, groundbreaking artists produced work that attested to the radical transformations taking place in the city—and in American culture. The American artist and writer David Wojnarowicz was right in the heart of it, documenting his cruising experiences in journal entries, poems, photographs, films, and large-scale, site-specific arts projects.

In *Cruising the Dead River*, Fiona Anderson draws on Wojnarowicz’s work to explore the key role the abandoned and decaying landscape played in this explosion of queer culture. Making innovative use of archival ephemera and photographic fragments from this dynamic subculture, *Cruising the Dead River* examines how the ruined buildings that dominated the seemingly neglected riverfront assumed a powerful role, giving the neighborhood a distinct sense of place and identity through the cruising that took place there. As Anderson shows, the work of artists such as Emily Roysdon, Peter Hujar, and Alvin Baltrop reflect an erotic connection between past and present inspired by the piers. The decay of the piers and the work they housed provide invaluable insight into the complex forces that reshaped the waterfront in this period as gentrification swept New York and before the AIDS crisis took hold. By telling the story of the piers, Anderson documents buried histories of violence, regeneration, and LGBTQ activism that developed in and around the cruising scene.

**Fiona Anderson** is a lecturer in art history in the Fine Art Department at Newcastle University.
Made up of nine prominent scholars, The Postclassicisms Collective aims to map a space for theorizing and reflecting on the values attributed to antiquity. The product of these reflections, *Postclassicisms* takes up a set of questions about what it means to know and care about Greco-Roman antiquity in our turbulent world and offers suggestions for a discipline in transformation, as new communities are being built around the study of the ancient Greco-Roman world.

Structured around three primary concepts—value, time, and responsibility—and nine additional concepts, *Postclassicisms* asks scholars to reflect upon why they choose to work in classics, to examine how proximity to and distance from antiquity has been—and continues to be—figured, and to consider what they seek to accomplish within their own scholarly practices. Together, the authors argue that a stronger critical self-awareness, an enhanced sense of the intellectual history of the methods of classics, and a greater understanding of the ethical and political implications of the decisions that the discipline makes will lead to a more engaged intellectual life, both for classicists and, ultimately, for society. A timely intervention into the present and future of the discipline, *Postclassicisms* will be required reading for professional classicists and students alike and a model for collaborative disciplinary intervention by scholars in other fields.

*The Postclassicisms Collective* is an international group of nine scholars dedicated to redefining the study of classical antiquity.
**Against the Avant-Garde**  
Pier Paolo Pasolini, Contemporary Art, and Neocapitalism  
**ARA H. MERJIAN**

Recognized in America chiefly for his films, Pier Paolo Pasolini (1922–1975) in fact reinvented interdisciplinarity in postwar Europe. Pasolini self-confessedly approached the cinematic image through painting, and the numerous allusions to early modern frescoes and altarpieces in his films have been extensively documented. Far less understood, however, is Pasolini’s fraught relationship to the aesthetic experiments of his own age. In *Against the Avant-Garde*, Ara H. Merjian demonstrates how Pasolini’s campaign against neocapitalist culture fueled his hostility to the avant-garde. An atheist indebted to Catholic ritual; a revolutionary communist inimical to the creed of 1968; a homosexual hostile to the project of gay liberation: Pasolini refused the politics of identity in favor of a scandalously paradoxical practice, one vital to any understanding of his legacy. *Against the Avant-Garde* examines these paradoxes through case studies from the 1960s and 1970s, concluding with a reflection on Pasolini’s far-reaching influence on post-1970s art. Merjian not only reconsiders the multifaceted work of Italy’s most prominent postwar intellectual, but also the fraught politics of a European neo-avant-garde grappling with a new capitalist hegemony.

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**The Phantom Image**  
Seeing the Dead in Ancient Rome  
**PATRICK R. CROWLEY**

How could something as insubstantial as a ghost be made visible through the material grit of stone and paint? In this original and wide-ranging study, Patrick R. Crowley uses the figure of the ghost to offer a new understanding of the status of the image in Roman art and visual culture. Tracing the shifting practices and debates in antiquity about the nature of vision and representation, Crowley shows how images of ghosts make visible structures of beholding and strategies of depiction. Yet the figure of the ghost simultaneously contributes to a broader conceptual history that accounts for how modalities of belief emerged and developed in antiquity. Neither illustrations of ancient beliefs in ghosts nor depictions of the afterlife more generally, these images ultimately show us something about the visual event of seeing itself. *The Phantom Image* will be essential for anyone interested in ancient art, visual culture, and the history of the image.

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*Ara H. Merjian* is associate professor of Italian Studies at New York University, where he is an affiliate of the Institute of Fine Arts and the Department of Art History. He is the author of *Giorgio de Chirico and the Metaphysical City*.

*Patrick R. Crowley* is assistant professor of art history at the University of Chicago.

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“The Phantom Image is as unique as its subject matter. Crowley shows impressive command of the historiographic and theoretical background while creating a book that is up-to-the-minute in terms of contemporary sources. This is an ambitious study in its intellectual, cultural, and chronological scope that focuses on some heretofore marginalized monuments and makes them central to an understanding of Roman visual culture.”  
—Barbara Kellum, Smith College
When we talk about the economy, “the market” is often just an abstraction. While the exchange of goods was historically tied to a particular place, capitalism has gradually eroded this connection to create our current global trading systems. In Trading Spaces, Emma Hart argues that Britain’s colonization of North America was a key moment in the market’s shift from place to idea, with major consequences for the character of the American economy.

Hart’s book takes in the shops, auction sites, wharves, taverns, fairs, and homes of seventeenth- and eighteenth-century America—places where new mechanisms and conventions arose as Europeans recreated or adapted continental methods to new surroundings. Since those earlier conventions tended to rely more heavily on regulations than their colonial offspring, what emerged in early America was a less fettered brand of capitalism. By the nineteenth century, this had evolved into a market economy that would not look too foreign to contemporary Americans. To tell this complex transnational story of how our markets came to be, Hart looks back farther than most historians of US capitalism, rooting these markets in the norms of seventeenth- and eighteenth-century Britain. Perhaps most important, this is not a story of specific commodity markets over time, but rather is a history of the trading spaces themselves: the physical sites in which the grubby work of commerce occurred and where the market itself was born.

Emma Hart is a senior lecturer in modern history at the University of St. Andrews.
New Orleans in the 1920s and ’30s was a deadly place. In 1925, the city’s homicide rate was six times that of New York City and twelve times that of Boston, despite having a fraction of the population. Jeffrey S. Adler has explored every homicide officially recorded in New Orleans between 1925 and 1940—more than two thousand in all—scouring police and autopsy reports, old interviews, and crumbling newspapers. More than simply quantifying these cases, Adler places them in larger contexts and emerges with a tale of racism, urban violence, and vicious policing that has startling relevance for today.

_Murder in New Orleans_ shows how whites were convicted of homicide at far higher rates than blacks leading up the mid-1920s. But by the end of the next decade, this pattern had reversed completely, despite an overall plummet in municipal crime rates. This sharp rise in arrests was compounded by the increasingly harsh treatment of black subjects by New Orleans police. Adler also explores counterintuitive trends in violence, particularly how the vicious response to African American crime occurred as such violence plunged in frequency, revealing that the city’s cycle of racial policing and punishment was connected less to actual patterns of wrongdoing than to the national enshrinement of Jim Crow. Rather than some hyperviolent outlier, this Louisiana city was a harbinger of the endemic racism at the center of today’s criminal justice state. _Murder in New Orleans_ lays bare how decades-old crimes, and the racially motivated cruelty of the official response, once again have baleful resonance in the age of Black Lives Matter.

**The Culture of Feedback**

Ecological Thinking in Seventies America

DANIEL BELGRAD

When we want advice, we often casually speak of reaching out to others to “get some feedback.” But how many of us give a thought to what this phrase actually means? The idea of feedback dates to World War II, when the term was developed to describe the dynamics of self-regulating systems, which correct their actions by feeding their effects back into the system. By the early 1970s, feedback had evolved to become the governing trope for a counterculture that was reoriented and reinvigorated by ecological thinking.

_The Culture of Feedback_ digs deep into a dazzling variety of left-of-center experiences and attitudes from this misunderstood period, bringing us a new look at the wild side of the 1970s. Belgrad shows us how ideas from systems theory were taken up by the counterculture and the environmental movement, eventually influencing a wide range of beliefs and behaviors, particularly related to the question of what is and is not intelligence. He tells the story of a generation of Americans who were struck by a newfound interest in—and respect for—plants, animals, indigenous populations, and the very sounds around them, knitting this together with cogent insights on environmentalism, feminism, systems theory, and psychedelics. _The Culture of Feedback_ repaints the familiar image of the ’70s as a time of Me Generation malaise to reveal an era of revolutionary and hopeful social currents, driven by desires to radically improve—and feed back into—the systems that had come before.

**Jeffrey S. Adler** is professor of history and criminology, as well as distinguished teaching scholar, at the University of Florida.

**Murder in New Orleans**

The Creation of Jim Crow Policing

JEFFREY S. ADLER
Launched in 2013, China’s Belt and Road Initiative is forging connections in infrastructure, trade, energy, finance, tourism, and culture across Eurasia and Africa. This extraordinarily ambitious strategy places China at the center of a geography of overland and maritime connectivity stretching across more than sixty countries and incorporating almost two-thirds of the world’s population. But what does it mean to revive the historic Silk Roads for trade agreements and infrastructure investments in the twenty-first century?

Geocultural Power explores this question by considering how China is couching its strategy for building trade, foreign relations, and energy and political security in an evocative topography of history. Until now Belt and Road has been discussed as a geopolitical and geoeconomic project. This book introduces geocultural power to the analysis of international affairs. Tim Winter highlights how many countries—including Iran, Sri Lanka, Kenya, Malaysia, Indonesia, Pakistan, and others—are revisiting their histories to find points of diplomatic and cultural connection. Through the revived Silk Roads, China becomes the new author of Eurasian history and the architect of the bridge between East and West. In a diplomatic dance of forgetting, episodes of violence, invasion, and bloodshed are left behind for a language of history and heritage that crosses borders in ways that further the trade ambitions of an increasingly networked China-driven economy.

Tim Winter is professor of critical heritage studies at the University of Western Australia. His previous books include Shanghai Expo, Routledge Handbook of Heritage in Asia, and Postconflict Heritage, Postcolonial Tourism.
The ruins of war have long held the power to stupefy and appall. Can such ruins ever be persuasively depicted and comprehended? Can images of them force us to identify with the suffering of the enemy and raise uncomfortable questions about forgiveness and revenge?

Françoise Meltzer explores those questions in Dark Lens, which uses the images of war ruins in Nazi Germany to investigate problems of aestheticization, the representation of catastrophe, and the targeting of civilians in war. Through texts that give accounts of bombed-out towns in Germany in the last years of the war, painters’ attempts to depict the destruction, and her own mother’s photographs taken in Berlin and other cities in 1945, Meltzer asks if any medium offers a direct experience of war ruins for the viewer. Ultimately, she concludes that while the viewer cannot help reimaging the devastation through the lenses of history, aestheticization, or voyeurism, these images at least allow us to approach the reality of ruins and grasp the larger issue of targeting civilians in modern warfare for what it is. Refreshingly accessible and deeply personal, Dark Lens is a compelling look at the role images play in constructing memories of war.

Françoise Meltzer is the Edward Carson Waller Distinguished Service Professor in the Humanities, professor in the Divinity School and the College, and chair of comparative literature at the University of Chicago. She is the author of four books published by the University of Chicago Press, most recently Seeing Double: Baudelaire’s Modernity.
What is “Europe,” and when did it come to be? In the Renaissance, the term “Europe” circulated widely. But as Katharina N. Piechocki argues in this compelling book, the continent itself was only in the making in the fifteenth and sixteenth centuries. Cartographic Humanism sheds new light on how humanists negotiated and defined Europe’s boundaries at a momentous shift in the continent’s formation: when a new imagining of Europe was driven by the rise of cartography. As Piechocki shows, this tool of geography, philosophy, and philology was used not only to represent but, more importantly, also to shape and promote an image of Europe quite unparalleled in previous centuries. Engaging with poets, historians, and mapmakers, Piechocki resists an easy categorization of the continent, scrutinizing Europe as an unexamined category that demands a much more careful and nuanced investigation than scholars of early modernity have hitherto undertaken. Unprecedented in its geographic scope, Cartographic Humanism is the first book to chart new itineraries across Europe as it brings France, Germany, Italy, Poland, and Portugal into a lively, interdisciplinary dialogue.

Jan L. Logemann is assistant professor at the Institute for Economic and Social History at the University of Göttingen. He is the editor of The Development of Consumer Credit in Global Perspective and the author of Trams or Tailfins: Public and Private Prosperity in Postwar West Germany and the United States, also published by the University of Chicago Press.

Katharina N. Piechocki is associate professor of comparative literature at Harvard University.
DARA ORENSTEIN

In Out of Stock, Dara Orenstein delivers a nuanced, ambitious, and engrossing account of that most generic and underappreciated site in the history of American commerce and industry: the warehouse, and all its many permutations. She traces the progression from the bonded warehouse of the nineteenth century to today’s foreign-trade zones, enclaves where goods are processed while simultaneously inside the United States and outside US customs territory. Foreign-trade zones channel jobs to American workers by converting American cities into international ports, and to understand them, Orenstein tells us, we should look at them in the simplest of terms: as warehouses. Going further, Orenstein contends that these zones—nearly 800 of which are scattered across the United States—are emblematic of how warehouses have begun to supplant factories on the terrain of logistics. In the age of Amazon and Walmart, circulation is so crucial to how and where goods are produced that it is increasingly inseparable from production, such that warehouses rank as some of the most pivotal spaces of global capitalism.

Drawing from cultural geography, cultural history, and political economy, and vividly documented with photos, ads, maps, and other ephemera, Out of Stock nimbly demonstrates the centrality of warehouses for corporations, workers, cities, and empires.

K. Healan Gaston is a lecturer in American religious history and ethics at Harvard Divinity School.

Imagining Judeo-Christian America
Religion, Secularism, and the Redefinition of Democracy

K. HEALAN GASTON

The term “Judeo-Christian” is remarkably easy to pass over without consideration. It seems obvious that Judaism and Christianity share texts, tenets, and values—and that these influenced the founders of the United States. However, in this ambitious book, K. Healan Gaston dispels the myth of a monolithic Judeo-Christian America. She argues that the idea of America as a Judeo-Christian nation is a relatively recent construct, and a potentially imperiling one if we fail to understand how various groups have mobilized Judeo-Christian rhetoric for their own political, cultural, and religious ends.

Since its inception in the 1930s and widespread adoption during World War II, the apparent inclusiveness of the term Judeo-Christian has masked competing conceptions of religion, secularism, and politics. Gaston demonstrates that this choice of terminology was deeply rooted in arguments over the nature of democracy and totalitarianism that intensified during World War II and the transformational early years of the Cold War. She details how religious and political commitments intersected in the formation of postwar American culture and politics. Tracing debates over the meaning and implications of American pluralism from the nineteenth century up to the present, Gaston shows that the term Judeo-Christian, originally aimed at including Catholics and Jews alongside Protestants, became a marker for conservative social values under Ronald Reagan, as part of the culture wars that erupted in the wake of the 1960s and continue to rage today.

K. Healan Gaston is assistant professor of American studies at George Washington University.

special interest 31
In the late nineteenth century, extraordinary changes in food and agriculture gave rise to new tensions in the ways people understood, obtained, trusted, and ate their food. This was the Era of Adulteration, and its concerns have carried forward to today: How could you tell the food you bought was the food you thought you bought? Could something manufactured still be pure? Is it okay to manipulate nature far enough to produce new foods but not so far that you question its safety and health? How do you know where the line is? And who decides?

In *Pure Adulteration*, Benjamin R. Cohen uses the pure food crusades to provide a captivating window onto the origins of manufactured foods and the perceived problems they wrought. Cohen follows farmers, manufacturers, grocers, hucksters, housewives, politicians, and scientific analysts as they struggled to demarcate and patrol the ever-contingent, always contested border between purity and adulteration, and as, at the end of the nineteenth century, the very notion of a pure food changed. Purity became a scientific rather than environmental concept—one based on analyzing the product instead of the process.

In the end, there is (and was) no natural, pre-human distinction between pure and adulterated to uncover and enforce; we have to decide. Today’s world is different from that of our nineteenth-century forbearers in many ways, but the challenge of policing the difference between acceptable and unacceptable practices remains central to daily decisions about the foods we eat, how we produce them, and what choices we make when buying them.

**Benjamin R. Cohen** is associate professor at Lafayette College. He is the author of *Notes from the Ground: Science, Soil, and Society in the American Countryside* and coeditor of *Technoscience and Environmental Justice: Expert Cultures in a Grassroots Movement*. 
Partitioning Palestine
British Policymaking at the End of Empire
PENNY SINANOGLOU

Partitioning Palestine is the first history of the ideological and political forces that led to the idea of partition—that is, a division of territory and sovereignty—in British mandate Palestine in the first half of the twentieth century. Inverting the spate of narratives that focus on how the idea contributed to, or hindered, the development of future Israeli and Palestinian states, Penny Sinanoglou asks instead what drove and constrained British policymaking around partition, and why partition was simultaneously so appealing to British policymakers yet ultimately proved so difficult for them to enact. Taking a broad view not only of local and regional factors, but also of Palestine’s place in the British empire and its status as a League of Nations mandate, Sinanoglou deftly recasts the story of partition in Palestine as a struggle for imperial control. After all, British partition plans imagined space both for a Zionist state indebted to Britain and for continued British control over key geo-strategic assets, and depended in large part on the forced movement of Arab populations.

With her detailed look at the development of the idea of partition from its origins in the 1920s, Sinanoglou makes a bold contribution to our understanding of the complex interplay between internationalism and imperialism at the end of the British empire and reveals the legacies of British partitionist thinking in the broader history of decolonization in the modern Middle East.

Penny Sinanoglou is assistant professor of history at Wake Forest University.
Convening Science: Discovery at the Marine Biological Laboratory

DECEMBER 344 p., 33 halftones, 6 line drawings 6 x 9
Cloth $135.00/£102.00
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SCIENCE

Foundations of Paleoecology
Classic Papers with Commentaries
Edited by S. KATHLEEN LYONS, ANNA K. BEHRENSMEYER, and PETER J. WAGNER

Approximately 99% of all life that has ever existed is extinct. Fortunately, these long dead species have left traces of their lives and interactions with other species in the rock record that paleoecologists use to understand how species and ecosystems have changed over time. This record of past life allows us to study the dynamic nature of the Earth and gives context to current and future ecological challenges.

This book brings together forty-four classic papers published between 1924 and 1999 that trace the origins and development of paleoecology. The articles cross taxonomic groups, habitat types, geographic areas, and time and have made substantial contributions to our knowledge of the evolution of life. Encompassing the full breadth of paleoecology, the book is divided into six parts: community and ecosystem dynamics, community reconstruction, diversity dynamics, paleoenvironmental reconstruction, species interaction, and taphonomy. Each paper is also introduced by a contemporary expert who gives context and explains its importance to ongoing paleoecological research. A comprehensive introduction to the field, *Foundations of Paleoecology* will be an essential reference for new students and established paleoecologists alike.

S. Kathleen Lyons is assistant professor in the School of Biological Sciences at the University of Nebraska-Lincoln and codirector of the Evolution of Terrestrial Ecosystems Program. Anna K. Behrensmeyer is curator of vertebrate paleontology in the Smithsonian National Museum of Natural History’s Department of Paleobiology and codirector of the Evolution of Terrestrial Ecosystems Program. Peter J. Wagner is associate professor in the Department of Earth and Atmospheric Sciences at the University of Nebraska-Lincoln.

Why Study Biology by the Sea?
Edited by KARL S. MATLIN, JANE MAIENSchein, and RACHEL ANKENY

For almost a century and a half, biologists have gone to the seashore to study life. The oceans contain rich biodiversity, and organisms at the intersection of sea and shore provide a plentiful sampling for research into a variety of questions at the laboratory bench: How does life develop and how does it function? How are organisms that look different related, and what role does the environment play?

From the Stazione Zoologica in Naples to the Marine Biological Laboratory in Woods Hole, the Amoy Station in China, or the Misaki Station in Japan, students and researchers at seaside research stations have long visited the ocean to investigate life at all stages of development and to convene discussions of biological discoveries. Exploring the history and current reasons for study by the sea, this book examines key people, institutions, research projects, organisms selected for study, and competing theories and interpretations of discoveries, and it considers different ways of understanding research, such as through research repertoires. A celebration of coastal marine research, *Why Study Biology by the Sea?* reveals why scientists have moved from the beach to the lab bench and back.

Karl S. Matlin is a cell biologist and professor in the Department of Surgery and a member of the Committee on Conceptual and Historical Studies of Science at the University of Chicago. Jane Maienschein is University Professor in the School of Life Sciences at Arizona State University and fellow and director of the History and Philosophy of Science Project at the Marine Biological Laboratory in Woods Hole, Massachusetts. Rachel Ankeny is professor of history at the University of Adelaide, Australia, and honorary visiting professor in the College of Social Science and International Studies (Philosophy) at the University of Exeter, UK.
Alexander von Humboldt was the most celebrated modern chronicler of North and South America and the Caribbean, and this translation of his essay on New Spain—the first modern regional economic and political geography—covers his travels across today’s Mexico in 1803–4. The work canvases natural-scientific and cultural-scientific objects alike, combining the results of fieldwork with archival research and expert testimony.

To show how people, plants, animals, goods, and ideas moved across the globe, Humboldt wrote in a variety of styles, bending and reshaping familiar writerly conventions to keep readers attentive to new inputs. Above all, he wanted his readers to keep an open mind when confronted with cultural and other differences in the Americas. Fueled by his comparative global perspective on politics, economics, and science, he used his writing to support Latin American independence and condemn slavery and other forms of colonial exploitation. It is these voluminous and innovative writings on the New World that made Humboldt the undisputed father of modern geography, early American studies, transatlantic cultural history, and environmental studies.

This two-volume critical edition—the third installment in the Alexander von Humboldt in English series—is based on the full text, including all footnotes, tables, and maps, of the second, revised French edition of *Essai politique sur le royaume de de Nouvelle Espagne* from 1825–27, which has never been translated into English before. Extensive annotations and full-color atlases are available on the series website.

Vera M. Kutzinski is the Martha Rivers Ingram Professor of English and comparative literature and director of the Alexander von Humboldt in English project at Vanderbilt University. Ottmar Ette is chair of Romance literatures at the University of Potsdam, Germany, and the author of many books on Alexander von Humboldt.
Over the past decade, ecologists have increasingly embraced phylogenetics, the study of evolutionary relationships among species. As a result, they have come to discover the field’s power to illuminate present ecological patterns and processes. Ecologists are now investigating whether phylogenetic diversity is a better measure of ecosystem health than more traditional metrics like species diversity, whether it can predict the future structure and function of communities and ecosystems, and whether conservationists might prioritize it when formulating conservation plans.

In *Phylogenetic Ecology*, Nathan G. Swenson synthesizes this nascent field’s major conceptual, methodological, and empirical developments to provide students and practicing ecologists with a foundational overview. Along the way, he highlights those realms of phylogenetic ecology that will likely increase in relevance—such as the burgeoning subfield of phylogenomics—and shows how ecologists might lean on these new perspectives to inform their research programs.

Nathan G. Swenson is professor of biology and director of the Behavior, Ecology, Evolution, and Systematics (BEES) Graduate Concentration Area at the University of Maryland. He is the author of *Functional and Phylogenetic Ecology in R* and a recipient of a Guggenheim fellowship in plant sciences.
Robert J. Zimmer is best known in mathematics for the highly influential conjectures and program that bear his name. Group Actions in Ergodic Theory, Geometry, and Topology: Selected Papers brings together some of the most significant writings by Zimmer, which lay out his program and contextualize his work over the course of his career. Zimmer’s body of work is remarkable in that it involves methods from a variety of mathematical disciplines, such as Lie theory, differential geometry, ergodic theory and dynamical systems, arithmetic groups, and topology, and at the same time offers a unifying perspective. After arriving at the University of Chicago in 1977, Zimmer extended his earlier research on ergodic group actions to prove his cocycle superrigidity theorem which proved to be a pivotal point in articulating and developing his program. Zimmer’s ideas opened the door to many others, and they continue to be actively employed in many domains related to group actions in ergodic theory, geometry, and topology.

In addition to the selected papers themselves, this volume opens with a foreword by David Fisher, Alexander Lubotzky, and Gregory Margulis, as well as a substantial introductory essay by Zimmer recounting the course of his career in mathematics. The volume closes with an afterword by Fisher on the most recent developments around the Zimmer program.

Robert J. Zimmer is president of the University of Chicago. He is the author of two books, Ergodic Theory and Semisimple Groups and Essential Results of Functional Analysis, and more than eighty mathematical research articles. David Fisher is professor of mathematics at Indiana University.

The Republic of Color
Science, Perception, and the Making of Modern America
MICHAEL ROSSI

What is the correct way to see color in a modern, scientific society? And who decides? In The Republic of Color, Michael Rossi delves deep into the history of color science in the United States to trace its complex origins and examine the scope of its influence on the industrial transformation of turn-of-the-century America.

For a nation in the grip of profound economic, cultural, and demographic crises, the standardization of color became a means of social reform—a way of sculpting the American population into one more amenable to the needs of the emerging industrial order. Delineating color was also a way to characterize the vagaries of human nature, and to create ideal structures through which those humans would act in a newly modern American republic. Rossi’s compelling history goes far beyond the culture of the visual to show readers how the control and regulation of color shaped the social contours of modern America—and redefined the way we see the world.
Continued public outcries over such issues as the presence of young models in sexually suggestive ads and occurrences of intimate relationships between teachers and students speak to one of the most controversial fears of our time: the entanglement of children and sexuality. In this book, Steven Angelides confronts that very fear, arguing that adult alarm over child sexualization often masks the sexuality of children.

Angelides explores how emotional vocabularies of anxiety, shame, and even contempt not only dominate discussions of youth sexuality but also allow adults to avoid acknowledging the sexual agency of young people. Introducing case studies and trends from Australia, the United Kingdom, and North America, he challenges prevalent assumptions toward a variety of topics, among them sex education, age-of-consent laws, and technology-driven phenomena like sexting. Along the way, Angelides contends that an unwillingness to recognize the sexual agency that children possess results less in the protection of young people than in their marginalization.
During the long twentieth century, explorers went in unprecedented numbers to the hottest, coldest, and highest points on the globe. Taking us from the Himalaya to Antarctica and beyond, *Higher and Colder* presents the first history of extreme physiology, the study of the human body at its physical limits. Each chapter explores a seminal question in the history of science, while also showing how the apparently exotic locations and experiments contributed to broader political and social shifts in twentieth-century scientific thinking.

Unlike most books on modern biomedicine, *Higher and Colder* focuses on fieldwork, expeditions, and exploration, and in doing so provides a welcome alternative to laboratory-dominated accounts of the history of modern life sciences. Although this is a book about two male-dominated practices—science and exploration—it recovers the stories of women’s contributions, sometimes accidentally, and sometimes deliberately, erased.
Leo Strauss on Hegel

LEO STRAUSS
Edited by Paul Franco

In the winter of 1965, Leo Strauss taught a seminar on Hegel at the University of Chicago. While Strauss neither considered himself a Hegelian nor wrote about Hegel at any length, his writings contain intriguing references to the philosopher, particularly in connection with his studies of Hobbes, in his debate in On Tyranny with Alexandre Kojève; and in his account of the “three waves” of modern political philosophy.

Leo Strauss on Hegel reconstructs Strauss’s seminar on Hegel, supplemented by passages from an earlier version of the seminar from which only fragments of a transcript remain. Strauss focused his seminar on the lectures collected in The Philosophy of History, which he considered more accessible than Hegel’s written works. In his own lectures on Hegel, Strauss continues his project of demonstrating how modern philosophers related to ancient thought and explores the development and weaknesses of modern political theory. Strauss is especially concerned with the relationship in Hegel between empirical history and his philosophy of history, and he argues for the primacy of religion in Hegel’s understanding of history and society. In addition to a relatively complete transcript, Leo Strauss on Hegel also includes annotations, which bring context and clarity to the text.

Maimonides’ Guide of the Perplexed in Translation

A History from the Thirteenth Century to the Twentieth
Edited by JOSEF STERN, JAMES T. ROBINSON, and YONATAN SHEMESH

Moses Maimonides’s Guide of the Perplexed is the greatest philosophical text in the history of Jewish thought and a major work of the Middle Ages. For almost all of its history, however, the Guide has been read and commented upon in translation—in Hebrew, Latin, Spanish, French, English, and other modern languages—rather than in its original Judeo-Arabic. This volume is the first to tell the story of the translations and translators of Maimonides’ Guide and its impact in translation on philosophy from the Middle Ages to the present day.

A collection of essays by scholars from a range of disciplines, the book unfolds in two parts. The first traces the history of the translations of the Guide, from medieval to modern renditions. The second surveys its influence in translation on Latin scholastic, early modern, and contemporary Anglo-American philosophy, as well as its impact in translation on current scholarship. Interdisciplinary in approach, this book will be essential reading for philosophers, historians, and religious studies scholars alike.

Josef Stern is the William H. Colvin Professor of Philosophy Emeritus at the University of Chicago and the founding director of its Joyce Z. and Jacob Greenberg Center for Jewish Studies. His books include The Matter and Form of Maimonides’ “Guide.” James T. Robinson is the Caroline E. Haskell Professor of the History of Judaism, Islamic Studies, and the History of Religions at the University of Chicago. He is the author or editor of several books, including The Cultures of Maimonides. Yonatan Shemesh is a doctoral candidate at the University of Chicago completing his dissertation on Moses Narboni’s fourteenth-century commentary on the Guide of the Perplexed.
Since its launch in 1987, the History of Cartography series has garnered critical acclaim and sparked a new generation of interdisciplinary scholarship. *Cartography in the European Enlightenment*, the highly anticipated fourth volume, offers a comprehensive overview of the cartographic practices of Europeans, Russians, and the Ottomans, both at home and in overseas territories, from 1650 to 1800.

The social and intellectual changes that swept Enlightenment Europe also transformed many of its mapmaking practices. A new emphasis on geometric principles gave rise to improved tools for measuring and mapping the world, even as large-scale cartographic projects became possible under the aegis of powerful states. Yet older mapping practices persisted: Enlightenment cartography encompassed a wide variety of processes for making, circulating, and using maps of different types. The volume’s more than four hundred encyclopedic articles explore the era’s mapping, covering topics both detailed—such as geodetic surveying, thematic mapping, and map collecting—and broad, such as women and cartography, cartography and the economy, and the art and design of maps. Copious bibliographical references and nearly one thousand full-color illustrations complement the detailed entries.

Matthew H. Edney is the Osher Professor in the History of Cartography at the University of Southern Maine. He is the author of *Cartography: The Ideal and Its History and Mapping an Empire: The Geographical Construction of British India, 1765–1843*, both also published by the University of Chicago Press. Mary Sponberg Pedley is assistant curator of maps at the William L. Clements Library at the University of Michigan. She is the author of *The Commerce of Cartography: Making and Marketing Maps in Eighteenth-Century France and England*, also published by the University of Chicago Press, and *Bel et Utile: The Work of the Robert de Vaugondy Family of Mapmakers*. 

The History of Cartography

NOVEMBER 1920 p., 2 volumes, 962 color plates, 4 line drawings, 6 tables 8 1/4 x 11
Cloth $500.00 / £395.00
CARTOGRAPHY
Being Me Being You
Adam Smith and Empathy
SAMUEL FLEISCHACKER

Modern notions of empathy often celebrate its ability to bridge divides, to unite humankind. Yet, how do we square this with the popular view that we can never truly comprehend the experience of being someone else? In this book, Samuel Fleischacker delves into the work of Adam Smith to draw out an understanding of empathy that respects both personal difference and shared humanity.

After laying out a range of meanings for the concept of empathy, Fleischacker proposes that what Smith called “sympathy” is very much what we today consider empathy. Smith’s version has remarkable value, as his empathy calls for entering into the perspective of another—a uniquely human feat that connects people while still allowing them to define their own distinctive standpoints. After discussing Smith’s views in relation to more recent empirical and philosophical studies, Fleischacker shows how turning back to Smith promises to enrich, clarify, and advance our current debates about the meaning and uses of empathy.

Samuel Fleischacker is professor of philosophy at the University of Illinois at Chicago. He is the author of many books, including On Adam Smith’s ‘Wealth of Nations’: A Philosophical Companion and, most recently, The Good and the Good Book: Revelation as a Guide to Life.

Jane Addams’s Evolutionary Theorizing
Constructing Democracy and Social Ethics
Marilyn Fischer

In Jane Addams’s Evolutionary Theorizing, Marilyn Fischer advances the bold and original claim that Addams’s reasoning in her first book, Democracy and Social Ethics, is thoroughly evolutionary in character. While Democracy and Social Ethics, a foundational text of classical American pragmatism, is praised for advancing a sensitive and sophisticated method of ethical deliberation, Fischer is the first to explore its intellectual roots.

Examining essays Addams wrote in the 1890s and showing how they were revised for Democracy and Social Ethics, Fischer draws from philosophy, history, literature, rhetoric, and more to uncover the array of social evolutionary thought Addams engaged with in her texts—from British socialist writings on the evolution of democracy to British and German anthropological accounts of the evolution of morality. By excavating Addams’s evolutionary reasoning and rhetorical strategies, Fischer reveals the depth, subtlety, and richness of Addams’s thought.

Marilyn Fischer is professor emerita of philosophy at the University of Dayton. She is the author of On Addams and Ethical Decision Making in Fund Raising as well as coeditor of Jane Addams and the Practice of Democracy and Jane Addams’s Writings on Peace.
Filmed Thought
Cinema as Reflective Form

With the rise of review sites and social media, films today, as soon as they are shown, immediately become the topic of debates on their merits not only as entertainment, but also as serious forms of artistic expression. Philosopher Robert B. Pippin, however, wants us to consider a more radical proposition: film as thought, as a reflective form. Pippin explores this idea through a series of perceptive analyses of cinematic masterpieces, revealing how films can illuminate, in a concrete manner, core features and problems of shared human life.

Filmed Thought examines questions of morality in Almodóvar’s Talk to Her, goodness and naivety in Hitchcock’s Shadow of a Doubt, love and fantasy in Sirk’s All That Heaven Allows, politics and society in Polanski’s Chinatown and Malick’s The Thin Red Line, and self-understanding and understanding others in Nicholas Ray’s In a Lonely Place and in the Dardennes brothers’ oeuvre. In each reading, Pippin pays close attention to what makes these films exceptional as technical works of art (paying special attention to the role of cinematic irony) and as intellectual and philosophical achievements. Throughout, he shows how films offer a view of basic problems of human agency from the inside and allow viewers to think with and through them. Captivating and insightful, Filmed Thought shows us what it means to take cinema seriously not just as art, but as thought, and how this medium provides a singular form of reflection on what it is to be human.

Robert B. Pippin is the Evelyn Stefansson Nef Distinguished Service Professor in the John U. Nef Committee on Social Thought, the Department of Philosophy, and the College at the University of Chicago. His most recent books include The Philosophical Hitchcock: “Vertigo” and the Anxieties of Unknowingness and Hegel’s Realm of Shadows: Logic as Metaphysics in “The Science of Logic,” both published by the University of Chicago Press.
What does the name Trump stand for? If branding now rules over the production of value, as the coauthors of Sovereignty, Inc. argue, then Trump assumes the status of a master brand whose primary activity is the compulsive work of self-branding—such is the new sovereignty business in which, whether one belongs to his base or not, we are all “incorporated.”

Drawing on anthropology, political theory, philosophy, psychoanalysis, and theater, William Mazzarella, Eric L. Santner, and Aaron Schuster show how politics in the age of Trump functions by mobilizing a contradictory and convoluted enjoyment, an explosive mixture of drives and fantasies that eludes existing portraits of our era. The current political moment turns out to be not so much exceptional as exception-ally revealing of the constitutive tension between enjoyment and economy that has always been a key component of the social order. Santner analyzes the collective dream-work that sustains a new sort of authoritarian charisma or mana, a mana-facturing process that keeps us riveted to an excessively carnal incorporation of sovereignty. Mazzarella examines the contemporary merger of consumer brand and political brand and the cross-contamination of politics and economics. Schuster, focusing on the extreme theatricality and self-satirical comedy of the present, shows how authority reasserts itself at the very moment of distrust and disillusionment in the system, profiting off its supposed decline. Sovereignty, Inc. will immediately take its place in discussions of contemporary politics.
When Maps Become the World
RASMUS GRØNFELDT WINTHER

Map making and, ultimately, map thinking is ubiquitous across literature, cosmology, mathematics, psychology, and genetics. We partition, summarize, organize, and clarify our world via spatialized representations. Our maps and, more generally, our representations seduce and persuade; they build and destroy. They are the ultimate record of empires and of our evolving comprehension of our world.

This book is about the promises and perils of map thinking. Maps are purpose-driven abstractions, discarding detail to highlight only particular features of a territory, discarding detail to highlight only particular features of a territory. By preserving certain features at the expense of others, they can be used to reinforce a privileged position. When Maps Become the World shows us how the scientific theories, models, and concepts we use to intervene in the world function as maps, and explores the consequences of this, both good and bad. We increasingly understand the world around us in terms of models, to the extent that we often take the models for reality. Winther explains how in time, our historical representations in science, in cartography, and in our stories about ourselves replace individual memories and become dominant social narratives—they become reality, and they can remake the world.

Rasmus Grønfeldt Winther is a philosopher of science, researcher, writer, educator, diver, and explorer. He is the author of Phylogenetic Inference, Selection Theory, and History of Science: Selected Papers of A.W.F. Edwards with Commentaries.

Radical as Reality
Form and Freedom in American Poetry
PETER CAMPION

What do American poets mean when they talk about freedom? How can form help us understand questions about what shapes we want to give our poetic lives, and how much power we have to choose those shapes? For that matter, what do we even mean by we? In this collection of essays, Peter Campion gathers his thoughts on these questions and more to form an evolutionary history of the past century of American poetry.

Through close readings of the great modernists, midcentury objectivists, late twentieth-century poets, his contemporaries, and more, Campion unearths an American poetic landscape that is subtler and more varied than most critics have allowed. He discovers commonalities among poets considered opposites, dramatizes how form and history are mutually entailing, and explores how the conventions of poetry, its inheritance, and its inventions sprang from the tensions of ordinary life. At its core, this is a book about poetic making, one that reveals how the best poets not only receive but understand and adapt what comes before them, reinterpreting the history of their art to create work that is, indeed, radical as reality.

Peter Campion is associate professor of English and a member of the graduate faculty in the creative writing program at the University of Minnesota. He is the author of three collections of poems, Other People, The Lions, and El Dorado.
The next day Wordsworth arrived from Bristol at Coleridge's cottage. . . . He answered in some degree to his friend's description of him, but was more quaint and Don Quixote-like.” These words from William Hazlitt present a Wordsworth who differs from the one we know—and as Matthew Bevis argues in his radical new reading of the poet, a Wordsworth who owed his quixotic creativity to a profound feeling for comedy.

Wordsworth’s Fun takes us on a journey through the poet’s debts to the ludic and the ludicrous in classical tradition; his reading and reworking of Ariosto, Erasmus, and Cervantes; his engagement with forms of English poetic humor; and his love of comic prose. Bevis travels many untrodden ways, examining the relationship between Wordsworth’s metrical practice and his interest in laughing gas, his fascination with pantomime, his investment in the figure of the fool, and his response to discussions about the value of play. Intrepid, immersive, and entertaining, Wordsworth’s Fun not only sheds fresh light on debates about the causes, aims, and effects of humor, but also on the contribution of Wordsworth’s peculiar humor to the shaping of the modern poetic experiment.


How have ruins become so valued in Western culture, and so central to our art and literature? Covering a vast chronological and geographical range, from ancient Egyptian inscriptions to twentieth-century memorials, Susan Stewart seeks to answer this question as she traces the appeal of ruins and ruins images, and the lessons that writers and artists have drawn from their haunting forms.

Stewart takes us on a sweeping journey through founding legends of broken covenants and original sin, the Christian appropriation of the classical past, myths and rituals of fertility, images of decay in early modern allegory and melancholy, and new gardens built with ancient fragments. She focuses particularly on Renaissance humanism and Romanticism as periods of intense interest in ruins that also offer new frames for their perception. And she looks in depth at the works of Goethe, Piranesi, Blake, and Wordsworth, each of whom found in ruins a means of reinventing his art. Lively and engaging, The Ruins Lesson ultimately asks what can resist ruination—and finds in the self-transforming, ever-fleeting practices of language and thought a clue to what might truly endure.

Praise for Stewart
“Stewart may be our best contemporary thinker on poetry. . . . She writes criticism with the grace of a poet, and poetry with a strong logos underlying its lyrical surface. Both are haunted by a feel for our unknowable, primordial being, and this is no doubt what gives her work its abyssal power.”

—Los Angeles Review of Books
In literary studies today, debates about the purpose of literary criticism and about the place of formalism within it continue to simmer across periods and approaches. Anna Kornbluh contributes to—and substantially shifts—that conversation in *The Order of Forms* by offering an exciting new category, political formalism, which she articulates through the co-emergence of aesthetic and mathematical formalisms in the nineteenth century. Within this framework, criticism can be understood as more affirmative and constructive, articulating commitments to aesthetic expression and social collectivity.

Kornbluh offers a powerful argument that political formalism, by valuing forms of sociability like the city and the state in and of themselves, provides a better understanding of literary form and its political possibilities than approaches that view form as a constraint. To make this argument, she takes up the case of literary realism, showing how novels by Dickens, Brontë, Hardy, and Carroll engage mathematical formalism as part of their political imagining. Realism, she shows, is best understood as an exercise in social modeling—more like formalist mathematics than social documentation. By modeling society, the realist novel focuses on what it considers the most elementary features of social relations and generates unique political insights. Proposing both this new theory of realism and the idea of political formalism, this inspired, eye-opening book will have far-reaching implications in literary studies.
Indigenous sign-systems, such as pictographs, petroglyphs, hieroglyphs, and khipu, are usually understood as relics from an inaccessible past. That is far from the truth, however, as Edgar Garcia makes clear in *Signs of the Americas*. Rather than being dead languages, these sign-systems have always been living, evolving signifiers, responsive to their circumstances and able to continuously redefine themselves and the nature of the world.

Garcia tells the story of the present life of these sign-systems, examining the contemporary impact they have had on poetry, prose, visual art, legal philosophy, political activism, and environmental thinking. In doing so, he brings together a wide range of indigenous and non-indigenous authors and artists of the Americas, from Aztec priests and Amazonian shamans to Simon Ortiz, Gerald Vizenor, Jaime de Angulo, Charles Olson, Cy Twombly, Gloria Anzaldúa, William Burroughs, Louise Erdrich, Cecilia Vicuña, and many others. From these sources, Garcia depicts the culture of a modern, interconnected hemisphere, revealing that while these “signs of the Americas” have suffered expropriation, misuse, and mistranslation, they have also created their own systems of knowing and being. These indigenous systems help us to rethink categories of race, gender, nationalism, and history. Producing a new way of thinking about our interconnected hemisphere, this ambitious, energizing book redefines what constitutes a “world” in world literature.

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John Ibson is emeritus professor of American studies at California State University, Fullerton, and author of *The Mourning After* and *Picturing Men*, both published by the University of Chicago Press.
Chicago is celebrated for its rich diversity, but, even more than most US cities, it is also plagued by segregation and extreme inequality. The stark divide between the gentrifying and primarily white neighborhoods on the north side and near downtown, and impoverished, largely black and Latino communities on the south and west sides is plainly visible. More than ever, Chicago is a “dual city,” a condition taken for granted by many residents.

Joel Rast reveals today’s tacit acceptance of rising urban inequality as a marked departure from the past. For much of the twentieth century, a key goal for civic leaders was the total elimination of slums and blight. Yet over time, as anti-slum efforts faltered, leaders changed the focus of their initiatives away from low-income areas and toward the upgrading of neighborhoods with greater promise. As misguided as post-war public housing and urban renewal programs were, they also hold a disproportionate amount of political power, hurling us toward a self-perpetuating plutocracy, or an “inequality trap.” Among other things, the rich support a broad political campaign that convinces voters that policies to reduce inequality are unwise and not in the average voter’s interest, regardless of the real economic impact. They also take advantage of interest groups they generously support to influence Congress and the president, as well as state governments, in ways that stop or slow down reform. One of the key implications of this book is that social policies designed to combat inequality should work hand-in-hand with political reforms that enhance democratic governance and efforts to fight racism, and a coordinated effort on all of these fronts will be needed to reverse the decades-long trend.

The Origins of the Dual City
Housing, Race, and Redevelopment in Twentieth-Century Chicago

JOEL RAST

Chicago Studies in American Politics

POLITICAL SCIENCE CURRENT EVENTS

America’s Inequality Trap
How Economic Inequality Feeds on Itself and Why It Matters
NATHAN J. KELLY

The gap between the rich and the poor has grown dramatically in the United States and is now at its widest since at least the early 1900s. While by most measures the economy has been improving, soaring cost of living and stagnant wages have done little to assuage economic anxieties. Conditions like these seem designed to produce a generation-defining intervention to balance the economic scales and enhance opportunities for those at the middle and bottom of the country’s economic ladder—but we have seen nothing of the sort.

Nathan J. Kelly argues that a key reason for this is that rising concentrations of wealth create a politics that makes reducing economic inequality more difficult. Kelly convincingly shows that, when a small fraction of the people control most of the economic resources, they also hold a disproportionate amount of political power, hurling us toward a self-perpetuating plutocracy, or an “inequality trap.” Among other things, the rich support a broad political campaign that convinces voters that policies to reduce inequality are unwise and not in the average voter’s interest, regardless of the real economic impact. They also take advantage of interest groups they generously support to influence Congress and the president, as well as state governments, in ways that stop or slow down reform. One of the key implications of this book is that social policies designed to combat inequality should work hand-in-hand with political reforms that enhance democratic governance and efforts to fight racism, and a coordinated effort on all of these fronts will be needed to reverse the decades-long trend.

Nathan J. Kelly is professor of political science at the University of Tennessee. He is the author of The Politics of Income Inequality in the United States.

The Origins of the Dual City
Housing, Race, and Redevelopment in Twentieth-Century Chicago

JOEL RAST

Chicago Studies in American Politics

POLITICAL SCIENCE HISTORY

50 special interest

Joel Rast is associate professor and director of urban studies at the University of Wisconsin–Milwaukee.
On Interpretive Conflict

JOHN FROW

“Interpretation” is a term that encompasses both the most esoteric and the most fundamental activities of our lives, from analyzing medical images to the million ways we perceive other people’s actions. Today, we also leave interpretation to the likes of web cookies, social media algorithms, and automated markets. But as John Frow shows in this thoughtfully argued book, there is much yet to do in clarifying how we understand the social organization of interpretation.

On Interpretive Conflict delves into four case studies where sharply different sets of values come into play—gun control, anti-Semitism, the religious force of images, and climate change. In each case, Frow lays out the way these controversies unfold within interpretive regimes that establish what counts as an interpretable object and the protocols of evidence and proof that should govern it. Whether applied to a Shakespeare play or a Supreme Court case, interpretation, he argues, is at once rule-governed and inherently conflictual. Ambitious and provocative, On Interpretive Conflict will attract readers from across the humanities and beyond.

John Frow is professor of English at the University of Sydney. His books include Character and Person, The Practice of Value, and Genre.

Authoritarian Apprehensions

Ideology, Judgment, and Mourning in Syria

LISA WEDDEEN

If the Arab uprisings initially heralded the end of tyrannies and a move toward liberal democratic governments, their defeat not only marked a reversal but was of a piece with emerging forms of authoritarianism worldwide. In Authoritarian Apprehensions, Lisa Wedeen draws on her decades-long engagement with Syria to offer an erudite and compassionate analysis of this extraordinary rush of events—the revolutionary exhilaration of the initial days of unrest and then the devastating violence that shattered hopes of any quick undoing of dictatorship. Developing a fresh, insightful, and theoretically imaginative approach to both authoritarianism and conflict, Wedeen asks: What led a sizable part of the citizenry to stick by the regime through one atrocity after another? What happens to political judgment in a context of pervasive misinformation? And what might the Syrian example suggest about how authoritarian leaders exploit digital media to create uncertainty, political impasses, and fractures among their citizenries?

Based on extensive fieldwork and drawing material from a variety of Syrian artistic practices, Wedeen’s analysis lays bare the ideological investments that sustain ambivalent attachments to established organizations of political power and contribute to the ongoing challenge of pursuing political change. This masterful book is a testament to Wedeen’s deep engagement with some of the most troubling concerns of our political present and future.

Lisa Wedeen is the Mary R. Morton Professor of Political Science and in the College, associate faculty in anthropology, and codirector of the Chicago Center for Contemporary Theory at the University of Chicago. She is the author of Ambiguities of Domination and Peripheral Visions, both published by the University of Chicago Press.
Racial progress in the United States has hit a wall, and the rise of white nationalism is but one manifestation of this. Most Americans continue to hope that the younger generation, which many believe manifests less racism and more acceptance of a multiracial society, will lead to more moderate racial politics—but this may not be happening. Overtly racist attitudes have declined, but anti-black stereotypes and racial resentment remain prevalent among white Americans. To add, the shape of racial attitudes has continued to evolve, but our existing measures have not evolved in step and cannot fully illuminate the challenge at hand.

Narrowing the Channel demonstrates that globalization and globalized firms can paradoxically hinder rather than foster economic cooperation as larger firms seek to protect their markets through often unnecessarily strict product regulations. To illustrate the problem of regulatory protectionism, Robert Gulotty offers an in-depth analysis of contemporary rulemaking in the United States and the European Union in the areas of health, safety, and environmental standards. He shows how large firms seek regulatory schemes that disproportionately disadvantage small firms. When multinationals are embedded in the local economy, governments too have an incentive to use these regulations to shift profits back home. Today, the key challenge to governing global trade is not how much trade occurs but who is allowed to participate, and this book shows that new rules will be needed to allow governments to widen the benefits of global commerce and avoid further inequality and market concentration.

Robert Gulotty is assistant professor of political science at the University of Chicago.

Racial Stasis
The Millennial Generation and the Stagnation of Racial Attitudes in American Politics
CHRISTOPHER D. DeSANTE and CANDIS WATTS SMITH

Racial progress in the United States has hit a wall, and the rise of white nationalism is but one manifestation of this. Most Americans continue to hope that the younger generation, which many believe manifests less racism and more acceptance of a multiracial society, will lead to more moderate racial politics—but this may not be happening. Overtly racist attitudes have declined, but anti-black stereotypes and racial resentment remain prevalent among white Americans. To add, the shape of racial attitudes has continued to evolve, but our existing measures have not evolved in step and cannot fully illuminate the challenge at hand.

With Racial Stasis, Christopher D. DeSante and Candis Watts Smith argue persuasively that this is because millennials, a generational cohort far removed from Jim Crow and the Civil Rights era, lack sufficient understanding of the structural nature of racial inequalities in the United States and therefore also the contextual and historical knowledge to be actively anti-racist. While these younger whites may be open to the idea of interracial marriage or living next to a family of a different race, they often do not understand why policies like affirmative action still need to exist and are weary about supporting these kinds of policies. In short, although millennials’ language and rationale around race, racism, and racial inequalities are different from previous generations’, the end result is the same.

Christopher D. DeSante is assistant professor of political science at Indiana University Bloomington. Candis Watts Smith is assistant professor of public policy at the University of North Carolina at Chapel Hill.
When social scientists and social theorists turn to the work of philosophers for intellectual and practical authority, they typically assume that truth, reality, and meaning are to be found outside rather than within our conventional discursive practices.

John G. Gunnell argues for conventional realism as a theory of social phenomena and an approach to the study of politics. Drawing on Wittgenstein’s critique of “mentality” and traditional realism, Gunnell argues that everything we designate as “real” is rendered conventionally, which entails a rejection of the widely accepted distinction between what is natural and what is conventional. The terms “reality” and “world” have no meaning outside the contexts of specific claims and assumptions about what exists and how it behaves. And rather than a mysterious source and repository of prelinguistic meaning, the “mind” is simply our linguistic capacities. Taking readers through contemporary forms of mentality and realism in both philosophy and American political science and theory, Gunnell also analyzes the philosophical challenges to these positions mounted by Wittgenstein and those who can be construed as his successors.

John G. Gunnell is distinguished professor emeritus at the University at Albany, SUNY. He is the author of Social Inquiry after Wittgenstein and Kuhn and Social Science and Political Theory, and his work has been collected in the edited volume John G. Gunnell: History, Discourses, and Disciplines.
In 1999, off the coast of the Pacific Northwest, the first gray whale in seven decades was killed by Makah whalers. The hunt marked the return of a centuries-old tradition and, predictably, set off a fierce political and environmental debate. Whalers from the Makah Indian Tribe and antiwhaling activists from across the country have clashed for over twenty years, with no end to this conflict in sight.

In *Contesting Leviathan*, anthropologist Les Beldo describes the complex judicial and political climate for whale conservation in the United States, and the limits of the current framework in which whales are treated as “large fish” managed by the National Marine Fisheries Service. Emphasizing the moral dimension of the conflict between the Makah, the US government, and antiwhaling activists, Beldo brings to light the lived ethics of human-animal interaction, as well as how different groups claim to speak for the whale—the only silent party in this conflict. A timely and sensitive study of a complicated issue, this book calls into question anthropological expectations regarding who benefits from the exercise of state power in environmental conflicts, especially where indigenous groups are involved. Vividly told and rigorously argued, *Contesting Leviathan* will appeal to anthropologists, scholars of indigenous culture, animal activists, and any reader interested in the place of animals in contemporary life.

Les Beldo was a visiting assistant professor at Oberlin College and a postdoctoral fellow at the University of Chicago, Williams College, and the American Academy of Arts & Sciences.
We often talk loosely of the “tyranny of the majority” as a threat to the workings of democracy. But, in ancient Greece, the analogy of demos and tyrant was no mere metaphor, nor a simple reflection of elite prejudice. Instead, it highlighted an important structural feature of Athenian democracy. Like the tyrant, the Athenian demos was an unaccountable political actor with the power to hold its subordinates to account. And like the tyrant, the demos could be dangerous to counsel since the orator speaking before the assembled demos was accountable for the advice he gave.

With Dangerous Counsel, Matthew Landauer analyzes the sometimes ferocious and unpredictable politics of accountability in ancient Greece and offers novel readings of ancient history, philosophy, rhetoric, and drama. In comparing the demos to a tyrant, thinkers such as Herodotus, Plato, Isocrates, and Aristophanes were attempting to work out a theory of the badness of unaccountable power; to understand the basic logic of accountability and why it is difficult to get right; and to explore the ways in which political discourse is profoundly shaped by institutions and power relationships. In the process they created strikingly portable theories of counsel and accountability that traveled across political regime types and remain relevant to our contemporary political dilemmas.

Matthew Landauer is assistant professor of political science at the University of Chicago.

Citizenship is much more than the right to vote. It is a collection of political capacities constantly up for debate. From Socrates to contemporary American politics, the question of what it means to be an authentic citizen is an inherently political one.

With Learning One’s Native Tongue, Tracy B. Strong explores the development of the concept of American citizenship and what it means to belong to this country, starting with the Puritans in the seventeenth century and continuing to the present day. He examines the conflicts over the meaning of citizenship in the writings and speeches of prominent thinkers and leaders ranging from John Winthrop and Roger Williams to Thomas Jefferson, Nathaniel Hawthorne, Abraham Lincoln, Frederick Douglass, and Franklin Roosevelt, among many others who have participated in these important cultural and political debates. The criteria that define what being a citizen entails change over time and in response to historical developments, and they are thus also often the source of controversy and conflict, as with voting rights for women and African Americans. Strong looks closely at these conflicts and the ensuing changes in the conception of citizenship, paying attention to what difference each change makes and what each particular conception entails socially and politically.

Tracy B. Strong is professor of political theory and philosophy at the University of Southampton, UK, and distinguished professor emeritus in the Department of Political Science at the University of California, San Diego. He is former editor of Political Theory and the author or editor of many books, including, most recently, Politics without Vision.
Inward
Vipassana Meditation and the Embodiment of the Self
MICHAL PAGIS

Western society has never been more interested in interiority. Indeed, it seems more and more people are deliberately looking inward—toward the mind, the body, or both. Michal Pagis’s *Inward* focuses on one increasingly popular channel for the introverted gaze: vipassana meditation, which has spread from Burma to more than forty countries and counting. Pagis turns our attention not only to the practice of vipassana but to the communities that have sprung up around it, lacing her account with vivid anecdotes and personal stories. *Inward* is also a social history of the westward diffusion of Eastern religious practices spurred on by the lingering effects of the British colonial presence in India. At the same time, Pagis asks knotty questions about what happens when we continually turn inward, investigating the complex relations between physical selves, emotional selves, and our larger social worlds. As a whole, her book sheds new light on evergreen topics such as globalization, social psychology, and the place of the human body in the enduring process of self-awareness.

Michal Pagis is assistant professor of sociology at Bar-Ilan University.

The Patchwork City
Class, Space, and Politics in Metro Manila
MARCO Z. GARRIDO

In contemporary Manila, slums and squatter settlements are peppered throughout the city, often pushing right up against the walled enclaves of the privileged, creating the complex geopolitical pattern of Marco Z. Garrido’s “patchwork city.” Garrido documents the fragmentation of Manila into a mélange of spaces defined by class, particularly slums and upper- and middle-class enclaves. He then looks beyond urban fragmentation to delineate its effects on class relations and politics, arguing that the proliferation of these slums and enclaves and their subsequent proximity have intensified class relations. For enclave residents, the proximity of slums is a source of insecurity, compelling them to impose spatial boundaries on slum residents. For slum residents, the regular imposition of these boundaries creates a pervasive sense of discrimination. Class boundaries then sharpen along the housing divide, and the urban poor and middle class emerge not as labor and capital but as squatters and “villagers,” Manila’s name for subdivision residents. Garrido further examines the politicization of this divide with the case of the populist president Joseph Estrada, finding the two sides drawn into contention over not just the right to the city, but the nature of democracy itself.

*The Patchwork City* illuminates how segregation, class relations, and democracy are all intensely connected. It makes clear, ultimately, that class as a social structure is as indispensable to the study of Manila—and of many other cities of the Global South—as race is to the study of American cities.

Marco Z. Garrido is assistant professor of sociology at the University of Chicago.
Viral Economies
Bird Flu Experiments in Vietnam
NATALIE PORTER

Over the last decade, infectious disease outbreaks have heightened fears of a catastrophic pandemic passing from animals to humans. From Ebola and bird flu to swine flu and MERS, zoonotic viruses are killing animals and wreaking havoc on the people living near them. Given this clear correlation between animals and viral infection, why are animals largely invisible in social science accounts of pandemics, and why do they remain marginal in critiques of global public health?

In Viral Economies, Natalie Porter draws on long-term research on bird flu in Vietnam to chart the pathways of scientists, NGO workers, state veterinarians, and poultry farmers as they define and address pandemic risks. Porter argues that as global health programs expand their purview to include life and livestock, they weigh the interests of public health against those of commercial agriculture, rural tradition, and scientific innovation. Porter challenges human-centered analyses of pandemics, and shows how these dynamic and often dangerous human-animal relations take on global significance as poultry and their pathogens travel through transnational health networks and global livestock economies. Viral Economies urges readers to think critically about the ideas, relationships, and practices that produce our everyday commodities and that shape how we determine the value of life—both human and nonhuman.

Viral Economies urges readers to think critically about the ideas, relationships, and practices that produce our everyday commodities and that shape how we determine the value of life—both human and nonhuman.

The Participant
A Century of Participation in Four Stories
CHRISTOPHER M. KELTY

Participation is everywhere today. It has been formalized, measured, standardized, scaled up, network-enabled, and sent around the world. Platforms, algorithms, and software offer to make participation easier, but new technologies have had the opposite effect. We find ourselves suspicious of how participation extracts our data or monetizes our emotions, and the more procedural participation becomes, the more it seems to recede from our grasp.

In this book, Christopher M. Kelty traces four stories of participation across the twentieth century, showing how they are part of a much longer-term problem in relation to the individual and collective experience of representative democracy. Kelty argues that in the last century or so, the power of participation has dwindled; over time, it has been formatted in ways that cramp and dwarf it, even as the drive to participate has spread to nearly every kind of human endeavor, all around the world. The Participant is a historical ethnography of the concept of participation, investigating how the concept has evolved into the form it takes today. It is a book that asks, “Why do we participate?” And sometimes, “Why do we refuse?”

Christopher M. Kelty is professor at the University of California, Los Angeles, where he holds appointments in the Institute for Society and Genetics, the Department of Information Studies, and the Department of Anthropology. He is the author of Two Bits: The Cultural Significance of Free Software.
In *Civic Gifts*, Elisabeth S. Clemens takes a singular approach to probing the puzzle that is the United States. How, she asks, did a powerful state develop within an anti-statist political culture? How did a sense of shared nationhood develop despite the linguistic, religious, and ethnic differences among settlers and, eventually, citizens? Clemens reveals that an important piece of the answer to these questions can be found in the unexpected political uses of benevolence and philanthropy, practices of gift-giving and reciprocity that coexisted uneasily with the self-sufficient independence expected of liberal citizens.

*Civic Gifts* focuses on the power of gifts not only to mobilize communities throughout US history, but also to create new forms of solidarity among strangers. Clemens makes clear how, from the early Republic through the Second World War, reciprocity was an important tool for eliciting both the commitments and the capacities needed to face natural disasters, economic crises, and unprecedented national challenges. Encompassing a range of endeavors from the mobilized voluntarism of the Civil War, through Community Chests and the Red Cross to the FDR-driven rise of the March of Dimes, Clemens shows how voluntary efforts were repeatedly articulated with government projects. The legacy of these efforts is a state co-constituted with, as much as constrained by, civil society.

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In *Film, Music, Memory*, Berthold Hoeckner analyzes three critical processes through which music influenced this new culture of memory: storage, retrieval, and affect. Films store memory through an archive of cinematic scores. In turn, a few bars from a soundtrack instantly recall the image that accompanied them, and along with it, the affective experience of the movie.

Hoeckner examines films that reflect directly on memory, whether by featuring an amnesic character, a traumatic event, or a surge of nostalgia. As the history of cinema unfolded, movies even began to recall their own history through quotations, remakes, and stories about how cinema contributed to the soundtrack of people’s lives. Ultimately, *Film, Music, Memory* demonstrates that music has transformed not only what we remember about the cinematic experience, but also how we relate to memory itself.

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**Civic Gifts**
Voluntarism and the Making of the American Nation-State

ELISABETH S. CLEMENS

In *Civic Gifts*, Elisabeth S. Clemens takes a singular approach to probing the puzzle that is the United States. How, she asks, did a powerful state develop within an anti-statist political culture? How did a sense of shared nationhood develop despite the linguistic, religious, and ethnic differences among settlers and, eventually, citizens? Clemens reveals that an important piece of the answer to these questions can be found in the unexpected political uses of benevolence and philanthropy, practices of gift-giving and reciprocity that coexisted uneasily with the self-sufficient independence expected of liberal citizens.

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**Film, Music, Memory**

BERTHOLD HOECKNER

Film has shaped modern society in part by changing its cultures of memory. *Film, Music, Memory* reveals that this change has rested in no small measure on the mnemonic powers of music. As films were consumed by growing American and European audiences, their soundtracks became an integral part of individual and collective memory. Berthold Hoeckner analyzes three critical processes through which music influenced this new culture of memory: storage, retrieval, and affect. Films store memory through an archive of cinematic scores. In turn, a few bars from a soundtrack instantly recall the image that accompanied them, and along with it, the affective experience of the movie.

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*Civic Gifts* is the William Rainey Harper Distinguished Service Professor of Sociology at the University of Chicago. She is the author of *The People’s Lobby* and coeditor of *Politics and Partnership*, both published by the University of Chicago Press.

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*Film, Music, Memory* is professor of music at the University of Chicago. He is the author of *Programming the Absolute: Nineteenth-Century German Music and the Hermeneutics of the Moment.*
In 2002, the national spotlight fell on Boston's archdiocese, where decades of rampant sexual misconduct from priests—and the church’s systematic coverups—were exposed by reporters from the *Boston Globe*. The sordid and tragic stories of abuse and secrecy led many to leave the church outright, and others to rekindle their faith and deny any suggestions of institutional wrongdoing. But a number of Catholics vowed to find a middle ground between these two extremes: keeping their faith while simultaneously working to change the church for the better.

*Beyond Betrayal* charts a nationwide identity shift through the story of one chapter of Voice of the Faithful (VOTF), an organization founded in the scandal’s aftermath. VOTF had three goals: helping survivors of abuse; supporting priests who were either innocent or took risky public stands against the wrongdoers; and pursuing a broad set of structural changes in the church. Patricia Ewick and Marc W. Steinberg follow two years in the life of one of the longest-lived and most active chapters of VOTF, whose thwarted early efforts at ecclesiastical reform led them to realize that before they could change the Catholic Church, they had to change themselves. The shaping of their collective identity is at the heart of *Beyond Betrayal*, an ethnographic portrait of how one group reimaged their place within the institutional order and forged new ideas of faith in the wake of widespread distrust.

*Soviet Signoras*

Personal and Collective Transformations in Eastern European Migration

*MARTINA CVAJNER*

Across the Western world, the air is filled with talk of immigration. The changes brought by immigration have triggered a renewed fervor for isolationism able to shutter political traditions and party systems. So often absent from these conversations on migration, however, are the stories and experiences of the migrants themselves. Migration does not simply transport people. It also changes them deeply. Enter Martina Cvajner’s *Soviet Signoras*, a far-reaching ethnographic study of two decades in the lives of women who migrated to northern Italy from several former Soviet republics.

Cvajner details the personal and collective changes brought about by the experience of migration for these women: from the first hours arriving in a new country with no friends, relatives, or existing support networks, to later remaking themselves for their new environment. In response to their traumatic displacement, the women of *Soviet Signoras*—nearly all of whom found work in their new Western homes as elder care givers—refashioned themselves in highly sexualized, materialistic, and intentionally conspicuous ways. Cvajner’s focus on overt sexuality and materialism is far from sensationalist, though. By zeroing in on these elements of personal identity, she reveals previously unexplored sides of the social psychology of migration, coloring our contemporary discussion with complex shades of humanity.

*Patricia Ewick* is professor of sociology at Clark University and coauthor of *The Common Place of Law*, also published by the University of Chicago Press. *Marc W. Steinberg* is the Sydenham C. Parsons professor of sociology at Smith College and author of *England’s Great Transformation*, also published by the University of Chicago Press.
Composing Capital
Classical Music in the Neoliberal Era
MARIANNA RITCHEY

The familiar old world of classical music, with its wealthy donors and ornate concert halls, is changing. The patronage of a wealthy few is now being replaced by that of corporations, leading to new unions of classical music and contemporary capitalism. In Composing Capital, Marianna Ritchey lays bare the appropriation of classical music by the current neoliberal regime. Artists, critics, and institutions have aligned themselves—and, by extension, classical music itself—with free-market ideology. More specifically, Ritchey is interested in how classical music has lent its cachet to marketing schemes, performances for tech firms, and global corporate partnerships. As Ritchey shows, the neoliberalization of classical music has put music at the service of contemporary capitalism, blurring the line between creativity and entrepreneurship, and challenging us to imagine how a noncommodified musical practice might be possible in today’s world.

Marianna Ritchey is assistant professor of music history at the University of Massachusetts, Amherst.

Music and the New Global Culture
From the Great Exhibitions to the Jazz Age
HARRY LIEBERSOHN

Music listeners today can effortlessly flip from K-pop to Ravi Shankar to Amadou & Mariam with a few quick clicks of a mouse. While contemporary globalized musical culture has become ubiquitous and unremarkable, its fascinating origins long predate the internet era. In Music and the New Global Culture, Harry Liebersohn traces the origins of global music to a handful of critical transformations that took place between the mid-nineteenth and early twentieth century. In Britain, the arts and crafts movement inspired a fascination with non-Western music; Germany fostered a scholarly approach to global musical comparison, creating the field we now call ethnomusicology; and the United States provided the technological foundation for the dissemination of a diverse spectrum of musical cultures by launching the phonograph industry. This is not just a story of Western innovation, however: Liebersohn shows musical responses to globalization in diverse areas that include the major metropolises of India and China and remote settlements in South America and the Arctic. By tracing this long history of world music, Liebersohn shows how global movement has forever changed how we hear music—and indeed, how we feel about the world around us.

Harry Liebersohn is the Center for Advanced Study Professor of History at the University of Illinois, Urbana-Champaign. He is the author of several books, including most recently, The Return of the Gift: European History of a Global Idea.
The early years of film were dominated by competition between inventors in America and France, especially Thomas Edison and the Lumière brothers. But while these have generally been considered the foremost pioneers of film, they were not the only crucial figures in its inception. Telling the story of the white-hot years of filmmaking in the 1890s, Robert Paul and the Origins of British Cinema seeks to restore Robert Paul, Britain’s most important early innovator in film, to his rightful place.

From improving upon Edison’s Kinetoscope to cocreating the first movie camera in Britain to building England’s first film studio and launching the country’s motion-picture industry, Paul played a key part in the history of cinema worldwide. It’s not only Paul’s story, however, that historian Ian Christie tells here. Robert Paul and the Origins of British Cinema also details the race among inventors to develop lucrative technologies and the jumbled culture of patent-snatching, showmanship, and music halls that prevailed in the last decade of the nineteenth century. Both an in-depth biography and a magnificent look at early cinema and fin-de-siècle Britain, Robert Paul and the Origins of British Cinema is a first-rate cultural history of a fascinating era of global invention.

Ian Christie is the Anniversary Professor of Film and Media History at Birkbeck, University of London, and a fellow of the British Academy. His books include The Art of Film: John Box and Production Design and Michael Powell: International Perspectives on an English Film-maker.

“Robert Paul and the Origins of British Cinema will likely remain the definitive monograph on a fascinating and influential early British film pioneer. Christie provides novel insights into how British cinema in its earliest years documented historical events and lucidly traces the origins of motion picture copyright wars. This is an outstanding study that is certain to be welcomed by film scholars and to transform the study and teaching of the early years of cinema.”

—Edward Dimendberg, University of California, Irvine

Cinemachines
An Essay on Media and Method
GARRETT STEWART

The hero stands on stage in high-definition 3-D while doubled on a crude pixel screen in Billy Lynn’s Long Halftime Walk. Alien ships leave Earth by dissolving at the conclusion of Arrival. An illusory death spiral in Vertigo transitions abruptly to a studio set, jolting the spectator. These are a few of the startling visual moments that Garrett Stewart examines in Cinemachines, a compelling, powerful, and witty book about the cultural and mechanical apparatuses that underlie modern cinema.

Engaging in fresh ways with revelatory special effects in the history of cinematic storytelling—from Buster Keaton’s breaching of the film screen in Sherlock Jr. to the pixel disintegration of a remotely projected hologram in Blade Runner 2049—Stewart’s book puts unprecedented emphasis on technique in moving image narrative. Complicating and revising the discourse on historical screen processes, Cinemachines will be crucial reading for anyone interested in the evolution of the movies from a celluloid to a digital medium.

Garrett Stewart is the James O. Freedman Professor of Letters in the Department of English at the University of Iowa. He is the author of many books published by the University of Chicago Press, most recently Transmedium: Conceptualism 2.0 and the New Object Art.

Robert Paul and the Origins of British Cinema
IAN CHRISTIE

Ian Christie is the Anniversary Professor of Film and Media History at Birkbeck, University of London, and a fellow of the British Academy. His books include The Art of Film: John Box and Production Design and Michael Powell: International Perspectives on an English Film-maker.
Music has long been an avenue for protest, seen as a way to promote freedom and equality, instill hope, and fight for change. Popular music, in particular, is considered to be an effective form of subversion and resistance under oppressive circumstances. But as Nomi Dave shows us in The Revolution’s Echoes, the opposite is also true—music can often support, rather than challenge, the powers that be.

Examining fifty years of history in Guinea, Dave introduces readers to the music supporting the authoritarian regime of former president Sékou Touré, and to the musicians who, even long after his death, have continued to praise dictators and avoid dissent. Dave shows that this isn’t just the result of state manipulation—even in the absence of coercion, musicians and their audiences take real pleasure in musical praise of leaders. Time and again, whether in traditional music or in newer genres such as rap, Guinean musicians have celebrated state power and authority. With The Revolution’s Echoes, Dave insists that we must grapple with the uncomfortable truth that some forms of music choose to support authoritarianism, generating new pleasures and new politics in the process.

Nomi Dave is assistant professor of music at the University of Virginia. She previously trained as a human rights lawyer and worked on issues of refugee and immigrant rights and women’s rights in the United States and Guinea.

Making It Up Together
The Art of Collective Improvisation in Balinese Music and Beyond
LESLIE A. TILLEY

Most studies of musical improvisation focus on individual musicians. But that is not the whole story. From jazz to flamenco, Shona mbira to Javanese gamelan, improvised practices thrive on group creativity, relying on the close interaction of multiple simultaneously improvising performers. In Making It Up Together, Leslie A. Tilley explores the practice of collective musical improvisation cross-culturally, making a case for placing collectivity at the center of improvisation discourse and advocating ethnographically informed music analysis as a powerful tool for investigating improvisational processes.

Through two contrasting Balinese case studies—of the reyong gong chime’s melodic norot practice and the interlocking drumming tradition kendang arja—Tilley proposes and tests analytical frameworks for examining collectively improvised performance. At the micro-level, Tilley’s analyses offer insight into the note-by-note decisions of improvising performers; at the macro-level, they illuminate larger musical, discursive, structural, and cultural factors shaping those decisions. This multi-tiered inquiry reveals that unpacking how performers play and imagine as a collective is crucial to understanding improvisation and demonstrates how music analysis can elucidate these complex musical and interactional relationships.

Setting new parameters for the study of improvisation, Making It Up Together opens up fresh possibilities for understanding the creative process, in music and beyond.

Leslie A. Tilley is associate professor in ethnomusicology at the Massachusetts Institute of Technology.
Growing out of the collaborative research of an American ethnomusicologist and Zimbabwean musician, Paul F. Berliner and Cosmas Magaya’s *The Art of Mbira* and *Mbira’s Restless Dance* document the repertory for a keyboard instrument known generally as mbira. At the heart of this work lies the analysis of the improvisatory processes that propel mbira music’s magnificent creativity.

In *The Art of Mbira*, Berliner provides insight into the communities of study, performance, and worship that surround mbira. He chronicles how Magaya and his associates have developed their repertory and practices over more than four decades, shaped by musical interaction, social and political dynamics in Zimbabwe, and the global economy of the music industry. At once a detailed exposition of the music’s forms and practices, it is also an indispensable historical and cultural guide to mbira in a changing world.

In contrast, *Mbira’s Restless Dance* is written to be played. This two-volume, spiral-bound set features musical transcriptions of thirty-nine compositions and variations, annotated with the master player’s advice on technique and performance, his notes and observations, and commentary by Berliner. Enhanced with extensive website audiovisuals, *Mbira’s Restless Dance* is in effect a series of masterclasses with Magaya, suitable for experienced mbira players and those learning the fundamentals.

Together, these books break new ground in the depth and specificity of their exploration of an African musical tradition, and are a testament to the powerful relationship between music and social life.

Paul F. Berliner is the Arts and Sciences Professor Emeritus of Music at Duke University. He is the author of *Thinking in Jazz: The Infinite Art of Improvisation* and *The Soul of Mbira: Music and Traditions of the Shona People of Zimbabwe*, both published by the University of Chicago Press. Cosmas Magaya is an internationally renowned Zimbabwean mbira player, teacher, and cultural ambassador.
New Material Histories of Music

THOMAS IRVINE

London, 1820. The British capital is a metropolis that overwhelms dwellers and visitors alike with constant exposure to all kinds of sensory stimulation. Over the next two decades, the city’s tumult will reach new heights, as population expansion places different classes in dangerous proximity, ideas of political and social reform linger in the air, and London begins to undergo enormous infrastructure changes that will alter it forever.

It is the London of this period that editors Roger Parker and Susan Rutherford focus on in their book, which chooses one broad musical category—voice—and engages with it through essays on music of the streets, theaters, opera houses, and concert halls; on the raising of voices in religious and socio-political contexts; and on the perception of voice in literary works and scientific experiments on acoustics. The concentration on voice also leads to an emphasis on human subjects, allowing the authors to explore the multifaceted issues that occupied the city, explore the anxiety surrounding the city’s importance in the musical world at large, and examine the changing vocal imaginations that permeated the epoch. Capturing the breadth of sonic stimulations and cultures available—and sometimes unavoidable—to residents at the time, London Voices sheds new light on music in Britain and the richness of London culture during this period.

Roger Parker is professor of music at King’s College London. Susan Rutherford is professor of music at the University of Manchester.
Move On Up
Chicago Soul Music and Black Cultural Power

Curtis Mayfield. The Chi-Lites. Chaka Khan. Chicago’s place in the history of soul music is rock solid. But for Chicagoans, soul music in its heyday from the 1960s to the 1980s was more than just a series of hits: it was a marker and a source of black empowerment. In Move On Up, Aaron Cohen tells the remarkable story of the explosion of soul music in Chicago. Together, soul music and black-owned businesses thrived. Record producers and song-writers broadcast optimism for black America’s future through their sophisticated, jazz-inspired productions for the Dells and many others. Curtis Mayfield boldly sang of uplift with unmistakable grooves like “We’re a Winner” and “I Plan to Stay a Believer.” Musicians like Phil Cohran and the Pharaohs used their music to voice Afrocentric philosophies that challenged racism and segregation, while Maurice White of Earth, Wind, and Fire and Chaka Khan created music that inspired black consciousness. Soul music also accompanied the rise of African American advertisers and the campaign of Chicago’s first black mayor, Harold Washington, in 1983. This empowerment sat in stark relief against the social unrest roiling in Chicago and across the nation: as Chicago’s homegrown record labels produced rising stars singing songs of progress and freedom, Chicago’s black middle class faced limited economic opportunities and deep-seated segregation, all against a backdrop of nationwide deindustrialization.

Drawing on more than one hundred interviews, and with a music critic’s passion for the unmistakable Chicago soul sound, Cohen shows us how soul music became the voice of inspiration and change for a city in turmoil.

Aaron Cohen covers the arts for numerous publications and teaches English, journalism, and humanities at the City Colleges of Chicago. He is the author of Aretha Franklin’s “Amazing Grace.”

Praise for Aretha Franklin’s “Amazing Grace”
“An exhaustive forensic appreciation.”
—Wesley Morris, New York Times

“Cohen’s study . . . stands out.”
—Stephanie Burt, Slate

“Thoroughly researched. . . . A much-needed corrective.”
—Stephen M. Deusner, Pitchfork
Make Yourselves Gods
Mormons and the Unfinished Business of American Secularism
PETER COVIELLO

From the perspective of Protestant America, nineteenth-century Mormons were the victims of a peculiar zealotry, a population deranged—socially, sexually, even racially—by the extravagances of belief they called “religion.” Make Yourselves Gods offers a counter-history of early Mormon theology and practice, tracking the Saints from their emergence as a dissident sect to their renunciation of polygamy at century’s end.

Over these turbulent decades, Mormons would appear by turns as heretics, sex-radicals, refugees, anti-imperialists, colonizers, and, eventually, reluctant monogamists and enfranchised citizens. Reading Mormonism through a synthesis of religious history, political theology, native studies, and queer theory, Peter Coviello deftly crafts a new framework for imagining orthodoxy, citizenship, and the fate of the flesh in nineteenth-century America. What emerges is a story about the violence, wild beauty, and extravagant imaginative power of this era of Mormonism—an impassioned book with a keen interest in the racial history of sexuality and the unfinished business of American secularism.

Peter Coviello is professor of English at the University of Illinois at Chicago. His books include Tomorrow’s Parties: Sex and the Untimely in Nineteenth-Century America and Long Players: A Love Story in Eighteen Songs.

Mobilizing Mutations
Human Genetics in the Age of Patient Advocacy
DANIEL NAVON

With every passing year, more and more people learn that they or their young or unborn children carry a genetic mutation. But what does this mean for the way we understand a person? Today, genetic mutations are being used to diagnose novel conditions like the XYY, Fragile X, NGLY1, and 22q11.2 Deletion Syndromes, carving out rich new categories of human disease and difference. Daniel Navon calls this form of categorization “genomic designation,” and in Mobilizing Mutations he shows how mutations, and the social factors that surround them, are reshaping human classification.

Drawing on a wealth of fieldwork and historical material, Navon presents a sociological account of the ways genetic mutations have been mobilized and transformed in the sixty years since it became possible to see abnormal human genomes, providing a new vista onto the myriad ways contemporary genetic testing can transform people’s lives.

Taking us inside these shifting worlds of research and advocacy over the last half-century, Navon shows us how knowledge about genetic mutations can redefine what it means to be ill, different, and ultimately, human.

Daniel Navon is assistant professor of sociology at the University of California, San Diego.
Music in the Present Tense
Rossini’s Italian Operas in Their Time
EMANUELE SENICI

In the early 1800s, Rossini’s operas permeated Italian culture, from the opera house to myriad arrangements heard in public and private. But after Rossini stopped composing new works there was a sharp decline in popularity that drove most of his works out of the repertory. In the past half century, they have made a spectacular return to operatic stages worldwide, but this newly found fame has not been accompanied by a comparable critical reevaluation.

Emanuele Senici’s new book provides a fresh look at the motives behind the Rossinian furor and its aftermath by placing his works into the culture and society in which they were conceived, performed, seen, heard, and discussed. The book does so by situating the operas firmly in the context of the social practices, cultural formations, ideological currents, and political events of nineteenth-century Italy, revealing how Rossini’s dramaturgy emerges as a radically new and specifically Italian reaction to the epoch-making changes witnessed in Europe at the time. The first book-length study of Rossini’s Italian operas to appear in English, Music in the Present Tense opens up new ways to explore nineteenth-century music and addresses crucial issues in the history of modernity such as trauma, repetition, and the healing power of theatricality.

Emanuele Senici is professor of music history at the University of Rome La Sapienza, Italy. He is the author of Landscape and Gender in Italian Opera: The Alpine Virgin from Bellini to Puccini and the editor of the Cambridge Companion to Rossini.

The Voice as Something More
Essays toward Materiality
Edited by MARTHA FELDMAN and JUDITH T. ZEITLIN
With an Afterword by Mladen Dolar

In the contemporary world, voices are caught up in fundamentally different realms of discourse, practice, and culture: between sounding and nonsounding, material and nonmaterial, literal and metaphorical. In The Voice as Something More, Martha Feldman and Judith T. Zeitlin tackle these paradoxes with a bold and rigorous collection of essays that look at voice as both object of desire and material object.

Using Mladen Dolar’s influential A Voice and Nothing More as a reference point, The Voice as Something More reorients Dolar’s psychoanalytic analysis around the material dimensions of voices—their physicality and timbre, the fleshiness of their mechanisms, the veils that hide them, and the devices that enhance and distort them. Throughout, the essays put the body back in voice. Ending with an afterword by Dolar that offers reflections on these vocal aesthetics and paradoxes, this authoritative, multidisciplinary collection, ranging from Europe and the Americas to East Asia, from classics and music to film and literature, will serve as an essential entry point for scholars and students who are thinking toward materiality.

Martha Feldman is the Mabel Greene Myers Professor of Music and Romance Languages and Literatures and Judith T. Zeitlin is the William R. Kenan, Jr. Professor of East Asian Languages and Civilizations, both at the University of Chicago. They are also members of the Faculty Committee in Theater and Performance Studies at the university.
Radical Enfranchisement in the Jury Room and Public Life
SONALI CHAKRAVARTI

Juries have been at the center of some of the most emotionally charged moments of political life. At the same time, their capacity for legitimate decision making has been under scrutiny, because of events like the acquittal of George Zimmerman by a Florida jury for the shooting of Trayvon Martin and the decisions of several grand juries not to indict police officers for the killing of unarmed black men. Meanwhile, the overall use of juries has also declined in recent years, with most cases settled or resolved by plea bargain.

With Radical Enfranchisement in the Jury Room and Public Life, Sonali Chakravarti offers a full-throated defense of juries as a democratic institution. She argues that juries provide an important site for democratic action by citizens and that their use should be revived. The jury, Chakravarti argues, could be a forward-looking institution that nurtures the best democratic instincts of citizens, but this requires a change in civic education regarding the skills that should be cultivated in jurors before and through the process of a trial. Being a juror, perhaps counterintuitively, can guide citizens in how to be thoughtful rule-breakers by changing their relationship to their own perceptions and biases and by making options for collective action salient, but they must be better prepared and instructed along the way.

Sonali Chakravarti is associate professor of government at Wesleyan University. She is the author of Sing the Rage, also published by the University of Chicago Press.

Slices and Lumps
Division and Aggregation in Law and Life
LEE ANNE FENNELL

How things are divided up or pieced together matters. Half a bridge is of no use at all. Conversely, many things would do more good if they could be divided up differently: Perhaps you would prefer a job that involves a third less work and a third less pay or a car that materializes only when needed and is priced accordingly? Difficulties in “slicing” and “lumping” shape nearly every facet of how we live and work—and a great deal of law and policy as well.

Lee Anne Fennell explores how both types of challenges—carving out useful slices and assembling useful lumps—surface in myriad contexts, from hot button issues like conservation and eminent domain to developments in the sharing economy to personal struggles over work, money, time, diet, and exercise. Yet the significance of configuration is often overlooked, leading to missed opportunities for improving our lives. With a technology-fueled entrepreneurial explosion underway that is dividing goods, services, and jobs in novel ways, and as urbanization and environmental threats raise the stakes for assembling resources and cooperation, this is an especially exciting and crucial time to confront questions of slicing and lumping. The future of the city, the workplace, the marketplace, and the environment all turn on matters of configuration, as do the prospects for more effective legal doctrines, for better management of finances and health, and more. This book reveals configuration’s power and potential—as a unifying concept and as a focus of public and private innovation.

Lee Anne Fennell is the Max Pam Professor of Law at the University of Chicago Law School and the author of The Unbounded Home.
The Conservative Case for Class Actions
BRIAN T. FITZPATRICK

Since the 1960s, the class action lawsuit has been a powerful tool for holding businesses accountable. Yet years of attacks by corporate America and unfavorable rulings by the Supreme Court have left its future uncertain. In this book, Brian T. Fitzpatrick makes the case for the importance of class action litigation from a surprising political perspective: an unabashedly conservative point of view.

Conservatives have opposed class actions in recent years, but Fitzpatrick argues that they should see such litigation not as a danger to the economy, but as a form of private enforcement of the law. He starts from the premise that all of us, conservatives and libertarians included, believe that markets need at least some rules to thrive, from laws that enforce contracts to laws that prevent companies from committing fraud. He also reminds us that conservatives consider the private sector to be superior to the government in most areas. And the relatively little-discussed intersection of those two beliefs is where the benefits of class action lawsuits become clear: when corporations commit misdeeds, class action lawsuits enlist the private sector to intervene, resulting in a smaller role for the government, lower taxes, and, ultimately, more effective solutions.

Offering a novel argument that will surprise partisans on all sides, The Conservative Case for Class Actions is sure to breathe new life into this long-running debate.

Brian T. Fitzpatrick is professor of law at Vanderbilt University.

The Discourse of Police Interviews
Edited by MARIANNE MASON and FRANCES ROCK

Forensic linguistics, or the study of language and the law, is a growing field of scholarly and public interest. Yet books on the subject have predominantly been introductions to the field or aimed at summarizing its applications, often with a focus on a single aspect of the legal system. The Discourse of Police Interviews aims to further the discussion by focusing exclusively on how police interviews are constructed and used to investigate and prosecute crimes.

The first book to focus exclusively on police interview dialogue, The Discourse of Police Interviews examines leading debates, approaches, and topics in contemporary police interview research. Among other topics, the book explores the sociolegal, psychological, and discursive framework of popular police interview techniques employed in the United States and the United Kingdom, such as PEACE and Reid, and the discursive practices of institutional representatives like police officers and interpreters that can influence the construction and quality of linguistic evidence. Together, the contributions situate the police interview as part of a complex, and multistage, criminal justice process. Despite the role of discourse in potentially shaping legal outcomes, the use of linguistic analysis to understand the legal process is yet to be fully and uniformly embraced, and the book will be of interest to both scholars and practitioners in a variety of fields, such as linguistic anthropology, interpreting studies, criminology, law, and sociology.

Marianne Mason is assistant professor of translation and interpreting studies and linguistics at James Madison University. She is the author of Courtroom Interpreting. Frances Rock is a reader in the Centre for Language and Communication Research at Cardiff University and a founding member of the forensic linguistics research network Cardiff Language and Law.
In this new edition of the anthropological classic *Exotic No More*, some of today’s most respected anthropologists demonstrate the tremendous contributions that anthropological theory and ethnographic methods can make to the study of contemporary society. With chapters covering a wide variety of subjects—the economy, religion, the sciences, gender and sexuality, human rights, music and art, tourism, migration, and the internet—this volume shows how anthropologists grapple with a world that is in constant and accelerating transformation. Each contributor uses examples from their adventurous fieldwork to challenge us to rethink some of our most firmly held notions.

This fully updated edition reflects the best that anthropology has to offer in the twenty-first century. The result is both an invaluable introduction to the field for students and a landmark achievement that will set the agenda for critical approaches to the study of contemporary life.

Jeremy MacClancy is professor of anthropology at Oxford Brookes University, in England, where he is also Director of the Anthropological Centre for Conservation, the Environment, and Development.
Who Owns Religion?

Scholars and Their Publics in the Late Twentieth Century

Who Owns Religion? focuses on a period—the late 1980s through the 1990s—when scholars of religion were accused of scandalizing or denigrating the very communities they had imagined themselves honoring through their work. While controversies involving scholarly claims about religion are nothing new, this period saw an increase in vitriol that remains with us today. Authors of seemingly arcane studies on subjects like the origins of the idea of Mother Earth or the sexual dynamics of mysticism have been targets of hate mail and book-banning campaigns. As a result, scholars of religion have struggled to describe their own work to their various publics, and even to themselves.

Taking the reader through several compelling case studies, Laurie L. Patton identifies two trends of the ’80s and ’90s that fueled that rise: the growth of multicultural identity politics, which enabled a form of volatile public debate she terms “eruptive public space,” and the advent of the internet, which offered new ways for religious groups to read scholarship and respond publicly. These controversies, she shows, were also fundamentally about something new: the very rights of secular, Western scholarship to interpret religions at all.

Patton’s book holds out hope that scholars can find a space for their work between the university and the communities they study. Scholars of religion, she argues, have multiple masters and must move between them while writing histories and speaking about realities that not everyone may be interested in hearing.

Laurie L. Patton is president of Middlebury College and president of the American Academy of Religion for 2019. Her books include Bringing the Gods to Mind: Mantra and Ritual in Early Indian Sacrifice.
“This book will appeal to researchers, faculty, practitioners, aspiring school district leaders, policymakers, and advocates for racial equality and social justice in education, especially those who have become increasingly disillusioned by ‘colorblind’ attempts to promote educational equality and racial harmony without addressing the weightier matters of structural and institutional racism.”

—Sonya Douglass Horsford, author of *The Politics of Education: Policy in an Era of Inequality*

**Suddenly Diverse**

How School Districts Manage Race and Inequality

**ERICA O. TURNER**

For the past five years, American public schools have enrolled more students identified as Black, Latinx, American Indian, and Asian than white. At the same time, more than half of US school children now qualify for federally subsidized meals, a marker of poverty. The makeup of schools is rapidly changing, and many districts and school boards are at a loss as to how they can effectively and equitably handle these shifts.

*Suddenly Diverse* is an ethnographic account of two school districts in the Midwest responding to rapidly changing demographics at their schools. It is based on observations and in-depth interviews with school-board members and superintendents, as well as staff, community members, and other stakeholders in each district: one serving “Lakeside,” a predominately working class, conservative community and the other serving “Fairview,” a more affluent, liberal community. Erica O. Turner looks at district leaders’ adoption of business-inspired policy tools and the ultimate successes and failures of such responses. Turner’s findings demonstrate that, despite their intentions to promote “diversity” or eliminate “achievement gaps,” district leaders adopted policies and practices that ultimately perpetuated existing inequalities and advanced new forms of racism.

While suggesting some ways forward, *Suddenly Diverse* shows that, without changes to these managerial policies and practices and larger transformations to the whole system, even district leaders’ best efforts will continue to undermine the promise of educational equity and the realization of more robust public schools.

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**The Aliites**

Race and Law in the Religions of Noble Drew Ali

**SPENCER DEW**

“Citizenship is salvation,” preached Noble Drew Ali, leader of the Moorish Science Temple of America in the early twentieth century. Ali’s message was an aspirational call for black Americans to undertake a struggle for recognition from the state, one that would both ensure protection for all Americans under rights guaranteed by the law and correct the unjust implementation of law that prevailed in the racially segregated United States. Ali and his followers took on this mission of citizenship as a religious calling, working to carve out a place for themselves in American democracy and to bring about a society that lived up to what they considered the sacred purpose of the law.

In *The Aliites*, Spencer Dew traces the history and impact of Ali’s radical fusion of law and faith. Dew uncovers the influence of Ali’s teaching, including the many movements it inspired. As Dew shows, Ali’s teachings demonstrate an implicit, yet critical component of the American approach to law: that it should express our highest ideals for society, even if it is rarely perfect in practice. Examining this robustly creative yet largely overlooked lineage of African American religious thought, Dew provides a window onto religion, race, citizenship, and law in America.

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Erica O. Turner is assistant professor in the Department of Educational Policy Studies at the University of Wisconsin–Madison’s School of Education.

Spencer Dew is visiting assistant professor at Denison University.
David Tracy is widely considered the most important Catholic theologian in North America, known for his pluralistic vision and disciplinary breadth. His first book in more than twenty years reflects Tracy’s range and erudition, collecting essays from the 1980s to 2018 into a two-volume work that will be greeted with joy by his admirers and praise from new readers.

In the first volume, Fragments, Tracy gathers his most important essays on broad theological questions, beginning with the problem of suffering across Greek tragedy, Christianity, and Buddhism. The volume goes on to address the problem of the Infinite, and the many attempts to categorize and name it by Plato, Aristotle, Rilke, Heidegger, and others. In the remaining essays, he reflects on questions of the invisible, contemplation, sunyata, hermeneutics, and public theology.

Filaments arranges its subjects in rough chronological order, from choices in ancient theology, such as Augustine, through the likes of William of St. Thierry in the medieval period and Martin Luther in the early modern, and finally to modern and contemporary thinkers including Bernard Lonergan, Karl Rahner, Reinhold Niebuhr, and Paul Tillich. Taken together, these essays can be understood as a partial initiation into a history of Christian theology defined by Tracy’s key virtues of plurality and ambiguity.

Marked by Tracy’s surprising insights and connections, Fragments and Filaments bring the work of one of North America’s most important religious thinkers once again to the forefront to be celebrated by longtime readers and new ones alike.

David Tracy is the Andrew Thomas Greeley and Grace McNichols Greeley Distinguished Service Professor Emeritus of Catholic Studies and professor of theology and the philosophy of religions at the University of Chicago. He is the author of ten books, including Plurality and Ambiguity and Blessed Rage for Order, also published by the University of Chicago Press.
Productivity in Higher Education
Edited by CAROLINE M. HOXBY and KEVIN STANGE

Agricultural Productivity and Producer Behavior
Edited by WOLFRAM SCHLENKER

Social Security Programs and Retirement around the World
Working Longer
Edited by COURTNEY COILE, KEVIN MILLIGAN, and DAVID A. WISE
NOW IN PAPERBACK

ARThUR VANDENBERG
THE MAN IN THE MIDDLE OF THE AMERICAN CENTURY
HENDRiK MEIJER

DEIRDRE NANSEN MCCLOSKEY
“This is a woman worth knowing.”
with a new Afterword

CROSSING
A TRANSGENDER MEMOIR

BITTEN
BY THE BLUES
THE ALLIGATOR RECORDS STORY
BRUCE IGLAUER
AND PATRiCK A. ROBERTS
A New York Times Book Review Notable Book of the Year

“This is a woman worth knowing. She has given us a highly readable, dramatic account of her crossing.”
—New York Times Book Review

“A fascinating and poignant story. . . . Revealing, humorous, and provocative.”
—Library Journal

“That an affluent, upper-middle-class person should be so powerless against a mental-health bureaucracy still subscribing to its official pronouncement that transsexualism is a ‘gender identity disorder’ makes for gripping reading.”
—Booklist

DEIRDRE NANSEN MCCLOSKEY

Crossing
A Transgender Memoir

With a New Afterword

“I visited womanhood and stayed. It was not for the pleasures, though I discovered many I had not imagined, and many pains too. But calculating pleasures and pains was not the point. The point was who I am.”

Once a golden boy of conservative economics and a child of 1950s privilege, Deirdre McCloskey (formerly Donald) had wanted to change gender from the age of 11. But it was a different time, one hostile to any sort of straying from the path—against gays, socialists, women with professions, men without hats, and so on—and certainly against gender transition. Finally, in 1995, at the age of 53, it was time to cross the gender line.

Crossing is the story of McCloskey’s dramatic and poignant transformation from Donald to Dee to Deirdre. She chronicles the physical procedures and emotional evolution required, as well as the legal and cultural roadblocks she faced, in her journey to womanhood. By turns searing and humorous, this is the unflinching, unforgettable story of her transformation—what she lost, what she gained, and the women who lifted her up along the way.

Published to great acclaim in 1999, McCloskey’s memoir was a revelatory, trailblazing text that remains relevant today. For this reissue, she has added an afterword that picks up where the previous edition left off, detailing new reflections on womanhood, identity, and relationships in the twenty-three years since her transition. At a time when transgender rights are under threat in the United States and around the world, McCloskey’s story is more timely and vital than ever.

Deirdre Nansen McCloskey is distinguished professor of economics, history, English, and communication at the University of Illinois at Chicago. Among her many books are The Bourgeois Virtues, Bourgeois Dignity, Bourgeois Equality, Economical Writing, The Secret Sins of Economics, and If You’re So Smart: The Narrative of Economic Expertise, all published by the University of Chicago Press.
The idea that a senator—Republican or Democrat—would put the greater good of the country ahead of party seems nearly impossible to imagine in our current climate of gridlock and divisiveness. But this hasn’t always been the case. Arthur H. Vandenberg (1884–1951), Republican from Grand Rapids, Michigan, was the model of a consensus builder, and the coalitions he spearheaded are the foundation of American foreign and domestic policy even today. Edward R. Murrow called him “the central pivot of the entire era,” yet despite his significance, Vandenberg has never received the full public attention he is due—until now. With this authoritative biography, Hendrik Meijer reveals how Vandenberg built and nurtured the bipartisan consensus that created the American Century.

“A first-class political biography, enthralling, a page-turner. It ought to win prizes. Meijer ought to quit business and do this full-time. . . . On top of everything else, this biography is ‘relevant,’ as people like to say. Indeed, it is ‘ripped’ from the headlines. It discusses, among other issues, nationalism, populism, immigration, ‘America First,’ the United Nations, NATO—even the Civil War and the nature of the Confederacy. . . . Anyone interested in American politics and world affairs would be absorbed by this book. In our crowded lives, we scarcely have time to look at a book. Frankly, I may read this one twice.”—Jay Nordlinger, National Review

“Superb. . . . Meijer’s eye-opening biography will have many readers asking what has become, in the half-century since Vandenberg’s demise, of bipartisanship and a sense of civic duty in our elected officials.”—New Criterion

Hendrik Meijer worked as a reporter and editor before joining Meijer, Inc., where he is executive chairman. He is the author of a biography of his grandfather, Thrifty Years: The Life of Hendrik Meijer, and the executive producer of the documentary America’s Senator: The Unexpected Odyssey of Arthur Vandenberg.
In August 1812, under threat from the Potawatomi, Captain Nathan Heald began the evacuation of ninety-four people from the isolated outpost of Fort Dearborn to Fort Wayne. The group included several dozen soldiers, as well as nine women and eighteen children. After traveling only a mile and a half, they were attacked by five hundred Potawatomi warriors. In under an hour, fifty-two members of Heald’s party were killed, and the rest were taken prisoner; the Potawatomi then burned Fort Dearborn before returning to their villages. These events are now seen as a foundational moment in Chicago’s storied past.

In the first book devoted entirely to this crucial period, Ann Durkin Keating tells a story not only of military conquest but of the lives of people on all sides of the conflict. She highlights such figures as Jean Baptiste Point de Sable and John Kinzie and demonstrates that early Chicago was a place of cross-cultural reliance among the French, the Americans, and the Native Americans. Published to commemorate the bicentennial of the Battle of Fort Dearborn, this gripping account of the birth of Chicago will become required reading for anyone seeking to understand the city and its complex origins.

“[An] informative, ambitious account. . . . Keating’s well-researched book rights some misconceptions about the old conflicts, the strategies of the whites and Indians to keep their land, and how early Chicago came to exist.”—Publishers Weekly

Ann Durkin Keating is the Dr. C. Frederick Toenniges professor of history at North Central College in Naperville, Illinois. She is coeditor of The Encyclopedia of Chicago and the author of several books, including Chicagoland: City and Suburbs in the Railroad Age and Chicago Neighborhoods and Suburbs: A Historical Guide, both published by the University of Chicago Press.
BRUCE IGLAUER and PATRICK A. ROBERTS

Bitten by the Blues
The Alligator Records Story

In 1970, twenty-three-year-old Bruce Iglauer walked into Florence’s Lounge, in the heart of Chicago’s South Side, and was overwhelmed by the joyous, raw Chicago blues of Hound Dog Taylor and the Hound Rockers. A year later, Iglauer produced Hound Dog’s debut album in eight hours and pressed a thousand copies, the most he could afford. From that one album grew Alligator Records, the largest independent blues record label in the world.

Bitten by the Blues is Iglauer’s memoir of a life immersed in the blues—and the business of the blues. No one person was present at the creation of more great contemporary blues music than Iglauer: he produced albums by Koko Taylor, Albert Collins, Professor Longhair, Johnny Winter, Lonnie Mack, Son Seals, Roy Buchanan, Shemekia Copeland, and many other major figures. In this book, Iglauer takes us behind the scenes, offering unforgettable stories of those charismatic musicians and classic sessions, delivering an intimate and unvarnished look at what it’s like to work with the greats of the blues.

“An enlightening view of the music-making process—from scouting talent to obscure clubs to the quest for originality in the studio to marketing and distribution.”—DownBeat

“No book written today has told a more complete story of contemporary Chicago blues and its multitude of musicians as thoroughly as Bitten by the Blues. This is essential reading for any lover and collector of blues.”—Blues Music Magazine

“The book is a wealth of blues history that draws both from Iglauer’s encyclopedic knowledge of blues along with his vivid, personal experiences with legendary artists.”—Chicago Blues Guide

Bruce Iglauer is president and founder of Alligator Records, the largest contemporary blues label in the world. He is also a cofounder of Living Blues magazine and a founder of the Chicago Blues Festival. Patrick A. Roberts is associate professor in the College of Education at Northern Illinois University. He is coauthor of Give 'Em Soul, Richard! Race, Radio, and Rhythm and Blues in Chicago.
MICHAEL ALLEN GILLESPIE

PHILOSOPHY  POLITICAL SCIENCE


In the seven and a half years before his collapse into madness, Nietzsche completed Thus Spoke Zarathustra, the best-selling and most widely read philosophical work of all time, as well as six additional works that are today considered required reading for Western intellectuals. Together, these works mark the final period of Nietzsche’s thought, when he developed a new, more profound, and more systematic teaching rooted in the idea of the eternal recurrence, which he considered his deepest thought.

Cutting against the grain of most current Nietzsche scholarship, Michael Allen Gillespie presents the thought of the late Nietzsche as Nietzsche himself intended, drawing not only on his published works but on the plans for the works he was unable to complete, which can be found throughout his notes and correspondence.

Through his careful analysis, Gillespie reveals a more radical and more dangerous Nietzsche than the humanistic or democratic Nietzsche we commonly think of today, but also a Nietzsche who was deeply at odds with the Nietzsche imagined to be the forefather of Fascism.

Richard Rorty

The Making of an American Philosopher

NEIL GROSS

On his death in 2007, Richard Rorty was heralded by the New York Times as “one of the world’s most influential contemporary thinkers.” Controversial on the left and the right for his critiques of objectivity and political radicalism, Rorty experienced a renown denied to all but a handful of living philosophers. In this masterly biography, Neil Gross explores the path of Rorty’s thought over the decades in order to trace the intellectual and professional journey that led him to that prominence. As much a book about the growth of ideas as it is a biography of a philosopher, Richard Rorty will provide readers with a fresh understanding of both the man and the course of twentieth-century thought.

“Rorty granted Gross access to his papers and correspondence, and Gross uses this material very effectively. . . . This inside view of one of the most well-connected academics in the world can’t help but fascinate us.”—Notre Dame Philosophical Review

“Combining biographical description and sociological analysis, Gross has produced a trenchant study that aims to identify the structural forces that helped shape one of America’s most controversial and widely discussed philosophers.”—Choice

Neil Gross is the Charles A. Dana Professor of Sociology and chair of the Department of Sociology at Colby College. He is also a visiting scholar of New York University’s Institute for Public Knowledge.
What is authority? How is it constituted? How ought one understand the subtle (and sometimes not-so-subtle) relations between authority and coercion? Between authorized and subversive speech? In this fascinating and intricate analysis, Bruce Lincoln argues that authority is not an entity but an effect. More precisely, it is an effect that depends for its power on the combination of the right speaker, the right speech, the right staging and props, the right time and place, and an audience historically and culturally conditioned to judge what is right in all these instances and to respond with trust, respect, and even reverence.

Employing a vast array of examples drawn from classical antiquity, Scandinavian law, Cold War scholarship, and American presidential politics, Lincoln offers a telling analysis of the performance of authority, and subversions of it, from ancient times to the present. Using a small set of case studies that highlight critical moments in the construction of authority, he goes on to offer a general examination of "corrosive" discourses such as gossip, rumor, and curses; the problematic situation of women, who often are barred from the authorizing sphere; the role of religion in the construction of authority; the question of whether authority in the modern and postmodern world differs from its premodern counterpart; and a critique of Hannah Arendt's claims that authority has disappeared from political life in the modern world. He does not find a diminution of authority or a fundamental change in the conditions that produce it. Rather, Lincoln finds modern authority splintered, expanded, and, in fact, multiplied as the mechanisms for its construction become more complex—and more expensive.

Bruce Lincoln is the Caroline E. Haskell Distinguished Service Professor Emeritus of the History of Religions in the Divinity School at the University of Chicago, where he also holds positions in the Center for Middle Eastern Studies and on the Committee on Medieval Studies, with affiliations in the Departments of Anthropology and Classics.
Nixon at the Movies
A Book about Belief
MARK FEENEY

We’re familiar by now with Richard M. Nixon as a character in movies—from All the President’s Men to Frost/Nixon, the thirty-seventh president of the United States has long exerted a fascination for filmmakers. What’s less well known is that the fascination ran both ways: Nixon himself was an enthusiastic filmgoer, watching more than five hundred movies during his presidency.

Nixon at the Movies takes a new and often revelatory approach to looking at Nixon’s career—and Hollywood’s. Looking closely at the movies Nixon watched, and his responses to them, Mark Feeney finds aspects of the president’s character, and the nation’s, refracted and reimagined in film. Stylishly written and bracingly eclectic, Nixon at the Movies draws on biography, politics, cultural history, and film criticism to show just how deeply in the twentieth-century American grain lies the pair of seemingly incongruous nouns in its title. As Nixon once remarked to Garry Wills: “Isn’t that a hell of a thing, that the fate of a great country can depend on camera angles?”

“Feeney offers up formidably intelligent analyses of some key episodes and themes from Richard Nixon’s life. His choices are willfully idiosyncratic; he is on the lookout for topics with aura, with resonance. . . . Of all the modern presidents, Nixon is surely the most complex, the most layered, which is the reason for his enduring fascination, the reason for books like this one. . . . It could be said that he knew more, understood more, than any other recent occupant of the White House. It could also be said that he couldn’t handle what he knew. So he hid inside the most visible office in the world, torturing himself along with everyone else. And he went to the movies.”—New York Times Book Review

Mark Feeney, a writer, editor, and reviewer at The Boston Globe since 1979, won the 2008 Pulitzer Prize for Criticism. He has written for The New Republic, The American Scholar, and other publications. A lecturer in American Studies at Brandeis University, he has also taught at Princeton, Yale, and Brown Universities.

The Philosophical Hitchcock
Vertigo and the Anxieties of Unknowingness
ROBERT B. PIPPIN

On the surface, The Philosophical Hitchcock is a close reading of Alfred Hitchcock’s 1958 masterpiece Vertigo. This, however, is a book by Robert B. Pippin, one of our most penetrating and creative philosophers, and so it is also much more. Even as he provides detailed readings of each scene in the film, and its story of obsession and fantasy, Pippin reflects more broadly on the modern world depicted in Hitchcock’s films. Hitchcock’s characters, Pippin shows us, repeatedly face problems and dangers rooted in our general failure to understand others—or even ourselves—very well, or to make effective use of what little we do understand. Vertigo, with its impersonations, deceptions, and fantasies, embodies a common struggle for mutual understanding in the late modern social world of ever more complex dependencies.

“Pippin’s reading of considerable finesse is in the tradition of moral philosophic writing. . . . He uses Vertigo particularly to explore the state of ‘unknowingness’ in romantic relationships. . . . Compelling. . . . Pippin’s reading makes nearly every nuance of Hitchcock’s richest work clear, thought-provoking, and rewarding.”—Nick James, Sight & Sound

Robert B. Pippin is the Evelyn Stefansson Nef Distinguished Service Professor in the John U. Nef Committee on Social Thought, the Department of Philosophy, and the College at the University of Chicago. He is the author of many books on philosophy, literature, art, and film.
Cul de Sac
Patrimony, Capitalism, and Slavery in French Saint-Domingue
PAUL CHENEY

In the eighteenth century, the Cul de Sac plain in Saint-Domingue, now Haiti, was a vast open-air workhouse of sugar plantations. This microhistory of one plantation owned by the Ferron de la Ferronnayses, a family of Breton nobles, draws on remarkable archival finds to show that despite the wealth such plantations produced, they operated in a context of social, political, and environmental fragility that left them weak and crisis prone. In recovering the lost world of the French Antillean plantation, Cul de Sac ultimately reveals how the capitalism of the plantation complex persisted not as a dynamic source of progress, but from the inertia of a degenerate system headed down an economic and ideological dead end.

“The strength of Cheney’s book lies in its in-depth insight into the affairs of the Saint-Domingue plantation aristocracy and their associates. The reader gets tantalizing glimpses of the lives and voices of the enslaved Africans whose labor underpinned the whole fragile edifice.”—American Historical Review

Paul Cheney is professor of history at the University of Chicago. He is the author of Revolutionary Commerce: Globalization and the French Monarchy.

Clashing over Commerce
A History of US Trade Policy
DOUGLAS A. IRWIN

Douglas A. Irwin’s Clashing over Commerce is the most authoritative and comprehensive history of US trade policy ever written, offering a clear picture of the various economic and political forces that have shaped it. Deeply researched and rich with insight and detail, Clashing over Commerce provides valuable and enduring insights into US trade policy past and present.

“Tells the history of American trade policy, showing that trade is neither dull nor deserving of the attacks on it... As Mr. Irwin spins this grand narrative, he also debunks trade-policy myths.”—Economist

“Irwin outlines [the] long evolution of trade politics from the mercantilist 1640s to the present, when Trump has made trade controversial again by arguing for a renewal of protectionist policies. [His] chronicle—lengthy, detailed, and readable—traces the winding trail that has brought us to the liberal world trading order we enjoy today.”—Wall Street Journal

Douglas A. Irwin is the John Sloan Dickey Third Century Professor in the Social Sciences in the Department of Economics at Dartmouth College. He is a research associate of the NBER.

Beyond the Laboratory
Scientists as Political Activists in 1930s America
PETER J. KUZNICK

The debate over scientists’ social responsibility is a topic of great controversy today. In Beyond the Laboratory, Peter J. Kuznick traces the origin of that debate to the 1930s and places it in a context that forces a reevaluation of the relationship between science and politics in contemporary America. Kuznick reveals how an influential segment of the American scientific community during the Depression era underwent a profound transformation in its social values and political beliefs, replacing a once-pervasive conservatism and antipathy to political involvement with a new ethic of social reform.

Peter J. Kuznick is professor of history and director of the Nuclear Studies Institute at American University.
Universal equality is a treasured political concept in France, but recent anxiety over the country’s Muslim minority has led to an emphasis on a new form of universalism, one promoting loyalty to the nation at the expense of all ethnic and religious affiliations. This timely book offers a fresh perspective on the debate by showing that French equality has not always demanded an erasure of differences. Through close and contextualized readings of the way that major novelists, philosophers, filmmakers, and political figures have struggled with the question of integrating Jews into French society, Maurice Samuels draws lessons about how the French have often understood the universal in relation to the particular. By recovering the forgotten history of a more open, pluralistic form of French universalism, Samuels points toward new ways of moving beyond current ethnic and religious dilemmas and argues for a more inclusive view of what constitutes political discourse in France.

“This book’s most valuable contribution is its inclusion of moments of both failure and success in France’s universalist history and its focus on both high and ‘popular’ culture, reminding the reader that ideologies permeate every aspect of society.”—French Review

Maurice Samuels is the Betty Jane Anlyan Professor of French and director of the Yale Program for the Study of Antisemitism at Yale University. He is the author of The Spectacular Past: Popular History and the Novel in Nineteenth-Century France and Inventing the Israelite: Jewish Fiction in Nineteenth-Century France.

When it was first published, Richard A. Posner’s exposition and defense of an economic approach to antitrust law was a jeremiad against the intellectual disarray that then characterized the field. As other perspectives on antitrust law have fallen away, Posner’s book has played a major role in transforming the field of antitrust law into a body of economically rational principles largely in accord with the ideas set forth in the first edition. Today’s antitrust professionals may disagree on specific practices and rules, but most litigators, prosecutors, judges, and scholars agree that the primary goal of antitrust laws should be to promote economic welfare, and that economic theory should be used to determine how well business practices conform to that goal.

In this thoroughly revised edition, Posner explains the economic approach to new generations of lawyers and students. He updates and amplifies his approach as it applies to the developments, both legal and economic, in the antitrust field since 1976. The “new economy,” for example, has presented a host of difficult antitrust questions, and in an entirely new chapter, Posner explains how the economic approach can be applied to new industries such as software manufacturers, Internet service providers, and those that provide communications equipment and services.

“The antitrust laws are here to stay,” Posner writes, “and the practical question is how to administer them better—more rationally, more accurately, more expeditiously, more efficiently.” This fully revised classic will continue to be the standard work in the field.
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