Guide to Subjects

African American Studies 1, 49, 53, 60
American History 9, 30-1, 33-5, 45-7, 68
Anthropology 33, 38-40
Architecture 21
Art 2-3, 18-20, 36
Art History 19
Asian Studies 39, 42
Biography 6, 14, 24, 66-7
Business 45
Classics 29, 62
Cooking 5
Cultural Studies 23
Current Events 7, 12
Economics 39, 51-2, 57, 63, 72
Education 1, 7
Ethnomusicology 37
European History 40, 44, 46
Fiction 11
Film Studies 34
Gay and Lesbian Studies 45, 52-3, 56
History 21-3, 26, 34, 41-3, 45-7, 50, 54, 58, 62, 71-2
Law 15, 35, 69
Linguistics 29
Literary Criticism 57-61
Literature 9-11
Media Studies 26
Medicine 28
Music 6, 14, 18, 48-51
Nature 4, 13, 49
Philosophy 18-9, 25, 27-30, 52, 55, 72
Poetry 10, 16
Political Science 15, 28, 30-4, 53
Reference 70
Religion 38, 42, 53-5, 59, 62
Science 5, 8, 21-5, 43-4, 65, 71
Sociology 20, 32, 56-7, 72
Sports 35
Women’s Studies 56

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Ghosts in the Schoolyard
Racism and School Closings on Chicago’s South Side


That’s how Eve L. Ewing opens Ghosts in the Schoolyard: describing Chicago Public Schools from the outside. The way politicians and pundits and parents of kids who attend other schools talk about them, with a mix of pity and contempt.

But Ewing knows Chicago Public Schools from the inside: as a student, then a teacher, and now a scholar who studies them. And that perspective has shown her that public schools are not buildings full of failures—they’re an integral part of their neighborhoods, at the heart of their communities, storehouses of history and memory that bring people together.

Never was that role more apparent than in 2013 when Mayor Rahm Emanuel announced an unprecedented wave of school closings. Pitched simultaneously as a solution to a budget problem, a response to declining enrollments, and a chance to purge bad schools, the plan was met with protest from parents, students, and teachers. But if these schools were so bad, why did people care so much about keeping them open, to the point that some would even go on a hunger strike?

Ewing’s answer begins with a story of systemic racism, inequality, bad faith, and distrust that stretches deep into Chicago history. Rooting her exploration in the historic African American neighborhood of Bronzeville, Ewing reveals that this issue is about much more than just schools. Black communities see the closing of their schools—schools that are certainly less than perfect but that are theirs—as one more in a long line of racist policies. The fight to keep them open is yet another front in the ongoing struggle of black people in America to build successful lives and achieve true self-determination.

Eve L. Ewing is assistant professor at the University of Chicago School of Social Service Administration. She is the author of Electric Arches, and her work has appeared in the New York Times, New Yorker, Atlantic, Washington Post, and many other venues. She was born in Chicago, where she still lives.
For decades now, the story of art in America has been dominated by New York. It gets the majority of attention, the stories of its schools and movements and masterpieces the stuff of pop culture legend. Chicago, on the other hand... well, people here just get on with the work of making art.

Now that art is getting its due. *Art in Chicago* is a magisterial account of the long history of Chicago art, from the rupture of the Great Fire in 1871 to the present. The first single-volume history of art and artists in Chicago, the book—in recognition of the complexity of the story it tells—doesn’t follow a single continuous trajectory. Rather, it presents an overlapping sequence of interrelated narratives that together tell a full and nuanced, yet wholly accessible history of visual art in the city. From the temptingly blank canvas left by the Fire, we loop back to the 1830s and on up through the 1860s, tracing the beginnings of the city’s institutional and professional art world and community. From there, we travel in chronological order through the decades to the present. Familiar developments such as the founding of the Art Institute, the Armory Show, and the arrival of the Bauhaus are given a fresh look, while less well-known aspects of the story, like the contributions of African American artists dating back to the 1860s or the long history of activist art, finally get suitable recognition. The six chapters, each written by an expert in the period, brilliantly mix narrative and image, weaving in oral histories from artists and critics.
reflecting on their work in the city, and setting new movements and key works in historical context. The final chapter, comprised of interviews and conversations with contemporary artists, brings the story up to the present, offering a look at the vibrant art being created in the city now and addressing ongoing debates about what it means to identify as—or resist identifying as—a Chicago artist today. The result is an unprecedentedly inclusive and rich tapestry, one that reveals Chicago art in all its variety and vigor and one that will surprise and enlighten even the most dedicated fan of the city’s artistic heritage.

Part of the Terra Foundation for American Art’s year-long Art Design Chicago initiative, which will bring major arts events to venues throughout Chicago in 2018, *Art in Chicago* is a landmark publication, a book that will be the standard account of Chicago art for decades to come. No art fan, regardless of their city, will want to miss it.

Maggie Taft is an art historian and the founding director of the Haddon Avenue Writing Institute, a community-based writing center for teenage girls. Robert Cozzolino is the Patrick and Aimee Butler Curator of Paintings at the Minneapolis Institute of Art.
A Year with Nature

An Almanac

With Illustrations by Bronwyn McIvor

“A Year with Nature is an almanac like none you’ve ever seen: combining science and aesthetics, it is a daily affirmation of the extraordinary richness of biodiversity and our enduring beguilement by its beauty. With a text by herpetologist and natural history writer Marty Crump and a cornucopia of original illustrations by Bronwyn McIvor, this quirky quotidian reverie gazes across the globe, media, and time as it celebrates date-appropriate natural topics ranging from the founding of the National Park Service to annual strawberry, garlic, shrimp, hummingbird, and black bear festivals.

With Crump, we mark the publication of classics like Carson’s Silent Spring and White’s Charlotte’s Web, and even the musical premiere of Tchaikovsky’s Swan Lake. We note the discovery of the structure of DNA and the mountain gorilla, the rise of citizen science projects, and the work of people who’ve shaped how we view and protect nature—from Aristotle to E. O. Wilson. Some days feature US celebrations, like National Cat Day; others highlight country-specific celebrations, like Australia’s Wombat Day and Thailand’s Monkey Buffet Festival, during which thousands of macaques feast on an ornately arranged spread of fruits and vegetables. Crump also highlights celebrations that span borders, from World Wildlife Conservation Day to International Mountain Day and global festivities for snakes, sea turtles, and chocolate. Interweaving fascinating facts on everything from jellyfish bodies to monthly birth flowers with folkloric entries featuring the Loch Ness Monster and unicorns, the almanac is as exhaustive as it is enchanting.

A Year with Nature celebrates the wonder of our natural world as we have expressed it in visual arts, music, literature, science, and everyday experience. But more than this, the almanac’s vignettes encourage us to contemplate how we can help ensure that future generations will be able to enjoy the landscapes and rich biodiversity we so deeply cherish.

Marty Crump is adjunct professor of biology at Utah State and Northern Arizona Universities. She is the author, most recently, of Eye of Newt and Toe of Frog, Adder’s Fork and Lizard’s Leg: The Lore and Mythology of Amphibians and Reptiles, also published by the University of Chicago Press. She lives in Logan, UT.
Sex on the Kitchen Table

The Romance of Plants and Your Food

At the tips of our forks and on our dinner plates, a buffet of botanical dalliance awaits us. Sex and food are intimately intertwined, and this relationship is nowhere more evident than among the plants that sustain us. From lascivious legumes to horny hot peppers, most of humanity’s calories and other nutrition come from seeds and fruits—the products of sex—or from flowers, the organs that make plant sex possible. Sex has also played an arm’s-length role in delivering plant food to our stomachs, as human matchmaking (plant breeding, or artificial selection) has turned wild species into domesticated staples.

In *Sex on the Kitchen Table*, Norman C. Ellstrand takes us on a vegetable-laced tour of this entire sexual adventure. Starting with the love apple (otherwise known as the tomato) as a platform for understanding the kaleidoscopic ways that plants can engage in sex, successive chapters explore the sex lives of a range of food crops, including bananas, avocados, and beets, finally ending with genetically engineered squash—a controversial, virus-resistant vegetable created by a process that involves the most ancient form of sex. Peppered throughout are original illustrations and delicious recipes, from sweet and savory tomato pudding to banana puffed pancakes, avocado toast (of course), and both transgenic and non-GMO tacos.

An eye-opening medley of serious science, culinary delights, and humor, *Sex on the Kitchen Table* offers new insight into fornicating flowers, salacious squash, and what we owe to them. So as we sit down to dine and ready for that first bite, let us say a special grace for our vegetal vittles: let’s thank sex for getting them to our kitchen table.

“*In a funny way, Ellstrand’s book could be called the ‘secret sex life of crop plants,’ because relatively few people know the ins and outs of avocados, bananas, beets, corn, or squash. *Sex on the Kitchen Table* will help readers understand how crop plants reproduce and why that is so significant when it comes to solving problems in agriculture. I haven’t read anything quite like this before. Edifying and entertaining.*”

—Raoul W. Adamchak, coauthor of *Tomorrow’s Table: Organic Farming, Genetics, and the Future of Food*

**Norman C. Ellstrand** is distinguished professor of genetics at the University of California, Riverside, where he holds the Jane S. Johnson Endowed Chair in Food and Agriculture. He is the author of *Dangerous Liaisons?: When Cultivated Plants Mate with Their Wild Relatives.*
It started with the searing sound of a slide careening up the neck of an electric guitar. 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 HouseRockers. 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. It’s a vivid portrait of some of the extraordinary musicians and larger-than-life personalities who brought America’s music to life in the clubs of Chicago’s South and West Sides. Bitten by the Blues is also an expansive history of half a century of blues in Chicago and around the world, tracing the blues recording business through massive transitions, as a genre of music originally created by and for black southerners adapted to an influx of white fans and musicians and found a worldwide audience.

Most of the smoky bars and packed clubs that fostered the Chicago blues scene have long since disappeared. But their soul lives on, and so does their sound. As real and audacious as the music that shaped it, Bitten by the Blues is a raucous journey through the world of Genuine Houserockin’ Music.

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.
Why Learn History (When It’s Already on Your Phone)

Let’s start with two truths about our era that are so inescapable as to have become clichés: We are surrounded by more readily available information than ever before. And a huge percentage of it is inaccurate. Some of the bad info is well-meaning but ignorant. Some of it is deliberately deceptive. All of it is pernicious.

With the internet always at our fingertips, what’s a teacher of history to do? Sam Wineburg has answers, beginning with this: We definitely can’t stick to the same old read-the-chapter-answer-the-questions-at-the-back snoozefest we’ve subjected students to for decades. If we want to educate citizens who can sift through the mass of information around them and separate fact from fake, we have to explicitly work to give them the necessary critical thinking tools. Historical thinking, Wineburg shows us in Why Learn History (When It’s Already on Your Phone), has nothing to do with test prep—style ability to memorize facts. Instead, it’s an orientation to the world that we can cultivate, one that encourages reasoned skepticism, discourages haste, and counters our tendency to confirm our biases. Wineburg draws on surprising discoveries from an array of research and experiments—including surveys of students, recent attempts to update history curricula, and analyses of how historians, students, and even fact checkers approach online sources—to paint a picture of a dangerously mine-filled landscape, but one that, with care, attention, and awareness, we can all learn to navigate.

It’s easy to look around at the public consequences of historical ignorance and despair. Wineburg is here to tell us it doesn’t have to be that way. The future of the past may rest on our screens. But its fate rests in our hands.

**Sam Wineburg** is the Margaret Jacks Professor of Education and History at Stanford University and the author of *Historical Thinking and Other Unnatural Acts*.
“The Cow with Ear Tag #1389 addresses a critical issue whose time for discussion has not only come but is in fact long overdue. Gillespie deftly excavates and narrates the singular moments of the dairy animals she encounters, and a very real story of the personalized cows emerges.”

—Yamini Narayanan, Deakin University

The Cow with Ear Tag #1389

Take a look at the packaging on a container of milk and you’re likely to see bucolic idylls of red barns, green pastures, and happy, well-treated cows. In truth, the distance from a living cow to a glass of milk is vast, and nearly impossible to grasp in a way that resonates with an average person ticking items off a grocery list. To translate this journey into tangible terms, Kathryn Gillespie had a brilliant idea: to follow the moments in the life cycles of individual animals like the cow with ear tag #1389.

In contrast to the widely known truths of commercial meat manufacture, the dairy industry enjoys a relatively benign reputation, with most consumers unaware of this kitchen staple’s backstory. The Cow with Ear Tag #1389 explores how the seemingly nonthreatening practice of raising animals for milk is just one link in a chain that affects livestock across the agricultural spectrum. Gillespie takes readers to farms, auction yards, slaughterhouses, and even rendering plants to show how living cows are transformed into food. The result is an empathetic look at cows and our relationship with them, one that makes both their lives and their suffering real—in particular, the fleeting encounter with the cow of the title, just one animal whose story galvanized Gillespie to write this book.

The myriad ways that the commercial meat industry causes harm are at the forefront of numerous discussions today. The Cow with Ear Tag #1389 adds a crucial piece to these conversations by asking us to consider the individual animals whose lives we may take for granted.

Kathryn Gillespie is a postdoctoral fellow in animal studies at Wesleyan University.
Despite its rough-and-tumble image, Chicago has long been identified as a city where books take center stage. A volume by A. J. Liebling gave the Second City its nickname. Upton Sinclair’s *The Jungle* arose from the midwestern capital’s most infamous industry. The great Chicago Fire led to the founding of the Chicago Public Library. The city has fostered writers such as Nelson Algren, Saul Bellow, and Gwendolyn Brooks. Chicago’s literary magazines *The Little Review* and *Poetry* introduced the world to Eliot, Hemingway, Joyce, and Pound. With this beautifully produced collection, Chicago’s rich literary tradition finally gets its due.

*Chicago by the Book* profiles 101 landmark publications about Chicago from the past 170 years that have helped define the city and its image. Each title is the focus of an illustrated essay by a leading scholar, writer, or bibliophile. Arranged chronologically to show the history of both the city and its books, the essays can be read in order from Mrs. John H. Kinzie’s 1844 *Narrative of the Massacre of Chicago* to Sara Paretsky’s 2015 crime novel *Brush Back*. Or one can dip in and out, savoring reflections on the arts, sports, crime, race relations, urban planning, politics, and even Mrs. O’Leary’s legendary cow. The selections do not shy from the underside of the city, recognizing that its grit and graft have as much a place in the written imagination as soaring odes and boosterism. As Neil Harris observes in his introduction, “Even when Chicagoans celebrate their hearth and home, they do so while acknowledging deep-seated flaws.” At the same time, this collection heartily reminds us all of what makes Chicago, as Norman Mailer called it, the “great American city.”

Since its founding in 1895, the Caxton Club has sought to support the appreciation of the book arts—especially in the Midwest—through its programs and publications.
Praise for Recalculating

“Obsessive, brilliant . . . . Bernstein measures and dreams a circle: a community of readers and writers who spin within a world built from the living history of words.”

—Susan Stewart

“For all his earnestness of purpose, there has often been a Groucho as well as a Karl Marx element to Bernstein’s poetics, a belief that humor is as likely to open the doors of perception as polemic.”

—Times Literary Supplement

“One of the most fascinating books of the year.”

—The Rumpus

Praised in recent years as a “calculating, improvisatory, essential poet” by Daisy Fried in the New York Times, and as “the foremost poet-critic of our time” by Craig Dworkin, Charles Bernstein is a leading voice in American poetry. Near/Miss, Bernstein’s first poetry collection in five years, is the apotheosis of his late style, thick with off-center rhythms, hilarious riffs, and verbal extravagance.

This collection’s title highlights poetry’s ability to graze reality without killing it, and at the same time implies that the poems themselves are wounded by the grief of loss. The book opens with a rollicking satire of difficult poetry—proudly declaring itself “a totally inaccessible poem”—and moves on to the stuff of contrarian pop culture and political cynicism—full of malaprops, mondegreens, nonsequiturs, translations of translations, sardonically vandalized signs, and a hilarious yet sinister feed of blog comments. At the same time, political protest also rubs up against epic collage, through poems exploring the unexpected intimacies and continuities of “our united fates.” These poems engage with works by contemporary painters—including Amy Sillman, Rackstraw Downes, and Etel Adnan—and echo translations of poets ranging from Catullus and Virgil to Goethe, Cruz e Souza, and Kandinsky.

Grounded in a politics of multiplicity and dissent, and replete with both sharp edges and subtle intimacies, Near/Miss is full of close encounters of every kind.

Charles Bernstein is the Donald T. Regan Professor of English and Comparative Literature at the University of Pennsylvania, where he is codirector of PennSound. He is the author of Pitch of Poetry and Recalculating, also published by the University of Chicago Press.
A charming memento of the Victorian era’s literary colossus, The Daily Charles Dickens is an almanac for the ages. Tenderly and irreverently anthologized by Dickens scholar James R. Kincaid, this collection mines the British author’s beloved novels and Christmas stories as well as his lesser-known sketches and letters for “an around-the-calendar set of jolts, soothings, blandishments, and soaring.

A bedside companion to dip into year round, this book introduces each month with a longer seasonal quote, while concise bits of wisdom and whimsy mark each day. Hopping from Esther Summerson’s abandonment by her mother in Bleak House to a meditation on the difficult posture of letter-writing in The Pickwick Papers, this anthology displays the wide range of Dickens’s stylistic virtuosity—his humor and his deep tragic sense, his ear for repetition, and his genius at all sorts of voices. Even the devotee will find between these pages a mix of old friends and strangers—from Oliver Twist and Ebenezer Scrooge to the likes of Lord Coodle, Sir Thomas Doodle, Mrs. Todgers, and Edwin Drood—as well as a delightful assortment of some of the novelist’s most famous, peculiar, witty, and incisive passages, tailored to fit the season. To give one particularly apt example: David Copperfield blunders, in a letter of apology to Agnes Wickfield, “I began one note, in a six-syllable line, ‘Oh, do not remember’—but that associated itself with the fifth of November, and became an absurdity.”

Never Pecksniffian or Gradgrindish, this daily dose of Dickens crystallizes the novelist’s agile humor and his reformist zeal alike. This is a book to accompany you through the best of times and the worst of times.

Charles Dickens is regarded by many as the greatest novelist of the Victorian era. His novels were among the first serialized fictional narratives and enjoyed great success among the masses at the time, with strong critical reception continuing to this day. James R. Kincaid is the Aerol Arnold Professor Emeritus of English at the University of Southern California. He is the author of six scholarly books and ten works of fiction.

“JULY 21 . . . If ever you gets to up’ards o’ fifty, and feels disposed to go amarryin’ anybody . . . jist you shut yourself up in your own room . . . and pison yourself off hand . . . Pison yourself, and you’ll be glad on it arterwards.”

—Tony Weller in The Pickwick Papers

“AUGUST 23 . . . ‘It’s not Madness, ma’am,’ replied Mr. Bumble, after a few moments of deep meditation. ‘It’s Meat.’”

—from Oliver Twist

“SEPTEMBER 6 . . . A wonderful fact to reflect upon, that every human creature is constituted to be that profound secret and mystery to every other.”

—from A Tale of Two Cities
Lately, it seems as if we wake up to a new atrocity each day. Every morning is now a ritual of scrolling through our Twitter feeds or scanning our newspapers for the latest updates on fresh horrors around the globe. Despite the countless protests we attend, the phone calls we make, or the streets we march, it sometimes feels like no matter how hard we fight, the relentless crush of injustice will never abate.

David Shulman knows intimately what it takes to live your beliefs, to return, day after day, to the struggle, despite knowing you are often more likely to lose than win. Interweaving powerful stories and deep meditations, Freedom and Despair offers vivid firsthand reports from the occupied West Bank in Palestine as seen through the eyes of an experienced Israeli peace activist who has witnessed the Israeli occupation close up as it affects the lives of all Palestinian civilians.

Alongside a handful of beautifully written and often shocking tales from the field, Shulman meditates deeply on what it means to persevere as an activist decade after decade. The violent realities of the occupation are on full display. We get to know and understand the Palestinian shepherds and farmers and Israeli volunteers who face this situation head-on with nonviolent resistance. Inspired by these committed individuals who are not prepared to be silent or passive, Shulman suggests a model for ordinary people everywhere. Anyone prepared to take a risk and fight their oppressive political systems, he argues, can make a difference—if they strive to act with compassion and to keep hope alive.

This is the moving story of a man who continues to fight for good in the midst of despair. An indispensable book in our era of political violence, Freedom and Despair is a gripping memoir of struggle, activism, and hope for peace.
The Way of Coyote
Shared Journeys in the Urban Wilds

hiking trail through majestic mountains. A raw, unpeopled wilderness stretching as far as the eye can see. These are the settings we associate with our most famous books about nature. But Gavin Van Horn isn’t most nature writers. He lives and works not in some perfectly remote cabin in the woods but in a city—a big city. And that city has offered him something even more valuable than solitude: a window onto the surprising attractiveness of cities to animals. What was once in his mind essentially a nature-free blank slate turns out to be a bustling place where millions of wild things roam. Our own paths are crisscrossed by the tracks and flyways of endangered black-crowned night herons, Cooper’s hawks, coyotes, and many others who thread their lives ably through our own.

With The Way of Coyote, Gavin Van Horn reveals the stupendous diversity of species that can flourish in urban landscapes like Chicago. That isn’t to say city living is without its challenges. Chicago has been altered dramatically over a relatively short timespan—its soils covered by concrete, its wetlands drained and refilled, its river diverted and made to flow in the opposite direction. The stories in The Way of Coyote occasionally lament lost abundance, but they also point toward incredible adaptability and resilience, such as that displayed by beavers plying the waters of human-constructed canals or peregrine falcons raising their young atop towering skyscrapers. Van Horn populates his stories with a remarkable range of urban wildlife and probes the philosophical and religious dimensions of what it means to coexist, drawing frequently from the wisdom of three unconventional guides—wildlife ecologist Aldo Leopold, Taoist philosopher Lao Tzu, and the North American trickster figure Coyote.

Part urban nature travelogue, part philosophical reflection on the role wildlife can play in waking us to a shared sense of place and fate, The Way of Coyote asks how we might best reconcile our own needs with the needs of other creatures in our shared urban habitats.

Gavin Van Horn is the director of cultures of conservation at the Center for Humans and Nature. He is coeditor of City Creatures and Wildness and writes and edits the City Creatures blog.
“Wallace’s striking volume is a detailed, erudite study of the effect of deafness on Beethoven’s music and character, but it is also a deeply personal account of Wallace’s late wife’s experience of deafness. This unlikely combination works beautifully and provides a convincing and moving probe into Beethoven’s essence. Throughout the entire book, one senses the author’s profound love and admiration for his lost wife and for Beethoven himself.”

—Harvey Sachs, author of The Ninth: Beethoven and the World in 1824

ROBIN WALLACE

Hearing Beethoven
A Story of Musical Loss and Discovery

We’re all familiar with the image of a fierce and scowling Beethoven, struggling doggedly to overcome his rapidly progressing deafness. That Beethoven continued to play and compose for more than a decade after he lost his hearing is often seen as an act of superhuman heroism. But the truth is that Beethoven’s response to his deafness was entirely human. And by demystifying what he did, we can learn a great deal about Beethoven’s music.

Perhaps no one is better positioned to help us do so than Robin Wallace, who not only has dedicated his life to the music of Beethoven but also has close personal experience with deafness. One day, at the age of forty-four, Wallace’s late wife, Barbara, found she couldn’t hear out of her right ear—the result of radiation administered to treat a brain tumor early in life. Three years later, she lost hearing in her left ear as well. Over the eight and a half years that remained of her life, despite receiving a cochlear implant, Barbara didn’t overcome her deafness or ever function again like a hearing person. Wallace shows here that Beethoven didn’t do those things, either. Rather than heroically overcoming his deafness, as we’re commonly led to believe, Beethoven accomplished something even more difficult and challenging: he adapted to his hearing loss and changed the way he interacted with music, revealing important aspects of its very nature in the process. Creating music became for Beethoven a visual and physical process, emanating from visual cues and from instruments that moved and vibrated. His deafness may have slowed him down, but it also led to works of unsurpassed profundity.

Wallace tells the story of Beethoven’s creative life from the inside out, interweaving it with his and Barbara’s experience to reveal aspects that only living with deafness could open up. The resulting insights make Beethoven and his music more accessible, and help us see how a disability can enhance human wholeness and flourishing.

Robin Wallace is professor of musicology at Baylor University. He is the author of Beethoven’s Critics and Take Note: An Introduction to Music through Active Listening.

_How to Save a Constitutional Democracy_ mounts an urgent argument that we can no longer afford to be complacent. Tom Ginsburg and Aziz Z. Huq show how constitutional rules can either hinder or hasten the decline of democratic institutions. The checks and balances of the federal government, a robust civil society and media, and individual rights—such as those enshrined in the First Amendment—do not necessarily succeed as bulwarks against democratic decline. Rather, Ginsburg and Huq contend, the sobering reality for the United States is that, to a much greater extent than is commonly realized, the Constitution’s design makes democratic erosion more, not less, likely. Its structural rigidity has had the unforeseen consequence of empowering the Supreme Court to fill in some details—often with doctrines that ultimately facilitate rather than inhibit the infringement of rights. Even the bright spots in the Constitution—the First Amendment, for example—may have perverse consequences in the hands of a deft communicator, who can degrade the public sphere by wielding hateful language that would be banned in many other democracies. But we—and the rest of the world—can do better. The authors conclude by laying out practical steps for how laws and constitutional design can play a more positive role in managing the risk of democratic decline.

**TOM GINSBURG** and **AZIZ Z. HUQ**

How to Save a Constitutional Democracy

Democracies are in danger. Around the world, a rising wave of populist leaders threatens to erode the core structures of democratic self rule. In the United States, the election of Donald Trump marked a decisive turning point for many. What kind of president calls the news media the “enemy of the American people,” or sees a moral equivalence between violent neo-Nazi protesters in paramilitary formation and residents of a college town defending the racial and ethnic diversity of their homes? Yet we can be assured that the Constitution offers safeguards to protect against lasting damage—or can we?

_How to Save a Constitutional Democracy_ mounts an urgent argument that we can no longer afford to be complacent. Tom Ginsburg and Aziz Z. Huq show how constitutional rules can either hinder or hasten the decline of democratic institutions. The checks and balances of the federal government, a robust civil society and media, and individual rights—such as those enshrined in the First Amendment—do not necessarily succeed as bulwarks against democratic decline. Rather, Ginsburg and Huq contend, the sobering reality for the United States is that, to a much greater extent than is commonly realized, the Constitution’s design makes democratic erosion more, not less, likely. Its structural rigidity has had the unforeseen consequence of empowering the Supreme Court to fill in some details—often with doctrines that ultimately facilitate rather than inhibit the infringement of rights. Even the bright spots in the Constitution—the First Amendment, for example—may have perverse consequences in the hands of a deft communicator, who can degrade the public sphere by wielding hateful language that would be banned in many other democracies. But we—and the rest of the world—can do better. The authors conclude by laying out practical steps for how laws and constitutional design can play a more positive role in managing the risk of democratic decline.

**TOM GINSBURG** is the Leo Spitz Professor of International Law and professor of political science at the University of Chicago. **Aziz Z. Huq** is the Frank and Bernice J. Greenberg Professor of Law at the University of Chicago.
**Spill**

**BRUCE SMITH**

“There are two schools: one that sings the sheen and hues, the necessary pigments and frankincense while the world dries and the other voice like water that seeks to saturate, erode, and boil . . . It ruins everything you have ever saved.”

*Spill* is a book in contradictions, embodying helplessness in the face of our dual citizenship in the realms of trauma and gratitude, artistic aspiration and political reality. The centerpiece of this collection is a lyrical essay that recalls the poet’s time working at the Federal Penitentiary at Lewisburg in the 1960s. Mentored by the insouciant inmate S, the speaker receives a schooling in race, class, and culture, as well as the beginning of an apprenticeship in poetry. As he and S consult the *I Ching*, the Book of Changes, the speaker becomes cognizant of other frequencies, other identities; poetry, divination, and a synchronous, alternative reading of life come into focus. On either side of this prose poem are related poems of excess and witness, of the ransacked places and of new territories that emerge from the monstrous. Throughout, these poems inhabit rather than resolve their contradictions, their utterances held in tension “between the hemispheres of songbirds and the hemispheres of men.”

**Bruce Smith** is the author of six books of poems, most recently, *Devotions*, a finalist for the National Book Award, and the winner of the William Carlos Williams Prize. He teaches in the MFA program at Syracuse University.

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POETRY

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**My Bishop and Other Poems**

**MICHAEL COLLIER**

Think of a time when you’ve feigned courage to make a friend, feigned forgiveness to keep one, or feigned indifference to simply stay out of it. What does it mean for our intimacies to fail us when we need them most?

The poems of this collection explore such everyday dualities—how the human need for attachment is as much a source of pain as of vitality and how our longing for transcendence often leads to sinister complicities. The title poem tells the conflicted and devastating story of the poet’s friendship with the now-disgraced Bishop of Phoenix, Arizona, interweaving fragments of his parents’ funerals, which the bishop concelebrated, with memories of his childhood spiritual leanings and how they were disrupted by a pedophilic priest the bishop failed to protect him from.

Whether Michael Collier is writing about an airline disaster, Huey Newton’s trial, Thomas Jefferson’s bees, a piano in the woods, or his own fraught friendship with the disgraced Catholic bishop, his syntactic verve, scrupulously observed detail, and flawless ear bring the felt—and sometimes frightening—dimensions of the mundane to life. Throughout, this collection pursues a quiet but ferocious need to get to the bottom of things.

**Michael Collier** is director of the creative writing program at the University of Maryland and the author of seven collections of poetry, including *An Individual History*, a finalist for the Poet’s Prize, and *The Lodge*, a finalist for the National Book Critics Circle Award and the Los Angeles Times Book Prize.

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BOOKS OF SPECIAL INTEREST

FROM CHICAGO
**Sonic Flux**  
*Sound, Art, and Metaphysics*  
**CHRISTOPH COX**

From Edison’s invention of the phonograph through contemporary field recording and sound installation, artists have become attracted to those domains against which music has always defined itself: noise, silence, and environmental sound. Christoph Cox argues that these developments in the sonic arts are not only aesthetically but also philosophically significant, revealing sound to be a continuous material flow to which human expressions contribute but which precedes and exceeds those expressions. Cox shows how, over the course of the twentieth and twenty-first centuries, philosophers and sonic artists have explored this “sonic flux.”

Through the philosophical analysis of works by John Cage, Maryanne Amacher, Max Neuhaus, Christian Marclay, and many others, *Sonic Flux* contributes to the development of a materialist metaphysics and poses a challenge to the prevailing positions in cultural theory, proposing a realist and materialist aesthetics able to account not only for sonic art but also for artistic production in general.

**Christoph Cox** is professor of philosophy at Hampshire College and editor-at-large at *Cabinet*.

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**Aesthetics at Large**  
*Volume 1: Art, Ethics, Politics*  
**THIERRY DE DUVE**

Immanuel Kant’s *Critique of Judgment*, Thierry de Duve argues in the first volume of *Aesthetics at Large*, is as relevant to the appreciation of art today as it was to the enjoyment of beautiful nature in 1790. Going against the grain of all aesthetic theories situated in the Hegelian tradition, this provocative thesis, which already guided de Duve’s groundbreaking book *Kant After Duchamp*, is here pursued in order to demonstrate that far from confining aesthetics to a stifling formalism isolated from all worldly concerns, Kant’s guidance urgently opens the understanding of art onto ethics and politics.

Central to de Duve’s rereading of the *Critique of Judgment* is Kant’s idea of *sensus communis*, ultimately interpreted as the mere yet necessary idea that human beings are capable of living in peace with one another. De Duve pushes Kant’s skepticism to its limits by submitting the idea of sensus communis to various tests leading to questions such as: Do artists speak on behalf of all of us? Is art the transcendental ground of democracy? Was Adorno right when he claimed that no poetry could be written after Auschwitz?

Loaded with de Duve’s trademark blend of wit and erudition and written without jargon, the book radically renews current approaches to some of the most burning issues raised by modern and contemporary art. It will be indispensable reading for anyone with a deep interest in art, art history, or philosophical aesthetics.

**Thierry de Duve** is the Evelyn Kranes Kossak Professor at Hunter College, City University of New York, and professor emeritus from the University of Lille 3. He is the author of numerous books, including *Clement Greenberg Between the Lines and Sewn in the Sweatshops of Marx*, both published by the University of Chicago Press.
John Dewey is known as a pragmatic philosopher and progressive architect of American educational reform, but some of his most important contributions came in his thinking about art.

Dewey argued that there is strong social value to be found in art, and it is artists who often most challenge our preconceived notions. *Dewey for Artists* shows us how Dewey advocated for an “art of democracy”: not only does it take both an artist and an audience to create art, but also, he argued, true democratic societies can only function by living through art and embracing the social participation of artists.

*Mary Jane Jacob* is professor and director of the Institute for Curatorial Research and Practice at the School of the Art Institute of Chicago.

Throughout the book, Mary Jane Jacob draws on the experiences of contemporary artists and curators who have modeled Dewey’s principles within their practices. We see how artists’ work springs from deeply held values. We see how curators (such as the author herself) carefully consider the potential for audiences’ experiences, presenting art in ways that can enable viewers to find greater meaning and purpose. And it is this self and social realization, Jacob helps us understand, that further ensures Dewey’s legacy—and the culture we live in.

*Andy Warhol, Publisher*

LUCY MULRONEY

Although we know him best as a visual artist and filmmaker, Andy Warhol was also a publisher. Distributing his own books and magazines, as well as contributing to those of others, Warhol found publishing to be one of his greatest pleasures, largely because of its cooperative and social nature.

Journeying from the 1950s, when Warhol was starting to make his way through the New York advertising world, through the height of his career in the 1960s, to the last years of his life in the 1980s, *Andy Warhol, Publisher* unearths fresh archival material that reveals Warhol’s publications as complex projects involving a tantalizing cast of collaborators, shifting technologies, and a wide array of fervent readers.

Lucy Mulroney shows that whether Warhol was creating children’s books, his infamous “boy book” for gay readers, writing works for established houses like Grove Press and Random House, helping found *Interview* magazine, or compiling a compendium of photography that he worked on to his death, he readily used the elements of publishing to further and disseminate his art. Warhol not only highlighted the impressive variety in our printed culture but also demonstrated how publishing can cement an artistic legacy.

*Lucy Mulroney* is senior director of the Special Collections Research Center at Syracuse University Libraries.
Throughout the history of European modernism, philosophers and artists have been fascinated by madness. Something different happened in Brazil, however, with the “art of the insane” that flourished within the modernist movements there. From the 1920s to the 1960s, the direction and creation of art by the mentally ill was actively encouraged by prominent figures in both medicine and art criticism, which led to a much wider appreciation among the curators of major institutions of modern art in Brazil.

Kaira M. Cabañas shows that at the center of this advocacy stood such significant proponents as psychiatrists Osório César and Nise da Silveira, who championed treatments that included painting and drawing studios; and the art critic Mário Pedrosa, who penned Gestaltist theses on aesthetic response. Cabañas examines the lasting influence of this unique era of Brazilian modernism, and how the afterlife of this “outsider art” continues to raise important questions. How do we respect the experiences of the mad as their work is viewed through the lens of global art? Why is this art reappearing now that definitions of global contemporary art are being contested?

Learning from Madness offers an invigorating series of case studies that track the parallels between psychiatric patients’ work in Western Europe and its reception by influential artists there, to an analogous but altogether distinct situation in Brazil.

Kaira M. Cabañas is associate professor in global modern and contemporary art history at the University of Florida, Gainesville.
The twentieth century was the most destructive in human history, but from its ruins was born a new architectural type: the cultural monument. After World War I, an international movement arose aimed at protecting architectural monuments, hoping not only to keep them safe from conflict, but also to establish them as worthy of protection from more quotidian forms of destruction. Growing out of the new diplomacy of the League of Nations, a group—which included architects, intellectuals, art historians, archaeologists, curators, and lawyers—first convened at the Athens Conference in 1931. During and after World War II, it became affiliated with the Allied Military Government, and was eventually absorbed by the UN as UNESCO. By the 1970s, the group began granting World Heritage status to a global register of monuments—from buildings to bridges, shrines to city centers, ruins to colossi.

Examining five key episodes in the history of this preservation effort Lucia Allais demonstrates how the group deployed the notion of culture to shape architectural sites, and how architecture in turn shaped the very idea of global culture. More than the story of an emergent canon, Designs of Destruction emphasizes how the technical project of ensuring various buildings’ longevity jolted preservation into establishing a transnational set of codes, values, and practices. Yet, despite international agreement on the need for preservation, Allais shows, the mere act of listing a place as culturally relevant paradoxically increases the chances it will be destroyed.

Lucia Allais is assistant professor of architecture at Princeton University, a member of the Aggregate Architectural Collaborative, and an editor of the journal Grey Room.

What are the conditions that foster true novelty and allow visionaries to set their eyes on unknown horizons? What have been the challenges that have spawned new innovations, and how have they shaped modern biology? In Dreamers, Visionaries, and Revolutionaries in the Life Sciences, editors Oren Harman and Michael R. Dietrich explore these questions through the lives of eighteen exemplary biologists who had grand and often radical ideas that went far beyond the run-of-the-mill science of their peers.

From the Frenchman Jean-Baptiste Lamarck, who coined the word “biology” in the early nineteenth century, to the American James Lovelock, for whom the Earth is a living, breathing organism, these dreamers innovated in ways that forced their contemporaries to reexamine comfortable truths. With this collection readers will follow Jane Goodall into the hidden world of apes in African jungles and Francis Crick as he attacks the problem of consciousness. Join Mary Lasker on her campaign to conquer cancer and follow geneticist George Church as he dreams of bringing back woolly mammoths and Neanderthals. In these lives and the many others featured in these pages, we discover visions that were sometimes fantastical, quixotic, and even threatening and destabilizing, but always a challenge to the status quo.

Oren Harman is the chair of the Graduate Program in Science, Technology and Society at Bar Ilan University, Israel, and senior fellow at the Van Leer Institute. Michael R. Dietrich is a professor in the History and Philosophy of Science Department at the University of Pittsburgh.
In *Abundant Earth*, Eileen Crist not only documents the rising tide of biodiversity loss, but also lays out the drivers of this wholesale destruction and how we can push past them. Looking beyond the familiar litany of causes, she asks the key question: if we know human expansionism is to blame for this ecological crisis, why are we not taking the needed steps to halt our expansionism?

Crist argues that to do so would require a two-pronged approach. Scaling down calls upon us to lower the global human population while working within a human-rights framework, to deindustrialize food production, and to localize economies and contract global trade. Pulling back calls upon us to free, restore, reconnect, and rewild vast terrestrial and marine ecosystems. However, the pervasive worldview of human supremacy—the conviction that humans are superior to all other life-forms and entitled to use these life-forms and their habitats—normalizes and promotes humanity’s ongoing expansion, undermining our ability to enact these linked strategies and preempt the mounting suffering and dislocation of both humans and nonhumans.

*Abundant Earth* urges us to confront the reality that humanity will not advance by entrenching its domination over the biosphere. On the contrary, we will stagnate in the identity of nature-colonizer and decline into conflict as we vie for resources. Instead, we must chart another course, choosing to live in fellowship within the vibrant ecologies of our wild and domestic cohorts, and enfolding human inhabitation within the rich expanse of a biodiverse, living planet.

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**Eileen Crist** is associate professor in the Department of Science, Technology, and Society at Virginia Tech. She is the author of *Images of Animals: Anthropomorphism and Animal Mind* and coeditor of a number of books.

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**Recipes and Everyday Knowledge**

*Medicine, Science, and the Household in Early Modern England*

**ELAINE LEONG**

Early modern English men and women were fascinated by recipes. Across the country, people of all ranks enthusiastically collected, exchanged, and experimented with medical and cookery instructions. They sent recipes in letters, borrowed handwritten books of family recipes, and consulted popular printed medical and culinary books. *Recipes and Everyday Knowledge* is the first major study of knowledge production and transfer in early modern households. It places the production and circulation of recipes at the heart of “household science”—quotidian investigations of the natural world—and situates these practices in larger and current conversations in gender and cultural history, the history of the book and archives and the history of science, medicine, and technology.

Recipe trials were one of the main ways householders gained deeper understandings of sickness, health and the human body, and the natural and material worlds. Recipes were also social knowledge. Recipes and recipe books were exchanged among friends, viewed as family treasures, and passed down from generation to generation. By recovering the knowledge activities of householders—masters, servants, husbands, and wives—this book enriches current narratives of early modern science by extending the parameters of natural inquiry.

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**Elaine Leong** is a Minerva Research Group Leader at the Max Planck Institute for the History of Science, Berlin.
Following the launch of Sputnik, the North Atlantic Treaty Organization became a prominent sponsor of scientific research in its member countries, a role it retained until the end of the Cold War. As NATO marks sixty years since the establishment of its Science Committee, the main organizational force promoting its science programs, *Greening the Alliance* is the first book to chart NATO’s scientific patronage—and the motivations behind it—from the organization’s early days to the dawn of the twenty-first century.

Drawing on previously unseen documents from NATO’s own archives, Simone Turchetti reveals how its investments were rooted in the alliance’s defense and surveillance needs, needs that led it to establish a program prioritizing environmental studies. A long-overlooked and effective diplomacy exercise, NATO’s “greening” at one point constituted the organization’s chief conduit for negotiating problematic relations between allies. But while *Greening the Alliance* explores this surprising coevolution of environmental monitoring and surveillance, tales of science advisers issuing instructions to bomb oil spills with napalm or *Dr. Strangelove*-like experts eager to divert the path of hurricanes with atomic weapons make it clear: the coexistence of these forces has not always been harmonious.

Simone Turchetti is a lecturer in the Centre for the History of Science, Technology, and Medicine at the University of Manchester. He is the author of *The Pontecorvo Affair: A Cold War Defection and Nuclear Physics*, also published by the University of Chicago Press, and coeditor of *The Surveillance Imperative: Geosciences during the Cold War and Beyond* and *Science Studies During the Cold War and Beyond: Paradigms Defected*.

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**Critical Terms for Animal Studies**

Edited by LORI GRUEN

Animal studies is a rapidly growing interdisciplinary field devoted to examining, understanding, and critically evaluating the complex relationships between humans and other animals. Scholarship in animal studies draws on a variety of methodologies to explore these multi-faceted relationships in order to help us understand the ways in which other animals figure in our lives and we in theirs.

Bringing together the work of a group of internationally distinguished scholars, the contribution in *Critical Terms for Animal Studies* offers distinct voices and diverse perspectives, exploring significant concepts and asking important questions. How do we take non-human animals seriously, not simply as metaphors for human endeavors, but as subjects themselves? What do we mean by *anthropocentrism*, *captivity*, *empathy*, *sanctuary*, and *vulnerability*, and what work do these and other critical terms do in animal studies?

Sure to become an indispensable reference for the field, *Critical Terms for Animal Studies* not only provides a framework for thinking about animals as subjects of their own experiences, but also serves as a touchstone to help us think differently about our conceptions of what it means to be human, and the impact human activities have on the more than human world.

Lori Gruen is William Griffin Professor of Philosophy at Wesleyan University. She is the author of *Ethics and Animals and Entangled Empathy* and the editor of five other books.
Hermann von Helmholtz was a towering figure of nineteenth-century scientific and intellectual life. Best known for his achievements in physiology and physics, he also contributed to other disciplines such as ophthalmology, psychology, mathematics, chemical thermodynamics, and meteorology. With Helmholtz: A Life in Science, David Cahan has written a definitive biography, one that brings to light the dynamic relationship between Helmholtz’s private life, his professional pursuits, and the larger world in which he lived.

Utilizing all of Helmholtz’s scientific and philosophical writings, as well as previously unknown letters, this book reveals the forces that drove his life—a passion to unite the sciences, vigilant attention to the sources and methods of knowledge, and a deep appreciation of the ways in which the arts and sciences could benefit each other. By placing the overall structure and development of his scientific work and philosophy within the greater context of nineteenth-century Germany, Helmholtz also serves as a cultural biography of the construction of the scientific community: its laboratories, institutes, journals, disciplinary organizations, and national and international meetings. Helmholtz’s life is a shining example of what can happen when the sciences and the humanities become interwoven in the life of one highly motivated, energetic, and gifted person.

David Cahan is the Charles Bessey Professor of History at the University of Nebraska-Lincoln. He is the editor of both Hermann von Helmholtz’s Science and Culture: Popular and Philosophical Essays and From Natural Philosophy to the Sciences: Writing the History of Nineteenth-Century Science, both published by the University of Chicago Press.
The taxonomy of recent mammals has lately undergone tremendous revision, but it has been almost four decades since the last update to Timothy E. Lawlor’s acclaimed identification guide *Handbook to the Orders and Families of Living Mammals*. Integrating the latest advances in research, Douglas A. Kelt and James L. Patton provide this long-overdue update in their new, wholly original work, *A Manual of the Mammalia*.

Complemented by global range maps, high-resolution photographs of skulls and mandibles by Bill Stone, and the outstanding artwork of Fiona Reid, this book provides an overview of biological attributes of each higher taxon while highlighting key and diagnostic characters needed to identify skulls and skins of all recent mammalian orders and most families. Kelt and Patton also place taxa in their currently understood supra-familial clades, and discuss present challenges in higher mammal taxonomy. Including a comprehensive review of mammalian anatomy to provide a foundation for understanding all characters employed throughout, *A Manual of the Mammalia* is both a user-friendly handbook for students learning to identify higher mammal taxa and a uniquely comprehensive, up-to-date reference for mammalogists and mammal-lovers from across the globe.

Douglas A. Kelt is professor of wildlife ecology at the University of California, Davis, and incoming president of the American Society of Mammalogists. He lives in Woodland, CA. James L. Patton is professor emeritus of integrative biology and curator of mammals at the Museum of Vertebrate Zoology, University of California, Berkeley, and a past president of the American Society of Mammalogists. He is coeditor most recently of *Mammals of South America, Volume 2: Rodents*, also published by the University of Chicago Press. He lives in Kensington, CA.

**Spinoza and the Cunning of Imagination**

*eugenegarver.com*

Spinoza’s *Ethics*, and its project of proving ethical truths through the geometric method, has attracted and challenged readers for more than three hundred years. In *Spinoza and the Cunning of Imagination*, Eugene Garver uses the imagination as a guiding thread to this work. Other readers have looked at the imagination to account for Spinoza’s understanding of politics and religion, but this is the first inquiry to see it as central to the *Ethics* as a whole—imagination as a quality to be cultivated, and not simply overcome.

Spinoza initially presents imagination as an inadequate and confused way of thinking, always inferior to ideas that adequately represent things as they are. It would seem to follow that one ought to purge the mind of imaginative ideas and replace them with rational ideas as soon as possible, but as Garver shows, the *Ethics* doesn’t allow for this ultimate ethical act until one has cultivated a powerful imagination. This is, for Garver, “the cunning of imagination.” The simple plot of progress becomes, because of the imagination, a complex journey full of reversals and discoveries. For Garver, the “cunning” of the imagination resides in our ability to use imagination to rise above it.

Eugene Garver is the Regents Professor of Philosophy Emeritus at Saint John’s University. Among his earlier books are *Aristotle’s “Rhetoric:” An Art of Character, Confronting Aristotle’s Ethics: Ancient and Modern Morality*, and *Aristotle’s “Politics:” Living Well and Living Together*, all published by the University of Chicago Press. He has also retired from triathlons after finishing first in his age group at the North American Ironman Championships.
Can today’s society, increasingly captivated by a constant flow of information, share a sense of history? How did our media-making forebears balance the tension between the present and the absent, the individual and the collective, the static and the dynamic—and how do our current digital networks disrupt these same balances? Can our social media, with its fleeting nature, even be considered social at all?

In *Friending the Past*, Alan Liu proposes fresh answers to these innovative questions of connection. He explores how we can learn from the relationship between past societies whose media forms fostered a communal and self-aware sense of history—such as prehistorical oral societies with robust storytelling cultures, or the great print works of nineteenth-century historicism—and our own instantaneous present. He concludes with a surprising look at how the sense of history exemplified in today’s JavaScript timelines compares to the temporality found in Romantic poetry.

Interlaced among these inquiries, Liu shows how extensive “network archaeologies” can be constructed as novel ways of thinking about our affiliations with time and with each other. These conceptual architectures of period and age are also always media structures, scaffolded with the outlines of what we mean by history. Thinking about our own time, Liu wonders whether the digital, networked future can sustain a similar sense of history.

**Alan Liu** is distinguished professor in the Department of English at the University of California, Santa Barbara. His previous books include *Wordsworth: The Sense of History*, and two books published by the University of Chicago Press, *The Laws of Cool: Knowledge Work and the Culture of Information* and *Local Transcendence: Essays on Postmodern Historicism and the Database*. 
Hegel frequently claimed that the heart of his entire system was a book widely regarded as among the most difficult in the history of philosophy, *The Science of Logic*. This is the book that presents his metaphysics, an enterprise that he insists can only be properly understood as a “logic,” or a “science of pure thinking.” Since he also wrote that the proper object of any such logic is pure thinking itself, it has always been unclear in just what sense such a science could be a “metaphysics.”

Robert B. Pippin offers a bold, original interpretation of Hegel’s claim that only now, after Kant’s critical breakthrough in philosophy, can we understand how logic can be a metaphysics. Pippin addresses Hegel’s deep, constant reliance on Aristotle’s conception of metaphysics, the difference between Hegel’s project and modern rationalist metaphysics, and the links between the “logic as metaphysics” claim and modern developments in the philosophy of logic. Pippin goes on to explore many other facets of Hegel’s thought, including the significance for a philosophical logic of the self-conscious character of thought, the dynamism of reason in Kant and Hegel, life as a logical category, and what Hegel might mean by the unity of the idea of the true and the idea of the good in the “Absolute Idea.” The culmination of Pippin’s work on Hegel and German idealism, this is a book no Hegel scholar or historian of philosophy will want to miss.

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.

Philosophy’s relation to the act of writing is John T. Lysaker’s main concern in *Philosophy, Writing, and the Character of Thought*. Whether in Plato, Montaigne, Nietzsche, Wittgenstein, or Derrida, philosophy has come in many forms, and those forms—the concrete shape philosophizing takes in writing—matter. Much more than mere adornment, the style in which a given philosopher writes is often of crucial importance to the point he or she is making, part and parcel of the philosophy itself.

Considering each of the ways in which writing influences philosophy, Lysaker explores genres like the aphorism, dialogue, and essay, as well as logical-rhetorical operations like the example, irony, and quotation. At the same time, he shows us the effects of these rhetorical devices through his own literary experimentation. In dialogue with such authors as Benjamin, Cavell, Emerson, and Lukács, he aims to revitalize philosophical writing, arguing that philosophy cannot fulfill its intellectual and cultural promise if it keeps to professional articles and academic prose. Instead, philosophy must embrace writing as an essential, creative activity, and deliberately reform how it approaches its subject matter, readership, and the evolving social practices of reading and reflection.

**Hegel’s Realm of Shadows**

Logic as Metaphysics in *The Science of Logic*

**ROBERT B. PIPPIN**

**Philosophy, Writing, and the Character of Thought**

**JOHN T.LYSAKER**
The philosophy of medicine has become a vibrant and complex intellectual landscape, and Care and Cure is the first extended attempt to map it. In pursuing the interdependent aims of caring and curing, medicine relies on concepts, theories, inferences, and policies that are often complicated and controversial. Bringing much-needed clarity to the interplay of these diverse problems, Jacob Stegenga describes the core philosophical controversies underlying medicine in this unrivaled introduction to the field.

The fourteen chapters in Care and Cure present and discuss conceptual, metaphysical, epistemological, and political questions that arise in medicine, buttressed with lively illustrative examples ranging from debates over the true nature of disease to the effectiveness of medical interventions and homeopathy. Poised to be the standard sourcebook for anyone seeking a comprehensive overview of the canonical concepts, current state, and cutting edge of this vital field, this concise introduction will be an indispensable resource for students and scholars of medicine and philosophy.

Jacob Stegenga is a university lecturer in the Department of History and Philosophy of Science at the University of Cambridge. He is the author of Medical Nihilism.

Today, democracy is seen as the best or even the only legitimate form of government—hardly in need of defense. With this book, Delba Winthrop punctures this complacency and takes up the challenge of justifying democracy through Aristotle’s political science. In Aristotle’s time and in ours, democrats want inclusiveness; they want above all to include everyone as a part of a whole. But what makes a whole? This is a question for both politics and philosophy, and Winthrop shows that Aristotle pursues the answer in the Politics. She uncovers in his political science the insights philosophy brings to politics and, especially, the insights politics brings to philosophy. Through her appreciation of this dual purpose and skilled execution of her argument, Winthrop makes profound discoveries. Central to politics, she maintains, is the quality of assertiveness—the kind of speech that demands to be heard. Aristotle, she shows for the first time, carries assertive speech into philosophy, when human reason claims its due as a contribution to the universe. Political science gets the high role of teacher to ordinary folk in democracy and to the few who want to understand what sustains it.

This posthumous publication is more than an honor to Delba Winthrop’s memory. It is a gift to partisans of democracy, advocates of justice, and students of Aristotle.

Delba Winthrop (1945–2006) was a lecturer at the Harvard Extension School and director of the Program on Constitutional Government. With Harvey C. Mansfield, she is editor and translator of Alexis de Tocqueville’s Democracy in America, also published by the University of Chicago Press. Harvey C. Mansfield is the William R. Kenan Jr. Professor of Government at Harvard University and the author of several books, including Machiavelli’s Virtue.
Our common understanding of language is that it represents the world. This view, however, has not always been widely accepted. In fact, it is a theory of language conceived by Plato that culminates in the *Sophist*. In that dialogue he introduced the idea of statements as being either true or false and argued that the distinction between falsity and truth rests on a deeper discrepancy between appearance and reality, or seeming and being.

Robin Reames promises to mark a shift in Plato scholarship with this book, arguing that an appropriate understanding of rhetorical theory in Plato’s dialogues can show us how he developed the rhetorical tools, as well as the technical vocabulary, needed to construct the very distinctions between seeming and being that separate true from false speech. By engaging with three key movements of twentieth- and twenty-first-century Plato scholarship—the rise and subsequent marginalization of orality and literary theory, Heidegger’s controversial critique of Platonist metaphysics, and the influence of literary or dramatic readings of the dialogues—Reames demonstrates how the development of Plato’s rhetorical theory across several of his dialogues (*Gorgias*, *Phaedrus*, *Protagoras*, *Theaetetus*, *Cratylus*, *Republic*, and *Sophist*) has been both neglected and misunderstood.

Robin Reames is associate professor of English at the University of Illinois at Chicago.

**Seeming and Being in Plato’s Rhetorical Theory**

**ROBIN REAMES**

“*We frequently see one idea appear in one discipline as if it were new, when it migrated from another discipline, like a mole that had dug under a fence and popped up on the other side.*”

Taking note of this phenomenon, John A. Goldsmith and Bernard Laks embark on a uniquely interdisciplinary history of the genesis of linguistics, from nineteenth-century currents of thought in the mind sciences through to the origins of structuralism and the ruptures, both political and intellectual, in the years leading up to World War II. Seeking to explain where contemporary ideas in linguistics come from and how they have been justified, *Battle in the Mind Fields* investigates the porous interplay of concepts between psychology, philosophy, mathematical logic, and linguistics. Goldsmith and Laks trace theories of thought, self-consciousness, and language from the machine age obsession with mind and matter to the development of analytic philosophy, behaviorism, Gestalt psychology, positivism, and structural linguistics, emphasizing throughout the synthesis and continuity that has brought about progress in our understanding of the human mind. Arguing that it is impossible to understand the history of any of these fields in isolation, Goldsmith and Laks suggest that the ruptures between them arose chiefly from social and institutional circumstances rather than a fundamental disparity of ideas.

**Battle in the Mind Fields**

**JOHN A. GOLDSMITH and BERNARD LAKS**

John A. Goldsmith is the Edward Carson Waller Distinguished Service Professor of Linguistics and Computer Science at the University of Chicago. Bernard Laks is a senior member of the Institut Universitaire de France and university professor of language sciences, phonology, and cognitive sciences at University of Paris Ouest.
Leo Strauss on Political Philosophy
Responding to the Challenge of Positivism and Historicism
LEO STRAUSS
Edited by Catherine H. Zuckert

Leo Strauss is known primarily for reviving classical political philosophy through careful analyses of works by ancient thinkers. As with his published writings, Strauss’s seminars devoted to specific philosophers were notoriously dense. In 1965, however, Strauss offered an introductory course on political philosophy at the University of Chicago. Using a conversational style, he sought to make political philosophy, as well as his own ideas and methods, understandable to those with little background on the subject.

Leo Strauss on Political Philosophy brings together the lectures that comprise Strauss’s “Introduction to Political Philosophy.” Strauss begins by emphasizing the importance of political philosophy in determining the common good of society and critically examining the two most powerful contemporary challenges to the possibility of using political theory to learn about and develop the best political order: positivism and historicism. In seeking the common good, classical political philosophers like Plato and Aristotle did not distinguish between political philosophy and political science. Today, however, political philosophy must contend with the contemporary belief that it is impossible to know what the good society really is. Strauss emphasizes the need to study the history of political philosophy in determining the common good of society and critically

Leo Strauss (1899–1973) was one of the preeminent political philosophers of the twentieth century. Catherine H. Zuckert is the Nancy R. Dreux Professor of Political Science Emerita at the University of Notre Dame and the author or coauthor of many books, including, most recently, Machiavelli’s Politics.

Reconstructing the National Bank Controversy
Politics and Law in the Early American Republic
ERIC LOMAZOFF

The Bank of the United States sparked several rounds of intense debate over the meaning of the Constitution’s Necessary and Proper Clause, which authorizes the federal government to make laws “necessary” for exercising its other powers. But our standard account of the national bank controversy is incomplete. The controversy was much more dynamic than a debate over a single constitutional provision and was shaped as much by politics as by law.

Eric Lomazoff offers a far more robust account of the constitutional politics of national banking between 1791 and 1832. During that time, three forces—changes within the Bank itself, growing tension over federal power within the Republican coalition, and the endurance of monetary turmoil beyond the War of 1812—drove the development of our first major debate over the scope of federal power at least as much as the formal dimensions of the Constitution or the absence of a shared legal definition for the word “necessary.” These three forces—sometimes alone, sometimes in combination—repeatedly reshaped the terms by which the Bank’s constitutionality was contested. Lomazoff documents how these three dimensions of the polity changed over time and traces the manner in which they periodically led federal officials to adjust their claims about the Bank’s constitutionality.

Eric Lomazoff is assistant professor of political science at Villanova University.
Rivalry and Reform
Presidents, Social Movements, and the Transformation of American Politics

SIDNEY M. MILKIS and DANIEL J. TICHENOR

Few relationships have proved more pivotal in changing the course of American politics than those between presidents and social movements. For all their differences, both presidents and social movements are driven by a desire to recast the political system, often pursuing rival agendas that set them on a collision course. During rare historical moments, however, presidents and social movements forged partnerships that recast American politics.

Rivalry and Reform explores the relationship between presidents and social movements throughout history and into the present day, revealing the patterns that emerge from the epic battles and uneasy partnerships that have profoundly shaped reform. Through a series of case studies, including Abraham Lincoln and abolitionism, Lyndon Johnson and the civil rights movement, and Ronald Reagan and the religious right, Sidney M. Milkis and Daniel J. Tichenor argue persuasively that major political change usually reflects neither a top-down nor bottom-up strategy but a crucial interplay between the two. Savvy leaders, the authors show, use social movements to support their policy goals. At the same time, the most successful social movements target the president as either a source of powerful support or the center of opposition. The book concludes with a consideration of Barack Obama’s approach to contemporary social movements such as Black Lives Matter, United We Dream, and Marriage Equality.

Josh M. Ryan offers an explanation of how the bicameral legislative process works in Congress and shows that the types of policy outcomes it produces are in line with those intended by the framers of the Constitution. Although each bargaining outcome may seem idiosyncratic, interchamber bargaining outcomes are actually structured by observable institutional factors. Ryan finds that the characteristics of the winning coalition are important to which chamber “wins” after bargaining, with both conference committees and amendment trading creating policy that approximates the preferences of the more moderate chamber. Although slow and incremental, interchamber negotiations serve their intended purpose well, The Congressional Endgame shows; they increase the odds of compromise while at the same time offering a powerful constraint on dramatic policy changes.

Josh M. Ryan is assistant professor of political science at Utah State University.

The Congressional Endgame
Interchamber Bargaining and Compromise

JOSH M. RYAN

Congress is a bicameral legislature in which both the House and Senate must pass a bill before it can be enacted into law. The US bicameral system also differs from most democracies in that the two chambers have relatively equal power to legislate and must find ways to resolve their disputes. In the current landscape of party polarization, this contentious process has become far more chaotic, leading to the public perception that the House and Senate are unwilling or unable to compromise and calling into question the effectiveness of the bicameral system itself.

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“Rivalry and Reform is that rare book that will be of interest to scholars of the presidency and APD but at the same time attract a broader reading public. Well written and original, it’s an important contribution to the field of presidential studies, one that will be widely read and discussed.”

—Richard Ellis, Willamette University

“Ryan’s The Congressional End Game fills an important gap in the literature: He offers an original theory and tests a new set of hypotheses related to conference committees and post-passage politics in Congress, applying bargaining theory to help us better understand the actions taken by the House and Senate to reconcile legislation passed by both chambers. Legislative scholars and those with an interest in public policy will find much new and valuable information.”

—Michael H. Crespin, University of Oklahoma
In 2016, when millions of Americans voted for Donald Trump, many believed his claims that personal wealth would free him from wealthy donors and allow him to “drain the swamp.” But then Trump appointed several billionaires and multimillionaires to high-level positions and pursued billionaire-friendly policies, such as cutting corporate income taxes. Why the change from his fiery campaign rhetoric and promises to the working class? This should not be surprising, argue Benjamin I. Page, Jason Seawright, and Matthew J. Lacombe: As the gap between the wealthiest and the rest of us has widened, the few who hold one billion dollars or more in net worth have begun to play a more and more active part in politics.

Page, Seawright, and Lacombe argue that while political contributions offer a window onto billionaires’ influence, they do not present a full picture of policy preferences and political actions. That is because on some of the most important issues, including taxation, immigration, and Social Security, billionaires have chosen to engage in “stealth politics.” They try hard to influence public policy, making large contributions to political parties and policy-focused causes, holding fundraisers, and bundling others’ contributions—all while rarely talking about public policy to the media. This means that their influence is not only unequal but also largely unaccountable to and unchallengeable by the American people. The book closes with remedies citizens can pursue if they wish to make wealthy Americans more politically accountable and notes the broader types of reforms needed to reinvigorate majoritarian democracy in the United States.

Abigail Fisher Williamson explores why and how local governments across the country are taking steps to accommodate immigrants, sometimes despite serious political opposition. Drawing on case studies of four new immigrant destinations—Lewiston, Maine; Wausau, Wisconsin; Elgin, Illinois; and Yakima, Washington—as well as a national survey of local government officials, she finds that local capacity and immigrant visibility influence whether local governments take action to respond to immigrants. State and federal policies and national political rhetoric shape officials’ framing of immigrants, thereby influencing how municipalities respond. Bringing her findings into the present, Williamson explores whether the current trend toward accommodation will continue given Trump’s anti-immigrant rhetoric and changes in federal immigration policy.

Abigail Fisher Williamson is assistant professor of political science and public policy and law at Trinity College.
Creating Political Presence
The New Politics of Democratic Representation
Edited by DARIO CASTIGLIONE and JOHANNES POLLAK

For at least two centuries, democratic representation has been at the center of debate. Should elected representatives express the views of the majority, or do they have the discretion to interpret their constituents’ interests? How can representatives balance the desires of their parties and their electors? What should be done to strengthen the representation of groups that have been excluded from the political system? Representative democracy itself remains frequently contested, regarded as incapable of reflecting the will of the masses, or inadequate for today’s global governance. Recently, however, this view of democratic representation has been under attack for its failure to capture the performative and constructive elements of the process of representation, and a new literature more attentive to these aspects of the relationship between representatives and the represented has arisen.

In Creating Political Presence, a diverse and international group of scholars explores the implications of such a turn. Two broad, overlapping perspectives emerge. In the first section, the contributions investigate how political representation relates to empowerment, either facilitating or interfering with the capacity of citizens to develop autonomous judgment in collective decision making. Contributions in the second section look at representation from the perspective of inclusion, focusing on how representative relationships and claims articulate the demands of those who are excluded or have no voice. The final section examines political representation from a more systemic perspective, exploring its broader environmental conditions and the way it acquires democratic legitimacy.

Dario Castiglione is the director of the Centre for Political Thought at the University of Exeter. Johannes Pollak is the director and professor of political science at Webster Vienna Private University and a senior researcher at the Institute for Advanced Studies in Vienna.

Shaped by the State
Toward a New Political History of the Twentieth Century
Edited by BRENT CEBUL, LILY GEISMER, and MASON B. WILLIAMS

American political history has been built around narratives of crisis, in which what “counts” are the moments when seemingly stable political orders collapse and new ones rise from the ashes. But while crisis-centered frameworks can make sense of certain dimensions of political culture, partisan change, and governance, they also often steal attention from the production of categories like race, gender, and citizenship status that transcend the usual breakpoints in American history.

Brent Cebul, Lily Geismer, and Mason B. Williams have brought together first-rate scholars from a wide range of subfields who are making structures of state power—not moments of crisis or partisan realignment—integral to their analyses. All of the contributors see political history as defined less by elite subjects than by tensions between state and economy, state and society, and state and subject—tensions that reveal continuities as much as disjunctions. This broader definition incorporates analyses of the crosscurrents of power, race, and identity; the recent turns toward the history of capitalism and transnational history; and an evolving understanding of American political development that cuts across eras of seeming liberal, conservative, or neoliberal ascendance. The result is a rich revelation of what political history is today.

Brent Cebul is assistant professor of history at the University of North Carolina at Charlotte. Lily Geismer is associate professor of history at Claremont McKenna College. Mason B. Williams is assistant professor of leadership studies and political science at Williams College.
Hollywood in Havana
US Cinema and Revolutionary Nationalism in Cuba before 1959
MEGAN FEENEY

In the 1940s and ’50s, Havana was a locus for American movie stars, with glamorous visitors including Errol Flynn, Bette Davis, Joan Crawford, and Marlon Brando. In fact, Hollywood was seemingly everywhere in pre-Castro Havana, with movie theaters three to a block in places, widely circulated silver screen fanzines, and terms like “cowboy” and “gangster” becoming part of Cuban vernacular speech. Hollywood in Havana takes this historical backdrop as the catalyst for a startling question: Did exposure to half a century of Hollywood pave the way for the Cuban Revolution of 1959?

Megan Feeney argues that American movies helped condition Cuban audiences to expect and even demand purer forms of Cuban democracy and national sovereignty after seeing freedom-fighting and rebellious values and behaviors on display in wartime dramas and film noirs. At the same time, influential Cuban intellectuals worked to translate cinematic ethics into revolutionary rhetoric—which, ironically, led to pointed critiques of the US presence in Cuba and which were eventually used to subvert American foreign policy. Hollywood in Havana adds to our evolving notions of how American cinema has been internalized and localized around the world, while also broadening our views of the ongoing history of US-Cuban interactions, both cultural and political.

Enchanted America
How Intuition and Reason Divide Our Politics
J. ERIC OLIVER and THOMAS J. WOOD

America is in civic chaos, its politics rife with conspiracy theories and false information. Nationalism and authoritarianism are on the rise, while scientists, universities, and news organizations are viewed with increasing mistrust. And then there is Donald Trump, a presidential candidate who won the support of millions despite having no moral or political convictions. What is going on?

The answer, according to J. Eric Oliver and Thomas J. Wood, can be found in the most important force shaping American politics today: human intuition. Much of what seems to be irrational in American politics arises from the growing divide in how its citizens make sense of the world. On one side are rationalists. They use science and reason to understand reality. On the other side are intuitionists. They rely on gut feelings and instincts as their guide to the world. They embrace conspiracy theories, disbelieve experts, and distrust the media. They are stridently nationalist and deeply authoritarian in their outlook. And they are the most enthusiastic supporters of Donald Trump. The primary reason why Trump captured the presidency was that he spoke about politics in a way that resonated with how intuitionists perceive the world. This divide has also become a threat to the American way of life. A generation ago, intuitionists were dispersed across the political spectrum. Today, intuitionism is ideologically tilted toward the political right.

Enchanted America is a clarion call to rationalists of all political persuasions to speak to intuitionists in a way they understand. The values and principles that define American democracy are at stake.

Megan Feeney is an independent scholar and was previously assistant professor of history at St. Olaf College.

J. Eric Oliver is professor of political science at the University of Chicago. Thomas J. Wood is assistant professor of political science at Ohio State University.
The 1990s were a glorious time for the Chicago Bulls, an age of historic championships and all-time basketball greats like Scottie Pippen and Michael Jordan. It seemed only fitting that city, county, and state officials would assist the team owners in constructing a sparkling new venue to house this incredible team that was identified worldwide with Chicago. That arena, the United Center, is the focus of *Bulls Markets*, an unvarnished look at the economic and political choices that forever reshaped one of America’s largest cities—arguably for the worse.

Sean Dinces shows how the construction of the United Center reveals the fundamental problems with neoliberal urban development. The pitch for building the arena was fueled by promises of private funding and equitable revitalization in a long-blighted neighborhood. However, the effort was funded in large part by municipal tax breaks that few ordinary Chicagoans knew about and that wound up exacerbating the rising problems of gentrification and wealth stratification. In this portrait of the construction of the United Center and the urban life that developed around it, Dinces starkly depicts a pattern of inequity that has become emblematic of contemporary American cities: governments and sports franchises collude to provide amenities for the wealthy at the expense of poorer citizens, diminishing their experiences as fans and—far worse—creating an urban environment that is regulated and surveilled for the comfort and protection of that same moneyed elite.

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**Bulls Markets**

*Chicago’s Basketball Business and the New Inequality*

**SEAN DINCES**

In November 1978, a group of Haitians sailed their small wooden vessel into the harbor of the US Naval Station at Guantánamo Bay. After replenishing their stores of food and water, they departed with the blessing of the base commander and continued toward the Florida Coast in search of asylum. Far from unusual, this voyage was one of many that unfolded across an open Caribbean seascape in which Guantánamo served as a waypoint in a larger odyssey of oceanic migration. By the early 1990s, these unimpeded sea routes gave way to a virtually impenetrable wall of Coast Guard cutters while Guantánamo itself transformed into the largest US-operated detention center in the world.

*Islands of Sovereignty* is the first book to examine the history of this new maritime border and how it emerged from decades of litigation struggles over the treatment of Haitian asylum seekers in the United States. Jeffrey S. Kahn explores how a series of skirmishes in the South Florida offices of the US immigration bureaucracy became something much more—a fight for the soul of immigration policing in the United States that would eventually remake the landscape on a global scale. Combining fieldwork with a wide array of historical sources, Kahn seamlessly weaves together anthropology and law in an ambitious account of liberal empire’s geographies of securitization. A novel historical ethnography of the modern legal imagination, *Islands of Sovereignty* offers new ways of thinking through border control in the United States and elsewhere and the political forms it continues to generate into the present.

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**Islands of Sovereignty**

*Haitian Migration and the Borders of Empire*

**JEFFREY S. KAHN**

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*Jeffrey S. Kahn* is assistant professor of anthropology at the University of California, Davis, and a Stephen M. Kellen Term Member of the Council on Foreign Relations.
Leo Steinberg was one of the most original art historians of the twentieth century, known for taking interpretive risks that overturned reigning orthodoxies. He combined scholarly erudition with an eloquent prose that illuminated his subject and a credo that privileged the visual evidence of the image over the literature written about it. His writings, sometimes provocative and controversial, remain vital reading.

For half a century, Steinberg delved into Michelangelo’s work, revealing the symbolic structures underlying the artist’s highly charged idiom. This volume of essays and unpublished lectures elucidates many of Michelangelo’s paintings, from frescoes in the Sistine Chapel to the Conversion of St. Paul and the Crucifixion of St. Peter, the artist’s lesser-known works in the Vatican’s Pauline Chapel; also included is a study of the relationship of the Doni Madonna to Leonardo.

Steinberg’s perceptions evolved from long, hard looking. Almost everything he wrote included passages of old-fashioned formal analysis, but always put into the service of interpretation. He understood that Michelangelo’s rendering of figures, as well as their gestures and interrelations, conveys an emblematic significance masquerading under the guise of naturalism. Michelangelo pushed Renaissance naturalism into the furthest reaches of metaphor, using the language of the body to express fundamental Christian tenets once expressible only by poets and preachers.

Michelangelo’s Paintings is the second volume in a series that presents Steinberg’s writings, selected and edited by his longtime associate Sheila Schwartz.

Leo Steinberg (1920–2011) was born in Moscow and raised in Berlin and London, emigrating with his family to New York in 1945. He was a professor of art history at Hunter College, City University of New York, and then Benjamin Franklin Professor at the University of Pennsylvania, where he remained until his retirement in 1990. Sheila Schwartz worked with Steinberg from 1968 until his death in 2011. She received her PhD from the Institute of Fine Arts, New York University, and is presently research and archives director of the Saul Steinberg Foundation.
Critical Terms for the Study of Africa
Edited by GAURAV DESAI and ADELINE MASQUELIER

For far too long, the Western world viewed Africa as a seemingly unmappable region and a repository for outsiders’ wildest imaginings. This problematic notion has had lingering effects not only on popular impressions of the continent but also on the development of the academic study of Africa. Critical Terms for the Study of Africa considers the legacies that have shaped our understanding of the continent and its place within the conceptual grammar of contemporary world affairs.

Written by a distinguished group of scholars, the essays compiled in this volume take stock of African studies today and look toward a future beyond its fraught intellectual and political past. Each essay discusses one of our most critical terms for talking about Africa, exploring the trajectory of its development while pushing its boundaries. Editors Gaurav Desai and Adeline Masquelier balance the choice of twenty-five terms between the expected and the unexpected, calling for nothing short of a new mapping of the scholarly terrain. The result is an essential reference that will challenge assumptions, stimulate lively debate, and make the past, present, and future of African studies accessible to students and teachers alike.

Gaurav Desai is professor of English at the University of Michigan. Adeline Masquelier is professor of anthropology at Tulane University.

Song Walking
Women, Music, and Environmental Justice in an African Borderland
ANGELA IMPEY

Song Walking explores the politics of land, its position in memories, and its foundation in changing land-use practices in western Maputaland, a borderland region situated at the juncture of South Africa, Mozambique, and Swaziland. Angela Impey investigates contrasting accounts of this little-known geopolitical triangle, offsetting textual histories with the memories of a group of elderly women whose songs and everyday practices narrativize a century of borderland dynamics. Drawing evidence from women’s walking songs—once performed while traversing vast distances to the accompaniment of the European mouth-harp—she uncovers the manifold impacts of internationally-driven transboundary environmental conservation on land, livelihoods, and local senses of place.

This book links ethnomusicological research to larger themes of international development, environmental conservation, gender, and local economic access to resources. By demonstrating that development processes are essentially cultural processes and revealing how music fits within this frame, Song Walking testifies to the affective, spatial, and economic dimensions of place, while contributing to a more inclusive and culturally appropriate alignment between land and environmental policies and local needs and practices.

Angela Impey is a senior lecturer in ethnomusicology and convenes the MA in Music in Development at SOAS, University of London.
The Neighborhood of Gods
The Sacred and the Visible at the Margins of Mumbai

WILLIAM ELISON

There are many holy cities in India, but Mumbai is not usually named as one of them. More popular images of the city capture the world’s collective imagination—as a Bollywood fantasia or a slumland dystopia. Yet in reality, most people who live in the city share their neighborhood streets with local gods and guardian spirits. In The Neighborhood of Gods, William Elison examines the link between territory and divinity in India’s most self-consciously modern city. In this densely settled environment, space is scarce, and anxiety about housing is pervasive. Consecrating space—first with impromptu displays and then, eventually, with full-blown temples and official recognition—is one way of staking a claim. But how can a marginalized community make its gods visible, and therefore powerful, in the eyes of others?

The Neighborhood of Gods expands on this question, bringing an ethnographic lens to a range of visual and spatial practices: from the shrine construction that encroaches on downtown streets, to the “tribal art” practices of an indigenous group facing displacement, to the work of image production at two Bollywood film studios. A pioneering ethnography, this book offers a creative intervention in debates on postcolonial citizenship, urban geography, and visuality in the religions of India.

William Elison is assistant professor of religious studies at the University of California, Santa Barbara.

Guerrilla Marketing
Counterinsurgency and Capitalism in Colombia

ALEXANDER L. FATTAL

Brand warfare is real. Guerrilla Marketing details the Colombian government’s efforts to transform Marxist guerrilla fighters in the FARC into consumer citizens. Alexander L. Fattal shows how the market has become one of the principal grounds on which counterinsurgency warfare is waged and post-conflict futures imagined in Colombia. This layered case study illuminates a larger phenomenon: the convergence of marketing and militarism in the twenty-first century. Taking a global view of information warfare, Guerrilla Marketing combines archival research and extensive fieldwork not just with the Colombian Ministry of Defense and former rebel communities, but also with political exiles in Sweden and peace negotiators in Havana. Throughout, Fattal deftly intertwines insights into the modern surveillance state, peace and conflict studies, and humanitarian interventions, on one hand, with critical engagements with marketing, consumer culture, and late capitalism on the other. The result is a powerful analysis of the intersection of conflict and consumerism in a world where governance is increasingly structured by brand ideology and wars sold as humanitarian interventions.

Full of rich, unforgettable ethnographic stories, Guerrilla Marketing is a stunning—and troubling—analysis of global conflict at a moment when warfare and consumer advertising are remaking each other and taking on furtive forms.

Alexander L. Fattal is assistant professor in the Department of Film-Video and Media Studies at Pennsylvania State University.
In 1961, John F. Kennedy referred to the Papuans as “living, as it were, in the Stone Age.” For the most part, politicians and scholars have since learned not to call people “primitive,” but when it comes to the Papuans, the Stone-Age stain persists and for decades has been used to justify denying their basic rights. Why has this fantasy held such a tight grip on the imagination of journalists, policy-makers, and the public at large?

Living in the Stone Age answers this question by following the adventures of officials sent to the New Guinea highlands in the 1930s to establish a foothold for Dutch colonialism. These officials became deeply dependent on the good graces of their would-be Papuan subjects, who were their hosts, guides, and, in some cases, friends. Danilyn Rutherford shows how, to preserve their sense of racial superiority, these officials imagined that they were traveling in the Stone Age—a parallel reality where their own impotence was a reasonable response to otherworldly conditions rather than a sign of ignorance or weakness. Thus, Rutherford shows, was born a colonialist ideology.

Living in the Stone Age is a call to write the history of colonialism differently, as a tale of weakness not strength. It will change the way readers think about cultural contact, colonial fantasies of domination, and the role of anthropology in the postcolonial world.

Danilyn Rutherford is president of the Wenner-Gren Foundation for Anthropological Research. Previously, she was associate professor of anthropology at the University of Chicago and, more recently, professor of anthropology at the University of California, Santa Cruz. She is the author of Raiding the Land of the Foreigners and Laughing at Leviathan.
From the sixteenth to the eighteenth centuries, Europeans struggled to understand their identity in the same way we do as individuals: by comparing themselves to others. In *Savages, Romans, and Despots*, Robert Launay takes us on a fascinating tour of early modern and modern history in an attempt to untangle how various depictions of “foreign” cultures and civilizations saturated debates about religion, morality, politics, and art.

Beginning with Mandeville and Montaigne, and working through Montesquieu, Diderot, Gibbon, Herder, and others, Launay traces how Europeans both admired and disdained unfamiliar societies in their attempts to work through the inner conflicts of their own social worlds. Some of these writers drew caricatures of “savages,” “Oriental despots,” and “ancient” Greeks and Romans. Others earnestly attempted to understand them. But, throughout this history, comparative thinking opened a space for critical reflection. At its worst, such space could give rise to a sense of European superiority. At its best, however, it could prompt awareness of the value of other ways of being in the world.

Launay’s masterful survey of some of the Western tradition’s finest minds offers a keen exploration of the very notion of “civilization,” as well as an engaging portrait of the promises and perils of crosscultural comparison.
As much as dogs, cats, or any domestic animal, horses exemplify the vast range of human-animal interactions. Horses have long been deployed to help with a variety of human activities—from racing and riding to police work, farming, warfare, and therapy—and have figured heavily in the history of natural sciences, social sciences, and the humanities. Most accounts of the equine-human relationship, however, fail to address the last few centuries of Western history, focusing instead on pre-1700 interactions. *Equestrian Cultures* fills in the gap, telling the story of how prominently horses continue to figure in our lives, up to the present day.

Kristen Guest and Monica Mattfeld

**Equestrian Cultures**

Horses, Human Society, and the Discourse of Modernity

Edited by KRISTEN GUEST and MONICA MATTFELD

As much as dogs, cats, or any domestic animal, horses exemplify the vast range of human-animal interactions. Horses have long been deployed to help with a variety of human activities—from racing and riding to police work, farming, warfare, and therapy—and have figured heavily in the history of natural sciences, social sciences, and the humanities. Most accounts of the equine-human relationship, however, fail to address the last few centuries of Western history, focusing instead on pre-1700 interactions. *Equestrian Cultures* fills in the gap, telling the story of how prominently horses continue to figure in our lives, up to the present day.

Kristen Guest and Monica Mattfeld

**Animal Labor and Colonial Warfare**

JAMES L. HEVIA

Until well into the twentieth century, pack animals were the primary mode of transport for supplying armies in the field. The British Indian Army was no exception. In the late nineteenth century, for example, it forcibly pressed into service thousands of camels of the Indus River basin to move supplies into and out of contested areas—a system that wreaked havoc on the delicately balanced multispecies environment of humans, animals, plants, and microbes living in this region of Northwest India.

In *Animal Labor and Colonial Warfare*, James L. Hevia examines the use of camels, mules, and donkeys in colonial campaigns of conquest and pacification, starting with the Second Afghan War—during which an astonishing 50,000 to 60,000 camels perished—and ending in the early twentieth century. Hevia explains how during the nineteenth and twentieth centuries a new set of human-animal relations were created as European powers and the United States expanded their colonial possessions and attempted to put both local economies and ecologies in the service of resource extraction. The results were devastating to animals and human communities alike, disrupting centuries-old ecological and economic relationships. And those effects were lasting: Hevia shows how a number of the key issues faced by the postcolonial nation-state of Pakistan—such as shortages of clean water for agriculture, humans, and animals, and limited resources for dealing with infectious diseases—can be directly traced to decisions made in the colonial past. An innovative study of an underexplored historical moment, *Animal Labor and Colonial Warfare* opens up animal studies to non-Western contexts and provides an empirically rich contribution to the emerging field of multispecies historical ecology.

James L. Hevia is professor of history and director of the undergraduate program in global studies at the University of Chicago. He is the author of, most recently, *The Imperial Security State and English Lessons*.
Throughout most of history in China, the insane were kept within the home and treated by healers who claimed no specialized knowledge of their condition. In the first decade of the twentieth century, however, psychiatric ideas and institutions began to influence long-standing beliefs about the proper treatment for the mentally ill. In *The Invention of Madness*, Emily Baum traces a genealogy of insanity from the turn of the century to the onset of war with Japan in 1937, revealing the complex and convoluted ways in which “madness” was transformed in the Chinese imagination into “mental illness.”

Focusing on typically marginalized historical actors, including municipal functionaries and the urban poor, *The Invention of Madness* shifts our attention from the elite desire for modern medical care to the ways in which psychiatric discourses were implemented and redeployed in the midst of everyday life. New meanings and practices of madness, Baum argues, were not just imposed on the Beijing public but continuously invented by a range of people in ways that reflected their own needs and interests. Exhaustively researched and theoretically informed, *The Invention of Madness* is an innovative contribution to medical history, urban studies, and the social history of twentieth-century China.

Emily Baum is assistant professor of modern Chinese history at the University of California, Irvine.

**The Invention of Madness**
State, Society, and the Insane in Modern China

EMILY BAUM

Published in 1974, Marshall Hodgson’s *The Venture of Islam* was a watershed moment in the study of Islam. By locating the history of Islamic societies in a global perspective, Hodgson challenged the orientalist paradigms that had stunted the development of Islamic studies and provided an alternative approach to world history. Edited by Edmund Burke III and Robert J. Mankin, *Islam and World History* explores the complexity of Hodgson’s thought, the daring of his ideas, and the global context of his world historical insights into, among other themes, Islam and world history, gender in Islam, and the problem of Muslim universality.

In our post-9/11 world, Hodgson’s historical vision and moral engagement have never been more relevant. A towering achievement, *Islam and World History* will prove the definitive statement on Hodgson’s relevance in the twenty-first century and will introduce his influential work to a new generation of readers.

Edmund Burke III is professor emeritus, research professor of history, and the director of the Center for World History at University of California Santa Cruz. Robert J. Mankin (1952–2017) was director of Anglophone studies at the Université Paris Diderot (Paris VII) in France.
between the catastrophic flood of the Tiber River in 1557 and the death of the “engineering pope,” Sixtus V, in 1590, the city of Rome was transformed by intense activity involving building construction and engineering projects of all kinds. Using hundreds of archival documents and primary sources, Engineering the Eternal City explores the processes and people involved in these infrastructure projects—sewers, bridge repair, flood prevention, aqueduct construction, the building of new, straight streets, and even the relocation of immensely heavy ancient Egyptian obelisks that Roman emperors had carried to the city centuries before.

This portrait of early modern Rome examines the many conflicts, failures, and successes that shaped the city, as decision-makers tried to control not only Rome’s structures and infrastructures but also the people who lived there. Taking up visual images of the city created during the same period—most importantly in maps and urban representations—this book shows how in a time before the development of modern professionalism and bureaucracies, there was far more wide-ranging conversation among people of various backgrounds on issues of engineering and infrastructure than there is in our own times. Physicians, civic leaders, jurists, cardinals, popes, and clerics engaged with painters, sculptors, architects, printers, and other practitioners as they discussed, argued, and completed the projects that remade Rome.
In Germany, Nazi ideology casts a long shadow over the history of archaeological interpretation. Propaganda, school curricula, and academic publications under the regime drew spurious conclusions from archaeological evidence to glorify the Germanic past and proclaim chauvinistic notions of cultural and racial superiority. But was this powerful and violent version of the distant past a nationalist invention or a direct outcome of earlier archaeological practices? By exploring the myriad pathways along which people became familiar with archaeology and the ancient past—from exhibits at local and regional museums to the plotlines of popular historical novels—this broad cultural history shows that the use of archaeology for nationalistic pursuits was far from preordained.

In Germany’s Ancient Pasts, Brent Maner offers a vivid portrait of the development of antiquarianism and archaeology, the interaction between regional and national history, and scholarly debates about the use of ancient objects to answer questions of race, ethnicity, and national belonging. A fascinating investigation of the quest to turn pre- and early history into history, Germany’s Ancient Pasts sheds new light on the joint sway of science and politics over archaeological interpretation.

Desmond Fitz-Gibbon is assistant professor of history at Mount Holyoke College.

Brent Maner is associate professor of history at Kansas State University.
Cigarettes, Inc.
An Intimate History of Corporate Imperialism
NAN ENSTAD

Too often, notions of capitalist change rely on the myth of the willful entrepreneur from the Global North who transforms the economy and delivers modernity—for good or ill—to the rest of the world. In *Cigarettes, Inc.*, Nan Enstad creates an intimate cultural history that upends this story, revealing the myriad cross-cultural encounters that produced all levels of corporate life prior to World War II.

In this startling new account of corporate innovation and expansion, Enstad uncovers a corporate network rooted in Jim Crow segregation that stretched between the United States and China. Bright-leaf tobacco, hundreds of white southerners, cigarettes, and industry expertise all flowed through this multinational network. *Cigarettes, Inc.* teems with a global cast—from Egyptian, American, and Chinese entrepreneurs to a multiracial set of farmers, merchants, factory workers, marketers, and even baseball players, jazz musicians, and sex workers. Through their stories, *Cigarettes, Inc.* accounts for the cigarette’s spectacular rise in popularity and in the process offers nothing less than a sweeping reinterpretation of corporate power itself.

*The Mourning After*
Loss and Longing among Midcentury American Men
JOHN IBSON

On the battlefields of World War II, with their fellow soldiers as the only shield between life and death, a generation of American men found themselves connecting with each other in new and profound ways. Back home after the war, however, these intimacies were met with scorn and vicious homophobia. *The Mourning After* makes sense of this cruel irony, telling the story of the unmeasured toll that was exacted upon generations of male friendships. John Ibson draws evidence from the contrasting views of male closeness depicted in WWII-era fiction by Gore Vidal and John Horne Burns, as well as from such wide-ranging sources as psychiatry texts, child development books, the memoirs of veterans’ children, and a slew of vernacular snapshots of happy male couples. In this bold recasting of the postwar years, Ibson argues that a prolonged mourning for tenderness lost lay at the core of midcentury American masculinity, leaving far too many men with an unspoken ache that continued long after the fighting stopped, forever damaging their relationships with their wives, their children, and each other.

*Nan Enstad* is professor of history at University of Wisconsin–Madison.

*John Ibson* is emeritus professor of American studies at California State University, Fullerton.
By the end of the eighteenth century, politicians in America and France were invoking the natural rights of man to wrest sovereignty away from kings and lay down universal basic entitlements. Exactly how and when did “rights” come to justify such measures?

In On the Spirit of Rights, Dan Edelstein answers this question by examining the complex genealogy of the rights regimes enshrined in the American and French Revolutions. With a lively attention to detail, he surveys a sprawling series of debates among rulers, jurists, philosophers, political reformers, writers, and others who were all engaged in laying the groundwork for our contemporary systems of constitutional governance. Every seemingly new claim about rights turns out to be a variation on a theme, as late-medieval notions were subtly repeated and refined to yield the talk of “rights” we recognize today. From the Wars of Religion to the French Declarations of the Rights of Man to the 1948 Universal Declaration of Human Rights, On the Spirit of Rights is a sweeping tour through centuries of European intellectual history and an essential guide to our ways of thinking about human rights today.

Dan Edelstein is the William H. Bonsall Professor of French and professor of history (by courtesy) at Stanford University. He is the author of The Terror of Natural Right: Republicanism, the Cult of Nature, and the French Revolution and The Enlightenment: A Genealogy, both published by the University of Chicago Press.

The early European settlers who staked their claims in the Chesapeake were drawn to it for a variety of reasons. Some viewed the bay as a wild landscape waiting to be tamed, while others saw potential there for spiritual sanctuary. But all of them had one thing in common with other East Coast colonizers: they all aspired to found, organize, and maintain functioning towns—an aspiration that met with varying degrees of success. As Urban Dreams, Rural Commonwealth reveals, the agrarian plantation society that eventually sprang up around the Chesapeake Bay was not a preordained result—rather, it was the necessary product of failed attempts to build cities.

Paul Musselwhite details the unsuccessful urban development that defined the bay from the seventeenth century through the Civil War, showing how places like Jamestown and Annapolis—despite their famous names—were relatively fruitless experiments in urbanization compared to more thriving American cities. He explains how unresolved debates around issues including commerce, taxation, legislative representation, and the nature of government impeded the growth of cities and instead fostered the development of a network of plantations, with profound consequences for the course of American history. As Musselwhite reveals, the antebellum economy around this well-known waterway was built not in the absence of cities, but upon their aspirational wreckage.

Paul Musselwhite is assistant professor of history at Dartmouth College.
The Gateway to the Pacific
Japanese Americans and the Remaking of San Francisco
Meredith Oda

In the decades following World War II, municipal leaders and ordinary citizens embraced San Francisco’s identity as the “Gateway to the Pacific,” using it to reimagine and rebuild the city. The city became a cosmopolitan center on account of its newfound celebration of its Japanese and other Asian American residents, its economy linked with Asia, and its favorable location for transpacific partnerships. The most conspicuous testament to San Francisco’s postwar transpacific connections is the Japanese Cultural and Trade Center in the city’s redeveloped Japanese-American enclave.

Focusing on the development of the Center, Meredith Oda shows how this multilayered story was embedded within a larger story of the changing institutions and ideas that were shaping the city. During these formative decades, Oda argues, San Francisco’s relations with and ideas about Japan were being forged within the intimate, local sites of civic and community life. This shift took many forms, including changes in city leadership, new municipal institutions, and especially transformations in the built environment. Newly friendly relations between Japan and the United States also meant that Japanese Americans found fresh, if highly constrained, job and community prospects just as the city’s African Americans struggled against rising barriers. San Francisco’s story is an inherently local one, but it is also a broader story of a city collectively, if not cooperatively, reimagining its place in a global economy.

Do You See Ice?
Inuit and Americans at Home and Away
Karen Routledge

Many Americans imagine the Arctic as harsh, freezing, and nearly uninhabitable. The living Arctic, however—the one experienced by native Inuit and others who worked and traveled there—is a diverse region shaped by much more than stereotype and mythology. Do You See Ice? presents a history of Arctic encounters from 1850 to 1920 based on Inuit and American accounts, revealing how people have made sense of new or changing environments.

Karen Routledge vividly depicts the experiences of American whalers and explorers in Inuit homelands. Conversely, she relates stories of Inuit who traveled to the northeastern United States and were similarly challenged by the norms, practices, and weather they found there. Standing apart from earlier books of Arctic cultural research—which tend to focus on either Western expeditions or Inuit life—Do You See Ice? explores relationships between these two groups in a series of northern and temperate locations. Based on archival research and conversations with Inuit elders and experts, Routledge’s book is grounded by ideas of home: how Inuit and Americans often experienced each other’s countries as dangerous and inhospitable, how they tried to feel at home in unfamiliar places, and why these feelings and experiences continue to resonate today.

Oda connects the rich local story of the construction of the San Francisco Japanese Cultural and Trade Center with a larger history of Japanese American work as cultural brokers. No other book so thoroughly and thoughtfully explores the transpacific and urban dimensions of this important historical moment.”

—Nancy Kwak, University of California, San Diego
The author takes us to the liminal space of the Rothko Chapel, and its music-like fusion of art and spirituality, to suggest wonder, awe, dreaming, brilliance, and danger. What is lost when life has no aesthetic component, as he fears is the case today, is precisely this kind of spirituality. . . . Elegantly written . . . . A timely and heartfelt plea.”

—Linda Hutcheon, University of Toronto

Patrick Summers is artistic and music director and principal conductor of the Houston Grand Opera, and principal guest conductor of the San Francisco Opera.

Artists today are at a crossroads. With funding for the arts and humanities endowments perpetually under attack, the place of the arts in our civic future is uncertain to say the least. At the same time, faced with the problems of the modern world—from water shortages and grave health concerns to climate change and the now-constant threat of terrorism—one might question the urgency of arts funding. In the politically fraught world we live in, is the “felt” experience even something worth fighting for?

In this soul-searching collection of vignettes, Patrick Summers gives us an adamant, impassioned affirmative. Art, he argues, nurtures freedom of thought, and is more necessary now than ever before.

As artistic director of the Houston Grand Opera, Summers is well positioned to take stock of the limitations of the professional arts world—a world where the conversation revolves almost entirely around financial questions and whose reputation tends toward elitism—and to remind us of art’s fundamental relationship to joy and meaning. Offering a vehement defense of long-form arts in a world with a short attention span, Summers argues that art is spiritual, and that music in particular has the ability to ask spiritual questions, to inspire cathartic pathos, and to express spiritual truths. Summers guides us through his personal encounters with art and music in disparate places, from Houston’s Rothko Chapel to a music classroom in rural China, and reflects on musical works he has conducted all over the world.

This book is a moving credo elucidating Summers’s belief that the arts, especially music, help us to understand our own humanity as intellectual, aesthetic, and ultimately spiritual.

Patrick Summers is artistic and music director and principal conductor of the Houston Grand Opera, and principal guest conductor of the San Francisco Opera.
Stolen Time
Black Fad Performance and the Calypso Craze
SHANE VOGEL

In 1956, Harry Belafonte’s Calypso established a historic landmark in becoming the first LP to sell more than a million copies. For a few fleeting months, calypso music was the top-selling genre in the United States—it even threatened to supplant rock and roll. But where exactly did calypso come from, and just how new was it?

Stolen Time situates this midcentury fad within a cycle of cultural appropriation—including the ragtime craze of the 1890s and the Negro vogue of the 1920s—that encapsulated the culture of the Jim Crow era. Vogel follows the fad as it moved defiantly away from any attempt at authenticity and instead shamelessly embraced calypso kitsch. Although white calypso performers were indeed complicit in a kind of imperialist theft of Trinidadian music and dance, Vogel argues, black calypso craze performers enacted a different, and subtly subversive, kind of theft. They appropriated not Caribbean culture itself, but the US version of it—and in so doing, they slyly mocked American notions of racial authenticity. Stolen Time not only illuminates the history of a dimly remembered fad, it shows how methods of personal and cultural liberation can reside within the products of mass consumption.

Stolen Time
Ventures in a Biotic Aesthetics of Music
HOLLY WATKINS

Does it make sense to refer to bird song—a complex vocalization, full of repetitive and transformative patterns that are carefully calculated to woo a mate—as art? What about a pack of wolves howling in unison or the cacophony made by an entire rain forest?

Redefining music as “the art of possibly animate things,” Musical Vitalities charts a new path for music studies that blends musicological methods with perspectives drawn from the life sciences. In opposition to humanist approaches that insist on a separation between culture and nature—approaches that appear increasingly untenable in an era defined by human-generated climate change—Musical Vitalities treats music as one example of the cultural practices and biotic arts of the animal kingdom rather than as a phenomenon categorically distinct from nonhuman forms of sonic expression. The book challenges the human exceptionalism that has allowed musicologists to overlook music’s structural resemblances to the songs of nonhuman species, the intricacies of music’s physiological impact on listeners, and the many analogues between music’s formal processes and those of the dynamic natural world. Through close readings of Austro-German music and aesthetic writings that suggest wide-ranging analogies between music and nature, Musical Vitalities seeks to both rekindle the critical potential of nineteenth-century music and rejoin the humans at the center of the humanities with the nonhumans whose evolutionary endowments and planetary fates they share.

Shane Vogel is the Ruth N. Halls Associate Professor of English at Indiana University Bloomington.

Holly Watkins is associate professor of musicology at the University of Rochester’s Eastman School of Music and the author of Metaphors of Depth in German Musical Thought: From E. T. A. Hoffmann to Arnold Schoenberg.
Operatic Geographies
The Place of Opera and the Opera House
Edited by SUZANNE ASPDEN

Since its origin, opera has been identified with the performance and negotiation of power. Once theaters specifically for opera were established, that connection was expressed in the design and situation of the buildings themselves, as much as through the content of operatic works. Yet the importance of the opera house’s physical situation, and the ways in which opera and the opera house have shaped each other have seldom been treated as topics worthy of examination.

Operatic Geographies invites us to reconsider the opera house’s spatial production. Looking at opera through the lens of cultural geography, this anthology rethinks the opera house’s landscape, not as a static backdrop, but as an expression of territoriality. The essays in this anthology consider moments across the history of the genre, and across a range of geographical contexts—from the urban to the suburban, the rural, and from the “Old” world to the “New.” One of the book’s most novel approaches is to consider interactions between opera and its environments—that is, both in the domain of the traditional opera house and in less visible, more peripheral spaces, from girls’ schools in late seventeenth-century England, to the temporary arrangements of touring operatic troupes in nineteenth-century Calcutta, to rural, open-air theaters in early twentieth-century France. The essays throughout Operatic Geographies powerfully illustrate how opera’s spatial production informs the historical development of its social, cultural, and political functions.

Suzanne Aspden is associate professor of music at the University of Oxford and fellow of Jesus College, Oxford. She is the author or editor of two previous books, and is a former editor of the Cambridge Opera Journal.

The Trouble with Wagner
MICHAEL P. STEINBERG

In this unique, hybrid book, cultural and music historian Michael P. Steinberg combines a close analysis of Wagnerian music drama with a personal account of his work as a dramaturg on the bicentennial production of The Ring of the Nibelung for the Teatro alla Scala Milan and the Berlin State Opera. Steinberg shows how Wagner uses the power of a modern mythology to heighten music’s claims to knowledge, thereby fusing not only art and politics, but truth and lies as well. Rather than attempting to separate value and violence, or “the good from the bad,” as much Wagner scholarship as well as popular writing have tended to do, Steinberg proposes that we confront this paradox and look to the capacity of the stage to explore its depths and implications.

Drawing on decades of engagement with Wagner and experience teaching opera across disciplines, The Trouble with Wagner is packed with novel insights for experts and interested readers alike.

Michael P. Steinberg is president of the American Academy in Berlin and Barnaby Conrad and Mary Critchfield Keeney Professor of History and professor of music and German studies at Brown University. He is the author, most recently, of Judaism Musical and Unmusical, also published by the University of Chicago Press.
Over the past two centuries Western culture has largely valorized a particular kind of “good” music—highly serious, wondrously deep, stylistically authentic, heroically created, and strikingly original—and, at the same time, has marginalized music that does not live up to those ideals.

In Good Music, John J. Sheinbaum explores these traditional models for valuing music. By engaging examples such as Handel oratorios, Beethoven and Mahler symphonies, jazz improvisations, Bruce Springsteen, and prog rock, he argues that metaphors of perfection do justice to neither the perceived strengths nor the assumed weaknesses of the music in question. Instead, he proposes an alternative model of appreciation where abstract notions of virtue need not dictate our understanding. Good music can, with pride, be playful rather than serious, diverse rather than unified, engaging to both body and mind, in dialogue with manifold styles and genres, and collaborative to the core. We can widen the scope of what music we value and reconsider the conventional rituals surrounding it, while retaining the joys of making music, listening closely, and caring passionately.

John J. Sheinbaum is associate professor of musicology and associate director for academic affairs at the University of Denver’s Lamont School of Music.

Benjamin J. Cohen is the Louis G. Lancaster Professor of International Political Economy at the University of California, Santa Barbara.
If you’ve got some money in the bank, chances are you’ve never seriously worried about not being able to withdraw it. But there was a time in the United States, an era that ended just over a hundred years ago, in which bank customers had to pay close attention to whether the banking system would remain solvent, knowing they might have to rush to retrieve their savings before the bank collapsed. During the National Banking Era (1863–1914), before the establishment of the Federal Reserve, widespread banking panics were indeed rather common.

Yet these pre-Fed banking panics, as Gary B. Gorton and Ellis W. Tallman show, bear striking similarities to our recent financial crisis. In both cases, something happened to make depositors—whether individual customers or corporate investors—“act differently” and find reason to question the value of their bank debt.

_Fighting Financial Crises_ thus turns to the past for a fuller understanding of our uncertain present, investigating how panics during the National Banking Era played out and how they were eventually quelled and prevented. Gorton and Tallman open with a survey of the period’s “information environment,” tracing the development of national bank notes, checks, and clearing houses to show how the key to keeping order was to disseminate information very carefully. Identifying the most effective responses based on the framework of the National Banking Era, the book then considers the Fed’s and the SEC’s reactions to the recent crisis, building an informative new perspective on how the modern economy works.

_Gary B. Gorton_ is the Frederick Frank Class of 1954 Professor of Management and professor of finance at Yale University School of Management and a research associate of the NBER. He is the author of many books, including, most recently, _The Maze of Banking: History, Theory, Crisis_. _Ellis W. Tallman_ is executive vice president and director of research at the Federal Reserve Bank of Cleveland. He has published extensively on macroeconomics, economic forecasting, and historical episodes of financial crisis.
Evidence of Being
The Black Gay Cultural Renaissance and the Politics of Violence
DARIUS BOST

Evidence of Being opens on a grim scene: Washington DC’s gay black community in the 1980s, ravaged by AIDS, the crack epidemic, and a series of unsolved murders, seemingly abandoned by the government and mainstream culture. Yet in this darkest of moments, a new vision of community and hope emerged. Darius Bost’s account of the media, poetry, and performances of this time and place reveals a stunning confluence of activism and the arts. In Washington and New York during the 1980s and ‘90s, gay black men banded together, using creative expression as a tool to challenge the widespread views that marked them as unworthy of grief. They created art that enriched and reimagined their lives in the face of pain and neglect, while at the same time forging a path toward bold new modes of existence. At once a corrective to the predominantly white male accounts of the AIDS crisis and an openhearted depiction of the possibilities of black gay life, Evidence of Being above all insists on the primacy of community over loneliness and hope over despair.

Sovereignty and the Sacred
Secularism and the Political Economy of Religion
ROBERT A. YELLE

Sovereignty and the Sacred challenges contemporary models of polity and economy through a two-step engagement with the history of religions. Beginning with the recognition of the convergence in the history of European political theology between the sacred and the sovereign as creating “states of exception”—that is, moments of rupture in the normative order that by transcending this order, are capable of re-founding or remaking it—Robert A. Yelle identifies our secular, capitalist system as an attempt to exclude such moments by subordinating them to the calculability of laws and markets. The second step marshals evidence from history and anthropology that helps us to recognize the contribution of such states of exception to ethical life, as a means of release from the legal or economic order. Yelle draws on evidence from the Hebrew Bible to English deism, and from the Aztecs to ancient India, to develop a theory of polity that finds a place and a purpose for those aspects of religion that are often marginalized and dismissed as irrational by Enlightenment liberalism and utilitarianism.

Developing this close analogy between two elemental domains of society, Sovereignty and the Sacred offers a new theory of religion while suggesting alternative ways of organizing our political and economic life. By rethinking the transcendent foundations and liberating potential of both religion and politics, Yelle points to more hopeful and ethical modes of collective life based on egalitarianism and popular sovereignty. Deliberately countering the narrowness of currently dominant economic, political, and legal theories, he demonstrates the potential of a re-vived history of religions to contribute to a rethinking of the foundations of our political and social order.

Robert A. Yelle is professor of the theory and method of religious studies at Ludwig Maximilian University, Munich. He is the author of Explaining Mantras: Ritual, Rhetoric, and the Dream of a Natural Language in Hindu Tantra; The Language of Disenchantment: Protestant Liberalism and Colonial Discourse in British India; and Semiotics of Religion: Signs of the Sacred in History.
Comparison is an indispensable intellectual operation that plays a crucial role in the formation of knowledge. Yet comparison often leads us to forego attention to nuance, detail, and context, perhaps leaving us bereft of an ethical obligation to take things correspondingly as they are. Examining the practice of comparison across the study of history, language, religion, and culture, distinguished scholar of religion Bruce Lincoln argues in *Apples and Oranges* for a comparatism of a more modest sort.

Lincoln presents critiques of recent attempts at grand comparison, and enlists numerous theoretical examples of how a cautious and discriminating form of comparison might work and what it can accomplish. He does this through studies of shamans, werewolves, human sacrifices, apocalyptic prophecies, sacred kings, and surveys of materials as diverse and wide-ranging as *Beowulf*, Herodotus's account of the Scythians, the Native American Ghost Dance, and the Spanish Civil War.

Ultimately, Lincoln argues that concentrating one’s focus on a relatively small number of items that the researcher can compare closely, offering equal attention to relations of similarity and difference, not only grants dignity to all parties considered, it yields more reliable and more interesting—if less grandiose—results. Giving equal attention to the social, historical, and political contexts and subtexts of religious and literary texts also allows scholars not just to assess their content, but also to understand the forces, problems, and circumstances that motivated and shaped them.
Abiding Grace
Time, Modernity, Death

Post-war, post-industrialism, post-religion, post-truth, post-biological, post-human, post-modern. What succeeds the post-age? Mark C. Taylor returns here to some of his earliest philosophical themes and inquires, ultimately asking: What comes after the end?

Abiding Grace navigates the competing Hegelian and Kierkegaardian trajectories born out of the Reformation and finds Taylor arguing from spaces in between, showing how both narratives have shaped recent philosophy and culture. For Hegel, Luther’s internalization of faith anticipated the modern principle of autonomy, which reached its fullest expression in speculative philosophy. The closure of the Hegelian system still endures in the twenty-first century in consumer society, financial capitalism, and virtual culture. For Kierkegaard, by contrast, Luther’s God remains radically transcendent, while finite human beings and their world remain fully dependent. From this insight, Heidegger and Derrida developed an alternative view of time in which a radically open future breaks into the present to transform the past, demonstrating that, far from autonomous, life is a gift from an Other that can never be known.

Offering an alternative genealogy of deconstruction that traces its pedigree back to readings of Paul by way of Luther, Abiding Grace presents a thorough going critique of modernity and postmodernity’s will to power and mastery. In this new philosophical and theological vision, history is not over and the future remains endlessly open.

Mark C. Taylor is professor of religion at Columbia University and is the founding editor of the Religion and Postmodernism series published by the University of Chicago Press. He is author of more than two dozen books, including Last Works: Lessons in Leaving and Speed Limits: Where Time Went and Why We Have So Little Left.

“The distinguishing feature of Taylor’s career is a fearless...orientation to the new and to whatever challenges orthodoxy...Taylor’s work is playful, perverse, rarefied, ingenious, and often brilliant.”
—New York Times Magazine

“No one who wants to understand religion and contemporary culture should avoid reading Taylor.”
—Publishers Weekly

“Taylor speaks like an ethical prophet from a remote hill far away from the bright lights of the big city, yet he also inhabits its glamour and prestige...the prophet is one of us.”
—Los Angeles Review of Books

Religion and Postmodernism

Mark C. Taylor

SEPTEMBER 30 4 p., 3 halftones, 21 line drawings, 2 tables 6 x 9
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RELIGION PHILOSOPHY
Despite continued public and legislative concern about sex trafficking across international borders, the actual lives of the individuals involved—and, more importantly, the decisions that led them to sex work—are too often obscured or swept away entirely. With *Mobile Orientations*, Nicola Mai uncovers the dreams, needs, and priorities that motivate migrant sex workers from locales as far flung as the Balkans, the Maghreb, and West Africa.

Mai reveals that, far from being victims of a global system beyond their control, many contemporary sex workers use their profession as a means to try to forge a path toward fulfillment. Using a bold blend of personal narratives and an autoethnographic approach, Mai provides intimate portrayals of sex workers from around the world who decided to sell sex as the means to achieve a better life. Mai explores the contrast between how migrants understand themselves and their work and how humanitarian and governmental agencies unwittingly conceal their stories by addressing all sex workers as helpless victims. The culmination of twenty years of research, *Mobile Orientations* sheds new light on the desires and ambitions of migrant sex workers across the world.

Nicola Mai is professor of sociology and migration studies at Kingston University, London.
Thinking Through Statistics
JOHN LEVI MARTIN

Simply put, Thinking Through Statistics is a primer on how to maintain rigorous data standards in social science work. But don’t let that daunt you. With clever examples and witty takeaways, John Levi Martin proves himself to be a most affable tour guide through these scholarly waters.

Martin lays out the fundamental vocabulary of sociological statistics—from probability to null models—and illustrates common pitfalls to avoid in qualitative research. He encourages readers to hunker down with the data, using a combination of visual models and simulations to outline the threats to accuracy and validity in a conventional researcher’s work. Thinking Through Statistics gives social science practitioners accessible insight into troves of wisdom that would normally have to be earned through arduous trial and error, and it does so with a lighthearted approach that ensures this field guide is anything but stodgy.

John Levi Martin is the Florence Borchert Bartling Professor of Sociology at the University of Chicago and the author of Thinking Through Methods, also published by the University of Chicago Press.

Enumerations
Data and Literary Study
ANDREW PIPER

For well over a century, academic disciplines have studied human behavior using quantitative information. Until recently, however, the humanities have remained largely immune to the use of data—or vigorously resisted it. Thanks to new developments in computer science and natural language processing, literary scholars have embraced the quantitative study of literary works and have helped make digital humanities a rapidly growing field. But these developments raise a fundamental, and as yet unanswered question: what is the meaning of literary quantity?

In Enumerations, Andrew Piper answers that question across a variety of domains fundamental to the study of literature. He focuses on the elementary particles of literature, from the role of punctuation in poetry, the matter of plot in novels, the study of topoi, and the behavior of characters, to the nature of fictional language and the shape of a poet’s career. How does quantity affect our understanding of these categories? What happens when we look at 3,388,230 punctuation marks, 1.4 billion words, or 650,000 fictional characters? Does this change how we think about poetry, the novel, fictionality, character, the commonplace, or the writer’s career? In the course of answering such questions, Piper introduces readers to the analytical building blocks of computational text analysis and brings them to bear on fundamental concerns of literary scholarship. This book will be essential reading for anyone interested in digital humanities and the future of literary study.

Andrew Piper is professor in the Department of Languages, Literatures, and Cultures at McGill University. He is the author of Dreaming in Books: The Making of the Bibliographic Imagination in the Romantic Age and Book Was There: Reading in Electronic Times, both published by the University of Chicago Press. He is also a founding member of the Multigraph Collective, a group of twenty-two scholars that recently published Interacting with Print: Elements of Reading in the Era of Print Saturation, also from the University of Chicago Press.
Shakespeare’s Lyric Stage
Myth, Music, and Poetry in the Last Plays

SETH LERER

What does it mean to have an emotional response to poetry and music? And, just as important but considered less often, what does it mean not to have such a response? What happens when lyric utterances—which should invite consolation, revelation, and connection—somehow fall short of the listener’s expectations?

As Seth Lerer shows in this pioneering book, Shakespeare’s late plays invite us to contemplate that very question, offering up lyric as a displaced and sometimes desperate antidote to situations of duress or powerlessness. Lerer argues that the theme of lyric misalignment running throughout The Tempest, The Winter’s Tale, Henry VIII, and Cymbeline serves a political purpose, a last-ditch effort at transformation for characters and audiences who had lived through witch-hunting, plague, regime change, political conspiracies, and public executions.

A deep dive into the relationship between aesthetics and politics, this book also explores what Shakespearean lyric is able to recuperate for these “victims of history” by virtue of its disjointed utterances. To this end, Lerer establishes the concept of mythic lyricism: an estranging use of songs and poetry that functions to recreate the past as present, to empower the mythic dead, and to restore a bit of magic to the commonplaces and commodities of Jacobean England. Reading against the devotion to form and prosody common in Shakespeare scholarship, Lerer’s account of lyric utterance’s vexed role in his late works offers new ways to understand generational distance and cultural change throughout the playwright’s oeuvre.

Seth Lerer is distinguished professor of literature at the University of California, San Diego.

Shakespearean Territories

STUART ELDEN

A large part of Shakespeare’s enduring appeal comes from his engagement with contemporary social and political issues. The modern practice of territory as a political concept and technology that emerged during Shakespeare’s life did not elude his profound political-geographical imagination. In Shakespearean Territories, Stuart Elden reveals through close readings of the plays just how much Shakespeare’s unique historical position, combined with his imagination and political understanding, can teach us about territory. Throughout his prolific career as a playwright, Shakespeare dramatized a world filled with technological advances in measuring, navigation, cartography, military operations, and surveying. His tragedies and histories—and even several of his comedies—open up important ways of thinking about strategy, economy, the law, and the colonial, providing critical insight into a significant juncture in history. Shakespeare’s plays explore many territorial themes: from the division of the kingdom in King Lear to the relations among Denmark, Norway, and Poland in Hamlet; from the Salic Law in Henry V to questions of disputed land and the politics of banishment in Richard II. Elden traces how Shakespeare developed a nuanced understanding of the complicated concept and practice of territory and, more broadly, the political-geographical relations between people, power, and place.

A meticulously researched study of more than a dozen classic plays, Shakespearean Territories will provide new insights for geographers, political theorists, and Shakespearean scholars alike.

Stuart Elden is professor of political theory and geography at the University of Warwick.
Staging Contemplation  
Participatory Theology in Middle English Prose, Verse, and Drama  
ELEANOR JOHNSON

What does it mean to contemplate? In the Middle Ages, more than merely thinking with intensity, it was a religious practice entailing utter receptiveness to the divine presence. Contemplation is widely considered by scholars today to have been the highest form of devotional prayer, a rarified means of experiencing God practiced only by the most devout of monks, nuns, and mystics.

Yet, in this groundbreaking new book, Eleanor Johnson argues instead for the pervasiveness and accessibility of contemplative works to medieval audiences. By drawing together ostensibly diverse literary genres—devotional prose, allegorical poetry, cycle dramas, and morality plays—Staging Contemplation paints late Middle English contemplative writing as a broad genre that operated collectively and experientially as much as through radical individual disengagement from the world. Johnson further argues that the contemplative genre played a crucial role in the exploration of the English vernacular as a literary and theological language in the fifteenth century, tracing how these works engaged modes of disfluency—from strained syntax and aberrant grammar to puns, slang, code-switching, and laughter—to explore the limits, norms, and potential of English as a devotional language. Full of virtuoso close readings, this book demonstrates a sustained interest in how poetic language can foster a participatory experience of likeness to God among lay and devotional audiences alike.

Eleanor Johnson is associate professor of English and comparative literature at Columbia University and the author of Practicing Literary Theory in the Late Middle Ages.

Grammars of Approach  
Landscape, Narrative, and the Linguistic Picturesque  
CYNTHIA WALL

In Grammars of Approach, Cynthia Wall offers a close look at changes in perspective in spatial design, language, and narrative across the late eighteenth and early nineteenth centuries that involve, literally and psychologically, the concept of “approach.” In architecture, the term “approach” changed in that period from a verb to a noun, coming to denote the drive from the lodge at the entrance of an estate “through the most interesting part of the grounds,” as landscape designer Humphrey Repton put it. The shift from the long, straight avenue to the winding approach, Wall shows, swung the perceptual balance away from the great house onto the personal experience of the visitor. At the same time, the grammatical and typographical landscape was shifting in tandem, away from objects and Things (and capitalized common Nouns) to the spaces in between, like punctuation and the “lesser parts of speech.” The implications for narrative included new patterns of syntactical architecture and the phenomenon of free indirect discourse. Wall examines the work of landscape theorists such as Repton, John Claudius Loudon, and Thomas Whately alongside travel narratives, topographical views, printers’ manuals, dictionaries, encyclopedias, grammars, and the novels of Defoe, Richardson, Burney, Radcliffe, and Austen to reveal a new landscaping across disciplines—new grammars of approach in ways of perceiving and representing the world in both word and image.

Cynthia Wall is professor of English at the University of Virginia. She is an editor of works by Bunyan, Defoe, and Pope, and the author of The Literary and Cultural Spaces of Restoration London and The Prose of Things: Transformations of Description in the Eighteenth Century.
The uncontested center of the black pulp fiction universe for more than four decades was the Los Angeles publisher Holloway House. From the late 1960s until it closed in 2008, Holloway House specialized in cheap paperbacks with page-turning narratives featuring black protagonists in crime stories, conspiracy thrillers, prison novels, and Westerns. From Iceberg Slim’s *Pimp* to Donald Goines’s *Daddy Cool*, the thread that tied all of these books together— and made them distinct from the majority of American pulp—was an unfailing veneration of black masculinity.

In the United States, such hoaxes are familiar. Forrest Carter’s *The Education of Little Tree* and JT LeRoy’s *Sarah* are two infamous examples. Miller’s contribution is to study hoaxes beyond our borders, employing a comparative framework and bringing French and African identity hoaxes into dialogue with some of their better-known American counterparts. In France, multiculturalism is generally eschewed in favor of universalism, and there should thus be no identities (in the American sense) to steal. However, as Miller demonstrates, this, too, is a ruse: French universalism can only go so far and do so much. There is plenty of otherness to appropriate. This French and Franco-phone tradition of imposture has never received the study it deserves. Taking a novel approach to this understudied tradition, *Impostors* examines hoaxes in both countries, finding similar practices of deception and questions of harm.

Christopher L. Miller is the Frederick Clifford Ford Professor of African American studies and French at Yale University.

**Street Players**

Black Pulp Fiction and the Making of a Literary Underground

KINOHI NISHIKAWA

The uncontested center of the black pulp fiction universe for more than four decades was the Los Angeles publisher Holloway House. From the late 1960s until it closed in 2008, Holloway House specialized in cheap paperbacks with page-turning narratives featuring black protagonists in crime stories, conspiracy thrillers, prison novels, and Westerns. From Iceberg Slim’s *Pimp* to Donald Goines’s *Daddy Cool*, the thread that tied all of these books together—and made them distinct from the majority of American pulp—was an unfailing veneration of black masculinity.

Zoroing in on Holloway House, *Street Players* explores how this world of black pulp fiction was produced, received, and recreated over time and across different communities of readers.

Kinohi Nishikawa contends that black pulp fiction was built on white readers’ fears of the feminization of society—and the appeal of black masculinity as a way to counter it. In essence, it was the original form of blaxploitation: a strategy of mass-marketing race to suit the reactionary fantasies of a white audience. But while chauvinism and misogyny remained troubling aspects of this literature, from 1973 onward, Holloway House moved away from publishing sleaze for a white audience to publishing solely for black readers. The standard account of this literary phenomenon is based almost entirely on where this literature ended up: in the hands of black, male, working-class readers. When it closed, Holloway House was synonymous with genre fiction written by black authors for black readers—a field of cultural production that Nishikawa terms the black literary underground. But as *Street Players* demonstrates, this cultural authenticity had to be created, promoted, and in some cases made up, and there is a story of exploitation at the heart of black pulp fiction’s origins that cannot be ignored.

Kinohi Nishikawa is assistant professor of English and African American studies at Princeton University.
In the nineteenth century, richly drawn social fiction became one of England’s major cultural exports. At the same time, a surprising companion came to stand alongside the novel as a key embodiment of British identity: the domesticated pet. In works by authors from the Brontës to Eliot, from Dickens to Hardy, animals appeared as markers of domestic coziness and familial kindness. Yet for all their supposed significance, the animals in nineteenth-century fiction were never granted the same fullness of character or consciousness as their human masters: they remain secondary figures. Minor Creatures re-examines a slew of literary classics to show how Victorian notions of domesticity, sympathy, and individuality were shaped in response to the burgeoning pet class. The presence of beloved animals in the home led to a number of welfare-minded political movements, inspired in part by the Darwinian thought that began to sprout at the time. Nineteenth-century animals may not have been the heroes of their own lives, but, as Kreilkamp shows, the history of domestic pets deeply influenced the history of the English novel.

“In lucid prose, via a series of always compelling and often luminous readings, Kreilkamp demonstrates the indispensability of animals to the work of Victorian realist fiction.”

—Cannon Schmitt, University of Toronto

Ivan Kreilkamp is associate professor of English at Indiana University Bloomington.
Philology of the Flesh
JOHN T. HAMILTON

As the Christian doctrine of Incarnation asserts, “the Word became Flesh.” Yet, while this metaphor is grounded in Christian tradition, its varied functions far exceed any purely theological import. It speaks to the nature of God just as much as to the nature of language.

In Philology of the Flesh, John T. Hamilton explores writing and reading practices that engage this notion in a range of poetic enterprises and theoretical reflections. By pressing the notion of philology as “love” (philia) for the “word” (logos), Hamilton’s readings investigate the breadth, depth, and limits of verbal styles that are irreducible to mere information. While a philologist of the body might understand words as corporeal vessels of core meaning, the philologist of the flesh, by focusing on the carnal qualities of language, resists taking words as mere containers.

By examining a series of intellectual episodes—from the fifteenth-century humanism of Lorenzo Valla to the poetry of Emily Dickinson, from Immanuel Kant and Johann Georg Hamann to Friedrich Nietzsche, Franz Kafka, and Paul Celan—Philology of the Flesh considers the far-reaching ramifications of the incarnational metaphor, insisting on the inseparability of form and content, an insistence that allows us to rethink our relation to the concrete languages in which we think and live.

John T. Hamilton is the William R. Kenan Professor of German and Comparative Literature at Harvard University. Previous publications include Soliciting Darkness: Pindar, Obscurity, and the Classical Tradition; Music, Madness, and the Unworking of Language; and Security: Politics, Humanity, and the Philology of Care.

Technology
Critical History of a Concept
ERIC SCHATZBERG

In modern life, technology is everywhere. Yet as a concept, technology is a mess. In popular discourse, technology is little more than the latest digital innovations. Scholars do little better, offering up competing definitions that include everything from steelmaking to singing. In Technology: Critical History of a Concept, Eric Schatzberg explains why technology is so difficult to define by examining its three-thousand-year history, one shaped by persistent tensions between scholars and technical practitioners. Since the time of the ancient Greeks, scholars have tended to hold technicians in low esteem, defining technical practices as mere means toward ends defined by others. Technicians, in contrast, have repeatedly pushed back against this characterization, insisting on the dignity, creativity, and cultural worth of their work.

The tension between scholars and technicians continued from Aristotle through Francis Bacon and into the nineteenth century. It was only in the twentieth century that modern meanings of technology arose: technology as the industrial arts, technology as applied science, and technology as technique. Schatzberg traces these three meanings to the present day, when discourse about technology has become pervasive, but confusion among the three principal meanings of technology remains common. He shows that only through a humanistic concept of technology can we understand the complex human choices embedded in our modern world.

Eric Schatzberg is the chair of the School of History and Sociology in the Ivan Allen College of Liberal Arts at the Georgia Institute of Technology.

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“Few, if any, engineering books can have started by encouraging the reader to go through a series of physical exercises in which they see how far they can twist their extended arm, turn their wrist and rotate their head. It may sound more like pilates than technology, but Why the Wheel Is Round takes us deep into the world of biomechanics—in essence how muscles pulling on bones allow us to carry out tasks and how biological materials like wood, horn and shell fit them for toolmaking.”—Engineering and Technology

Steven Vogel (1940–2015) was James B. Duke Professor Emeritus of biology at Duke University. His books include Cats’ Paws and Catapults, Glimpses of Creatures in Their Physical Worlds, and The Life of a Leaf, the last also published by the University of Chicago Press.

“A brilliant history of technology. . . . This is a wonderful book, in the literal sense of the word, full of wonders of nature, human invention, history and the sheer joy of looking at the world through the eyes of a keen—and amiable—scientific observer.”

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—Robert D. Richardson, author of *Henry Thoreau: A Life of the Mind*

**LAURA DASSOW WALLS**

**Henry David Thoreau**

**A Life**

The Thoreau I sought was not in any book, so I wrote this one,” says Laura Dassow Walls. Drawing on Thoreau’s copious writings, published and unpublished, Walls presents a Thoreau vigorously alive, full of quirks and contradictions: the young man shattered by the sudden death of his brother; the ambitious Harvard College student; and the ecstatic visionary who closed *Walden* with an account of the regenerative power of the Cosmos. We meet the man whose belief in human freedom and the value of labor made him an uncompromising abolitionist; the solitary walker who found society in nature, but also found his own nature in the society of which he was a deeply interwoven part. And, running through it all, Thoreau the passionate naturalist, who, long before the age of environmentalism, saw tragedy for future generations in the human heedlessness around him.

The resulting biography presents a Thoreau unlike any seen since he walked the streets of Concord, a Thoreau for our time and all time.

Laura Dassow Walls is the William P. and Hazel B. White Professor of English at the University of Notre Dame. She lives in Granger, IN.
“Definitive. . . . An awesome achievement.”
—Publishers Weekly, starred review


“I read the book in two sittings. . . . Walls comes as close as any biographer has to giving us the wild Thoreau—disorienting and bewildering.”—John Kaag, Chronicle of Higher Education

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“The best all-around biography of Thoreau ever written.”—Robert D. Richardson, author of Henry Thoreau: A Life of the Mind
Cool. It was a new word and a new way to be, and in a single generation, it became the supreme compliment of American culture. *The Origins of Cool in Postwar America* uncovers the hidden history of this concept and its new set of codes that came to define a global attitude and style. As Joel Dinerstein reveals in this dynamic book, cool began as a stylish defiance of racism, a challenge to suppressed sexuality, a philosophy of individual rebellion, and a youthful search for social change.

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

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

Joel Dinerstein is the author of three books on cool, including *American Cool* and *Coach: A Study of New York Cool*, as well as *Swinging the Machine*, a cultural history of technology and American music. He is professor of English at Tulane University.
In the three years since Donald Trump first announced his plans to run for president, the United States seems to have become more dramatically polarized and divided with each passing month. There are seemingly irresolvable differences in the beliefs, values, and identities of citizens across the country that too often play out in our legal system in clashes on a range of topics such as the tensions between law enforcement and minority communities. How can we possibly argue for civic aspirations like tolerance, humility, and patience in our current moment?

In Confident Pluralism, John D. Inazu analyzes the current state of the country, orients the contemporary United States within its broader history, and explores the ways that Americans can—and must—strive to live together peaceably despite our deeply engrained differences. Pluralism is one of the founding creeds of the United States—yet America’s society and legal system continue to face deep, unsolved structural problems in dealing with differing cultural anxieties and differing viewpoints. Inazu not only argues that it is possible to co-habitate peacefully in this country, but also lays out realistic guidelines for our society and legal system to achieve the new American dream through civic practices that value toleration over protest, humility over defensiveness, and persuasion over coercion.

With a new preface that addresses the election of Donald Trump, the decline in civic discourse after the election, the Nazi march in Charlottesville, and more, this new edition of Confident Pluralism is an essential clarion call during one of the most troubled times in US history. Inazu argues for institutions that can work to bring people together as well as political institutions that will defend the unprotected. Confident Pluralism offers a refreshing argument for how the legal system can protect peoples’ personal beliefs and differences and provides a path forward to a healthier future of tolerance, humility, and patience.

John D. Inazu is the Sally D. Danforth Distinguished Professor of Law and Religion at Washington University in St. Louis.

“Into this polluted political atmosphere comes a different sort of academic. Inazu proposes a national cleanup effort to make our public life more pleasant and productive. . . . We should not downplay the stakes. Tolerance, humility and patience are not the ornaments of a democracy, they are its essence.”
—Washington Post

“Disagreeing with others, even passionately disagreeing with others, without rhetorically vaporizing them is actually part of what it means to live as citizens in a republic. The choice is co-existence with some degree of mutual respect—or the politics of resentment and disaffection, the politics of hate and de-humanization.”
—Commentary Magazine
Colleges today feel more pressure than ever to succeed. Some who sailed through high school find themselves adrift as they face new demands with little support. Guidance from an experienced professor can steady the course of a student’s college career. Professor Charles Lipson has spent decades advising undergraduates and is an expert on student integrity. With new editions of three of his classic guides, all updated to address the digital academic world, Lipson continues to serve as a trusted mentor to thousands of college students around the world.

Doing Honest Work in College stands on three principles: do the work you say you did, give others credit, and present research fairly. This guide starts out by clearly defining plagiarism and other forms of academic dishonesty and then gives students the strategies they need to avoid those pitfalls. The new edition addresses the acceptable use of mobile devices on tests, the proper ways to cite sources such as podcasts or social media posts, and the limitations of citation management software.

How to Write a BA Thesis is the only book that specifically addresses the needs of students writing an undergraduate thesis. It offers step-by-step advice on how to move from early ideas to finished paper, including choosing a topic, writing a proposal, conducting research, developing an argument, and writing and editing the thesis. Lipson also offers advice for breaking through writer’s block and juggling school-life demands.

Cite Right is the perfect guide for anyone who needs to learn a new citation style or who needs an easy reference to Chicago, MLA, APA, AMA, and other styles. Each chapter serves as a quick guide that introduces the basics of a style, explains who might use it, and then presents an abundance of examples. This edition includes updates reflecting the most recent editions of The Chicago Manual of Style and the MLA Handbook. With this book, students and researchers can move smoothly among styles with confidence they are getting it right.

Charles Lipson is professor emeritus at the University of Chicago, where he was the Peter B. Ritzma Professor in Political Science and the College.
There was no such thing as the Scientific Revolution, and this is a book about it.” With this provocative and apparently paradoxical claim, Steven Shapin begins his bold, vibrant exploration of the origins of the modern scientific worldview, now updated with a new bibliographic essay featuring the latest scholarship.


“Timely and highly readable. . . . A book which every scientist curious about our predecessors should read.”—Trevor Pinch, New Scientist

“Shapin’s account is informed, nuanced, and articulated with clarity. . . . This is not to attack or devalue science but to reveal its richness as the human endeavor that it most surely is. . . . Shapin’s book is an impressive achievement.”—David C. Lindberg, Science

“Shapin’s treatise on the currents that engendered modern science is a combination of history and philosophy of science for the interested and educated layperson.”—Publishers Weekly

Steven Shapin is the Franklin L. Ford Professor of the History of Science at Harvard University. His books include Leviathan and the Air-Pump (coauthored with Simon Schaffer) and A Social History of Truth: Civility and Science in Seventeenth Century England.
The past year has seen a resurgence of interest in the political thinker Hannah Arendt, “the theorist of beginnings,” whose work probes the logics underlying unexpected transformations—from totalitarianism to revolution.

A work of striking originality, The Human Condition is in many respects more relevant now than when it first appeared in 1958. In her study of the state of modern humanity, Hannah Arendt considers humankind from the perspective of the actions of which it is capable. The problems Arendt identified then—diminishing human agency and political freedom, the paradox that as human powers increase through technological and humanistic inquiry, we are less equipped to control the consequences of our actions—continue to confront us today. This new edition, published to coincide with the sixtieth anniversary of its original publication, contains Margaret Canovan’s 1998 introduction and a new foreword by Danielle Allen.

A classic in political and social theory, The Human Condition is a work that has proved both timeless and perpetually timely.

Hannah Arendt is widely considered one of the most important thinkers of the twentieth century. The University of Chicago Press also publishes her Lectures on Kant’s Political Philosophy and Love and Saint Augustine, as well as The Correspondence of Hannah Arendt and Gershom Scholem.

Economics for Humans
Second Edition
JULIE A. NELSON

At its core, an economy is about providing goods and services for human well-being. But many economists and critics preach that an economy is a cold and heartless system that operates outside of human control. In this impassioned and perceptive work, Julie A. Nelson asks a compelling question: given that our economic world is something that we as humans create, aren’t ethics and human relationships intrinsically part of the picture?

Economics for Humans argues against the well-ingrained notion that economics is immune to moral values and distant from human relationships. Here, Nelson locates the impediment to a more considerate economic world in an assumption that is shared by both neoliberals and the political left: both make use of the metaphor, first proposed by Adam Smith, that the economy is a machine.

This pervasive idea, Nelson argues, has blinded us to the qualities that make us work and care for one another—qualities that also make businesses thrive and markets grow. We can wed our interest in money with our justifiable concerns about ethics and social well-being. And we can do so if we recognize that an economy is not a machine, but a living thing in need of attention and careful tending.

This second edition has been updated and refined throughout, with expanded discussions of many topics and a new chapter that investigates the apparent conflict between economic well-being and ecological sustainability. Economics for Humans will continue to both invigorate and inspire readers to reshape the way they view the economy, its possibilities, and their place within it.

Julie A. Nelson is professor of economics at the University of Massachusetts Boston and a senior research fellow at the Global Development and Environment Institute of Tufts University.
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</tr>
</thead>
<tbody>
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<td>Designs of Destruction, 21</td>
</tr>
<tr>
<td>Arendt</td>
<td>The Human Condition, 72</td>
</tr>
<tr>
<td>Aspenen</td>
<td>Operatic Geographies, 50</td>
</tr>
<tr>
<td>Barrett</td>
<td>The Economics of Poverty Traps, 63</td>
</tr>
<tr>
<td>Baum</td>
<td>The Invention of Madness, 42</td>
</tr>
<tr>
<td>Bernstein</td>
<td>Brokered Subjects, 56</td>
</tr>
<tr>
<td>Bernstein</td>
<td>Near/Miss, 10</td>
</tr>
<tr>
<td>Bersani</td>
<td>Receptive Bodies, 52</td>
</tr>
<tr>
<td>Blair</td>
<td>I've Got to Make My Livin’, 73</td>
</tr>
<tr>
<td>Bost</td>
<td>Evidence of Being, 53</td>
</tr>
<tr>
<td>Burke</td>
<td>Islam and World History, 42</td>
</tr>
<tr>
<td>Cabanas</td>
<td>Learning from Madness, 20</td>
</tr>
<tr>
<td>Cahan</td>
<td>Helmholtz, 24</td>
</tr>
<tr>
<td>Castiglione</td>
<td>Creating Political Presence, 33</td>
</tr>
<tr>
<td>Caxton Club</td>
<td>Chicago by the Book, 9</td>
</tr>
<tr>
<td>Cecbul</td>
<td>Shaped by the State, 33</td>
</tr>
<tr>
<td>Cohen</td>
<td>Currency Statecraft, 51</td>
</tr>
<tr>
<td>Collier</td>
<td>My Bishop and Other Poems, 16</td>
</tr>
<tr>
<td>Crece</td>
<td>466-2011</td>
</tr>
<tr>
<td>Cox</td>
<td>Sonic Flux, 18</td>
</tr>
<tr>
<td>Crist</td>
<td>Abundant Earth, 22</td>
</tr>
<tr>
<td>Crump</td>
<td>A Year with Nature, 4</td>
</tr>
<tr>
<td>de Duve</td>
<td>Aesthetics at Large, 18</td>
</tr>
<tr>
<td>Desai</td>
<td>Critical Terms for the Study of Africa, 37</td>
</tr>
<tr>
<td>Dickson</td>
<td>The Daily Charles Dickens, 11</td>
</tr>
<tr>
<td>Dickens</td>
<td>The Daily Charles Dickens, 11</td>
</tr>
<tr>
<td>Dines</td>
<td>Bulls Markets, 35</td>
</tr>
<tr>
<td>Dinerstein</td>
<td>The Origins of Cool in Postwar America, 68</td>
</tr>
<tr>
<td>Dunaway</td>
<td>Seeing Green, 73</td>
</tr>
<tr>
<td>Edelstein</td>
<td>On the Spirit of Rights, 46</td>
</tr>
<tr>
<td>Elcott</td>
<td>Artificial Darkness, 73</td>
</tr>
<tr>
<td>Elden</td>
<td>Shakespearean Territories, 58</td>
</tr>
<tr>
<td>Ellison</td>
<td>The Neighborhood of Gods, 38</td>
</tr>
<tr>
<td>Ellstrand</td>
<td>Sex on the Kitchen Table, 5</td>
</tr>
<tr>
<td>Enstad</td>
<td>Cigarettes, Inc., 45</td>
</tr>
<tr>
<td>Ewing</td>
<td>Ghosts in the Schoolyard, 1</td>
</tr>
<tr>
<td>Fancy</td>
<td>The Mercenary Mediterranean, 73</td>
</tr>
<tr>
<td>Fattal</td>
<td>Guerrilla Marketing, 38</td>
</tr>
<tr>
<td>Feeney</td>
<td>Hollywood in Havana, 34</td>
</tr>
<tr>
<td>Fine</td>
<td>Talking Art, 20</td>
</tr>
<tr>
<td>Fitz-Gibbon</td>
<td>Marketable Values, 44</td>
</tr>
<tr>
<td>Frankhart</td>
<td>Requirements for Certification, 63</td>
</tr>
<tr>
<td>Garver</td>
<td>Spinoza and the Cunning of Imagination, 25</td>
</tr>
<tr>
<td>Gillespie</td>
<td>The Cow with Ear Tag #1389</td>
</tr>
<tr>
<td>Ginsburg</td>
<td>How to Save a Constitutional Democracy, 15</td>
</tr>
<tr>
<td>Goldsmith</td>
<td>Battle in the Mind Fields, 29</td>
</tr>
<tr>
<td>Gorton</td>
<td>Fighting Financial Crises, 52</td>
</tr>
<tr>
<td>Gruen</td>
<td>Critical Terms for Animal Studies, 23</td>
</tr>
<tr>
<td>Guest</td>
<td>Equestrian Cultures, 41</td>
</tr>
<tr>
<td>Hamilton</td>
<td>Philology of the Flesh, 62</td>
</tr>
<tr>
<td>Harman</td>
<td>Dreamers, Visionaries, and Revolutionaries in the Life Sciences, 21</td>
</tr>
<tr>
<td>Harper</td>
<td>Make It Rain, 73</td>
</tr>
<tr>
<td>Harvey</td>
<td>Christianity and Race in the American South, 73</td>
</tr>
<tr>
<td>Hell</td>
<td>The Conquest of Ruins, 40</td>
</tr>
<tr>
<td>Hevia</td>
<td>Animal Labor and Colonial Warfare, 41</td>
</tr>
<tr>
<td>Hudson</td>
<td>Bankers and Empire, 73</td>
</tr>
<tr>
<td>Hulten</td>
<td>Education, Skills, and Technical Change, 63</td>
</tr>
<tr>
<td>Ibson</td>
<td>The Mourning After, 45</td>
</tr>
<tr>
<td>Iglauro</td>
<td>Bitten by the Blues, 6</td>
</tr>
<tr>
<td>Impoy</td>
<td>Song Walking, 37</td>
</tr>
<tr>
<td>Inazu</td>
<td>Confident Pluralism, 69</td>
</tr>
<tr>
<td>Jacob</td>
<td>Dewey for Artists, 19</td>
</tr>
<tr>
<td>Johnson</td>
<td>Staging Contemplation, 59</td>
</tr>
<tr>
<td>Kahn</td>
<td>Islands of Sovereignty, 35</td>
</tr>
<tr>
<td>Kean</td>
<td>The Great Cat and Dog Massacre, 73</td>
</tr>
<tr>
<td>Kelt</td>
<td>A Manual of the Mammalia, 25</td>
</tr>
<tr>
<td>Krammick</td>
<td>Paper Minds, 61</td>
</tr>
<tr>
<td>Kreilkamp</td>
<td>Minor Creatures, 61</td>
</tr>
<tr>
<td>Kwak</td>
<td>A World of Homeowners, 74</td>
</tr>
<tr>
<td>LaChance</td>
<td>Executing Freedom, 74</td>
</tr>
<tr>
<td>Launay</td>
<td>Savages, Romans, and Despots, 40</td>
</tr>
<tr>
<td>Leong</td>
<td>Recipes and Everyday Knowledge, 22</td>
</tr>
<tr>
<td>Lerer</td>
<td>Shakespeare’s Lyric Stage, 58</td>
</tr>
<tr>
<td>Lincoln</td>
<td>Apples and Oranges, 54</td>
</tr>
<tr>
<td>Lipson</td>
<td>Cite Right, Third Edition, 70</td>
</tr>
<tr>
<td>Lipson</td>
<td>Doing Honest Work in College, Third Edition, 70</td>
</tr>
<tr>
<td>Liu</td>
<td>Friend the Past, 26</td>
</tr>
<tr>
<td>Long</td>
<td>Engineering the Eternal City, 43</td>
</tr>
<tr>
<td>Lynch</td>
<td>Loving Literature, 74</td>
</tr>
<tr>
<td>Lysaker</td>
<td>Philosophy, Writing, and the Character of Thought, 27</td>
</tr>
<tr>
<td>Mal</td>
<td>Mobile Orientations, 56</td>
</tr>
<tr>
<td>Maner</td>
<td>Germany’s Ancient Pasts, 44</td>
</tr>
<tr>
<td>Martin</td>
<td>Thinking Through Statistics, 57</td>
</tr>
<tr>
<td>McKee</td>
<td>The Problem of Jobs, 74</td>
</tr>
<tr>
<td>Milkis</td>
<td>Rivalry and Reform, 31</td>
</tr>
<tr>
<td>Miller</td>
<td>Impostors, 60</td>
</tr>
<tr>
<td>Mulmorey</td>
<td>Andy Warhol, Publisher, 19</td>
</tr>
<tr>
<td>Musselwhite</td>
<td>Urban Dreams, Rural Commonwealth, 46</td>
</tr>
<tr>
<td>Nishikawa</td>
<td>Street Players, 60</td>
</tr>
<tr>
<td>O’Connell</td>
<td>Our Latest Longest War, 74</td>
</tr>
<tr>
<td>Oda</td>
<td>The Gateway to the Pacific, 47</td>
</tr>
<tr>
<td>Oliver</td>
<td>Enchanted America, 34</td>
</tr>
<tr>
<td>Page</td>
<td>Billionaires and Stealth Politics, 32</td>
</tr>
<tr>
<td>Piper</td>
<td>Enumerations, 57</td>
</tr>
<tr>
<td>Pippin</td>
<td>Hegel’s Realm of Shad- ows, 27</td>
</tr>
<tr>
<td>Rader</td>
<td>Life on Display, 74</td>
</tr>
<tr>
<td>Ramachandran</td>
<td>The Worldmakers, 74</td>
</tr>
<tr>
<td>Rankin</td>
<td>After the Map, 73</td>
</tr>
<tr>
<td>Reames</td>
<td>Seeming and Being in Plato’s Rhetorical Theory, 29</td>
</tr>
<tr>
<td>Riodan</td>
<td>Tunnel Visions, 74</td>
</tr>
<tr>
<td>Routledge</td>
<td>Do You See Ice?, 47</td>
</tr>
<tr>
<td>Rudnycykij</td>
<td>Beyond Debt, 39</td>
</tr>
<tr>
<td>Rutherford</td>
<td>Living in the Stone Age, 39</td>
</tr>
<tr>
<td>Ryan</td>
<td>The Congressional Endgame, 31</td>
</tr>
<tr>
<td>Schatzberg</td>
<td>Technology, 62</td>
</tr>
<tr>
<td>Shapin</td>
<td>The Scientific Revolution, 71</td>
</tr>
<tr>
<td>Sheinbaum</td>
<td>Good Music, 51</td>
</tr>
<tr>
<td>Shulman</td>
<td>Freedom and Despair, 12</td>
</tr>
<tr>
<td>Smith</td>
<td>Spill, 16</td>
</tr>
<tr>
<td>Stegenga</td>
<td>Care and Cure, 28</td>
</tr>
<tr>
<td>Steinbeck</td>
<td>Message to Our Folks, 74</td>
</tr>
<tr>
<td>Steinberg</td>
<td>Michelangelo’s Painting, 36</td>
</tr>
<tr>
<td>Steinberg</td>
<td>The Trouble with Wagner, 50</td>
</tr>
<tr>
<td>Strauss</td>
<td>Leo Strauss on Political Philosophy, 30</td>
</tr>
<tr>
<td>Summers</td>
<td>The Spirit of This Place, 48</td>
</tr>
<tr>
<td>Taft</td>
<td>Art in Chicago, 2</td>
</tr>
<tr>
<td>Taylor</td>
<td>Abiding Grace, 55</td>
</tr>
<tr>
<td>Turchetti</td>
<td>Greening the Alliance, 23</td>
</tr>
<tr>
<td>Van Horn</td>
<td>The Way of Coyote, 13</td>
</tr>
<tr>
<td>Vogel</td>
<td>Stolen Time, 49</td>
</tr>
<tr>
<td>Vogel</td>
<td>Why the Wheel Is Round, 65</td>
</tr>
<tr>
<td>Wall</td>
<td>Grammars of Approach, 59</td>
</tr>
<tr>
<td>Wallace</td>
<td>Hearing Beethoven, 14</td>
</tr>
<tr>
<td>Walls</td>
<td>Henry David Thoreau, 66</td>
</tr>
<tr>
<td>Watkins</td>
<td>Musical Vitalities, 49</td>
</tr>
<tr>
<td>Williamson</td>
<td>Welcoming New Americans?, 32</td>
</tr>
<tr>
<td>Wineburg</td>
<td>Why Learn History (When It’s Already on Your Phone), 7</td>
</tr>
<tr>
<td>Winthrop</td>
<td>Aristotle, 28</td>
</tr>
<tr>
<td>Yelle</td>
<td>Sovereignty and the Sacred, 53</td>
</tr>
</tbody>
</table>
Guide to Subjects

African American Studies 1, 49, 53, 60
American History 9, 30-1, 33-5, 45-7, 68
Anthropology 33, 38-40
Architecture 21
Art 2-3, 18-20, 36
Art History 19
Asian Studies 39, 42
Biography 6, 14, 24, 66-7
Business 45
Classics 29, 62
Cooking 5
Cultural Studies 23
Current Events 7, 12
Economics 39, 51-2, 57, 63, 72
Education 1, 7
Ethnomusicology 37
European History 40, 44, 46
Fiction 11
Film Studies 34
Gay and Lesbian Studies 45, 52-3, 56
History 21-3, 26, 34, 41-3, 45-7, 50, 54, 58, 62, 71-2
Law 15, 35, 69
Linguistics 29
Literary Criticism 57-61
Literature 9-11
Media Studies 26
Music 6, 14, 18, 48-51
Nature 4, 13, 49
Philosophy 18-9, 25, 27-30, 52, 55, 72
Poetry 10, 16
Political Science 15, 28, 30-4, 53
Reference 70
Religion 38, 42, 53-5, 59, 62
Science 5, 8, 21-5, 43-4, 65, 71
Sociology 20, 32, 56-7, 72
Sports 35
Women’s Studies 56

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