

Spring 2020

INTERNATIONAL EDITION

CHICAGO



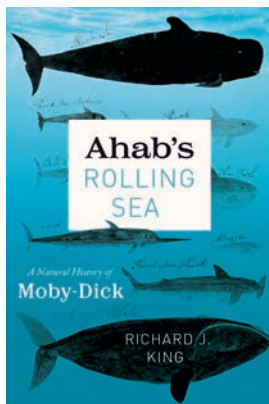
Spring 2020

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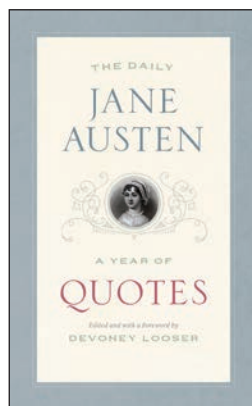
Recently Published



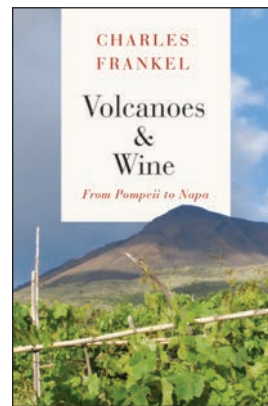
Ahab's Rolling Sea
A Natural History of "Moby Dick"
Richard J. King
ISBN: 978-0-226-51496-3
Cloth \$30.00/£23.00



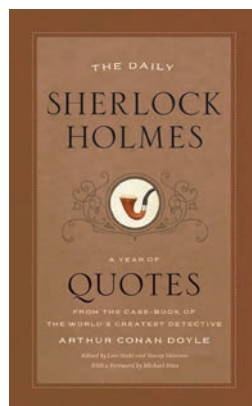
A Small Door Set in Concrete
One Woman's Story of Challenging
Borders in Israel/Palestine
Ilana Hammerman
ISBN: 978-0-226-66631-0
Cloth \$25.00/£19.00



The Daily Jane Austen
A Year of Quotes
Jane Austen
Edited and with a Foreword by Devoney Looser
ISBN-13: 978-0-226-65544-4
Paper \$14.00/£10.00



Volcanoes and Wine
From Pompeii to Napa
Charles Frankel
ISBN-13: 978-0-226-17722-9
Cloth \$27.50/£20.00



The Daily Sherlock Holmes
A Year of Quotes from the Case-book
of the World's Greatest Detective
Arthur Conan Doyle
Edited by Levi Stahl and Stacey Shintani
With a Foreword by Michael Sims
ISBN-13: 978-0-226-65964-0
Paper \$14.00/£10.00



CEO Leadership
Navigating the New Era in Corporate
Governance
Thomas A. Cole
ISBN: 978-0-226-66516-0
Cloth \$35.00/£27.00

BRIAN LADD

The Streets of Europe

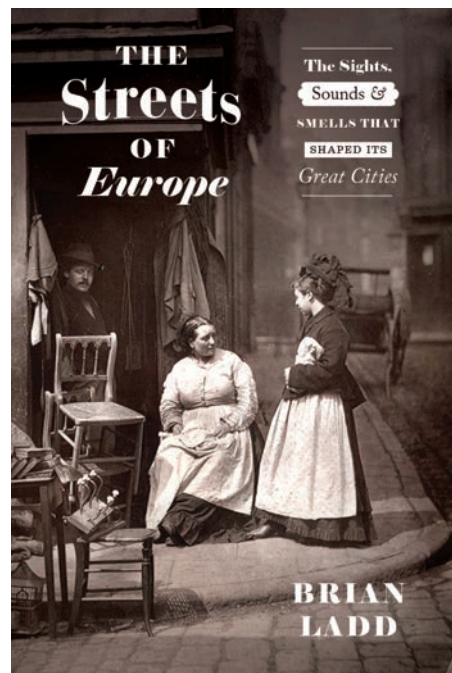
The Sights, Sounds, and Smells That Shaped Its Great Cities

Merchants' shouts, jostling strangers, aromas of fresh fish and flowers, plodding horses, and friendly chatter long filled the narrow, crowded streets of the European city. As they developed over many centuries, these spaces of commerce, communion, and commuting framed daily life. At its heyday in the 1800s, the European street was the place where social worlds connected and collided.

Brian Ladd recounts a rich social and cultural history of the European city street, tracing its transformation from a lively scene of trade and crowds into a thoroughfare for high-speed transportation. Looking closely at four major cities—London, Paris, Berlin, and Vienna—Ladd uncovers both the joys and the struggles of a past world. The story takes us up to the twentieth century, when the life of the street was transformed as wealthier citizens withdrew from the crowds to seek refuge in suburbs and automobiles. As demographics and technologies changed, so did the structure of cities and the design of streets, significantly shifting our relationships to them. In today's world of high-speed transportation and impersonal marketplaces, Ladd leads us to consider how we might draw on our history to once again build streets that encourage us to linger.

By unearthing the vivid descriptions recorded by amused and outraged contemporaries, Ladd reveals the changing nature of city life, showing why streets matter and how they can contribute to public life.

Brian Ladd is a historian and the author of *Ghosts of Berlin: Confronting German History in the Urban Landscape* and *Autophobia: Love and Hate in the Automotive Age*, both published by the University of Chicago Press.



APRIL 320 p., 60 halftones, 4 maps 6 x 9
ISBN-13: 978-0-226-67794-1
Cloth \$30.00/£20.00
E-book ISBN-13: 978-0-226-67813-9
EUROPEAN HISTORY

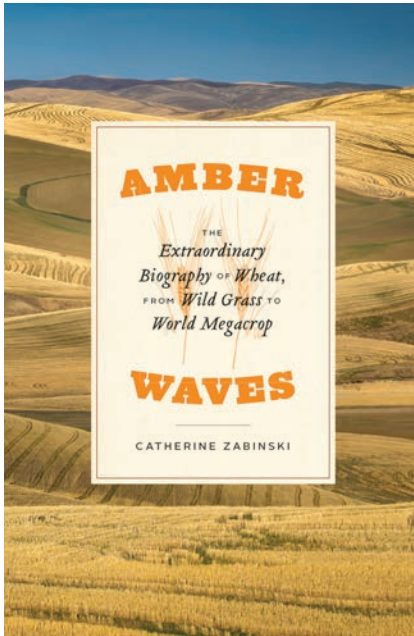


JOHN THOMSON, HALFPENNY ICES, LONDON, 1870S. COURTESY OF WWW.LACMA.ORG

CATHERINE ZABINSKI

Amber Waves

The Extraordinary Biography of Wheat, from Wild Grass to World Megacrop



“In a friendly and accessible style, *Amber Waves* rather cleverly integrates material about plant evolution and physiological processes into a narrative of the development of wheat, concentrating heavily on the early stages of the process of plant domestication, with asides into evolution, genetics, plant nutrition, gluten-related health issues, and the role of wheat in history and power politics. A balanced discussion of the Green Revolution and the future possibilities of wheat breeding bring the story up to date for anyone who wishes to learn more about the history of farming and about plants.”

**—Noel Kingsbury,
author of *Hybrid: The History and
Science of Plant Breeding***

APRIL 216 p., 11 halftones 5¹/₄ x 8
ISBN-13: 978-0-226-55371-9
Cloth \$24.00/£20.00
E-book ISBN-13: 978-0-226-55595-9
NATURE HISTORY

On our breakfast tables and in our bakeries, we take for granted a grain that has made human civilization possible, a cereal whose humble origins belie its world-shaping power: wheat. *Amber Waves* is a biography of a group of species that grew in scattered stands in the foothills of the Middle East until our ancestors discovered their value as a source of food. Over thousands of years, we moved their seeds to all but the polar regions, slowly cultivating what we now know as wheat, and in the process creating a world of cuisines that use wheat seeds as a staple food. Wheat spread across the world, but as ecologist Catherine Zabinski shows us, a biography of wheat is not only the story of how plants ensure their own success: from the earliest breads to the most mouthwatering pastas, it is also a story of our own species' ingenuity in producing enough food for ourselves and our communities.

Since the first harvest of the ancient grain, we have perfected our farming systems to grow massive quantities of food, producing one of our species' global megacrops—but at a great cost to ecological systems. Moreover, despite our vast capacity to grow food, we face problems with undernourishment both close to home and around the world. Weaving together history, evolution, and ecology, Zabinski's tale explores much more than the humble origins and rise of a now ubiquitous grain: it illuminates our complex relationship with our crops, both how we have transformed those plant species we use as food, and how our society—our culture—has changed in response to the need to secure our food sources. From the origins of agriculture to gluten sensitivities, from our first selection of the largest seeds from wheat's wild progenitors to the sequencing of the wheat genome and genetic engineering, *Amber Waves* sheds new light on how we grow the food that sustains our species.

Catherine Zabinski is a plant and soil ecologist at Montana State University in Bozeman. She received a fellowship from the Arthur P. Sloan Foundation to work on this book.

The Toddler-in-Chief

What Donald Trump Teaches Us about the Modern Presidency

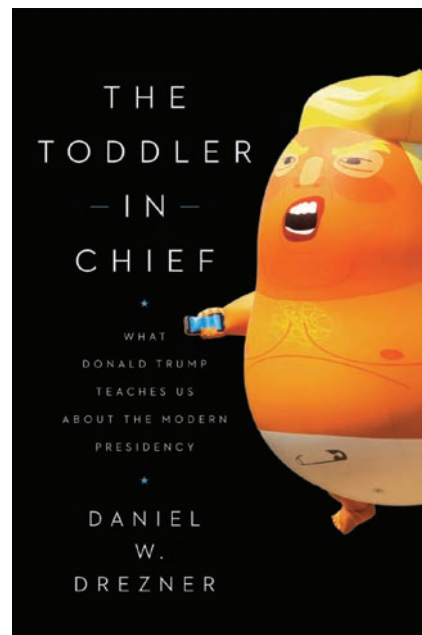
“It may be cold comfort in this chaotic era, but Americans should know that there are adults in the room. . . . And we are trying to do what’s right even when Donald Trump won’t.”—Anonymous senior administrative official in a *New York Times* op-ed, September 5, 2018

Every president faces criticism. Donald Trump, however, is unique in that he is routinely characterized in ways more suitable for a toddler. What’s more, it is not just Democrats, pundits, or protestors. Trump’s staffers, subordinates, and allies on Capitol Hill also describe him like a small, badly behaved preschooler.

In April 2017, Daniel W. Drezner began curating every example he could find of a Trump ally describing the president like a toddler. So far, he’s collected more than one thousand tweets—a rate of more than one a day. Drezner draws on these examples to take readers through the different dimensions of Trump’s infantile behavior, from temper tantrums to poor impulse control to the possibility that the President has had too much screen time. How much damage can really be done by a giant man-baby? Quite a lot, Drezner argues, due to the winnowing away of presidential checks and balances over the past fifty years. In these pages, Drezner shows the lasting, deleterious impact the Trump administration will have on American foreign policy and democracy.

The “adults in the room” may not be able to rein in Trump’s toddler-like behavior, but, with the 2020 election fast approaching, the American people *can* think about whether they want the most powerful office turned into a poorly run political day care facility. Drezner exhorts us to elect a commander-in-chief, not a toddler-in-chief. And along the way, he shows how we must rethink the terrifying powers we have given the presidency.

Daniel W. Drezner is professor of international politics at the Fletcher School of Law and Diplomacy at Tufts University and a regular contributor to the *Washington Post*. He is the father of two former toddlers, both of whom were more mature than President Trump.



“It’s no secret that much of Trump’s staff thinks he’s ill-informed, impulsive, even dangerous. Drezner has been tweeting quotes from Trump staffers talking about the president as if he is a toddler for years.”

—Vox

MARCH 272 p., 2 halftones 5½ x 8½

ISBN-13: 978-0-226-71425-7

Paper \$15.00/£12.00

E-book ISBN-13: 978-0-226-71439-4

CURRENT EVENTS POLITICAL SCIENCE

FRANK A. VON HIPPEL

The Chemical Age

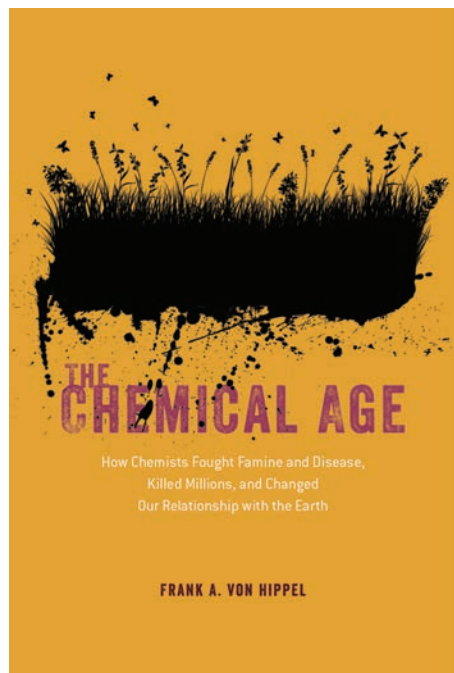
How Chemists Fought Famine and Disease, Killed Millions, and Changed Our Relationship with the Earth

For thousands of years, we've found ways to scorch, scour, and sterilize our surroundings to make them safer. Sometimes these methods are wonderfully effective. Often, however, they come with vast unintended consequences—typically not truly understood for generations.

The Chemical Age tells the captivating story of the scientists who waged war on famine and disease with chemistry. With depth and verve, Frank A. von Hippel explores humanity's uneasy coexistence with pests, and how their existence, and the battles to exterminate them, have shaped our modern world. Beginning with the potato blight tragedy of the 1840s, which led scientists on an urgent mission to prevent famine using pesticides, von Hippel traces the history of pesticide use to the 1960s, when Rachel Carson's *Silent Spring* revealed that those same chemicals were insidiously damaging our health and driving species toward extinction. Telling the story of these pesticides in vivid detail, von Hippel showcases the thrills and complex consequences of scientific discovery. He describes the invention of substances that could protect crops, the emergence of our understanding of the way diseases spread, the creation of chemicals used to kill pests and people, and, finally, how scientists turned those war-time chemicals on the landscape at a massive scale, prompting the vital environmental movement that continues today.

For fans of Jared Diamond and Rachel Carson, *The Chemical Age* is a dynamic and sweeping history that exposes how humankind's affinity for pesticides made the modern world possible—while also threatening its essential fabric.

Frank A. von Hippel is professor of ecotoxicology at Northern Arizona University. He has taught ecology field courses in more than twenty countries and conducted research in the Americas, Africa, and Australia. He hosts the *Science History Podcast*.



“Our love affair with industrial chemicals may have heroic origins, but it also has Promethean consequences that we are only beginning to fully comprehend. *The Chemical Age* is an essential addition to this comprehension, and a delightful mix of deep research and vivid anecdotal storytelling.”

—McKay Jenkins,
author of *Food Fight: GMOs
and the Future of the American Diet*

APRIL 368 p., 28 halftones 6 x 9

ISBN-13: 978-0-226-69724-6

Cloth \$29.00 / £24.00

E-book ISBN-13: 978-0-226-69738-3

SCIENCE HISTORY

ELLEN PRAGER

Dangerous Earth

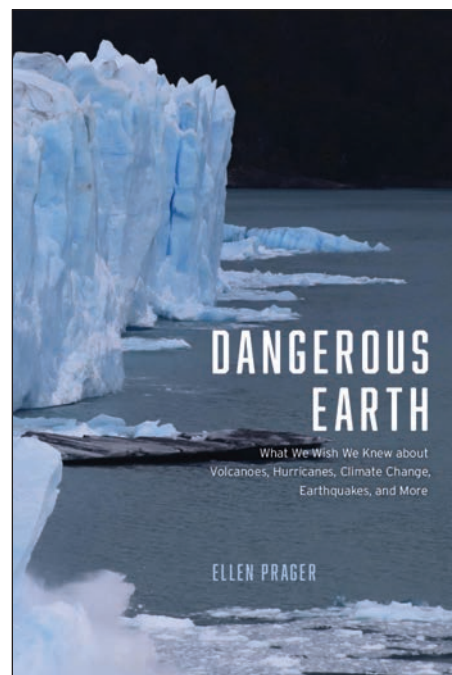
What We Wish We Knew about
Volcanoes, Hurricanes, Climate
Change, Earthquakes, and More

The Earth is a beautiful and wondrous planet, but also frustratingly complex and, at times, violent: much of what has made it livable can also cause catastrophe. Volcanic eruptions create land and produce fertile, nutrient-rich soil, but they can also bury forests, fields, and entire towns under ash, mud, lava, and debris. The very forces that create and recycle Earth's crust also spawn destructive earthquakes and tsunamis. Water and wind bring and spread life, but in hurricanes they can leave devastation in their wake. And while it is the planet's warmth that enables life to thrive, rapidly increasing temperatures are causing sea levels to rise and weather events to become more extreme.

Today, we know more than ever before about the powerful forces that can cause catastrophe, but why can't we better predict some natural disasters? In *Dangerous Earth*, Ellen Prager explores the science of investigating volcanoes, earthquakes, tsunamis, hurricanes, landslides, rip currents, and—maybe the most perilous hazard of all—climate change. Each chapter considers a specific hazard, begins with a game-changing historical event (like the 1980 eruption of Mt. St. Helens or the landfall and impacts of Hurricane Harvey), and highlights what remains unknown about these dynamic phenomena. Along the way, we hear from scientists trying to read Earth's warning signs, pass its messages along to the rest of us, and prevent catastrophic loss.

A sweeping tour of some of the most powerful forces on our planet—many tragic, yet nonetheless awe-inspiring—*Dangerous Earth* is an illuminating journey through the undiscovered, unresolved, and in some cases unimagined mysteries that continue to frustrate and fascinate the world's leading scientists: the “wish-we-knews” that ignite both our curiosity and global change.

Ellen Prager is a marine scientist and author. Currently, she is a freelance writer, consultant, and science advisor to Celebrity Cruises in the Galapagos Islands. Among her numerous books is *Sex, Drugs, and Sea Slime: The Oceans' Oddest Creatures and Why They Matter*, also published by the University of Chicago Press.



Praise for *Sex, Drugs, and Sea Slime*

“Mesmerizing. . . Prager plumbs the depths. . . Exuberant. . . She’s the perfect guide.”

—Audubon

“Fascinating. . . A lot of fun to read.”

—Ira Flatow,
Science Friday

“Wow.”

—Terry Gross,
Fresh Air

MARCH 272 p., 9 color plates, 24 halftones
6 x 9

ISBN-13: 978-0-226-54169-3

Cloth \$25.00 / £20.00

E-book ISBN-13: 978-0-226-54172-3

SCIENCE NATURE

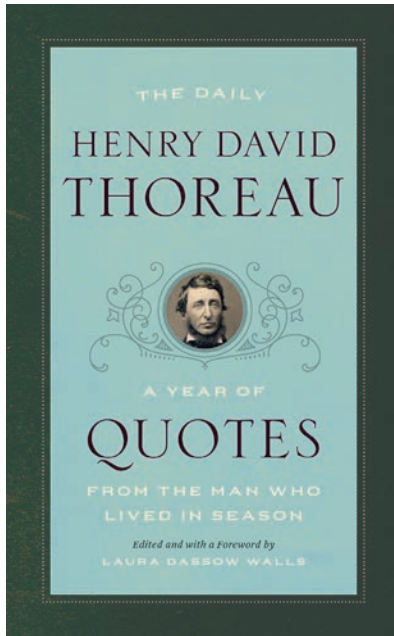
HENRY DAVID THOREAU

The Daily Henry David Thoreau

A Year of Quotes from the Man Who Lived in Season

Edited and with a Foreword by Laura Dassow Walls

“Live in each season as it passes; breathe the air, drink the drink, taste the fruit, and resign yourself to the influence of each.”



“MARCH 18. . . . The sun is now declining, with a warm and bright light on all things, a light which answers to the late afterglow of the year, when, in the fall, wrapping his cloak closer about him, the traveller goes home at night to prepare for winter. This the foreglow of the year, when the walker goes home at eve to dream of summer. To-day first I smelled the earth.”

—March 18, 1853,
The Journal of Henry David Thoreau, Vol. V

A Year of Quotes

APRIL 224 p. 5¹/₂ x 8¹/₂
ISBN-13: 978-0-226-62496-9
Paper \$12.00/£10.00
E-book ISBN-13: 978-0-226-62501-0

LITERATURE

Modernity rules our lives by clock and calendar, dividing the stream of time into units and coordinating every passing moment with the universal globe. Henry David Thoreau subverted both clock and calendar, using them not to regulate time’s passing but to open up and explore its presence. This little volume thus embodies, in small compass, Thoreau’s own ambition to “live in season”—to turn with the living sundial of the world, and, by attuning ourselves to nature, to heal our modern sense of discontinuity with our surroundings.

Ralph Waldo Emerson noted with awe that from flowers alone, Thoreau could tell the calendar date within two days; children remembered long into adulthood how Thoreau showed them white waterlilies awakening not by the face of a clock but at the first touch of the sun. As Thoreau wrote in *Walden*, “Time is but the stream I go a-fishing in. I drink at it; but while I drink I see the sandy bottom and detect how shallow it is.”

Drawn from the full range of Thoreau’s journals and published writings, and arranged according to season, *The Daily Henry David Thoreau* allows us to discover the endless variation and surprise to be found in the repetitions of mundane cycles. Thoreau’s world lives on in his writing so that we, too, may discover, even in a fallen world, a beauty worth defending.

Henry David Thoreau (1817–1862) was an essayist, poet, and philosopher best known for his book *Walden*. **Laura Dassow Walls** is the William P. and Hazel B. White Professor of English at the University of Notre Dame. She is the author, most recently, of *Henry David Thoreau: A Life*, also published by the University of Chicago Press.

The Daily Thomas Paine

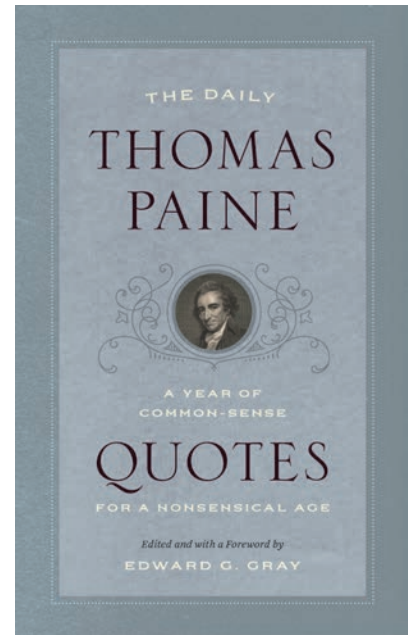
A Year of Common-Sense Quotes for a Nonsensical Age

Edited and with a Foreword by Edward G. Gray

Thomas Paine was the spark that ignited the American Revolution. More than just a founding father, he was a verbal bomb-thrower, a rationalist, and a rebel. In his influential pamphlets *Common Sense* and *The American Crisis*, Paine codified both colonial outrage and the intellectual justification for independence, arguing consistently and convincingly for Enlightenment values and the power of the people. Today, we are living in times that, as Paine famously said, “try men’s souls.” Whatever your politics, if you’re seeking to understand the political world we live in, where better to look than to Paine?

The Daily Thomas Paine offers a year’s worth of pithy and provocative quotes from this quintessentially American figure. Editor Edward G. Gray argues that we are living in a moment that Thomas Paine might recognize—or perhaps more precisely, a moment desperate for someone whose rhetoric can ignite a large-scale social and political transformation. Paine was a master of political rhetoric, from the sarcastic insult to the diplomatic aperçu, and this book offers a sleek and approachable sampler of some of the sharpest bits from his oeuvre. As Paine himself says in the entry for January 20: “The present state of America is truly alarming to every man who is capable of reflexion.” *The Daily Thomas Paine* should prove equally incendiary and inspirational for contemporary readers with an eye for politics, even those who prefer the tweet to the pamphlet.

Thomas Paine (1737–1809) was an activist, philosopher, political theorist, and author of *Common Sense*, *The American Crisis*, and *Rights of Man*. **Edward G. Gray** is professor of history at Florida State University and coeditor of the University of Chicago Press series *American Beginnings 1500–1900*.



“Nothing can present to our judgment, or to our imagination, a figure of greater absurdity than that of seeing the government of a nation fall, as it frequently does into the hands of a lad necessarily destitute of experience, and often little better than a fool. It is an insult to every man of years, of character, and of talent, in a country.”

**—entry for November 7,
from Thomas Paine’s *Dissertation
on First Principles of Government***

A Year of Quotes

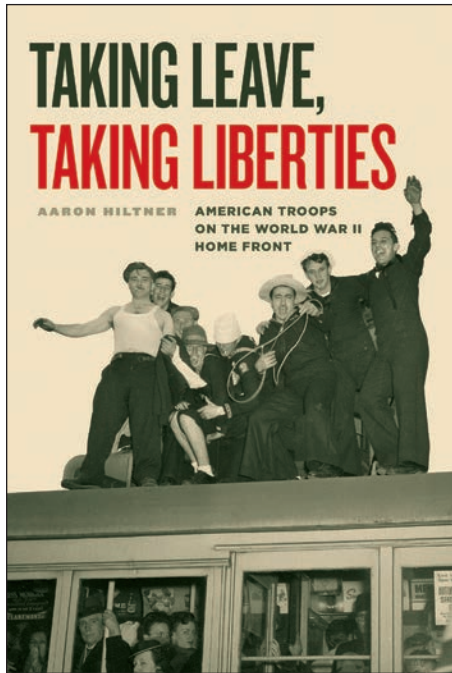
FEBRUARY 176 p. 5¹/₂ x 8¹/₂

ISBN-13: 978-0-226-65351-8

Paper \$12.00/£10.00

E-book ISBN-13: 978-0-226-65365-5

AMERICAN HISTORY
POLITICAL SCIENCE



MAY 280 p., 9 halftones 6 x 9
ISBN-13: 978-0-226-68704-9
Cloth \$25.00/£20.00
E-book ISBN-13: 978-0-226-68718-6
AMERICAN HISTORY



ALTERNATE VIEW OF THE FAMOUS V-J DAY KISS

AARON HILTNER

Taking Leave, Taking Liberties

American Troops on the World War II Home Front

American soldiers overseas during World War II were famously said to be “overpaid, oversexed, and over here.” But the assaults, rapes, and other brutal acts didn’t only happen elsewhere, far away from a home front depicted as safe and unscathed by the “good war.” To the contrary, millions of American and Allied troops regularly poured into ports like New York and Los Angeles while on leave. Euphemistically called “friendly invasions,” these crowds of men then forced civilians to contend with the same kinds of crime and sexual assault unfolding in places like Britain, France, and Australia.

With unsettling clarity, Aaron Hiltner reveals what American troops really did on the home front. While GIs are imagined to have spent much of the war in Europe or the Pacific, before the run-up to D-Day in the spring of 1944, as many as 75% of soldiers were stationed in US port cities, including more than three million who moved through New York City. In these cities, largely uncontrolled soldiers sought and found alcohol and sex, and the civilians living there—women in particular—were not safe from the violence fomented by these de facto occupying armies. Troops brought their pocketbooks and demand for “dangerous fun” to both red-light districts and city centers, creating a new geography of vice that challenged local police, politicians, and civilians. Military authorities, focused above all else on the war effort, invoked written and unwritten legal codes to grant troops near immunity to civil policing and prosecution.

The dangerous reality of life on the home front was well known at the time—even if it has subsequently been buried beneath nostalgia for the “greatest generation.” Drawing on previously unseen military archival records, Hiltner recovers a mostly forgotten chapter of World War II history, demonstrating that the war’s ill effects were felt all over—including by those supposedly safe back home.

Aaron Hiltner is an assistant faculty associate at the University of Wisconsin–Madison.

ELLEN WAYLAND-SMITH

The Angel in the Marketplace

Adwoman Jean Wade Rindlaub and the Selling of America

The popular image of a midcentury adwoman is of a feisty girl beating men at their own game. But before the fictional rise of Peggy Olson came Jean Wade Rindlaub: a female power broker who used her considerable success in the workplace to encourage other women—to stick to their kitchens.

The Angel in the Marketplace is the story of one of America's most accomplished advertising executives. It is also the story of how advertisers like Rindlaub sold a postwar American dream of capitalism and a Christian corporate order. Rindlaub was responsible for award-winning, mega sales-generating advertisements for all things domestic, including Oneida silverware, Betty Crocker cake mix, Campbell's soup, and Chiquita bananas. She believed her responsibility as an advertiser was not to spring women from their trap, but to make that trap more comfortable.

Rindlaub wasn't just selling silverware and cakes; she was selling the virtues of free enterprise. By following the arc of Rindlaub's career from the 1920s through the 1960s, we witness how a range of cultural narratives—advertising chief among them—worked powerfully to shape women's emotional and economic behavior in support of the free market system. Alongside Rindlaub's story, Ellen Wayland-Smith provides a riveting history of how women were repeatedly sold the idea that their role as housewives was more powerful, and more patriotic, than any outside the home.

The Angel in the Marketplace is a nuanced portrayal of a complex woman, one who both shaped and reflected the complicated cultural, political, and religious forces defining femininity in America at mid-century. This compelling account of one of advertising's most fervent believers is a tale of an adwoman we haven't been told.

Ellen Wayland-Smith is associate professor of writing at the University of Southern California. She is the author of *Oneida: From Free Love Utopia to the Well-Set Table*.



Praise for *Oneida: From Free Love Utopia to the Well-Set Table*

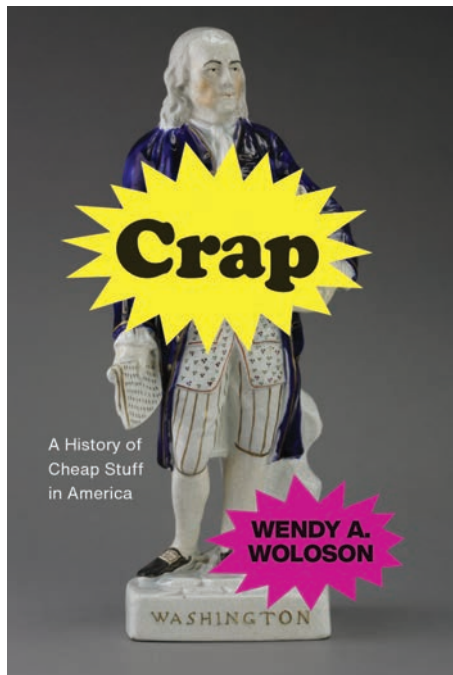
“Wayland-Smith is a gifted writer. Her lively account of how Oneida eventually succumbed to ‘the gods of Science and Doubt’ is a welcome change from most ‘as told by’ family histories.”

—New York Times

“Wayland-Smith has a keen eye for irreverent details that showcase her firm command of white, American, Christian, and family values, and the hypocrisy therein through the ages, without straightforwardly critiquing it.”

—Nation

APRIL 288 p., 15 halftones 6 x 9
ISBN-13: 978-0-226-48632-1
Cloth \$30.00/£24.00
E-book ISBN-13: 978-0-226-48646-8
AMERICAN HISTORY BIOGRAPHY



“A fascinating look at the history of cheap commodities in America and the ways they have been marketed, sold, and consumed. Woloson examines gadgets, giveaways-gifts-swag, ready-made cheap collectibles, novelties/jokes, with some terrific mini case-histories of businesses such as Woolworth’s Five and Dime, Hummel figurines, and Beanie Babies. *Crap* elucidates the central role that cheap goods have played in American consumer culture.”

**—Marita Sturken,
author of *Tourists of History:
Memory, Kitsch, and Consumerism
from Oklahoma City to Ground Zero***

APRIL 416 p., 11 color plates, 105 halftones
6 x 9
ISBN-13: 978-0-226-66435-4
Cloth \$29.99/£23.99
E-book ISBN-13: 978-0-226-66449-1
AMERICAN HISTORY

WENDY A. WOLOSON

Crap

A History of Cheap Stuff in America

Crap. We all have it. Filling drawers. Overflowing bins and baskets. Proudly displayed or stuffed in boxes in basements and garages. Big and small. Metal, fabric, and a whole lot of plastic. So much crap. Abundant cheap stuff is about as American as it gets. And, it turns out these seemingly unimportant consumer goods offer unique insights into ourselves—our values and our desires.

In *Crap: A History of Cheap Stuff in America*, Wendy A. Woloson takes seriously the history of objects that are often cynically dismissed: things that are not made to last; things we don’t really need; things we often don’t even really want. Woloson does not mock these ordinary, everyday possessions, but seeks to understand them as a way to understand aspects of ourselves, socially, culturally, and economically: Why do we—as individuals and as a culture—possess these things? Where do they come from? Why do we want them? And what is the true cost of owning them?

Woloson tells the history of crap from the late eighteenth century up through today, exploring the many categories of crappy things, including gadgets, knickknacks, novelty goods, mass-produced collectibles, giftware, and variety store merchandise. As Woloson shows, not all crap is crappy in the same way—decorative bric-a-brac, for instance, is crappy in a different way from, say, advertising giveaways, which are differently crappy from commemorative plates. Taking on the full brilliant and depressing array of crappy material goods, the book explores the overlooked corners of the American market and mindset, revealing the complexity of our relationship with commodity culture over time.

By studying crap, rather than finely made material objects, Woloson shows us a new way to truly understand ourselves, our national character, and our collective psyche. For all its problems, and despite its disposability, our crap is us.

Wendy A. Woloson is associate professor of history at Rutgers University-Camden and the author, most recently, of *In Hock: Pawning in America from Independence through the Great Depression*, also published by the University of Chicago Press, and coeditor of the collection *Capitalism by Gaslight: Illuminating the Economy of 19th-Century America*.

ROSS A. SLOTTEN

Plague Years

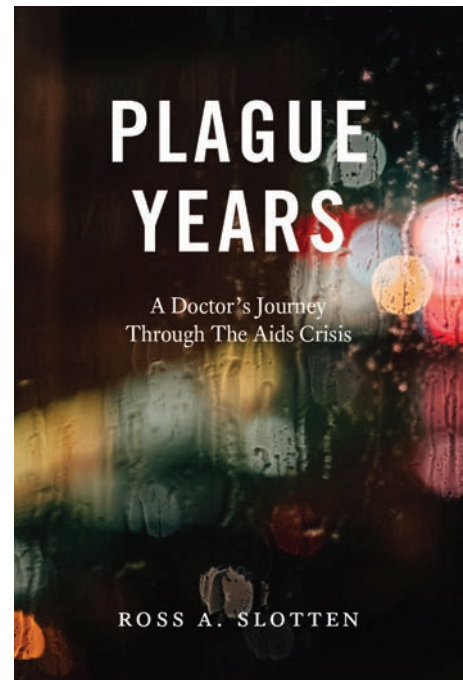
A Doctor's Journey through the AIDS Crisis

In 1992, Dr. Ross A. Slotten had the dubious distinction of signing more death certificates in the city of Chicago—and, by inference, the state of Illinois—than any other physician. As a family physician, he trained to care for patients from birth to death, but when he completed his residency in 1984, he had no idea that many of his future patients would be cut down in the prime of their lives. Among those patients were close friends, colleagues, and former lovers, who were shunned by most of the medical community because of their sexual orientation and HIV-positive status. Slotten wasn't an infectious disease specialist, but because of his unique position as a gay man and a young physician, he became an unlikely pioneer, swept up in the maelstrom of one of the greatest epidemics in modern human history.

In *Plague Years*, Slotten offers a unique first-person account of the HIV/AIDS epidemic, drawing on private journals and notes from his thirty-plus years of practice. Spanning not just the city of Chicago but four continents as well, *Plague Years* provides a comprehensive portrait of the epidemic, from its mystery-riddled early years through the reckless governmental responses of the United States and other nations that led to legions of senseless deaths and ruined lives to the discoveries of life-saving drug cocktails that transformed the disease into something potentially manageable. Unlike most other books on the subject, Slotten's story extends to the present day, when prevention of infection for those at risk and successful treatment of those already infected offer a ray of hope that HIV/AIDS can be stopped in its tracks.

Alternating between Slotten's reactions to the crisis as a gay man and the demanding toll the disease took on his career and the world around him, *Plague Years* sheds light on some of the darkest hours in the history of the LGBT community in a way that no previous medical memoir has.

Ross A. Slotten is a family practitioner specializing in the care of people with HIV/AIDS. He lives in Chicago with his partner and is the author of *The Heretic in Darwin's Court: The Life of Alfred Russel Wallace*.



“An excellently written, eminently readable, and absolutely compelling account of the AIDS epidemic of the 1980s and '90s, told with passion from the inside. Slotten's book vividly bring to life the stories of individuals lost to history and memory, as well as the experience of being a doctor on the frontline of something he never expected to encounter.”

**—John D'Emilio,
author of *Sexual Politics,
Sexual Communities***

MAY 224 p. 6 x 9

ISBN-13: 978-0-226-71876-7

Cloth \$20.00/£16.00

E-book ISBN-13: 978-0-226-71893-4

BIOGRAPHY

GAY AND LESBIAN STUDIES

Writing for Social Scientists

Howard S.
Becker



*How to Start
and Finish
Your Thesis,
Book, or
Article*

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HOWARD S. BECKER

Writing for Social Scientists

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With a New Preface

With a New Chapter by Pamela Richards

Praise for the second edition

“Do you have trouble starting writing? Do you always want to hold onto your work until it’s perfect? Are you afraid that you will expose yourself by what you write? Are you terrorized by ‘the literature’? If so, this may be the book that will change your life.”

—*Sociology*

*Chicago Guides to Writing, Editing,
and Publishing*

MARCH 200 p., 12 halftones 5½ x 8½

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Cloth \$50.00/£40.00

ISBN-13: 978-0-226-64393-9

Paper \$14.00/£12.00

E-book ISBN-13: 978-0-226-64409-7

REFERENCE SOCIOLOGY

Second Edition ISBN-13: 978-0-226-04132-2

For more than thirty years, *Writing for Social Scientists* has been a lifeboat for writers in all fields, from beginning students to published authors. It starts with a powerful reassurance: Academic writing is stressful, and even accomplished scholars like sociologist Howard S. Becker struggle with it. And it provides a clear solution: In order to learn how to write, take a deep breath and then begin writing. Revise. Repeat.

While the underlying challenges of writing have remained the same since the book first appeared, the context in which academic writers work has changed dramatically, thanks to rapid changes in technology and ever greater institutional pressures. This new edition has been updated throughout to reflect these changes, offering a new generation of scholars and students encouragement to write about society or any other scholarly topic clearly and persuasively.

As Becker writes in the new preface, “Nothing prepared me for the steady stream of mail from readers who found the book helpful. Not just helpful. Several told me the book had saved their lives; less a testimony to the book as therapy than a reflection of the seriousness of the trouble writing failure could get people into.” As academics are being called on to write more often, in more formats, the experienced, rational advice in *Writing for Social Scientists* will be an important resource for any writer’s shelf.

Howard S. Becker has made major contributions to the sociology of deviance, art, and music. He was professor of sociology at Northwestern University for twenty-five years and later became a professor of sociology and an adjunct professor of music at the University of Washington. He lives in San Francisco and Paris.

DAVID KAISER

Quantum Legacies

Dispatches from an Uncertain World

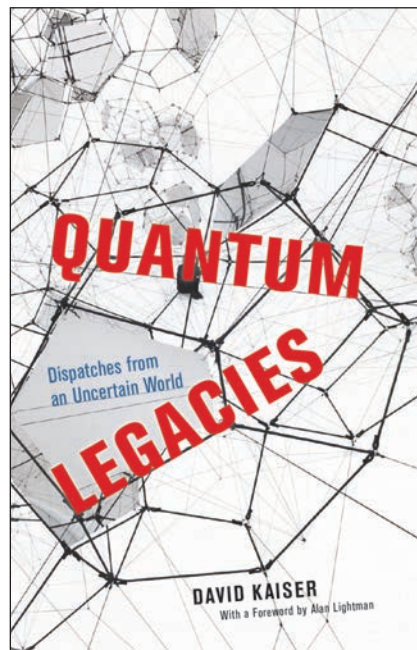
With a Foreword by Alan Lightman

The ideas at the root of quantum theory remain stubbornly, famously bizarre: a solid world reduced to puffs of probability; particles that tunnel through walls; cats suspended in zombie-like states, neither alive nor dead; and twinned particles that share entangled fates. For more than a century, physicists have grappled with these conceptual uncertainties while also enmeshed in the larger uncertainties of the social and political worlds of the twentieth century, a time pocked by the rise of fascism, cataclysmic world wars, and a new nuclear age.

In *Quantum Legacies*, David Kaiser introduces readers to iconic episodes in physicists' still-unfolding quest to understand space, time, and matter at their most fundamental. In a series of vibrant essays, Kaiser takes us inside moments of discovery and debate among the great minds of the era—Albert Einstein, Erwin Schrödinger, Stephen Hawking, and many more who have indelibly shaped our understanding of nature—as they have tried to make sense of a messy world.

Ranging across space and time, the episodes span the heady days of the 1920s, the dark times of the 1930s, the turbulence of the Cold War, and the peculiar political realities that followed. In those eras, as in our own, researchers' ambition was often to transcend the vagaries of here and now, to contribute lasting insights into how the world works that might reach beyond a given researcher's limited view. In *Quantum Legacies*, Kaiser unveils the difficult and unsteady work required to forge some shared understanding between individuals and across generations, and in doing so, he illuminates the deep ties between scientific exploration and the human condition.

David Kaiser is the Germeshausen Professor of the History of Science and professor of physics at the Massachusetts Institute of Technology. He is the author of many books, including *How the Hippies Saved Physics: Science, Counterculture, and the Quantum Revival*, and is coeditor of *Groovy Science: Knowledge, Innovation, and American Counterculture*, also published by the University of Chicago Press.



“Kaiser is a master writer, and this is some of his finest work. An extraordinary combination of technical science, rich history, and telling anecdote, *Quantum Legacies* is cutting-edge scholarship rendered in a style equal to any popular science writing. When a non-academic asks me ‘what is the history of science?’ I will give them this book.”

**—Matthew Stanley,
author of *Einstein’s War: How Relativity
Triumphed amid the Vicious
Nationalism of World War I***

APRIL 360 p., 47 halftones 5¹/₂ x 8¹/₂

ISBN-13: 978-0-226-69805-2

Cloth \$26.00/£21.00

E-book ISBN-13: 978-0-226-69819-9

SCIENCE



W. J. T. MITCHELL

Mental Traveler

A Father, a Son, and a Journey through Schizophrenia

How does a parent make sense of a child's severe mental illness? How does a father meet the daily challenges of caring for his gifted but delusional son, while seeking to overcome the stigma of madness and the limits of psychiatry? W. J. T. Mitchell's memoir tells the story—at once representative and unique—of one family's encounter with mental illness and bears witness to the life of the talented young man who was his son.

Gabriel Mitchell was diagnosed with schizophrenia at the age of twenty-one and died by suicide eighteen years later. He left behind a remarkable archive of creative work and a father determined to honor his son's attempts to conquer his own illness. Before his death, Gabe had been working on a film that would show madness from inside and out, as media stereotype and spectacle, symptom and stigma, malady and minority status, disability and gateway to insight. He was convinced that madness is an extreme form of subjective experience that we all endure at some point in our lives, whether in moments of ecstasy or melancholy, or in the enduring trauma of a broken heart. Gabe's declared ambition was to transform schizophrenia from a death sentence to a learning experience, and madness from a curse to a critical perspective.

Through vignettes and memories, by turns difficult, unsettling, and humorous, *Mental Traveler* shows how Mitchell was drawn into Gabe's quest for enlightenment within madness. Shot through with love and pain, this memoir holds many lessons for anyone struggling to cope with mental illness, and especially for parents and caregivers of those caught in its grasp.

W. J. T. Mitchell teaches English and art history at the University of Chicago. His books include *Image Science*, *Cloning Terror*, and *What Do Pictures Want?*, all also published by the University of Chicago Press.

“A father’s account, a humane case study of a person with schizophrenia, and above all a beautiful elegy for a bright and creative and troubled life lost, *Mental Traveler* is renowned scholar Mitchell’s lucid memoir of his son Gabe’s illness from early-onset in college to crisis, recovery, treatment, and finding a way in the world before his untimely death. Through a deep and clear-eyed process of attention and reminiscence, this book does a lot to dispel the stereotyping and scapegoating of people and families suffering from and with schizophrenia.”

**—Greg Bottoms,
author of *Angelhead:
My Brother’s Descent into Madness***

MARCH 192 p., 18 halftones 5¹/₂ x 8¹/₂
ISBN-13: 978-0-226-69593-8
Cloth \$22.50/£18.00
E-book ISBN-13: 978-0-226-69609-6
BIOGRAPHY PSYCHOLOGY

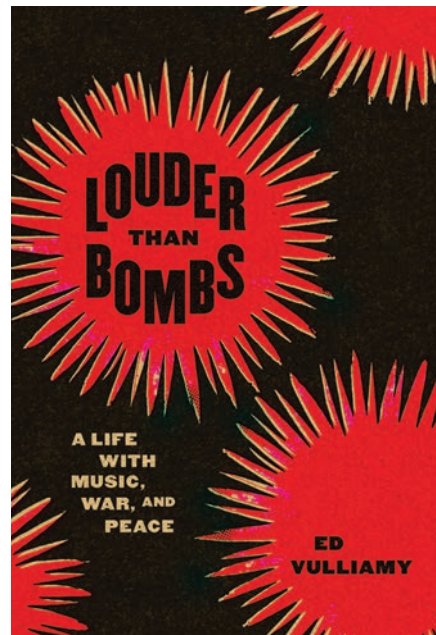
Louder Than Bombs

A Life with Music, War, and Peace

Part memoir, part reportage, *Louder Than Bombs* is a story of music from the front lines. Ed Vulliamy, a decorated war correspondent and journalist, offers a testimony of his lifelong passion for music. Vulliamy's reporting has taken him around the world to cover the Bosnian war, the fall of the Berlin Wall and collapse of Communism, the Iraq wars of 1991 and 2003 onward, narco violence in Mexico, and more, places where he confronted stories of violence, suffering, and injustice. Through it all, Vulliamy has turned to music not only as a reprieve but also as a means to understand and express the complicated emotions that follow.

Describing the artists, songs, and concerts that most influenced him, Vulliamy brings together the two largest threads of his life—music and war. *Louder Than Bombs* covers some of the most important musical milestones of the past fifty years, from Jimi Hendrix playing “Machine Gun” at the Isle of Wight Festival in 1970 to the Bataclan in Paris under siege in 2015. Vulliamy was present for many of these historic moments, and with him as our guide, we see them afresh, along the way meeting musicians like B. B. King, Graham Nash, Patti Smith, Daniel Barenboim, Gustavo Dudamel, and Bob Dylan. Vulliamy peppers the book with short vignettes—which he dubs 7" singles—recounting some of his happiest memories from a lifetime with music. Whether he's working as an extra in the Vienna State Opera's production of *Aida*, buying blues records in Chicago, or drinking coffee with Joan Baez, music is never far from his mind. As Vulliamy discovers, when horror is unspeakable, when words seem to fail us, we can turn to music for expression and comfort, or for rage and pain. Poignant and sensitively told, *Louder Than Bombs* is an unforgettable record of a life bursting with music.

Ed Vulliamy is a former reporter for the *Guardian* and *Observer*. He is the author of *Amexica: War along the Borderline* and *The War Is Dead, Long Live the War—Bosnia: The Reckoning*.



Praise for the UK Edition

“An impressively rich affair. . . . [*Louder Than Bombs*] is not only a testament to a life-long love of music, it also represents an indefatigable act of reportage into it.”

—*Financial Times*

“A lovingly sculpted monument to the songs and sounds that made sense, even—especially—when nothing else did.”

—*New Humanist*

“Vulliamy conveys the sense that music is a deeply essential part of being human. . . . This book is an ambitious exploration of the soundtrack of Vulliamy's eventful life and how much music inspired him to keep asking, ‘what is going on?’”

—*Irish Times*

MARCH 496 p. 5¹/₂ x 8¹/₂
ISBN-13: 978-0-226-71540-7
Paper \$20.00
E-book ISBN-13: 978-0-226-71554-4
MUSIC BIOGRAPHY
COBE-ME
Copublished with Granta Publications

JAIPREET VIRDI

Hearing Happiness

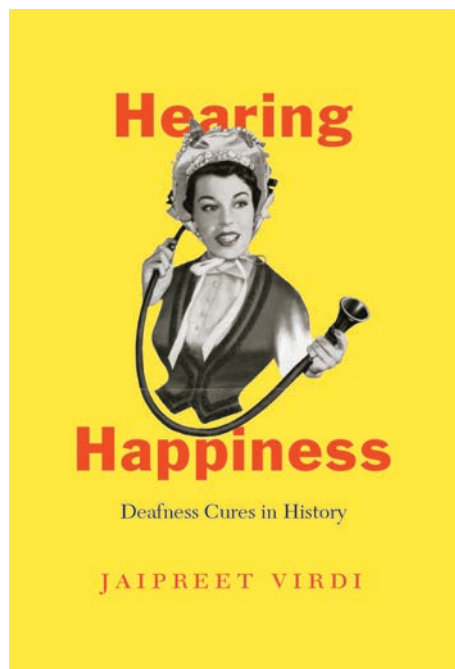
Deafness Cures in History

At the age of four, Jaipreet Virdi's world went silent. A severe case of meningitis left her alive but deaf, suddenly treated differently by everyone. Her deafness downplayed by society and doctors, she struggled to "pass" as hearing for most of her life. Countless cures, treatments, and technologies led to dead ends. Never quite deaf enough for the Deaf community or quite hearing enough for the "normal" majority, Virdi was stuck in aural limbo for years. It wasn't until her thirties, exasperated by problems with new digital hearing aids, that she began to actively assert her deafness and reexamine society's—and her own—perception of life as a deaf person in America.

Through lyrical history and personal memoir, *Hearing Happiness* raises pivotal questions about deafness in American society and the endless quest for a cure. Taking us from the 1860s up to the present, Virdi combs archives and museums in order to understand the long history of curious cures: hearing trumpets, violet-ray apparatuses, pneumomassages, electrotherapy machines, airplane diving, bloodletting, skull hammering, and many more. Hundreds of procedures and products have promised grand miracles but always failed to deliver—a legacy that is still present in contemporary biomedicine.

Weaving Virdi's own experiences together with her exploration into the fascinating history of deafness cures, *Hearing Happiness* is a powerful story that the world needs to hear.

Jaipreet Virdi is assistant professor of history at the University of Delaware.



“Poetically weaving her own experiences as a deaf person into a history of hearing loss, Virdi makes a compelling argument that deafness is as much a cultural construct as it is a physical phenomenon. Rigorously researched and eminently readable, *Hearing Happiness* is packed with historical gems that will fascinate both academic and lay audiences.”

**—Lindsey Fitzharris,
author of *The Butchering Art***

MAY 328 p., 40 halftones 6 x 9
ISBN-13: 978-0-226-69061-2
Cloth \$27.50/£22.00
E-book ISBN-13: 978-0-226-69075-9
HISTORY MEDICINE

DOUGLAS N. HARRIS

Charter School City

What the End of Traditional Public Schools in New Orleans Means for American Education

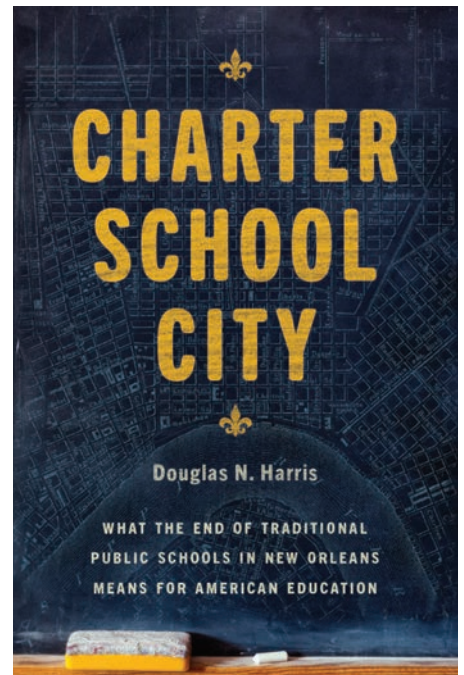
In the wake of the tragedy and destruction that came with Hurricane Katrina in 2005, public schools in New Orleans became part of an almost unthinkable experiment—eliminating the traditional public education system and replacing it with charter schools. Fifteen years later, the results have been remarkable, and the lessons learned should alter the way we think about American education.

New Orleans became the first US city ever to adopt a school system based on the principles of markets and economics. When the state took over all of the city's public schools, it turned them over to non-profit charter school managers accountable under performance-based contracts. Students were no longer obligated to attend a specific school based upon their address, allowing families to act like consumers and choose schools in any neighborhood. The teacher union contract, tenure, and certification rules were eliminated, giving schools autonomy and control to hire and fire as they pleased.

In *Charter School City*, Douglas N. Harris provides an inside look at how and why these reform decisions were made and offers many surprising findings from one of the most extensive and rigorous evaluations of a district school reform ever conducted.

Combining the evidence from New Orleans with that from other cities, Harris draws out the broader lessons of this unprecedented reform effort. At a time when charter school debates are more based on ideology than data, this book is a powerful, evidence-based, and in-depth look at how we can rethink the roles for governments, markets, and nonprofit organizations in education to ensure that America's schools fulfill their potential for all students.

Douglas N. Harris is professor and chair of the Department of Economics and the Schlieder Foundation Chair in Public Education at Tulane University. He is also the founding director of the Education Research Alliance for New Orleans, founding director of the National Center for Research on Education Access and Choice, and a non-resident senior fellow at the Brookings Institution.



“The scholars in New Orleans have gotten better faster than perhaps any other district in the country. To see this progress, in the wake of the trauma and devastation from Hurricane Katrina, is just awe-inspiring. In this ground-breaking book, Harris provides a full and careful picture of how the community did it and what others can learn from it. New Orleans shows us what’s possible, and it gives all of us reason for hope.”

**—Arne Duncan,
managing partner, Emerson Collective
and former US Secretary of Education**

APRIL 352 p., 9 halftones, 5 line drawings,
2 tables 6 x 9
ISBN-13: 978-0-226-67178-9
Cloth \$60.00x/£48.00
ISBN-13: 978-0-226-69464-1
Paper \$20.00/£16.00
E-book ISBN-13: 978-0-226-69478-8
EDUCATION



NEIL HARRIS and TERI J. EDELSTEIN

Chicago Apartments

A Century and Beyond of Lakefront Luxury

Second Edition

With a Foreword by Sara Paretsky

“Without thinking about it consciously, I was in love with the buildings put up between 1915 and 1930. Neil Harris gives a brief history of the changes in money, tastes, and design between that period and the modern—the ones VI Warshawski characterizes as having “glass and chrome lobbies.” I wish I had had *Chicago Apartments* before I wrote these books: like me, VI would not have known what a cartouche was, but she might have expressed as much sardonic amazement at these beautiful exteriors as she does at the opulent interiors.”

—from the Foreword by Sara Paretsky, best-selling author of the VI Warshawski series

FEBRUARY 368 p., 344 duotones 8¹/₂ x 11

ISBN-13: 978-0-226-61087-0

Cloth \$85.00s/£68.00

E-book ISBN-13: 978-0-226-61090-0

ARCHITECTURE AMERICAN HISTORY

Previous edition ISBN-13: 978-0-926-49425-1

The Chicago lakefront is one of America’s urban wonders. The ribbon of high-rise luxury apartment buildings along the Lake Michigan shore has few, if any, rivals nationwide for sustained architectural significance. This historic confluence of site, money, style, and development lies at the heart of the updated edition of Neil Harris’s *Chicago Apartments: A Century and Beyond of Lakefront Luxury*. The book features more than one hundred buildings, stretching from south to north and across more than a century, each with its own special combination of design choice, floor plans, and background story. Harris, with the assistance of Teri J. Edelstein, proves to be an affable and knowledgeable tour guide, guiding us through dozens of buildings, detailing histories, design choices, floor plans, and more along the way. Of particular note are recent structures on the Chicago River and south of the Loop that propose new definitions of comfort and extravagance. Featuring nearly 350 stunning images and with a foreword by renowned Chicago author Sara Paretsky, this new edition of *Chicago Apartments* offers a wide-ranging look inside some of the Windy City’s most magnificent abodes.

Neil Harris is the Preston and Sterling Morton Professor of History and Art History Emeritus at the University of Chicago. His books include *Capital Culture*, *The Chicagoan*, *The Artist in American Society*, *Humbug*, and *Cultural Excursions*, all published by the University of Chicago Press. **Teri J. Edelstein** is an art historian and museum professional.

HANNA ROSE SHELL

Shoddy

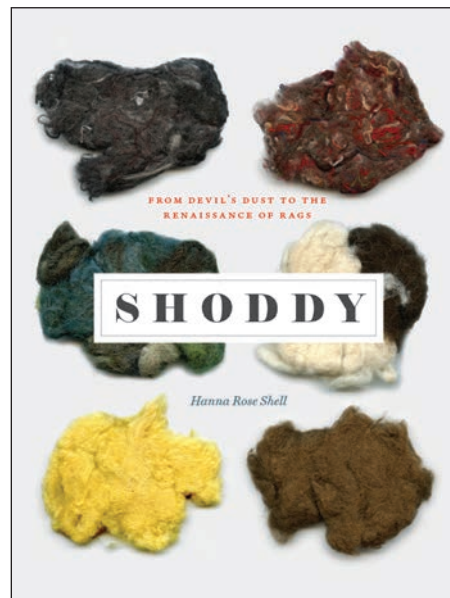
From Devil's Dust to the Renaissance of Rags

You know shoddy: an adjective meaning cheap and likely poorly made. But did you know that before it became a popular descriptor, shoddy was first coined as a noun? In the early nineteenth century, shoddy was the name given to a new textile material made from reclaimed wool. Shoddy was, in fact, one of the earliest forms of industrial recycling as old rags and fabric clippings were ground into “devil’s dust” and respun to be used in the making of suits, army uniforms, carpet lining, mattress stuffing, and more.

In *Shoddy*, Hanna Rose Shell takes readers on a vivid ride beginning in West Yorkshire’s Heavy Woollen District and its “shoddy towns,” and traveling to the United States, the developing world, and waste dumps, textile labs, and rag shredding factories, in order to unravel the threads of this story and its long history. Since the time of its first appearance, shoddy was both pervasive and controversial on multiple levels. Public health experts, with encouragement from the wool industry, worried about sanitation and disease—how could old clothes be disinfected? As well, the idea of wearing someone else’s old clothes so close to your own skin was discomforting in and of itself. Over time, shoddy the noun was increasingly used as an adjective that, according to Shell, captured a host of personal, ethical, commercial, and societal failings.

Introducing us to many richly drawn characters along the way, Shell reveals an interwoven tale of industrial espionage, political infighting, scientific inquiry, ethnic prejudices, and war profiteering. The resulting fabric is at once rich and sumptuous, and cheap and tawdry—and likely connected to something you are wearing right now.

Hanna Rose Shell is associate professor in the Department of Art & Art History, the Department of Cinema Studies & Moving Image Arts, and the History Department at the University of Colorado, Boulder, the author, most recently, of *Hide and Seek: Camouflage, Photography, and the Media of Reconnaissance*, and a director of the film *Secondhand [Pepe]*.



“*Shoddy* is that rare book that takes you from the direct experiences you share with the author (what to do with your used clothes? the feeling of ‘doing good’ when you donate them to clothe someone ‘less fortunate’) to the larger social, economic, historical, and yes, moral universe in which those experiences live.”

**—Sherry Turkle,
author of *Reclaiming Conversation:
The Power of Talk in a Digital Age***

APRIL 272 p., 4 color plates, 65 halftones
6 x 8
ISBN-13: 978-0-226-37775-9
Cloth \$25.00/£20.00
E-book ISBN-13: 978-0-226-69822-9
HISTORY



RACHEL DEWOSKIN

Two Menus

There are two menus in a Beijing restaurant, Rachel DeWoskin writes in the title poem, “the first of excess, / second, scarcity.” DeWoskin invites us into moments shaped by dualities, into spaces bordered by the language of her family (English) and that of her new country (Chinese), as well as the liminal spaces between youth and adulthood, safety and danger, humor and sorrow. This collection works by building and demolishing boundaries and binaries, sliding between their edges in movements that take us from the familiar to the strange and put us face-to-face with our assumptions and confusions. Through these complex and interwoven poems, we see how a self is never singular. Rather, it is made up of shifting—and sometimes colliding—parts. DeWoskin crosses back and forth, across languages and nations, between the divided parts in each of us, tracing overlaps and divergences. The limits and triumphs of translation, the slipperiness of relationships, and movements through land and language rise and fall together.

The poems in *Two Menus* offer insights into the layers of what it means to be human—to reconcile living as multiple selves. DeWoskin dives into the uncertain spaces, showing us how a life lived between walls is murky, strange, and immensely human. These poems ask us how to communicate across the boundaries that threaten to divide us, to measure and close the distance between who we are, were, and want to be.

Rachel DeWoskin is on the core fiction faculty and is an affiliated faculty member of Jewish studies and East Asian studies at the University of Chicago. She is the author of five novels, including the critically acclaimed *Banshee*, *Someday We Will Fly*, and *Big Girl Small*. Her essays, articles, and poems have appeared in a variety of outlets and anthologies, and her memoir, *Foreign Babes in Beijing*, has been published in six countries and is being developed as a television series.

“DeWoskin takes us from grief to romance in *Two Menus*, a debut of stunning clarity and formal dexterity. The subtleties of this book are balanced by the world each poem means to hold. DeWoskin is a poet of things, of the image, and of the narratives that attention to image allows. This is a beautiful book.”

—Jericho Brown,
author of *The Tradition*

“Combining a novelist’s narrative command with a poet’s faith in the mystical felicities of rhyme, DeWoskin chronicles a life lived in voracious pursuit of all aspects of earthly experience.”

—Suzanne Buffam,
author of *A Pillow Book*

MARCH 88 p. 6 x 9
ISBN-13: 978-0-226-68217-4
Cloth \$20.00/£15.00
E-book ISBN-13: 978-0-226-68220-4
POETRY

PHOENIX  POETS

LEO STEINBERG

Renaissance and Baroque Art

Selected Essays

Edited by Sheila Schwartz

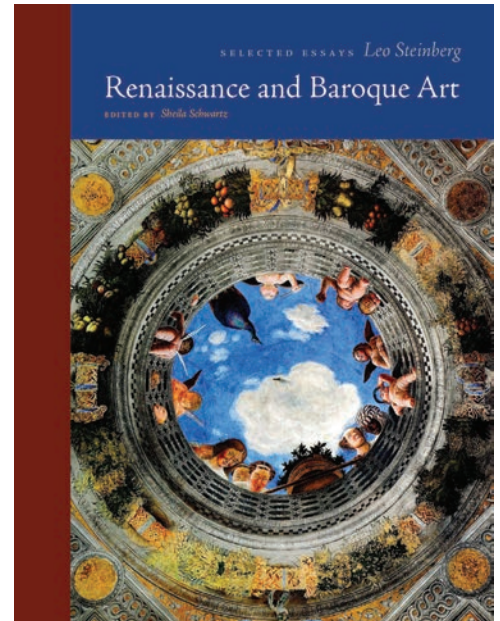
With an Introduction by Stephen J. Campbell

Leo Steinberg was one of the most original art historians of the twentieth century, known for taking interpretive risks that challenged the profession by overturning reigning orthodoxies. In essays and lectures ranging from old masters to contemporary art, 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 and influential reading. Steinberg's perceptions evolved from long, hard looking at his objects of study. Almost everything he wrote included passages of formal analysis, but always put into the service of interpretation.

This volume begins and ends with thematic essays on two fundamental precepts of Steinberg's art history: how dependence on textual authority mutes the visual truths of images and why artists routinely copy or adapt earlier artworks. In between are fourteen chapters on masterpieces of renaissance and baroque art, with bold and enlightening interpretations of works by Mantegna, Filippo Lippi, Pontormo, El Greco, Caravaggio, Steen, and, finally, Velázquez. Four chapters are devoted to some of Velázquez's best-known paintings, ending with the famously enigmatic *Las Meninas*.

Renaissance and Baroque Art is the third 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 & archives director of the Saul Steinberg Foundation.



Essays by Leo Steinberg

JUNE 416 p., 105 color plates, 140 halftones
8¹/₂ x 11

ISBN-13: 978-0-226-66872-7

Cloth \$65.00s/£50.00

E-book ISBN-13: 978-0-226-66886-4

ART



Still Life

Ecologies of the Modern Imagination at the Art Museum

FERNANDO DOMÍNGUEZ RUBIO

JULY 424 p., 47 halftones,
4 line drawings 6 x 9
ISBN-13: 978-0-226-71392-2
Cloth \$105.00x/£84.00
ISBN-13: 978-0-226-71408-0
Paper \$35.00s/£28.00
E-book ISBN-13: 978-0-226-71411-0
ART

How do you keep the cracks in *Starry Night* from spreading? How do you prevent artworks made of hugs or candies from disappearing? How do you render a fading photograph eternal—or should you attempt it at all? These are some of the questions that conservators, curators, registrars, and exhibition designers dealing with contemporary art face on a daily basis. In *Still Life*, Fernando Domínguez Rubio delves into one of the most important museums of the world, the Museum of Modern Art (MoMA) in New York, to explore the day-to-day dilemmas that museum workers face when the immortal artworks that we see in the exhibition room reveal themselves to be slowly unfolding disasters.

Still Life offers a fascinating and detailed ethnographic account of what

it takes to prevent these disasters from happening. Going behind the scenes at MoMA, Domínguez Rubio provides a rare view of the vast technological apparatus—from climatic infrastructures and storage facilities, to conservation labs and machine rooms—and teams of workers—from conservators and engineers to guards and couriers—who fight to hold artworks still.

As MoMA reopens after a massive expansion and rearranging of its space and collections, *Still Life* not only offers a much-needed account of the spaces, actors, and forms of labor traditionally left out of the main narratives of art, but it also offers a timely meditation on how far we, as a society, are willing to go to keep the things we value from disappearing into oblivion.

Fernando Domínguez Rubio is assistant professor of communication at the University of California, San Diego. He is coeditor of *The Politics of Knowledge*.

Fluxus Forms

Scores, Multiples, and the Eternal Network

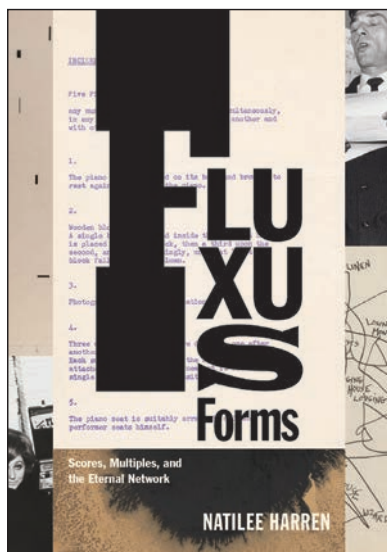
NATILEE HARREN

“PURGE the world of dead art, imitation, artificial art. . . . Promote living art, anti-art, promote NON ART REALITY to be grasped by all peoples,” writes artist George Maciunas in his Fluxus manifesto of 1963. Reacting against an elitist art world, Fluxus encouraged playfulness, chance, irreverence, and viewer involvement. The Fluxus collective—including George Brecht, Robert Filliou, Dick Higgins, Alison Knowles, George Maciunas, Yoko Ono, Nam June Paik, Benjamin Patterson, Takako Saito, Mieko Shiomi, Ben Vautier, and Robert Watts—embraced humble objects and everyday gestures, finding freedom and excitement beyond tradi-

tional forms of art-making.

While today the Fluxus collective is recognized for its radical works of performance, publishing, relational art, and ephemeral practice, it was not seriously studied in its own time. With *Fluxus Forms*, Natilee Harren uncovers the history of Fluxus that emerges at the intersections of art history, performance studies, music history, and literary theory. The book offers insight into the nature of art in the '60s and traces the international development of the collective's unique intermedia works—including event scores and Fluxbox multiples—which radically expanded the boundaries of contemporary art.

Natilee Harren is assistant professor of modern and contemporary art history at the University of Houston and author of *Karl Haendel: Knight's Heritage*.



FEBRUARY 304 p., 12 color plates,
70 halftones 7 x 10
ISBN-13: 978-0-226-35492-7
Cloth \$50.00s/£40.00
E-book ISBN-13: 978-0-226-35508-5
ART

Georg Simmel

Essays on Art and Aesthetics

Edited and with an Introduction by Austin Harrington

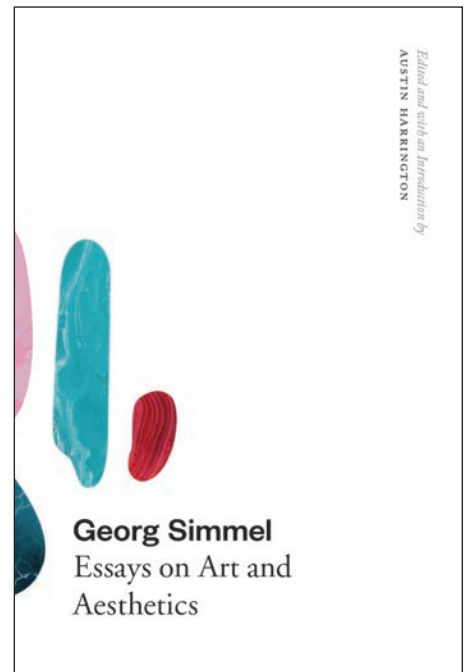
Georg Simmel is one of the most original German thinkers of the twentieth century and is considered a founding architect of the modern discipline of sociology. Ranging over fundamental questions of the relationship of self and society, his influential writings on money, modernity, and the metropolis continue to provoke debate today.

Fascinated by the relationship between culture, society, and economic life, Simmel took an interest in myriad phenomena of aesthetics and the arts. A friend of writers and artists such as Auguste Rodin, Rainer Maria Rilke, and Stefan George, he wrote dozens of pieces engaging with topics such as the work of Michelangelo, Rembrandt, and Rodin, Japanese art, naturalism and symbolism, Goethe, “art for art’s sake,” art exhibitions, and the aesthetics of the picture frame.

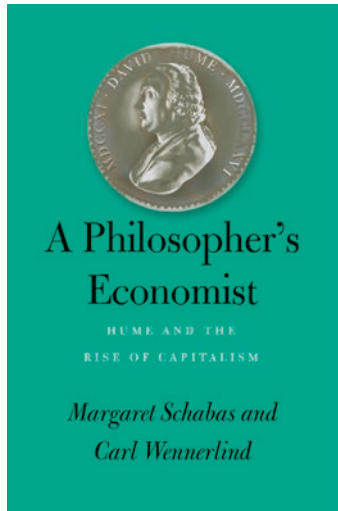
This is the first collection to bring together Simmel’s finest writing on art and aesthetics, and many of the items appear in English in this volume for the first time. The more than forty essays show the protean breadth of Simmel’s reflections, covering landscape painting, portraiture, sculpture, poetry, theater, form, style, and representation. An extensive introduction by Austin Harrington gives an overview of Simmel’s themes and elucidates the significance of his work for the many theorists who would be inspired by his ideas.

Something of an outsider to the formal academic world of his day, Simmel wrote creatively with the flair of an essayist. This expansive collection of translations preserves the narrative ease of Simmel’s prose and will be a vital source for readers with an interest in Simmel’s trailblazing ideas in modern European philosophy, sociology, and cultural theory.

Georg Simmel (1858–1918) taught at the University of Berlin and the University of Strasbourg. His many books include *The Philosophy of Money*, *The View of Life*, and *Georg Simmel on Individuality and Social Forms*, the latter two both published by the University of Chicago Press. **Austin Harrington** is associate professor of sociology at the University of Leeds. His most recent book is *German Cosmopolitan Social Thought and the Idea of the West: Voices from Weimar*.



JUNE 392 p. 6 x 9
ISBN-13: 978-0-226-62093-0
Cloth \$105.00x/£84.00
ISBN-13: 978-0-226-62109-8
Paper \$35.00s/£28.00
E-book ISBN-13: 978-0-226-62112-8
ART PHILOSOPHY



APRIL 328 p., 1 halftone 6 x 9
ISBN-13: 978-0-226-59744-7
Cloth \$45.00s/£36.00
E-book ISBN-13: 978-0-226-69125-1
PHILOSOPHY ECONOMICS

A Philosopher's Economist

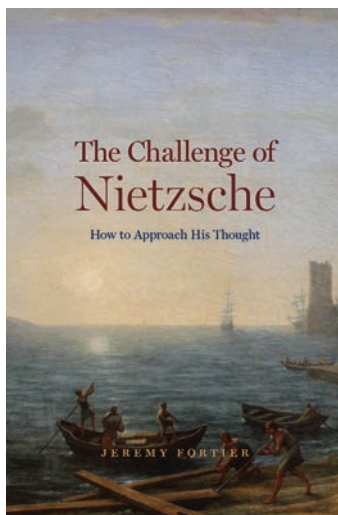
Hume and the Rise of Capitalism

MARGARET SCHABAS and CARL WENNERLIND

Although David Hume's contributions to philosophy are well known, his work on economics has been largely overlooked. *A Philosopher's Economist* offers the definitive account of Hume's "worldly philosophy," and argues that economics served as a unifying thread of his life and work. In this insightful book, Margaret Schabas and Carl Wennerlind show that Hume made important contributions to economic theory, for example on money, trade, and public finance. Hume's astute understanding of human behavior provided an important foundation to his economics and enabled him to follow through on the ethical and political dimensions of capitalism. He was also keen to connect his analysis with policy recommendations and sought to influence those in power.

While he supported commercial modernization, because it would promote peaceful relations, foster learning, and soften religious zealotry, he was not an unqualified enthusiast. He recognized the potential of capitalism for instability and the rise of absolutism. Hume's imprint on modern economics is profound and far-reaching, both because of his influence on Adam Smith and Thomas Robert Malthus and because of later admirers such as Friedrich Hayek and Paul Krugman. This book compels us to reconsider the centrality and legacy of Hume's economic thought—for both his time and ours—and serves as an important springboard for reflections on the philosophical underpinnings of economics.

Margaret Schabas is professor of philosophy at the University of British Columbia and the author of *A World Ruled by Number* and *The Natural Origins of Economics*. **Carl Wennerlind** is professor of history at Barnard College and the author of *Casualties of Credit*. Together they coedited *David Hume's Political Economy*.



FEBRUARY 256 p. 6 x 9
ISBN-13: 978-0-226-67939-6
Cloth \$40.00s/£32.00
E-book ISBN-13: 978-0-226-67942-6
PHILOSOPHY POLITICAL SCIENCE

The Challenge of Nietzsche

How to Approach His Thought

JEREMY FORTIER

Friedrich Nietzsche is one of the most widely read authors in the world, as well as one of the most controversial. He has been celebrated as a theorist of individual creativity and self-care but also condemned as an advocate of antimodern politics and hierarchical communalism. Rather than treating these approaches as mutually exclusive, Jeremy Fortier contends that we ought instead to understand Nietzsche's complex legacy as the consequence of a self-conscious and artful tension woven into the fabric of his books.

In *The Challenge of Nietzsche*, Fortier uses Nietzsche as a guide to Nietzsche, highlighting the fact that he equipped his writings with retrospective self-commentaries and an autobiographical apparatus that clarify how he understood his development as an author, thinker,

and human being. Fortier shows that Nietzsche used his writings to establish two major character types, the Free Spirit and Zarathustra, who represent two different approaches to the conduct and understanding of life: one that strives to be as independent and critical of the world as possible, and one that engages with, cares for, and aims to change the world. Nietzsche developed these characters at different moments of his life, in order to confront contrasting perspectives such as elemental experiences as the drive to independence, the feeling of love, and the assessment of one's overall health or well-being. Understanding the tension between the Free Spirit and Zarathustra takes readers to the heart of what Nietzsche identified as the tensions central to his life, and to all human life.

Jeremy Fortier teaches in the Department of Political Science at the City College of New York.

JACQUES DERRIDA

Geschlecht III

Sex, Race, Nation, Humanity

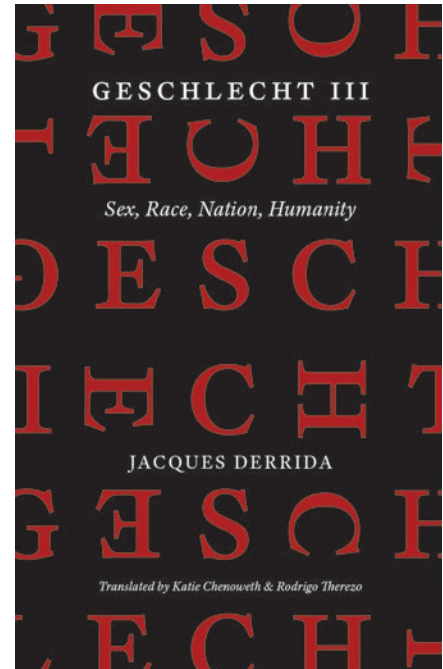
Edited by Geoffrey Bennington, Katie Chenoweth, and Rodrigo Therezo

Translated by Katie Chenoweth and Rodrigo Therezo

A significant event in Derrida scholarship, this book marks the first publication of his long-lost philosophical text known only as “Geschlecht III.” The third, and arguably the most significant, piece in his four-part *Geschlecht* series, it fills a gap that has perplexed Derrida scholars. The series centers on Martin Heidegger and the enigmatic German word *Geschlecht*, which has several meanings pointing to race, sex, and lineage. Throughout the series, Derrida engages with Heidegger’s controversial oeuvre to tease out topics of sexual difference, nationalism, race, and humanity. In *Geschlecht III*, he calls attention to Heidegger’s problematic nationalism, his work’s political and sexual themes, and his promise of salvation through the coming of the “One *Geschlecht*,” a sentiment that Derrida found concerningly close to the racial ideology of the Nazi party.

Amid new revelations about Heidegger’s anti-Semitism and the contemporary context of nationalist resurgence, this third piece of the *Geschlecht* series is timelier and more necessary than ever. Meticulously edited and expertly translated, this volume brings Derrida’s mysterious and much awaited text to light.

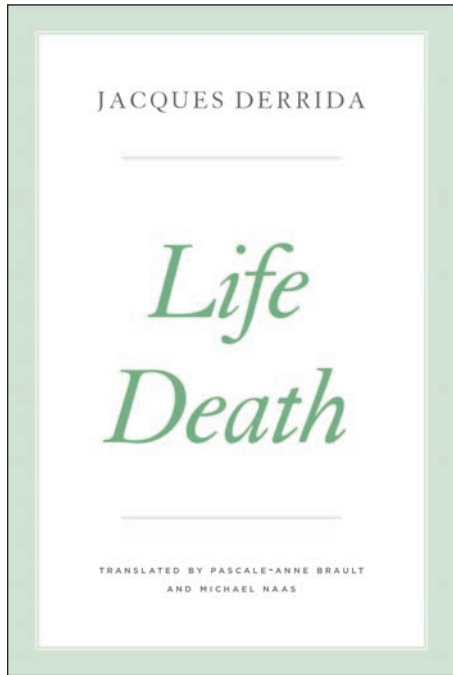
Jacques Derrida (1930–2004) was director of studies at the École des hautes études en sciences sociales, Paris, and professor of humanities at the University of California, Irvine. He is the author of many books published by the University of Chicago Press. **Geoffrey Bennington** is the Asa G. Candler Professor of Modern French Thought at Emory University. He is the author of several books on Derrida and translator of many others by him. **Katie Chenoweth** is associate professor of French at Princeton University and the director of Bibliothèque Derrida at Éditions du Seuil and of the digital humanities project, *Derrida’s Margins*. **Rodrigo Therezo** is editor of several books and the translator of Peter Trawny’s *Martin Heidegger: A Critical Introduction*.



From the Preface by Rodrigo Therezo

“This edition presents the reader with a text that seemed lost forever. Scholars were long astonished by a remarkable gap in the project on Heidegger and *Geschlecht* that Derrida planned in the 1980s: a series of four essays forming a more or less coherent whole, yet the third part of which we were denied until now.”

MARCH 168 p. 5¹/₂ x 8¹/₂
ISBN-13: 978-0-226-67746-0
Cloth \$27.50s/£22.00
E-book ISBN-13: 978-0-226-68539-7
PHILOSOPHY



“Derrida’s 1975-76 seminar, *Life Death*, is surely one of his greatest achievements. It begins with a deconstructive reading of François Jacob’s *Logic of the Living*, advancing to a critique of scientific ‘models’ in general. It then takes up Nietzsche’s notions of life and the living in terms of both biography and biology. Finally, it reads Freud’s *Beyond the Pleasure Principle* in an exciting and challenging way. The translation by Pascale-Anne Brault and Michael Naas is reliable and eminently readable.”

—David Farrell Krell,
author of *The Sea: A Philosophical Encounter*

The Seminars of Jacques Derrida

JUNE 328 p. 6 x 9
ISBN-13: 978-0-226-69951-6
Cloth \$45.00s/£36.00
E-book ISBN-13: 978-0-226-70114-1
PHILOSOPHY

JACQUES DERRIDA

Life Death

Edited by Pascale-Anne Brault and Peggy Kamuf

Translated by Pascale-Anne Brault and Michael Naas

One of Jacques Derrida’s richest and most provocative works, *Life Death* challenges and deconstructs one of the most deeply rooted dichotomies of Western thought: life and death. Here Derrida rethinks the traditional philosophical understanding of the relationship between life and death, undertaking multidisciplinary analyses of a range of topics, including philosophy, linguistics, and the life sciences. In seeking to understand the relationship between life and death, he engages in close readings of Freudian psychoanalysis, the philosophy of Nietzsche and Heidegger, French geneticist François Jacob, and epistemologist Georges Canguilhem.

Derrida gave his “Life Death” seminar over fourteen sessions between 1975 and 1976 at the École normale supérieure in Paris as part of the preparation for students studying for the *agrégation*, a notoriously competitive qualifying exam. The theme for the exam that year was “Life and Death,” but Derrida made a critical modification to the title by dropping the coordinating conjunction. The resulting title of *Life Death* poses a philosophical question about the close relationship between life and death. Derrida argues that death must be considered neither as the opposite of life nor as the truth or fulfillment of it, but rather as that which both limits life and makes it possible. Through these captivating sessions, Derrida thus not only questions traditional understandings of the relationship between life and death, but also ultimately develops a new way of thinking about what he calls “life death.”

Jacques Derrida (1930–2004) was director of studies at the École des hautes études en sciences sociales, Paris, and professor of humanities at the University of California, Irvine. He is the author of many books published by the University of Chicago Press. **Pascale-Anne Brault** is professor of French at DePaul University and is the translator of several books by Derrida. **Peggy Kamuf** is professor emerita of French and Italian and comparative literature at the University of Southern California. She has written, edited, or translated many books, by Derrida and others, and is coeditor of the series of Derrida’s seminars at the University of Chicago Press. **Michael Naas** is professor of philosophy at DePaul University and is the author of several books, most recently *Plato and the Invention of Life*.

JOHN T. SCOTT

Rousseau's Reader

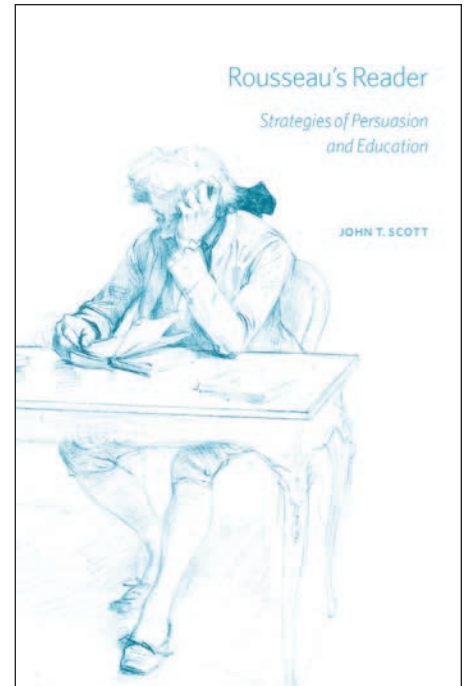
Strategies of Persuasion and Education

On his famous walk to Vincennes to visit the imprisoned Diderot, Rousseau had what he called an “illumination”—the realization that man was naturally good but becomes corrupted by the influence of society—a fundamental change in Rousseau’s perspective that would animate all of his subsequent works. At that moment, Rousseau “saw” something he had hitherto not seen, and he made it his mission to help his readers share that vision through an array of rhetorical and literary techniques.

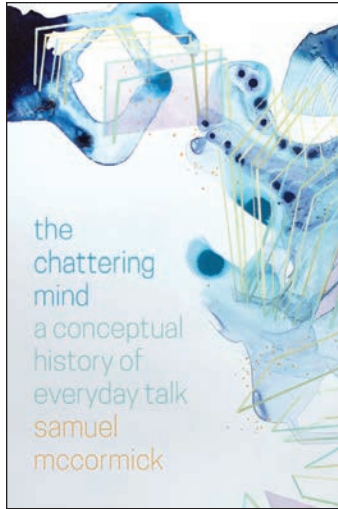
In *Rousseau's Reader*, John T. Scott looks at the different strategies Rousseau used to engage and persuade the readers of his major philosophical works, including the *Social Contract*, *Discourse on Inequality*, and *Emile*. Considering choice of genre; textual structure; frontispieces and illustrations; shifting authorial and narrative voice; addresses to readers that alternately invite and challenge; apostrophe, metaphor, and other literary devices; and, of course, paradox, Scott explores how the form of Rousseau’s writing relates to the content of his thought and vice versa. Through this skillful interplay of form and content, Rousseau engages in a profoundly transformative dialogue with his readers.

While most political philosophers have focused, understandably, on Rousseau’s ideas, Scott shows convincingly that the way he conveyed them is also of vital importance, especially given Rousseau’s enduring interest in education. In giving readers the key to Rousseau’s style, Scott offers fresh and original insights into the relationship between the substance of his thought and his literary and rhetorical techniques, which enhance our understanding of Rousseau’s project and the audiences he intended to reach.

John T. Scott is professor of political science at the University of California, Davis. He has edited or translated several volumes on Rousseau, including *The Major Political Writings of Jean-Jacques Rousseau*, also published by the University of Chicago Press.



MAY 336 p., 9 halftones, 4 tables 6 x 9
ISBN-13: 978-0-226-68914-2
Cloth \$35.00s/£28.00
E-book ISBN-13: 978-0-226-68928-9
PHILOSOPHY POLITICAL SCIENCE



MARCH 336 p., 5 line drawings, 3 tables
6 x 9

ISBN-13: 978-0-226-67763-7

Cloth \$105.00x/£84.00

ISBN-13: 978-0-226-67777-4

Paper \$35.00s/£28.00

E-book ISBN-13: 978-0-226-67780-4

PHILOSOPHY

The Chattering Mind

A Conceptual History of Everyday Talk

SAMUEL MCCORMICK

From Plato's contempt for "the madness of the multitude" to Kant's lament for "the great unthinking mass," the history of Western thought is riddled with disdain for ordinary collective life. But it was not until Kierkegaard developed the term "chatter" that this disdain began to focus on the ordinary communicative practices that sustain this form of human togetherness.

The Chattering Mind explores the intellectual tradition inaugurated by Kierkegaard's work, tracing the conceptual history of everyday talk from his formative account of chatter to Heidegger's recuperative discussion of "idle talk" and Lacan's culminating treatment of "empty speech"—and ultimately into

our digital present, where small talk on various social media platforms now yields big data for tech-savvy entrepreneurs. In this sense, *The Chattering Mind* is less a history of ideas than a book in search of a usable past. It is a study of how the modern world became anxious about everyday talk, figured in terms of the intellectual elites who piqued this anxiety, and written with an eye toward recent dilemmas of digital communication and culture. By explaining how a quintessentially unproblematic form of human communication became a communication problem in itself, McCormick also shows how its conceptual history is essential to our understanding of media and communication today.

Samuel McCormick is associate professor of communication studies at San Francisco State University.



JUNE 256 p. 6 x 9

ISBN-13: 978-0-226-06428-4

Cloth \$45.00s/£36.00

E-book ISBN-13: 978-0-226-70503-3

PHILOSOPHY

Two Thumbs Up

How Critics Aid Appreciation

STEPHANIE ROSS

Far from an elite practice reserved for the highly educated, criticism is all around us. We turn to the Yelp reviewers to decide what restaurants are best, to Rotten Tomatoes to guide our movie choices, and to a host of voices on social media for critiques of political candidates, beach resorts, and everything in between. Yet even amid this ever-expanding sea of opinions, professional critics still hold considerable power in guiding how we make aesthetic judgments. Philosophers and lovers of art continue to grapple with questions that have fascinated them for centuries: How should we engage with works of art? What might enhance such encounters? Should some people's views be privileged? Who should count as a critic? And do critics actually help us

appreciate art?

In *Two Thumbs Up*, philosopher Stephanie Ross tackles these questions, revealing the ways that critics influence our decisions and why that's a good thing. Starting from David Hume's conception of ideal critics, Ross refines his position and makes the case that review-based journalistic or consumer reporting criticism proves the best model for helping us find and appreciate quality. She addresses and critiques several other positions and, in the process, she demonstrates how aesthetic and philosophical concerns permeate our lives, choices, and culture. Ultimately, whether we're searching for the right wine or the best concert, Ross encourages us all to find and follow critics whose taste we share.

Stephanie Ross is professor emerita of philosophy at the University of Missouri—St. Louis. She is the author of *What Gardens Mean*, also published by the University of Chicago Press.

MARK C. TAYLOR

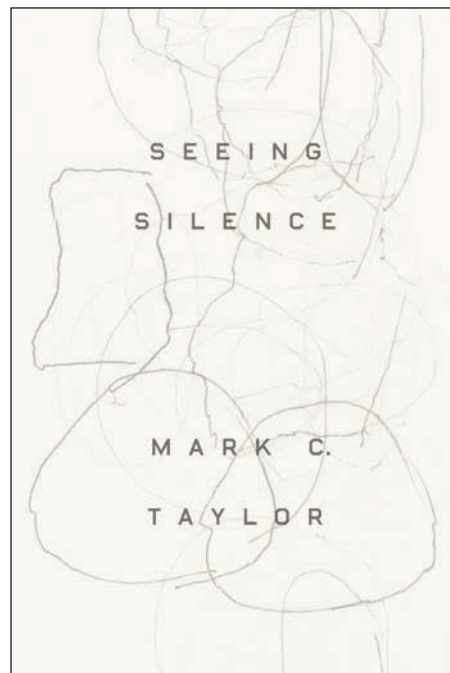
Seeing Silence

Mark C. Taylor's latest book is a philosophy of silence for our nervous, chattering age. How do we find silence—and, more importantly, how do we *understand* it—amid the incessant buzz of the networks that enmesh us? Have we forgotten how to listen to each other, to recognize the virtues of modesty and reticence, and to appreciate the resonance of silence? Are we less prepared than ever for the ultimate silence that awaits us all?

Taylor wants us to pause long enough to hear what is not said and to attend to what remains unsayable. In his account, our way to *hearing* silence is, paradoxically, to *see* it. Taylor explores the many variations of silence by considering the work of leading modern and postmodern visual artists, including Barnett Newman, Ad Reinhardt, James Turrell, and Anish Kapoor. Developing the insights of philosophers, theologians, writers, and composers, he weaves a rich narrative modeled on the Stations of the Cross. His chapter titles suggest our positions toward silence: *Without. Before. From. Beyond. Against. Within. Around. Between. Toward. With. In.* Recasting Hegel's phenomenology of spirit and Kierkegaard's stages on life's way, Taylor translates the traditional *Via Dolorosa* into a Nietzschean *Via Jubilosa* that affirms light in the midst of darkness.

Seeing Silence is a thoughtful meditation that invites readers to linger long enough to see silence, and, in this way, perhaps to hear once again the wordless Word that once was named "God."

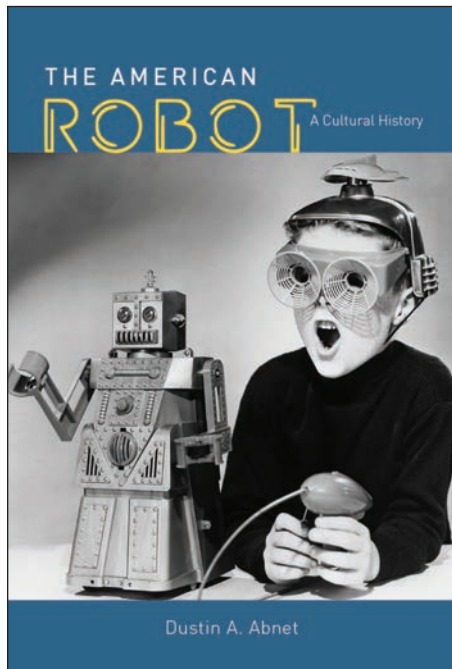
Mark C. Taylor is professor of religion at Columbia University and is the founding editor of the Religion and Postmodernism series published by the University of Chicago Press. He is the author of over two dozen books, including *Speed Limits: Where Time Went and Why We Have So Little Left* and *Abiding Grace: Time, Modernity, Death*.



“Based on the synesthesia between seeing and hearing, *Seeing Silence* is an original and fascinating meditation on the origins of human experience, art, and language. Taylor argues eloquently for the significance of silence in the contemporary world, and he shows the value of reflecting on the work of artists and thinkers who have recognized this.”

**—Graham Parkes,
University of Vienna**

MARCH 328 p., 14 halftones, 1 table 6 x 9
ISBN-13: 978-0-226-69352-1
Cloth \$35.00s/£28.00
E-book ISBN-13: 978-0-226-69366-8
PHILOSOPHY RELIGION



MARCH 360 p., 26 halftones 6 x 9
ISBN-13: 978-0-226-69271-5
Cloth \$35.00s/£28.00
E-book ISBN-13: 978-0-226-69285-2
AMERICAN HISTORY



DUSTIN A. ABNET

The American Robot

A Cultural History

Although they entered the world as pure science fiction, robots are now very much a fact of everyday life. Whether a space-age cyborg, a chess-playing automaton, or simply the smartphone in our pocket, robots have long been a symbol of the fraught and fearful relationship between ourselves and our creations. Though we tend to think of them as products of twentieth-century technology—the word “robot” itself dates to only 1921—as a concept, they have colored US society and culture for far longer, as Dustin A. Abnet shows to dazzling effect in *The American Robot*.

In tracing the history of the idea of robots in US culture, Abnet draws on intellectual history, religion, literature, film, and television. He explores how robots and their many kin have not only conceptually connected but literally embodied some of the most critical questions in modern culture. He also investigates how the discourse around robots has reinforced social and economic inequalities, as well as fantasies of mass domination—chilling thoughts that the recent increase in job automation has done little to quell. *The American Robot* argues that the deep history of robots has abetted both the literal replacement of humans by machines and the figurative transformation of humans into machines, connecting advances in technology and capitalism to individual and societal change. Look beneath the fears that fracture our society, Abnet tells us, and you’re likely to find a robot lurking there.

Dustin A. Abnet is assistant professor of American studies at California State University, Fullerton.

Picturing Political Power

Images in the Women's Suffrage Movement

ALLISON K. LANGE

For as long as women have battled for equitable political representation in America, those battles have been defined by images—whether illustrations, engravings, photographs, or colorful chromolithograph posters. Some of these pictures have been flattering, many have been condescending, and others downright incendiary. They have drawn upon prevailing cultural ideas of women's perceived roles and abilities and often have been circulated with pointedly political objectives.

Picturing Political Power offers perhaps the most comprehensive analysis yet of the connection between images, gender, and power. In this examination of the fights that led to the ratification of the Nineteenth Amendment in 1920, Allison K. Lange explores how suffrag-

ists pioneered one of the first extensive visual campaigns in modern American history. She shows how pictures, from early engravings and photographs to colorful posters, proved central to suffragists' efforts to change expectations for women, fighting back against the accepted norms of their times. In seeking to transform notions of womanhood and win the right to vote, white suffragists emphasized the compatibility of voting and motherhood, while Sojourner Truth and other leading suffragists of color employed pictures to secure respect and authority. *Picturing Political Power* demonstrates the centrality of visual politics to American women's campaigns throughout the nineteenth and early twentieth centuries, revealing the power of images to change history.

Allison K. Lange is assistant professor of history at Wentworth Institute of Technology.



MAY 320 p., 105 halftones 6 x 9

ISBN-13: 978-0-226-70324-4

Cloth \$45.00s/£36.00

E-book ISBN-13: 978-0-226-70338-1

AMERICAN HISTORY
WOMEN'S STUDIES

The Nature of the Future

Agriculture, Science, and Capitalism in the Antebellum North

EMILY PAWLEY

The nostalgic mist surrounding farms can make it hard to write their history, encrusting them with stereotypical rural virtues and unrealistically separating them from markets, capitalism, and urban influences. *The Nature of the Future* aims to remake this staid vision. Emily Pawley examines a place and period of enormous agricultural vitality—antebellum New York State—and follows thousands of “improving agriculturists,” part of the largest, most diverse, and most active scientific community in nineteenth-century America. Pawley shows that these improvers practiced a kind of science hard for contemporary readers to recognize, in which profit was not only a goal but also the under-

lying purpose of the natural world. Far from producing a more rational vision of nature, northern farmers practiced a form of science where conflicting visions of the future landscape appeared and evaporated in quick succession. Drawing from environmental history, US history, and the history of science, and extensively mining a wealth of antebellum agricultural publications, *The Nature of the Future* uncovers the rich loam hiding beneath ostensibly infertile scholarly terrain, revealing a surprising area of agricultural experimentation that transformed American landscapes and American ideas of expertise, success, and exploitation.

Emily Pawley is associate professor of history at Dickinson College.



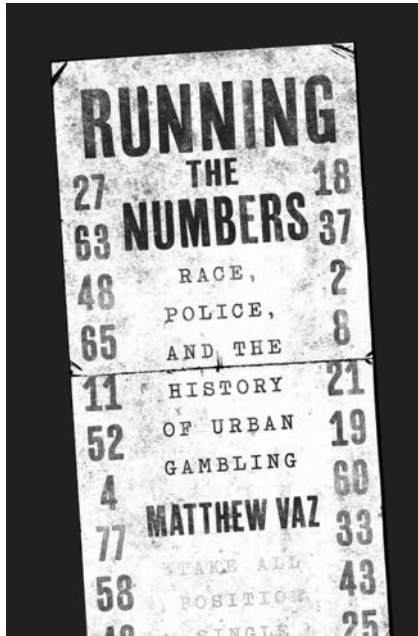
APRIL 312 p., 16 halftones 6 x 9

ISBN-13: 978-0-226-69383-5

Cloth \$50.00s/£40.00

E-book ISBN-13: 978-0-226-69397-2

AMERICAN HISTORY



Historical Studies of Urban America

APRIL 208 p., 15 halftones 6 x 9

ISBN-13: 978-0-226-69044-5

Cloth \$35.00s/£28.00

E-book ISBN-13: 978-0-226-69058-2

AMERICAN HISTORY

MATTHEW VAZ

Running the Numbers

Race, Police, and the History of Urban Gambling

Every day in the United States, people test their luck in numerous lotteries, from state-run games to massive programs like Powerball and Mega Millions. Yet few are aware that the origins of today's lotteries can be found in an African American gambling economy that flourished in urban communities in the mid-twentieth century. In *Running the Numbers*, Matthew Vaz reveals how the politics of gambling became enmeshed in disputes over racial justice and police legitimacy.

As Vaz highlights, early urban gamblers favored low-stakes games built around combinations of winning numbers. When these games became one of the largest economic engines in nonwhite areas like Harlem and Chicago's south side, police took notice of the illegal business—and took advantage of new opportunities to benefit from graft and other corrupt practices. Eventually, governments found an unusual solution to the problems of illicit gambling and abusive police tactics: coopting the market through legal state-run lotteries, which could offer larger jackpots than any underground game. By tracing this process and the tensions and conflicts that propelled it, Vaz calls attention to the fact that, much like education and housing in twentieth-century America, the gambling economy has also been a form of disputed terrain and racial power struggle.

Matthew Vaz is assistant professor in the Department of History at the City College of the City University of New York.

ANDREW S. BAER

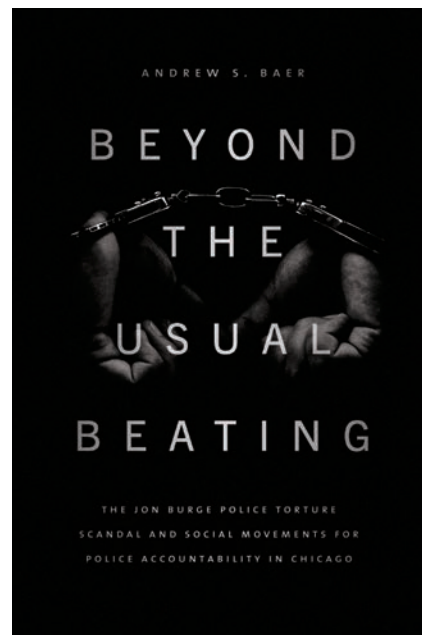
Beyond the Usual Beating

The Jon Burge Police Torture Scandal and Social Movements for Police Accountability in Chicago

The malign and long-lasting influence of Chicago police commander Jon Burge cannot be overestimated, particularly as fresh examples of local and national criminal justice abuse continue to surface with dismaying frequency. Burge's decades-long tenure on the Chicago police force was marked by racist and barbaric interrogation methods, including psychological torture, burnings, and mock executions—techniques that went far “beyond the usual beating.” After his exposure in 1989, Burge became a symbol of police brutality and the persistent outcry against him led to the abolition of the death penalty in Illinois.

But Burge hardly developed or operated in a vacuum, as Andrew S. Baer explores to stark effect here. He identifies the darkness of the Burge era as a product of local social forces, arising from a specific milieu beyond the nationwide racialized reactionary fever of the 1960s and 1970s. Similarly, the popular resistance movements that rallied in his wake actually predated Burge's exposure but cohered with unexpected power due to the galvanizing focus on his crimes and abuses. For over thirty years, a shifting coalition including torture survivors, their families, civil rights attorneys, and journalists helped to corroborate allegations of violence, free the wrongfully convicted, have Burge fired and incarcerated, and win passage of a municipal reparations package, among other victories. *Beyond the Usual Beating* reveals that though the Burge scandal underscores the relationship between personal bigotry and structural racism in the criminal justice system, it also shows how ordinary people held perpetrators accountable in the face of intransigent local power.

Andrew S. Baer is assistant professor of history with a secondary appointment in African American studies at the University of Alabama at Birmingham.



Historical Studies of Urban America

APRIL 312 p., 13 halftones 6 x 9

ISBN-13: 978-0-226-70047-2

Cloth \$45.00s/£36.00

E-book ISBN-13: 978-0-226-70050-2

AMERICAN HISTORY

AFRICAN AMERICAN STUDIES

Diet for a Large Planet

Industrial Britain, Food Systems, and World Ecology

CHRIS OTTER

June 400 p., 65 halftones 6 x 9

ISBN-13: 978-0-226-69710-9

Cloth \$49.00s/£24.00

E-book ISBN-13: 978-0-226-70596-5

EUROPEAN HISTORY

We are facing a world food crisis of unparalleled proportions. Our reliance on unsustainable dietary choices and agricultural systems is causing problems both for human health and the health of our planet. Solutions from lab-grown food to vegan diets to strictly local food consumption are often discussed, but a central question remains: how did we get to this point?

In *Diet for a Large Planet*, Chris Otter goes back to the late eighteenth century in Britain, where the diet heavy in meat, wheat, and sugar was developing. As Britain underwent steady growth, urbanization, industrialization, and economic expansion, the nation altered its food choices, shifting away from locally produced plant-based nutrition. This new diet, rich in animal

proteins and refined carbohydrates, made people taller and stronger, but it led to new types of health problems. Its production also relied on far greater acreage than Britain itself, forcing the nation to become more dependent on global resources. Otter shows how this issue expands beyond Britain, looking at the global effects of large agro-food systems that require more resources than our planet can sustain. This comprehensive history helps us understand how the British played a significant role in making red meat, white bread, and sugar the diet of choice—linked to wealth, luxury, and power—and shows how dietary choices connect to the pressing issues of climate change and food supply.

Chris Otter is associate professor of history at the Ohio State University. He is the author of *The Victorian Eye: A Political History of Light and Vision in Britain, 1800–1910*, also published by the University of Chicago Press.

The Province of Affliction

Illness and the Making of Early New England

BEN MUTSCHLER

American Beginnings, 1500–1900

JULY 368 p. 6 x 9

ISBN-13: 978-0-226-71442-4

Cloth \$55.00s/£24.00

E-book ISBN-13: 978-0-226-71456-1

AMERICAN HISTORY

How do we balance individual and collective responsibility for illness? This question, which continues to resonate today, was especially pressing in colonial America, where episodic bouts of sickness were pervasive, chronic ails common, and epidemics all too familiar.

In *The Province of Affliction*, Ben Mutschler explores the surprising roles that illness played in shaping the foundations of New England society and government from the late seventeenth century through the early nineteenth century. Considered healthier than residents in many other regions of early America, and yet still riddled with disease, New Englanders grappled steadily with what could be expected of the sick and what allowances could be made to them and their providers. Mutschler integrates the history of disease into the

narrative of early American cultural and political development, illuminating the fragility of autonomy, individualism, and advancement in this period. Each sickness in early New England created its own web of interdependent social relations that could both enable survival and set off a long bureaucratic struggle to determine responsibility for the misfortune. From families and households to townships, colonies, and states, illness both defined and strained the institutions of the day, bringing people together in the face of calamity, yet also driving them apart when the cost of persevering grew overwhelming. In the process, domestic turmoil circulated through the social and political world to permeate the very bedrock of early American civic life.

Ben Mutschler is associate professor of history at Oregon State University.

Urban Lowlands

A History of Neighborhoods, Poverty, and Planning

STEVEN T. MOGA

In *Urban Lowlands*, Steven T. Moga looks closely at the Harlem Flats in New York City; Black Bottom in Nashville; Swede Hollow in St. Paul; and the Flats in Los Angeles to interrogate the connections between a city's physical landscape and the poverty and social problems that are often concentrated at its literal lowest points. Taking an interdisciplinary perspective on the history of US urban development that stretches from the nineteenth to the mid-twentieth century, Moga reveals patterns of inequitable land use, economic dispossession, and

social discrimination against poor and working-class residents. In attending to the landscapes of neighborhoods typically considered slums, Moga shows how physical and policy-driven containment has shaped the lives of the urban poor, while wealth and access to resources have been historically concentrated in elevated areas—truly “the heights.” Moga's innovative framework expands our understanding of how planning and economic segregation alike have molded the American city.

Steven T. Moga is assistant professor of landscape studies at Smith College.

“Moga makes an exceptionally persuasive case regarding the factors shaping the development of low-land areas. He clearly establishes the importance of disease theory and racial attitudes as critical to urban decision-making. What is most impressive about *Urban Lowlands* is that Moga seamlessly connects his story of bottomlands to larger developments in urban planning in the post-1930s period.”

—David Soll,
author of *Empire of Water: An
Environmental and Political History
of the New York Water Supply*

*Historical Studies of Urban
America*

JUNE 240 p., 39 halftones 6 x 9

ISBN-13: 978-0-226-71053-2

Cloth \$50.00s/£40.00

E-book ISBN-13: 978-0-226-71067-9

AMERICAN HISTORY

Puritan Spirits in the Abolitionist Imagination

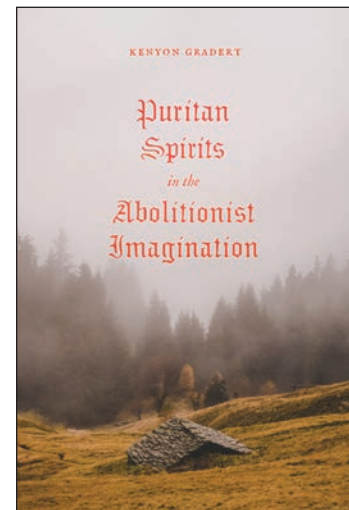
KENYON GRADERT

The Puritans of popular memory are dour figures, characterized by humorless toil at best and witch trials at worst. Calling someone a Puritan is an insult reserved for prudes, prigs, or oppressors. Our American abolitionist forebears, however, would be shocked to hear this. In the decades before the Civil War, abolitionists fervently embraced the idea that Puritans were in fact pioneers of revolutionary dissent, and invoked their name and ideas as part of their antislavery crusade.

Puritan Spirits in the Abolitionist Imagination reveals how the leaders of the nineteenth-century abolitionist movement—from landmark figures like Ralph Waldo Emerson to scores of lesser-known writers and orators—drew upon the Puritan tradition to shape their

politics and personae. In a striking instance of selective memory, reimagined aspects of Puritan history proved to be potent catalysts for abolitionist minds. Black writers lauded slave rebels as new Puritan soldiers, female antislavery militias in Kansas were cast as modern Pilgrims, and a direct lineage of radical democracy was traced from these early New Englanders through the American and French revolutions to the abolitionist movement, deemed a “Second Reformation” by some. Kenyon Gradert recovers a striking influence on abolitionism and recasts our understanding of puritanism, often seen as a strictly conservative ideology, averse to the worldly rebellion championed by abolitionists.

Kenyon Gradert is a postdoctoral fellow in the Department of English at Auburn University.



American Beginnings, 1500–1900

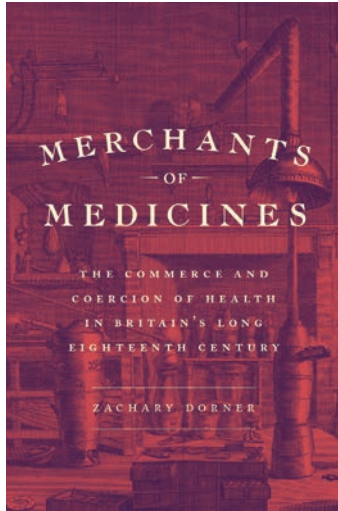
APRIL 256 p., 2 halftones 6 x 9

ISBN-13: 978-0-226-69402-3

Cloth \$50.00s/£40.00

E-book ISBN-13: 978-0-226-69416-0

AMERICAN HISTORY RELIGION



MAY 280 p., 24 halftones, 5 tables 6 x 9
ISBN-13: 978-0-226-70680-1
Cloth \$50.00s/£40.00
E-book ISBN-13: 978-0-226-70694-8
HISTORY EUROPEAN HISTORY

Merchants of Medicines

The Commerce and Coercion of Health in Britain's Long Eighteenth Century

ZACHARY DORNER

The period from the late seventeenth to the early nineteenth century—the so-called long eighteenth century of English history—was a time of profound global change, marked by the expansion of intercontinental empires, long distance trade, and human enslavement. It was also the moment when medicines, previously produced locally and in small batches, became global products. As greater numbers of British subjects struggled to survive overseas, more medicines than ever were manufactured and exported to help them. Most historical accounts, however, obscure the medicine trade's dependence on slave labor, plantation agriculture, and colonial warfare.

In *Merchants of Medicines*, Zachary Dorner follows the earliest industrial pharmaceuticals from their manufacture in the United Kingdom, across

trade routes, and to the edges of empire, along the way telling a story of what medicines were, what they did, and what they meant. He brings to life business, medical, and government records to evoke a vibrant early modern world of laboratories in London, Caribbean estates, South Asian factories, New England timber camps, and ships at sea. In these settings, medicines were produced, distributed, and consumed in new ways to help confront challenges of distance, labor, and authority in colonial territories. *Merchants of Medicines* offers a new history of economic and medical development across early America, Britain, and South Asia, revealing the unsettlingly close ties among medicine, finance, warfare, and slavery that changed people's expectations of their health and their bodies.

Zachary Dorner is the Patrick Henry Postdoctoral Fellow in history at Johns Hopkins University.

Volume 1

JUNE 632 p., 1 halftone 8 1/2 x 11
ISBN-13: 978-0-226-68878-7
Cloth \$175.00x/£150.00
E-book ISBN-13: 978-0-226-68881-7
AMERICAN HISTORY LAW

Volume 2

JUNE 704 p. 8 1/2 x 11
ISBN-13: 978-0-226-68895-4
Cloth \$175.00x/£150.00
E-book ISBN-13: 978-0-226-68900-5
AMERICAN HISTORY LAW

The Reconstruction Amendments

The Essential Documents, Volumes 1 & 2

KURT T. LASH

Ratified in the years immediately following the American Civil War, the Thirteenth, Fourteenth, and Fifteenth Amendments to the US Constitution—together known as the Reconstruction Amendments—abolished slavery, safeguarded a set of basic national liberties, and expanded the right to vote, respectively. This two-volume work presents the key speeches, debates, and public dialogues that surrounded the adoption of the three amendments, allowing us to more fully experience how they reshaped the nature of American life and freedom.

Volume 1 outlines a broad historical context for the Reconstruction Amendments and contains materials related to the Thirteenth Amendment, which abolished slavery, while Volume 2

covers the Fourteenth and Fifteenth Amendments on the rights of citizenship and enfranchisement. The documents in this collection encompass a sweeping range of primary sources, from congressional debates to court cases, public speeches to newspaper articles. As a whole, the volumes meticulously depict a significant period of legal change even as they illuminate the ways in which people across the land grappled with the process of constitutional reconstruction. Filling a major gap in the literature on the era, *The Reconstruction Amendments* will be indispensable for readers in politics, history, and law, as well as anyone seeking a better understanding of the post-Civil War basis of American constitutional democracy.

Kurt T. Lash is the E. Claiborne Robins Distinguished Chair in Law at the University of Richmond. He is the author or coauthor of several books, including, most recently, *The Fourteenth Amendment and the Privileges and Immunities of American Citizenship*.

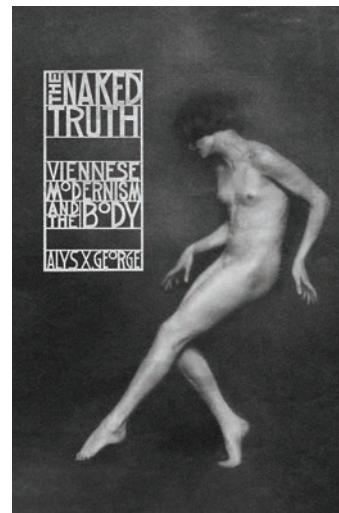
The Naked Truth Viennese Modernism and the Body

ALYS X. GEORGE

Viennese modernism is often described in terms of a fin-de-siècle fascination with the psyche. But this stereotype of the movement as essentially cerebral overlooks a rich cultural history of the body. *The Naked Truth*, an interdisciplinary tour de force, addresses this lacuna, fundamentally recasting the visual, literary, and performative cultures of Viennese modernism through an innovative focus on the corporeal.

Alys X. George explores the modernist focus on the flesh by turning our attention to the second Vienna medical school, which revolutionized the field of anatomy in the 1800s. As she traces the results of this materialist influence across a broad range of cultural forms—exhibitions, literature, portrai-

ture, dance, film, and more—George brings into dialogue a diverse group of historical protagonists, from canonical figures like Egon Schiele, Arthur Schnitzler, Joseph Roth, and Hugo von Hofmannsthal to long-overlooked actors, including author and doctor Marie Pappenheim, journalist Else Feldmann, and dancers Grete Wiesenthal, Gertrud Bodenwieser, and Hilde Holger. Deftly blending analyses of popular and “high” culture and laying to rest the notion that Viennese modernism was an exclusively male movement, *The Naked Truth* uncovers the complex interplay of the physical and the aesthetic that shaped modernism and offers a striking new interpretation of this fascinating moment in the history of the West.



MAY 328 p., 43 halftones 6 x 9

ISBN-13: 978-0-226-66998-4

Cloth \$45.00s/£36.00

E-book ISBN-13: 978-0-226-69500-6

EUROPEAN HISTORY

Alys X. George is assistant professor of German and affiliate faculty of the Center for European and Mediterranean Studies at New York University.

Making Spirit Matter

Neurology, Psychology, and Selfhood in Modern France

LARRY SOMMER McGRATH

The connection between mind and brain has been one of the most persistent problems in modern Western thought; even recent advances in neuroscience haven't been able to solve it satisfactorily. Historian Larry Sommer McGrath's *Making Spirit Matter* studies how a particularly productive and influential group of nineteenth- and early twentieth-century French thinkers attempted to answer this puzzle by showing the mutual dependence of spirit and matter. The scientific revolution taking place during this moment in history across disciplines, from biology to psychology and neurology, lo-

cated our spiritual powers in the brain and offered a radical reformulation of the meaning of society, spirit, and the self. Tracing connections among thinkers such as Henri Bergson, Alfred Fouillée, Jean-Marie Guyau, and others, McGrath plots alternative intellectual movements that revived themes of agency, time, and experience by applying the very sciences that seemed to undermine metaphysics and theology. In so doing, *Making Spirit Matter* lays out the long legacy of this moment in the history of ideas and how it might renew our understanding of the relationship between mind and brain today.

JUNE 280 p., 12 halftones, 1 table 6 x 9

ISBN-13: 978-0-226-69979-0

Cloth \$105.00x/£84.00

ISBN-13: 978-0-226-69982-0

Paper \$35.00s/£28.00

E-book ISBN-13: 978-0-226-69996-7

EUROPEAN HISTORY

Larry Sommer McGrath leads ethnographic studies to provide business strategy for technology and life science organizations. Formerly, he taught at Wesleyan University and Johns Hopkins University.



HANS BECK

Localism and the Ancient Greek City-State

Much like our own time, the ancient Greek world was constantly expanding and becoming more connected to global networks. The landscape was shaped by an ecology of city-states, local formations that were stitched into the wider Mediterranean world. While the local is often seen as less significant than the global stage of politics, religion, and culture, localism, argues historian Hans Beck, has had a pervasive influence on communal experience in a world of fast-paced change. Far from existing as outliers, citizens in these communities were deeply concerned with maintaining local identity, commercial freedom, distinct religious cults, and much more. Beyond these cultural identifiers, there lay a deeper concept of the local that guided polis societies in their contact with a rapidly expanding world.

Drawing on a staggering range of materials—including texts by both known and obscure writers, numismatics, pottery analysis, and archeological records—Beck develops fine-grained case studies that illustrate the significance of the local experience. *Localism and the Ancient Greek City-State* builds bridges across disciplines and ideas within the humanities and shows how looking back at the history of Greek localism is important not only in the archaeology of the ancient Mediterranean, but also in today's conversations about globalism, networks, and migration.

Hans Beck is professor and chair of Greek history at the University of Münster, adjunct professor in the faculty of arts at McGill University in Montreal, and a fellow of the Royal Society of Canada. He is the author, editor, or coeditor of many books, including *A Companion to Ancient Greek Government*; with Peter Funke, *Federalism in Greek Antiquity*; and, with Kostas Buraselis and Alex McAuley, *Ethnos and Koinon: Studies in Ancient Greek Ethnicity and Federalism*.

“In creating a compelling case for the importance of the local, Beck provides a much-needed corrective to a scholarly orthodoxy that has underestimated the importance of place. Throughout, Beck displays a dazzling virtuosity with regard to his command of the scholarship and his ability to mesh literary sources—many of them drawn from relatively obscure and fragmentary authors—with numismatics, visual imagery, pottery styles, landscape archaeology, and archaeological field survey. It will certainly add a fresh new voice to the ongoing debate about connectivity.”

**—Jonathan Hall,
author of *Artifact and Artifice: Classical Archaeology and the Ancient Historian***

JUNE 304 p., 17 halftones, 2 line drawings
6 x 9

ISBN-13: 978-0-226-71134-8

Cloth \$120.00/£100.00

ISBN-13: 978-0-226-71148-5

Paper \$40.00/£32.00

E-book ISBN-13: 978-0-226-71151-5

HISTORY CLASSICS

Power and Time

Temporalities in Conflict and the Making of History

Edited by DAN EDELSTEIN, STEFANOS GEROULANOS,
and NATASHA WHEATLEY

Time is the backdrop of historical inquiry, yet it is much more than a featureless setting for events. Different temporalities interact dynamically; sometimes they coexist tensely, sometimes they clash violently. In this innovative volume, editors Dan Edelstein, Stefanos Geroulanos, and Natasha Wheatley bring together essays that challenge how we interpret history by focusing on the nexus of two concepts—"power" and "time"—as they manifest in a wide variety of case studies. Analyzing history, culture, politics, technology, law, art, and science, this engaging book

shows how "temporal regimes" are constituted through the shaping of power in historically specific ways. *Power and Time* includes seventeen essays on a wide variety of subjects: human rights; sovereignty; Islamic, European, and Indian history; slavery; capitalism; revolution; the Supreme Court; and even the Manson Family. *Power and Time* will be an agenda-setting volume, highlighting the work of some of the world's most respected and innovative contemporary historians and posing fundamental questions for the craft of history.

JUNE 464 p., 17 halftones 6 x 9
ISBN-13: 978-0-226-48162-3
Cloth \$45.00s/£36.00
E-book ISBN-13: 978-0-226-70601-6
HISTORY

Dan Edelstein is the William H. Bonsall Professor of French and (by courtesy) professor of history at Stanford University. He is the author of *The Terror of Natural Right*, *The Enlightenment*, and *On the Spirit of Rights*, all published by the University of Chicago Press. **Stefanos Geroulanos** is professor of history at New York University. He is the author of *Transparency in Postwar France* and coauthor of *The Human Body in the Age of Catastrophe*, published by the University of Chicago Press. **Natasha Wheatley** is assistant professor of history at Princeton University.

The Compensations of Plunder

How China Lost Its Treasures

JUSTIN M. JACOBS

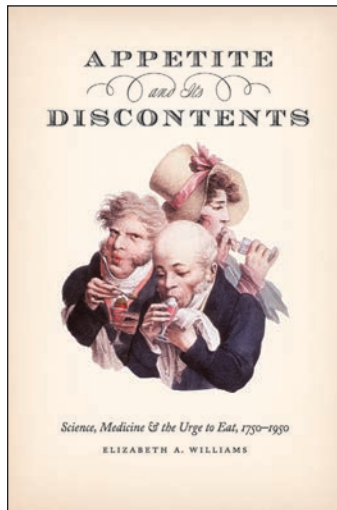
From the 1790s until World War I, Western museums filled their shelves with art and antiquities from around the world. These objects are now widely seen as "stolen" or "plundered" from their countries of origin, and demands for their return grow louder by the day. In this pathbreaking study, Justin M. Jacobs challenges the longstanding assumption that coercion, corruption, and deceit were chiefly responsible for the exodus of cultural treasures from northwestern China. Based upon a close analysis of previously neglected archival sources in English, French, and Chinese, Jacobs finds that many local elites in China acquiesced to the removal of art and antiquities abroad, understanding their trade as currency

for a cosmopolitan elite. In the decades after the 1911 Revolution, however, these antiquities went from being "diplomatic capital" to disputed icons of the emerging nation-state. A new generation of Chinese scholars began to criminalize the prior activities of archaeologists, erasing all memory of the pragmatic barter relationship that once existed in China. Recovering the voices of those local officials, scholars, and laborers who shaped the global trade in antiquities, *The Compensations of Plunder* brings historical grounding to a highly contentious topic in modern Chinese history and informs heated debates over cultural restitution throughout the world.

Silk Roads

JULY 352 p., 32 halftones 6 x 9
ISBN-13: 978-0-226-71196-6
Cloth \$82.50x/£66.00
ISBN-13: 978-0-226-71201-7
Paper \$27.50s/£22.00
E-book ISBN-13: 978-0-226-71215-4
HISTORY ASIAN STUDIES

Justin M. Jacobs is associate professor of history at American University. He is the author of *Indiana Jones in History* and *Xinjiang and the Modern Chinese State*. He also serves as editor of the *Silk Road* journal and hosts *Beyond Huaxia*, a podcast on East Asian history.



MARCH 416 p., 10 halftones 6 x 9
ISBN-13: 978-0-226-69299-9
Cloth \$105.00x/£84.00
ISBN-13: 978-0-226-69304-0
Paper \$35.00s/£28.00
 E-book ISBN-13: 978-0-226-69318-7
 HISTORY MEDICINE

Appetite and Its Discontents

Science, Medicine, and the Urge to Eat, 1750–1950

ELIZABETH A. WILLIAMS

Why do we eat? Is it instinct, or some other impetus? Despite the necessity of food, anxieties about what and how to eat are widespread in our culture, and scientists and physicians continue to have shifting theories about the phenomenon of appetite and its causes and norms.

In *Appetite and Its Discontents*, Elizabeth A. Williams charts the history of inquiry into appetite between 1750 and 1950, as scientific and medical concepts of appetite shifted alongside developments in physiology, natural history,

psychology, and ethology. Williams argues that trust in appetite was undermined in the mid-eighteenth century, when researchers who investigated ingestion and digestion began claiming that science alone could say which ways of eating were healthy and which were not. Tracing nineteenth- and twentieth-century conflicts over the nature of appetite, Williams explores contemporary worries about eating through a historical lens to show us how appetite—once a matter of personal inclination—became an object of science.

Elizabeth A. Williams is professor emerita of history at Oklahoma State University.



MAY 312 p., 24 halftones 6 x 9
ISBN-13: 978-0-226-67665-4
Cloth \$82.50x/£66.00
ISBN-13: 978-0-226-67679-1
Paper \$27.50s/£22.00
 E-book ISBN-13: 978-0-226-67682-1
 EUROPEAN HISTORY

Time Travelers

Victorian Encounters with Time and History

Edited by ADELENE BUCKLAND and SADIYA QURESHI

With a Foreword by Mary Beard

The Victorians, perhaps more than any Britons before them, were diggers and sifters of the past. Though they were not the first to be fascinated by history, the intensity and range of Victorian preoccupations with the past was unprecedented and of lasting importance. They paved the way for many of our modern disciplines, discovered the primeval monsters we now call the dinosaurs, and built many of Britain's most important national museums and galleries. To a large degree, they created the perceptual frameworks through which we continue to understand the past.

Out of their discoveries, new his-

tories emerged, giving rise to new debates, while seemingly well-known pasts were thrown into confusion by new tools and methods of scrutiny. If in the eighteenth century the study of the past had been the province of a handful of elites, new technologies and economic development in the nineteenth century meant that the past, in all its brilliant detail, was for the first time the property of the many, not the few. *Time Travelers* is a book about the myriad ways in which Victorians approached the past, offering a vivid new picture of the Victorian world and its historical obsessions.

Adelene Buckland is a senior lecturer in English literature at King's College London. She is author of *Novel Science: Fiction and the Invention of Nineteenth-Century Geology*, also published by the University of Chicago Press, and coeditor of *A Return to the Common Reader: Print Culture and the Novel, 1850–1900*. **Sadiya Qureshi** is a senior lecturer in modern history at the University of Birmingham. She is the author of *Peoples on Parade: Exhibitions, Empire, and Anthropology in Nineteenth-Century Britain*, also published by the University of Chicago Press.

Precarious Partners

Horses and Their Humans in Nineteenth-Century France

KARI WEIL

From the recent spate of equine deaths on racetracks to protests demanding the removal of mounted Confederate soldier statues to the success and appeal of *War Horse*, there is no question that horses still play a role in our lives—though fewer and fewer of us actually interact with them. In *Precarious Partners*, Kari Weil takes readers back to a time in France when horses were an inescapable part of daily life. This was a time when horse ownership became an attainable dream not just for soldiers but also for middle-class children; when natural historians argued about animal intelligence; when the prevalence of horse beatings inspired the first animal protection laws; and when the combined magnificence and abuse of these animals inspired artists, writers, and riders alike.

Weil traces the evolving partnerships established between French citizens and their horses through this era. She considers the newly designed “races” of workhorses who carried men from the battlefield to the hippodrome, lugged heavy loads through the boulevards, or paraded women riders, “amazons,” in the parks or circus halls—as well as those unfortunate horses who found their fate on a dinner plate. Moving between literature, painting, natural philosophy, popular cartoons, sports manuals, and tracts of public hygiene, *Precarious Partners* traces the changing social, political, and emotional relations with these charismatic creatures who straddled conceptions of pet and livestock in nineteenth-century France.



Animal Lives

MARCH 240 p., 4 color plates,
28 halftones 6 x 9

ISBN-13: 978-0-226-68623-3

Cloth \$90.00x/£72.00

ISBN-13: 978-0-226-68637-0

Paper \$30.00s/£24.00

E-book ISBN-13: 978-0-226-68640-0

HISTORY

Kari Weil is University Professor of Letters at Wesleyan University. She is the author of *Thinking Animals: Why Animal Studies Now* and *Androgyny and the Denial of Difference*.

Excavating the Memory Palace

Arts of Visualization from the Agora to the Computer

SETH DAVID LONG

With the prevalence of smartphones, massive data storage, and search engines, we might think of today as the height of the information age. In reality, every era has faced its own challenges of storing, organizing, and accessing information. While they lacked digital devices, our ancestors, when faced with information overload, utilized some of the same techniques that underlie our modern interfaces: they visualized and spatialized data, tying it to the emotional and sensory spaces of memory, thereby turning their minds into a visual interface for accessing information.

In *Excavating the Memory Palace*,

Seth David Long mines the history of Europe's arts of memory to find the origins of today's data visualizations, unearthing how ancient constructions of cognitive pathways paved the way for modern technological interfaces. Looking to techniques like the memory palace, he finds the ways that information has been tied to sensory and visual experience, turning raw data into lucid knowledge. From the icons of smartphone screens to massive network graphs, Long shows us the ancestry of the cyberscape and unveils the history of memory as a creative act.

MAY 248 p., 20 halftones,
12 line drawings 6 x 9

ISBN-13: 978-0-226-69514-3

Cloth \$90.00x/£72.00

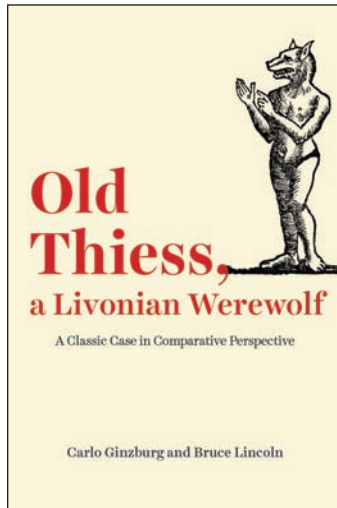
ISBN-13: 978-0-226-69528-0

Paper \$30.00s/£24.00

E-book ISBN-13: 978-0-226-69531-0

HISTORY

Seth David Long is assistant professor of English at the University of Nebraska.



MARCH 272 p., 12 halftones, 3 tables
5¹/₂ x 8¹/₂

ISBN-13: 978-0-226-67438-4

Cloth \$75.00x/£65.00

ISBN-13: 978-0-226-67441-4

Paper \$25.00s/£20.00

E-book ISBN-13: 978-0-226-67455-1

HISTORY RELIGION

Old Thieß, a Livonian Werewolf

A Classic Case in Comparative Perspective

CARLO GINZBURG and BRUCE LINCOLN

In 1691, a Livonian peasant known as Old Thieß boldly announced before a district court that he was a werewolf. Yet far from being a diabolical monster, he insisted, he was one of the “hounds of God,” fierce guardians who battled sorcerers, witches, and even Satan to protect the fields, flocks, and humanity—a baffling claim that attracted the notice of the judges then and still commands attention from historians today.

In this book, eminent scholars Carlo Ginzburg and Bruce Lincoln offer a uniquely comparative look at the trial and startling testimony of Old Thieß. They present the first English translation of the trial transcript, in which

the man’s own voice can be heard, before turning to subsequent analyses of the event, which range from efforts to connect Old Thieß to shamanistic practices to the argument that he was reacting against cruel stereotypes of the “Livonian werewolf” a Germanic elite used to justify their rule over the Baltic peasantry. Part source text of the trial, part discussion of historians’ thoughts on the case, and part dialogue over the merits and perils of their different methodological approaches, *Old Thieß, a Livonian Werewolf* opens up fresh insight into a remarkable historical occurrence and, through it, the very discipline of history itself.

Carlo Ginzburg is professor emeritus of history at the University of California, Los Angeles, and the Scuola Normale Superiore di Pisa. His many books include *Fear, Reverence, Terror* and *Ecstasies: Deciphering the Witches’ Sabbath*, the latter published by the University of Chicago Press. **Bruce Lincoln** is the Caroline E. Haskell Distinguished Service Professor Emeritus of the History of Religions at the University of Chicago. His recent books include *Apples and Oranges* and *Between History and Myth*, both published by the University of Chicago Press.



MARCH 352 p., 35 halftones 6 x 9

ISBN-13: 978-0-226-45567-9

Cloth \$45.00s/£36.00

E-book ISBN-13: 978-0-226-68962-3

HISTORY CARTOGRAPHY

The Indies of the Setting Sun

How Early Modern Spain Mapped the Far East as the Transpacific West

RICARDO PADRÓN

Narratives of Europe’s sixteenth-century westward expansion often tell of how the Americas came to be known as a distinct land mass, a continent separate from Asia and uniquely positioned as new ground ripe for transatlantic colonialism. But this geographic vision of the Americas was not shared by all Europeans. While some imperialists imagined North and Central America as a new and undiscovered land, the Spanish pushed to define the New World as part of a larger and eminently flexible geography that they called *las Indias*, and that, by right, belonged to the Crown of Castile and León. *Las Indias* included all of the New World as well as East and Southeast Asia, although Spain’s understanding of the relation-

ship between the two areas changed as the realities of the Pacific Rim came into sharper focus. At first, the Spanish insisted that North and Central America were an extension of the continent of Asia. Eventually, they came to understand East and Southeast Asia as a transpacific extension of their empire in America called *las Indias del poniente*, or the Indies of the Setting Sun.

The Indies of the Setting Sun charts the Spanish vision of a transpacific imperial expanse, beginning with Balboa’s discovery of the South Sea and ending almost one hundred years later with Spain’s final push for control of the Pacific, revealing the geopolitical imaginations at play in the quest for control of the New World and Asia.

Ricardo Padrón is associate professor of Spanish at the University of Virginia and the author of *The Spacious Word: Cartography, Literature, and Empire in Early Modern Spain*, also published by the University of Chicago Press.

Difference without Domination

Pursuing Justice in Diverse Democracies

Edited by DANIELLE ALLEN and ROHINI SOMANATHAN

Around the globe, democracy appears broken. With political and socioeconomic inequality on the rise, we are faced with the urgent question of how to better distribute power, opportunity, and wealth in diverse modern societies. This volume confronts the dilemma head-on, exploring new ways to combat current social hierarchies of domination.

Using examples from the United States, India, Germany, and Cameroon, the contributors offer paradigm-changing approaches to the concepts of justice, identity, and social groups while also taking a fresh look at the idea that the demographic make-up of institu-

tions should mirror the make-up of a populace as a whole. After laying out the conceptual framework, the volume turns to a number of provocative topics, among them the pernicious tenacity of implicit bias, the logical contradictions inherent to the idea of universal human dignity, and the paradoxes and problems surrounding affirmative action. A stimulating blend of empirical and interpretive analyses, *Difference without Domination* urges us to reconsider the idea of representation and to challenge what it means to measure equality and inequality.

Danielle Allen is the James Bryant Conant University Professor and director of the Edmond J. Safra Center for Ethics at Harvard University. The recipient of a MacArthur fellowship, she is the author or coeditor of many books, including *Education and Equality*, *From Voice to Influence: Understanding Citizenship in a Digital Age*, and *Education, Justice, and Democracy*, all published by the University of Chicago Press. **Rohini Somanathan** is professor of economics at the Delhi School of Economics.

Politics for Everybody

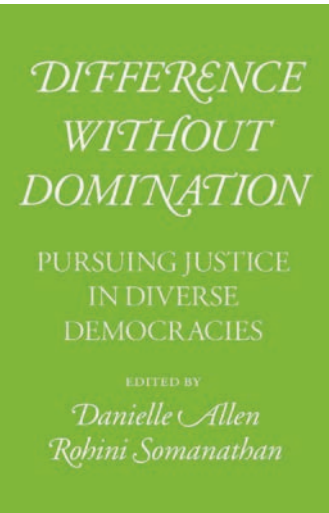
Reading Hannah Arendt in Uncertain Times

NED O'GORMAN

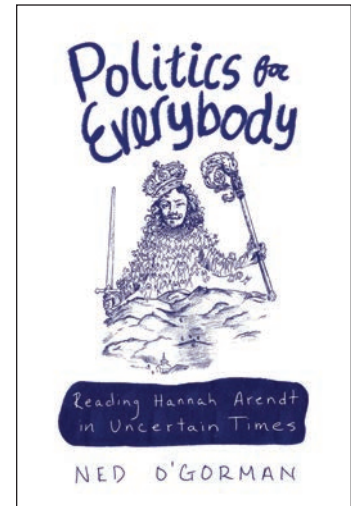
In this age of nearly unprecedented partisan rancor, you'd be forgiven for thinking we could all do with a smaller daily dose of politics. In his provocative and sharp book, however, Ned O'Gorman argues just the opposite: *Politics for Everybody* contends that what we really need to do is engage more deeply with politics, rather than chuck the whole thing out the window. In calling for a purer, more humanistic relationship with politics—one that does justice to the virtues of open, honest exchange—O'Gorman draws on the work of Hannah Arendt (1906–75). As

a German-born Jewish thinker who fled the Nazis for the United States, Arendt set out to defend politics from its many detractors along several key lines: the challenge of separating genuine politics from distorted forms; the difficulty of appreciating politics for what it is; the problems of truth and judgment in politics; and the role of persuasion in politics. O'Gorman's book offers an insightful introduction to Arendt's thought for anyone who wants to think more carefully about the predicaments of political culture in twenty-first-century America.

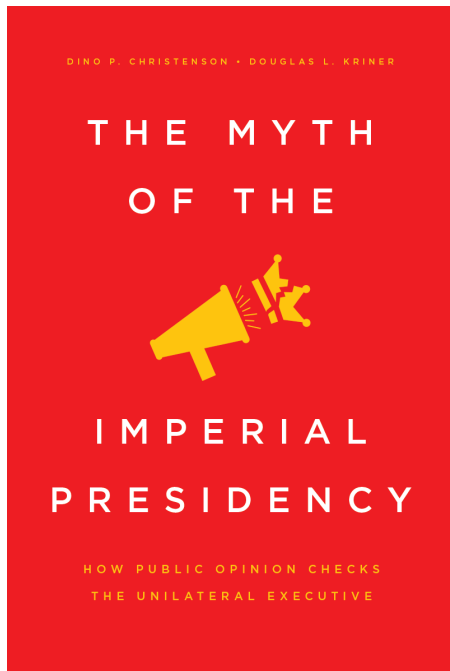
Ned O'Gorman is professor of communication at the University of Illinois at Urbana-Champaign and author of *The Iconoclastic Imagination*, also published by the University of Chicago Press.



JUNE 368 p., 1 halftone,
10 line drawings 6 x 9
ISBN-13: 978-0-226-68119-1
Cloth \$105.00x/£84.00
ISBN-13: 978-0-226-68122-1
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E-book ISBN-13: 978-0-226-68136-8
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MARCH 192 p., 10 halftones 6 x 9
ISBN-13: 978-0-226-66502-3
Cloth \$67.50x/£54.00
ISBN-13: 978-0-226-68315-7
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E-book ISBN-13: 978-0-226-68329-4
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POLITICAL SCIENCE



JULY 240 p., 37 line drawings, 23 tables
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ISBN-13: 978-0-226-70422-7

Cloth \$90.00x/£72.00

ISBN-13: 978-0-226-70436-4

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E-book ISBN-13: 978-0-226-70453-1

POLITICAL SCIENCE

**DINO P. CHRISTENSON and
DOUGLAS L. KRINER**

The Myth of the Imperial Presidency

How Public Opinion Checks the Unilateral Executive

Throughout the history of the United States, the nation's presidents have shown a startling power to act independently of Congress and the courts. Using such tools as executive orders and memoranda, presidents have taken the country to war, abolished slavery, authorized widespread electronic surveillance, shielded undocumented immigrants from deportation, and more. In this book, Dino P. Christenson and Douglas L. Kriner consider an oft-overlooked question: Given the strength of unilateral executive action and the steep barriers for Congress and the courts to successfully check it, what stops presidents from asserting control even more broadly than they already do? The answer, Christenson and Kriner argue, lies in the reactions of everyday Americans.

With robust empirical data and compelling case studies, the authors reveal the extent to which domestic public opinion limits executive might. Presidents are emboldened to pursue their own agendas when they enjoy high levels of public support, and constrained when they are down in the polls, as unilateral action could jeopardize future initiatives and render presidents even more politically vulnerable. Although there is little evidence that the public instinctively recoils against the use of unilateral action, Congress and the courts can sway the public's view via their criticism of unilateral policies. Thus, other branches can still check the executive branch through political means. On the whole, as long as presidents are concerned with public opinion, Christenson and Kriner contend that fears of an imperial presidency are overblown. However, a president who responds only to the narrow base and ignores the mass public could pose a unique threat.

Dino P. Christenson is associate professor in the Department of Political Science at Boston University and an institute fellow at the Hariri Institute for Computational Science and Engineering. **Douglas L. Kriner** is the Clinton Rossiter Professor in American Institutions in the Department of Government at Cornell University.

LORRAINE SMITH PANGLE

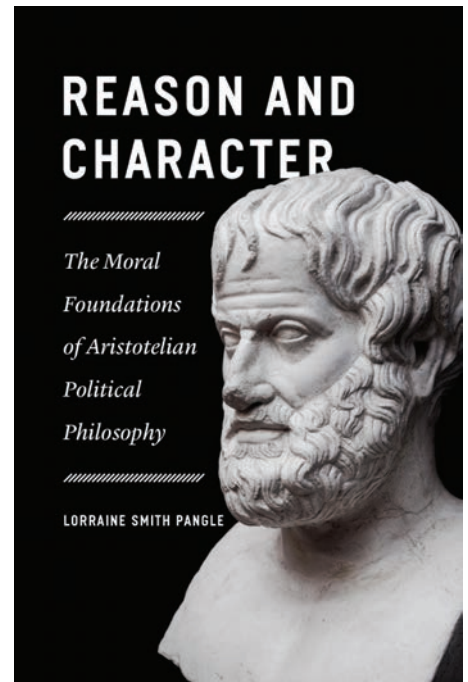
Reason and Character

The Moral Foundations of Aristotelian Political Philosophy

What does it mean to live a good life or a happy life, and what part does reason play in the quest for fulfillment? Proceeding by means of a close and thematically selective commentary on Aristotle's *Nicomachean Ethics*, this book offers a novel interpretation of Aristotle's teachings on the relation between reason and moral virtue. Pangle shows how Aristotle's arguments for virtue as the core of happiness and for reason as the guide to virtue emerge in dialectical response to Socrates's paradoxical claim that virtue is knowledge and vice is ignorance, and as part of a politically complex project of giving guidance to lawgivers and ordinary citizens while offering spurs to deep theoretical reflection.

Against Socrates, Aristotle insists that both virtue and vice are voluntary and that individuals are responsible for their characters, a stance that lends itself to vigorous defense of moral responsibility. At the same time, Pangle shows, Aristotle elucidates the importance of unchosen concerns in shaping all that we do and the presence of some form of ignorance or subtle confusions in all moral failings. Thus the gap between his position and that of Socrates comes on close inspection to be much smaller than first appears, and his true teaching on the role of reason in shaping moral existence far more complex. The book offers fresh interpretations of Aristotle's teaching on the relation of passions to judgments, on what it means to choose virtue for its own sake, on the way reason finds the mean, especially in justice, and on the crucial intellectual virtue of phronesis or active wisdom and its relation to theoretical wisdom.

Lorraine Smith Pangle is professor of government and codirector of the Thomas Jefferson Center for the Study of Core Texts and Ideas at the University of Texas at Austin. Her books include *Virtue Is Knowledge*, also published by the University of Chicago Press.



APRIL 336 p. 6 x 9

ISBN-13: 978-0-226-68816-9

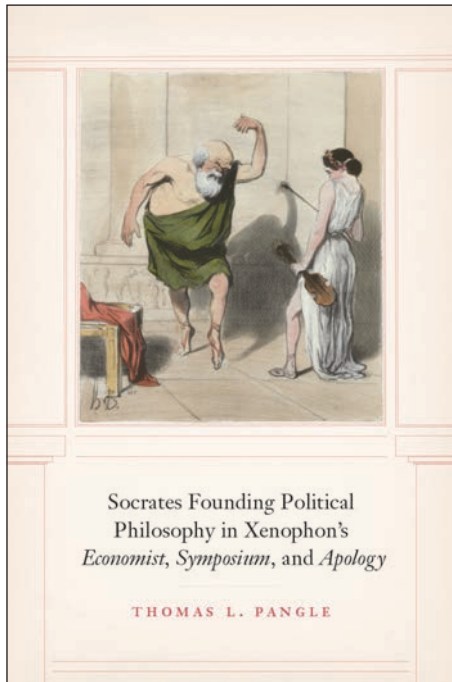
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E-book ISBN-13: 978-0-226-68833-6

POLITICAL SCIENCE PHILOSOPHY

THOMAS L. PANGLE

Socrates Founding Political Philosophy in Xenophon's *Economist*, *Symposium*, and *Apology*



APRIL 304 p. 6 x 9

ISBN-13: 978-0-226-64247-5

Cloth \$35.00s/£28.00

E-book ISBN-13: 978-0-226-64250-5

POLITICAL SCIENCE PHILOSOPHY

The work of the Greek historian Xenophon has seen a new surge of attention after decades in the shadows. Here, Thomas L. Pangle provides a sequel to his study of Xenophon's longest account of Socrates, the *Memorabilia*, expanding the scope of inquiry through an incisive treatment of Xenophon's shorter Socratic dialogues: the *Economist*, the *Symposium*, and the *Apology of Socrates to the Jury*.

Unlike the Socrates of Plato, Xenophon's Socrates is more complicated and human, an individual working out the problem of what it means to live well and virtuously. While the *Memorabilia* defends Socrates by stressing his likeness to conventionally respectable gentlemen, Xenophon's remaining Socratic texts offer a more nuanced characterization by highlighting how Socrates also diverges from conventions of gentlemanliness in his virtues, behaviors, and peculiar views of quotidian life and governmental rule. One question threads through the three writings: Which way of life best promotes human existence, politics, and economics—that of the Socratic political philosopher with his philosophic virtues or that of the gentleman with his familial, civic, and moral virtues? In uncovering the nuances of Xenophon's approach, Pangle cements the significance of these writings for the field and their value for shaping a fuller conception of just who Socrates was and what he taught.

Thomas L. Pangle is the Joe R. Long Chair in Democratic Studies and codirector of the Thomas Jefferson Center for the Study of Core Texts and Ideas at the University of Texas at Austin.

Congress Overwhelmed

The Decline in Congressional Capacity and Prospects for Reform

Edited by **TIMOTHY M. LAPIRA**, **LEE DRUTMAN**, and **KEVIN R. KOSAR**

Congress today is falling short. Fewer bills, worse oversight, and more dysfunction. But why? In a new volume of essays, the contributors investigate an underappreciated reason Congress is struggling: it doesn't have the internal capacity to do what our constitutional system requires of it. Leading scholars chronicle the institutional decline of Congress and the decades-long neglect of its own internal investments in the knowledge and expertise necessary to perform as a first-rate legislature. Today's legislators and congressional committees have fewer—and less expert and experienced—staff than the ex-

ecutive branch or K Street. This leaves them at the mercy of lobbyists and the administrative bureaucracy.

The essays in *Congress Overwhelmed* assess Congress's declining capacity and explore ways to upgrade it. Some provide broad historical scope. Others evaluate the current decay and investigate how Congress manages despite the obstacles. Collectively, they undertake the most comprehensive, sophisticated appraisal of congressional capacity to date, and they offer a new analytical frame for thinking about—and improving—our underperforming first branch of government.

Timothy M. LaPira is associate professor of political science at James Madison University. He is coauthor, with Herschel F. Thomas, of *Revolving Door Lobbying*. **Lee Drutman** is a senior fellow in the Political Reform Program at the New America Foundation think tank. He is the author of *The Business of America Is Lobbying*. **Kevin R. Kosar** is vice president of policy at the R Street Institute think tank in Washington, DC, where he directs its Alcohol Policy Program. He is the author of *Moonshine* and *Whiskey*, both published by Reaktion Books.

Campaign Finance and American Democracy

What the Public Really Thinks and Why It Matters

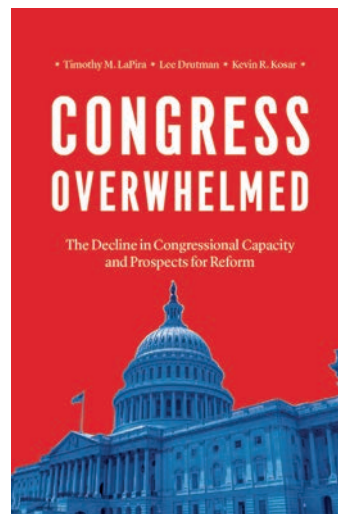
DAVID M. PRIMO and **JEFFREY D. MILYO**

In recent decades, and particularly since the Supreme court's controversial *Citizens United* decision, lawmakers and other elites have told Americans that stricter campaign finance laws are needed to improve people's faith in the election process, increase trust in the government, and counter cynicism toward politics more generally. But as David M. Primo and Jeffrey D. Milyo argue, politicians and the public alike would do well to reconsider the conventional wisdom in light of surprising empirical evidence to the contrary.

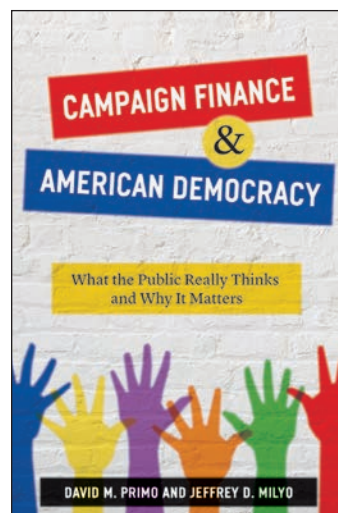
Primo and Milyo probe original survey data to determine Americans' sentiments on the role of money in poli-

tics, what drives these sentiments, and why they matter. What Primo and Milyo find is that while many individuals support the idea of reform, they are also skeptical that reform would successfully limit corruption, which Americans believe stains almost every fiber of the political system. Moreover, support for campaign finance restrictions is deeply divided along party lines, reflecting the polarization of our times. Ultimately, Primo and Milyo contend, American attitudes toward money in politics reflect larger fears about the health of American democracy, fears that will not be allayed by campaign finance reform.

David M. Primo is the Ani and Mark Gabrellian Professor at the University of Rochester. He is the author or coauthor of several books, including *Rules and Restraint*, also published by the University of Chicago Press. **Jeffrey D. Milyo** is professor of economics at the University of Missouri.



JUNE 352 p., 51 line drawings,
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ISBN-13: 978-0-226-70243-8
Cloth \$105.00x/£84.00
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Paper \$35.00s/£28.00
E-book ISBN-13: 978-0-226-70260-5
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POLITICAL SCIENCE
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Herodotus in the Anthropocene

JOEL ALDEN SCHLOSSER

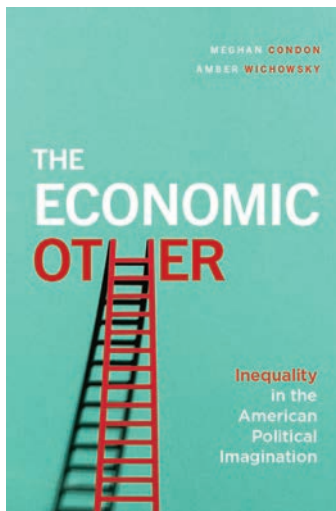
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ISBN-13: 978-0-226-70470-8
Cloth \$90.00x/£72.00
ISBN-13: 978-0-226-70484-5
Paper \$30.00s/£24.00
E-book ISBN-13: 978-0-226-70498-2
POLITICAL SCIENCE CLASSICS

We are living in the age of the Anthropocene, in which human activities are recognized for effecting potentially catastrophic environmental change. In this book, Joel Alden Schlosser argues that our current state of affairs calls for a creative political response, and he finds inspiration in an unexpected source: the ancient writings of the Greek historian Herodotus. Focusing on the *Histories*, written in the fifth century BCE, Schlosser identifies a cluster of concepts that allow us to better grasp the dynamic complexity of a world in flux.

Schlosser shows that the *Histories*, which chronicle the interactions among the Greek city-states and their neighbors that culminated in the Persian Wars, illuminate a telling paradox: at those times when humans appear capable of exerting more influence than ever before, they must also assert collec-

tive agency to avoid their own downfall. Here, success depends on *nomoi*, or the culture, customs, and laws that organize human communities and make them adaptable through cooperation. *Nomoi* arise through sustained contact between humans and their surroundings and function best when practiced willingly and with the support of strong commitments to the equality of all participants. Thus, *nomoi* are the very substance of political agency and, ultimately, the key to freedom and ecological survival because they guide communities to work together to respond to challenges. An ingenious contribution to political theory, political philosophy, and ecology, *Herodotus in the Anthropocene* reminds us that the best perspective on the present can often be gained through the lens of the past.

Joel Alden Schlosser is associate professor of political science at Bryn Mawr College. He is the author of *What Would Socrates Do? Self-Examination, Civic Engagement, and the Politics of Philosophy*.



JUNE 240 p., 26 line drawings, 15 tables 6 x 9
ISBN-13: 978-0-226-69173-2
Cloth \$90.00x/£72.00
ISBN-13: 978-0-226-69187-9
Paper \$30.00s/£24.00
E-book ISBN-13: 978-0-226-69190-9
POLITICAL SCIENCE

The Economic Other

Inequality in the American Political Imagination

MEGHAN CONDON and AMBER WICHOWSKY

Economic inequality is at a record high in the United States, but public demand for redistribution is not rising with it. Meghan Condon and Amber Wichowsky show that this paradox and other mysteries about class and US politics can be solved through a focus on social comparison. Powerful currents compete to propel attention up or down—toward the rich or the poor—pulling politics along in the wake.

Through an astute blend of experiments, surveys, and descriptions people offer in their own words, *The Economic Other* reveals that when less-advantaged Americans compare with the rich, they

become more accurate about their own status and want more from government. But American society is structured to prevent upward comparison. In an increasingly divided, anxious nation, opportunities to interact with the country's richest are shrinking, and people prefer to compare to those below to feel secure. Even when comparison with the rich does occur, many lose confidence in their power to effect change.

Laying bare how social comparisons drive political attitudes, *The Economic Other* is an essential look at the stubborn plight of inequality and the measures needed to solve it.

Meghan Condon is assistant professor in the Department of Political Science at Loyola University Chicago. **Amber Wichowsky** is associate professor in the Department of Political Science and director of the Marquette Democracy Lab at Marquette University.

Making Social Welfare Policy in America

Three Case Studies since 1950

EDWARD D. BERKOWITZ

American social welfare policy has produced a health system with skyrocketing costs, a disability insurance program that consigns many otherwise productive people to lives of inactivity, and a welfare program that attracts wide criticism. *Making Social Welfare Policy in America* explains how this happened by examining the historical development of three key programs—Social Security Disability Insurance, Medicare, and Temporary Aid to Needy Families. Edward D. Berkowitz traces the developments that led to each program's creation. Policy makers often find it difficult to dislodge a program's administrative structure, even as political, economic, and cultural circumstances change. Faced with this situation, they therefore solve contemporary problems with outdated programs and

must improvise politically acceptable solutions. The results vary according to the political popularity of the program and the changes in the conventional wisdom. Some programs, such as Social Security Disability Insurance, remain in place over time. Policy makers have added new parts to Medicare to reflect modern developments. Congress has abolished Aid to Families of Dependent Children and replaced it with a new program intended to encourage work among adult welfare recipients raising young children.

Written in an accessible style and using a minimum of academic jargon, this book illuminates how three of our most important social welfare programs have come into existence and how they have fared over time.

Edward D. Berkowitz is emeritus professor of history and public policy at George Washington University. He is the author or coauthor of several books, including *The Other Welfare*.

Race to the Bottom

How Racial Appeals Work in American Politics

LAFLEUR STEPHENS-DOUGAN

African American voters are a key demographic to the modern Democratic base, and conventional wisdom has it that there is political cost to racialized “dog whistles,” especially for Democratic candidates. However, politicians from both parties and from all racial backgrounds continually appeal to negative racial attitudes for political gain.

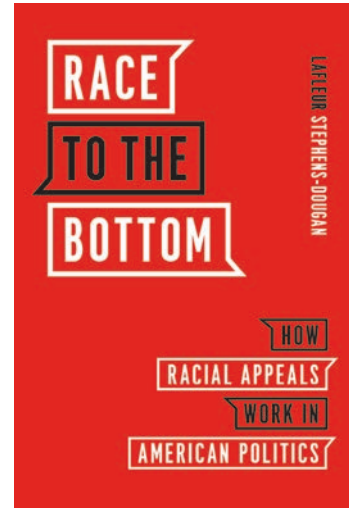
Challenging what we think we know about race and politics, LaFleur Stephens-Dougan argues that candidates across the racial and political spectrum engage in “racial distancing,” or using negative racial appeals to communicate to racially moderate and conservative whites—the overwhelming majority of whites—that they will not disrupt the racial status quo. *Race to the*

Bottom closely examines empirical data on racialized partisan stereotypes to show that engaging in racial distancing through political platforms that do not address the needs of nonwhite communities and charged rhetoric that targets African Americans, immigrants, and others can be politically advantageous. Racialized communication persists as a well-worn campaign strategy because it has real electoral value for both white and black politicians seeking to broaden their coalitions. Stephens-Dougan reveals that claims of racial progress have been overstated as our politicians are incentivized to employ racial prejudices at the expense of the most marginalized in our society.

LaFleur Stephens-Dougan is assistant professor in the Department of Politics at Princeton University.



MAY 312 p., 6 line drawings 6 x 9
ISBN-13: 978-0-226-69206-7
Cloth \$105.00x/£84.00
ISBN-13: 978-0-226-69223-4
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JULY 248 p., 72 line drawings,
19 tables 6 x 9
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ISBN-13: 978-0-226-71179-9
Paper \$32.50s/£26.00
E-book ISBN-13: 978-0-226-71182-9
POLITICAL SCIENCE
CURRENT EVENTS

How the Tea Party Captured the GOP

Insurgent Factions in American Politics

RACHEL M. BLUM

The rise of the Tea Party redefined both the Republican Party and how we think about intraparty conflict. What initially appeared to be an anti-Obama protest movement of fiscal conservatives matured into a faction that sought to increase its influence in the Republican Party by any means necessary. Tea Partiers captured the party's organizational machinery and used it to replace established politicians with Tea Party-style Republicans, eventually laying the groundwork for the nomination and election of a candidate like Donald Trump.

In *How the Tea Party Captured the GOP*, Rachel M. Blum approaches the Tea Party from the angle of party poli-

tics, explaining the Tea Party's insurgent strategies as those of a party faction. Blum offers a novel theory of factions as miniature parties within parties, discussing how fringe groups can use factions to increase their political influence in the US two-party system. In this richly researched book, the author uncovers how the electoral losses of 2008 sparked disgruntled Republicans to form the Tea Party faction, and the strategies the Tea Party used to wage a systematic takeover of the Republican Party. This book not only illuminates how the Tea Party achieved its influence, but also provides a framework for identifying other factional insurgencies.

Rachel M. Blum is assistant professor of political science at Miami University of Ohio.

Democracy Declined

The Failed Politics of Consumer Financial Protection

MALLORY E. SORELLE

As Elizabeth Warren memorably wrote, "It is impossible to buy a toaster that has a one-in-five chance of bursting into flames and burning down your house. But it is possible to refinance an existing home with a mortgage that has the same one-in-five chance of putting the family out on the street." More than a century after the government embraced credit to fuel the American economy, consumer financial protections in the increasingly complex financial system still place the onus on individuals to sift through fine print for assurance that they are not vulnerable to predatory lending and other pitfalls of consumer financing and growing debt.

In *Democracy Declined*, Mallory E. SoRelle argues that the failure of federal policy makers to curb risky practices can be explained by the evolution

of consumer finance policies aimed at encouraging easy credit in part by foregoing more stringent regulation. Furthermore, SoRelle explains how angry borrowers' experiences with these policies teach them to focus their attention primarily on banks and lenders instead of demanding that lawmakers address predatory behavior. As a result, advocacy groups have been mostly unsuccessful in mobilizing borrowers in support of stronger consumer financial protections. The absence of safeguards on consumer financing is particularly dangerous because the consequences extend well beyond harm to individuals—they threaten the stability of entire economies. SoRelle identifies pathways to mitigate these potentially disastrous consequences through greater public participation.

Mallory E. SoRelle is assistant professor in the Department of Government and Law at Lafayette College and has contributed to popular politics and current events blogs like the *Washington Post's* *Monkey Cage* and Scholars Strategy Network.

Queer Budapest, 1873–1961

ANITA KURIMAY

By the dawn of the twentieth century, Budapest was a burgeoning cosmopolitan metropolis. Known at the time as the “Pearl of the Danube,” it boasted some of Europe’s most innovative architectural and cultural achievements, and its growing middle class was committed to advancing the city’s liberal politics and making it an intellectual and commercial crossroads between East and West. In addition, as historian Anita Kurimay reveals, fin-de-siècle Budapest was also famous for its boisterous public sexual culture, including a robust gay subculture. *Queer Budapest* is the riveting story of non-normative sexualities in Hungary as they were understood,

experienced, and policed between the birth of the capital as a unified metropolis in 1873 and the decriminalization of male homosexual acts in 1961.

Kurimay explores how and why a series of illiberal Hungarian regimes came to tolerate, protect, and contain queer life. She also explains how the precarious coexistence between the illiberal state and queer community ended abruptly at the close of World War II. A stunning reappraisal of sexuality’s political implications, *Queer Budapest* recuperates queer communities as an integral part of Budapest’s—and Hungary’s—modern incarnation.

Anita Kurimay is assistant professor of history at Bryn Mawr College.

The Cost of Inclusion

How Student Conformity Leads to Inequality on College Campuses

BLAKE R. SILVER

Young people are told that college is a place where they will “find themselves” by engaging with diversity and making friendships that will last a lifetime. This vision of an inclusive, diverse social experience is a fundamental part of the image colleges sell potential students. But what really happens when students arrive on campus and enter this new social world? *The Cost of Inclusion* delves into this rich moment to explore the ways students seek out a sense of belonging and the sacrifices they make to fit in.

Blake R. Silver spent a year immersed in student life at a large public university. He trained with the Cardio Club, hung out with the Learning Community, and hosted service events with the Volunteer Collective. Through these day-to-day interactions, he witnessed how students sought belonging and built their social worlds on campus. Over time, Silver realized that these

students only achieved inclusion at significant cost. To fit in among new peers, they clung to or were pushed into raced and gendered cultural assumptions about behavior, becoming “the cool guy,” “the nice girl,” “the funny one,” “the leader,” “the intellectual,” or “the mom of the group.” Instead of developing dynamic identities, they crafted and adhered to a cookie-cutter self, one that was rigid and two-dimensional.

Silver found that these students were ill-prepared for the challenges of a diverse college campus, and that they had little guidance from their university on how to navigate the trials of social engagement or the pressures to conform. While colleges are focused on increasing the diversity of their enrolled student body, Silver’s findings show that they need to take a hard look at how they are failing to support inclusion once students arrive on campus.

Blake R. Silver is assistant professor of sociology at George Mason University, where he also serves as director of data analytics and assessment in the Honors College.

JUNE 336 p., 16 halftones 6 x 9

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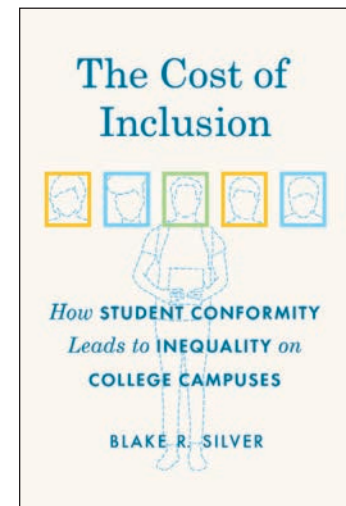
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GAY AND LESBIAN STUDIES
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May 232 p., 9 tables 6 x 9

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EDUCATION SOCIOLOGY



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SCIENCE

Spider Webs

Behavior, Function, and Evolution

WILLIAM EBERHARD

In this lavishly illustrated, first-ever book on how spider webs are built, function, and evolved, William Eberhard provides a comprehensive overview of spider functional morphology and behavior related to web building, and of the surprising physical agility and mental abilities of orb weavers. For instance, one spider spins more than three precisely spaced spiral attachments per second for up to fifteen minutes at a time. Spiders even adjust the mechanical properties of their famously strong silken lines to different parts of their webs and different environments, and make dramatic modifications in orb designs to adapt to available spaces. This extensive adaptive flexibility, involving decisions influenced by up to sixteen different cues, is unexpected in such small, supposedly simple animals.

As Eberhard reveals, the extraordinary diversity of webs includes ingenious solutions to access prey in esoteric habitats, from blazing hot and shifting sand dunes to the surfaces of tropical lakes (to capture water striders). Some webs are nets that are cast onto prey, while others form baskets into which the spider flicks prey. Some aerial webs are tramways used by spiders searching for chemical cues from their prey below, while others feature landing sites for flying insects and spiders where the spider stalks prey. In some ground webs, long trip lines are delicately sustained by tiny rigid silk poles.

Stemming from more than five decades observing spider webs, this book will be the definitive reference for years to come.

William Eberhard is an emeritus scientist at the Smithsonian Tropical Research Institute in Panama and emeritus professor at the Universidad de Costa Rica.

Tacit Racism

ANNE WARFIELD RAWLS and WAVERLY DUCK

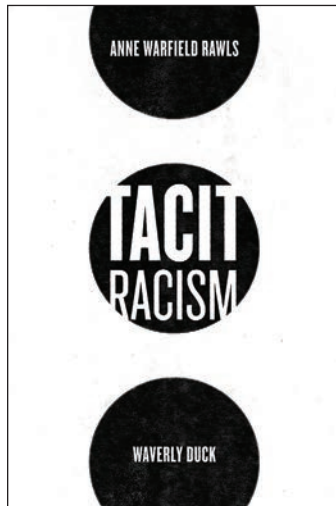
We need to talk about racism before it destroys our democracy. And that conversation needs to start with an acknowledgement that racism is coded into even the most ordinary interactions.

Every time we interact with another human being, we unconsciously draw on a set of expectations to guide us through the encounter. What many of us in the United States—especially white people—do not recognize is that centuries of institutional racism have inescapably molded those expectations. This leads us to act with implicit biases that can shape everything from how we greet our neighbors to whether we take a second look at a resume. This is tacit racism, and it is one of the most pernicious threats to our nation.

In *Tacit Racism*, Anne Warfield Rawls and Waverly Duck illustrate the many ways in which racism is coded into the everyday social expectations of Americans, in what they call Interaction Orders of Race. They argue that these interactions can produce racial inequality, whether the people involved are aware of it or not, and that by overlooking tacit racism in favor of the fiction of a “color-blind” nation, we are harming not only our society’s most disadvantaged—but endangering the society itself.

Ultimately, by exposing this legacy of racism in ordinary social interactions, Rawls and Duck hope to stop us from merely pretending we are a democratic society and show us how we can truly become one.

Anne Warfield Rawls is professor of sociology at Bentley University, research professor of socio-informatics at the University of Siegen, Germany, and senior fellow with the Yale Urban Ethnography Project. She is the author of *Epistemology and Practice: Durkheim’s “The Elementary Forms of Religious Life”* and the editor of Harold Garfinkel’s works *Toward a Sociological Theory of Information*; *Seeing Sociologically*; and *Parsons’ Primer*. **Waverly Duck** is associate professor of sociology and director of urban studies at the University of Pittsburgh. He is the author of *No Way Out: Precarious Living in the Shadow of Poverty and Drug Dealing*, also published by the University of Chicago Press.



MAY 248 p. 6 x 9
ISBN-13: 978-0-226-70355-8
Cloth \$82.50x/£66.00
ISBN-13: 978-0-226-70369-5
Paper \$27.50s/£22.00
E-book ISBN-13: 978-0-226-70372-5

SOCIOLOGY

Bankrupt in America

A History of Debtors, Their Creditors, and the Law in the Twentieth Century

MARY ESCHELBACH HANSEN and BRADLEY A. HANSEN

In 2005, more than two million Americans—six out of every 1,000 people—filed for bankruptcy. Though personal bankruptcy rates have since stabilized, bankruptcy remains an important tool for the relief of financially distressed households. In *Bankrupt in America*, Mary Eschelbach Hansen and Bradley A. Hansen offer a vital perspective on the history of bankruptcy in America, beginning with the first lasting federal bankruptcy law enacted in 1898.

Interweaving careful legal history and rigorous economic analysis, *Bankrupt in America* is the first work to trace how bankruptcy was transformed from

an intermittently used constitutional provision, to an indispensable tool for business, to a central element of the social safety net for ordinary Americans. To do this, the authors track federal bankruptcy law, as well as related state and federal laws, examining the interaction between changes in the laws and changes in how people in each state used the bankruptcy law. In this thorough investigation, Hansen and Hansen reach novel conclusions about the causes and consequences of bankruptcy, adding nuance to the discussion of the relationship between bankruptcy rates and economic performance.

Mary Eschelbach Hansen is professor of economics at American University. **Bradley A. Hansen** is professor of economics at the University of Mary Washington. He is the author of *Institutions, Entrepreneurs, and American Economic History: How the Farmers' Loan and Trust Company Shaped the Laws of Business from 1822 to 1929*.

Political Perversion

Rhetorical Aberration in the Time of Trumpeteering

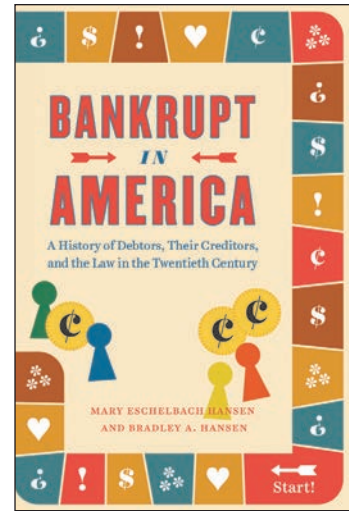
JOSHUA GUNN

When Trump became president, much of the country was repelled by what they saw as the vulgar spectacle of his ascent, a perversion of the highest office in the land. In his bold, innovative book, *Political Perversion*, rhetorician Joshua Gunn argues that this “mean-spirited turn” in American politics (of which Trump is the paragon) is best understood as a structural perversion in our common culture, on a continuum with infantile and “gotcha” forms of entertainment meant to engender provocation and satirical enjoyment.

Drawing on insights from critical

theory, media ecology, and psychoanalysis, Gunn argues that perverse rhetorics dominate not only the political sphere but also our daily interactions with others, in person and online. From sexting to campaign rhetoric, Gunn advances a new way to interpret our contemporary political context that explains why so many of us have difficulty deciphering the appeal of aberrant public figures. In this book, Trump is only the tip of a sinister, rapidly growing iceberg, one to which we ourselves unwittingly contribute on a daily basis.

Joshua Gunn is associate professor of communication studies at the University of Texas at Austin. He is the author of *Speech Craft*.



Markets and Governments in Economic History

JANUARY 224 p., 18 line drawings, 8 tables 6 x 9

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ECONOMICS AMERICAN HISTORY

“The problem Gunn takes up here is the current status of political discourse in the time of the Trump presidency. In my opinion, no rhetorical problem could be more significant to examine for the future of what we might become as a nation. It is both timely and timeless.”

—Thomas S. Frenz,
University of Arkansas

JUNE 208 p., 9 halftones 6 x 9

ISBN-13: 978-0-226-71330-4

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ISBN-13: 978-0-226-71344-1

Paper \$27.50s/£21.00

E-book ISBN-13: 978-0-226-71358-8

CURRENT EVENTS
POLITICAL SCIENCE

PETER J. BOWLER and IWAN RHYS MORUS

Making Modern Science

Second Edition

In this new edition of the top-selling coursebook, historians Peter J. Bowler and Iwan Rhys Morus expand on their authoritative survey of how the development of science has shaped our world.

Exploring both the history of science and its influence on modern thought, the authors chronicle the major developments in scientific thinking, from the revolutionary ideas of the seventeenth century to contemporary issues in genetics, physics, and more. Designed for entry-level college courses and as a single-volume introduction for the general reader, this book presents the history of science not as a series of names and dates but as an interconnected and complex web of relationships joining science and society.

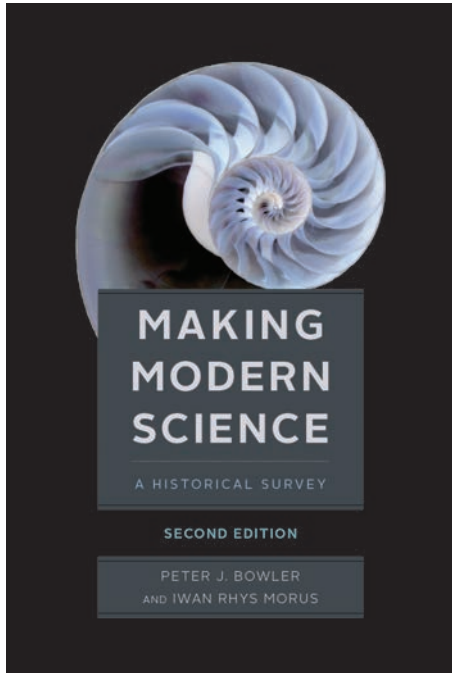
Thoroughly revised and expanded, the second edition draws on the latest research and scholarship. It also contains two entirely new chapters: one that explores the impact of computing on the development of science and another that surveys the complex interaction of Western science with the cultures of the rest of the world.

Praise for the First Edition

“Attractively illustrated and easy to use, the book explains difficult scientific and philosophical issues in brief and often surprisingly clear terms. . . . The field of history of science has been calling out for a book just like this one.”—*Science*

“A real landmark. Finally, two first-rate academic historians—one a specialist in biological and earth sciences, one in physical sciences—both firmly committed to sociological, contextual approaches, offer an overview of their discipline for the beginning student.”—*Times Higher Education*

Peter J. Bowler is professor emeritus of the history of science at Queen’s University Belfast. He has written many books, most recently *A History of the Future: Prophets of Progress from H. G. Wells to Isaac Asimov*. **Iwan Rhys Morus** is professor in the Department of History and Welsh History at Aberystwyth University in Wales. His most recent books include *The Oxford Illustrated History of Science* and *Nikola Tesla and the Electrical Future*.



“An impressively comprehensive, clear, and accessible survey of the history of science since the Scientific Revolution that tells students not only what they should know, but also how and how not to think about the history of science.”
—*Annals of Science*

JUNE 608 p., 93 halftones, 14 line drawings
6 x 9

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E-book ISBN-13: 978-0-226-36593-0

SCIENCE HISTORY

Previous edition ISBN-13: 978-0-226-06861-9

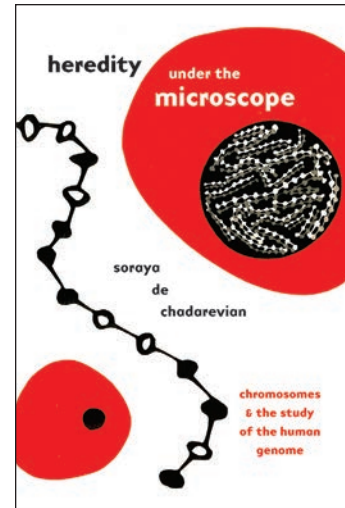
Heredity under the Microscope

Chromosomes and the Study of the Human Genome

SORAYA DE CHADAREVIAN

By focusing on chromosomes, *Heredity under the Microscope* offers a new history of postwar human genetics. Today chromosomes are understood as macromolecular assemblies and are analyzed with a variety of molecular techniques. Yet for much of the twentieth century, researchers studied chromosomes by looking down a microscope. Chromosome analysis offered a direct glimpse of the complete genome, opening up seemingly endless possibilities for observation and intervention. Critics, however, countered that visual evidence was not enough and pointed to

the need to understand the molecular mechanisms. In telling this history in full for the first time, Soraya de Chadarevian argues that the often-bewildering variety of observations made under the microscope were central to the study of human genetics. By making space for microscope-based practices alongside molecular approaches, and by exploring the close connections between genetics and an array of scientific, medical, ethical, legal, and policy concerns in the atomic age, *Heredity under the Microscope* sheds new light on the cultural history of the human genome.



APRIL 272 p., 36 halftones 6 x 9

ISBN-13: 978-0-226-68508-3

Cloth \$112.50x/£90.00

ISBN-13: 978-0-226-68511-3

Paper \$37.50s/£30.00

E-book ISBN-13: 978-0-226-68525-0

SCIENCE HISTORY

Soraya de Chadarevian is professor in the Department of History and the Institute for Society and Genetics at the University of California, Los Angeles. She is the author and editor of numerous books, including *Models: The Third Dimension of Science* and *Designs for Life: Molecular Biology after World War II*.

Phyllostomid Bats

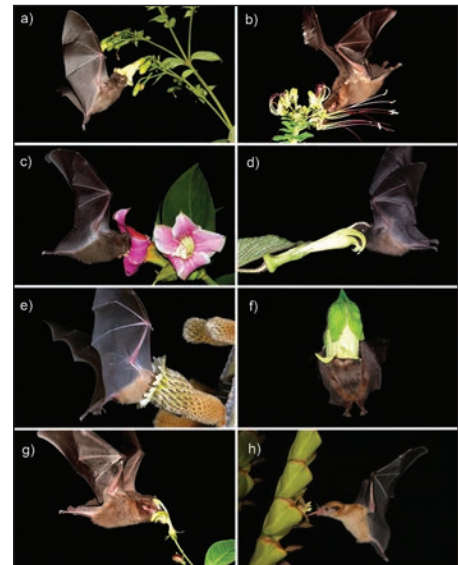
A Unique Mammalian Radiation

Edited by THEODORE H. FLEMING, LILIANA M. DÁVALOS,
and MARCO A. R. MELLO

With more than two hundred species distributed across most of mainland Mexico, Central and South America, and islands in the Caribbean Sea, the Phyllostomidae bat family (American leaf-nosed bats) is one of the world's most diverse mammalian families in terms of its trophic, or feeding, diversity. From an insectivorous ancestry, extant species have evolved into several dietary classes, including blood-feeding, vertebrate carnivory, and the consumption of nectar, pollen, and fruit, in a period of about 30 million years. Phyllostomidae's plant-visiting species are responsible for pollinating more than five hundred species of neotropical shrubs, trees, vines, and epiphytes—many of which are economically and ecologically important—and they also disperse the seeds of at least another

five hundred plant species. Fruit-eating and seed-dispersing members of this family thus play a crucial role in the regeneration of neotropical forests, and the fruit eaters are among the most abundant mammals in these habitats.

Coauthored by leading experts in the field and synthesizing the latest advances in molecular biology and ecological methods, *Phyllostomid Bats* is the first overview in more than forty years of the evolution of the many morphological, behavioral, physiological, and ecological adaptations in this family. Featuring abundant illustrations as well as details on the current conservation status of phyllostomid species, it is both a comprehensive reference for these ecologically vital creatures and a fascinating exploration of the evolutionary process of adaptive radiation.



JUNE 512 p., 9 color plates,

46 halftones 8 1/2 x 11

ISBN-13: 978-0-226-69612-6

Cloth \$65.00x/£52.00

E-book ISBN-13: 978-0-226-69626-3

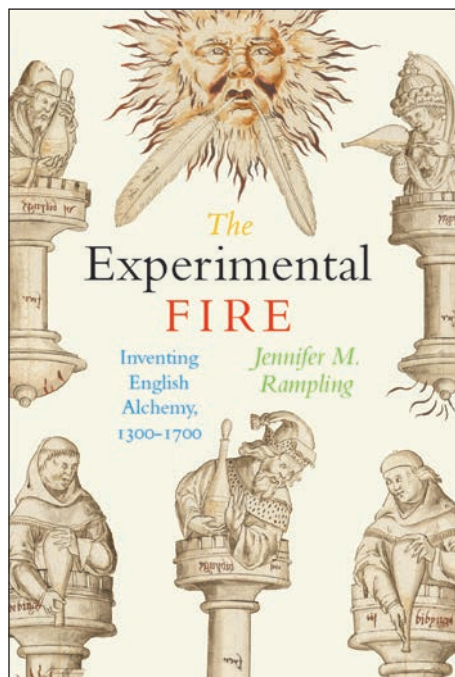
SCIENCE

Theodore H. Fleming is professor emeritus of biology at the University of Miami, where he worked for thirty years. Among his recent books are *Island Bats* and *The Ornaments of Life*, both published by the University of Chicago Press, and *No Species Is an Island*. **Liliana M. Dávalos** is professor of conservation biology at Stony Brook University. **Marco A. R. Mello** is professor of ecology at the University of São Paulo, Brazil.

JENNIFER M. RAMPLING

The Experimental Fire

Inventing English Alchemy, 1300–1700



“This book has so many novel elements that it is difficult to know where to begin. Rampling presents one amazing archival discovery after another like a magician pulling rabbits from a hat. Forging vivid and compelling narratives with her materials, while remaining keenly aware of the living history behind the documents, she has been able to sketch the outlines of what has previously been entirely unknown to the history of alchemy. This is a fully achieved piece of research that is destined to become the key work in the field.”

**—Stephen Clucas, Birkbeck,
University of London**

Synthesis

JUNE 416 p., 19 halftones, 2 tables 6 x 9
ISBN-13: 978-0-226-71070-9
Cloth \$35.00s/£28.00
E-book ISBN-13: 978-0-226-71084-6
SCIENCE HISTORY

In medieval and early modern Europe, the practice of alchemy promised extraordinary physical transformations. Who would not be amazed to see base metals turned into silver and gold, hard iron into soft water, and deadly poison into elixirs that could heal the human body? To defend such claims, alchemists turned to the past: scouring ancient books for evidence of a lost alchemical heritage—and seeking to translate their secret language and obscure imagery into replicable, practical effects.

Tracing the development of alchemy in England over four hundred years, from the beginning of the fourteenth century to the end of the seventeenth, Jennifer M. Rampling illuminates the role of alchemical reading and experimental practice in the broader context of national and scientific history. Using new manuscript sources, she shows how Roger Bacon, George Ripley, John Dee, Edward Kelley, and Isaac Newton, as well as many previously unknown alchemists, devised new practical approaches to alchemy, while seeking the support of English monarchs, including Henry VIII and Elizabeth I. By reconstructing their alchemical ideas, practices, and disputes, Rampling reveals how English alchemy was continually reinvented over the space of four centuries, resulting in changes to the science itself. In so doing, *The Experimental Fire* bridges the intellectual history of chemistry and the wider worlds of early modern patronage, medicine, and science.

Jennifer M. Rampling is assistant professor of history at Princeton University.

Science Periodicals in Nineteenth-Century Britain

Constructing Scientific Communities

Edited by **GOWAN DAWSON, BERNARD LIGHTMAN, SALLY SHUTTLEWORTH, and JONATHAN R. TOPHAM**

Periodicals played a vital role in the developments in science and medicine that transformed nineteenth-century Britain. Proliferating from a mere handful to many hundreds of titles, they catered to audiences ranging from gentlemanly members of metropolitan societies to working-class participants in local natural history clubs. In addition to disseminating authorized scientific discovery, they fostered a sense of collective identity among their geographically dispersed and often socially disparate readers by facilitating the reciprocal interchange of ideas and information. As such, they offer privileged access into the workings of scientific

communities in the period.

The essays in this volume set the historical exploration of the scientific and medical periodicals of the era on a new footing, examining their precise function and role in the making of nineteenth-century science and enhancing our vision of the shifting communities and practices of science in the period. This radical rethinking of the scientific journal offers a new approach to the reconfiguration of the sciences in nineteenth-century Britain and sheds instructive light on contemporary debates about the purpose, practices, and price of scientific journals.

Gowan Dawson is professor of Victorian literature and culture and director of the Victorian Studies Centre at the University of Leicester. **Bernard Lightman** is distinguished research professor in the Humanities Department at York University and president of the History of Science Society. **Sally Shuttleworth** is professor of English literature at the University of Oxford. **Jonathan R. Topham** is a senior lecturer in the history of science at the University of Leeds.

The Transmutations of Chymistry

Wilhelm Homberg and the Académie Royale des Sciences

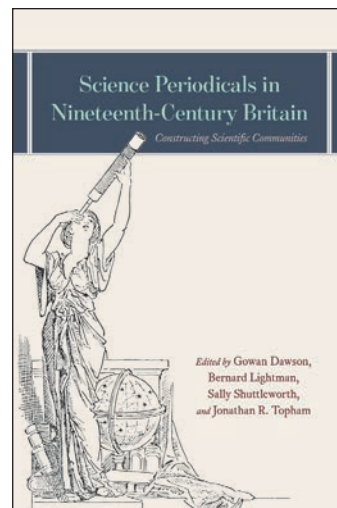
LAWRENCE M. PRINCIPE

This book reevaluates the changes to chymistry that took place from 1660 to 1730 through a close study of the chymist Wilhelm Homberg (1653–1715) and the changing fortunes of his discipline at the Académie Royale des Sciences, France's official scientific body. By charting Homberg's remarkable life from Java to France's royal court, and exploring his endeavor to create a comprehensive theory of chymistry (including alchemical transmutation), Lawrence M. Principe reveals the period's significance and reassesses its place in the broader sweep of the history of science.

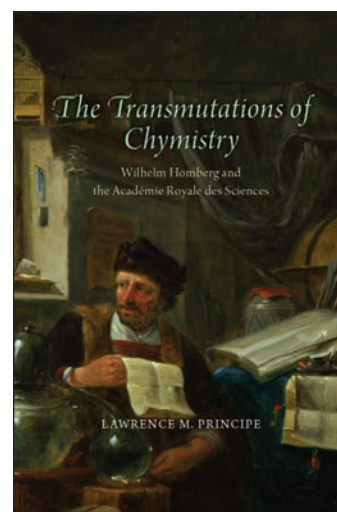
Principe, the leading authority on the subject, recounts how Homberg's

radical vision promoted chymistry as the most powerful and reliable means of understanding the natural world. Homberg's work at the Académie and in collaboration with the future regent, Philippe II d'Orléans, as revealed by a wealth of newly uncovered documents, provides surprising new insights into the broader changes chymistry underwent during, and immediately after, Homberg. A human, disciplinary, and institutional biography, *The Transmutations of Chymistry* significantly revises what was previously known about the contours of chymistry and scientific institutions in the early eighteenth century.

Lawrence M. Principe is the Drew Professor of the Humanities at Johns Hopkins University. He is the author of many books, including, most recently, *The Secrets of Alchemy*, also published by the University of Chicago Press.



FEBRUARY 424 p., 44 halftones 6 x 9
ISBN-13: 978-0-226-67651-7
Cloth \$55.00s/£44.00
E-book ISBN-13: 978-0-226-68346-1
SCIENCE HISTORY



Synthesis
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E-book ISBN-13: 978-0-226-70081-6
SCIENCE HISTORY

DAVID SEPKOSKI

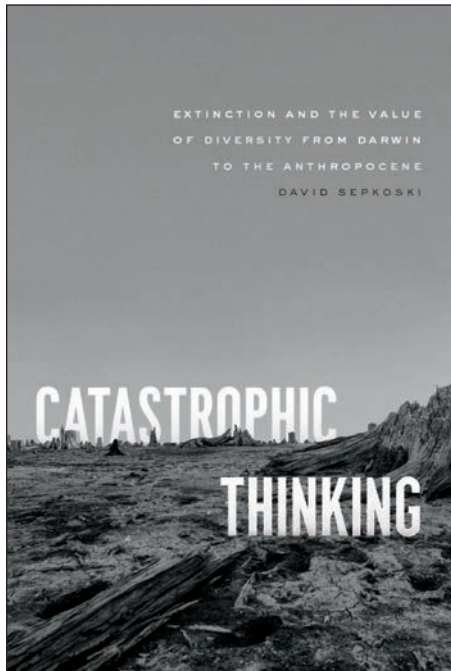
Catastrophic Thinking

Extinction and the Value of Diversity from Darwin to the Anthropocene

We live in an age in which we are repeatedly reminded—by scientists, by the media, by popular culture—of the looming threat of mass extinction. We're told that human activity is currently producing a sixth mass extinction, perhaps of even greater magnitude than the five previous geological catastrophes that drastically altered life on Earth. Indeed, there is a very real concern that the human species may itself be poised to go the way of the dinosaurs, victims of the most recent mass extinction some 65 million years ago.

How we interpret the causes, consequences, and moral imperatives of extinction is deeply embedded in the cultural values of any given historical moment. And as David Sepkoski reveals, the history of scientific ideas about extinction over the past two hundred years—as both a past and current process—are implicated in major changes in the way Western society has approached biological and cultural diversity. It seems self-evident to most of us that diverse ecosystems and societies are intrinsically valuable, but the current fascination with diversity is a relatively recent phenomenon. In fact, the way we value diversity depends crucially on our sense that it is precarious—that it is something actively threatened, and that its loss could have profound consequences. In *Catastrophic Thinking*, Sepkoski uncovers how and why we learned to value diversity as a precious resource at the same time as we learned to think catastrophically about extinction.

David Sepkoski is the Thomas M. Siebel Chair in the History of Science at the University of Illinois at Urbana-Champaign. He is the author of several books, most recently *Rereading the Fossil Record: The Growth of Paleobiology as an Evolutionary Discipline*, also published by the University of Chicago Press.



“*Catastrophic Thinking* offers an authoritative, compelling, and insightful account of how biological and cultural diversity has come to be so highly prized in contemporary Western society. This is a definitive history of the cultural and scientific developments, especially in paleontology, that have helped forge our sense of the modern biodiversity crisis. Lucid, historically sweeping, and accessible, Sepkoski’s book ably reconstructs key aspects of the larger culture in which ideas about extinction, catastrophe, and diversity emerged.”

**—Mark V. Barrow, Jr.,
Virginia Tech**

science • culture

MAY 360 p., 15 halftones 6 x 9

ISBN-13: 978-0-226-34861-2

Cloth \$35.00s/£27.00

E-book ISBN-13: 978-0-226-35461-3

SCIENCE HISTORY

Shaping Science

Organizations, Decisions, and Culture on NASA's Teams

JANET VERTESI

In *Shaping Science*, Janet Vertesi draws on a decade of immersive ethnography with NASA's robotic spacecraft teams to create a comparative account of two great space missions of the early 2000s. Although these missions featured robotic explorers on the frontiers of the solar system, bravely investigating new worlds, their commands were issued from millions of miles away by a very human team. By examining the two teams' formal structures, decision-making techniques, and informal work practices in the day-to-day process of mission planning, Vertesi shows just

how deeply entangled a team's local organizational context is with the knowledge they produce about other worlds.

Using extensive, embedded experiences on two NASA spacecraft teams, this is the first book to apply organizational studies of work to the laboratory environment in order to analyze the production of scientific knowledge itself. Engaging and deeply researched, *Shaping Science* demonstrates the significant influence that the social organization of a scientific team can have on the practices of that team and the results they produce.

Janet Vertesi is assistant professor of sociology at Princeton University. She is the author of *Seeing Like a Rover: How Robots, Teams, and Images Craft Knowledge of Mars*, also published by the University of Chicago Press, and coeditor of *Representation in Scientific Practice Revisited* and *digitalSTS*.

JUNE 352 p., 12 halftones 6 x 9
ISBN-13: 978-0-226-69108-4

Cloth \$45.00s/£36.00

E-book ISBN-13: 978-0-226-69111-4

SCIENCE SOCIOLOGY

Aesthetic Science

Representing Nature in the Royal Society of London,
1650–1720

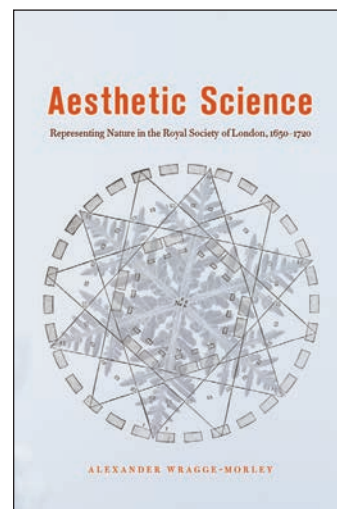
ALEXANDER WRAGGE-MORLEY

The scientists affiliated with the early Royal Society of London have long been regarded as forerunners of modern empiricism, rejecting the symbolic and moral goals of renaissance natural history in favor of plainly representing the world as it really was. In *Aesthetic Science*, Alexander Wragge-Morley challenges this interpretation by arguing that key figures such as John Ray, Robert Boyle, Nehemiah Grew, Robert Hooke, and Thomas Willis saw the study of nature as an aesthetic project.

To show how early modern naturalists conceived of the interplay between

sensory experience and the production of knowledge, *Aesthetic Science* explores natural-historical and anatomical works of the Royal Society through the lens of the aesthetic. By underscoring the importance of subjective experience to the communication of knowledge about nature, Wragge-Morley offers a groundbreaking reconsideration of scientific representation in the early modern period and brings to light the hitherto overlooked role of aesthetic experience in the history of the empirical sciences.

Alexander Wragge-Morley is clinical assistant professor of liberal studies and history at New York University.



APRIL 272 p., 11 halftones 6 x 9

ISBN-13: 978-0-226-68072-9

Cloth \$120.00x/£96.00

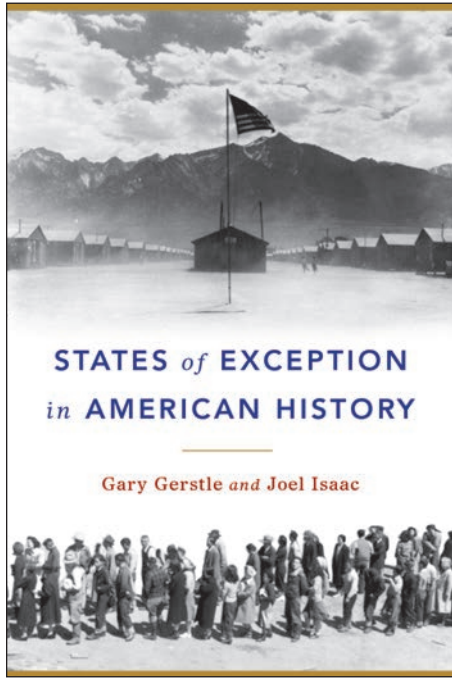
ISBN-13: 978-0-226-68086-6

Paper \$40.00s/£32.00

E-book ISBN-13: 978-0-226-68105-4

SCIENCE HISTORY

Edited by GARY GERSTLE and JOEL ISAAC



AUGUST 344 p., 1 line drawing 6 x 9

ISBN-13: 978-0-226-71229-1

Cloth \$90.00x/£72.00

ISBN-13: 978-0-226-71232-1

Paper \$30.00s/£24.00

E-book ISBN-13: 978-0-226-71246-8

HISTORY LAW

States of Exception in American History

States of Exception in American History brings to light the remarkable number of instances since the founding in which the protections of the US Constitution have been overridden, held in abeyance, or deliberately weakened for certain members of the polity. In the United States, derogations from the rule of law seem to have been a feature of—not a bug in—the constitutional system.

The first comprehensive account of the politics of exceptions and emergencies in the history of the United States, this book weaves together historical studies of moments and spaces of exception with conceptual analyses of emergency, the state of exception, sovereignty, and dictatorship. The Civil War, the Great Depression, and the Cold War figure prominently in the essays; so do Francis Lieber, Frederick Douglass, John Dewey, Clinton Rossiter, and others who explored whether it was possible for the United States to survive states of emergency without losing its democratic way. *States of Exception* combines political theory and the history of political thought with histories of race and political institutions. It is both inspired by and illuminating of the American experience with constitutional rule in the age of terror and Trump.

Gary Gerstle is the Paul Mellon Professor of American History at the University of Cambridge and the author of several books, including *American Crucible* and *Liberty and Coercion*. **Joel Isaac** is associate professor of social thought in the John U. Nef Committee on Social Thought at the University of Chicago. He is the author of *In Working Knowledge* and coeditor of *The Worlds of American Intellectual History*.

A Union by Law

Filipino American Labor Activists, Rights Radicalism, and Racial Capitalism

MICHAEL W. McCANN with GEORGE I. LOVELL

Starting in the 1920s, large numbers of Filipino workers came to the United States, finding work as wage laborers in West Coast agricultural fields and at Alaskan salmon canneries. There, they found themselves segregated in both the jobs they could have and where they could live. In time, Filipino workers formed unions to represent their interests and struggled persistently for class, race, and gender-based social justice.

A Union by Law focuses on one of the most infamous civil rights suits filed by Filipino workers, *Wards Cove Packing Co. v. Atonio*, situating *Wards Cove* within the broader social and legal history of racialized workers' struggles for social justice. Organized chronologically, the book spans most of the twentieth cen-

ture, beginning with the US invasion of the Philippines and the extension of colonial rule at the dawn of the twentieth century. It then follows the migration of Filipino workers to the United States, where they struggled within and against the American racial capitalist empire that the *Wards Cove* majority willfully ignored, significantly increasing the obstacles for workers seeking remedies for institutionalized racism. A reclamation of a long legacy of racial capitalist domination over Filipinos and other low-wage or unpaid migrant workers, *A Union by Law* also tells a story of the many ways law was mobilized both to enforce and to challenge race, class, and gender hierarchy at work.

Michael W. McCann is the Gordon Hirabayashi Professor for the Advancement of Citizenship in the Department of Political Science at the University of Washington. **George I. Lovell** is professor and chair in the Department of Political Science and the Harry Bridges Endowed Chair in Labor Studies at the University of Washington.

Intimate Disconnections

Divorce and the Romance of Independence in Contemporary Japan

ALLISON ALEXY

In many ways, divorce is a quintessentially personal decision—the choice to leave a marriage that causes harm or feels unfulfilling to the two people involved. But anyone who has gone through a divorce knows the additional public dimensions of breaking up, from intense shame and societal criticism, to friends' and relatives' unsolicited advice. In *Intimate Disconnections*, Allison Alexy tells the fascinating story of the changing customs surrounding divorce in Japan in the early 2000s, when sudden demographic and social changes made it a newly visible and viable option. Not only will one of three Japanese marriages end in divorce, but divorces are suddenly much more likely to be initiated by women who cite new

standards for intimacy as their motivation. As people across Japan now consider divorcing their spouses, or work to avoid it, they face complicated questions about the risks and possibilities marriage brings: How can couples be intimate without becoming suffocatingly close? How should they build loving relationships when older models are no longer feasible? What do you do, both legally and socially, when you just can't take it anymore?

Relating the intensely personal stories from people experiencing different stages of divorce, Alexy provides a rich ethnography of Japan while also speaking more broadly to contemporary visions of love and marriage across the globe.

Allison Alexy is assistant professor in the Asian Languages and Cultures and Women's Studies departments at the University of Michigan. She is coeditor of *Home and Family in Japan* and *Intimate Japan*.

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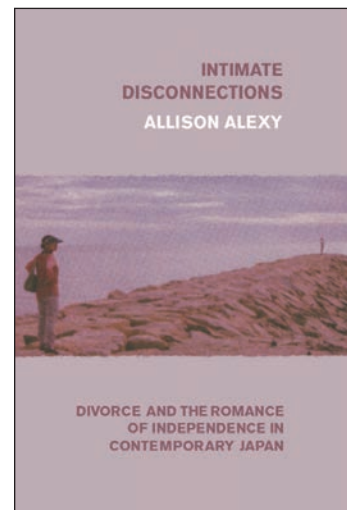
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LAW POLITICAL SCIENCE



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LITERARY CRITICISM

Rhythm

Form and Dispossession

VINCENT BARLETTA

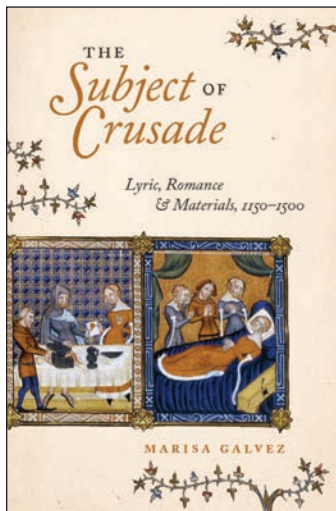
More than the persistent beat of a song or the structural frame of poetry, rhythm is a deeply imbedded force that drives our world and is also a central component of the condition of human existence. It's the pulse of the body, a power that orders matter, a strange and natural force that flows through us. Virginia Woolf describes it as a "wave in the mind" that carries us, something we can no more escape than we could stop our hearts from beating.

Vincent Barletta explores rhythm through three historical moments, each addressing it as a phenomenon that transcends poetry, aesthetics, and even

temporality. He reveals rhythm to be a power that holds us in place, dispossesses us, and shapes the foundations of our world. In these moments, Barletta encounters rhythm as a primordial and physical binding force that establishes order and form in the ancient world, as the anatomy of lived experience in early modern Europe, and as a subject of aesthetic and ethical questioning in the twentieth century.

A wide-ranging book covering a period spanning two millennia and texts from over ten languages, *Rhythm* will expand the conversation around this complex and powerful phenomenon.

Vincent Barletta is associate professor of comparative literature and Iberian and Latin American cultures at Stanford University. He is the author of *Death in Babylon: Alexander the Great and Iberian Empire in the Muslim Orient* and *Covert Gestures: Crypto-Islamic Literature as Cultural Practice in Early Modern Spain*.



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LITERARY CRITICISM

The Subject of Crusade

Lyric, Romance, and Materials, 1150 to 1500

MARISA GALVEZ

In the Middle Ages, religious crusaders took up arms, prayed, bade farewell to their families, and marched off to fight in holy wars. These Christian soldiers also created accounts of their lives in lyric poetry, putting words to the experience of personal sacrifice and the pious struggle associated with holy war. The crusaders affirmed their commitment to fighting to claim a distant land while revealing their feelings as they left behind their loved ones, homes, and earthly duties. Their poems and related visual works offer us insight into the crusaders' lives and values at the boundaries of earthly and spiritual duties, body and soul, holy devotion and courtly love.

In *The Subject of Crusade*, Marisa

Galvez offers a nuanced view of holy war and crusade poetry, reading these lyric works within a wider conversation with religion and culture. Arguing for an interdisciplinary treatment of crusade lyric, she shows how such poems are crucial for understanding the crusades as a complex cultural and historical phenomenon. Placing them in conversation with chronicles, knightly handbooks, artworks, and confessional and pastoral texts, she identifies a particular "crusade idiom" that emerged out of the conflict between pious and earthly duties. Galvez fashions an expanded understanding of the creative works made by crusaders to reveal their experiences, desires, ideologies, and reasons for taking up the cross.

Marisa Galvez is associate professor of French and Italian and chair of undergraduate studies in French at Stanford University. She is the author of *Songbook: How Lyrics Became Poetry in Medieval Europe*, also published by the University of Chicago Press.

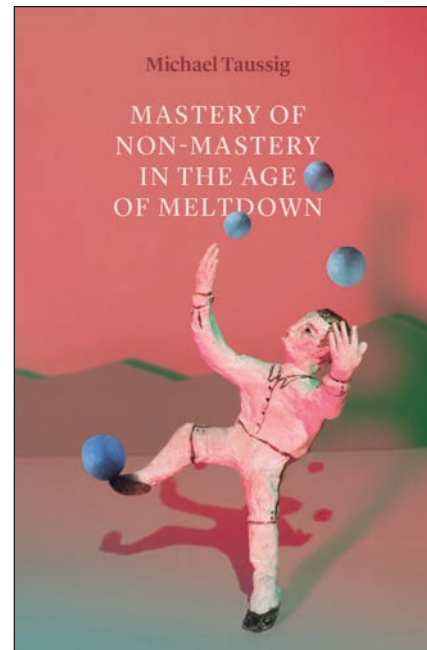
MICHAEL TAUSSIG

Mastery of Non-Mastery in the Age of Meltdown

For centuries, humans have excelled at mimicking nature in order to exploit it. Now, with the existential threat of global climate change on the horizon, the ever-provocative Michael Taussig asks what function a newly invigorated mimetic faculty might exert along with such change. *Mastery of Non-Mastery in the Age of Meltdown* is not solely a reflection on our condition but also a theoretical effort to reckon with the impulses that have fed our relentless ambition for dominance over nature.

Taussig seeks to move us away from the manipulation of nature and reorient us to different metaphors and sources of inspirations to develop a new ethical stance toward the world. His ultimate goal is to undo his readers' sense of control and engender what he calls "mastery of non-mastery." This unique book developed out of Taussig's work with peasant agriculture and his artistic practice, which brings performance art together with aspects of ritual, especially in his Sun Theater and "solar talks"—each one taking place for ten minutes, at different times of the same day, starting on a beach in southern California. Drawing on the work of Walter Benjamin, D. H. Lawrence, Emerson, Bataille, and Proust, he engages creatively with these great thinkers through his immersive and conversational meditations. Inspired by these writers and by our planet's plight, Taussig's luminescent experimental prose grapples with the possibility of collapse and with the responsibility we bear for it.

Michael Taussig is the Class of 1933 Professor of Anthropology at Columbia University. He is the author of several books, including *The Corn Wolf*, *Beauty and the Beast*, and *Palma Africana*, all published by the University of Chicago Press.



Praise for *Palma Africana*

“Taussig [is] a stylistic innovator. . . .

His fragmentary autobiographical and fieldwork reflections also make it clear that the book is at least as much about language and writing as it is about palm oil. . . . Through this book's radical alertness, Taussig chooses examples not for their prestige but for their provocation.”

—*Times Literary Supplement*

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ISBN-13: 978-0-226-68458-1

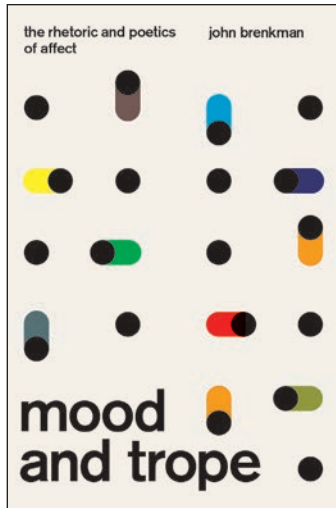
Cloth \$75.00x/£60.00

ISBN-13: 978-0-226-69867-0

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ANTHROPOLOGY



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ISBN-13: 978-0-226-67312-7
Cloth \$90.00x/£72.00
ISBN-13: 978-0-226-67326-4
Paper \$30.00s/£24.00
 E-book ISBN-13: 978-0-226-67343-1
 LITERARY CRITICISM PHILOSOPHY

Mood and Trope

The Rhetoric and Poetics of Affect

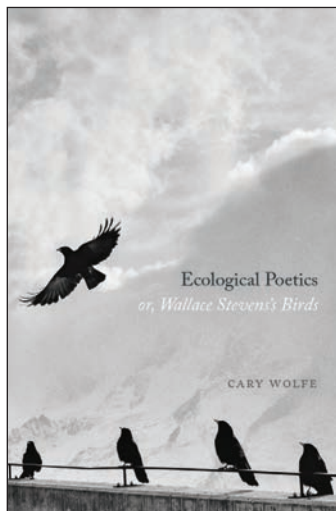
JOHN BRENKMAN

In *Mood and Trope*, John Brenkman introduces two provocative propositions into affect theory: that human emotion is intimately connected to persuasion and figurative language; and that literature, especially poetry, lends precision to studying affect because it resides there not in speaking about feelings, but in the way of speaking itself.

Engaging a quartet of modern philosophers—Kant, Nietzsche, Heidegger, and Deleuze—Brenkman explores how they all approach the question of affect primarily through literature and art. He draws on the differences and dialogues

among them, arguing that the vocation of criticism is incapable of systematicity and instead must be attuned to the singularity and plurality of literary and artistic creations. In addition, he confronts these four philosophers and their essential concepts with a wide array of authors and artists, including Pinter and Poe, Baudelaire, Jorie Graham and Li-Young Lee, Shakespeare, Tino Sehgal, and Francis Bacon. Filled with surprising insights, *Mood and Trope* provides a rich archive for rethinking the nature of affect and its aesthetic and rhetorical stakes.

John Brenkman is distinguished professor of English and comparative literature at the City University of New York Graduate Center and director of the US-Europe Seminar at Baruch College. He is the author of three books, most recently, *The Cultural Contradictions of Democracy: Political Thought since September 11*.



March 232 p. 6 x 9
ISBN-13: 978-0-226-68783-4
Cloth \$82.50x/£66.00
ISBN-13: 978-0-226-68797-1
Paper \$27.50s/£22.00
 E-book ISBN-13: 978-0-226-68802-2
 LITERARY CRITICISM

Ecological Poetics; or, Wallace Stevens's Birds

CARY WOLFE

The poems of Wallace Stevens teem with birds: grackles, warblers, doves, swans, nightingales, owls, peacocks, and one famous blackbird who summons thirteen ways of looking. What do Stevens's evocations of birds, and his poems more generally, tell us about the relationship between human and non-human? In this book, the noted theorist of posthumanism Cary Wolfe argues for a philosophical and theoretical reinvention of the concept of ecological poetics, using Stevens as a test case.

Stevens, Wolfe argues, is ecopoetic in the sense that his places, worlds, and environments are co-created by the life forms that inhabit them. His work also

embodies the tension between a desire for "things as they are," without human mediation, and the supreme creative value of the imagination. Noting Stevens's refusal to resolve this tension, Wolfe argues for a "nonrepresentational" conception of ecopoetics, showing how Stevens's poems reward study alongside theories of system, environment, and observation derived from a multitude of sources, from Ralph Waldo Emerson and Niklas Luhmann to Jacques Derrida and Stuart Kauffman. *Ecological Poetics* is an ambitious interdisciplinary undertaking involving literary criticism, contemporary philosophy, and theoretical biology.

Cary Wolfe is the Bruce and Elizabeth Dunlevie Professor of English and founding director of 3CT: Center for Critical and Cultural Theory at Rice University. He is the author of five books, most recently, *Before the Law: Humans and Other Animals in a Biopolitical Frame*.

The Calamity Form

On Poetry and Social Life

ANAHID NERSESIAN

Romanticism coincided with two major historical developments: the Industrial Revolution, and with it, a turning point in our relationship to the earth, its inhabitants, and its climate. Drawing on Marxism and philosophy of science, *The Calamity Form* shines new light on Romantic poetry, identifying a number of rhetorical tropes used by writers to underscore their very failure to make sense of our move to industrialization.

Anahid Nersessian explores works by Friedrich Hölderlin, William Wordsworth, John Keats, and others to argue that as the human and ecological costs of industry became clear, Romantic poetry adopted formal strategies—among them parataxis, the setting of elements side by side in a manner suggestive of postindustrial dissonance, and apos-

rophe, here an address to an absent or vanishing natural environment—as it tried and failed to narrate the calamities of capitalism. These tropes reflect how Romantic authors took their bewilderment and turned it into a poetics: a theory of writing, reading, and understanding poetry as an eminently critical act. Throughout, Nersessian pushes back against recent attempts to see literature as a source of information on par with historical or scientific data, arguing instead for an irreducibility of poetic knowledge. Revealing the ways in which these Romantic works are *of* their time but not *about* it, *The Calamity Form* ultimately exposes the nature of poetry's relationship to capital—and capital's ability to hide how it works.

Anahid Nersessian is associate professor of English at the University of California, Los Angeles. She is the author of *Utopia, Limited: Romanticism and Adjustment* and coeditor of the Thinking Literature series, published by the University of Chicago Press.

A Different Order of Difficulty

Literature after Wittgenstein

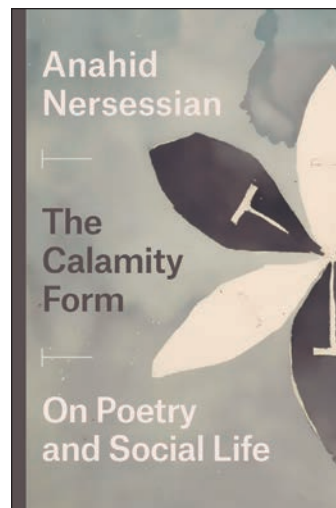
KAREN ZUMHAGEN-YEKPLÉ

Recasting the significance of Wittgenstein's early philosophy for studies in literary modernism, as well as its afterlife in contemporary literature, *A Different Order of Difficulty* reveals the preoccupations his ideas share with his modernist contemporaries: an attention to the varieties of spiritual experience, an investment in age-old questions of life's meaning, and a yearning for transfigurative shifts toward the right way of seeing the world.

Putting Wittgenstein in dialogue with modernism, Karen Zumhagen-Yekplé reads key works by Kafka, Woolf, Joyce, and Coetzee within the framework of his *Tractatus Logico-Philosophicus*, as well as in light of his contem-

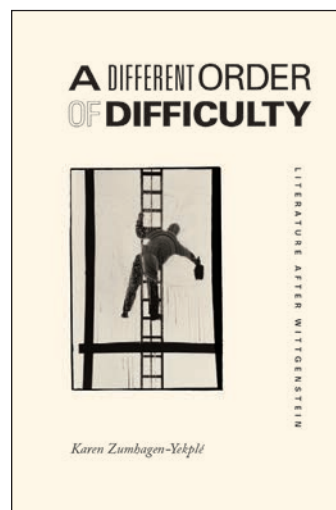
poraneous writings and recent critical thinking about his philosophy. She breaks with standard approaches to the *Tractatus*, interpreting it not as a theory of logic or metaphysics, but as a complex, mock-theoretical puzzle. This text, she shows, is a medium for an unorthodox brand of ethical instruction geared at engaging readers in the therapeutic clarification Wittgenstein saw as philosophy's true work. Offering a new perspective on Wittgenstein as a philosophical modernist and the different orders of modernism's trademark difficulty, this book is a compelling addition to studies of both Wittgenstein and modernist literature.

Karen Zumhagen-Yekplé is associate professor of English at Tulane University.



MAY 240 p., 10 halftones 6 x 9
ISBN-13: 978-0-226-70128-8
Cloth \$82.50x/£62.00
ISBN-13: 978-0-226-70131-8
Paper \$27.50s/£21.00
E-book ISBN-13: 978-0-226-70145-5

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MUSIC EUROPEAN HISTORY

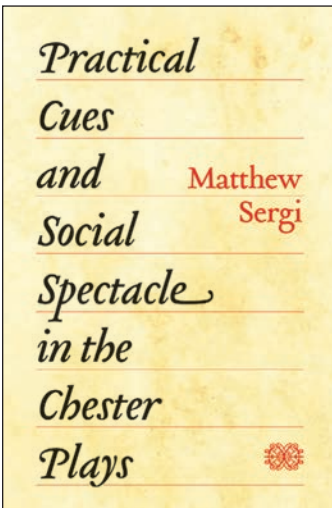
Both from the Ears and Mind Thinking about Music in Early Modern England

LINDA PHYLLIS AUSTERN

Both from the Ears and Mind offers a bold new understanding of the intellectual and cultural position of music in Tudor and Stuart England. Linda Phyllis Austern brings to life the kinds of educated writings and debates that surrounded musical performance, and the remarkable ways in which English people understood music to inform other endeavors, from astrology and self-care to divinity and poetics. Music was considered both art and science, and discussions of music and musical terminology provided points of contact between otherwise discrete fields of human learning. This book demonstrates

how knowledge of music permitted individuals to both reveal and conceal membership in specific social, intellectual, and ideological communities. Attending to materials that go beyond music's conventional limits, these chapters probe the role of music in commonplace books, health-maintenance and marriage manuals, rhetorical and theological treatises, and mathematical dictionaries. Ultimately, Austern illustrates how music was an indispensable frame of reference that became central to the fabric of life during a time of tremendous intellectual, social, and technological change.

Linda Phyllis Austern is associate professor of musicology at Northwestern University. She is the author of *Music in English Children's Drama of the Later Renaissance* and editor of several books, most recently *Beyond Boundaries: Music Circulation in Early Modern England* (with Candace Bailey and Amanda Eubanks Winkler).



JULY 296 p., 9 tables 6 x 9
ISBN-13: 978-0-226-70923-9
Cloth \$90.00x/£72.00
ISBN-13: 978-0-226-70937-6
Paper \$30.00s/£24.00
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LITERARY CRITICISM RELIGION

Practical Cues and Social Spectacle in the Chester Plays

MATTHEW SERGI

Amid the crowded streets of Chester, guild players portraying biblical characters performed on colorful mobile stages hoping to draw the attention of fellow townspeople. In the fifteenth and sixteenth centuries, these Chester plays employed flamboyant live performance to adapt biblical narratives. But the original format of these fascinating performances remains cloudy, as surviving records of these plays are sparse, and the manuscripts were only written down a generation after they stopped. Revealing a vibrant set of social practices encoded in the Chester plays, Matthew Sergi provides a new methodology for reading them and a transformative look at medieval English drama.

Carefully combing through the plays, Sergi seeks out cues in the dia-

logues that reveal information about the original staging, design, and acting. These "practical cues," as he calls them, have gone largely unnoticed by drama scholars, who have focused on the ideology and historical contexts of these plays, rather than the methods, mechanics, and structures of the actual performances. Drawing on his experience as an actor and director, he combines close readings of these texts with fragments of records, revealing a new way to understand how the Chester plays brought biblical narratives to spectators in the noisy streets. For Sergi, plays that once appeared only as dry religious dramas come to life as raucous participatory spectacles filled with humor, camp, and devotion.

Matthew Sergi is assistant professor of English at the University of Toronto. He has worked as an actor and director, and his scholarship on medieval plays has appeared in a variety of publications.

The Science of Walking

Investigations into Locomotion in the Long Nineteenth Century

ANDREAS MAYER

Translated by Tilman Skowroneck and Robin Blanton

The Science of Walking recounts the story of the growing interest and investment of Western scholars, physicians, and writers in the scientific study of an activity that seems utterly trivial in its everyday performance and yet essential to our human nature: walking. Most people consider walking to be a natural and unremarkable activity of daily life, yet the mechanism of walking has long puzzled scientists and doctors. In *The Science of Walking*, Andreas Mayer provides a history of investigations of

the human gait that emerged at the intersection of a variety of disciplines, including physiology, neurology, orthopedic surgery, anthropology, and psychiatry.

A history that moves across national and disciplinary borders with ease, this book charts the rise of scientific endeavors to control and codify locomotion by analyzing their social, political, and aesthetic ramifications throughout the long nineteenth century.

Andreas Mayer is CNRS Senior Researcher at the Centre Alexandre Koyré and professor at the École des Hautes Études en Sciences Sociales, Paris. **Tilman Skowroneck** is a senior lecturer of musical performance at the University of Gothenburg in Sweden and cofounder of the translation firm Lark & Robin. **Robin Blanton** is cofounder of the translation firm Lark & Robin.

Chemically Imbalanced

Everyday Suffering, Medication, and Our Troubled Quest for Self-Mastery

JOSEPH E. DAVIS

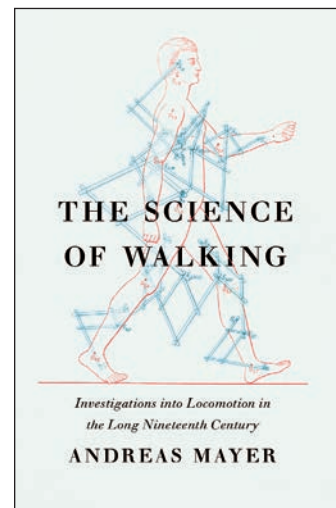
Everyday suffering—those conditions or feelings brought on by trying circumstances that arise in everyone's lives—is something that humans have grappled with for millennia. But the last decades have seen a drastic change in the way we approach it. In the past, a person going through a time of difficulty might keep a journal or see a therapist, but now the psychological has been replaced by the biological: instead of treating the heart, soul, and mind, we take a pill to treat the brain.

Chemically Imbalanced is a field report on how ordinary people dealing with common problems explain their suffering, how they're increasingly turning to the thin and mechanistic language of the "body/brain," and what these encounters might tell us.

Joseph E. Davis reveals the profound revolution in consciousness that is underway. We now see suffering as an imbalance in the brain that needs to be fixed, usually through chemical means. This has rippled into our social and cultural conversations, and it has affected how we, as a society, imagine ourselves and envision what constitutes a good life. Davis warns that what we envision as a neurological revolution, in which suffering is a mechanistic problem, has troubling consequences. And he makes the case that by turning away from an interpretive, meaning-making view of ourselves, we thwart our chances to enrich our souls and learn important truths about ourselves and the social conditions under which we live.

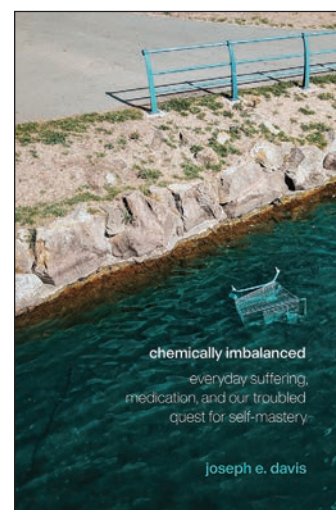
Joseph E. Davis is research professor of sociology and moderator of the picturing the human colloquy of the Institute for Advanced Studies in Culture at the University of Virginia.

He is the author of *Accounts of Innocence: Sexual Abuse, Trauma, and the Self*, also from the University of Chicago Press, and coeditor, most recently, of *To Fix or to Heal: Patient Care, Public Health, and the Limits of Biomedicine* and *The Evening of Life: The Challenges of Aging and Dying Well*.



MAY 232 p., 50 halftones 6 x 9
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Cloth \$50.00s/£40.00

E-book ISBN-13: 978-0-226-35248-0
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ISBN-13: 978-0-226-68654-7
Cloth \$90.00x/£72.00
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E-book ISBN-13: 978-0-226-68671-4
PSYCHOLOGY

Institutional Literacies

Engaging Academic IT Contexts for Writing and Communication

STUART A. SELBER

JUNE 272 p., 5 tables, 2 line drawings
6 x 9

ISBN-13: 978-0-226-69920-2

Cloth \$90.00x/£72.00

ISBN-13: 978-0-226-69934-9

Paper \$35.00s/£28.00

E-book ISBN-13: 978-0-226-69948-6

EDUCATION COMMUNICATIONS

Information technologies have become an integral part of writing and communication courses, shaping the ways students and faculty think about and do their work. But, too often, faculty and other educational stakeholders take a passive or simply reactive role in institutional approaches to technologies, and this means they are missing out on the chance to make positive changes in their departments and on campus.

Institutional Literacies argues that writing and communication faculty and program directors should collaborate more closely and engage more deeply with IT staff as technology projects are planned, implemented, and expanded. Faculty need to both analyze how their institutions approach information tech-

nologies and intervene in productive ways as active university citizens with relevant expertise. To help them do so, the book offers a three-part heuristic, reflecting the reality that academic IT units are complex and multilayered, with historical, spatial, and textual dimensions. It discusses six ways faculty can intervene in the academic IT work of their own institutions: maintaining awareness, using systems and services, mediating for audiences, participating as user advocates, working as designers, and partnering as researchers. With these strategies in hand, educators can be proactive in helping institutional IT approaches align with the professional values and practices of writing and communication programs.

Stuart A. Selber is associate professor in the Department of English at Pennsylvania State University, where he works as director of digital education and director of the Penn State Digital English Studio. His many books include *Multiliteracies for a Digital Age* and *Solving Problems in Technical Communication*, the latter also published by the University of Chicago Press.

The Problem with Feeding Cities

The Social Transformation of Infrastructure, Abundance, and Inequality in America

ANDREW DEENER

For most people, grocery shopping is a mundane activity. Few stop to think about the massive, global infrastructure that makes it possible to buy Chilean grapes in a Philadelphia supermarket in the middle of winter. Yet every piece of food represents an interlocking system of agriculture, manufacturing, shipping, logistics, retailing, and nonprofits that controls what we eat—or don't.

The Problem with Feeding Cities is a sociological and historical examination of how this remarkable network of abundance and convenience came into being over the last century. It looks at how the US food system transformed from feeding communities to feeding the entire nation, and it reveals how a process that was once about fulfilling basic needs became focused on satisfy-

ing profit margins. It is also a story of how this system fails to feed people, especially in the creation of food deserts. Andrew Deener shows that problems with food access are the result of infrastructural failings stemming from how markets and cities were developed, how distribution systems were built, and how organizations coordinate the quality and movement of food. He profiles hundreds of people connected through the food chain, from farmers, wholesalers, and supermarket executives, to global shippers, logistics experts, and cold-storage operators, to food bank employees and public health advocates. This book will change the way we see our grocery store trips and will encourage us all to rethink the way we eat in this country.

Andrew Deener is associate professor of sociology at the University of Connecticut. He is the author of *Venice: A Contested Bohemia in Los Angeles*, also published by the University of Chicago Press.



MAY 328 p., 30 halftones, 2 tables 6 x 9

ISBN-13: 978-0-226-70291-9

Cloth \$97.50x/£78.00

ISBN-13: 978-0-226-70307-7

Paper \$32.50s/£26.00

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SOCIOLOGY

SUSANNE SCHMIDT

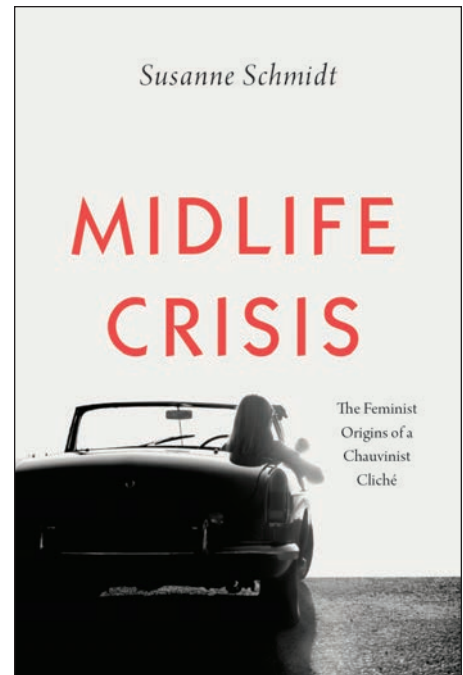
Midlife Crisis

The Feminist Origins of a Chauvinist Cliché

The phrase “midlife crisis” today conjures up images of male indulgence and irresponsibility—an affluent, middle-aged man speeding off in a red sports car with a woman half his age—but before it become a gendered cliché, it gained traction as a feminist concept. Journalist Gail Sheehy used the term to describe a midlife period when *both* men and women might reassess their choices and seek a change in life. Sheehy’s definition challenged the double standard of middle age—where aging is advantageous to men and detrimental to women—by viewing midlife as an opportunity rather than a crisis. Widely popular in the United States and internationally, the term was quickly appropriated by psychological and psychiatric experts and redefined as a male-centered, masculinist concept.

The first book-length history of this controversial concept, Susanne Schmidt’s *Midlife Crisis* recounts the surprising origin story of the midlife debate and traces its movement from popular culture into academia. Schmidt’s engaging narrative telling of the feminist construction—and ensuing antifeminist backlash—of the midlife crisis illuminates a lost legacy of feminist thought, shedding important new light on the history of gender and American social science in the 1970s and beyond.

Susanne Schmidt is a research associate and lecturer in history at Freie Universität Berlin.



“The topic—which is of more than historical interest—has given Schmidt a window to look at the social and cultural history of the era and assess the impact of feminism on life cycle studies and vice versa. Her research in the popular literature and on the personalities and politics of publication and precedence are very interesting indeed and shed light on what was at stake for authors and readers of this time. *Midlife Crisis* fills a gap in the literature and addresses an issue that, as the author shows, is still with us.”

—Robert A. Nye,
Oregon State University

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“Scholarly and engaging from the outset, *Unequal Partners* tackles a significant question, namely how transnationalism emerges and impacts the living-out of what is, in one sense, a universal identity—being a Catholic nun—but which is highly contingent on localized realities as well as the dynamics of the transnational flow of both material and symbolic resources. She presents a rich empirical profile and thoughtful analysis of the kind of women who become nuns, what their lives are like, and how and why American and Congolese nuns differ, even as they also overlap in significant ways.”

—Michele Dillon,
author of *Postsecular Catholicism: Relevance and Renewal*

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RELIGION ANTHROPOLOGY

Unequal Partners

In Search of Transnational Catholic Sisterhood

CASEY RITCHIE CLEVENGER

When we think of Catholicism, we think of Europe and the United States as the seats of its power. But while much of Catholicism remains headquartered in the West, the Church's center of gravity has shifted to Africa, Latin America, and developing Asia. Focused on the transnational Sisters of Notre Dame de Namur, *Unequal Partners* explores the ways gender, race, economic inequality, and colonial history play out in religious organizations, revealing how their members are constantly negotiating and reworking the frameworks within which they operate.

Taking us from Belgium and the

United States to the Democratic Republic of the Congo, sociologist Casey Ritchie Clevenger offers rare insight into how the sisters of this order work across national boundaries, shedding light on the complex relationships among individuals, social groups, and formal organizations. Throughout, Clevenger skillfully weaves the sisters' own voices into her narrative, helping us understand how the order has remained whole over time. A thoughtful analysis of the ties that bind—and divide—the sisters, *Unequal Partners* is a rich look at transnationalism's ongoing impact on Catholicism.

Casey Ritchie Clevenger is a visiting research scholar at Brandeis University.

Experiments with Power

Obeah and the Remaking of Religion in Trinidad

J. BRENT CROSSON

In 2011, Trinidad declared a state of emergency. This massive state intervention lasted for 106 days and led to the rounding up of over 7,000 people in areas the state deemed “crime hot spots.” The government justified this action and subsequent police violence on the grounds that these measures were restoring “the rule of law.” In this milieu of expanded policing powers, protests occasioned by police violence against lower-class black people have often garnered little sympathy. But in an improbable turn of events, six officers involved in the shooting of three young people were charged with murder at the height of the state of emergency. To explain this, the host of *Crime Watch*, the nation's most popular television show, alleged that there must be a special power at work: *obeah*.

From eighteenth-century slave re-

bellions to contemporary responses to police brutality, Caribbean methods of problem-solving “spiritual work” have been criminalized under the label of “obeah.” Connected to a justice-making force, obeah remains a crime in many parts of the anglophone Caribbean. In *Experiments with Power*, J. Brent Crosson addresses the complex question of what obeah is. Redescribing obeah as “science” and “experiments,” Caribbean spiritual workers unsettle the moral and racial foundations of Western categories of religion. Based on more than a decade of conversations with spiritual workers during and after the state of emergency, this book shows how the reframing of religious practice as an experiment with power transforms conceptions of religion and law in modern nation-states.

J. Brent Crosson is assistant professor of religious studies and anthropology at the University of Texas at Austin.

Church State Corporation

Construing Religion in US Law

WINNIFRED FALLERS SULLIVAN

Church and state: a simple phrase that reflects one of the most famous and fraught relationships in the history of the United States. But what exactly is “the church,” and how is it understood in US law today? In *Church State Corporation*, religion and law scholar Winnifred Fallers Sullivan uncovers the deeply ambiguous and often unacknowledged ways in which Christian theology remains alive and at work in the American legal imagination.

Through readings of the opinions of the US Supreme Court and other legal texts, Sullivan shows how “the church” as a religious collective is granted special privilege in US law. In-depth analyses of *Hosanna-Tabor v. EEOC* and *Burwell v. Hobby Lobby* re-

veal that the law tends to honor the religious rights of the group—whether in the form of a church, as in *Hosanna-Tabor*, or in corporate form, as in *Hobby Lobby*—over the rights of the individual, offering corporate religious entities an autonomy denied to their respective members. In discussing the various communities that construct the “church-shaped space” in American law, Sullivan also delves into disputes over church property, the legal exploitation of the black church in the criminal justice system, and the recent case of *Masterpiece Cakeshop v. Colorado Civil Rights Commission*. *Church State Corporation* challenges our most basic beliefs about the ties between religion and law in ostensibly secular democracies.

Winnifred Fallers Sullivan is provost professor in the department of religious studies, director of the Center for Religion and the Human, and affiliate professor of law at Indiana University Bloomington. She is the author, coauthor, or coeditor of multiple books, including, most recently, *Ekklesia: Three Inquiries in Church and State*; *Politics of Religious Freedom*; and *A Ministry of Presence: Chaplaincy, Spiritual Care, and the Law*, all published by the University of Chicago Press.

The Lives of Objects

Material Culture, Experience, and the Real in the History of Early Christianity

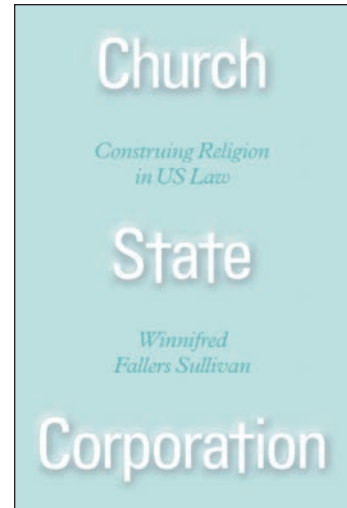
MAIA KOTROSITS

Our lives are filled with objects—ones that we carry with us, that define our homes, that serve practical purposes, and that hold sentimental value. When these are broken, lost, left behind, or removed from their context, they change. An object out of place can feel alien, take on a different use, or become trash. The lives of the objects change when our relationships to them change.

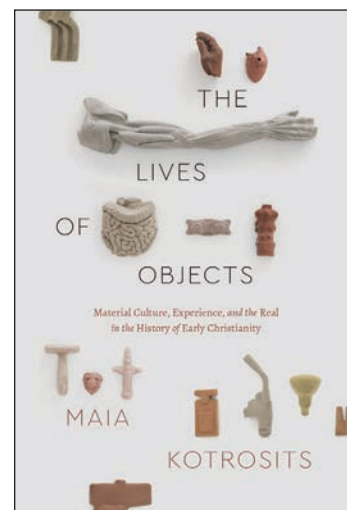
Left-behind objects are a source of fascination for scholars of the ancient world, and the field of Jewish and Early Christian studies is no exception. Maia Kotrosits offers a fresh perspective, looking beyond physical material to consider how collective imagination shapes the formation of objects and the experience of reality. Bringing a psy-

choanalytical approach to her analysis of material culture in ancient religion and history, she examines objects of *attachment*—relationships, ideas, and beliefs that live on in the psyche. By looking at objects of attachment, Kotrosits illustrates how people across time have tied value systems to the materiality of life. Engaging with the fields of classics, history, anthropology, and literary, gender, and queer studies, Kotrosits shows how different disciplines address historical knowledge and how looking closely at an expanded definition of materiality—one that considers both physical objects and their subtexts—can help us make connections between antiquity and the contemporary world.

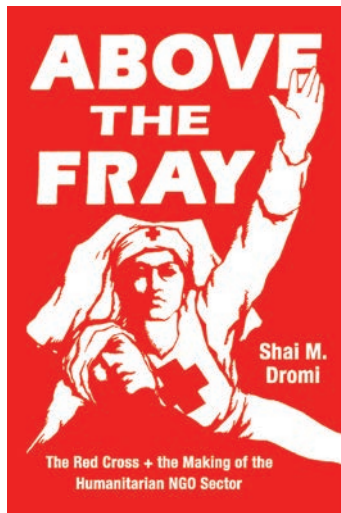
Maia Kotrosits is assistant professor of religion at Denison University and author of *Rethinking Early Christian Identity: Affect, Violence, and Belonging*.



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SOCIOLOGY EUROPEAN HISTORY

Above the Fray

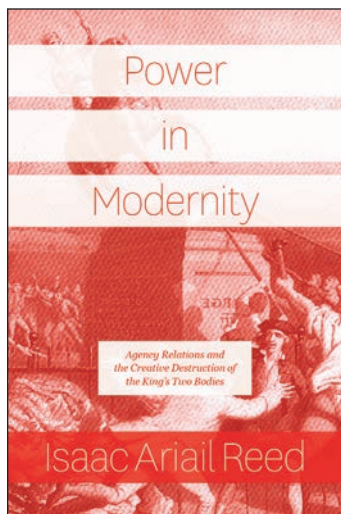
The Red Cross and the Making of the Humanitarian
NGO Sector

SHAI M. DROMI

From Lake Chad to Iraq, nongovernmental organizations (NGOs) provide relief around the globe, and their scope is growing every year. Policy makers and activists often assume that humanitarian aid is best provided by these organizations, who are generally seen as impartial and neutral. In *Above the Fray*, Shai M. Dromi investigates why the international community overwhelmingly trusts humanitarian NGOs by looking at the historical development of their culture. With a particular focus on the Red Cross, Dromi reveals that NGOs arose because of the efforts of orthodox Calvinists, demonstrating for the first time the origins of the unusual moral culture that has supported NGOs for the past 150 years.

Drawing on archival research, Dromi traces the genesis of the Red Cross to a Calvinist movement working in mid-nineteenth-century Geneva, showing that the organization's founding members were convinced by their faith that an international volunteer program not beholden to the state was the only ethical way to provide relief to victims of armed conflict. After illustrating how Calvinism shaped the humanitarian field, he argues for the key role preexistent belief systems played in establishing social fields and institutions. Ultimately, Dromi shows the immeasurable social good that NGOs have achieved, but also suggests that alternate models of humanitarian relief need to be considered.

Shai M. Dromi is a college fellow in the Department of Sociology at Harvard University.



MARCH 312 p., 2 halftones 6 x 9
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Cloth \$97.50x/£78.00
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SOCIOLOGY

Power in Modernity

Agency Relations and the Creative Destruction of the
King's Two Bodies

ISAAC ARIAIL REED

In *Power in Modernity*, Isaac Ariail Reed proposes a bold new theory of power that describes overlapping networks of delegation and domination. Chains of power and their representation, linking together groups and individuals across time and space, create a vast network of intersecting alliances, subordinations, redistributions, and violent exclusions. Reed traces the common action of “sending someone else to do something for you” as it expands outward into the hierarchies that control territories, persons, artifacts, minds, and money.

He mobilizes this theory to investigate the onset of modernity in the Atlantic world, with a focus on rebellion, revolution, and state formation in colonial North America, the early American Republic, the English Civil War, and French Revolution. Modernity, Reed argues, dismantled the “King’s

Two Bodies”—the monarch’s physical body and his ethereal, sacred second body that encompassed the body politic—as a schema of representation for forging power relations. Reed’s account then offers a new understanding of the democratic possibilities and violent exclusions forged in the name of “the people,” as revolutionaries sought new ways to secure delegation, build hierarchy, and attack alterity.

Reconsidering the role of myth in modern politics, Reed proposes to see the creative destruction and eternal recurrence of the King’s Two Bodies as constitutive of the modern attitude, and thus as a new starting point for critical theory. Modernity poses in a new way an eternal human question: what does it mean to be the author of one’s own actions?

Isaac Ariail Reed is associate professor of sociology at the University of Virginia. He is the author of *Interpretation and Social Knowledge: On the Use of Theory in the Human Sciences* and coeditor of *Social Theory Now*, both published by the University of Chicago Press.

Religious Intolerance, America, and the World

A History of Forgetting and Remembering

JOHN CORRIGAN

As the news shows us every day, contemporary American culture and politics are rife with people who demonize others by projecting their own failings and flaws onto their enemies. But this is no recent development. Rather, as John Corrigan argues here, it's an expression of a trauma endemic to America's history, particularly involving our long domestic record of religious conflict and violence.

Religious Intolerance, America, and the World spans from Christian colonists' intolerance of Native Americans and the role of religion in the new republic's foreign-policy crises to Cold War witch hunts and the persecution

complexes that entangle Christians and Muslims today. Corrigan reveals how US churches and institutions have continuously campaigned against intolerance overseas even as they've abetted or performed it at home. This selective condemnation of intolerance, he shows, created a legacy of foreign policy interventions promoting religious freedom and human rights that was not reflected within America's own borders. This timely, captivating book forces America to confront its claims of exceptionalism based on religious liberty—and perhaps begin to break the grotesque cycle of projection and oppression.

John Corrigan is the Lucius Moody Bristol Distinguished Professor of Religion and professor of history at Florida State University. He is the author of *Emptiness: Feeling Christian in America*, also published by the University of Chicago Press.

Surroundings

A History of Environments and Environmentalisms

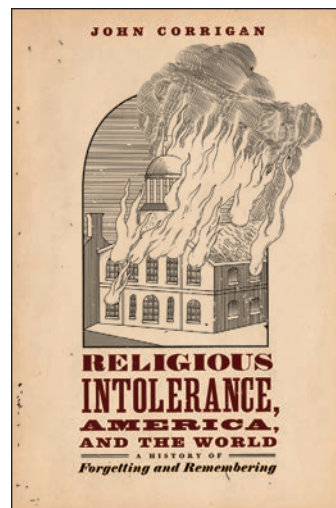
ETIENNE S. BENSON

Given the ubiquity of environmental rhetoric in the modern world, it's easy to think that the meaning of the terms *environment* and *environmentalism* are and always have been self-evident. But in *Surroundings*, we learn that the environmental past is much more complex than it seems at first glance. In this wide-ranging history of the concept, Etienne S. Benson uncovers the diversity of forms that environmentalism has taken over the last two centuries and opens our eyes to the promising new varieties of environmentalism that are

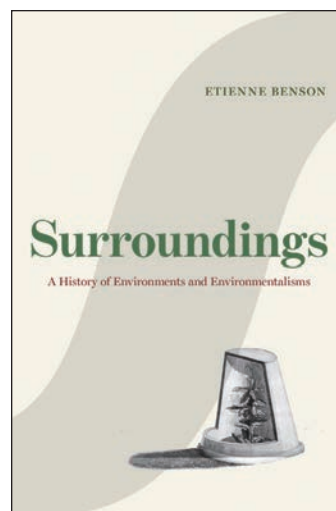
emerging today.

Through a series of richly contextualized case studies, Benson shows us how and why particular groups of people—from naturalists in Napoleonic France in the 1790s to global climate change activists today—adopted the concept of environment and adapted it to their specific needs and challenges. Bold and deeply researched, *Surroundings* challenges much of what we think we know about what an environment is, why we should care about it, and how we can protect it.

Etienne S. Benson is associate professor in the Department of History and Sociology of Science at the University of Pennsylvania. He is the author of *Wired Wilderness: Technologies of Tracking and the Making of Modern Wildlife*.



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DAVID GORDON WHITE

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RELIGION

A richly illustrated tapestry of interwoven studies spanning some six thousand years of history, *Dæmons Are Forever* is at once a record of archaic contacts and transactions between humans and protean spirit beings—dæmons—and an account of exchanges, among human populations, of the science of spirit beings: dæmonology. Since the time of the Indo-European migrations, and especially following the opening of the Silk Road, a common dæmonological vernacular has been shared among populations ranging from East and South Asia to Northern Europe. In this virtuoso work of historical sleuthing, David Gordon White recovers the

trajectories of both the “inner demons” cohabiting the bodies of their human hosts and the “outer dæmons” that those same humans recognized each time they encountered them in their enchanted haunts: sylvan pools, sites of geothermal eruptions, and dark forest groves. Along the way, he invites his readers to reconsider the potential and promise of the historical method in religious studies, suggesting that a “connected histories” approach to Eurasian dæmonology may serve as a model for restoring history to its proper place, at the heart of the history of religions discipline.

David Gordon White is distinguished emeritus professor of religion at the University of California, Santa Barbara. He is the author of several books, including *The Alchemical Body*, *Kiss of the Yogini*, and *Sinister Yogis*, all published by the University of Chicago Press.

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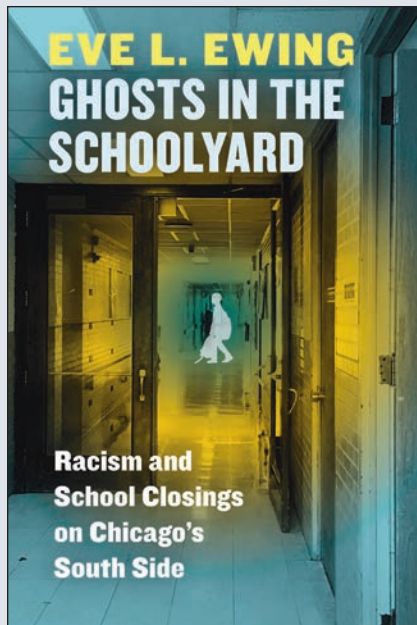
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ECONOMICS POLITICAL SCIENCE



EVE L. EWING

Ghosts in the Schoolyard

Racism and School Closings on Chicago's South Side

"Failing schools. Underprivileged schools. Just plain bad schools."

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 showed 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 that were dragging down the whole system, the plan was met with a roar of 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 yet 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.

"Essential."

—*Publishers Weekly*

"This superbly written and researched account is at once poignant and deeply troubling, blending the personal and the academic in a way that makes the heavy subject matter accessible. *Ghosts* is essential reading for anyone trying to better understand the intersection of segregation and education—as well as the importance of preserving the public institutions that help shape communities."

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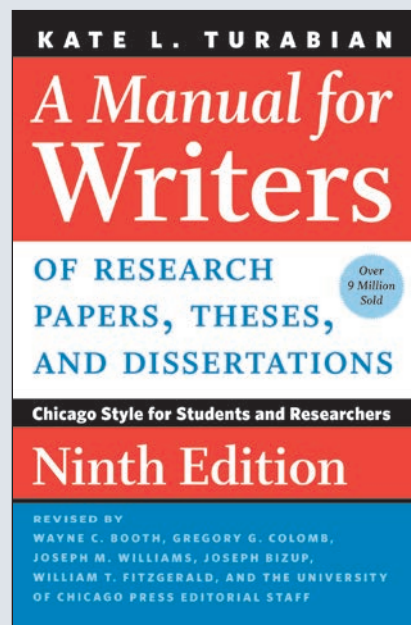
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Kate L. Turabian (1893–1987) was the graduate-school dissertation secretary at the University of Chicago from 1930 to 1958. She is also the author of *Student's Guide for Writing College Papers*, also published by the University of Chicago Press.



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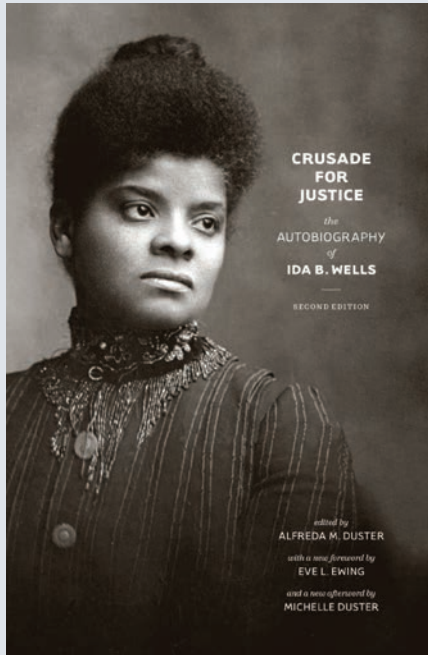
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IDA B. WELLS

Crusade for Justice

The Autobiography of Ida B. Wells

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*With a New Foreword by Eve L. Ewing and a
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“She fought a lonely and almost single-handed fight, with the single-mindedness of a crusader, long before men or women of any race entered the arena; and the measure of success she achieved goes far beyond the credit she has been given in the history of the country.”—Alfreda M. Duster

Ida B. Wells is an American icon of truth telling. Born to slaves, she was a pioneer of investigative journalism, a crusader against lynching, and a tireless advocate for suffrage, both for women and for African Americans. She co-founded the NAACP, started the Alpha Suffrage Club in Chicago, and was a leader in the early civil rights movement, working alongside W. E. B. Du Bois, Madam C. J. Walker, Mary Church Terrell, Frederick Douglass, and Susan B. Anthony.

This engaging memoir, originally published in 1970, relates Wells’s private life as a mother as well as her public activities as a teacher, lecturer, and journalist in her fight for equality and justice. This updated edition includes a new foreword by Eve L. Ewing, new images, and a new afterword by Ida B. Wells’s great-granddaughter, Michelle Duster.

“[Wells was] a sophisticated fighter whose prose was as thorough as her intellect.”—Walter Goodman, *New York Times*

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Ida B. Wells (1862–1931) was an African American journalist, newspaper editor, and abolitionist. **Alfreda M. Duster** (1904–1983), daughter of Ida B. Wells, was a social worker, mother, and civic leader in Chicago.

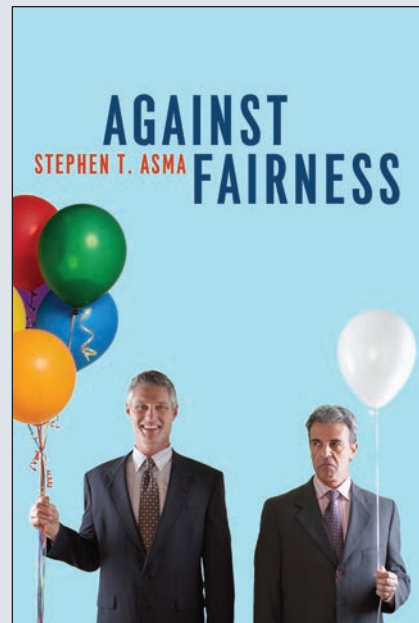
STEPHEN T. ASMA

Against Fairness

From the school yard to the workplace, there's no charge more damning than "you're being *unfair!*" Born out of democracy and raised in open markets, fairness has become our de facto modern creed. In our zealous pursuit of fairness, we have banished our urges to like one person more than another or one thing over another, and in the process have confused fairness with more noble traits like compassion and open-mindedness. With *Against Fairness*, Stephen T. Asma resets our moral compass with favoritism as its lodestar, providing a strikingly new and remarkably positive way to think through all our actions, big and small.

Asma makes his point by synthesizing an array of scientific findings, historical philosophies, cultural practices, analytic arguments, and a variety of personal and literary narratives to give a remarkably nuanced and thorough understanding of how fairness and favoritism fit within our moral architecture. Examining everything from the survival-enhancing biochemistry that makes our mothers love us, to the motivating properties of our "affective community," to class-wide Valentine's Day cards, he not only shows *how* we favor but the reasons we *should*. He goes on to prove that we can still be kind to strangers, have no prejudice, and fight for equal opportunity at the same time we reserve the best of what we can offer for those dearest to us.

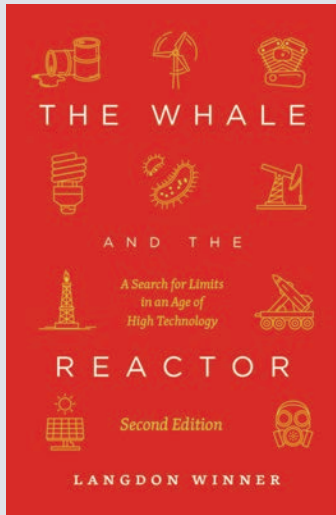
Stephen T. Asma is professor of philosophy at Columbia College Chicago as well as a senior fellow of the Research Group in Mind, Science, and Culture. He is the author of many books, most recently *The Emotional Mind: The Affective Roots of Culture and Cognition* and *The Evolution of Imagination*, the latter also published by the University of Chicago Press.



"It is a surefire rhetorical tactic: Who could possibly argue against fairness? Asma is willing to try. Contemporary society, he argues in *Against Fairness*, is obsessed with fairness, which he takes to mean a universal egalitarianism and its attendant ideologies and practices, including meritocracy, redistribution and utilitarian ethics. Our 'hunger for equality' prohibits favoritism, Asma says, but this great leveling also razes the virtues that arise from favoritism—duty, honor, loyalty, compassion—leaving us with a shallow notion of the good."

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Langdon Winner is the Thomas Phelan Chair of Humanities and Social Sciences in the Department of Science and Technology Studies at Rensselaer Polytechnic Institute. He is the author of numerous books, including *Autonomous Technology*.



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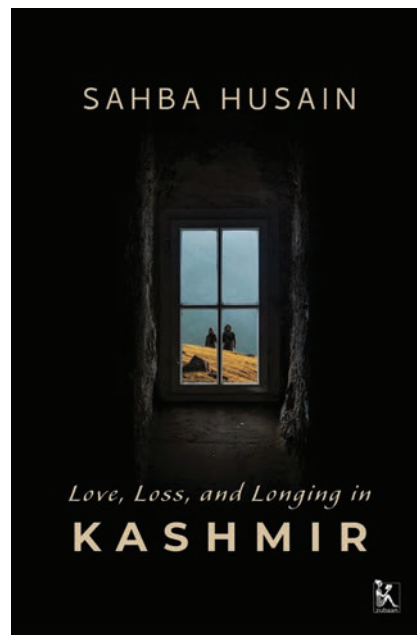
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Love, Loss, and Longing in Kashmir

Researcher and activist Sahba Husain has been working in Kashmir for two decades, and in this personal, passionate account of that state and its people, she documents her deeply engaged and empathetic involvement with Kashmir's politicized terrain. We join her as she meets—and, crucially, listens to—people who carry all of the anger, despair, and helplessness of a people caught in conflict and violence. Forming deep friendships through this process, Husain finds herself questioning her own “Indian” identity. It is those relationships that form the backdrop of this book, in which Husain focuses on certain key areas: the health of a people, militancy and its changing meanings for local people and the state, impunity and the search for justice, migration and the longing for homes left behind, and women's activism along the faultlines of nation-state and community. A book of difficult subjects, but one that finds surprising beauty in its engagement with human relationships, of love for a land and a people, and of hope for a future free of violence, *Love, Loss, and Longing in Kashmir* is a compelling and necessary read.

Sahba Husain is a Delhi-based activist and independent researcher, working in Kashmir over the last two decades on gender, conflict, and women's rights issues.



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ASIAN STUDIES

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HANS MAGNUS ENZENSBERGER

Money, Money, Money!

A Short Lesson in Economics

Translated by Simon Pare

Praise for Enzensberger

“Enzensberger is a poet of formidable intelligence and range. Like Brecht before him, he combines an intense political imagination with lyric gusto. The reader discovers in him both a satirist and a friend.”

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FICTION
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The Federmanns live a pleasant but painfully normal life in the Munich suburbs. All that the three children really know about money is that there’s never enough of it in their family.

Every so often, their impish Great-Aunt Fé descends on the city. After repeated cycles of boom and bust, profligacy and poverty, the grand old lady has become enormously wealthy and lives alone in a villa on the shore of Lake Geneva. But what does Great-Aunt Fé want from the Federmanns, her only surviving relatives? This time, she invites the children to tea at her luxury hotel where she spoils, flummoxes, and inspires them. Dismayed at their ignorance of the financial ways of the world, she gives them a crash course in economics that piques their curiosity, unsettles their parents, and throws open a whole new world. The young Federmanns are for once taken seriously and together they try to answer burning questions: Where does money come from? Why are millionaires and billionaires never satisfied? And why are those with the most always showered with more?

In this rich volume, the renowned poet, translator, and essayist Hans Magnus Enzensberger turns his gimlet eye on the mechanisms and machinations of banks and politicians—the human greed, envy, and fear that fuels the global economy. A modern, but moral-less fable, *Money, Money, Money!* is shot through with Enzensberger’s trademark erudition, wit, and humanist desire to cut through jargon and forearm his readers against obscurantism.

Hans Magnus Enzensberger, often considered Germany’s most important living poet, is also the editor of the book series *Die Andere Bibliothek* and the founder of the monthly *TransAtlantik*. Seagull Books has published many of his books, including, most recently, *Tumult*, *Panopticon*, and *Anarchy’s Brief Summer*. **Simon Pare** is a translator from French and German living near Zurich.



YVES BONNEFOY

The Red Scarf

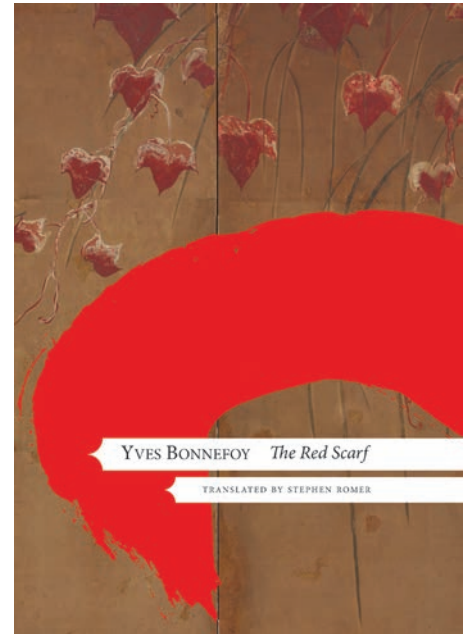
Followed by “Two Stages” and Additional Notes

Translated and with an Afterword by Stephen Romer

In December 2015, six months before his death at the age of 93, Yves Bonnefoy concluded what was to be his last major text in prose, *L'écharpe rouge*, translated here as *The Red Scarf*. In this unique book, described by the poet as “an anamnesis”—a formal act of commemoration—Bonnefoy undertakes, at the end of his life, a profoundly moving exegesis of some fragments written in 1964. These fragments lead him back to an unspoken, lifelong anxiety: “My most troubling memory, when I was between ten and twelve years old, concerns my father, and my anxiety about his silence.” Bonnefoy offers an anatomy of his father’s silence, and of the melancholy that seemed to take hold some years into his marriage to the poet’s mother.

At the heart of this book is the ballad of Elie and Hélène, the poet’s parents. It is the story of their lives together in the Auvergne, and later in Tours, seen through the eyes of their son—the solitary boy’s intense but inchoate experience, reviewed through memories of the now elderly man. What makes *The Red Scarf* indispensable is the intensely personal nature of the material, casting its slant light, a setting sun, on all that has gone before.

Yves Bonnefoy (1923–2016) is recognized as the greatest French poet of the last fifty years. By the time of his death, he had published eleven major collections of poetry in verse and prose, several books of tales, and numerous studies of literature and art. **Stephen Romer** is a poet, critic, and translator, and a specialist in Franco-British Modernism. He is currently a stipendiary lecturer in French at Brasenose College, Oxford.



Praise for the French edition

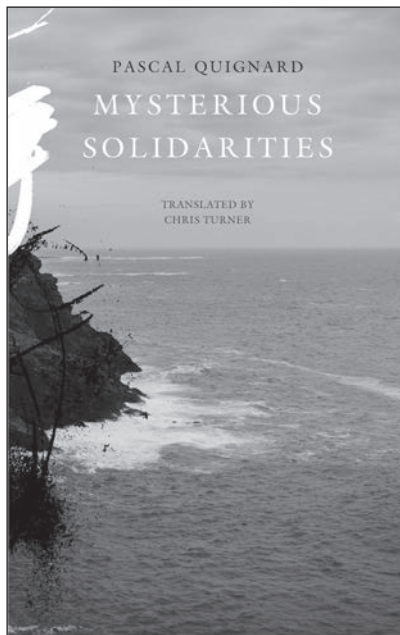
“With *The Red Scarf*, Bonnefoy makes a breach in the past. But there is nothing merely nostalgic in this magisterial autobiographical essay.”

—*Le Monde*

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PASCAL QUIGNARD

Mysterious Solidarities

Translated by Chris Turner

When translator Claire Methuen travels back to her hometown of Dinard for a family wedding, she runs into her old piano teacher Madame Ladon. After befriendng the ageing woman, Methuen begins to toy with the idea of a permanent return to live in Brittany. She becomes increasingly obsessed by her childhood sweetheart, Simon Quelen, who, now married and a father, still lives in a village further down the coast where he is the local pharmacist and mayor. Having moved into a farmhouse, she soon spends her days walking the heathland above the cliffs and spying on him as he sails in the bay. As she walks, she is at one with the land of her childhood and youth, “her skull emptying into the landscape.” And when her younger brother Paul comes to join her there, the web of solidarities is further enriched.

This is a tale of dramatic episodes, told through intermingling voices and the atmospherics of the austere Breton landscape. Ultimately, it is a story of obsessional love and of a parallel sibling bond that is equally strong.

Pascal Quignard is the author of more than sixty books and is widely regarded as one of the most important living writers in French. He has recently published the tenth volume of his celebrated Last Kingdom series. **Chris Turner** is a translator and writer living in Birmingham, UK. He has translated more than eighty books from French and German.

Praise for the French edition

“It is a deeply meditative novel, steeped in mystery, that Quignard offers us. A fictional work of austere beauty and heady profundity.”

—Télérama

The French List

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FICTION

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Cox

or The Course of Time

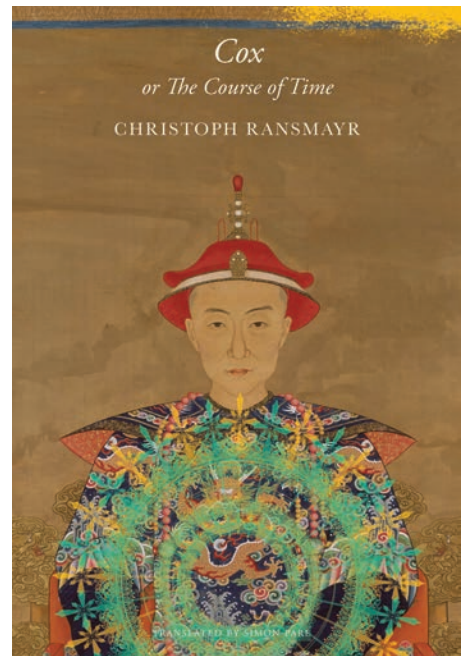
Translated by Simon Pare

The world's most powerful man, Qiánlóng, emperor of China, invites the famous eighteenth-century clockmaker Alister Cox to his court in Beijing. There, in the heart of the Forbidden City, the Englishman and his assistants are to build machines that mark the passing of time as a child or a condemned man might experience it and that capture the many shades of happiness, suffering, love, and loss that come with that passing.

Mystified by the rituals of a rigidly hierarchical society dominated by an unimaginably wealthy, god-like ruler, Cox musters all his expertise and ingenuity to satisfy the emperor's desires. Finally, Qiánlóng, also known by the moniker Lord of Time, requests the construction of a clock capable of measuring eternity—a *perpetuum mobile*. Seizing this chance to realize a long-held dream and honor the memory of his late beloved daughter, yet conscious of the impossibility of his task, Cox sets to work. As the court is suspended in a never-ending summer, festering with evil gossip about the monster these foreigners are creating, the Englishmen wonder if they will ever escape from their gilded cage.

Richly imagined and recounted in vivid prose of extraordinary beauty, *Cox, or The Course of Time* is a stunning illustration of Christoph Ransmayr's talent for imbuing a captivating tale with intense metaphorical, indeed metaphysical force. More than a meeting of two men, one isolated by power, the other by grief, this is an exploration of mortality and a virtuoso demonstration that storytelling alone can truly conquer time.

Christoph Ransmayr is an Austrian author whose books have been translated into more than thirty languages. His prodigious travels provided the material for *Atlas of an Anxious Man* and his novel *The Flying Mountain*, both published by Seagull Books. **Simon Pare** is a translator from French and German living near Zurich.



Praise for *The Flying Mountain*

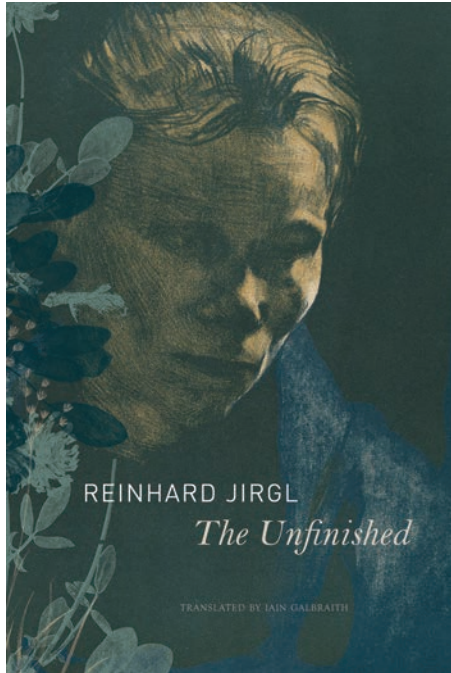
“A haunting tale, epic in scope, bringing together familial and national histories in a tender and powerfully-observed account of brotherly love.”

—*Irish Times*

The German List

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REINHARD JIRGL

The Unfinished

Translated by Iain Galbraith

Komotau, the Czech Republic, late summer, 1945. Four women—seventy-year-old Johanna, her two daughters Hanna and Maria, and Hanna's daughter Anna—are ordered by the new Czech authorities to leave their homes and assemble with other Germans at the local train station. They are given thirty minutes—the “wild expulsions” of Sudeten Germans have begun. But where is Anna?

Witnessing the revenge lynching of SS and suspected collaborators on her walk home, she arrives in Komotau to find her family gone. The trek takes the older women via Munich, then Dresden and Magdeburg, to an outpost in the far northwest of the Soviet zone where they settle as farm laborers. Once united again, their hope of one day returning to the *heimat*—homeland—is both a source of strength and a burden, choking attachments to new surroundings and neighbors. This conflict will prove to be the story of their lives, as well as both the joy and ruin of Anna's son.

A tale of four generations told in Reinhard Jirgl's unique and subversively expressive idiom, *The Unfinished* plays out between the ruins of Nazi Germany and the rise and fall of communist East Germany, the birth of the Berlin Republic, and the shadow of a new millennium.

Reinhard Jirgl was born in Berlin in 1953. While his writing was subject to restriction in the GDR, six completed manuscripts were ready for publication when the border between East and West Germany opened. **Iain Galbraith** is a Scottish poet and translator who lives in Germany.

Praise for Jirgl

“One of the most important voices in contemporary German literature.”
—*Frankfurter Allgemeine Zeitung*

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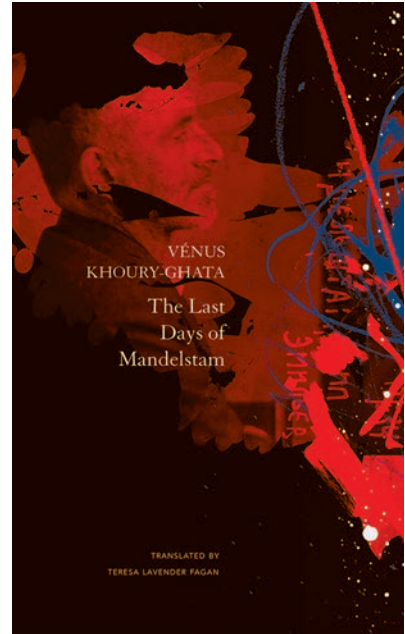
The Last Days of Mandelstam

Translated by Teresa Lavender Fagan

The year is 1938. The great Russian poet and essayist Osip Mandelstam is forty-seven years old and is dying in a transit camp near Vladivostok after having been arrested by Stalin's government during the repression of the 1930s and sent into exile with his wife. Stalin, "the Kremlin mountaineer, murderer, and peasant-slayer," is undoubtedly responsible for his fatal decline. From the depths of his prison cell, lost in a world full of ghosts, Mandelstam sees scenes from his life pass before him: constant hunger, living hand to mouth, relying on the assistance of sympathetic friends, shunned by others, four decades of creation and struggle, alongside his beloved wife Nadezhda, and his contemporaries Anna Akhmatova, Marina Tsvetaeva, Boris Pasternak, and many others.

With her sensitive prose and innate sense of drama, French-Lebanese writer Vénus Khoury-Ghata brings Mandelstam back to life and allows him to have the last word—proving that literature is one of the surest means to fight against barbarism.

Novelist and poet **Vénus Khoury-Ghata** is the author of several published books. **Teresa Lavender Fagan** is a freelance translator living in Chicago; she has translated numerous books for the University of Chicago Press and other publishers.



Praise for *Here There Was Once a Country*

“From the embers of loss and death, from childhood and the moon, from villages and cemeteries and forests, geography and God, Khoury-Ghata has created a dazzling, soaring, thrilling imagination . . . *Here There Was Once a Country* is to poetry what *One Hundred Years of Solitude* is to fiction. Here is another world, another language, another dimension to reality, which will never again be the same.”

—Alicia Ostriker

The French List

MARCH 120 p. 5 x 8

ISBN-13: 978-0-85742-653-6

Cloth \$21.50/£16.99

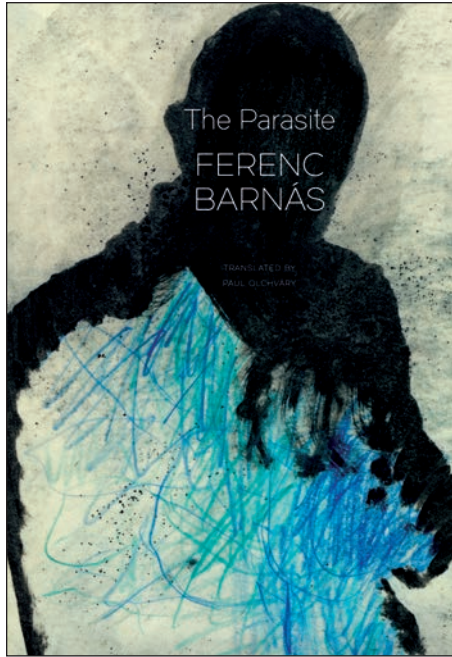
E-book ISBN-13: 978-0-85742-762-5

FICTION

IND



Seagull Books 89



FERENC BARNÁS

The Parasite

Translated by Paul Olchvály

Marked by powerful and evocative prose, Ferenc Barnás's novel tells the fascinating story of a young man's journey through his strange obsessions towards possible recovery. The unnamed narrator is the parasite, feeding off others' ailments, but he is also a host who attracts people with the most peculiar manias. He confesses, almost amiably, his decadent attraction as a young adolescent to illnesses and hospitals. The real descent into his private, hallucinatory hell begins after his first sexual encounter; he becomes a compulsive masturbator, and then a compulsive fornicator. But to his horror, he realizes that casual sex is not casual at all for him—each one-night stand results in insane jealousy: he imagines previous lovers hovering over him every time he makes love to a woman.

When he gets to know a woman referred to as L., he thinks his demons may have finally subsided. But when he hears of her past, the jealousy returns. He seeks relief through writing—by weaving an imagined tale of L.'s amorous adventures. What will he do with this strange manuscript, and can it bring him healing?

A breathtaking blend of Dostoevskian visions, episodes of madness, and intellectual fervor, all delivered in precise, lucid prose, *The Parasite* is a novel that one cannot escape.

Ferenc Barnás is the author of four novels in his native Hungarian. He lives in Jakarta, Indonesia. **Paul Olchvály** is a Hungarian translator and the publisher of New Europe Books, currently living in Massachusetts.

Praise for the Hungarian edition

"This book is the ectype of angst, guilt, and sexual desire."

—Népszabadság

The Hungarian List

MAY 384 p. 6 x 9

ISBN-13: 978-0-85742-740-3

Cloth \$29.50/£23.99

E-book ISBN-13: 978-0-85742-763-2

FICTION

IND



SAHAR KHALIFEH

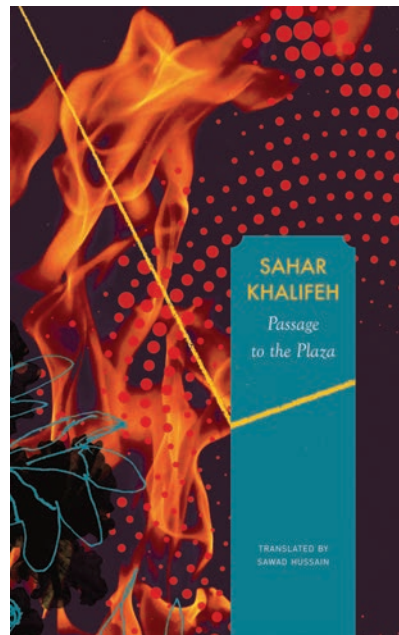
Passage to the Plaza

Translated by Sawad Hussain

In Bab Al-Saha, a quarter of Nablus, Palestine, sits a house of ill repute. In it lives Nuzha, a young woman ostracized from and shamed by her community. When the Intifada breaks out, Nuzha's abode unexpectedly becomes a sanctuary for those in the quarter: Hussam, an injured resistance fighter; Samar, a university researcher exploring the impact of the Intifada on women's lives; and Sitt Zakia, the pious midwife.

In the furnace of conflict at the heart of the 1987 Intifada, notions of freedom, love, respectability, nationhood, the rights of women, and Palestinian identity—both among the reluctant residents of the house and the inhabitants of the quarter at large—will be melted and re-forged. Vividly recounted through the eyes of its female protagonists, *Passage to the Plaza* is a groundbreaking story that shatters the myth of a uniform gendered experience of conflict.

Sahar Khalifeh was born in Nablus in 1941 and is one of the most prominent Palestinian writers of our time. She is the author of eleven novels, all of which deal with the situation of the Palestinians under occupation. **Sawad Hussain** is a translator living in Cambridge.



Praise for Sahar Khalifeh

“No Palestinian writer has subjected Palestinian society to as radical a political and social critique as Khalifeh has done since she began writing in the early 1970s.”

**—Bashir Abu-Manneh,
author of *The Palestinian Novel:
From 1948 to the Present***

The Arab List

FEBRUARY 224 p. 5 x 8
ISBN-13: 978-0-85742-770-0
Cloth \$24.50/£18.99
E-book ISBN-13: 978-0-85742-772-4
FICTION
IND



HAYTHAM EL WARDANY

The Book of Sleep

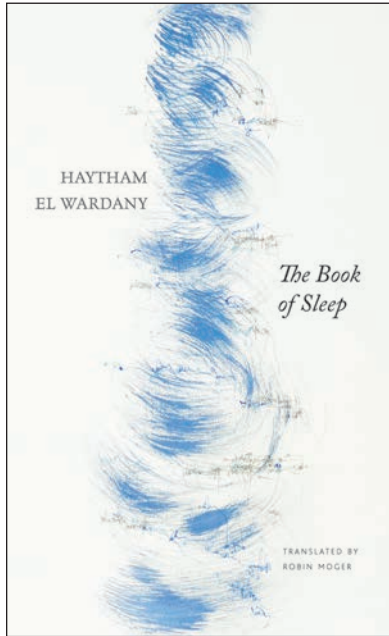
Translated by Robin Moger

What is sleep? How can this most unproductive of human states—metaphorically called death’s shadow or considered the very pinnacle of indolence—be envisioned as action and agency? And what do we become in sleep? What happens to the waking selves we understand ourselves to be?

Written in the spring of 2013, as the Egyptian government of President Mohammed Morsi was unravelling in the face of widespread protests, *The Book of Sleep* is a landmark in contemporary Arabic literature. Drawing on the devices and forms of poetry, philosophical reflection, political analysis, and storytelling, this genre-defying work presents us with an assemblage of fragments which combine and recombine, circling around their central theme but refusing to fall into its gravity.

“My concern was not to create a literary product in the conventional sense, but to try and use literature as a methodology for thinking,” El Wardany explains. In this volume, sleep shapes sentences and distorts conventions. Its protean instability throws out memoir and memory, dreams and hallucinatory reverie, Sufi fables and capitalist parables, in the quest to shape a question. *The Book of Sleep* is a generous and generative attempt to reimagine possibility and hope in a world of stifling dualities and constrictions.

Haytham El Wardany is an Egyptian writer of short stories and experimental prose who lives and works in Berlin. **Robin Moger** is a translator of Arabic prose and poetry based in Cape Town, South Africa.



Praise for the Arabic edition

“Sleep here is the protagonist, the touchstone, the riddle for which no solution is sought.”

—*Al Manassa*

The Arab List

MARCH 168 p. 5 x 8

ISBN-13: 978-0-85742-741-0

Cloth \$21.50/£16.99

E-book ISBN-13: 978-0-85742-764-9

LITERATURE

IND



JAMES REIDEL

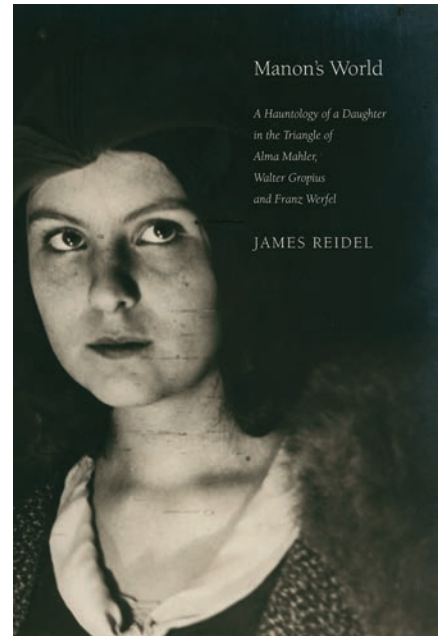
Manon's World

A Hauntology of a Daughter in the Triangle of Alma Mahler, Walter Gropius and Franz Werfel

Manon Gropius (1916–1935) was the daughter of Alma Mahler, the widow of Gustav Mahler, and the architect Walter Gropius, the founder of the Bauhaus, and the step-daughter of the writer Franz Werfel. In *Manon's World*, James Reidel explores the life and death of a child at the center of a broken love triangle. The story takes a unique course, describing a peripheral figure but in a context where her significance and centrality in the lives of her famous parents and their circles comes into relief. Reidel reveals a neglected and fascinating life in a world gone by—Vienna, Venice, and Berlin of the interwar years.

Not just a narrative biography, *Manon's World* is also a medical history of the polio that killed Manon and a personal cultural history of the aspirations projected on her—and seen as lost by such keen observers as Elias Canetti, who devoted two chapters of his Nobel Prize-winning memoirs to his encounters with Manon and her funeral. That event led Alban Berg to dedicate his signature Violin Concerto “to an angel.” Reidel reveals a more complex image of a young woman who desired to be an actress and artist in her own right despite being her mother’s intended protégé, an inspiration to her father who rarely saw her, and her stepfather Franz Werfel, who obsessively wrote her into his novels, beginning with *The Forty Days of Musa Dagh* and as a revenant in all the books that followed.

James Reidel is a poet, translator, and biographer. In addition to collections of his own poems, he has published translations of works by Georg Trakl, Franz Werfel, Robert Walser, Thomas Bernhard, and others. A fellow of the James Merrill House, he wrote *Manon's World* after nearly a decade of research.



“A remarkable book, *Manon's World* brilliantly evokes an extraordinary set of individuals in an urgent time and place: Austria during and after the First World War. Reidel’s sure hand weaves together the stories of the people surrounding and interacting with Manon. The result is a dazzling narrative that transports us to a lost world peopled by some of the remarkable characters in recent history. A story so compelling it is hard to put down.”

**—Mary Dearborn,
biographer and author**

JUNE 324 p., 10 halftones 6 x 9
ISBN-13: 978-0-85742-749-6
Cloth \$27.50/£21.99

BIOGRAPHY
IND



Seagull Books 93

Edited by PALLAVI AIYAR

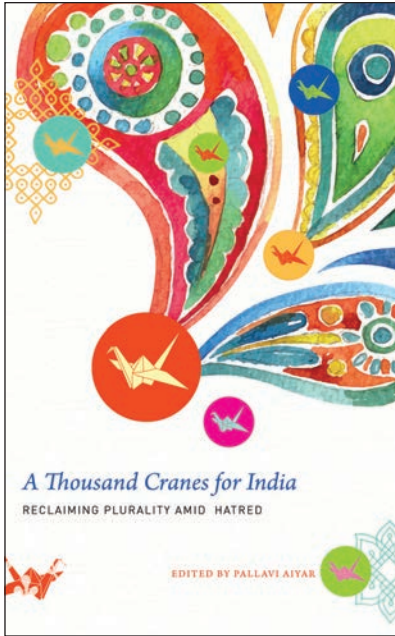
A Thousand Cranes for India

Reclaiming Plurality Amid Hatred

In Japan there is a legend that anyone who folds one thousand paper cranes will have their wishes realized. But folding cranes, and the meditative, solemn care that it involves, has come to mean more than just an exercise in wish making. Origami cranes have become a symbol of renewal, atonement, and warning. Their symbolism may have emerged out of Japan's particular mythology and history, but they do not belong to any one nation. The crane is a migratory bird that crosses borders and makes its home with scant regard to the blood-soaked lines that humans have drawn on maps.

This anthology uses origami cranes as a way for some of India's best-known writers, poets, and artists to form a shared civic space for a conversation about the fault lines in India at a time of darkness. The twenty-three pieces collected here encompass reportage, stories, poems, memoir, and polemic—the kind of complex and enriching diversity that India demands and deserves. The paper crane becomes a motif of connection, beauty, and reclamation in an otherwise degraded country, enabling those who fight with words to become the best army they can be.

Pallavi Aiyar has worked as a foreign correspondent for over fifteen years, reporting from China, Europe, Indonesia, and Japan. She is the author of five books, including *Smoke and Mirrors*, *Chinese Whiskers*, and *New Old World*. She lives in Tokyo, Japan.



The India List

JUNE 176 p. 5 1/2 x 7 3/4

ISBN-13: 978-0-85742-744-1

Paper \$21.50/£16.99

E-book ISBN-13: 978-0-85742-767-0

LITERATURE

IND



TRAILOKYANATH MUKHOPADHYAY

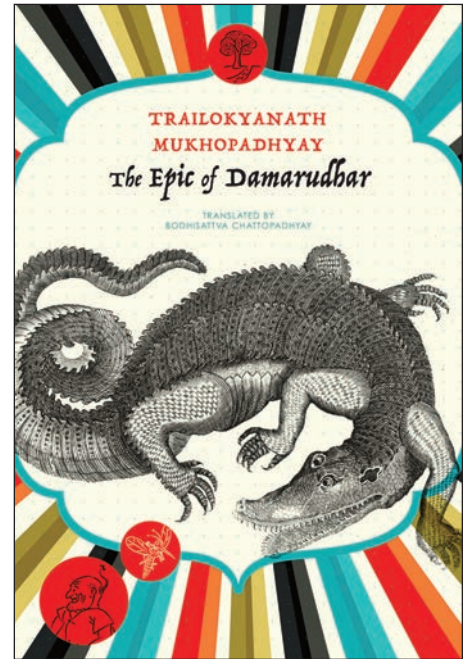
The Epic of Damarudhar

Translated and with an Introduction by Bodhisattva Chattopadhyay

Originally published between 1910 and 1917, and collected in book form in 1923, *The Epic of Damarudhar* story cycle occupies an important and unique position in the history of Bengali literature. Tackling cosmology and mythology, class and caste abuse, nativist demagoguery and the harsh reality of rural poverty, all by means of unrelentingly fierce black comedy, Trailokyanath Mukhopadhyay's cycle of seven stories featuring the raconteur Damarudhar remains prescient social commentary to this day.

With its generic fusion of tall tales, science, myth, politics, and the absurd, the work also announces the emergence of the genre of modern fantasy in Bengal. A detailed introduction, bibliography, and extensive annotation bring to life the context for these stories, highlighting key intertexts, political nuances, and important mythological references. This volume also contains the first translation of a rare biographical piece on the author, which includes long autobiographical parts written by Trailokyanath Mukhopadhyay himself. Carefully translated and thoroughly researched, this volume will introduce a trenchant Indian voice to the English-language readership.

Trailokyanath Mukhopadhyay (1847–1919) was a leading figure of the Bengal Renaissance. He was an intrepid social reformer who contributed extensively to the development of sales networks for Indian traditional art and handicrafts and curated botanical exhibitions in Europe and India. He wrote one of the most widely read English-language travelogues from nineteenth-century India, *A Visit to Europe*, as well as many history books, novellas, and encyclopedic monographs and catalogues. **Bodhisattva Chattopadhyay** is senior researcher at the Department of Culture Studies and Oriental Languages, University of Oslo. Chattopadhyay is also a fellow of the Imaginary College, Center for Science and the Imagination, Arizona State University.



The India List

JUNE 216 p. 6 x 9

ISBN-13: 978-0-85742-745-8

Cloth \$24.50/£18.99

E-book ISBN-13: 978-0-85742-768-7

ASIAN STUDIES FICTION

IND





Infinity Diary

CYRIL WONG

This volume of poems by Cyril Wong, one of the leading figures of poetry in Singapore, reflects the many ways in which love between two men can unfold, balancing emotional outpourings with meditations on the nature of relationships. The poetry punctures the sometimes oppressive reality of life in

a city that is hypermodern yet far from free and, through twists and turns, ultimately lifts the reader to a place beyond pleasure and pain. Sensual, anecdotal and, of course, confessional, *Infinity Diary* charts an evolution in the work of one of Asia's most intimate English-language poets.

Born in Singapore in 1977, **Cyril Wong** is his country's leading confessional poet. He received the Singapore Literature Prize for *Unmarked Treasure* and *The Lover's Inventory*.

The Pride List

APRIL 160 p. 6 1/2 x 9

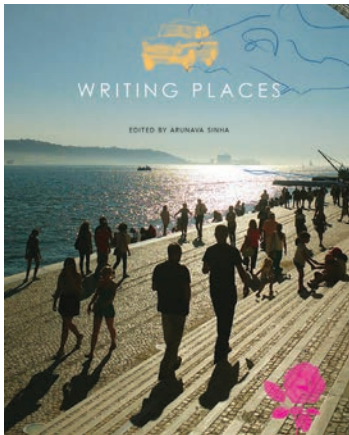
ISBN-13: 978-0-85742-742-7

Paper \$21.50/£16.99

E-book ISBN-13: 978-0-85742-765-6

POETRY

IND



Writing Places

Texts, Rhythms, Images

Edited by **ARUNAVA SINHA**

There are many ways to travel between India and the UK in general, and Calcutta and Norwich in particular. You could take a plane and then the bus or the train, or perhaps a taxi. You could even sail. But what if you traveled via literature instead? In *Writing Places* you will find such a journey. This collection draws together stories, poems, photographs, memoirs, confessions, and

investigations from some of the most imaginative writers and photographers working in the UK and India today to create a journey between the two lands that you can savor with your mind, heart, and even body. A unique work for armchair travelers, *Writing Places* lets us move between two countries that share a long history in a first-of-its-kind collection of words and images.

Arunava Sinha is a translator, editor, and a teacher. He lives and works in New Delhi.

JANUARY 240 p., 72 color plates

6 x 7 1/2

ISBN-13: 978-0-85742-732-8

Paper \$24.50/£18.99

LITERATURE TRAVEL

IND



I Am a Field Full of Rapeseed, Give Cover to Deer and Shine Like Thirteen Oil Paintings Laid One on Top of the Other

ULRIKE ALMUT SANDIG

Translated by Karen Leeder

Ulrike Almut Sandig's second volume of poems to be translated into English is a journey through a world that is imaginary yet entirely recognizable. Precise observation of the concrete is mixed with playful humor, inspired musicality, and an anxious reckoning with undercurrents of violence. Borrowing from the Brothers Grimm, the collection explores the darker side of their fairy tales as a backdrop for very contemporary concerns: migration, war, the rise of the new right, ecological threat, information overload, and political apathy. At the same time, Sandig plays

with the German meaning of the word "Grimm": rage. That emotion permeates the collection as a reaction to the darkness in the collective German consciousness. Yet the book is also animated by the passionate, expansive empathy—and reminds us what it is to be human. Always inventive, Sandig teases us here with multiple versions of the self, and multiple voices all in search of the origins of poetry in hidden places: in the silence before language, in the wings, in the field of rapeseed deep in the snow.

Ulrike Almut Sandig was born in East Germany and lives in Berlin with her family. Two books of stories and four volumes of her poetry have been published to date. **Karen Leeder** is a writer, translator, and academic, and teaches German at New College, Oxford.

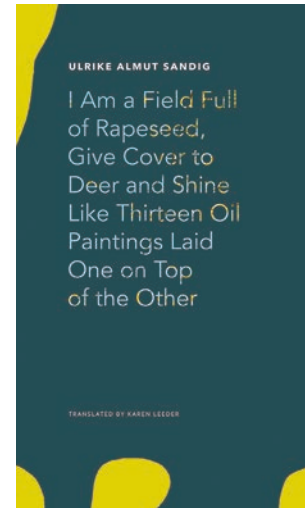
Out of Line and Offline Queer Mobilizations in '90s Eastern India

PAWAN DHALL

The 1990s and early 2000s were heady days for Indian queer people and their networks as they emerged from the shadows. They grouped together to deal with covert and overt forms of stigma, discrimination, and violence in different spheres of life. Tracing the life stories of around a dozen queer individuals and their allies from eastern India, *Out of Line and Offline* dwells on the many ways in which queer communities were mobilized in the first decade of the movement in India, and how such mobilization affected the lives of

queer people in the long run. Pawan Dhall draws on in-depth interviews, which generate compelling stories of individual lives and experiences amid a society that was slowly being pressured to change. Dhall also delves into the archives of some of the earliest queer support forums in eastern India to reveal the ways in which the movement developed and grew. A thoroughly researched and poignantly human document, this volume will find an important place in the canon of literature on queer movements across the world.

Pawan Dhall has been engaged in activism and writing on queer rights in India since the early 1990s. A founding member of queer group Counsel Club, he has also worked with SAATHII, an NGO focused on healthcare and social justice access, and now runs Varta Trust, which undertakes publishing, research, and advocacy on gender and sexuality.



The German List

MARCH 80 p. 5 x 8 1/2
ISBN-13: 978-0-85742-737-3
Cloth \$19.00/£14.99

POETRY

IND



The Pride List

JUNE 158 p. 6 x 7 1/2
ISBN-13: 978-0-85742-743-4
Paper \$30.00s/ £25.00
E-book ISBN-13: 978-0-85742-766-3

GAY AND LESBIAN STUDIES

IND





The Italian List

JUNE 600 p. 6 x 9

ISBN-13: 978-0-85742-746-5

Cloth \$45.00s/£35.00

E-book ISBN-13: 978-0-85742-769-4

HISTORY

IND

The Golden Horde

Revolutionary Italy, 1960–1977

Edited by **NANNI BALESTRINI** and **PRIMO MORONI**

Translated and with an introduction by Richard Braude

The Golden Horde is a definitive work on the Italian revolutionary movements of the 1960s and '70s. An anthology of texts and fragments woven together with an original commentary, the volume widens our understanding of the full complexity and richness of this period of radical thought and practice. The book covers the generational turbulence of Italy's postwar period, the transformations of Italian capitalism, the new analyses by worker-focused intellectuals, the student movement of 1968, the Hot Autumn of 1969, the extra-parliamentary groups of the early 1970s, the Red Brigades, the formation of a radical women's movement, the development of Autonomia, and the

build-up to the watershed moment of the spontaneous political movement of 1977. Far from being merely a handbook of political history, *The Golden Horde* also sheds light on two decades of Italian culture, including the newspapers, songs, journals, festivals, comics, and philosophy that these movements produced. The book features writings by Sergio Bologna, Umberto Eco, Elvio Fachinelli, Lea Melandri, Danilo Montaldi, Toni Negri, Raniero Panzieri, Franco Piperno, Rossana Rossanda, Paolo Virno, and others, as well as an in-depth introduction by translator Richard Braude outlining the work's composition and development.

Nanni Balestrini (1935–2019) was a poet, experimental writer, visual artist, and founding member of both the avant-garde Gruppo '63 and the revolutionary organization Potere Operaio. **Primo Moroni** (1936–98) was a writer, activist, and archivist. Founder of the Calusca bookshop in Milan, for decades he was a point of reference for radical movements and subcultures across Italy. **Richard Braude** is a translator living in Palermo, Sicily.



Enactments

MAY 64 p., 16 halftones 4 1/4 x 7

ISBN-13: 978-0-85742-748-9

Paper \$17.50s/£13.99

LITERATURE DRAMA

IND

Kaddish

Pages on Tadeusz Kantor

JAN KOTT

Edited by Piotr Kloczowski

Translated by Jakob Ziguras

Tadeusz Kantor (1915–90) was renowned for his revolutionary theater performances in both his native Poland and abroad. Despite nominally being a Catholic, Kantor had a unique relationship with Jewish culture and incorporated many elements of Jewish theater into his works. In *Kaddish*, Jan Kott, an equally important figure in twentieth-century theater criticism, presents one of the most poignant descriptions of what might be called “the experience

of Kantor.” At the core of the book is a fundamental philosophical question: What can save the memory of Kantor’s “Theatre of Death”—the Image, or the Word/Logos? Kott’s biblical answer in *Kaddish* is that Kantor’s theatre can be saved in its essence only by the Word, the Logos. This slim volume, Kott’s final work, is a distilled meditation that casts light on how two of the most prominent figures in Western theater reflected on the philosophy of the stage.

Jan Kott (1914–2001) was a Polish theater critic and theorist. After defecting to the United States, he taught at Yale University, the University of California, Berkeley and Stony Brook University. He is best known for his book *Shakespeare, Our Contemporary*. **Piotr Kloczowski** is a Polish essayist and editor and professor at the National Theatre Academy in Warsaw. **Jakob Ziguras** is a Poland-born Australian poet and translator.

The Production of Local Knowledge

History and Politics in the Work of René Zavaleta Mercado

LUIS TAPIA

Translated by Alison Spedding and Revised by Anne Freeland

This volume presents a comprehensive examination of the work of René Zavaleta Mercado (1939–1984), the most notable Bolivian political thinker of the twentieth century. While Zavaleta did not live to see the triumph of the indigenous social movements that have made Bolivia famous in recent years, his writings influenced many of the activists and ideologues who made today's changes possible. This exploration of Zavaleta's work by Luis Tapia, a contemporary political analyst who has been a colleague of many of the central actors in today's government, presents a detailed panorama of Boliv-

ian history that establishes the context of Zavaleta's analysis of the events of his time, from the revolutionary nationalist movement which took power in 1952 through the military dictatorships that followed it from 1964 onwards to the popular protests that eventually defeated the dictatorship and restored democratic government in 1982. The book will be necessary reading for anyone who wants to understand the decades of history and the ideological currents that laid the groundwork for the rise to power of the neo-indigenists led by Evo Morales in the twenty-first century.

Elsewhere Texts

JUNE 456 p. 6 x 9

ISBN-13: 978-0-85742-334-4

Cloth \$40.00s/£30.00

E-book ISBN-13: 978-0-85742-354-2

POLITICAL SCIENCE
LATIN AMERICAN STUDIES

IND

Luis Tapia is a philosopher, teacher, and researcher. He is the director of the Multidisciplinary Doctoral Program in Developmental Sciences, CIDES, Universidad Mayor de San Andrés and National Autonomous University of Mexico. **Alison Spedding** is a British anthropologist and novelist who has lived in Bolivia since 1986. **Anne Freeland** is a visiting lecturer at Columbia University.

Stories under Occupation

and Other Plays from Palestine

Edited by SAMER AL-SABER and GARY M. ENGLISH

Palestinian theater today is drawing increasing interest throughout the Arab world and beyond, as theaters and universities in the English-speaking world are becoming familiar with companies like the Freedom Theatre, Al-Kasaba Theatre, Ashtar, Al-Rowwad, Yes Theatre, Al-Harah, and the Palestinian National Theatre. This volume for the first time presents contemporary plays from a number of Palestinian theatres in English. The collection offers a rare look into the dynamic life of contemporary Palestinian theater. The works gathered here arise directly from the physical and psychological realities of the occupation, combining activism

and critical self-inquiry. The anthology represents both the micro-political geography and theatrical institutions of Palestine, covering the West Bank from the farthest north to the farthest south, the Galilee, Gaza, and Jerusalem. What emerges is the range of contemporary Palestinian national identities as expressed in the content, styles, and institutions of its theater. As part of the In Performance series, the plays in this anthology will be of interest to those who want to produce new work, read diverse dramatic and performance literature, and understand the ways in which theater contributes to international discussions of culture, rights, history, and more.



In Performance

JUNE 288 p., 14 halftones 6 x 7 1/2

ISBN-13: 978-0-85742-747-2

Paper \$45.00s/£35.00

DRAMA

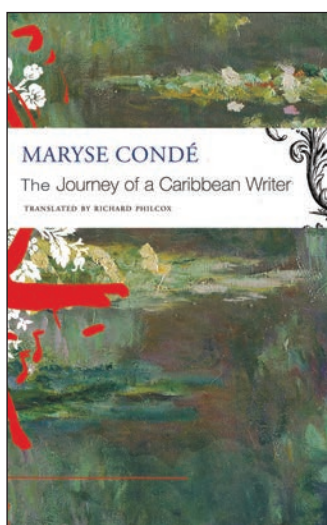
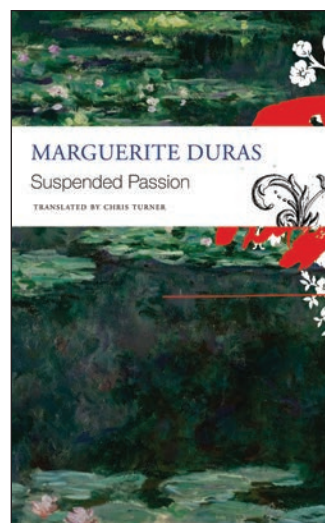
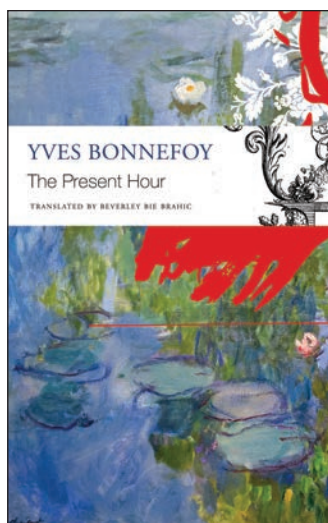
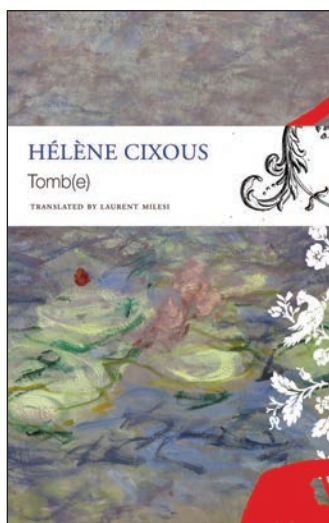
IND

Samer Al-Saber is assistant professor of theater and performance studies at Stanford University. He is a director and scholar of theater in the Middle East. **Gary M. English** is distinguished professor of drama at the University of Connecticut. He has served as Artistic Director of the Freedom Theatre in Jenin Camp and taught at Al-Quds/Bard College in Abu Dis, Palestine.



Seagull Books 99

The Seagull Library of French Literature



Tomb(e)

HÉLÈNE CIXOUS

FEBRUARY 256 p. 5 x 8

ISBN-13: 978-0-85742-754-0

Paper \$14.50/£11.99

FICTION

IND

Cloth ISBN-13: 978-0-85742-025-1

The Present Hour

YVES BONNEFOY

FEBRUARY 112 p. 5 x 8

ISBN-13: 978-0-85742-753-3

Paper \$10.50/£7.99

POETRY

IND

Cloth ISBN-13: 978-0-85742-163-0

Suspended Passion

Interviews

MARGUERITE DURAS

FEBRUARY 184 p. 5 x 8

ISBN-13: 978-0-85742-756-4

Paper \$12.50/£9.99

LITERATURE

IND

Cloth ISBN-13: 978-0-85742-329-0

The Journey of a Caribbean Writer

MARYSE CONDÉ

FEBRUARY 232 p. 5 x 8

ISBN-13: 978-0-85742-755-7

Paper \$14.50/£11.99

LITERATURE BIOGRAPHY

IND

Cloth ISBN-13: 978-0-85742-097-8

A Season in the Congo

AIMÉ CÉSAIRE

FEBRUARY 160 p. 5 x 8

ISBN-13: 978-0-85742-757-1

Paper \$12.50/£9.99

LITERATURE

IND

Previous edition ISBN-13: 978-0-85742-487-7

ELIZABETH A. PICKARD

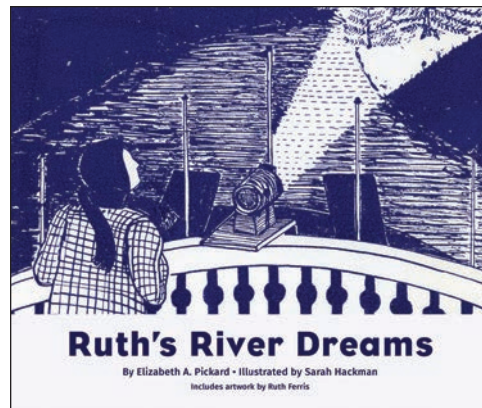
Ruth's River Dreams

Illustrated by Sarah Hackman

A schoolteacher, principal, amateur historian, and avid lover of the Mississippi River, Ruth Ferris (1897–1993) was a singular steward of St. Louis's maritime heritage. Her lifelong love of the Mississippi and its riverboat culture spanned over seventy years, encompassing research, photography, excavating sunken vessels, collecting artifacts, and forming friendships with other river enthusiasts. Although too few people know her name, Ferris was deeply involved with multiple venues dedicated to telling the story of St. Louis's inextricable link to this great river: the now-defunct Midship Museum, which was housed aboard a restored steamboat; the Pott Inland Waterways Library at the Mercantile Library at the University of Missouri–St. Louis; and the Missouri Historical Society's River Room.

Ruth's River Dreams tells the story of Ferris's childhood, when she first became captivated by the Mississippi River, its riverboats, and the stories told about and aboard those boats. Along with her curatorial accomplishments, Ferris was also an accomplished artist, and *Ruth's River Dreams* weaves a number of her woodcuts and drawings into its narrative of a young girl with big dreams. Appropriately, this book is geared toward early readers (from preschool to third grade), filling a crucial gap in literature about the Mississippi written for children who are not quite ready for Mark Twain. Elizabeth A. Pickard's lively book promises to inspire a new generation of young readers, sparking in them the same love of St. Louis's colorful waterways that guided Ruth Ferris throughout her life.

Elizabeth A. Pickard is the director of education and interpretation at the Missouri Historical Society.



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VÍT VLNAS

Baroque Prague

Translated by Derek Paton

Baroque Prague is a lavish excursion through Prague's important baroque period, beginning with the defeat of Czech Protestants at the Battle of White Mountain in 1620 and ending with the philosophical era of Enlightenment in the eighteenth century. In this book, acclaimed art historian Vít Vlnas explores both the material and spiritual transformations the city went through during this boisterous period, treating the baroque epoch as a cultural phenomenon vital to the current genius loci of the great Central European capital.

Vlnas guides readers through the city from Prague Castle to the Lesser Town, Old Town, and New Town, as well as Vyšehrad, the important historic fortress. In a special section, he takes us to equally important baroque monuments outside of the historical city center. Lushly illustrated with 200 color plates, including both historical images and contemporary photographs of architectural exteriors, the text is accompanied by helpful maps indicating the location of the monuments, as well as a glossary of prominent figures during the period. Both a highly readable introductory study and a work for experienced scholars of the history of Bohemia, *Baroque Prague* is an exciting homage to Europe's great "city of a hundred spires," and shows how a place's storied past informs its present soul.

"Unquestionably, a concise, refined, and exceptionally readable introductory study that—with its well-selected catalog of architectural and artistic monuments—not only illuminates the historical and philosophical background of Prague's baroque but also serves as a reliable guide to the sites of a city that owes much of its development to this remarkable age."

**—Lubomír Slavíček,
head of the Centre for Visual Studies,
Masaryk University**

Prague

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ARCHITECTURE HISTORY
CZE/SVK

Vít Vlnas is head of the Institute of Christian Art History at Charles University and head of the Center for Humanistic Studies at the Moravian Museum.

Derek Paton has translated works of Czech history, politics, and art history for more than twenty-five years.

Karolinum
PRESS

Rusalka

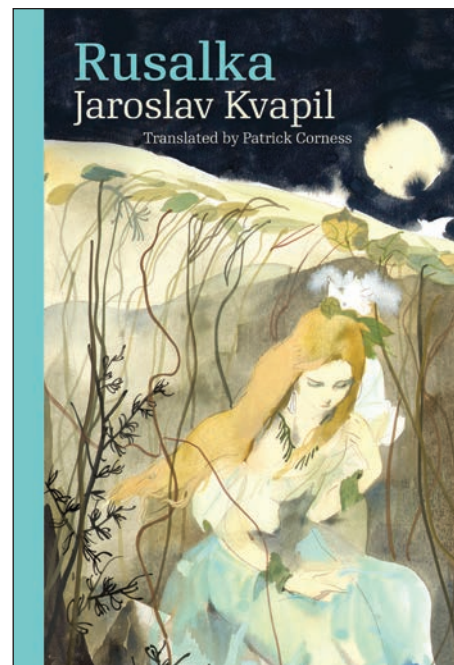
A Lyrical Fairy-tale in Three Acts

Translated by Patrick Corness

Famous as the libretto for Antonín Dvořák’s opera of the same name, Jaroslav Kvapil’s poem *Rusalka* is an intriguing work of literature on its own. Directly inspired by Hans Christian Andersen’s famous “The Little Mermaid,” Kvapil’s reinterpretation adds an array of nuanced poetic techniques, a more dramatic tempo, and dark undertones that echo the work of eminent Czech folklorist Karel Jaromír Erben. All of these influences work in tandem to create a poetic work that is familiar yet innovative.

Transposed into the folkloric *topos* of a landlocked Bohemia, the mermaid is rendered here as a Slavic *rusalka*—a dangerous water nymph—who must choose between love and immortality. Thus, *Rusalka*, while certainly paying homage to the original story’s Scandinavian roots, is still a distinct work of modern Czech literature. Newly translated by Patrick Corness, Kvapil’s work will now find a fresh group of readers looking to get lost in one of Europe’s great lyrical fairy tale traditions.

Jaroslav Kvapil (1868–1950) was a Czech poet, theater director, translator, and playwright. **Patrick Corness** is a translator from Czech, German, Russian, and Ukrainian. He is currently visiting professor of translation at Coventry University in England.



Praise for Kvapil’s libretto

“Redolent . . . with forbidden realms of desire. . . . A composite of legends and literary sources, combining aspects of the French tale of *Undine*, Gerhart Hauptmann’s elf, and Hans Christian Anderson’s *Little Mermaid*. The water nymph falls in love with a prince. A witch allows her to enter the human world, but at the price of losing her voice. If she also loses her love, she will be forever doomed to lure men to their deaths in her cold embrace.”

—Edward Rothstein, *New York Times*

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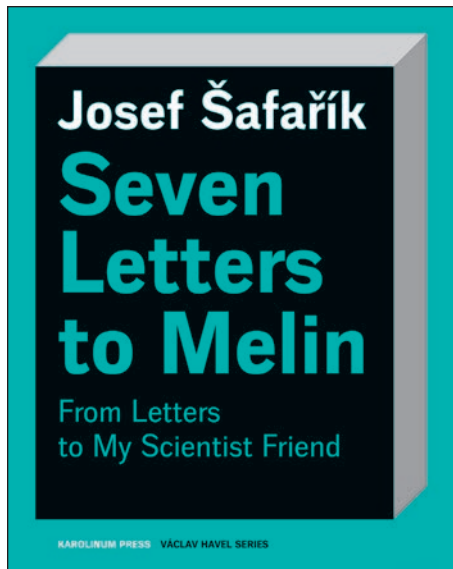
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LITERATURE

CZE/SVK

 **Karolinum**
PRESS



JOSEF ŠAFAŘÍK

Seven Letters to Melin

From Letters to My Scientist Friend

Translated by Ian Finlay Stone

Josef Šafařík's *Seven Letters to Melin* is an exploration of man's alienation from nature—and from himself—in the modern technological age. Conceived as a series of letters to Melin, an engineer who believes in the value of science and technical progress, the book grows skeptical of such endeavors, while also examining mankind's search for meaning in life. To help uncover this meaning, Šafařík posits a dichotomy between spectator and participant. The role of participant is played by Robert, an artist who has committed suicide. The spectator, embodied by the scientist Melin, views the world from a distance and searches for explanations, while the artist-participant creates the world through his own active engagement.

Through these exchanges, Šafařík argues for the primacy of artistic creativity over scientific explanation, of truth over accuracy, of internal moral agency over an externally imposed social morality, and of personal religious belief over organized church-going. Šafařík is neither anti-scientific nor anti-rational; however, he argues that science has limited power, and he rejects the idea of science that denies meaning and value to what cannot be measured or calculated.

Šafařík's critiques of technology, the wage economy, and increased professionalization make him an important precursor to the philosophy of deep ecology. This book was also a major influence on the Czech president Václav Havel; in this new translation it will find a fresh cohort of readers interested in what makes us human.

Josef Šafařík (1907–92) was a Czech author and thinker. **Ian Finlay Stone** graduated from the University of Cambridge and has translated works for various agencies and government bureaus.

“Especially with conditions as they are today, the entire oeuvre of Šafařík appears to be the heir and continuation of a philosophical tradition to which it would now be wise to return.”

—David Drozd,
Masaryk University

“Šafařík sees that what ails modern science is the incompatibility between the truth to which it aspires and mankind's desire for salvation.”

—Ivan M. Havel,
director of the Center for Theoretical
Study, Charles University, Prague

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PHILOSOPHY
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The Velvet Revolution

30 Years After

MONIKA MACDONAGH-PAJEROVÁ and OLGA SOMMEROVÁ

Featuring Interviews with Daniel Kroupa, Jolyon Naegele, and Jan Sokol

Translated by Ian Finlay Stone

On the thirtieth anniversary of the Velvet Revolution that toppled the Communist regime in Czechoslovakia from November to December 1989, this book gathers dissident academics, a student leader, and a foreign correspondent to discuss the revolution. These interviews, however, are not just the recollections of participants—they are also deliberations on the history of Czechoslovakia, the fall of the Soviet Union from the perspective of Central Europe, and the values that form

the Czech nation. Accompanied by a wealth of photographs and a detailed chronology, the book documents the events leading up to that fateful month and the path Czechs and Slovaks have taken since. As the interviews and interviewers represent a diverse variety of professions, generations, and opinions, *The Velvet Revolution: 30 Years After* offers a multifaceted meditation upon one of the most dynamic periods in recent history.

Monika MacDonagh-Pajerová is a diplomat, teacher at Charles University and the Prague branch of the Center for International Educational Exchange, and author. A graduate of Charles University, she was spokesperson of the student strike during the Velvet Revolution. **Olga Sommerová** is a documentary filmmaker and deputy chairperson of the Liberal Ecological Party (LES) of the Czech Republic. **Ian Finlay Stone** graduated from the University of Cambridge and has translated works for various agencies and government bureaus.

Sherabad Oasis

Tracing Historical Landscape in Southern Uzbekistan

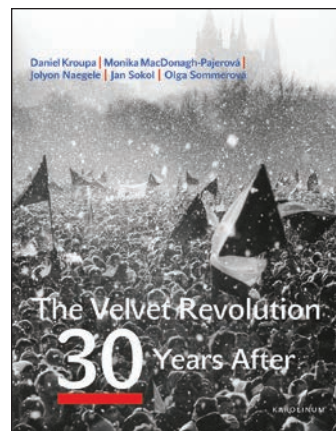
Edited by **LADISLAV STANČO** and **PETRA TUŠLOVÁ**

Sherabad Oasis: Tracing Historical Landscape in Southern Uzbekistan is the second volume in a project examining the Czech-Uzbek archaeological expedition in southern Uzbekistan. While the first book was devoted to the excavations at the central site of the Sherabad Oasis called Jandavlattepa, this volume analyzes the development of the settlement throughout this oasis based on important new data gained in the recent expedition. The methodology used includes extensive and intensive archaeological surveys, revisions of

previously published archaeological data, historical maps, and innovative satellite images. Apart from the dynamics of the settlement of the research area, spanning from prehistoric to modern time, the development of the irrigation systems in the lowland steppe is also assessed.

Edited by Ladislav Stančo and Petra Tušlová, this volume continues the significant work of Czech researchers in Uzbekistan, a key Central Asian republic at the crossroads of history and culture.

Ladislav Stančo is the deputy director of Charles University's Institute of Classical Archaeology. He has worked at various excavation sites in Europe, Syria, and Uzbekistan and traveled throughout Central Asia and Pakistan. He lectures on Hellenistic art and archaeology of the Greco-Roman Near East and Central Asia. **Petra Tušlová** is a doctoral student at Charles University's Institute of Classical Archaeology, as well as being the departmental secretary. She has published primarily on classical and Hellenistic archaeology in Uzbekistan and Bulgaria.



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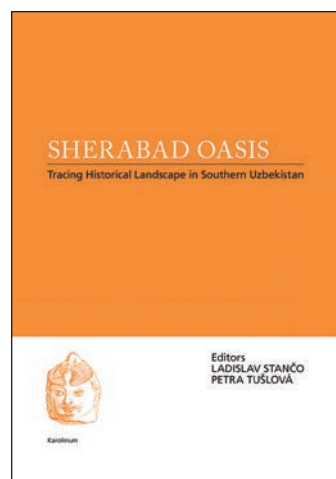
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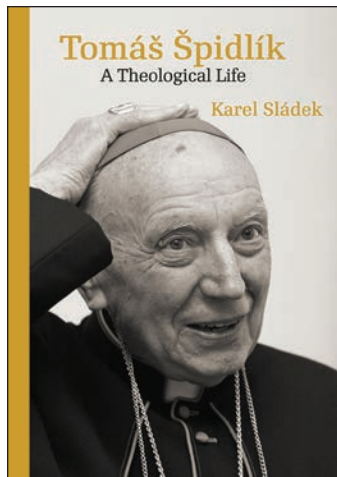
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Tomáš Špidlík A Theological Life

KAREL SLÁDEK

Translated by Pavlina Morgan and Tim Morgan

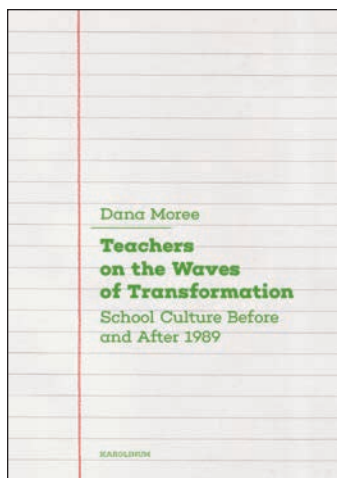
Tomáš Špidlík: A Theological Life offers one of the first comprehensive reflections on the life and work of the enigmatic Czech theologian. In part one, Karel Sládek explores Špidlík's thoughts on family, the formation of Jesuit priests, the ecumenical mission of the monastery at Velehrad in Moravia (where Špidlík himself studied), and the wisdom he acquired during stays in Rome. The latter part of the book focuses on Špidlík's spiritual theology, which was grounded in a synthesis of Eastern and Western Christianity. Here, the

book explores subjects such as the Holy Spirit, the Eucharist as a source of spiritual life, and the influence of the Philokalia on Eastern spirituality.

By the conclusion, we see Špidlík's most mature ideas and his forming of a theology of beauty; Špidlík spent his final years in Rome, living and working at the Centro Aletti's renowned art studio, where he put his mind to observing the theology of art for an understanding of music, film, literature, and iconography.

Karel Sládek is associate professor at the Catholic Theological Faculty of Charles University.

His fields of expertise are spiritual theology, the spirituality of the Christian East, and environmental ethics. **Pavlina Morgan** has a bachelors in theology from the Institute of Ecumenical Studies at Charles University and a masters in the psychology of religion from Heythrop College, London. **Tim Morgan** has a bachelors in environmental studies from London University and a masters in refugee studies from the University of East London.



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EDUCATION ANTHROPOLOGY
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Teachers on the Waves of Transformation School Culture Before and After 1989

DANA MOREE

Translated by Daniel Morgan

It is known that a society in transformation undergoes significant changes on many levels, but structural and cultural changes are arguably two of the most significant. How do such monumental changes affect the lives of individuals and small communities?

Teachers on the Waves of Transformation aims to answer this question through the lens of education. With careful exploratory research at two schools in a small town in central Bo-

hemia, anthropologist Dana Moree follows the fates of two generations of teachers at the schools. Through interviews with teachers, school administrators, and the students' parents, Moree focuses on the relationships, values, shared stories, and symbolic and ritual worlds that create the culture of the schools. *Teachers on the Waves of Transformation* offers a unique perspective of cultural flux as witnessed in the classroom.

Dana Moree is assistant professor in the Department of Civil Society Studies at Charles University, where she studied pastoral care, social work, and anthropology before obtaining her doctorate in anthropology from Utrecht University. **Daniel Morgan** is a translator with two decades of experience translating from Czech.

 **Karolinum**
PRESS

Myths and Traditions of Central European University Culture

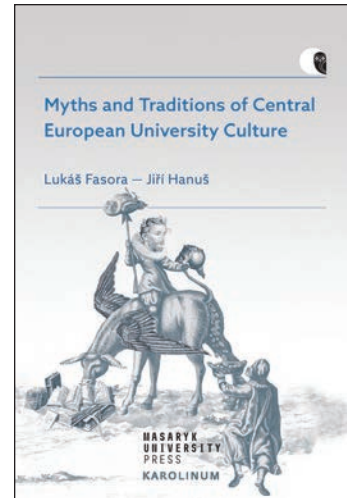
LUKÁŠ FASORA and JIŘÍ HANUŠ

Translated by Graeme Dibble

By examining the myriad myths surrounding Central European universities, Czech historians Lukáš Fasora and Jiří Hanuš take a diachronic approach to investigating the issues facing higher learning in the region. Using careful historical research, the authors point out vast discontinuities, comparing how the philosophy of education from the Middle Ages to the nineteenth century has changed and how this evolution relates to the current administrative goals of higher

education. As they confront the history and myths of university education, the authors do not shy away from exploring difficult questions, such as whether political and economic influences have completely transformed the goals and structure of today's universities in Central Europe. Though focused on university systems in a specific geographic region, the findings have wide-ranging implications for higher education the world over.

Lukáš Fasora is professor of history at Masaryk University in Brno, where he also serves as vice dean of research and development for the Faculty of Arts. **Jiří Hanuš** is professor of history at Masaryk University. **Graeme Dibble** is a translator originally from Scotland and has lived in the Czech Republic for seventeen years.



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HISTORY EDUCATION
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Glass, Light, and Electricity

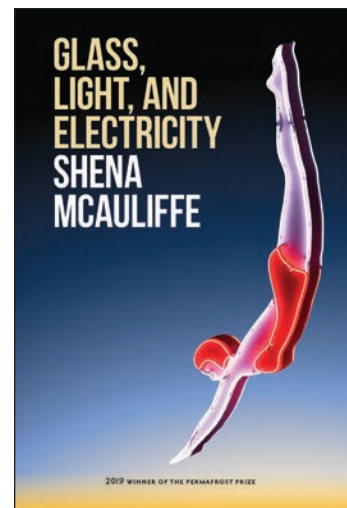
Essays

SHENA MCAULIFFE

Fleet-footed and capricious, the essays in *Glass, Light, and Electricity* wander through landscapes both familiar and unfamiliar, finding them equal parts magical and toxic. They explore and merge public and private history through lyric meditations that use

research, association, and metaphor to examine subjects as diverse as neon signs, scalping, heartbreak, and seizures. The winner of the 2019 Permafrost Prize in nonfiction, Shena McAuliffe expands the creative possibilities of form.

Shena McAuliffe is assistant professor of English at Union College. She is the author of *The Good Echo*, and her essays have been published in *AGNI Online*, *Copper Nickel*, *Conjunctions*, the *Collagist*, and *Gulf Coast*.

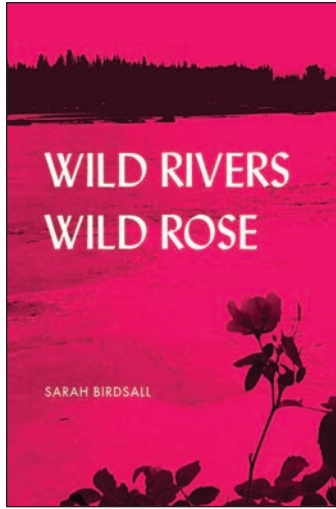


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FICTION

Wild Rivers, Wild Rose

SARAH BIRDSALL

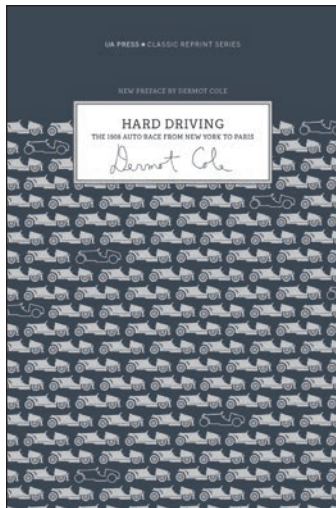
In 1941, Anna Harker is attacked by an ax-wielding assailant in the gold-bearing ridges bordering the Alaska Range. It is this moment of savagery that propels the people of *Wild Rivers*, *Wild Rose*.

Anna's lover, Wade Daniels, learns of the deaths of Anna's husband and their farmhand, and he rushes to the hills to look for Anna and hunt the murderer. As she lies dying on the tundra, Anna relives the major events

of her Alaska life while searching her memories for what could have led to the violence. And, decades later, an outsider named Billie Sutherland steps into a community still haunted by the murders. Plagued by her own ghosts, Billie delves into the past, opening old wounds.

In this gripping novel by Sarah Birdsall, lives are laid bare and secrets ring out in the resonant Alaska Range foothills.

Sarah Birdsall teaches creative writing for the Matanuska Susitna College in Palmer, Alaska.



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HISTORY

Hard Driving

The 1908 Auto Race From New York to Paris

DERMOT COLE

In the winter of 1908, six cars left Times Square bound for Paris. They were embarking on a remarkable motor race across the world that would capture everyone's imagination. In this book, Dermot Cole weaves a thrilling account of the improbable journey west from New York to Paris, the varied characters, and the nascent automobile industry. Drawing from the drivers' journals and extensive newspaper reports, Cole

details the many hardships, triangulations, and physical extremes encountered along the route as the drivers attempted to race from coast to coast, cross the Bering Strait to Russia, traverse Siberia, and onward.

Hard Driving delves beyond the riveting headlines to explore the race's implications for global politics and diplomacy and how the automobile became a viable mode of transportation.

Dermot Cole has worked as a newspaper columnist in Alaska for more than forty years. He is the author of several books, including *Fairbanks: A Gold Rush Town That Beat the Odds*.

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108 University of Alaska Press

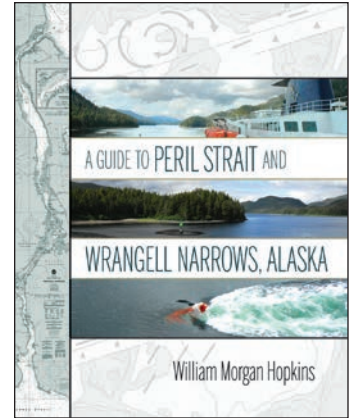
A Guide to Peril Strait and Wrangell Narrows, Alaska

WILLIAM MORGAN HOPKINS

Learning how to pilot a ship through Wrangell Narrows and Peril Strait is not an easy matter for a vessel operator new to the area, or even for those with experience. It takes time, patience, and a certain appetite for risk. The older generation of captains knew the channels in great detail, but they did not write anything down to leave for the next generation coming up through the ranks. Recognizing the wealth of the

knowledge these navigators possessed in their memories, William Morgan Hopkins decided to document their charts and methods as he himself learned to maneuver ships through these important and narrow southeastern Alaska channels. Now a retired captain who logged many voyages, Hopkins delineates the navigable courses for passing these treacherous waterways in this essential guide.

William Morgan Hopkins has been a resident of Alaska since 1970, graduating from Anchorage Community College with an AA degree in Natural Science and later obtaining a BS degree from the Massachusetts Maritime Academy in 1976. He began sailing soon after for thirty years. He lives in Ketchikan, Alaska.



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REFERENCE

Nunakun-gguq Ciutengqertut/They Say They Have Ears Through the Ground

Animal Essays from Southwest Alaska

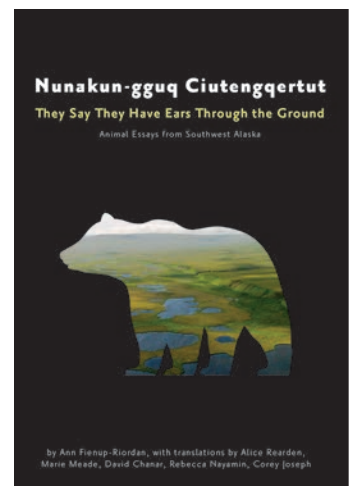
ANN FIENUP-RIORDAN

Translated by Alice Rearden, Marie Meade, David Chanar, Rebecca Nayamin, and Corey Joseph

Lifeways in Southwest Alaska today remains inextricably bound to the seasonal cycles of sea and land. Community members continue to hunt, fish, and make products from the life found in the rivers and sea. Based on a wealth of oral histories collected through decades of research, this book explores the ancestral relationship between Yup'ik people and the natural world of Southwest Alaska. *Nunakun-gguq*

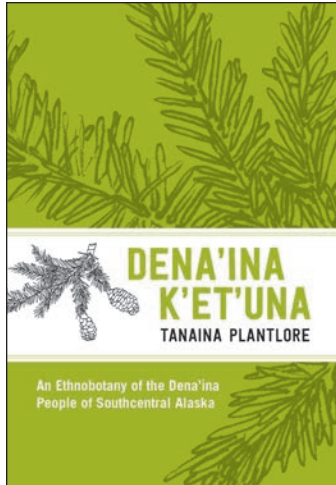
Ciutengqertut studies the overlapping lives of the Yup'ik with native plants, animals, and birds, and traces how these relationships transform as more Yup'ik people relocate to urban areas and with the changing environment. The book is presented in bilingual format, with facing-page translations, and will be hailed as a milestone work in the anthropological study of contemporary Alaska.

Ann Fienup-Riordan is an anthropologist who has lived and worked in Alaska for more than forty years. She has written and edited more than twenty books on Yup'ik history and oral traditions.



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NATURE

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Tanaina Plantlore/Dena'ina K'et'una

An Ethnobotany of the Dena'ina People of Southcentral Alaska
New Edition

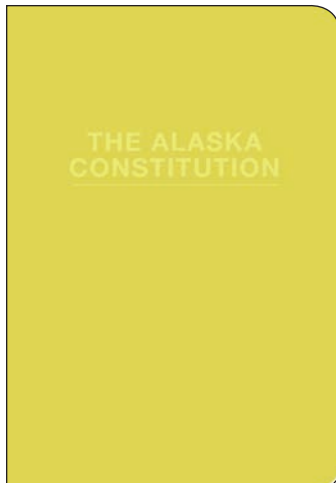
PRISCILLA RUSSEL KARI

When Chris McCandless, immortalized in *Into the Wild*, headed into the Alaska wilderness, one of the books he took with him was *Tanaina Plantlore*, which he used to identify edible plants. While *Into the Wild* has brought attention to the guide for more than a decade, the book itself draws on a thousand of years of knowledge. The Dena'ina (also called the Tanaina) Athabascan peoples in southcentral Alaska have made use of the varied plant life that grows in Interior Alaska for generations and *Tanaina*

Plantlore collects this extensive knowledge, giving physical and environmental descriptions with photographs to aid in identification.

This book was the culmination of more than a decade of ethnobotanical study and provides accounts of the traditional lore associated with these plants based on a wealth of interviews with Dena'ina people. This new edition includes new graphical content consolidating practical plant information and traditional uses.

Priscilla Russel Kari is an ethnobotanist located in Alaska.



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LAW

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The Alaska Constitution, ratified by the people in 1956, became operative with the proclamation of statehood on January 3, 1959. The constitution was drafted by fifty-five delegates who convened at the University of Alaska to determine

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A Coast of Scenic Wonders

MILES O. HAYES and JACQUELINE MICHEL

Illustrated by Joseph Holmes

JANUARY 229 p. 8 1/2 x 11

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SCIENCE



Learning on the Left Political Profiles of Brandeis University

STEPHEN J. WHITFIELD

Brandeis University is the United States' only Jewish-sponsored nonsectarian university, and while only being established after World War II, it has risen to become one of the most respected universities in the nation. The faculty and alumni of the university have made exceptional contributions to myriad disciplines, but they have played a surprising formidable role in American politics.

Stephen J. Whitfield makes the case for the pertinence of Brandeis University in understanding the vicissitudes of American liberalism since the mid-twentieth century. Founded to serve as a refuge for qualified professors and students haunted by academic antisemitism, Brandeis University at-

tracted those who generally envisioned the republic as worthy of betterment. Whether as liberals or as radicals, figures associated with the university typically adopted a critical stance toward American society and sometimes acted upon their reformist or militant beliefs. This volume is not an institutional history, but instead shows how one university, over the course of seven decades, employed and taught remarkable men and women who belong in our accounts of the evolution of American politics, especially on the left. In vivid prose, Whitfield invites readers to appreciate a singular case of the linkage of political influence with the fate of a particular university in modern America.

Stephen J. Whitfield is professor emeritus of American Studies at Brandeis University. He was also a visiting professor in Jerusalem, Paris, and Munich. Whitfield has authored eight other books, including *In Search of American Jewish Culture*, also from Brandeis University Press, and edited *A Companion to 20th-Century America*.

American Jewish Thought Since 1934 Writings on Identity, Engagement, and Belief

Edited by MICHAEL MARMUR and DAVID ELLENSON

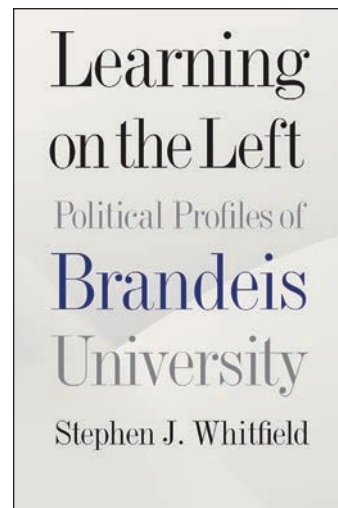
What is the role of Judaism and Jewish existence in America? And what role does America play in matters Jewish? This anthology considers these questions and offers a look at how the diverse body of Jewish thought developed within the historical and intellectual context of America.

In this volume, editors Michael Marmor and David Ellenson bring together the distinctive voices of those who have shaped the bold and shifting soundscape of American Jewish thought over the last few generations. The contributors tackle an array of topics including theological questions; loyalty and belonging; the significance of halakhic, spiritual, and ritual practice; secularization and its discontents; and the creative recasting of Jewish people-

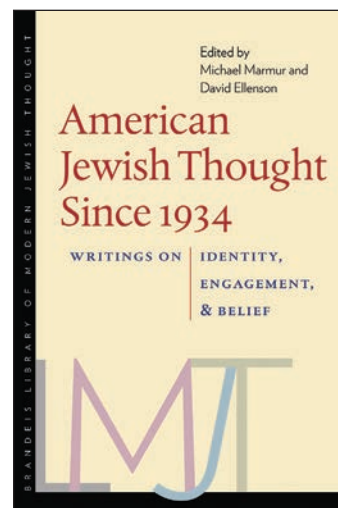
hood. The editors are careful to point out how a plurality of approaches emerged in response to the fundamental ruptures and challenges of continuity posed by the Holocaust, the establishment of the state of Israel, and the civil rights movement in the twentieth century.

This volume also includes a wide swath of the most distinctive currents and movements over the last eighty years: post-Holocaust theology, secular forms of Jewish spirituality, ultra-orthodoxy, American neo-orthodoxy, neo-Hasidism, feminism and queer theory, diasporist critiques of Zionism, and Zionist militancy. This collection will serve as both a testament to the creativity of American Jewish thought so far, and as an inspiration for the new thinkers of its still unwritten future.

Michael Marmor is associate professor of Jewish thought at Hebrew Union College-Jewish Institute of Religion in Jerusalem. He is the author of *Abraham Joshua Heschel and the Sources of Wonder*. **David Ellenson** is chancellor emeritus of Hebrew Union College-Jewish Institute of Religion and professor emeritus of Near Eastern and Judaic Studies at Brandeis University. He is the author of *After Emancipation*.



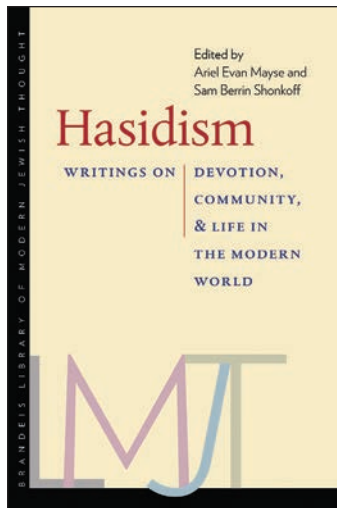
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Hasidism

Writings on Devotion, Community, and Life
in the Modern World

Edited by ARIEL EVAN MAYSE and SAM BERRIN SHONKOFF

Hasidism has attracted, repelled, and bewildered philosophers, historians, and theologians since its inception in the eighteenth century. In *Hasidism: Writings on Devotion, Community, and Life in the Modern World*, Ariel Evan Mayse and Sam Berrin Shonkoff present students and scholars with a vibrant and polyphonic set of Hasidic confrontations with the modern world. In this collection, they show that the modern Hasid marks not only another example of a Jewish pietist, but someone who is committed to an ethos of seeking wisdom, joy, and intimacy with the divine.

While this volume focuses on Hasidism, it wrestles with a core set of questions that permeate modern Jewish thought and religious thought more generally: What is the relationship between God and the world? What is the relationship between God and the

human being? But Hasidic thought is cast with mystical, psychological, and even magical accents, and offers radically different answers to core issues of modern concern. The editors draw selections from an array of genres including women's supplications; sermons and homilies; personal diaries and memoirs; correspondence; stories; polemics; legal codes; and rabbinic response. These selections consciously move between everyday lived experience and the most ineffable mystical secrets, reflecting the multidimensional nature of this unusual religious and social movement. The editors include canonical texts from the first generation of Hasidic leaders up through present-day ultra-orthodox, as well as neo-Hasidic voices and, in so doing, demonstrate the unfolding of a rich and complex phenomenon that continues to evolve today.

Ariel Evan Mayse is assistant professor at Stanford University and holds a rabbinic ordination from Beit Midrash Har'el in Israel. He is the author of *From the Depth of the Well: An Anthology of Jewish Mysticism* and coauthor of *A New Hasidism: Branches*. **Sam Berrin Shonkoff** is assistant professor of Jewish studies at the Graduate Theological Union in Berkeley, California. He is the editor of *Martin Buber: His Intellectual and Scholarly Legacy*.

Now in Paperback

The Road to September 1939

Polish Jews, Zionists, and the Yishuv on the Eve of World War II

JEHUDA REINHARZ and YAACOV SHAVIT

In European and Holocaust historiography, it is generally believed that neither the Zionist movement nor the Yishuv were mindful of the plight of European Jews in the face of the Nazi threat during the 1930s. Drawing on a wide variety of memoirs, letters, and institutional reports by people from all walks of life, this volume sheds new light on a troubled period in Jewish history. Jehuda Reinharz and Yaacov Shavit trace Jewish responses to development in Eastern and Central Europe, as well as reactions to British policy on

the question of a Jewish homeland, to show that Zionists in the Yishuv worked tirelessly on the international stage on behalf of their coreligionists in Europe. Nevertheless, their efforts were all too often shattered by the realities of their powerlessness and lack of resources. Piercing to the heart of conversations about how or whether to save Jews in an increasingly hostile Europe, this volume provides a nuanced assessment of what could and could not be achieved in the years just prior to World War II and Holocaust.

Jehuda Reinharz is the Richard Koret Professor of Modern Jewish History at Brandeis University. He is the president of the Jack, Joseph and Morton Mandel Foundation. **Yaacov Shavit** is professor emeritus at Tel Aviv University. They are the coauthors of *Darwin and His Circle* and *Glorious Accursed Europe: An Essay on Jewish Ambivalence*.

The Resistible Rise of Antisemitism

Exemplary Cases from Russia, Ukraine, and Poland

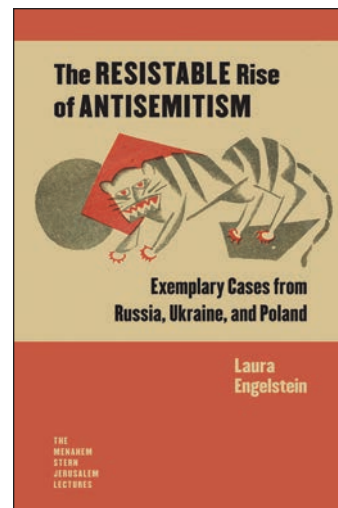
LAURA ENGELSTEIN

Antisemitism emerged toward the end of the nineteenth century as a powerful political movement with broad popular appeal. It promoted a vision of the world in which a closely knit tribe called “the Jews” conspired to dominate the globe through control of international finance at the highest levels of commerce and money lending in the towns and villages. This tribe at the same time maneuvered to destroy the very capitalist system it was said to control through its devotion to the cause of revolution. It is easy to draw a straight line from this turn-of-the-century paranoid thinking to the murderous delusions of twentieth-century fascism. Yet the line was not straight.

Antisemitism as a political weapon

did not stand unchallenged, even in Eastern Europe, where its consequences were particularly dire. In this region, Jewish leaders mobilized across national borders and in alliance with non-Jewish public figures on behalf of Jewish rights and in opposition to anti-Jewish violence. Antisemites were called to account and forced on the defensive. In Imperial and then Soviet Russia, in newly emerging Poland, and in aspiring Ukraine—notorious in the West as antisemitic hotbeds—antisemitism was sometimes a moral and political liability. These intriguing essays explore the reasons why, and they offer lessons from surprising places on how we can continue to fight antisemitism in our times.

Laura Engelstein is professor emerita of history at Princeton University and Henry S. McNeil Professor Emerita of Russian History at Yale University. Known for her work on the political and cultural history of modern Russia, she has been the recipient of a Guggenheim Foundation Fellowship and is a member of the American Academy of Arts and Sciences and a corresponding fellow of the British Academy. She lives in New York City and Chicago.



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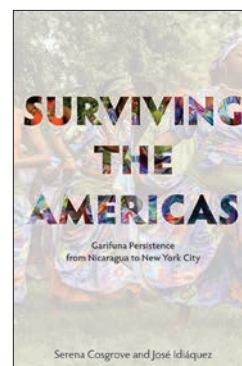
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DAN PATTERSON and CLINTON TERRY

Surveying Early America

The Point of Beginning, An Illustrated History

MARCH 176 p., 100 color plates 10 x 8
ISBN-13: 978-1-947603-02-8
Paper \$34.95/£30.00
AMERICAN HISTORY

At the age of sixteen, our first president began his professional life as a surveyor, going on to lead several expeditions to measure and map the American interior. The early surveyors, whether determining a colonial border, setting a boundary for a tract of land, accurately recording a sale, or making a map, had significant practical and political impact on the expanding country. Landed property created personal wealth for individuals and governments, and stability for the developing nation.

In *Surveying Early America: The Point of Beginning, An Illustrated History*, award-winning photographer Dan Patterson and American historian Clinton Terry vividly examine the profession of surveying in the eighteenth century. Retracing the steps George Washington and other surveyors took to map the Ohio River Valley, readers are immersed in historically accurate details of early surveying techniques and practices. Terry's narrative describes the practice of land and survey measurement—methods that did not substantially change until the invention of GPS technology 200 years later. The 100 full color photographs exclusively shot for the book depict authentic and historically accurate reproductions of tools along with early American reenactors to provide an interpretive look at surveying as a primary means to building the American nation. Working with the Department of the Geographer, Patterson restages actual expeditions, brilliantly displaying the techniques and instruments Washington would have employed 260 years ago. Through the lens of Patterson's camera and Terry's accompanying narrative, readers see what Washington saw as he learned his trade, explored the vast American wilderness, and occasionally laid personal claim to great expanses of land along the way.

Dan Patterson is an award-winning photographer and author of more than thirty books on historical subjects. He has taught at the University of Dayton and Northern Kentucky University. **Clinton Terry** is associate professor of history at Mercer University.

STEVE DE JARNATT

Grace for Grace

Stories

With *Grace for Grace*, celebrated film and television director and screenwriter Steve De Jarnatt brings his exuberant style of storytelling to the page. These wildly imaginative stories are characterized by idiosyncratic syntax, sweeping scale, and the lush inner lives of the characters. De Jarnatt's protagonists are in search of meaning and belonging, and often, at the same time, redemption and revenge. "Wraiths in a Swelter" is both a ghost story and a confessional memoir, following a deliriously exhausted EMT through a deadly Chicago heat wave. "Her Great Blue" is a surreal interspecies love story, while "Rubiaux Rising" is a tale of triumph amid disaster during Hurricane Katrina, and "Harmony Arm" is a comi-tragic romp through a Furry convention.

The stories in *Grace for Grace* are crucibles that test human, and occasionally inhuman, limits, showing readers the surprising changes brought about by characters' encounters with unexpected extremes. This collection, which includes a *Best American Short Stories* selection, brings De Jarnatt's distinctive voice and cinematic vision to a new audience.

Steve De Jarnatt's fiction has appeared in *Santa Monica Review*, *Cincinnati Review*, *Missouri Review*, *New England Review*, *New Stories from the Midwest*, and *Best American Short Stories*, among others. He has worked as a writer, director, and producer in film and television for three decades, most notably writing and directing the cult classic *Miracle Mile*.



ACRE

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ISBN-13: 978-1-946724-30-4

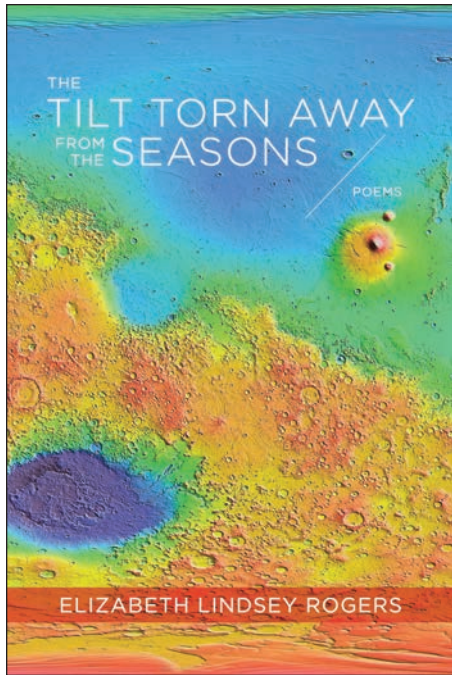
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E-book ISBN-13: 978-1-946724-31-1

FICTION



University of Cincinnati Press 115



ELIZABETH LINDSEY ROGERS

The Tilt Torn Away from the Seasons

Poems

The *Tilt Torn Away from the Seasons* imagines a human mission to Mars, a consequence of Earth's devastation from climate change and natural disaster. As humans begin to colonize the planet, history inevitably repeats itself. Dystopian and eco-poetic, this collection of poetry examines the impulse and danger of the colonial mindset and the ways that gendered violence and ecological destruction, body and land, are linked. "This time we'll form more carefully," one voice hopes in "Ecopoiesis: The Terraforming." "We've started on empty / plains. We'll vaccinate. We'll make the new deal fair." But the new planet becomes a canvas on which the trespasses of the American frontier are rehearsed and remade. Featuring a multiplicity of narratives and voices, this book presents the reader with sonnet crowns, application forms, and large-scale landscape poems that seem to float across the field of the page. With these unusual forms, Rogers also reminds us of previous exploitations on our own planet: industrial pollution in rural China, Marco Polo's racist accounts of the Batak people in Indonesia, and natural disasters that result in displaced refugees. Striking, thought-provoking, and necessary, *The Tilt Torn Away from the Seasons* offers a new parable for our modern times.

"In Rogers's *The Tilt Torn Away from the Seasons*, a terraformed Mars can only be colonized by those with perfect hearts. Circled by moons named after dread and fear, Rogers seeks a reshaping of language to name the new, the hoped-for, the nearly-possible."—Traci Brimhall

"As with the best dystopian literature, *The Tilt Torn Away from the Seasons* is timely and urgent, and offers a dire warning for the present—and yet, Rogers's poems find a way to go out singing."—Shara McCallum

Elizabeth Lindsey Rogers is the author of *Chord Box*. Her poems appear in *Boston Review*, *Missouri Review*, *Field*, *Crazyhorse*, *Blackbird*, *The Rumpus*, and other journals, while her creative nonfiction can be found in *Best American Nonrequired Reading*, *Best American Travel Writing*, and *Prairie Schooner*.

"Looking into the night sky, the various points of light are far from reach. And yet they, all of them, have held our imagination and our desire for centuries. . . . Rogers has given us an outpouring of beauty in these elegantly discursive poems. On the anniversary of our footprint on the moon, I believe this collection is a valuable look outward and within."

—Kimiko Hahn

ACRE

FEBRUARY 86 p. 6 x 9

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POETRY



THOMAS LEGENDRE

Keeping Time

A Novel

A crumbling marriage. An ancient mystery. And a way to change the past . . .

When archaeologist Aaron Keeler finds himself transported eighteen years backward in time, he becomes swept up in a strangely illicit liaison with his younger wife. A brilliant musician, Violet is captivated by the attentive, “weathered” version of her husband. The Aaron she recently married—an American expat—has become distant, absorbed by his excavation of a prehistoric site at Kilmartin Glen on Scotland’s west coast, where he will soon make the discovery that launches his career. As Aaron travels back and forth across the span of nearly two decades, with time passing in both worlds, he faces a threat to his revelatory dig, a crisis with the older Violet—mother of his two young children—and a sudden deterioration of his health. Meanwhile, Violet’s musical performances take on a resonance related to the secrets the two are uncovering in both time frames. With their children and Aaron’s lives at risk, he and Violet try to repair the damage before it’s too late.

Thomas Legendre is assistant professor at the University of Nottingham. He is the author of the novel *The Burning*, as well as *Half Life*, a play performed with the National Theatre of Scotland, and the radio drama *Dream Repair*, aired by BBC4.



“An intelligent and compelling novel. The story’s concerns with the lure of the past and the tensions between past and present are beautifully echoed in Aaron and Violet’s respective obsessions as archaeologist and musician, as well as in the dynamic between them as a couple. This complex exploration of time and the connections between worlds resonates beyond its reading.”

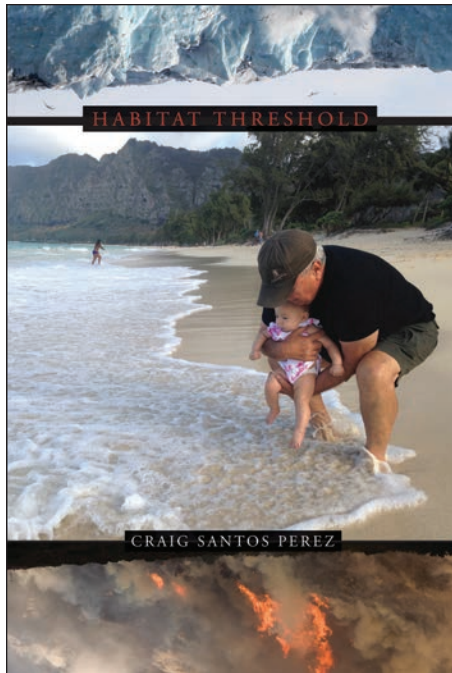
**—Alison Moore,
author of *The Lighthouse***

ACRE

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FICTION



University of Cincinnati Press 117



MARCH 88 p., 1 halftone, 2 graphs 6 x 9

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POETRY

CRAIG SANTOS PEREZ

Habitat Threshold

With *Habitat Threshold*, Craig Santos Perez has crafted a timely collection of eco-poetry that explores his ancestry as a native Pacific Islander, the ecological plight of his homeland, and his fears for the future. The book begins with the birth of the author's daughter, capturing her growth and childlike awe at the wonders of nature. As it progresses, Perez confronts the impacts of environmental injustice, the ravages of global capitalism, toxic waste, animal extinction, water rights, human violence, mass migration, and climate change. Throughout, he mourns lost habitats and species, and confronts his fears for the future world his daughter will inherit. Amid meditations on calamity, this work does not stop at the threshold of elegy. Instead, the poet envisions a sustainable future in which our ethics are shaped by the indigenous belief that the earth is sacred and all beings are interconnected—a future in which we cultivate love and “carry each other towards the horizon of care.”

Through experimental forms, free verse, prose, haiku, sonnets, satire, and a method he calls “recycling,” Perez has created a diverse collection filled with passion. *Habitat Threshold* invites us to reflect on the damage done to our world and to look forward, with urgency and imagination, to the possibility of a better future.

Craig Santos Perez is the author of four books of poetry, coeditor of three anthologies of Pacific literature, and cofounder of Ala Press. He is an indigenous Chamorro from the Pacific Island of Guam and, in 2010, was recognized in a resolution by the Guam Legislature as “an accomplished poet who has been a phenomenal ambassador for our island, eloquently conveying through his words, the beauty and love that is the Chamorro culture.” He lives in Aiea, Hawai‘i.

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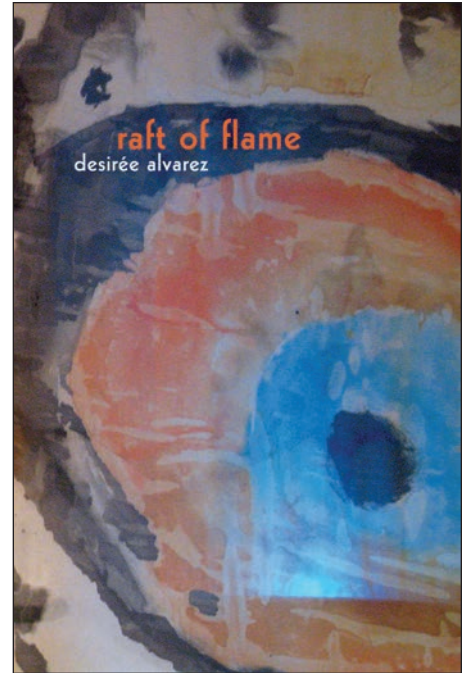
DESIRÉE ALVAREZ

Raft of Flame

A painter and poet, Desirée Alvarez engages with the powerful forces of lyric and rhythm to create a collection that moves across time and place. Inspired by Lorca's passionate *cante jondo*, or "deep song," and her own family history with Andalusian flamenco, Alvarez weaves together a time-travelling epic that searches through myth, culture, and nature for the roots of identity. Navigating both her Latina and European heritage through works by artists of the ancient Americas and Spain, Alvarez maps intersections between personal and political history. Searching narratives both fictitious and real, *Raft of Flame* includes imagined conversations between a conquistador and an Olmec sculpture, between Frida Kahlo and Velazquez, and between *The Wizard of Oz's* Dorothy and Glinda the Good Witch.

In *Raft of Flame*, Alvarez constructs and fleshes out a fantastic narrative of personal and cultural history, offering glimpses into the art, history, and land that comprise her story. Her narrative explores how both nature and human populations continue to be trapped in the violence of colonialism. Vivid lyrics interrogate the complexities of mixed race, digging into the dualities, upheavals, and casts of characters that underly Alvarez's identity.

Desirée Alvarez is a painter, poet, and the author of *Devil's Paintbrush*. She teaches at the City University of New York and the Juilliard School.



"The poems in *Raft of Flame* address inheritance haunted by colonial violence and genocide. The ghosts in the archives speak inside the poems, addressing heritage next to loss. . . . The poems invent new perspectives, speak in masks, present cinematic panoplies, are many-tongued, always clear-eyed. Richly they assemble, speak to story with mythic address as they sing and range. These poems are fire."

**—Hoa Nguyen,
author of *Violet Energy Ingots***

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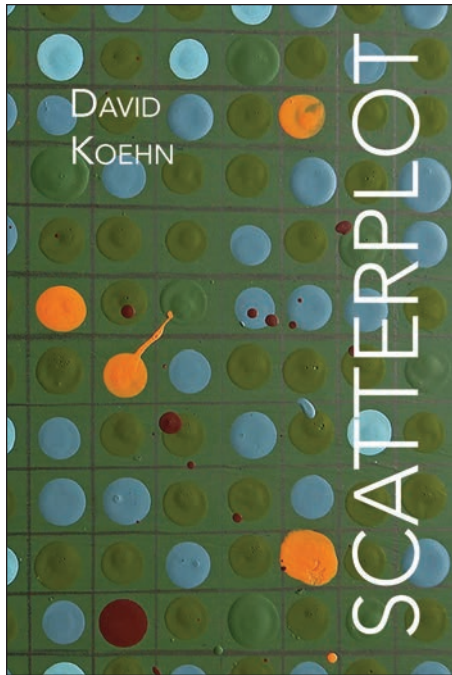
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POETRY

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“From its first line this poem announces itself in sinuous rhythms of sound. Koehn’s sound is contemporary but his tricks ring with ancient echo—apophatic exuberance resonates against aniconic description and coy anacoenotic inquiry. Still, it’s no dusty fairy tale, nor rangy arrangement—it’s here and now, immediate and incisive.”

**—Kazim Ali,
author of *Inquisition***

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POETRY

DAVID KOEHN

Scatterplot

S*catterplot* navigates a vast landscape of imagination through variations on being lost and found. David Koehn’s investigative journeys allow space for the failures of consciousness and gaps in the knowable as he traverses a sensory terrain through the shadow of natural history and the glow of the family room TV. In this wilderness is a father and son walking the sloughs of the California delta, searching through the mayhem of a world dismissive of, but also requiring, love.

Koehn diagrams connections from media, art, film, music, nature, history, and his own family into a web of coordinates that form constellations of beauty and tragedy. He moves from the music of the Bad Brains, to the grotesque lifecycle of the tongue-eating louse, to the deconstruction of Mutant Mania toys, and on through the poems of David Antin and the suicide of Anthony Bourdain, building a fantastical world from the wild realities of the real one. In a universe so full of imperfection one can’t help but both laugh and cry, the poet embraces the present while taking responsibility for his own insufficiencies. Amounting to a mix of experiments—erasures, surreal narratives, collage, walking poems, and more—the delta between right now and forever feels both inescapably present and delightfully confused.

Immense vulnerability, infinitely odd observations, and uninhibited daring populate the psychological terrain in the poems of *Scatterplot* as Koehn invites us to join his spiraling poetic exploration.

David Koehn is the author of several books of poetry, including *Coil* and *Twine*. He lives in Discovery Bay, California.

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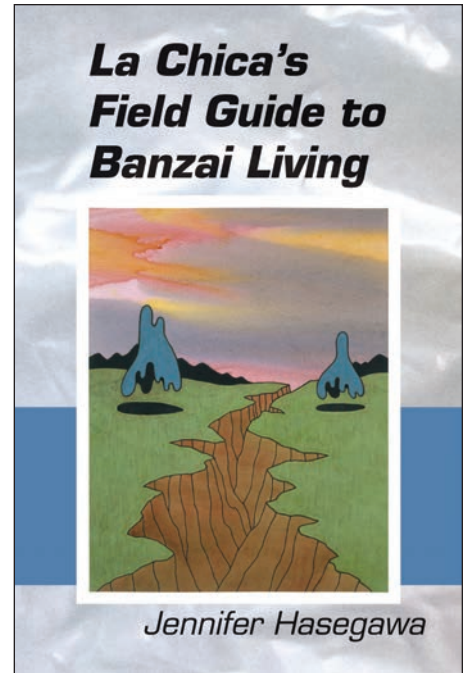
JENNIFER HASEGAWA

La Chica's Field Guide to Banzai Living

From the small towns strung along the coast of the Big Island of Hawai'i to the land-locked landscapes of Paraguay to the volcanic surface of Venus, this collection of poetry is a field guide to flora, fauna, and mineralia encountered, real, and imagined. Jennifer Hasegawa scans across physical and mental planes to reveal their inhabitants. Packed tightly into exploratory rocket segments, these poems ignite our gravest flaws to send our grandest potentials into orbit.

Hasegawa's poems not only rearrange our ways of seeing the world, but they also reset the language we use in it. Banzai, with a literal translation of "10,000 years," was used by the Japanese as a rallying cry in imperialistic and militaristic contexts. Today, the understanding of this word has shifted to a comparatively neutral translation of the enthusiastic expression "Hurrah!" in both in Japan and beyond. In *La Chica's Field Guide to Banzai Living*, Hasegawa aims to reclaim banzai, recasting the language of war and unwavering loyalty and forming it into one that stands against aggression and racism and embraces tolerance and self-acceptance. Here banzai becomes a rallying cry not of war but of grand potential. *La Chica's Field Guide to Banzai Living* chronicles a celebratory life and poetry filled with wonder.

Jennifer Hasegawa is a poet and information architect, and her work has appeared in *The Adroit Journal*, *Bamboo Ridge*, and *Tule Review*. She was born and raised in Hilo, Hawai'i, and lives in San Francisco.



"Hasegawa's surreal, spectacular intelligence crackles through *La Chica's Field Guide to Banzai Living* like high-voltage current through a trunk line. Like its throw-down title, this book mixes the flirty with the elucidating and the go-for-broke. . . . Many poems reveal Hasegawa's tender attachment to family in her native Hawai'i, to the sagas of daily life and natural beauty there, which bow but don't break under the ongoing pressures of colonization. This may be the key to Hasegawa's poetics: the resilience, the fierce intelligence, the banzai resolve to 'live for ten thousand years', not as a war cry but as a love letter, *To Anyone Who Can't Get Home.*"

—Mary Burger,
author of *Then Go On*

MARCH 88 p., 1 halftone 6 x 9
ISBN-13: 978-1-63243-078-6
Paper \$17.95/£15.00

POETRY

OMNIDAWN

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LM RIVERA

Against Heidegger

Attachments to proper names, traditions, and entrenched thought formations are a perennial problem and, as LM Rivera shows, an addiction. *Against Heidegger* is a collection of poetic meditations on that pervasive, and possibly eternal, compulsion. Rivera builds his idiosyncratically lyric argumentation against simplistic, naive, sentimental, and played-out narratives, opting instead for improvised, collaged, bursting-at-the-seams, experimental formations through which he thinks a concept through to its (im)possible end. On this philosophical-poetic journey, Rivera positions the grand figure of Martin Heidegger as a whipping boy who receives the punishment for the sins of blind tradition. Through this collection, Rivera attempts to sever many troubling yet lasting customs—be they overt, hidden, canonical, esoteric, forbidden, or blatantly authoritarian.

LM Rivera is a writer and coeditor of *Called Back Books*. His work has appeared in numerous journals and magazines, and he is the author of *The Little Legacies* and *The Drunkards*. He lives in Santa Fe, New Mexico.

“Offering unexpected sojourns in thinking, Rivera’s whirlwind of well-weighted words is filled with surprising, beautiful, and haunting linguistic collisions and juxtapositions. Rivera’s postmodern poetry helps disclose what Heidegger meant when he proclaimed that we don’t speak language; language speaks us. I thus hear Rivera’s ‘against’ less as ‘opposed to’ and more as ‘leaning on’—leaning on or into ‘an abundant emptiness’—in the quest to go further, ‘again and again,’ into those questions we grow into and beyond, as the answers we embody generate new questions, opening pathways perhaps (‘with all ambiguity intact’) into a future we might still share.”

—Iain Thomson,
author of *Heidegger, Art, and Postmodernity*

MARCH 160 p., 2 halftones 6 x 9
ISBN-13: 978-1-63243-079-3
Paper \$17.95/£15.00

POETRY

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ANTHONY CODY

Borderland Apocrypha

The 1848 Treaty of Guadalupe Hidalgo marked an end to the Mexican-American War, but it sparked a series of lynchings of Mexicans and subsequent erasures, and long-lasting traumas. This pattern of state-sanctioned violence committed towards communities of color continues to the present day. *Borderland Apocrypha* centers around the collective histories of these terrors, excavating the traumas born of turbulence at borderlands. In this debut collection, Anthony Cody responds to the destabilized, hostile landscapes and silenced histories of borderlands. His experimental poetic reinvents itself and shapeshifts in both form and space across the margin, the page, and the book in forms of resistance, signaling a reclamation and a re-occupation of what has been omitted. The poems ask the reader to engage in searching through the nested and cascading series of poems centered around familial and communal histories, structural racism, and natural ecosystems of borderlands. Relentless in its explorations, this collection shows how the past continues to inform actions, policies, and perceptions in North and Central America.

Rather than a proposal for re-imagining the US/Mexico border, Cody's collection is an avant-garde examination of how borderlands have remained occupied spaces and of the necessity of liberation to usher the earth and its people toward healing. Part auto-historia, part docu-poetic, part visual monument, part myth-making, *Borderland Apocrypha* unearths history in order to work toward survival, reckoning, and the building of a future that both acknowledges and moves on from tragedies of the past.

Anthony Cody is a CantoMundo fellow and MFA candidate at Fresno State University. His poetry has appeared in *Gulf Coast*, *Ninth Letter*, *Prairie Schooner*, *TriQuarterly*, and *The Boiler*, among others.



“Intense feeling, empathy, rage, compassion swerves language, torques the page. History and data inflict. Intelligence composes, sequence wrestles with violence. It must be witnessed, expressed. The love is expression. Witness is form.”

**—Mei-mei Berssenbrugge,
author of *Hello, the Roses***

MARCH 152 p., 1 halftone 9 x 6

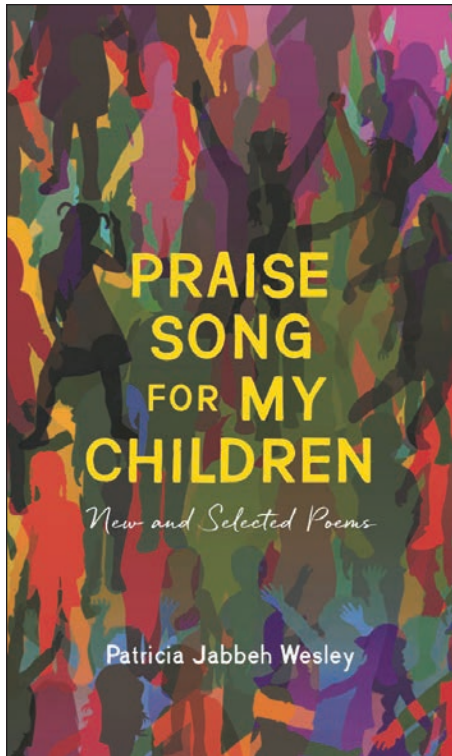
ISBN-13: 978-1-63243-076-2

Paper \$17.95/£15.00

POETRY

O MNIDAWN

Omnidawn Publishing, Inc. 123



PATRICIA JABBEH WESLEY

Praise Song for My Children

New and Selected Poems

With an Introduction by Matthew Shenoda

Praise Song for My Children celebrates twenty-one years of poetry by one of the most significant African poets of this century. Patricia Jabbeh Wesley guides us through the complex and intertwined highs and lows of motherhood and all the roles that it encompasses: parent, woman, wife, sister, friend. Her work is deeply personal, drawing from her own life and surroundings to convey grief, the bleakness of war, humor, deep devotion, and the hope of possibility. These poems lend an international voice to the tales of motherhood, as Wesley speaks both to the African and to the Western experience of motherhood, particularly black motherhood. She pulls from African motifs and proverbs, utilizing the poetics of both the West and Africa to enrich her striking emotional range. Leading us to the depths of mourning and the heights of tender love, she responds to American police brutality, writing “To be a black woman is to be a woman, / ready to mourn,” and remembers a dear friend who is at once “mother and wife and friend and pillar / and warrior woman all in one.”

Wesley writes poetry that moves with her through life, land, and love, seeing with eyes that have witnessed both national and personal tragedy and redemption. Born in Tugbakeh, Liberia and raised in Monrovia, Wesley immigrated to the United States in 1991 to escape the Liberian civil war. In this moving collection, she invites us to join her as she buries loved ones, explores long-distance connections through social media, and sings bittersweet praises of the women around her, of mothers, and of Africa.

Patricia Jabbeh Wesley is the author of five collections of poetry, including *When the Wanderers Come Home*, *Where the Road Turns*, *The River is Rising*, and *Becoming Ebony*. She lives in Altoona, PA.

“Wesley embraces what she can in her protective arms and in these poems. Indeed, she is a woman warrior who tells her truths with force and clarity. She doesn’t have the luxury of mincing her words, and we are all the better for it. Listen up.”

**—Jim Daniels,
author of *The Middle Ages and Street Calligraphy***

MARCH 240 p. 5 1/2 x 9 1/4
ISBN-13: 978-1-938769-50-4
Paper \$18.95/£15.00

POETRY

 **AUTUMN
HOUSE PRESS**

124 Autumn House Press

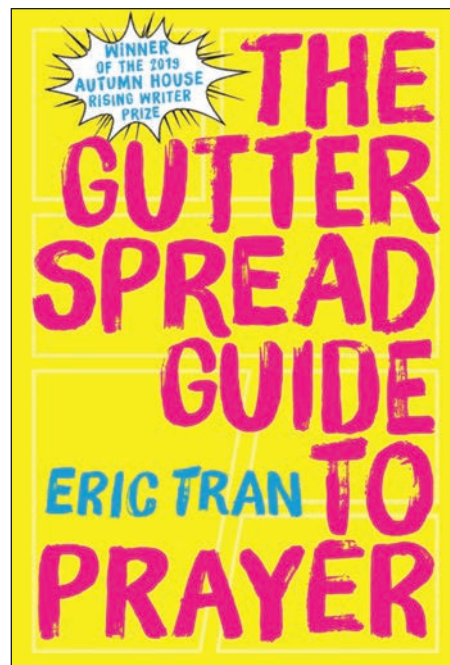
ERIC TRAN

The Gutter Spread Guide to Prayer

In *The Gutter Spread Guide to Prayer*, Eric Tran contends with the aftermath of a close friend's suicide while he simultaneously explores the complexities of being a gay man of color. Grief opens into unraveling circles of inquiry as Tran reflects on the loss of his friend and of their shared identity as gay Asian American men. Through mourning and acute observations, these poems consider how those who experience marginalization, the poet included, may live and fall victim to tragedy. Tran explores how his life, even while in the company of desire and the pursuit of freedom, is never far from danger. Like grief that makes the whole world seem strange, Tran's poetry merges into fantasy lands and rides the lines between imagined worlds and the reality of inescapable loss. At the intersection of queerness, loss, and desire, Tran uses current events, such as the Pulse nightclub tragedy, pop culture references, and comic book allusions to create a unique and textured poetry debut. He employs an unexpected pairing of prayer and fantasy allowing readers to imagine a world of queer joy and explore how grief can feel otherworldly. This collection shows a poet learning how to be afraid, to feel lost, to grieve, and to build a life amid precarious circumstances.

"In poem after poem, *The Gutter Spread Guide to Prayer* offers us a politics of nuance, the inextricable realities of identity and body as they collide with an often beautiful and terrible world."—Stacey Waite, author of *Butch Geography*

Eric Tran is a resident physician in psychiatry in Asheville, North Carolina. His poems have appeared in *Prairie Schooner*, *Crab Orchard Review*, *Four Way Review*, and many others.



Autumn House Rising Writer Prize

"These poems, with their restless forms and lexicons, needle themselves through the psyche; they suture and sear, harboring speakers of myriad aftermaths. True to a physician's gaze, Tran's gaze, in its unflinching obsession with the renewal and failure of bodies—is both tender and visceral—exposes and heals at once."

—Ocean Vuong,
author of *On Earth We're Briefly Gorgeous*

MARCH 72 p. 6 1/2 x 9 1/2
ISBN-13: 978-1-938769-51-1
Paper \$16.95/£13.00
POETRY

 **AUTUMN
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Autumn House Press 125

KATHERINE BARRETT SWETT

Voice Message

Through the poems of *Voice Message*, Katherine Barrett Swett reflects on her personal tragedy and the fragility of human lives and bodies with a tender care. Her debut collection explores the powers of art and poetry to participate in the processing of catastrophic grief, speaking through both the consolation and devastation these creative works can offer. Swett's formal verse provides a lens through which sadness, destruction, and loss appear as aberrant and inevitable. In tragic lyric, the poet searches poetry, art, mythology, and her own memory for the fleeting image of her lost daughter "in music, painting, or a carved stone name." Frequently looking to visual arts for inspiration, she finds that Vermeer's paintings of distant rooms guide and contextualize pain, offering motivation, comfort, and release. Through villanelles, sonnets, quatrains, and free verse, Swett invokes the voices, narratives, and images, both personal and cultural, that haunt her speakers.

Suspended in the aftermath of the unexpected and unspeakable death of her college-age daughter, the poet's language is held together in a somber and necessary restraint. But this restraint does not signal the peace of closure. Rather, these poems quietly and steadily remind readers it is still "the open wound / not the scar," that "all we have are words and flesh," and that we are forever vulnerable. The rhythm of and echoes of sonnets and songs lead us to the sticky intersections of tragedy, recovery, and strange forms of beauty.

"In this powerful collection, Swett understands the force of traditional forms and, in poem after poem, presents us with a world almost worrisome in its wonders—how much grief we can hold, how much hope we will need."—Erica Dawson, author of *When Rap Spoke Straight to God*

Katherine Barrett Swett is a high school English teacher living in New York City. Her poems have been published in various journals, including *The Lyric*, *Rattle*, *Mezzo Cammin*, and the *Raintown Review*.



"Voice Message, a protracted reflection on the death of her daughter, is both painful and redemptive to read; it is also both a triumph of formal expertise and of emotional accuracy, the one dependent on the other. The sheer stress of holding onto one's sanity under the brutal circumstance the volume recalls is perfectly limned by the tautness of Swett's measures."

—Sydney Lea,
author of *The Music of What Happens:
Lyric and Everyday Life*

MARCH 72 p. 5 1/2 x 8 1/2
ISBN-13: 978-1-938769-52-8
Paper \$16.95/£13.00
POETRY

 **AUTUMN
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126 Autumn House Press

MICHAEL CREDICO

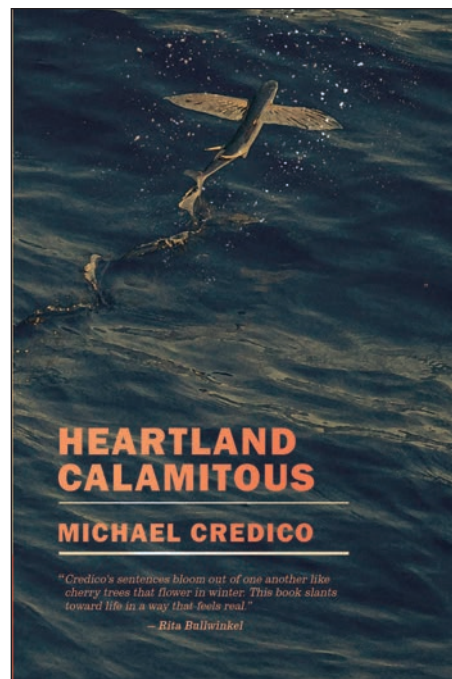
Heartland Calamitous

Emerging from deep in America's hinterland, Michael Credico's flash fiction portrays an absurdist, exaggerated, and bizarre vision of the Midwest known as the heartland. The stories are clipped views into a land filled with slippery confusion and chaos, mythical creatures, zombies, comic violence, shapeshifters, and startling quantities of fish. The characters of *Heartland Calamitous* are trying to sort out where, who, and what they are and how to fit into their communities and families. Environmental destruction, aging, ailing parents, apathy, and depression weigh on the residents of the heartland, and they can't help but fall under the delusion that if they could just be somewhere or someone or something else, everything would be better. This is a leftover land, dazed and dizzy, where bodies melt into Ziplock bags and making do becomes a lifestyle.

The stories of *Heartland Calamitous*, often only two or three pages long, reveal a dismal state in which longing slips into passive acceptance, speaking to the particular Midwestern feeling of being stuck. They slip from humor to grief to the grotesque, forming a picture of an all-too-close dystopian quagmire. With this collection, Credico spins a new American fable, a modern-day mythology of the absurd and deformed born of a non-place between destinations.

"Denis Johnson meets Donald Barthelme at a dive where Gordon Lish tends bar and Amy Hempel rules the jukebox. Don't believe me, believe Credico. Read this book."—Imad Rahman

Michael Credico lives in Cleveland, Ohio, and his fiction has been published in a variety of outlets, including *Black Warrior Review*, *Columbia Journal*, and *Denver Quarterly*.



"In this warped, deliciously brutal debut collection, Credico spins variations on a common Midwestern malady: feeling stuck and looking for a way out. His oddly alienated characters find themselves restrained again and again—choked by a too-tight necktie, caught in a glue trap, running a directionless road—trapped, like Cleveland's own Howard the Duck, in a world they never made."

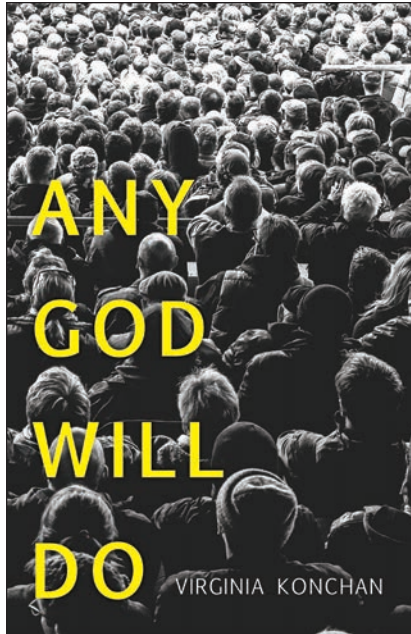
—David Giffels,
author of *Furnishing Eternity* and
The Hard Way on Purpose

MARCH 128 p. 4 1/2 x 7
ISBN-13: 978-1-938769-53-5
Paper \$17.95/£14.00

FICTION

 **AUTUMN
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Autumn House Press 127



VIRGINIA KONCHAN

Any God Will Do

“There are no machine guns, or cameras, here.”

Any *God Will Do* is a collection that investigates the lines between worldliness and asceticism, belief and delusion, chance and design, desire and its transcendence. Internal and end rhyme structure these pithy and compact poems that are rife with classical, pop culture, and poetic allusions. They culminate in an argument that intimacy and creation through language are not only possible within a capitalist framework, but indeed may be the only ballasts we know.

“Konchan’s gloriously scathing and exhilarating second book mines the flotsam and jetsam of failed romance (‘O eros, put away your bully stick’) and the god-awful ‘claptrap’ of ersatz culture. Lioness-fierce (‘I am not a marble goddess whose breasts resemble / bayonets of Spring’), acerbic and magical (‘the moon is in her stirrups / and the doctor’s prognosis is time’), *Any God Will Do* arrives on the scene, all systems go, as a lover’s lament, a fist-fast roller coaster, and a rocket-blast: hold onto your seat!”—Cyrus Cassells, author of *The Gospel According to Wild Indigo*

“Konchan, a self-confessed ‘atheist who says her prayers,’ is also a fast-talking phrase-maker of the first order who can switch poetic registers from the aporetic to the operatic in the pause after a period. Her ‘fallback plan / is style,’ and although she claims, ‘I have reached the end / of my ability to troubleshoot,’ these stylish poems shoot for trouble and nail it. *Any God Will Do* is a dictionary of desire, a breviary of post-religious bravery, and a book chockablock with lines that prove Konchan right when she writes, ‘I interrupt my programming / to say something original.’”—Stephen Kampa, author of *Articulate as Rain*

Virginia Konchan is the author of *The End of Spectacle*, also published by Carnegie Mellon University Press. Her poetry has appeared in the *New Yorker*, the *New Republic*, *Best New Poets*, and *Boston Review*, among other publications.

“Urgent, whip-smart—each poem opens like shaken champagne.”

**—John Emil Vincent,
author of *Ganymede’s Dog***

Carnegie Mellon University Press Poetry

FEBRUARY 80 p. 5¹/₂ x 8¹/₂
ISBN-13: 978-0-88748-653-1
Paper \$15.95/£13.00

POETRY

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BRIDGET LOWE

My Second Work

*“The soul remembers all of this. How I swept the floor / with my golden hair.
How I fed it watermelon and wine / from a porcelain dish. How I called it
teacher and it called me teacher’s pet.”*

Metaphysical in concern and hypermodern in tone, Bridget Lowe returns in this appropriately titled, much-anticipated second collection, determined as ever to make meaning from the perversity of suffering. *My Second Work* is rare in its ability to be both completely idiosyncratic and widely resonant, as Lowe transforms experiences of shame, disgust, and bewilderment into a kind of mutant hope. Poems in this collection have appeared in the *New Yorker* and *Poetry* and were honored by the Poetry Society of America.

“No poet writing today is more direct than Lowe: at the same time, no poet is more uncanny, more seductively strange. These poems love the world that does not always love them back. They’re brilliant, scary, and heartbreakingly alive.”—James Longenbach, author of *How Poems Get Made*

Bridget Lowe is the author of *At the Autopsy of Vaslav Nijinsky*, also published by Carnegie Mellon University Press. Her poems have appeared widely in publications including the *New Yorker*, *Poetry*, *American Poetry Review*, *Best American Poetry*, the *New Republic*, *Parnassus*, *A Public Space*, and elsewhere. She lives in Kansas City.



Praise for *At the Autopsy of Vaslav Nijinsky*

“There is bravery in Lowe’s focus on emotions besides love and hate, in the rigor and ruthlessness with which she describes, instead, disappointment, disgust, humiliation, and mild surprise. . . . The poems in this book go deep, beyond the beauty and the ugliness, as T. S. Eliot instructs, to ‘the boredom, and the horror, and the glory.’”

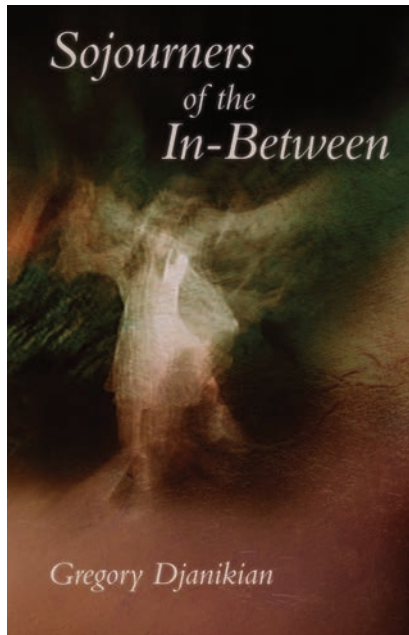
—**Kenyon Review**

Carnegie Mellon University Press Poetry

FEBRUARY 72 p. 5½ x 8½
ISBN-13: 978-0-88748-654-8
Paper \$15.95/£13.00

POETRY

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GREGORY DJANIKIAN

Sojourners of the In-Between

Sojourners of the *In-Between* is a book about polarities: the mortality and sense of loss we feel as we grow older, and, on the other hand, the enlivening perceptions our years attune us to, which we might have missed in the full flush and energy of youth. In tones that are sometimes discursive and lyrical, humorous and elegiac, the poems suggest how large distances and abstractions might incline us more intensely to the materiality of things, their earthly make-up, even their dispersible elemental natures reshuffling into different guises. This is a book of longing for what disappears and is lost, and a book of thankfulness for our human capacity to sometimes sense what we often can only imagine.

“One of the most striking features of Djanikian’s lithe and vigorous poems is their refusal to be glum. They don’t ignore grief, they just keep surprising themselves into wonder, then praise—how grateful we might feel for ‘this everything / of being alive together.’ Funny, sad, lyrical, meditative—sometimes all at once—these poems happily reveal the many different kinds of truths the world offers. In this fine collection, Djanikian continues to show us how ‘the old song of the heart’ can be lured into new and important life.”—Lawrence Raab, author of *Mistaking Each Other for Ghosts*

“In his *Sojourners of the In-Between*, Djanikian manages to make his home in a present too miscellaneous and too fluid to be defined by any single perspective. By being open to the overlay of plots that seem to constitute the moment, in which beginnings and ends are hidden, he creates an aesthetics of the qualified and the provisional, one that finds value where we don’t expect to find it, in the fugitive and the fragmentary. The result is a book moving in its vividness and its candor.”—Carl Dennis, author of *Practical Gods*

Gregory Djanikian has published six previous collections of poems with Carnegie Mellon, most recently *Dear Gravity*. His poems have appeared in numerous journals and anthologies and have been featured on *PBS NewsHour* with Jim Lehrer. He was for many years the director of creative writing at the University of Pennsylvania. He lives outside Philadelphia.

“It’s odd to use the word ‘wise’ with one’s own contemporaries, but that is the word that best describes the appealing and eloquent voice in this collection. It is a voice that knows what it doesn’t know but knows for certain that celebration and naming are the way to be a sojourner in this life where so much depends on what ‘we are willing to risk.’ . . . In the concluding poem, ‘Thankfulness,’ Djanikian affirms his own thankfulness whenever someone has ‘just played a genius note / or spoken a word that was never there / until it was.’ The lines could well be a description of this reader’s response: thankfulness for the many genius notes and words that are now here in this collection for all of us to be grateful for.”

**—Julia Alvarez,
author of *How the García Girls
Lost Their Accents***

Carnegie Mellon University Press Poetry

FEBRUARY 96 p. 5¹/₂ x 8¹/₂
ISBN-13: 978-0-88748-652-4
Paper \$15.95/£13.00

POETRY

DORA MALECH

Flourish

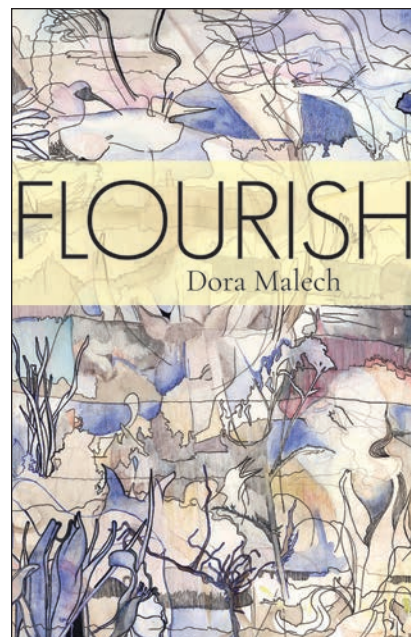
In *Flourish*, multiple meanings catch light—as the leaves of growing things might, or the facets of cut gemstones, or a signal mirror flashing in distress. These poems explore themes of thriving, growth, innovation, and survival, while immersing the reader in the pleasures of language itself—the “flourish” of linguistic gesture, play, form, turn, and adornment.

Here, the lens zooms in and out to micro and macro levels, asking us to see the familiar with new eyes. The collection engages with the materials of the worlds we inhabit—natural worlds and those of our own making—and a full spectrum of poetry’s own materials, building worlds of words and illuminating the shadowed terrain of our interior landscapes as well.

“Malech wields an elegant knife. A reader wowed by her brilliant imagery might overlook the terror in a line like, ‘Though his eyes are open, the dead man is not all that moved by the stars.’ These poems examine the violence about us. Malech’s landscapes are full of ‘bloody lullabies,’ ‘sweet asylum,’ ‘lexical kaleidoscopes,’ and sentences ‘bursting at as if all else / were seams, field sown to open, / reveling in its unraveling.’ *Flourish* is dazzling.”—Terrance Hayes, author of *Lighthead*

“Announcing what’s most at stake in its own title, *Flourish* is about the ardent encounters that irradiate a life into meaning. In poems about the textures of the world, the currents of thought and feeling within the self, and the intricate amplitude of language itself.”—Rick Barot, author of *The Galleons*

Dora Malech is assistant professor in the Writing Seminars at Johns Hopkins University. She is the author of three books of poetry. Her poems have appeared in the *New Yorker*, *Poetry*, the *Best American Poetry*, and numerous other publications. She lives in Baltimore.



“What a brilliant book. Page after page one finds lines one wants to write down. Here is poetry that is unafraid to see us clearly. In this time of injustice, what can one poet do? How can that one ‘pair of wings on fire’ lift us out of our predicament? Open this book to find out. Find that there is, after all, what this poet calls this ‘pesky tenderness.’ Open this book and see for yourself how ‘gratitude that one expends expands.’ This is real poetry, friends.”

**—Ilya Kaminsky,
author of *Deaf Republic***

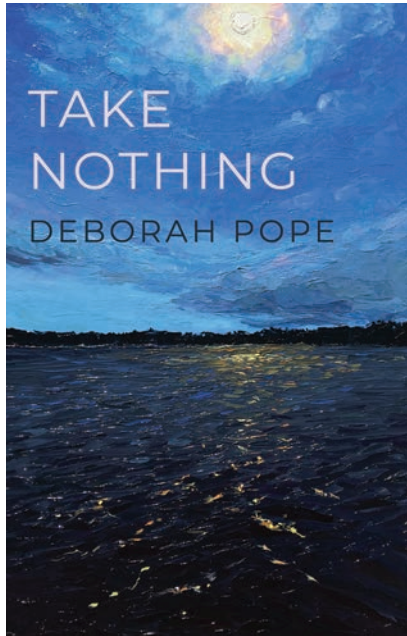
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FEBRUARY 96 p. 5¹/₂ x 8¹/₂
ISBN-13: 978-0-88748-655-5
Paper \$15.95/£13.00

POETRY

**Carnegie
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Carnegie Mellon University Press 131



“From the closing of an old Howard Johnson’s to the Perseid meteor shower to an eighth-century monk, Pope’s range is as remarkable as her poems. This collection embraces the complexity of her relationships and connections to a multitude of things: nature, faith, family, objects, love, and more. Her language is at once direct and evocative, perfectly striking the difficult balance between simple, plain honesty and the verve and passion that comes from the voice of a life that is fully aware of its truth and contradiction, clarity and doubt, mortal bounds and limitless imagination.”

**—Richard Blanco,
presidential inaugural poet
and author of *How to Love a Country***

Carnegie Mellon University Press Poetry

FEBRUARY 80 p. 5¹/₂ x 8¹/₂
ISBN-13: 978-0-88748-656-2
Paper \$15.95/£13.00

POETRY

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DEBORAH POPE

Take Nothing

The poems of *Take Nothing* are embedded in connections to family and landscape, to memory and possibility. They especially explore and distill those indelible, sometimes small, moments that cumulatively shape the arc of a life. These can be as surprising as the visitation of a hawk and as significant as the death of a parent. In a voice that ranges from the wry to the revelatory, and from mourning to celebration, Deborah Pope’s poems speak with lyrical precision and deep experience.

“Pope’s *Take Nothing* is a triumph. Opening with ‘Threshold,’ a series of memorable epigrams preparing the way for the turns and configurations of the book’s central concerns, the collection is remarkable in its range, its variety and its careful focus. Poems like ‘Appearances,’ which is a walk through a midwestern department store, are whittled fine as wire, a whole family’s struggles contained. An elegy for ‘The Next to Last Howard Johnson’s’ is priceless, funny, and poignant. The title poem showcases this poet’s incredible attention to lyric detail and foreshadows the darker poems in the second section’s themes of loss, regret, and painful learning. The final section is full of celebration, yet touched with knowledge of frailty. It ends with the ambitious longer poem, ‘The Dream of Eadfrith,’ in the voice of the monk who illuminated the *Lindisfarne Gospels* on an island in the eighth century. The story he tells is heavy with toil, gossamer, and beautiful as the flora and fauna of that remote place. *Take Nothing* speaks a singing free verse, lush with crime and echo. Like time. Like music.”—Betty Adcock, author of *Rough Fugue*

Deborah Pope is the author of three previous poetry collections, most recently *Falling Out of the Sky*. Her work has appeared in *Poetry*, the *Threepenny Review*, *Michigan Quarterly Review*, the *Southern Review*, *TriQuarterly*, the *Georgia Review*, and *Prairie Schooner*. She lives in North Carolina.

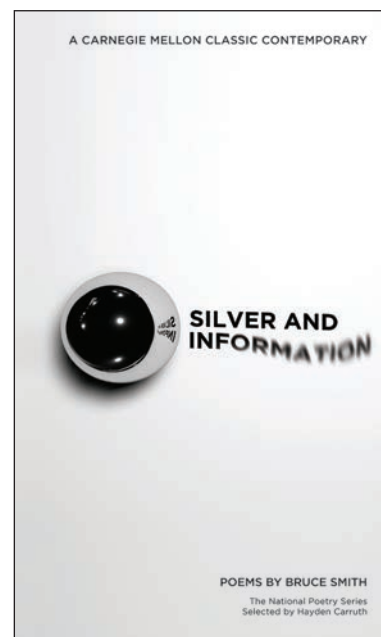
BRUCE SMITH

Silver and Information

The title of *Silver and Information* comes from a photographer's statement, "My work is becoming more and more and more silver and less and less information." This book swings between the poles of aboriginal working-class Philadelphia, where a father maps the economies and grievances of a generation, and the more silvery, reflective, and incandescent meditations on the lapsed world.

"Smith's passionate attention to substance—things, people, events, places—is what forms the structures of his poems, which are formal in the truest sense. They are made in a master's unselfconscious knowledge of craft for the purpose of saying what is important. They are neither new nor old, but themselves, and they affect me deeply."—Hayden Carruth, author of *Toward the Distant Islands*

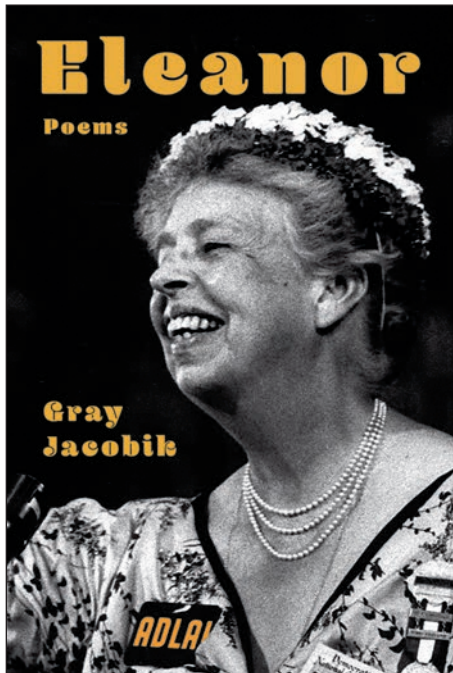
Originally from Philadelphia, **Bruce Smith** is the author of seven books of poems. His poetry collection, *Devotions*, was a finalist for the National Book Award, the National Book Critics Circle Award, the Los Angeles Times Book Award, and the winner of the William Carlos Williams Prize. He teaches at Syracuse University.



Carnegie Mellon Classic Contemporary

FEBRUARY 72 p. 5¹/₂ x 9¹/₄
ISBN-13: 978-0-88748-645-6
Paper \$16.95/£14.00
POETRY

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GRAY JACOBİK

Eleanor

In *Eleanor*, Gray Jacobik presents sixty-two poems written in the voice of former first lady Eleanor Roosevelt. Set against the backdrop of many of the major national and international events of the twentieth century, this famous historical figure has much to say. This collection includes poems about Eleanor's husband Franklin, her children, her mother-in-law, her intellectual mentors, and her most passionate and intimate friendships. Other poems focus on Eleanor's evolving relationship to servants, issues of class and human rights, as well as her service to the world community. Jacobik's monologues constitute a sustained imaginative work that embodies Eleanor Roosevelt's emotional experience, moral conflicts, fears, losses, desires, and aspirations.

Eleanor Roosevelt was a bold and outspoken advocate for issues that are still relevant today: social justice, economic security, freedom from war and violence, and the rights of workers and immigrants. Modern readers will find much to admire, and much that resonates, in the themes of this collection. Publishing one hundred years after the Nineteenth Amendment granted women the right to vote, this collection reminds us how far we have come, and how much further we have yet to go.

Gray Jacobik is a widely anthologized poet and the author of several notable collections, including *The Double Task*, *The Surface of Last Scattering*, *Brave Disguises*, and *The Banquet*.

"This page-turning book of persona poems has the remarkable effect of bringing together the public and private lives of a woman for whom the two were carefully kept apart. Though grounded in extensive research, the book is, as Jacobik says, 'an act of literary imagination'—one that brings its subject brilliantly to life through a thoroughly realized voice that makes us feel as if we're being spoken to in confidence."

—Martha Collins

"Jacobik has imagined for us a vivid lyric voice belonging to the mind of Eleanor Roosevelt. With their etched clarity, these lyric poems tell that story, one that underpins and illuminates from within all we know about one of the great women of any century."

—Fred Marchant,
author of *Said Not Said*

MARCH 128 p. 6 x 9
ISBN-13: 978-1-933880-75-4
Paper \$16.00/£13.00

POETRY



CAVANKERRY
PRESS

KEVIN CAREY

Set in Stone

In *Set in Stone*, Kevin Carey's poems tell stories as dreams, as memories, as rituals, or ceremonies. Carey writes poetry for the everyperson, poetry that deals with memory, loss, and nostalgia in an accessible and honest way. These poems tell stories about growing up and growing older, about loss and victory, giving praise to the moments that pass through our lives and the imprint they leave behind. Carey embraces the mystery of nostalgia, the haunted memories, worn and cemented by time, that string a life together. These are poems of places and of people, both real and imagined. These are poems about summer ponds and barroom nights, basketball and superheroes—poems that remind us of our humanness. These are poems, set in stone, to be chipped away at carefully, revealing the truths hidden underneath.

“When I think of a Carey poem I think of Boston, and basketball, of poems carved out of the east coast city where he has lived his life. In this his fourth book, Carey has wrought arguably his finest work, including one of the most poignant poems of a friend's suicide I have ever read. There are narratives here, list poems, lyrics and elegies, a hint of Catholicism found in a mother's rosary beads, a father praying after work, and the specificity of old Buicks and the Tobin Bridge. This is a book of powerful testaments that will offer any open reader, like in basketball, ‘that first good step’ toward survival.”—Sean Thomas Dougherty, author of *The Second O of Sorrow*

Kevin Carey is the coordinator of creative writing at Salem State University. He is a poet, filmmaker, fiction writer, and playwright. His previous books include *The One Fifteen to Penn Station*, *The Beach People*, and *Jesus Was a Homeboy*

“In this collection, Carey examines the power of memory, the dreams we have, the praiseworthy moments, as well as the regrets that cling to us over a lifetime. *Set in Stone* shoots straight, with a voice that is natural and unaffected. You may see yourself in the small dark places of these poems, if you're not too timid to look.”

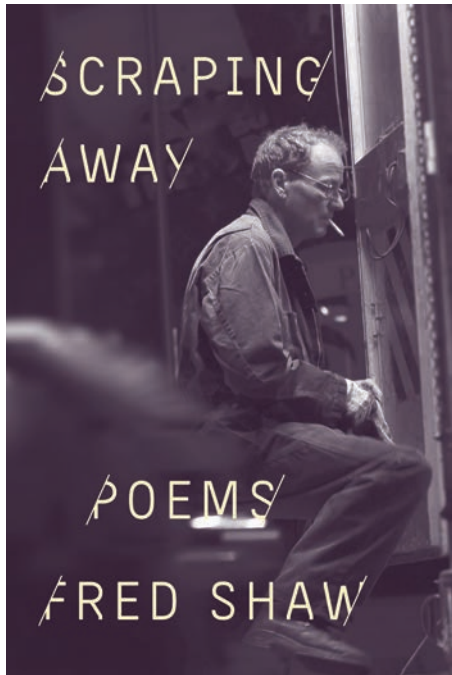
—Jeffrey Renard Allen,
author of *Song of the Shank*
and *Rails Under My Back*

MAY 64 p. 6 x 9
ISBN-13: 978-1-933880-79-2
Paper \$16.00/£13.00

POETRY



CAVANKERRY
PRESS



FRED SHAW

Scraping Away

In this debut, full-length poetry collection, Fred Shaw offers a deep dive into the cost of service work. *Scraping Away* is a collection of narrative, sometimes elegiac poems that express the point of view of restaurant workers. Shaw considers the cost, not just in dollars, of feeding a starving public that often finds those in the service industry to be faceless and replaceable. The poems here hope to celebrate and humanize those 102.6 million workers. Exploring issues of class and labor, profit, loss, and privilege, *Scraping Away* reminds us that a person is more than just their job.

The speaker in these poems also explores complicated family relationships and the angst of his blue-collar, Rust-Belt adolescence. Poems delve into the speaker's relationship with his parents, often using music and the world of things as a trigger to reflect and express memory. *Scraping Away* leans on clear language and an imagistic sensibility to bring readers into the community of restaurant workers and their inner lives. Reminiscent of Studs Terkel's classic, *Working*, Shaw's collection passes the issues of the working class into the realm of poetry.

"I can't scrape out of my head the jack-hammering of Shaw's bold new volume, *Scraping Away*. Its yearning beat is indelible, inscribing the ether in a long wake of testimony. Shaw's been paying attention: to the grit and grease his people wear like praise, the sound of their last two nickels scraped against each other, sparking a conflagration of rev and witness. . . . More than anything, Shaw reminds us that poetry is the province of light, the province of truth."—Joseph Bathanti, author of *East Liberty*

Fred Shaw teaches writing and literature at Point Park University and Carlow University. He serves as poetry editor for *Pittsburgh Quarterly*.

"What is the cost of a life? Shaw writes the pride and dignity of class with a vernacular that can't be faked, forced, or created—only breathed from the hands of a worker, from body to page."

—Jan Beatty,
author of *Jackknife: New and Selected Poems*

APRIL 64 p. 6 x 9
ISBN-13: 978-1-933880-78-5
Paper \$16.00/£13.00
POETRY

 CAVANKERRY
PRESS

KARI O'DRISCOLL

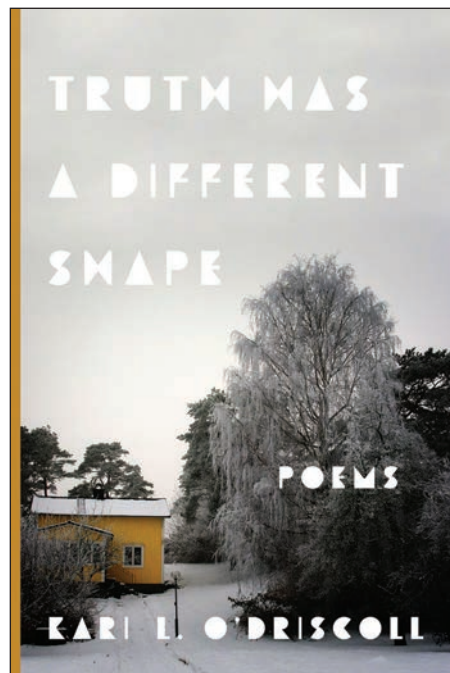
Truth Has a Different Shape

A family built, a family lost. *Truth Has a Different Shape* is a story of the power of compassion, of love and loss, revelations and relationship, and the evolution of self.

Growing up in the 1970s and 1980s, Kari O'Driscoll was taught that strength and stoicism were one and the same. She was also taught that a girl's job was to take care of everyone else. For decades, she believed these ideas, doing everything she could to try and keep the remaining parts of her family together, systematically anticipating disaster and fixing catastrophes one by one.

Truth Has a Different Shape is one woman's meditation on how societal and familial expectations of mothering influenced her sense of self and purpose, as well as her ideas about caretaking. As an adult, finding herself a caretaker both to her own children and to her aging parents, O'Driscoll finally reckons with the childhood trauma that shaped her world. Adoption, loss, and divorce defined her approach to motherhood, but in *Truth Has a Different Shape*, O'Driscoll finally pushes back. This memoir tracks her progress as she discovers how to truly care for those she loves without putting herself at risk, using mindfulness and compassion as tools for healing both herself and her difficult relationships.

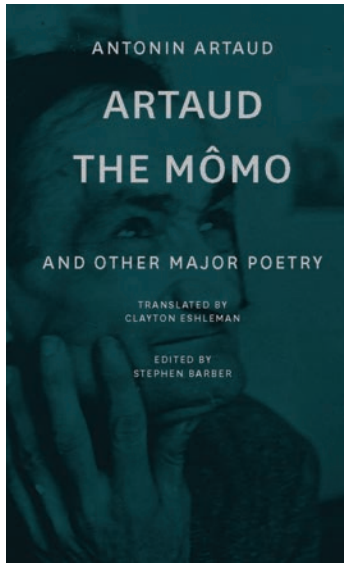
Kari O'Driscoll is a writer and mother of two living in the Pacific Northwest. She is the founder of The SELF Project, an organization whose goal is to help teenagers, teachers, and caregivers of teens use mindfulness and nonviolent communication to build better relationships.



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Paper \$21.00/£17.00
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BIOGRAPHY



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FICTION
BE/FR/LU

ANTONIN ARTAUD

Artaud the Momo

and Other Major Poetry

Translated by Clayton Eshleman

Edited by Stephen Barber

A *rtaud the Momo* is Antonin Artaud's most extraordinary poetic work from the brief final phase of his life, from his return to Paris in 1946 after nine years of incarceration in French psychiatric institutions to his death in 1948. This work is an unprecedented anatomical excavation carried through in vocal language, envisioning new gestural futures for the human body in its splintered fragments. With black humor, Artaud also illuminates his own status as the scorned, Marseille-born child-fool, the "momo" (a self-naming that fascinated Jacques Derrida in his writings on this work). Artaud moves between extreme irreligious obscenity and delicate evocations of his immediate corporeal perception and his sense of solitude. The book's five-part sequence ends with Artaud's caustic denunciation of psychiatric institutions and of the very concept of madness itself.

This edition is translated by Clayton Eshleman, the acclaimed foremost translator of Artaud's work. This will be the first edition since the original 1947 publication to present the work in the spatial format Artaud intended. It also incorporates eight original drawings by Artaud—showing reconfigured bodies as weapons of resistance and assault—which he selected for that edition, after having initially attempted to persuade Pablo Picasso to collaborate with him. Additional critical material draws on Artaud's previously unknown manuscript letters written between 1946 and 1948 to the book's publisher, Pierre Bordas, which give unique insights into the work from its origins to its publication.

Antonin Artaud (1895–1948) was the author of many books, most famously *The Theater and Its Double*. **Clayton Eshleman** is an American poet and translator and professor emeritus at the English Department of Eastern Michigan University. He has translated the work of Antonin Artaud, César Vallejo, Aimé Césaire, and others. He was awarded the National Book Award for translation in 1979. **Stephen Barber** is the author of twenty-five books, most recently *White Noise Ballrooms* and *Film's Ghosts: Tatsumi Hijikata's Butoh and the Transmutation of 1960s Japan*.

DIAPHANES

DAVID GRAEBER

What Is Anarchism?

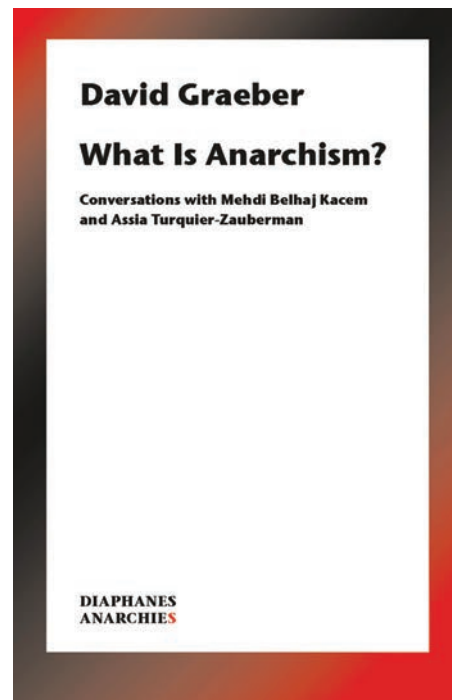
Conversations with Mehdi Belhaj Kacem and Assia Turki-Zauberman

David Graeber is not only one of today's most important living thinkers, but also one of the most influential. He is also one of the very few engaged intellectuals who has a proven track record of effective militancy on a world scale, and his impact on the international left cannot be overstated.

Graeber has offered up perhaps the most credible path for exiting capitalism—as much through his writing about debt, bureaucracy, or “bullshit jobs” as through his crucial involvement in the Occupy Wall Street movement, which led to his more-or-less involuntary exile from the American academy. In short, *What is Anarchism?* presents a series of interviews with a first-rate intellectual, a veritable modern hero on the order of Julian Assange, Edward Snowden, Linus Torvald, Aaron Swartz, and Elon Musk.

Interviewers Mehdi Belhaj Kacem and Assia Turki Zauberman ask Graeber not only about the history of anarchy, but also about its contemporary relevance and future. Their conversation also explores the ties between anthropology and anarchism, and the traces of its DNA in the Occupy Wall Street and Yellow Vest movements. Finally, Graeber discusses the meaning of anarchist ethics—not only in the political realm, but also in terms of art, love, sexuality, and more. With astonishing humor, verve, and erudition, this book redefines the contours of what could be (in the words of Peter Kropotkin) “anarchist morality” today.

David Graeber is an American anthropologist, anarchist, activist, and author of *Debt: The First 5000 Years* and *Bullshit Jobs: A Theory*. He is professor of anthropology at the London School of Economics.



Anarchies

APRIL 256 p. 5¹/₄ x 8¹/₂

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Paper \$22.00/£18.50

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DIAPHANES

Narrated by JEAN PAUL MONGIN

Leibniz, or The Best of All Possible Worlds

Illustrated by Julia Wauters

Translated by Jordan Lee Schnee

Vienna, 1714: Late in life, Gottfried Wilhelm Leibniz, the universal genius of his time, puts down his pen and declares his description of the universe to be complete. In the evening, he sits in his study room among letters, books, and manuscripts as his young friend Theodor comes for a visit. Theodor is bothered by one question: Why is there evil? And why do people commit crimes? With an example from ancient Greek mythology, Leibniz develops his theory about the best of all possible worlds. With this vivid “story within a story” Jean Paul Mongin successfully imparts the complex philosophical ideas of Leibniz to young readers.

At its most basic, philosophy is about learning how to think about the world around us. It should come as no surprise, then, that children make excellent philosophers! Naturally inquisitive, pint-size scholars need little prompting before being willing to consider life’s “big questions,” however strange or impractical. Plato & Co. introduces children—and curious grown-ups—to the lives and work of famous philosophers, from Socrates to Descartes, Einstein, Marx, and Wittgenstein. Each book in the series features an engaging—and often funny—story that presents basic tenets of philosophical thought alongside vibrant color illustrations.

Jean Paul Mongin is a philosopher who lives and works in Paris. He is the editor of the Plato & Co. series. **Julia Wauters** studied illustration at the École des Arts Décoratifs in Strasbourg. She lives and works in Nantes as an illustrator for children books and comics. **Jordan Lee Schnee** lives in Berlin, where he is a writer, translator, and musician.

Pynchon's Sound of Music

CHRISTIAN HÄNGGI

Pynchon's Sound of Music is dedicated to cataloging, exploring, and interpreting the manifold manifestations of music in Thomas Pynchon's work. An original mix of close and distant readings, this monograph employs a variety of disciplines—from literary studies and musicology to philosophy, media theory, and history—to explain Pynchon through music and music through Pynchon. Encyclopedic and eclectic in its approach, *Pynchon's Sound of Music* discusses the author's use of instruments such as the kazoo, harmonica, and saxophone and embarks on close read-

ings of the most salient and musically tantalizing passages. Zooming out to a bird's eye view, Christian Hänggi puts Pynchon's historical musical references and allusions into perspective to trace the trends and tendencies in the development of the author's interest in music. A treasure trove for fans and an invaluable source for future scholarship, this book includes the Pynchon Playlist, a catalog of over 900 musical references in Pynchon's oeuvre, and an exhaustive index of more than 700 appearances of musical instruments.

Christian Hänggi is the author of *Hospitality in the Age of Media Representation*. As an amateur musician, he plays the saxophone in several bands and orchestras and is the producer of an album with interpretations of songs by Thomas Pynchon.

Neo-Aristotelianism and the Medieval Renaissance

On Aquinas, Ockham, and Eckhart

REINER SCHÜRSMANN

Edited by Ian Alexander Moore

In this lecture course, Reiner Schürsmann develops the idea that, in between the spiritual Carolingian Renaissance and the secular humanist Renaissance, there was a distinctive medieval Renaissance connected with the rediscovery of Aristotle. Focusing on Thomas Aquinas's ontology and epistemology, William of Ockham's conceptualism, and Meister Eckhart's speculative mysticism, Schürsmann

shows how thought began to break free from religion and the hierarchies of the feudal, neo-Platonic order and devote its attention to otherness and singularity. A crucial supplement to Schürsmann's magnum opus *Broken Hegemonies*, *Neo-Aristotelianism and the Medieval Renaissance* will be essential reading for anyone interested in the rise and fall of Western principles, and thus in how to think and act today.

Reiner Schürsmann (1941–93) was a German philosopher, professor, and director of the Department of Philosophy at the New School for Social Research in New York City. He is the author of three books on philosophy: *Heidegger on Being and Acting*, *Wandering Joy*, and *Broken Hegemonies*. **Ian Alexander Moore** is a faculty member at St. John's College in Santa Fe, New Mexico, and associate editor of the journal *Philosophy Today*.

Christian Hänggi

Pynchon's Sound of Music

DIAPHANES

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On Aquinas, Ockham, and Eckhart

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PHILOSOPHY
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DIAPHANES

Diaphanes 141



Manifesto of Artistic Research

SILVIA HENKE, DIETER MERSCH, NICOLAJ VAN DER MEULEN,
THOMAS STRÄSSLE, and JÖRG WIESEL

Since its beginnings in the 1990s, artistic research has become established as a new format in the areas of educational and institutional policy, aesthetics, and art theory. It has now diffused into almost all artistic fields, from installation to experimental formats to contemporary music, literature, dance, or performance art. But from its beginnings—under labels like “art and science” or “scienceart” or “artscience” that mention both disciplines in one breath—it has been in competition with academic

research, without its own concept of research having been adequately clarified. This manifesto attempts to resolve the problem and to defend the term. Further, this manifesto defends the radical potential of artistic research against those who toy all too carefully with university formats, wishing to ally their work with scientific principles. Its aim is to emphasize the autonomy and particular intellectuality of artistic research, without seeking to justify its legitimacy or adopt alien standards.

THINK ART

FEBRUARY 128 p. 7 x 11¹/₂
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ART

BE/FR/LU

Silvia Henke is a cultural studies scholar at Lucerne University of Applied Sciences and Arts, where she is head of the Department of Theory. **Dieter Mersch** is head of the Institute for Theory at the Zurich University of the Arts, a member of German Society for Philosophy and the German Society for Aesthetics, and a board member of the *Journal of Philosophy of Culture*. **Nicolaj van der Meulen** is codirector of the Institute for Aesthetic Practice and Theory at the FHNW Academy of Art and Design in Basel, Switzerland. **Thomas Strässle** is head of the transdisciplinary Y Institute at the Bern University of the Arts and professor of modern German and comparative literature at the University of Zurich. **Jörg Wiesel** is codirector of the Institute for Aesthetic Practice and Theory at the FHNW Academy of Art and Design in Basel, Switzerland.

Natures of Data

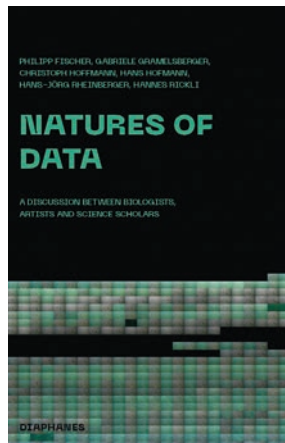
A Discussion between Biologists, Artists and Science Scholars

PHILIPP FISCHER, GABRIELE GRAMELSBERGER, CHRISTOPH HOFFMANN,
HANS HOFMANN, HANS-JÖRG RHEINBERGER, and HANNES RICKLI

Computer-based technologies for the production and analysis of data have been an integral part of biological research since the 1990s at the latest. This not only applies to genomics and its offshoots but also to less conspicuous subsections such as ecology. But little consideration has been given to how this new technology has changed research practically. How and when do data become questionable? To what extent does necessary infrastructure influence the research process? What status is given to software and algorithms in the production and analysis of data? These questions are discussed

by the biologists Philipp Fischer and Hans Hofmann, the philosopher Gabriele Gramelsberger, the historian of science and biology Hans-Jörg Rheinberger, the science theorist Christoph Hoffmann, and the artist Hannes Rickli. The conditions of experimentation in the digital sphere are examined in four chapters—“Data,” “Software,” “Infrastructure,” and “in silico”—in which the different perspectives of the discussion partners complement one another. Rather than confirming any particular point of view, *Natures of Data* deepens understanding of the contemporary basis of biological research.

Philipp Fischer is professor of marine biology at the International Jacobs University at Bremen. **Gabriele Gramelsberger** is professor of theory of science and technology at the RWTH Aachen University. **Christoph Hoffmann** is professor of science studies at the University of Lucerne. **Hans Hofmann** is professor of integrative biology at the University of Texas at Austin. **Hans-Jörg Rheinberger** is director emeritus at the Max Planck Institute for the History of Science in Berlin. **Hannes Rickli** is a visual artist. He teaches and researches as a professor at the Zurich University of the Arts.



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MEDIA STUDIES SCIENCE

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DIAPHANES

GINGER EAGER

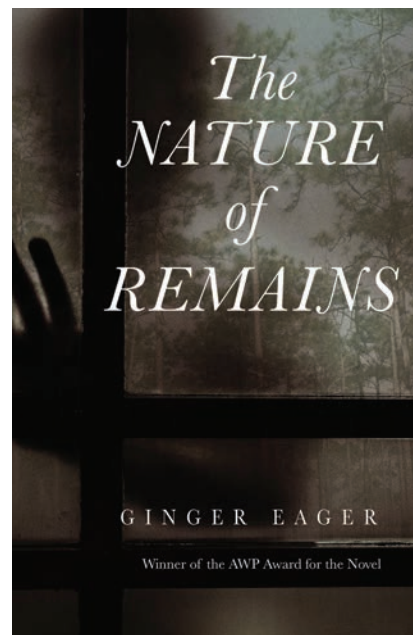
The Nature of Remains

In the tiny town of Flyshoals, Georgia, karma is writ small enough to witness. When Doreen Swilley discovers that her boss, who is also her lover, intends to fire her in order to placate his dying wife, she devises a plan to steal his business from him. Her plan just might work too, if she is not thwarted by a small town's enmeshed histories and her own dark secrets.

Set during the 2009 recession, *The Nature of Remains* rests at the intersection of class, gender, education, and place. Eager's deeply drawn characters endow this novel with profound authenticity. Through extended geological metaphor, we witness the orogeny, crystallization, and weathering of the human soul. The forces impacting Doreen reflect how even a woman's most precious connections—her children, her grandchildren, her lover—operate within larger social structures that challenge her sovereignty.

"Eager's evocative debut sings with the true cadence of the South. Her writing is sure and graceful, her characters both fully formed and flawed. Doreen Swilley is a feminist everyman, and her struggles to find justice and softness in the hardscrabble world Eager renders so truthfully broke my heart in all the best ways. *The Nature of Remains* is a story that will linger in your mind and heart, told beautifully by a writer of rare talent. Don't miss it."—Joshilyn Jackson, author of *The Almost Sisters* and *The Opposite of Everyone*

Ginger Eager's reviews, essays, and short stories have appeared in the *Chattahoochee Review*, *Bellevue Literary Review*, *Georgia Review*, *West Branch*, and elsewhere. She lives in Decatur, Georgia.



"With the wrenching simplicity of Kent Haruf and the dark southern lyricism of Daniel Woodrell, the author of *The Nature of Remains* has generated a story that's tragic and restrained, piercing, compassionate, and incredibly wise in the ways of human nature. Like the amethysts that make up the book's thematic core, the characters are shaped by powerful forces from within and without. They fracture and yield. They cleave blindly to the very patterns that will destroy them."

**—Paula McLain,
author of *The Paris Wife*
and *Circling the Sun***

APRIL 478 p. 5 x 8
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FICTION



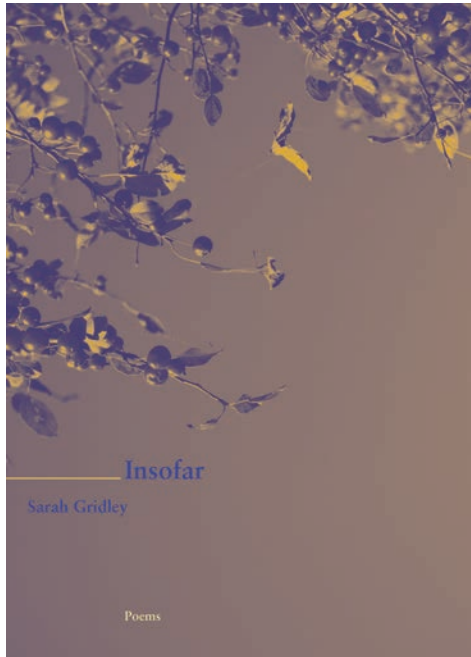
SARAH GRIDLEY

Insofar

Insofar is a collection of poems dedicated to analogical reasoning, seeking to remember basic terms of relation and proportion. Archival in mood, it works with and against the idea of an A–Z filing system. This alphabet is akin to a damaged rosary or abacus—an accounting system that carries on in the midst of physical or spiritual impairment. While the poems proceed alphabetically, there are gaps in representation, and redundancies. The poems get stuck in certain alphabetic registers and elide over others. Four of the poems share the same title, “Insofar,” as if transfixed by the relational reasoning set up by that adverbial phrase. The collection as a whole is cast in an adverbial mood, exploring disposition as a vital qualifier to thought and action. Its theology, insofar as it finds one, is earth-based, pluralistic, and cyclical. Its fondest prayer is that we come to our senses.

“Within the artifice of the alphabet’s orders—that architecture, that archive—we must find a way to inscribe an actual attention culled from the fact of our lives. We might note the facts tend to go astray, feel less than factual, and become a kind of faith. What such work requires, Gridley knows, is a strange and generous openness, one that welcomes in the world ‘as the shy host might a desired guest.’ Such hospitality is an ancient form of genius, a genius embodied in the kind complexities of these wondrous, wondering poems. . . . The I, the eye, is open ever-wider in these poems, somehow shy and somehow audacious, reverent and truthful, a genius of the heart and the hearth and the earth and the art.”—Dan Beachy-Quick, author of *Of Silence and Song*

Sarah Gridley is associate professor of English at Case Western Reserve University. Her poetry collections include *Weather Eye Open*, *Green is the Orator*, and *Loom*.



“Although its titles form an abecedarian, Gridley’s *Insofar* eschews ornament, irony, and merely trendy formal experiment. Her lyric poems are implicative, understated, their traces of narrative never resolving into tidy conclusions or gems of wisdom. Each stanza has a heuristic brilliance, an understated, mysterious gravity derived from the author’s constant attention to the uncounterfeit-able particularity of her language—measured out in wildly alive lines broken to splay and recalibrate meanings. Gridley’s poems might be said to inaugurate the school of existential intimacy.”

—Forrest Gander,
author of *Be With*

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POETRY



ERYN GREEN

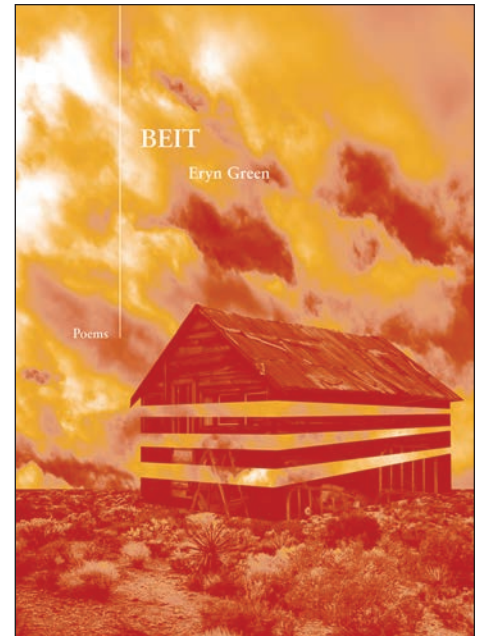
BEIT

Eryn Green's new collection of poetry *BEIT* is a lyric examination of the idea of home, and how it intersects with the essential human experiences of love, attachment, and loss. Filtered through a Hebrew sense of the letter Bet—the second letter of the Aleph-Bet, and the root of the Hebrew word for home—*BEIT* explores the connection between the internal and external worlds of poetic expression and spiritual inhabitation.

The collection includes poems addressing the vast constellation of concerns inherently built into a home—family, romance, protection, loss, tenderness, the fear of violence, and one's place within the natural world—while asking probing questions of how attentive, poetic care might help us to see our shared spaces more clearly. How does the microcosm of the home relate to the broader macrocosmic physical world? Where does language factor into the relation between the self, the spirit, the other, and the planet? And what can poetry do to assuage our grief at the loss of the people and spaces we love in a universe of unavoidable change?

BEIT wants to know just how big the walls of the home might prove to be, how unexpectedly porous and mercurial, and what tessellated universes can be discovered under their aegis. An ecocritical text, the collection looks with wonder and worry at the landscapes which extend and encroach upon the myriad realms of the self and the world, especially the desert. *BEIT* is always looking at the world with both feet firmly planted in the dirt, and eyes thrown to the heavens.

Eryn Green is assistant professor of English at the University of Nevada, Las Vegas, where he also directs the World Literature Program. Green's first book, *Eruv*, was selected as the winner of the Yale Series of Younger Poets Prize.



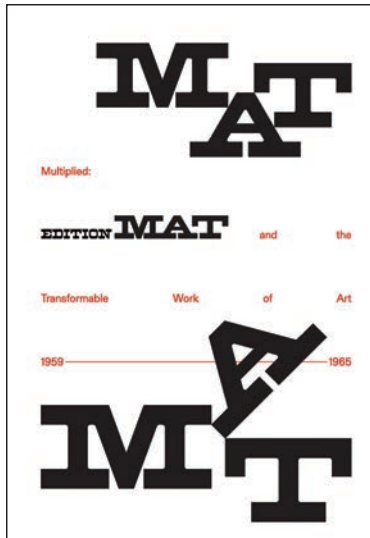
“The question of home is at the heart of this work—and of what is it built? Of language? Of history? Of memory? Of family? In playing with the possibilities, these poems concurrently, and carefully, build a home of sound. . . . This work finds belonging by finding the beautiful in precise detail and in acts of attention—attention as a mode of loving and of listening to the love emitted by all things. This book makes it present.”

**—Cole Swensen,
author of *Gravesend***

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POETRY





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ART HISTORY

Mildred Lane
Kemper Art Museum

Multiplied

Edition MAT and the Transformable Work of Art, 1959–1965

Edited by MEREDITH MALONE

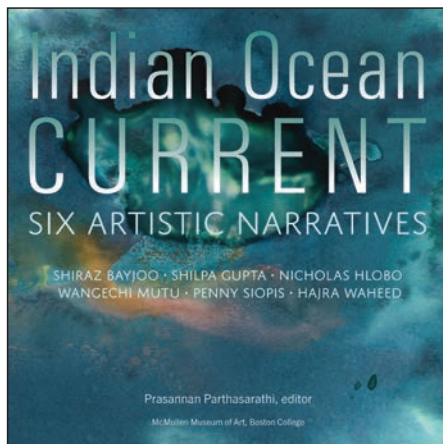
With Contributions by Ágnes Berecz, Magdalena Holzhey, and Meredith Malone

In 1959, Swiss artist Daniel Spoerri pioneered an inventive new series of artist-created editioned multiples to be broadly distributed. While artists have long created editioned multiples of artworks—from prints and hand-made books to sculptures—Spoerri's project placed a radical focus on multiplication and movement. His Edition MAT (Multiplication d'art transformable) presented a selection of works by key figures in postwar kinetic and Op art, including an array of artworks that could be manipulated, moved, and altered optically, electrically, or through physical interaction.

Multiplied is the first in-depth English-language study of this seminal

project in the history of kinetic and postwar art. The catalog presents the entirety of Edition MAT's three collections—from 1959, 1964, and 1965—that together consist of forty-nine artworks by thirty-five European, North American, and Latin American artists, including leading figures such as Marcel Duchamp, Roy Lichtenstein, Man Ray, Dieter Roth, Jesús Rafael Sotomayor, and Jean Tinguely, alongside lesser-known artists. With three essays, artwork entries, and an appendix of newly translated historical texts, this volume sheds light on under-studied artworks as well as the body of critical thought connecting art, commerce, and display in the postwar period.

Meredith Malone is associate curator at the Mildred Lane Kemper Art Museum at Washington University in St. Louis. She has curated numerous exhibitions and is the author of *Chance Aesthetics*.



FEBRUARY 190 p., 145 color plates
10 x 10
ISBN-13: 978-1-892850-40-9
Paper \$30.00s/£24.00
ART SCIENCE

 McMULLEN MUSEUM
BOSTON COLLEGE

Indian Ocean Current

Six Artistic Narratives

Edited by PRASANNAN PARTHASARATHI

The rich history of the Indian Ocean has been much explored, though its present-day manifestations remain less studied. This catalog for an exhibition at the McMullen Museum of Art, curated by Prasannan Parthasarathi and Salim Currinjee, brings together essays that contextualize the work of six contemporary artists from the region. Through a variety of media and forms—including watercolors, videos, collages, sculptures, and photographs—Shiraz Bayjoo, Shilpa Gupta, Nicholas Hlobo, Wangechi Mutu, Penny Siopis, and Hajra Waheed grapple with the past, present, and future of the Indian Ocean.

Indian Ocean Current provides interdisciplinary perspectives on the work of

these six artists, with essays drawn from environmental studies, postcolonial studies, literature, and history. Contributors trace the connections that spanned the Indian Ocean, the movement of peoples, and the evolution of plural societies. From the mid-twentieth century, decolonization led to the creation of new nation-states, and hastily erected borders divided many. Today, the rising waters of the Indian Ocean, a consequence of climate change, strip these borders of their power. *Indian Ocean Current* opens up an artistic, historical, cultural, and political conversation about an area of the world famed for its cosmopolitanism but threatened by nationalism and global warming.

Prasannan Parthasarathi is professor of history at Boston College.

Liz Magor: BLOWOUT

LIZ MAGOR

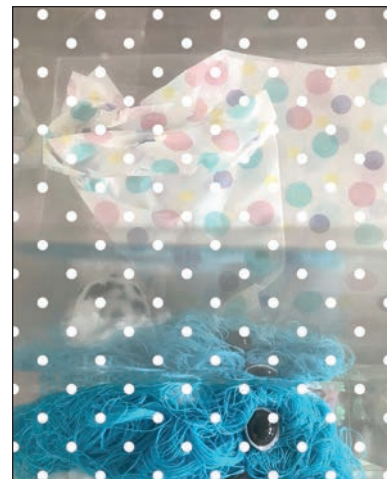
Edited by Dan Byers, Solveig Øvstebø

With contributions by Mitch Speed and Sheila Heti

In 2019, the Renaissance Society at the University of Chicago and the Carpenter Center for the Visual Arts, Harvard University co-organized an exhibition of a newly commissioned body of work by the Canadian artist Liz Magor. The accompanying publication, *Liz Magor: BLOWOUT*, is the artist's first US catalog in ten years, and it features thorough photographic documentation of the new work, commissioned texts by Mitch Speed and Sheila Heti, and a conversation between the artist and curators Dan Byers and Solveig Øvstebø.

For more than four decades, Ma-

gor's practice has quietly dramatized the relationships that develop among objects, and she describes this body of work as "a collection of tiny and intense narratives." Each written contribution responds in its own way to Magor's new installations, which feature altered stuffed toys, bits of paper, and rat skins—sculptural "agents," in the artist's words—suspended in transparent Mylar box forms, and thirty-two pairs of secondhand shoes, each displayed within its own box amidst elaborate embellishments.



AVAILABLE 105 p., 30 color plates

8 x 10

ISBN-13: 978-0-941548-78-6

Cloth \$35.00/£28.00

ART

Liz Magor is an artist who was born in Winnipeg, and lives and works in Vancouver, Canada.

Dan Byers is the John R. and Barbara Robinson Family Director at the Carpenter Center for the Visual Arts at Harvard University. **Solveig Øvstebø** is executive director and chief curator of the Renaissance Society at the University of Chicago.

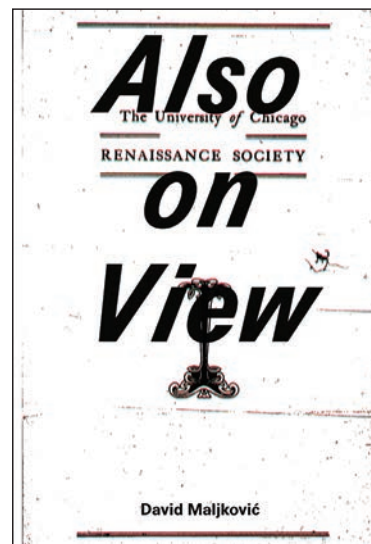
David Maljkovic: Also on View

DAVID MALJKOVIC

With an Essay by Karsten Lund

Alongside each of his exhibitions, David Maljkovic translates his work into the form of a book, which becomes another medium in the practice of this interdisciplinary artist. For *Also on View*, he collaborated with designer Toni Uroda to channel the themes and methods of his 2019 solo exhibition at the Renaissance Society. In the book, a rendition of Maljkovic's public artist talk from the opening night of the exhibition is accompanied by a dynamic array of images. While embracing a wide range of media—including photography, painting, video, sculpture,

and various hybrids—the Croatian artist has developed distinctive methods of incorporating and refiguring his own earlier works in new installations. For his exhibition and corresponding publication at the Renaissance Society, Maljkovic revisited elements that originated from previous projects, and gathered them together in a presentation of works tailored to the unique architectural space. Altered photographs, paintings directly on the gallery walls, videos, and sculptures accumulate into a rich and varied collection of works.



AVAILABLE 80 p., 69 color plates,

7 halftones 7¹/₂ x 11

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Paper \$25.00s/£20.00

ART

David Maljkovic is an artist who was born in Rijeka, Croatia, and lives and works in Zagreb.



MARCH 200 p., 80 color plates,
8 halftones, 2 maps 9 x 10¹/₂
ISBN-13: 978-0-578-54955-2
Paper \$45.00s/£36.00
ART ANTHROPOLOGY

Apsáalooke Women and Warriors

Edited by NINA SANDERS and DIETER ROELSTRAETE

The Apsáalooke people, often referred to as the Crow, are known for their bravery and artistry, and their rich culture has developed over centuries in the Northern Plains. The Apsáalooke Women and Warriors project is a multi-format undertaking that presents a rich narrative of the Apsáalooke cultural past, figures the present-day Apsáalooke identity, and presents a vision for the future. Through writing, images, and sound, contemporary Apsáalooke artists and intellectuals convey the worldview of the Apsáalooke people, with each contributor offering a unique

perspective.

This book accompanies a multi-site exhibition at the Field Museum and the Neubauer Collegium. It combines images of contemporary and historic Apsáalooke cultural items and includes essays by Apsáalooke writers. While it works in concert with the exhibition, it also stands alone as a significant exploration of the iconography, lifeways, and cosmologies of the Apsáalooke people.

All proceeds from this book will benefit Little Big Horn College in Crow Agency, Montana.

Nina Sanders (Apsáalooke) is a curator of historic and contemporary Native American art, as well as a writer and beadwork artist. She has worked with numerous institutions and is a contributing writer for *First American Art Magazine*, *Native American Art Magazine*, and the Heard Museum in Phoenix, Arizona. **Dieter Roelstraete** is the curator at the Neubauer Collegium for Culture and Society. He has served as a curator for documenta14 and the Museum of Contemporary Art in Chicago, and is the author or editor of several books.



JANUARY 166 p., 70 color plates,
1 halftone 6 x 9¹/₂
ISBN-13: 978-0-578-45954-7
Paper \$20.00s/£16.00
ART CULTURAL STUDIES

Kleine Welt

Edited by DIETER ROELSTRAETE

Published on the occasion of the *Kleine Welt* exhibition at the Neubauer Collegium for Culture and Society, this book offers a close-up look at the art and semantics of the book cover, focusing on the images of Caspar David Friedrich and Paul Klee and their enduring popularity in the academic publishing world. Turning an eye to the artworks that repeatedly adorn book covers, *Kleine Welt* includes a collection of covers that

have used Friedrich's iconic painting *Wanderer above the Sea of Fog* in their designs along with photographs and annotations of covers that feature works by Klee. This volume brings together contributions from notable writers, artists, and philosophers including Dieter Roelstraete, Jonathan Lear, and Hans Haacke, among others, and original artwork by David Schutter, R. H. Quaytman, and Zachary Cahill.

Dieter Roelstraete is the curator at the Neubauer Collegium for Culture and Society. He has served as a curator for documenta14 and the Museum of Contemporary Art in Chicago, and is the author or editor of several books.

The Art of the Jewish Family

A History of Women in Early New York in Five Objects

Laura Arnold Leibman

In *The Art of the Jewish Family*, Laura Arnold Leibman examines five objects owned by a diverse group of Jewish women who all lived in New York in the years between 1750 and 1850: a letter from impoverished Hannah Louzada seeking assistance; a set of silver cups owned by Reyna Levy Moses; an ivory miniature owned by Sarah Brandon Moses, who was born enslaved and became one of the wealthiest Jewish women in New York; a book created by Sarah Ann Hays Mordecai; and a family silhouette owned by Rebbetzin Jane Symons Isaacs. These objects offer intimate and tangible views into the lives of Jewish American women from a range of statuses, beliefs, and lifestyles—both rich and poor, Shephardi and Ashkenazi, slave and slaveowner.

Each chapter creates a biography of a single woman through an object, offering a new methodology that looks

past texts alone to material culture in order to further understand early Jewish American women's lives and restore their agency as creators of Jewish identity. While much of the available history was written by men, the objects that Leibman studies were made for and by Jewish women. Speaking to American Jewish life, women's studies, and American history, *The Art of the Jewish Family* sheds new light on the lives and values of these women, while also revealing the social and religious structures that led to Jewish women being erased from historical archives.

"*The Art of the Jewish Family* is an elegantly written, astonishingly researched, and persuasively argued collective biography of five early American, New York Jewish women. . . . I am in awe of Leibman's accomplishment."—Pamela Nadell, author of *America's Jewish Women: A History from Colonial Times to Today*

Laura Arnold Leibman is professor of English and humanities at Reed College.

Ritual and Capital

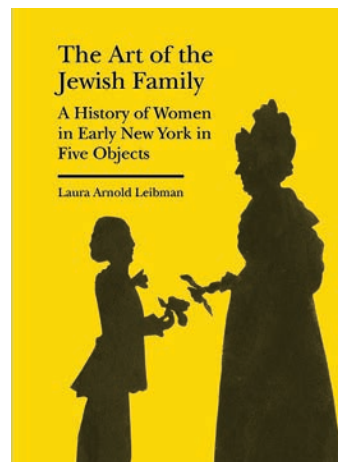
Edited by BARD GRADUATE CENTER and WENDY'S SUBWAY

Ritual and Capital is an expansive volume that collects an interdisciplinary range of voices and genres that reflect on ritual as a form of resistance against capitalism. The poems, essays, and artworks included in this anthology explore habits and practices formed to subvert, subsist, and survive under the repression of capital. These works explore the refuge in ritual, how ritual practices might endow objects with qualities that resist market values, the use of ritual in embodied practices of healing and care, and how ritual strengthens communities.

The publication of *Ritual and Capital* is the culmination of a series of public readings organized by Wendy's

Subway, a nonprofit organization in Brooklyn, as part of their Spring 2016 Reading Room residency at the Bard Graduate Center. Copublished by the Bard Graduate Center and Wendy's Subway, *Ritual and Capital* is the first title in the BGCX series, a publication series designed to expand time-based programming after the events themselves have ended. Springing from the generative spontaneity of conversation, performance, and hands-on engagement as their starting points, these experimental publishing projects will provide space for continued reflection and research in a form that is inclusive of a variety of artists and makers.

Wendy's Subway is a nonprofit reading room, writing space, and independent publisher located in Bushwick, Brooklyn.



Bard Graduate Center—Cultural Histories of the Material World

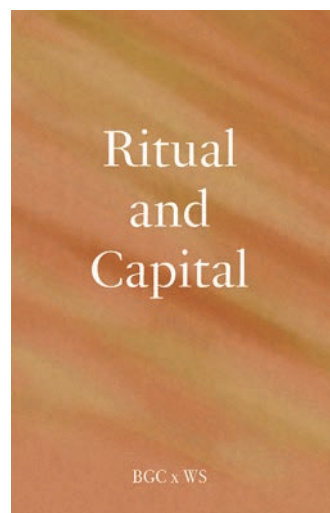
FEBRUARY 350 p., 102 color plates, 6 tables 6 x 9

ISBN-13: 978-1-941792-20-9

Cloth \$30.00/£24.00

E-book ISBN-13: 978-1-941792-21-6

JEWISH STUDIES
WOMEN'S STUDIES



BGCX

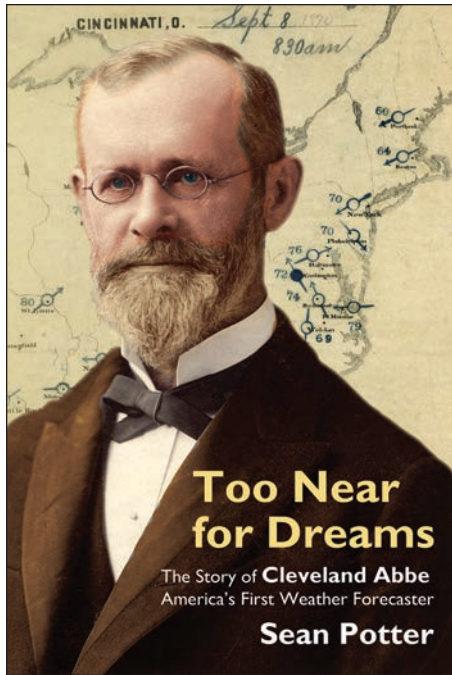
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POETRY ART


Decorative Arts, Design History, Material Culture



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E-book ISBN-13: 978-1-944970-57-4
BIOGRAPHY SCIENCE

SEAN POTTER

Too Near for Dreams

The Story of Cleveland Abbe, America's First Weather Forecaster

As director of the Cincinnati Observatory and, later, a civilian in the newly established forecast and storm warning division of the US Army Signal Service, Cleveland Abbe was the first person to issue official, regularly scheduled weather forecasts or “probabilities” in the United States. Abbe began his work in forecasting in 1869, earning the nickname “Old Probabilities” and gaining recognition for the reliability of his reports. He would go on to become a leader of the US Weather Bureau—which we know today as the National Weather Service. In establishing a system for creating daily weather forecasts and more, this humble pioneer helped lay the foundation for modern meteorology in the United States.

Set against the backdrop of nineteenth- and early twentieth-century international events and scientific advancements, this biography of Abbe explores both his personal life and his scientific career. It illuminates his time spent in Russia in the mid-1860s—as the Civil War was waged and a president was assassinated back home—in part through letters with his mother. Decades of diaries and correspondence from the Cleveland Abbe Papers at the Library of Congress, as well as first-person accounts, illuminate this biography of a mild-mannered family man whose thirst for knowledge drove him to become a giant in an emerging scientific field.

Sean Potter is a Certified Consulting Meteorologist, Certified Broadcast Meteorologist, and weather historian, whose career in weather and communications has included work for ABC News and the National Weather Service. He is a contributing editor of *Weatherwise* magazine, where his Retrospect column explores the intersection of weather and history.



GUY P. BRASSEUR

The Ozone Layer

From Discovery to Recovery

From the discovery of ozone in the eighteenth century, through the late twentieth-century international agreements to protect humanity from the destruction of ozone in the stratosphere, Guy P. Brasseur traces the evolution of our scientific knowledge on air quality issues and stratospheric chemistry and dynamics. The history of ozone research is marked by typical examples of the scientific method at work, perfectly illustrating how knowledge progresses. Hypotheses are contested and then eventually accepted or rejected; truths once believed to be universal and permanent can be called into question; and debates and disagreements between scientists are settled by information from laboratory and field experiments. Of course, the scientific method can also lead to new observations—in this case, the discovery of the ozone hole. This finding took researchers by surprise, leading to new investigations and research programs.

This first complete study of ozone research demonstrates the key role fundamental research plays in solving global environmental, climate, and human health problems. More importantly, it shows that the scientific method works. Convincing decision makers of research results that do not correspond to their values, or to the interests of certain business groups, stands as the highest hurdle in using science to benefit humanity. Students, early-career scientists, and even specialists who do not know much about the history of their field will benefit from this big picture view, offered by a researcher who has played leadership roles in stewarding this science through decades of discovery.

Guy P. Brasseur is director of the Atmospheric Chemistry Observations and Modeling Laboratory at the National Center for Atmospheric Research (NCAR). He is also an external member of the Max Planck Institute for Meteorology and a distinguished scholar at NCAR.

FEBRUARY 248 p., 20 color plates,
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SCIENCE HISTORY





Current Affairs, Culture & Politics

JANUARY 125 p. 5 x 8
 ISBN-13: 978-1-940939-33-9
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 POLITICAL SCIENCE

When We Free the World

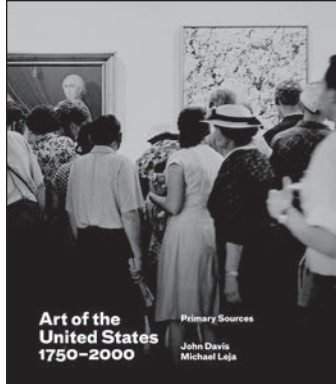
KEVIN POWELL

With this collection, Kevin Powell, a writer and civil and human rights activist, presents a stunning and brutally honest survey of his own recent personal trials, a deep dive into the heart and soul of America, and a consideration of the condition of our planet, searching for solutions to bring justice and equality for every human being. As we face a variety of social, political, and ecological troubles, he thoughtfully considers questions of love versus hate and community versus chaos, raised by Dr. King long ago. Powell addresses contempo-

rary concerns about leadership, history, family, parenting, education, the American legal system, racism, sexism, forgiveness, mental health, violence, and what the word “freedom” does and should mean for us all. In this essential volume, Powell’s prose unites the political, personal, and poetic. *When We Free the World* provides thought-provoking, politically astute, and culturally relevant commentary directed toward an audience concerned with social justice, social issues, and cultural politics.

Kevin Powell is a civil and human rights activist, public speaker, poet, journalist, filmmaker, and the author of fourteen books. His autobiography, *The Education of Kevin Powell: A Boy’s Journey into Manhood*, is being adapted for the screen, and he is the director, writer, and producer of two short films, “Looking for Arthur Ashe” and “Brotha Man.” He lives in Brooklyn, New York.

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 ART HISTORY

Art of the United States, 1750–2000

Primary Sources

JOHN DAVIS and MICHAEL LEJA

Edited by Francesca Rose

Art of the United States is a landmark volume that presents three centuries of US art through a broad array of historical texts, including writings by artists, critics, patrons, literary figures, and other commentators. Combining a wide-ranging selection of texts with high-quality reproductions of artworks, it offers a resource for the study and understanding of the visual arts of the United States. With contextual essays, explanatory headnotes, a chronology of US historical landmarks, maps, and full-color illustrations of key artworks, the volume will appeal to national and international audiences ranging from

undergraduates and museum visitors to art historians and other scholars. Texts by a range of artists and cultural figures—including John Adams, Thomas Cole, Frederic Douglass, Mary Cassatt, Edward Hopper, Clement Greenberg, and Cindy Sherman—are grouped according to historical era alongside additional featured artists.

A sourcebook of unprecedented breadth and depth, *Art of the United States* brings together multiple voices throughout the ages to provide a framework for learning and critical thinking on US art.

John Davis is the provost and under secretary for museums, education, and research at the Smithsonian Institution. **Michael Leja** is the James and Nan Wagner Farquhar Professor of History of Art at the University of Pennsylvania. **Francesca Rose** is the program director for publications at the Terra Foundation for American Art.

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152 2Leaf Press
 Terra Foundation for American Art

Of Humans, Pigs, and Souls

An Essay on the Yagwoia *Womba* (Cannibal) Complex

JADRAN MIMICA

For the Yagwoia-Anga people of Papua New Guinea, “womba” is a malignant power with the potential to afflict any soul with cravings for pig meat and human flesh. Drawing on long-term research among the Yagwoia and informed by existential phenomenology and psychoanalysis, Jadran Mimica explores the womba complex in its local cultural-existential determinations and regional permutations. He attends to the lived experience of this complex in relation to the wider context of mortuary practices, historical cannibalism, and sorcery. This wider

womba complex, including its regional permutations, illuminates the moral meanings of Yagwoia selfhood and its sense of agency and subjectivity. Mimica concludes by reflecting on the recent escalation of concerns with witchcraft and sorcery in Papua New Guinea, specifically in relation to the new wave of Christian evangelism occurring in partnership with the state. A short monograph grounded in ethnographic description, this book is perfect for both graduate and advanced undergraduate teaching.

Malinowski Monographs

MARCH 85 p., 1 halftone, 1 figure 6 x 9

ISBN-13: 978-1-912808-31-1

Paper \$20.00s/£16.00

ANTHROPOLOGY

Jadran Mimica is a senior lecturer in the Department of Anthropology at the University of Sydney in Australia.

Pandora's Box

Ethnography and the Comparison of Medical Belief

GILBERT LEWIS

In his 1978 Lewis Henry Morgan Lectures, unpublished until now, Gilbert Lewis takes on essential problems for medical anthropology. Has there been progress in medicine? Consider what it was like to be ill in a Gnau village in the West Sepik Province of Papua New Guinea in 1968 and compare it with the experience of illness fifteen years later, after they gained independence. The changes involved some loss of self-reliance. Or consider Bregbo, a community in the Ivory Coast whose prophet offers healing through confession and, in some cases, long-term care

in a therapeutic setting. What does this offer that psychiatric approaches to healing do not? Drawing on these and other cases, Lewis conveys the importance of the ethnographic comparison of medical beliefs in dynamic spaces of knowledge about illness, health, and healing, especially as these change over time and intersect with others. Capturing debates during a key moment in the development of medical anthropology, these lectures also inspire us to look with new eyes at contemporary problems in the field.

MARCH 225 p. 6 x 9

ISBN-13: 978-1-912808-32-8

Paper \$30.00s/£24.00

ANTHROPOLOGY

Gilbert Lewis is a fellow at St John's College, Cambridge. Before his retirement he was a university lecturer in social anthropology at Cambridge University.



The Invention of Writing

Prophetic and Shamanic Rituals of North American Indians
(1700–1900)

PIERRE DÉLÉAGE

Translated by Catherine Howard

MARCH 150 p., 39 figures, 5 maps
6 x 9

ISBN-13: 978-1-912808-29-8

Paper \$35.00s/£28.00

ANTHROPOLOGY

Writing has been invented four times in human history, by the Sumerians, the Egyptians, the Chinese, and the Mayans. Each of these peoples developed a restricted set of symbols capable of recording any possible discourse in their spoken language. Much later, between 1700 and 1900, prophets and shamans of the Native American tribes developed “bounded” writing methods, designed to ensure the transmission of ceremonial rituals whose notational principles differed profoundly from more familiar forms of writing. Pierre

Déléage draws on a deep and comparative study of historical and ethnographic evidence to propose the groundbreaking thesis that all writing systems were initially bounded methods, reversing the accepted historical perspective and making it possible to revise our conception of the origin of the other great writing systems. *The Invention of Writing* offers new conceptual tools for answering a simple question: Why have humans repeatedly expended the immense intellectual effort required to invent writing?

Pierre Déléage is a researcher at the Laboratoire d'Anthropologie Sociale at the the Centre National de la Recherche Scientifique in Paris. **Catherine Howard** is an anthropologist and translator.

Unexpected Subjects

Intimate Partner Violence, Testimony, and the Law

ALESSANDRA GRIBALDO

Malinowski Monographs

MARCH 80 p. 6 x 9

ISBN-13: 978-1-912808-30-4

Paper \$20.00s/£16.00

ANTHROPOLOGY
WOMEN'S STUDIES

Unexpected Subjects is an ethnography of the encounter between women's words and the demands of the law in the context of adjudications on intimate partner violence. A study of institutional devices, it focuses on women's practices of resistance and the elicitation of intelligible subjectivities. Using Italy as an illustrative case, Alessandra Gribaldo explores the problematic encounter between the need to speak, the entanglement of violence and intimacy, and the way the law approaches domestic vio-

lence. On this basis it advances theoretical reflections on questions of evidence, persuasion, and testimony, and their implications for ethnographic theory. Gribaldo analyzes the dynamics that produce the subjectivity of the victim, shedding light on how the Italian legal system reproduces broader conditions of violence against women. Perfect for graduate and advanced undergraduate teaching, this book will appeal to anthropologists and scholars of law, society, and gender.

Alessandra Gribaldo is associate professor of cultural anthropology at Roma Tre University in Rome.



Drawing on the Past

Graphic Narrative Documentary

BIRTE WEGE

Long disregarded as trivial entertainment, comics have gained increased scholarly and mainstream attention over the past three decades. More and more frequently, they are the medium of choice for artists who choose to criticize mainstream political narratives. *Drawing on the Past* looks closely at four twenty-first-century graphic narratives—Emmanuel Guibert's *The Photographer*, Ho Che Anderson's *King: A Comics Biography*, Art Spiegelman's *In The Shadow of No Towers*, and Joe Sacco's *Footnotes in Gaza*—to explore the medium's potential as political documen-

tary. Birte Wege examines how these four works draw parallels between past and present crises; how they use photography in their pages, either through direct depiction or indirect reference; and how the artists complicate notions of authenticity, objectivity, and reality in their own work. *Drawing on the Past* brings a distinctly literary perspective to larger debates about the role of visual images in our culture, particularly the myriad guises comics and graphic novels can assume in portraying past and present political conflict.

North American Studies

JANUARY 208 p., 6 color plates,
10 halftones 6¹/₂ x 9

ISBN-13: 978-3-593-51021-7

Paper \$45.00s/£36.00

LITERATURE

Birte Wege is assistant professor of American literature at the John F. Kennedy Institute for North American Studies at Freie Universität Berlin.

The Loop Approach

How to Transform Your Organization from the Inside Out

SEBASTIAN KLEIN and BEN HUGHES

How best to adapt established companies to a rapidly changing economy has long been a topic of debate in both the corporate and academic worlds. This challenge is especially pressing for large organizations that may have grown top-heavy and rigid with time but now need to be light on their feet to stay relevant and profitable. Until now, the best attempts have consisted of plucking tools and methods from the world of start-ups and applying them wholesale in large corporate environments. Most of these efforts have either fizzled or failed outright because they lacked a framework for a compre-

hensive corporation-sized rollout. *The Loop Approach* introduces a new series of methods that could help change the course of operations for even the most colossal organizations. Sebastian Klein and Ben Hughes provide a wide-ranging set of guidelines for achieving corporate agility, complete with checklists and worksheets that should prove instantly applicable. Want proof? The methods outlined in *The Loop Approach* have already been successfully implemented at such European corporate giants as Audi, Deutsche Bahn, and Telekom. This edition also includes an access code for a special e-book.

JANUARY 232 p., illustrated in color
throughout 6³/₄ x 8¹/₂

ISBN-13: 978-3-593-51120-7

Paper \$34.95s/£28.00

BUSINESS

Sebastian Klein is a psychologist and organizational coach. **Ben Hughes** is head of content at Blinkist, a professional book summary service, based in Berlin.

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Frankfurt. New York

Campus Verlag 155

With the Face of the Enemy Arab American Literature since 9/11

KATHARINA MOTYL

North American Studies
FEBRUARY 330 p. 6 1/2 x 9
ISBN-13: 978-3-593-51011-8
Paper \$45.00s/£36.00
LITERATURE

Over the past two decades, the events of September 11, 2001, have inspired a range of literary responses, as American authors grappled with new manifestations of terror, surveillance, and global war. *With the Face of the Enemy* focuses specifically on the writings of Arab American authors, whose perspectives on the post-9/11 United States grant them unique insights into both the Western and Arab worlds. Using the lens of postcolonial literary theory, Katharina Motyl explores how the events of 9/11 turned Arab Americans into enemies within their own country. Moving away from discussions of the War on Terror that declare it a “clash of civilizations” between the Muslim

world and the West, the fiction and poetry analyzed in this book alternates between deconstructing neo-Orientalist stereotypes and taking a critical look at the patriarchal structures that dominate Arab family life. Motyl pays special attention to texts written by Arab American women, who have radically advocated for self-determination in areas like sexuality and mode of dress, rejecting the long-held stereotypes of Arab women as either victims or sex objects. *With the Face of the Enemy* takes a serious look at how the aesthetics of Arab American literature reflects the many psychosocial consequences of the conflicts in Iraq and Afghanistan on an underexamined group of writers.

Katharina Motyl is assistant professor of American studies at the University of Mannheim, Germany.

The Dangerous Words in Management

FREDMUND MALIK

Translated by Joe Kroll

JANUARY 200 p. 4 1/2 x 7
ISBN-13: 978-3-593-51160-3
Paper \$39.00s/£32.00
BUSINESS

In the accepted wisdom of the corporate world, executives are supposed to be both charismatic and visionary, while middle management and lower tiers of employees are expected to be perpetually motivated and enthusiastic in the face of any change. Such talk comes easily to managers, but how accurate are these overfamiliar ideas? In *The Dangerous Words in Management*,

Fredmund Malik—one of the world’s leading theorists of management—takes aim at the platitudes and clichés of his trade. Malik reveals the muddled thinking that lies behind much of the standard vocabulary of management. His book cuts through the company babble and makes a strong case for both clear thinking and straight talking.

Fredmund Malik is professor of corporate management at the University of St. Gallen, Switzerland. **Joe Kroll** is a translator of English and German and a contributor to *Times Literary Supplement*.

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Frankfurt. New York

Kinds of Value

An Experiment in Modal Anthropology

PAUL KOCKELMAN

In this slim volume, anthropologist Paul Kockelman showcases, reworks, and extends some of the core resources anthropologists and like-minded scholars have developed for thinking about value. Rather than theorize value head on, he offers a careful interpretation of a Mayan text about an offering to a god that lamentably goes awry. Kockelman analyzes the text, its telling, and the conditions of possibility for its original

publication. Starting with a relatively simple definition of value—that which stands at the intersection of what signs stand for and what agents strive for—he unfolds, explicates, and experiments with its variations. Contrary to widespread claims in and around the discipline, Kockelman argues that it is not so-called relations, but rather relations between relations, that are at the heart of the interpretive endeavor.

Paul Kockelman is professor of anthropology at Yale University.

The Gift Paradigm

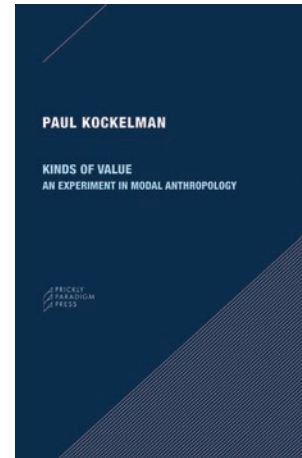
A Short Introduction to the Anti-Utilitarian Movement
in the Social Sciences

ALAIN CAILLÉ

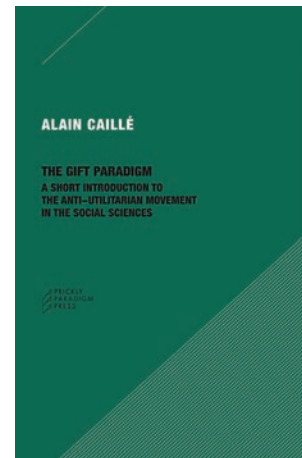
In his classic essay *The Gift*, Marcel Mauss argued that gifts can never be truly free; rather, they bring about an expectation of reciprocal exchange. For over one hundred years, his ideas on economy, social relations, and exchange have inspired new modes of thought, none more so than what crystallized in the 1980s around an innovative group of French academics. In *The Gift Paradigm*, Alain Caillé provides the first in-depth, English-language introduction to *La Revue du MAUSS*—or,

“Anti-Utilitarian Movement in the Social Sciences,” combining the work of anthropologists, sociologists, philosophers, and others. Today, the very idea of a “general social science” seems unthinkable, unless you count the pervasive sway of a utilitarian logic in orthodox economics, or the diffuse influence of neoliberalism. Here, Caillé offers a distinctly different reading of economy and society, inspired by Mauss—as vital now as ever.

Alain Caillé, the creator and director of *La Revue du MAUSS*, is professor emeritus of sociology at the University of Paris X-Nanterre.



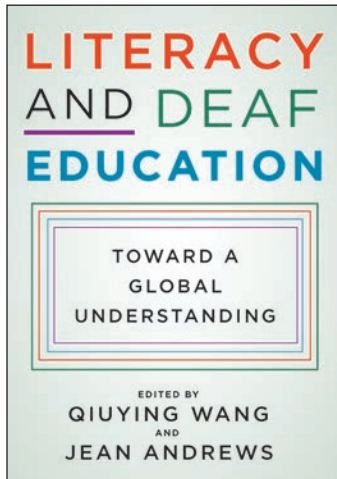
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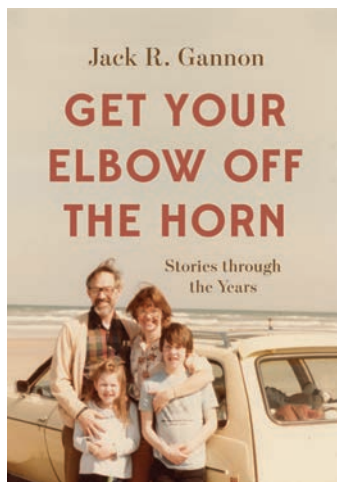
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Literacy and Deaf Education

Toward a Global Understanding

Edited by **QIUYING WANG** and **JEAN ANDREWS**

Much of the literacy research in deaf education is conducted in English-speaking countries—primarily the US. This contributed volume fills a void by providing a global view of recent theoretical and applied research that focuses on literacy education for deaf learners. The book is organized by region or country, with the first part discuss-

ing writing systems that use alphabetic scripts, while the second part discusses countries that use non-alphabetic scripts. Some examples of the wide spectrum of topics covered include communication methodologies, curriculum, reading interventions, script diversity, and sociocultural development.

Qiuying Wang is professor of literacy education at Oklahoma State University. Jean Andrews is professor emerita in the Department of Deaf Studies and Deaf Education at Lamar University in Beaumont, TX.

The Second International Symposium on Signed Language Interpretation and Translation Research

Selected Papers

Edited by **DANIELLE I. J. HUNT** and **EMILY SHAW**

Comprised of interpreting and translation research conducted in places such as Australia, Flanders, France, and Ghana, this volume is truly international in scope. Editors Danielle I. J. Hunt

and Emily Shaw have collected papers that represent the advances in depth and diversity of knowledge in the field of signed language interpretation and translation research.

Danielle I. J. Hunt is assistant professor and PhD coordinator in the Department of Interpretation and Translation, and Emily Shaw is associate professor in the Department of Interpretation and Translation, both at Gallaudet University in Washington, DC.

Get Your Elbow Off the Horn

Stories through the Years

JACK R. GANNON

Warm and amusing, author Jack R. Gannon's stories share his journey from a hardscrabble childhood in Missouri to becoming an educator, author, and advocate for the Deaf community. Deafened at the age of eight, he de-

scribes his time as a student, teacher, and coach at schools for deaf students. Contextual introductions are provided for each part of his memoir and are accompanied by a poem written by a Deaf poet.

Jack R. Gannon is an author, educator, and advocate for the Deaf community. He held various administrative positions at Gallaudet University, culminating in his role as Special Assistant to the President for Advocacy. Gannon was also actively involved in advocacy organizations such as the National Association of the Deaf and World Federation of the Deaf.

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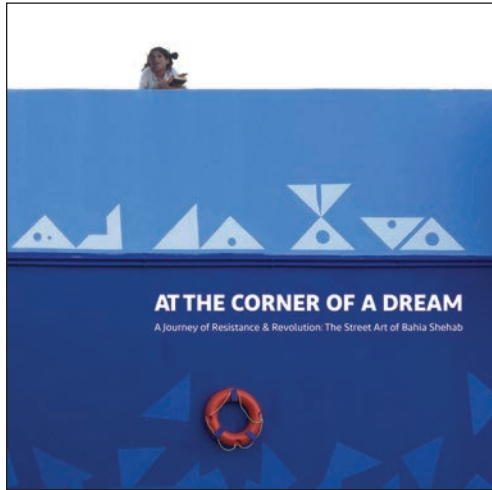
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BAHIA SHEHAB

At the Corner of a Dream

A Journey of Resistance and Revolution: The Street Art of Bahia Shehab

“Shehab uses the past to shed new light on the present and inspires the next generation of academics and graphic designers.”

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Working with stylized typographic and calligraphic forms, Egyptian-Lebanese street artist Bahia Shehab brings creative presentations of language and culture to public spaces around the world. During the Egyptian revolution of 2011, she began taking to the streets to paint. Starting in Cairo, Shehab began creating large-scale public art as a form of resistance against military rule and violence. With her spray can in hand, this artist, designer, and historian set out to spread beautiful and empowering images in the face of tumultuous times. Now she has taken her peaceful resistance to the streets of the world, creating works in cities from New York to Tokyo, Amsterdam, and Honolulu. Engaging with identity and the preservation of cultural heritage, Shehab creates work that investigates Islamic art history and reinterprets contemporary Arab politics, feminist discourse, and social issues. Internationally renowned, Shehab’s work has been on display in exhibitions, galleries, and city streets across the world and has earned her a number of international recognitions and awards, including the BBC 100 Women list, TED Senior fellowship, and a Prince Claus Award. In 2016, she became the first Arab woman to receive the UNESCO-Sharjah Prize for Arab Culture.

At the Corner of a Dream offers extensive documentation of Shehab’s powerful street paintings. It also chronicles the stories of the people she meets along her journeys and includes her observations from the streets of each new city she visits. Shehab’s work is a manifesto, a cry for freedom and dignity, and a call to never stop dreaming.

Bahia Shehab is a multidisciplinary artist, designer, art historian, and professor of design and founder of the graphic design program at the American University in Cairo. Her publications include *A Thousand Times NO: The Visual History of Lam-Alif*.



Off Limits New Writings on Fear and Sin

NAWAL EL SAADAWI

Translated by Nariman Youssef

Nawal El Saadawi is a significant and broadly influential feminist writer, activist, physician, and psychiatrist. Born in 1931 in Egypt, her writings focus on women in Islam. Well beyond the Arab world, from *Woman at Point Zero* to *The Fall of the Imam* and her prison memoirs, El Saadawi's fiction and non-fiction works have earned her a reputation as an author who has provided a powerful voice in feminist debates centering on the Middle East.

Off Limits presents a selection of

El Saadawi's most recent recollections and reflections in which she considers the role of women in Egyptian and wider Islamic society, the inextricability of imperialism from patriarchy, and the meeting points of East and West. These thoughtful and wide-reaching pieces leave no stone unturned and no view unchallenged, and the essays collected here offer further insight into this profound author's ideas about women, society, religion, and national identity.

Nawal El Saadawi is the author of many books, including *Woman at Point Zero*, *A Daughter of Isis*, and *The Hidden Face of Eve*. She is founder and president of the Arab Women's Solidarity Association and cofounder of the Arab Association for Human Rights. **Nariman Youssef** is a London-based translator. Her translations include *The American Granddaughter* and *Cigarette No. 7*, as well as prose and poetry contributions in *Words Without Borders*, *The Common*, and *Banipal Magazine*.



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WOMEN'S STUDIES
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Anthropology and Dialectical Naturalism A Philosophical Manifesto

BRIAN MORRIS

Is the world just a cultural construct where people create their own realities? In this illuminating and wide-ranging philosophical treatise, Brian Morris critiques broad swathes of recent theory as he seeks to reclaim anthropology as a historical social science. He achieves this by grounding it within a metaphysical of “dialectical naturalism” or “evolutionary realism”—a tradition long ignored by academic philosophy.

After reviewing the anthropological background of this worldview—the Greeks and the Enlightenment—Morris explores two essential themes.

First, he critically assesses the main forms of dialectical naturalism, including Darwin's evolutionary theory, Marx's historical materialism, and the hyo-realism of the philosopher-scientist Mario Bunge. Second, he offers a strong plea to retain the dual heritage of anthropology as a historical science that combines both humanism and naturalism. A powerful philosophical manifesto, the book cogently upholds dialectical naturalism as the most grounding philosophy for anthropology and the social sciences.

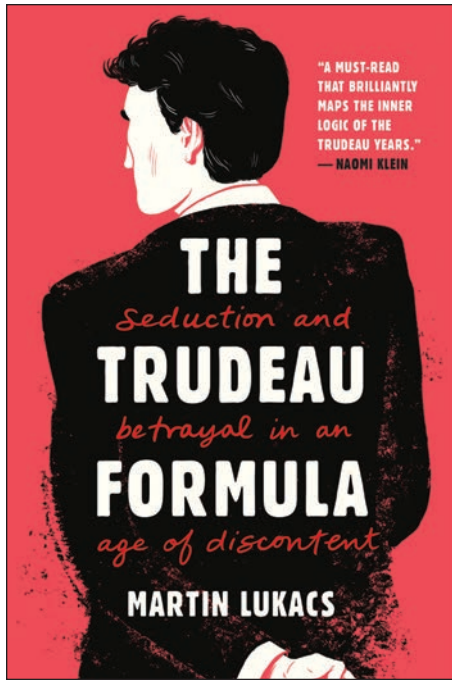
Brian Morris is emeritus professor of anthropology at Goldsmiths, University of London, and the author of many books on anthropology, biology, philosophy, politics, and religion.

“Morris blazed a lot of trails. He is a scholar of genuine daring and great humanity, and his work deserves to be read and debated for a very long time to come.”

—David Graeber,
author of *Debt: The First 5,000 Years*

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ANTHROPOLOGY
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“With meticulous reporting and clear-eyed analysis, Lukacs has written a must-read that brilliantly maps the inner logic of the Trudeau years. He decodes how a progressive veneer is bound to an elite agenda, and in the process shows how Canada’s establishment operates when they think no one is watching.”

—Naomi Klein, author of *This Changes Everything* and *The Shock Doctrine*

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CURRENT EVENTS
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MARTIN LUKACS

The Trudeau Formula

Seduction and Betrayal in an Age of Discontent

International Edition

After a decade of Stephen Harper, the arrival of Justin Trudeau as prime minister of Canada felt like a relief. But as Canadians reckon with the gulf between the dazzling promise of Trudeau’s election and the grim reality of his government, journalist Martin Lukacs makes the case that “real change” was never part of the agenda.

Drawing on investigative research and first-hand reporting, Lukacs reveals that behind the latest wave of Trudeumania was a slick status-quo political machine, backed by a cast of corporate elites and lobbyists who expected a payoff from Liberal rule in Ottawa. He sheds light on a climate plan hatched in collaboration with Big Oil, the arming of a bloody Saudi war in Yemen, a reconciliation industry masking the ongoing theft of Indigenous lands, and the off-loading of public infrastructure to private profiteers—together these signal not a break from Harper, but a continuation of his destructive legacy. Trudeau’s much-hyped new politics, Lukacs argues, were in fact an Instagram-era spin on an old Liberal approach: playing to people’s desire for far-reaching change in order to ward off a backlash against the Canadian elite.

But as the Trudeau Formula unravels, Lukacs warns that right-wing scapegoating politicians are misdirecting this growing discontent with the established order. He argues that the only way to defeat the rise of an ugly right—and fulfill the hopes betrayed by Trudeau—is an unapologetically bold response to inequality, racism, and climate breakdown. In this election year and beyond, Lukacs contends that it is time for Canada’s progressive majority to abandon the idea of political saviors and renew the task of collectively winning the world we need.

Martin Lukacs is an investigative journalist who has covered Canadian politics for more than a decade. He has written for the *Guardian* and is a coauthor of *The Leap Manifesto*.

ROSE A. DYSON

Mind Abuse

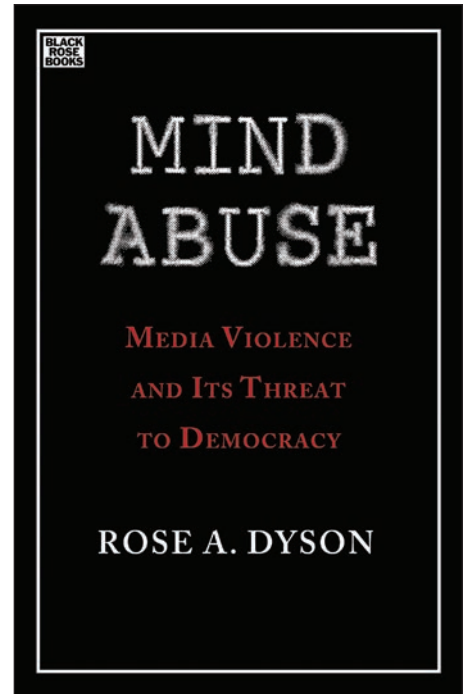
Media Violence and Its Threat to Democracy

Revised and Expanded Edition

Although rogue elements on the internet have spawned concerns about foreign interference in elections, invasion of privacy, and the impact of hate speech, most people are still in denial about the harmful effects of media violence as entertainment. This new edition of *Mind Abuse* covers developments in the last twenty years, showing how the problem has grown with each new technological innovation and how relentless marketing victimizes countless young people around the world while the entertainment industry rakes in billions. Rose A. Dyson offers a wake-up call to parents, teachers, health professionals, and policy makers who deal with the aftermath of first-person shooter video gaming and social media abuses, such as cyberbullying, that encourage errant behavior from an early age. She shows that recent trends toward increased violence in popular culture are symptomatic of deeper social, economic, and ecological problems that require an urgent shift away from the status quo toward a more sustainable model for peaceful co-existence.

For more than thirty years, Dyson has contributed to the debate over media violence. Here, she urges us to resist the corporate giants of the entertainment industries and reclaim the right to shape our own value systems and dreams. Blind consumption of media violence as entertainment, she argues, is not consistent with vital policies for a greener, healthier future.

Rose A. Dyson is a media education consultant, scholar, writer, journal editor, public speaker, and activist living in Toronto.



“With this book, Dyson has provided us with a brilliant, uniquely original, and essential resource, exposing and examining aspects of media violence with a clear, clarion call for action. . . . I deeply respect her perspective.”

**—Dave Grossman,
retired US Army Colonel and author of
*Assassination Generation***

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Take the City

Voices of Radical Municipalism

Edited by JASON TONEY

With rapid increases in urban populations, there is an urgent need to transform our world's cities in keeping with ecological imperatives and democratic principles. A growing worldwide citizen movement is attempting to challenge bureaucratic administrations and replace the politics of fear with neighborhood power, direct democracy, and solidarity. They believe that threats of capitalism, totalitarianism, and climate change require imaginative political resistance rooted where they live.

Combining political theory, philosophy, history, and intimate narrative, *Take the City* presents an expansive

view of municipalist movements around the world. With more than twenty contributors, including David Harvey, this anthology provides crucial insights into the challenges ahead by looking at and beyond municipal electoral politics. Stories of diverse regions and issues illuminate the nuances of municipalist movements of the past and present, providing a roadmap of the fight for our future. From Seattle to Burlington, Oaxaca to Barcelona, and Vienna to Montreal, contributors carefully consider the intertwined questions concerning current crises in housing, the environment, democracy, and capitalism.

Jason Toney is an editor, researcher, and activist based in Montreal.



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The Forgotten Revolution

The 1919 Hungarian Republic of Councils

Edited by ANDRÁS B. GÖLLNER

After the ravages of World War I and the collapse of the Austro-Hungarian Empire, Budapest was engulfed by revolution and marauding foreign armies in 1919. Factory workers, disillusioned ex-soldiers, landless peasants, artists, and intellectuals began forming grassroots councils to get the country back on its feet. This groundswell produced a unique cross-class alliance in pursuit of social justice, constitutionalism, and sustainable economic development, which quickly led to the formation of the Hungarian Republic of Councils. After only four months, however, this radically new experiment in self-government ended in tragedy and virtually all of the Republic's leadership

were executed. Over time, the revolution has not only been smeared by the Hungarian right wing but also misunderstood and largely forgotten by the rest of the world.

This volume will set the historical record straight on the heroic but tragic events of 1919, paying tribute to the people who gave their lives to a tenacious and courageous idea. These essays bring together internationally respected scholars from Europe and North America, including Christopher Adam, Lajos Csoma, Péter Csunderlik, András B. Göllner, Marie-Josée Lavallée, Kari Polanyi Levitt, Dimitrios Roussopoulos, and Raquel Varela.

András B. Göllner is a political economist and emeritus associate professor of political science at Concordia University, in Montreal. He is the author of three books, including the forthcoming *Ilona: Portrait of a Revolutionary*.



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