



# CHICAGO

FALL BOOKS

# 2018

INTERNATIONAL  
RIGHTS EDITION

Fall 2018

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EVE L. EWING

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# Ghosts in the Schoolyard

## Racism and School Closings on Chicago's South Side

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

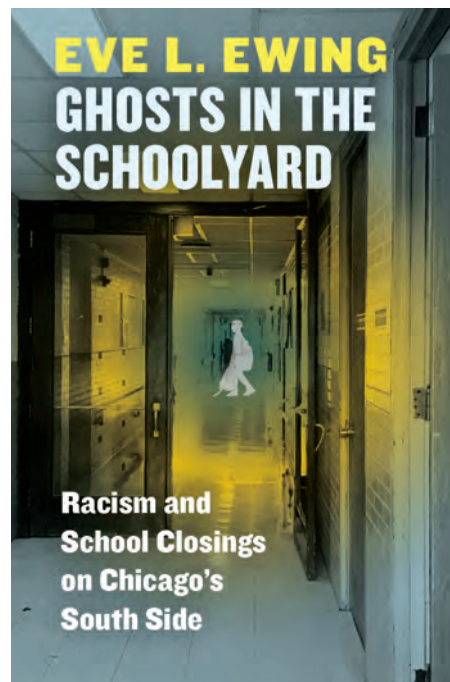
That's how Eve L. Ewing opens *Ghosts in the Schoolyard*: describing Chicago Public Schools from the outside. The way politicians and pundits and parents of kids who attend other schools talk about them, with a mix of pity and contempt.

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 shown her that public schools are not buildings full of failures—they're an integral part of their neighborhoods, at the heart of their communities, storehouses of history and memory that bring people together.

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

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

**Eve L. Ewing** is assistant professor at the University of Chicago School of Social Service Administration. She is the author of *Electric Arches*, and her work has appeared in the *New York Times*, *New Yorker*, *Atlantic*, *Washington Post*, and many other venues. She was born in Chicago, where she still lives.



"A versatile, deeply perceptive, and imaginative thinker."

—*Publishers Weekly*

"A truly rare cultural phenomenon."

—*Chicago Tribune*

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EDUCATION AFRICAN AMERICAN STUDIES



Edited by **MAGGIE TAFT** and  
**ROBERT COZZOLINO**

# Art in Chicago

A History from the Fire to Now

**F**or decades now, the story of art in America has been dominated by New York. It gets the majority of attention, the stories of its schools and movements and masterpieces the stuff of pop culture legend. Chicago, on the other hand . . . well, people here just get on with the work of making art.

Now that art is getting its due. *Art in Chicago* is a magisterial account of the long history of Chicago art, from the rupture of the Great Fire in 1871 to the present. The first single-volume history of art and artists in Chicago, the book—in recognition of the complexity of the story it tells—doesn't follow a single continuous trajectory. Rather, it presents an overlapping sequence of interrelated narratives that together tell a full and nuanced, yet wholly accessible history of visual art in the city. From the temptingly blank canvas left by the Fire, we loop back to the 1830s and on up through the 1860s, tracing the beginnings of the city's institutional and professional art world and community. From there, we travel in chronological order through the decades to the present. Familiar developments such as the founding of the Art Institute, the Armory Show, and the arrival of the Bauhaus are given a fresh look, while less well-known aspects of the story, like the contributions of African American artists dating back to the 1860s or the long history of activist art, finally get suitable recognition. The six chapters, each written by an expert in the period, brilliantly mix narrative and image, weaving in oral histories from artists and critics

## Among the featured artists

**Gertrude Abercrombie,  
Ivan Albright, Harry Callahan,  
Nick Cave, Eldzier Cortor,  
Manierre Dawson, Theaster Gates,  
Goat Island, Leon Golub, Barbara  
Jones-Hogu, Judy Ledgerwood,  
Kerry James Marshall, László  
Moholy-Nagy, Archibald Motley,  
Hollis Sigler, Nancy Spero, Lorado  
Taft, Chris Ware, and Anne Wilson**

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ART

**2** general interest

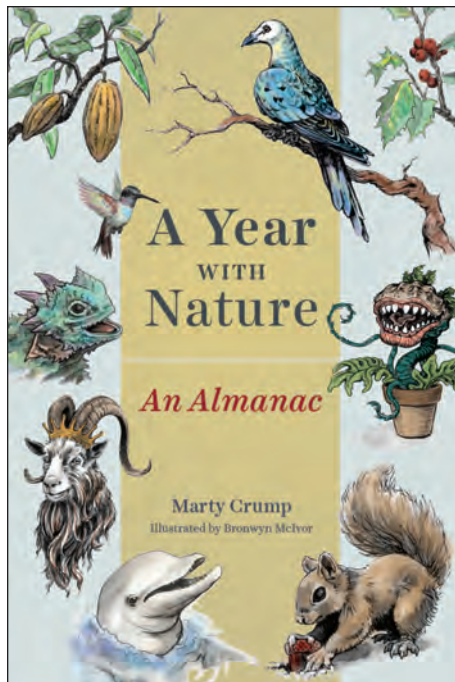


reflecting on their work in the city, and setting new movements and key works in historical context. The final chapter, comprised of interviews and conversations with contemporary artists, brings the story up to the present, offering a look at the vibrant art being created in the city now and addressing ongoing debates about what it means to identify as—or resist identifying as—a Chicago artist today. The result is an unprecedentedly inclusive and rich tapestry, one that reveals Chicago art in all its variety and vigor and one that will surprise and enlighten even the most dedicated fan of the city’s artistic heritage.

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

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





**MARTY CRUMP**

# A Year with Nature

## An Almanac

*With Illustrations by Bronwyn McIvor*

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

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

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

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

**"A well-written, accessible, evocative, and educational daily reader. I found myself getting into a rhythm, paying close attention to what a particular date's entry was going to teach me, where it might even take me emotionally. Crump has also managed a subtle narrative arc over the whole collection, enhanced by the wonderfully quirky illustrations. *A Year with Nature* is a fine, inspiring volume, one that could end up on many an end table, office desk, or daily tote bag."**

**—Harry W. Greene,**  
author of *Tracks and Shadows:*  
*Field Biology as Art*

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NATURE

**NORMAN C. ELLSTRAND**

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# Sex on the Kitchen Table

## The Romance of Plants and Your Food

**A**t the tips of our forks and on our dinner plates, a buffet of botanical dalliance awaits us. Sex and food are intimately intertwined, and this relationship is nowhere more evident than among the plants that sustain us. From lascivious legumes to horny hot peppers, most of humanity's calories and other nutrition come from seeds and fruits—the products of sex—or from flowers, the organs that make plant sex possible. Sex has also played an arm's-length role in delivering plant food to our stomachs, as human match-making (plant breeding, or artificial selection) has turned wild species into domesticated staples.

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

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

**Norman C. Ellstrand** is distinguished professor of genetics at the University of California, Riverside, where he holds the Jane S. Johnson Endowed Chair in Food and Agriculture. He is the author of *Dangerous Liaisons?: When Cultivated Plants Mate with Their Wild Relatives*.

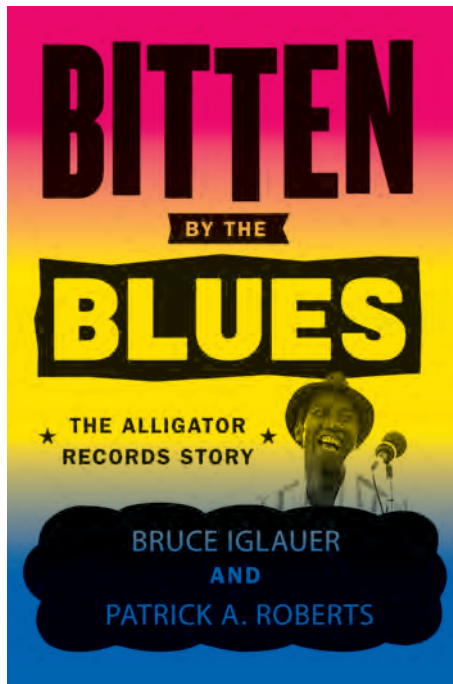


**“In a funny way, Ellstrand’s book could be called the ‘secret sex life of crop plants,’ because relatively few people know the ins and outs of avocados, bananas, beets, corn, or squash. *Sex on the Kitchen Table* will help readers understand how crop plants reproduce and why that is so significant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

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

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SCIENCE COOKING



**BRUCE IGLAUER and PATRICK A. ROBERTS**

# Bitten by the Blues

## The Alligator Records Story

**I**t started with the searing sound of a slide careening up the neck of an electric guitar. In 1970, twenty-three-year-old Bruce Iglauer walked into Florence's Lounge, in the heart of Chicago's South Side, and was overwhelmed by the joyous, raw Chicago blues of Hound Dog Taylor and the HouseRockers. A year later, Iglauer produced Hound Dog's debut album in eight hours and pressed a thousand copies, the most he could afford. From that one album grew Alligator Records, the largest independent blues record label in the world.

*Bitten by the Blues* is Iglauer's memoir of a life immersed in the blues—and the business of the blues. No one person was present at the creation of more great contemporary blues music than Iglauer: he produced albums by Koko Taylor, Albert Collins, Professor Longhair, Johnny Winter, Lonnie Mack, Son Seals, Roy Buchanan, Shemekia Copeland, and many other major figures. In this book, Iglauer takes us behind the scenes, offering unforgettable stories of those charismatic musicians and classic sessions, delivering an intimate and unvarnished look at what it's like to work with the greats of the blues. It's a vivid portrait of some of the extraordinary musicians and larger-than-life personalities who brought America's music to life in the clubs of Chicago's South and West Sides. *Bitten by the Blues* is also an expansive history of half a century of blues in Chicago and around the world, tracing the blues recording business through massive transitions, as a genre of music originally created by and for black southerners adapted to an influx of white fans and musicians and found a worldwide audience.

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

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

**"The single strongest champion of the American blues tradition."**

—*Toronto Star*

**"Iglauer has done his duty, risking everything to follow the blues god. When he dies, he's going straight to the roadhouse Valhalla."**

—*Washington Post*

*Chicago Visions and Revisions*

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MUSIC BIOGRAPHY



**SAM WINEBURG**

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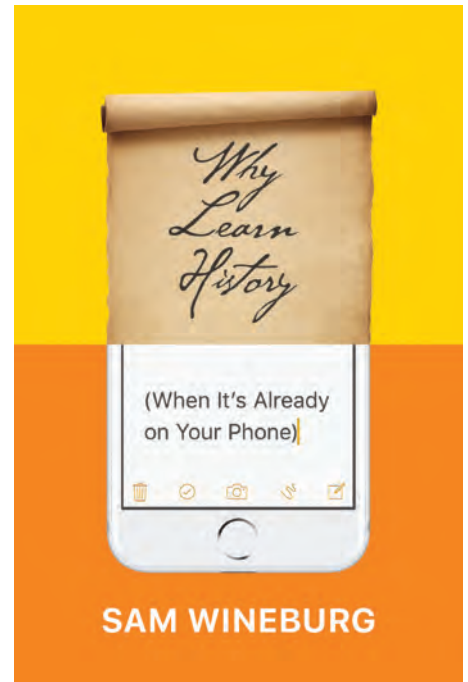
# Why Learn History (When It's Already on Your Phone)

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

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

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

**Sam Wineburg** is the Margaret Jacks Professor of Education and History at Stanford University and the author of *Historical Thinking and Other Unnatural Acts*.



**“A sobering and urgent report from the leading expert on how American history is taught in the nation’s schools. Wineburg offers a set of timely and elegant essays on everything from the nuttiness of standardized testing regimes to the problems kids have, in the age of the internet, in knowing what’s true, and what’s not—problems that teachers have, too, along with everyone else. A bracing, edifying, and vital book.”**

—Jill Lepore

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CURRENT EVENTS EDUCATION



KATHRYN GILLESPIE

# The Cow with Ear Tag #1389

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

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

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

**Kathryn Gillespie** is a postdoctoral fellow in animal studies at Wesleyan University.

**“*The Cow with Ear Tag #1389* addresses a critical issue whose time for discussion has not only come but is in fact long overdue. Gillespie deftly excavates and narrates the singular moments of the dairy animals she encounters, and a very real story of the personalized cows emerges.”**

**—Yamini Narayanan,  
Deakin University**

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SCIENCE

# Chicago by the Book

## 101 Publications That Shaped the City and Its Image

*With an Introduction by Neil Harris*

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

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

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

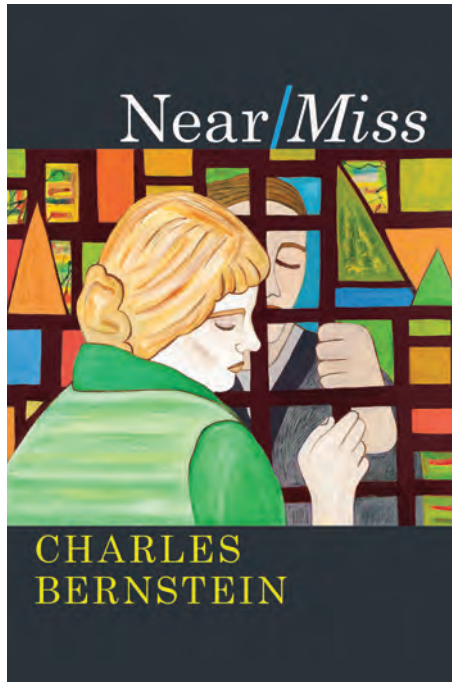


Featuring essays from, among others, Ira Berkow, Thomas Dyja, Ann Durkin Keating, Alex Kotlowitz, Toni Preckwinkle, Frank Rich, Don Share, Carl Smith, Regina Taylor, Garry Wills, and William Julius Wilson.

Featuring works by Saul Bellow, Gwendolyn Brooks, Sandra Cisneros, Clarence Darrow, Erik Larson, David Mamet, Studs Terkel, Ida B. Wells-Barnett, Frank Lloyd Wright, and many more.

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LITERATURE AMERICAN HISTORY



CHARLES BERNSTEIN

## Near/Miss

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

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

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

**Charles Bernstein** is the Donald T. Regan Professor of English and Comparative Literature at the University of Pennsylvania, where he is codirector of PennSound. He is the author of *Pitch of Poetry* and *Recalculating*, also published by the University of Chicago Press.

### Praise for *Recalculating*

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

—Susan Stewart

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

—*Times Literary Supplement*

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

—*The Rumpus*

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POETRY LITERATURE

CHARLES DICKENS

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# The Daily Charles Dickens

## A Year of Quotes

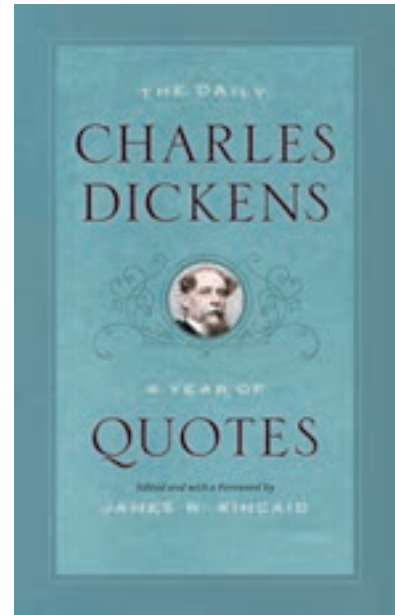
*Edited and with a Foreword by James R. Kincaid*

A charming memento of the Victorian era's literary colossus, *The Daily Charles Dickens* is an almanac for the ages. Tenderly and irreverently anthologized by Dickens scholar James R. Kincaid, this collection mines the British author's beloved novels and Christmas stories as well as his lesser-known sketches and letters for "an around-the-calendar set of jolts, soothing, blandishments, and soarings."

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

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

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



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

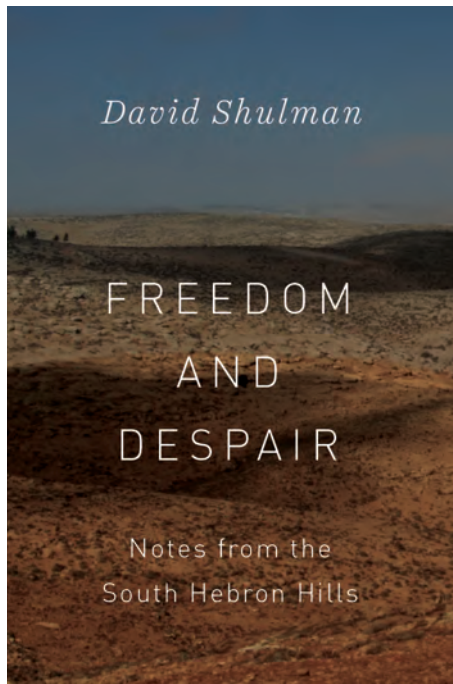
—Tony Weller  
in *The Pickwick Papers*

**"AUGUST 23. . . . 'It's not Madness, ma'am,' replied Mr. Bumble, after a few moments of deep meditation. 'It's Meat.'"**  
—from *Oliver Twist*

**"SEPTEMBER 6. . . . A wonderful fact to reflect upon, that every human creature is constituted to be that profound secret and mystery to every other."**  
—from *A Tale of Two Cities*

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LITERATURE FICTION



DAVID SHULMAN

# Freedom and Despair

Notes from the South Hebron Hills

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

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

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

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

**David Shulman** is professor emeritus at the Hebrew University. He is a long-time activist in Ta'ayush, an Israeli peace group working in the occupied Palestinian territories. He is the author of *Tamil*, *More Than Real*, and *Dark Hope*, the last published by the University of Chicago Press.

**“With the skills of a novelist, Shulman moves effortlessly in time and thought, shifting from vivid thumbnail sketches of individual people to beautifully rendered depictions of the stark landscape to relentless self-interrogation. The combined immediacy and deep reflectiveness of Shulman’s dispatches make *Freedom and Despair* a book that will appeal not only to students of the Middle East, but also readers in moral philosophy, critical inquiry, education, and the long line of literature of civil disobedience. And for all Americans in the new Trump era who are asking themselves, ‘What can I do and how do I deal with my despair?’—*Freedom and Despair* is essential.”**

**—Gabriel Levin,  
author of *The Maltese Dreambook***

SEPTEMBER 224 p. 5<sup>1</sup>/<sub>2</sub> x 8<sup>1</sup>/<sub>2</sub>

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CURRENT EVENTS

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GAVIN VAN HORN

# The Way of Coyote

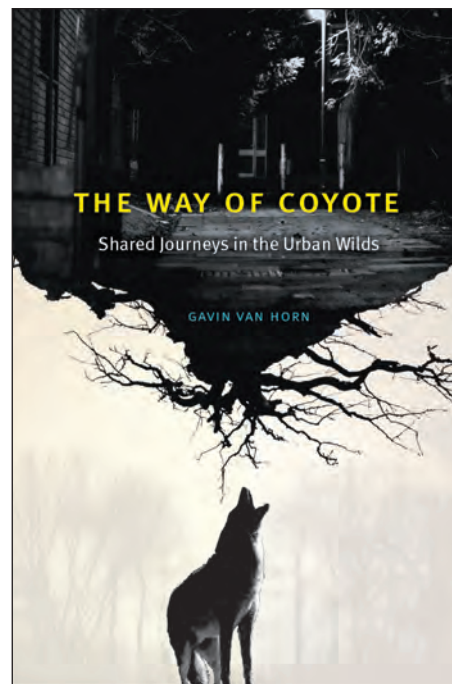
## Shared Journeys in the Urban Wilds

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

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

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

**Gavin Van Horn** is the director of cultures of conservation at the Center for Humans and Nature. He is coeditor of *City Creatures* and *Wildness* and writes and edits the City Creatures blog.

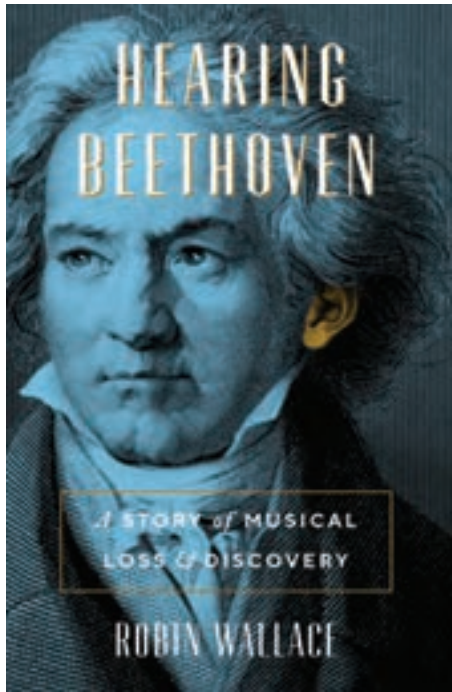


**“An awareness and appreciation for urban wildlife is an important part of world conservation efforts. Van Horn writes eloquently and with insight about the creatures that live among us—and, perhaps, why we should help them flourish. Highly recommended.”**

**—Jeff VanderMeer,  
author of the Southern Reach Trilogy**

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NATURE



**“Wallace’s striking volume is a detailed, erudite study of the effect of deafness on Beethoven’s music and character, but it is also a deeply personal account of Wallace’s late wife’s experience of deafness. This unlikely combination works beautifully and provides a convincing and moving probe into Beethoven’s essence. Throughout the entire book, one senses the author’s profound love and admiration for his lost wife and for Beethoven himself.”**

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

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OCTOBER 288 p., 14 halftones,  
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MUSIC BIOGRAPHY

**ROBIN WALLACE**

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# Hearing Beethoven

## A Story of Musical Loss and Discovery

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

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

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

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



**TOM GINSBURG and AZIZ Z. HUQ**

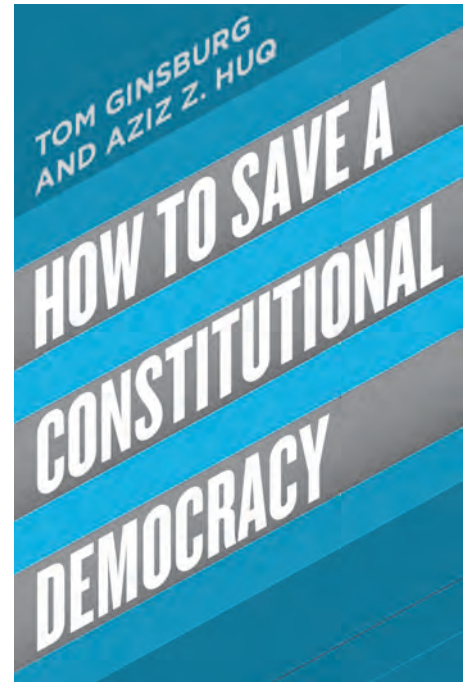
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# How to Save a Constitutional Democracy

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

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

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



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LAW POLITICAL SCIENCE

# PHOENIX & POETS



## Spill

BRUCE SMITH

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

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

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

AUGUST 80 p., 4 line drawings 6 x 9  
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POETRY



## My Bishop and Other Poems

MICHAEL COLLIER

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

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

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

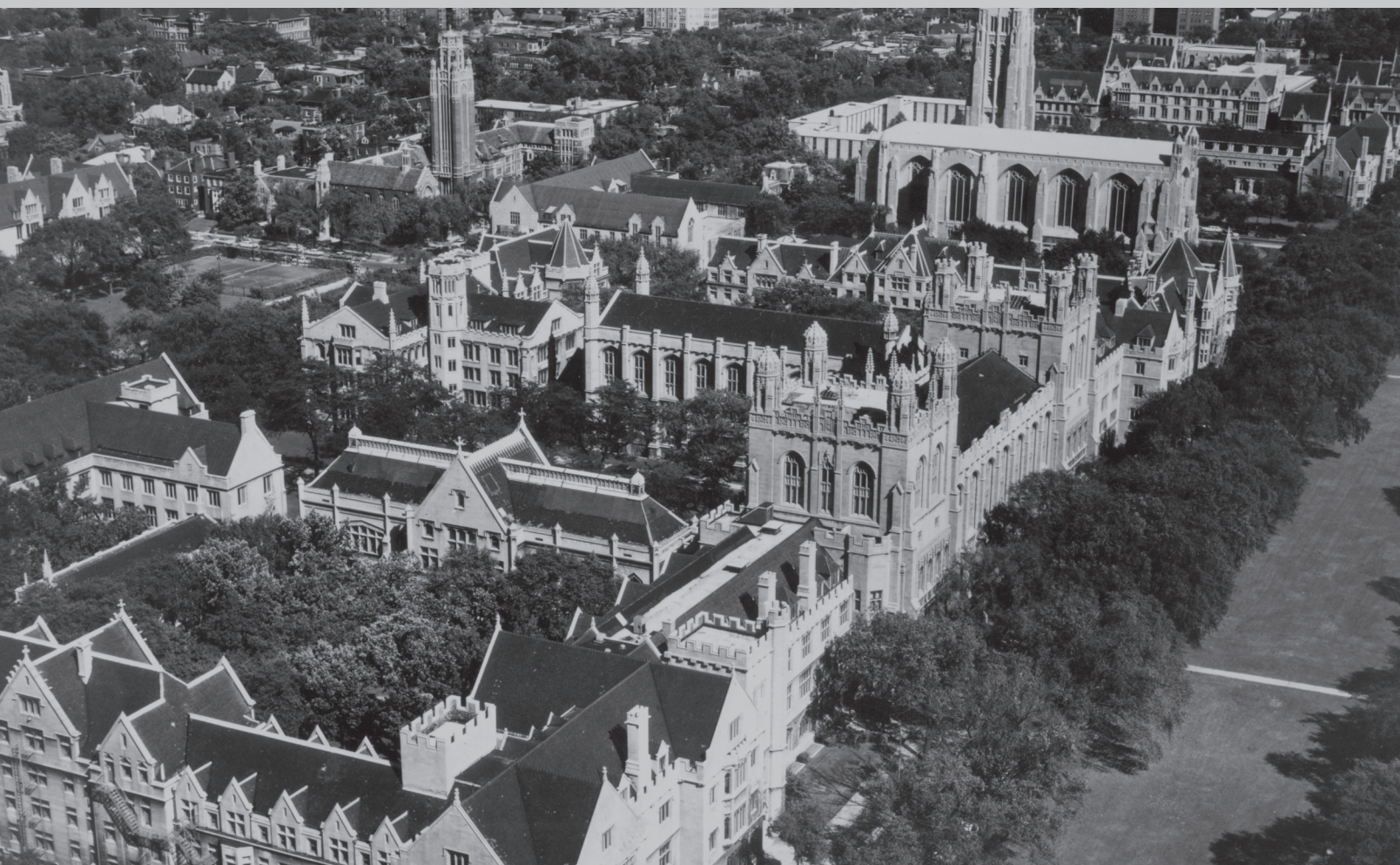
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**Michael Collier** is director of the creative writing program at the University of Maryland and the author of seven collections of poetry, including *An Individual History*, a finalist for the Poet’s Prize, and *The Ledge*, a finalist for the National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

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POETRY

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ART MUSIC

## Sonic Flux

Sound, Art, and Metaphysics

CHRISTOPH COX

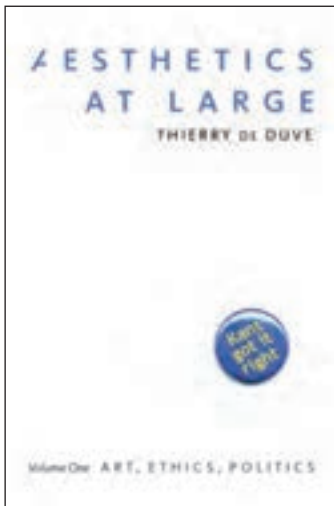
From Edison's invention of the phonograph through contemporary field recording and sound installation, artists have become attracted to those domains against which music has always defined itself: noise, silence, and environmental sound. Christoph Cox argues that these developments in the sonic arts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

the course of the twentieth and twenty-first centuries, philosophers and sonic artists have explored this "sonic flux."

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

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



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ART PHILOSOPHY  
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## Aesthetics at Large

Volume 1: Art, Ethics, Politics

THIERRY DE DUVE

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

Central to de Duve's rereading of the *Critique of Judgment* is Kant's idea of *sensus communis*, ultimately interpreted as the *mere yet necessary* idea that human

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

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

---

**Thierry de Duve** is the Evelyn Kranes Kossak Professor at Hunter College, City University of New York, and professor emeritus from the University of Lille 3. He is the author of numerous books, including *Clement Greenberg Between the Lines* and *Sewn in the Sweatshops of Marx*, both published by the University of Chicago Press.

## Dewey for Artists

MARY JANE JACOB

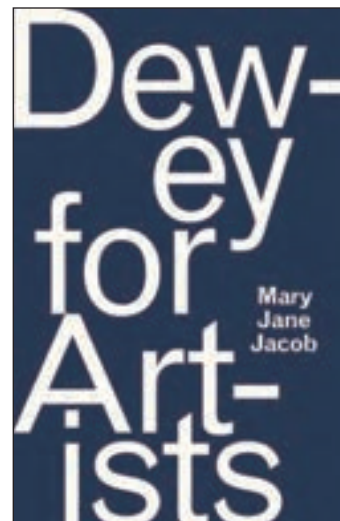
John Dewey is known as a pragmatic philosopher and progressive architect of American educational reform, but some of his most important contributions came in his thinking about art.

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

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

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



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ART PHILOSOPHY

## Andy Warhol, Publisher

LUCY MULRONEY

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

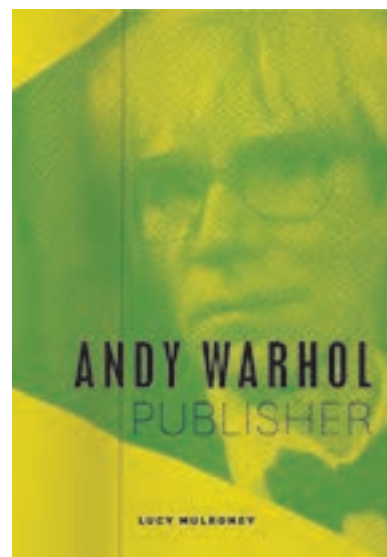
Journeying from the 1950s, when Warhol was starting to make his way through the New York advertising world, through the height of his career in the 1960s, to the last years of his life in the 1980s, *Andy Warhol, Publisher* unearths fresh archival material that reveals Warhol’s publications as complex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

collaborators, shifting technologies, and a wide array of fervent readers.

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

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**Lucy Mulroney** is senior director of the Special Collections Research Center at Syracuse University Libraries.



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ART ART HISTORY

## Talking Art

### The Culture of Practice and the Practice of Culture in MFA Education

GARY ALAN FINE

AUGUST 288 p., 32 halftones 6 x 9  
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SOCIOLOGY ART

The idea of a graduate art program likely conjures up images of young artists in lofty studios, learning advanced techniques and honing the physical practice of their creativity. In truth, however, today's MFA culture is centered almost entirely around *discussing* art rather than actually making it.

In *Talking Art*, ethnographer Gary Alan Fine gives us an eye-opening look at the culture and practices of the contemporary university-based master's level art program. Central to this culture is the act of the critique, an often harrowing process where artists in training must defend their work before classmates and instructors. Through analysis of the critique and other aspects of the curriculum, Fine reveals

how art schools have changed the very conception of the artist: no longer a misunderstood loner toiling away in a garret, now an artist is closer to being an articulate tour guide through the maze of contemporary art rhetoric. More importantly, he tells us, MFA programs have shifted the goal of creating art away from beauty and toward theory. Contemporary visual art, Fine argues, is no longer a calling or a passion—it's a discipline, with an academic culture that requires its practitioners to be verbally skilled in the presentation of their intentions. *Talking Art* offers a remarkable and disconcerting view into the crucial role that universities play in creating that culture.

---

**Gary Alan Fine** is the James E. Johnson Professor of Sociology at Northwestern University.

## Learning from Madness

### Brazilian Modernism and Global Contemporary Art

KAIRA M. CABAÑAS



OCTOBER 240 p., 61 halftones 7 x 10  
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ART

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

Kaira M. Cabañas shows that at the center of this advocacy stood such significant proponents as psychiatrists Osório César and Nise da Silveira, who championed treatments that included painting and drawing studios; and the

art critic Mário Pedrosa, who penned Gestaltist theses on aesthetic response. Cabañas examines the lasting influence of this unique era of Brazilian modernism, and how the afterlife of this “outsider art” continues to raise important questions. How do we respect the experiences of the mad as their work is viewed through the lens of global art? Why is this art reappearing now that definitions of global contemporary art are being contested?

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

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**Kaira M. Cabañas** is associate professor in global modern and contemporary art history at the University of Florida, Gainesville.

## Designs of Destruction

### The Making of Monuments in the Twentieth Century

LUCIA ALLAIS

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

ister of monuments—from buildings to bridges, shrines to city centers, ruins to colossi.

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

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

## Dreamers, Visionaries, and Revolutionaries in the Life Sciences

Edited by OREN HARMAN and MICHAEL R. DIETRICH

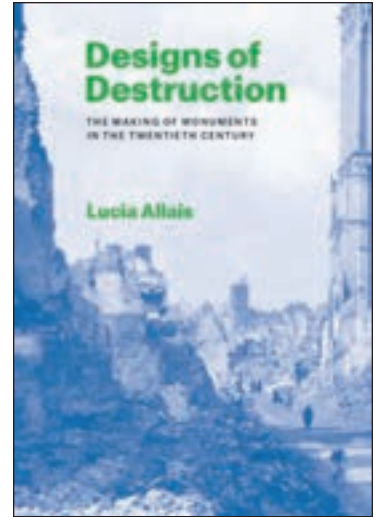
What are the conditions that foster true novelty and allow visionaries to set their eyes on unknown horizons? What have been the challenges that have spawned new innovations, and how have they shaped modern biology? In *Dreamers, Visionaries, and Revolutionaries in the Life Sciences*, editors Oren Harman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

From the Frenchman Jean-Baptiste Lamarck, who coined the word “biology” in the early nineteenth century, to the American James Lovelock, for

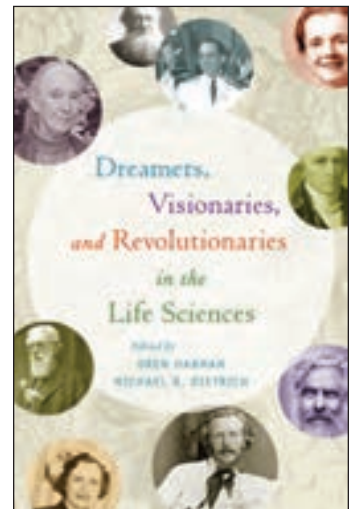
whom the Earth is a living, breathing organism, these dreamers innovated in ways that forced their contemporaries to reexamine comfortable truths. With this collection readers will follow Jane Goodall into the hidden world of apes in African jungles and Francis Crick as he attacks the problem of consciousness.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

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**Oren Harman** is the chair of the Graduate Program in Science, Technology and Society at Bar Ilan University, Israel, and senior fellow at the Van Leer Institute. **Michael R. Dietrich** is a professor in the History and Philosophy of Science Department at the University of Pittsburgh.



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ARCHITECTURE HISTORY



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SCIENCE HISTORY

## Abundant Earth

### Toward an Ecological Civilization

EILEEN CRIST

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SCIENCE

In *Abundant Earth*, Eileen Crist not only documents the rising tide of biodiversity loss, but also lays out the drivers of this wholesale destruction and how we can push past them. Looking beyond the familiar litany of causes, she asks the key question: if we know human expansionism is to blame for this ecological crisis, why are we not taking the needed steps to halt our expansionism?

Crist argues that to do so would require a two-pronged approach. Scaling down calls upon us to lower the global human population while working within a human-rights framework, to deindustrialize food production, and to localize economies and contract global trade. Pulling back calls upon us to free, restore, reconnect, and rewild vast terrestrial and marine ecosystems. However, the pervasive worldview of human supremacy—the conviction

that humans are superior to all other life-forms and entitled to use these life-forms and their habitats—normalizes and promotes humanity's ongoing expansion, undermining our ability to enact these linked strategies and preempt the mounting suffering and dislocation of both humans and nonhumans.

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

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

## Recipes and Everyday Knowledge

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

ELAINE LEONG



OCTOBER 288 p., 19 halftones 6 x 9  
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SCIENCE HISTORY

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

the history of the book and archives and the history of science, medicine, and technology.

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

---

**Elaine Leong** is a Minerva Research Group Leader at the Max Planck Institute for the History of Science, Berlin.



## Greening the Alliance

### The Diplomacy of NATO's Science and Environmental Initiatives

SIMONE TURCHETTI

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

Drawing on previously unseen documents from NATO's own archives, Simone Turchetti reveals how its investments were rooted in the alliance's

defense and surveillance needs, needs that led it to establish a program prioritizing environmental studies. A long-overlooked and effective diplomacy exercise, NATO's "greening" at one point constituted the organization's chief conduit for negotiating problematic relations between allies. But while *Greening the Alliance* explores this surprising coevolution of environmental monitoring and surveillance, tales of science advisers issuing instructions to bomb oil spills with napalm or *Dr. Strangelove*-like experts eager to divert the path of hurricanes with atomic weapons make it clear: the coexistence of these forces has not always been harmonious.

---

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

## Critical Terms for Animal Studies

Edited by LORI GRUEN

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

Bringing together the work of a group of internationally distinguished scholars, the contribution in *Critical Terms for Animal Studies* offers distinct voices and diverse perspectives, exploring significant concepts and asking important questions. How do we take non-

human animals seriously, not simply as metaphors for human endeavors, but as subjects themselves? What do we mean by *anthropocentrism*, *captivity*, *empathy*, *sanctuary*, and *vulnerability*, and what work do these and other critical terms do in animal studies?

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

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**Lori Gruen** is William Griffin Professor of Philosophy at Wesleyan University. She is the author of *Ethics and Animals* and *Entangled Empathy* and the editor of five other books.

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SCIENCE HISTORY



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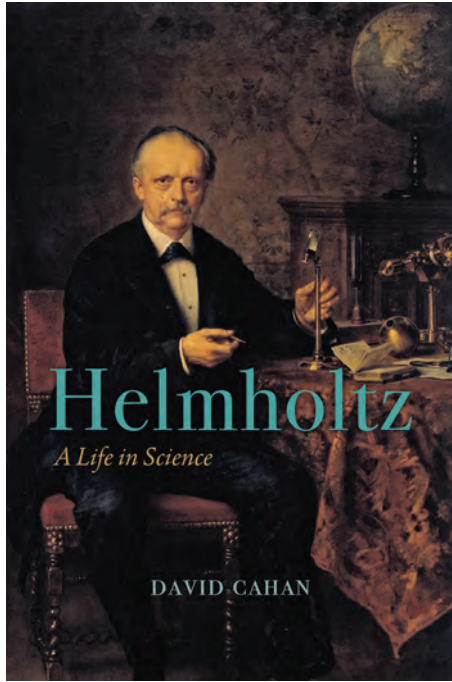
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SCIENCE CULTURAL STUDIES



DAVID CAHAN

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# Helmholtz

## A Life in Science

**H**ermann von Helmholtz was a towering figure of nineteenth-century scientific and intellectual life. Best known for his achievements in physiology and physics, he also contributed to other disciplines such as ophthalmology, psychology, mathematics, chemical thermodynamics, and meteorology. With *Helmholtz: A Life in Science*, David Cahan has written a definitive biography, one that brings to light the dynamic relationship between Helmholtz's private life, his professional pursuits, and the larger world in which he lived.

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

**David Cahan** is the Charles Bessey Professor of History at the University of Nebraska-Lincoln. He is the editor of both Hermann von Helmholtz's *Science and Culture: Popular and Philosophical Essays* and *From Natural Philosophy to the Sciences: Writing the History of Nineteenth-Century Science*, both published by the University of Chicago Press.

**“By far the most in-depth, culturally situated, and well-written analysis of Helmholtz to date—no one knows Helmholtz as well or as thoroughly as David Cahan.”**

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BIOGRAPHY SCIENCE

## A Manual of the Mammalia

An Homage to Lawlor's *Handbook to the Orders and Families of Living Mammals*

DOUGLAS A. KELT and JAMES L. PATTON

The taxonomy of recent mammals has lately undergone tremendous revision, but it has been almost four decades since the last update to Timothy E. Lawlor's acclaimed identification guide *Handbook to the Orders and Families of Living Mammals*. Integrating the latest advances in research, Douglas A. Kelt and James L. Patton provide this long-overdue update in their new, wholly original work, *A Manual of the Mammalia*.

Complemented by global range maps, high-resolution photographs of skulls and mandibles by Bill Stone, and the outstanding artwork of Fiona Reid, this book provides an overview of biological attributes of each higher taxon

while highlighting key and diagnostic characters needed to identify skulls and skins of all recent mammalian orders and most families. Kelt and Patton also place taxa in their currently understood supra-familial clades, and discuss present challenges in higher mammal taxonomy. Including a comprehensive review of mammalian anatomy to provide a foundation for understanding all characters employed throughout, *A Manual of the Mammalia* is both a user-friendly handbook for students learning to identify higher mammal taxa and a uniquely comprehensive, up-to-date reference for mammalogists and mammal-lovers from across the globe.

---

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

## Spinoza and the Cunning of Imagination

EUGENE GARVER

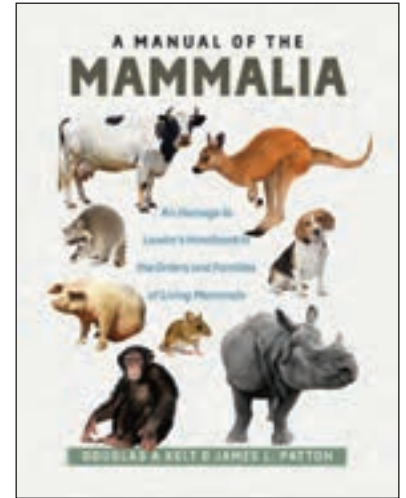
Spinoza's *Ethics*, and its project of proving ethical truths through the geometric method, has attracted and challenged readers for more than three hundred years. In *Spinoza and the Cunning of Imagination*, Eugene Garver uses the imagination as a guiding thread to this work. Other readers have looked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

Spinoza initially presents imagination as an inadequate and confused way

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

---

**Eugene Garver** is the Regents Professor of Philosophy Emeritus at Saint John's University. Among his earlier books are *Aristotle's "Rhetoric": An Art of Character, Confronting Aristotle's Ethics: Ancient and Modern Morality*, and *Aristotle's "Politics": Living Well and Living Together*, all published by the University of Chicago Press. He has also retired from triathlons after finishing first in his age group at the North American Ironman Championships.



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MEDIA STUDIES HISTORY

ALAN LIU

# Friending the Past

## The Sense of History in the Digital Age

Can today's society, increasingly captivated by a constant flow of information, share a sense of history? How did our media-making forebears balance the tension between the present and the absent, the individual and the collective, the static and the dynamic—and how do our current digital networks disrupt these same balances? Can our social media, with its fleeting nature, even be considered social at all?

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

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

**Alan Liu** is distinguished professor in the Department of English at the University of California, Santa Barbara. His previous books include *Wordsworth: The Sense of History*, and two books published by the University of Chicago Press, *The Laws of Cool: Knowledge Work and the Culture of Information* and *Local Transcendence: Essays on Postmodern Historicism and the Database*.

## Hegel's Realm of Shadows

Logic as Metaphysics in *The Science of Logic*

ROBERT B. PIPPIN

Hegel frequently claimed that the heart of his entire system was a book widely regarded as among the most difficult in the history of philosophy, *The Science of Logic*.

This is the book that presents his metaphysics, an enterprise that he insists can only be properly understood as a “logic,” or a “science of pure thinking.” Since he also wrote that the proper object of any such logic is pure thinking itself, it has always been unclear in just what sense such a science could be a “metaphysics.”

Robert B. Pippin offers a bold, original interpretation of Hegel's claim that only now, after Kant's critical breakthrough in philosophy, can we understand how logic can be a metaphysics. Pippin addresses Hegel's deep, con-

stant reliance on Aristotle's conception of metaphysics, the difference between Hegel's project and modern rationalist metaphysics, and the links between the “logic as metaphysics” claim and modern developments in the philosophy of logic. Pippin goes on to explore many other facets of Hegel's thought, including the significance for a philosophical logic of the self-conscious character of thought, the dynamism of reason in Kant and Hegel, life as a logical category, and what Hegel might mean by the unity of the idea of the true and the idea of the good in the “Absolute Idea.” The culmination of Pippin's work on Hegel and German idealism, this is a book no Hegel scholar or historian of philosophy will want to miss.

---

**Robert B. Pippin** is the Evelyn Stefansson Nef Distinguished Service Professor in the John U. Nef Committee on Social Thought, the Department of Philosophy, and the College at the University of Chicago. He is the author of many books on philosophy, literature, art, and film.

## Philosophy, Writing, and the Character of Thought

JOHN T. LYSAKER

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

Considering each of the ways in which writing influences philosophy, Lysaker explores genres like the aphorism, dialogue, and essay, as well as logi-

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

---

**John T. Lysaker** is professor in and chair of the Department of Philosophy at Emory University. He is the author of many books, including *After Emerson* and *You Must Change Your Life: Poetry, Philosophy, and the Birth of Sense*.

“This wonderfully clear and exciting book of philosophy is the best book ever written on Hegel's *Logic* in any language I know.”

—Terry Pinkard,  
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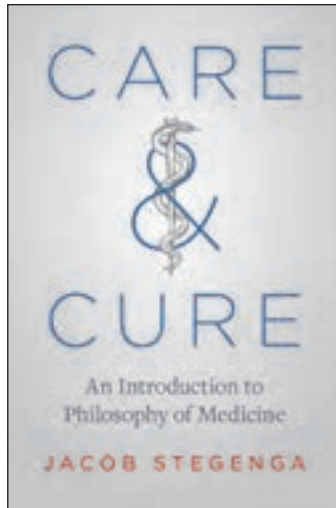
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PHILOSOPHY MEDICINE

## Care and Cure

An Introduction to Philosophy of Medicine

JACOB STEGENGA

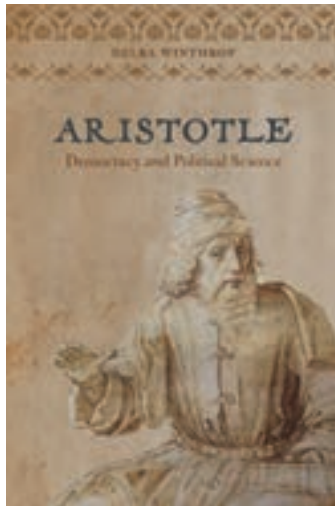
The philosophy of medicine has become a vibrant and complex intellectual landscape, and *Care and Cure* is the first extended attempt to map it. In pursuing the interdependent aims of caring and curing, medicine relies on concepts, theories, inferences, and policies that are often complicated and controversial.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

The fourteen chapters in *Care and*

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

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



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POLITICAL SCIENCE PHILOSOPHY

## Aristotle

Democracy and Political Science

DELBA WINTHROP

Edited by Harvey C. Mansfield

Today, democracy is seen as the best or even the only legitimate form of government—hardly in need of defense. With this book, Delba Winthrop punctures this complacency and takes up the challenge of justifying democracy through Aristotle's political science. In Aristotle's time and in ours, democrats want inclusiveness; they want above all to include everyone as a part of a whole. But what makes a whole? This is a question for both politics and philosophy, and Winthrop shows that Aristotle pursues the answer in the *Politics*. She uncovers in his political science the insights philosophy brings to politics and, especially, the insights politics brings to philosophy. Through her apprecia-

tion of this dual purpose and skilled execution of her argument, Winthrop makes profound discoveries. Central to politics, she maintains, is the quality of assertiveness—the kind of speech that demands to be heard. Aristotle, she shows for the first time, carries assertive speech into philosophy, when human reason claims its due as a contribution to the universe. Political science gets the high role of teacher to ordinary folk in democracy and to the few who want to understand what sustains it.

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

---

**Delba Winthrop** (1945–2006) was a lecturer at the Harvard Extension School and director of the Program on Constitutional Government. With Harvey C. Mansfield, she is editor and translator of Alexis de Tocqueville's *Democracy in America*, also published by the University of Chicago Press. **Harvey C. Mansfield** is the William R. Kenan, Jr. Professor of Government at Harvard University and the author of several books, including *Machiavelli's Virtue*.

# Seeming and Being in Plato's Rhetorical Theory

ROBIN REAMES

Our common understanding of language is that it represents the world. This view, however, has not always been widely accepted. In fact, it is a theory of language conceived by Plato that culminates in the *Sophist*. In that dialogue he introduced the idea of statements as being either true or false and argued that the distinction between falsity and truth rests on a deeper discrepancy between appearance and reality, or seeming and being.

Robin Reames promises to mark a shift in Plato scholarship with this book, arguing that an appropriate understanding of rhetorical theory in Plato's dialogues can show us how he developed the rhetorical tools, as well

as the technical vocabulary, needed to construct the very distinctions between seeming and being that separate true from false speech. By engaging with three key movements of twentieth- and twenty-first-century Plato scholarship—the rise and subsequent marginalization of orality and literary theory, Heidegger's controversial critique of Platonist metaphysics, and the influence of literary or dramatic readings of the dialogues—Reames demonstrates how the development of Plato's rhetorical theory across several of his dialogues (*Gorgias*, *Phaedrus*, *Protagoras*, *Theaetetus*, *Cratylus*, *Republic*, and *Sophist*) has been both neglected and misunderstood.

---

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

# Battle in the Mind Fields

JOHN A. GOLDSMITH and BERNARD LAKS

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

Taking note of this phenomenon, John A. Goldsmith and Bernard Laks embark on a uniquely interdisciplinary history of the genesis of linguistics, from nineteenth-century currents of thought in the mind sciences through to the origins of structuralism and the ruptures, both political and intellectual, in the years leading up to World War II. Seeking to explain where contemporary ideas in linguistics come from and how they have been justified, *Battle in the Mind Fields* investigates the porous interplay of concepts between psycholo-

gy, philosophy, mathematical logic, and linguistics. Goldsmith and Laks trace theories of thought, self-consciousness, and language from the machine age obsession with mind and matter to the development of analytic philosophy, behaviorism, Gestalt psychology, positivism, and structural linguistics, emphasizing throughout the synthesis and continuity that has brought about progress in our understanding of the human mind. Arguing that it is impossible to understand the history of any of these fields in isolation, Goldsmith and Laks suggest that the ruptures between them arose chiefly from social and institutional circumstances rather than a fundamental disparity of ideas.

---

**John A. Goldsmith** is the Edward Carson Waller Distinguished Service Professor of Linguistics and Computer Science at the University of Chicago. **Bernard Laks** is a senior member of the Institut Universitaire de France and university professor of language sciences, phonology, and cognitive sciences at University of Paris Ouest.



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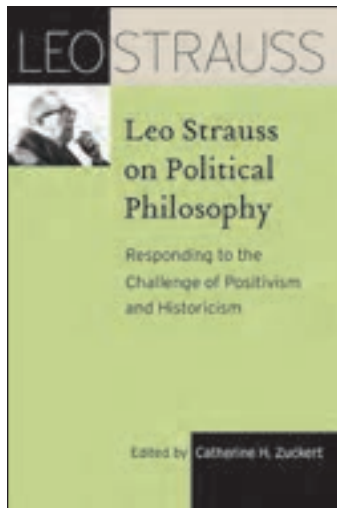
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LINGUISTICS



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POLITICAL SCIENCE PHILOSOPHY

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POLITICAL SCIENCE AMERICAN HISTORY

## Leo Strauss on Political Philosophy

Responding to the Challenge of Positivism and Historicism

LEO STRAUSS

Edited by Catherine H. Zuckert

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

*Leo Strauss on Political Philosophy* brings together the lectures that comprise Strauss's "Introduction to Political Philosophy." Strauss begins by emphasizing the importance of political philosophy in determining the common good of society and critically

examining the two most powerful contemporary challenges to the possibility of using political theory to learn about and develop the best political order: positivism and historicism. In seeking the common good, classical political philosophers like Plato and Aristotle did not distinguish between political philosophy and political science. Today, however, political philosophy must contend with the contemporary belief that it is impossible to know what the good society really is. Strauss emphasizes the need to study the history of political philosophy to see whether the changes in the understanding of nature and conceptions of justice are either necessary or valid. In doing so, he ranges across the entire history of political philosophy, providing a valuable, thematically coherent foundation.

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

## Reconstructing the National Bank Controversy

Politics and Law in the Early American Republic

ERIC LOMAZOFF

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

Eric Lomazoff offers a far more robust account of the constitutional politics of national banking between 1791 and 1832. During that time, three forces—changes within the Bank itself, growing tension over federal power

within the Republican coalition, and the endurance of monetary turmoil beyond the War of 1812—drove the development of our first major debate over the scope of federal power at least as much as the formal dimensions of the Constitution or the absence of a shared legal definition for the word "necessary." These three forces—sometimes alone, sometimes in combination—repeatedly reshaped the terms by which the Bank's constitutionality was contested. Lomazoff documents how these three dimensions of the polity changed over time and traces the manner in which they periodically led federal officials to adjust their claims about the Bank's constitutionality.

---

**Eric Lomazoff** is assistant professor of political science at Villanova University.



## Rivalry and Reform

Presidents, Social Movements, and the Transformation of American Politics

SIDNEY M. MILKIS and DANIEL J. TICHENOR

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

*Rivalry and Reform* explores the relationship between presidents and social movements throughout history and into the present day, revealing the patterns that emerge from the epic battles and uneasy partnerships that have profoundly shaped reform. Through a series of case studies, including Abra-

ham Lincoln and abolitionism, Lyndon Johnson and the civil rights movement, and Ronald Reagan and the religious right, Sidney M. Milkis and Daniel J. Tichenor argue persuasively that major political change usually reflects neither a top-down nor bottom-up strategy but a crucial interplay between the two. Savvy leaders, the authors show, use social movements to support their policy goals. At the same time, the most successful social movements target the president as either a source of powerful support or the center of opposition. The book concludes with a consideration of Barack Obama's approach to contemporary social movements such as Black Lives Matter, United We Dream, and Marriage Equality.

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**Sidney M. Milkis** is the White Burkett Miller Professor in the Department of Politics and Faculty Associate at the Miller Center at the University of Virginia. **Daniel J. Tichenor** is the Philip H. Knight Chair of Political Science and director of the Program on Democratic Engagement and Governance of the Wayne Morse Center for Law and Politics at the University of Oregon.

## The Congressional Endgame

Interchamber Bargaining and Compromise

JOSH M. RYAN

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

Josh M. Ryan offers an explanation of how the bicameral legislative process works in Congress and shows that the types of policy outcomes it produces

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

---

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

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

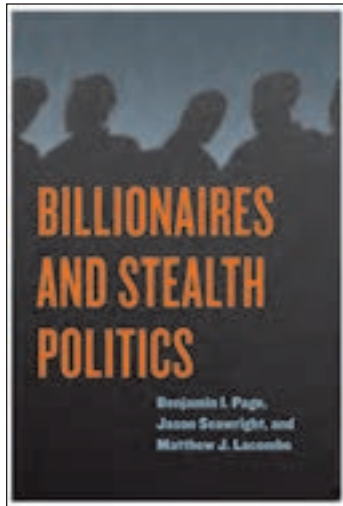
—Richard Ellis,  
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**"Ryan's *The Congressional End Game* fills an important gap in the literature: He offers an original theory and tests a new set of hypotheses related to conference committees and post-passage politics in Congress, applying bargaining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

—Michael H. Crespin,  
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POLITICAL SCIENCE

## Billionaires and Stealth Politics

BENJAMIN I. PAGE, JASON SEAWRIGHT, and MATTHEW J. LACOMBE

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

Page, Seawright, and Lacombe argue that while political contributions offer a window onto billionaires’ influ-

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

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**Benjamin I. Page** is the Gordon Scott Fulcher Professor of Decision Making at Northwestern University and the author or coauthor of several books, including *Democracy in America?*

**Jason Seawright** is associate professor of political science at Northwestern University.

**Matthew J. Lacombe** is a PhD candidate in the Department of Political Science at Northwestern University.



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POLITICAL SCIENCE SOCIOLOGY

## Welcoming New Americans?

Local Governments and Immigrant Incorporation

ABIGAIL FISHER WILLIAMSON

Even as Donald Trump’s election has galvanized anti-immigration politics, many local governments have welcomed immigrants, some even going so far as to declare their communities “sanctuary cities.” But efforts to assist immigrants are not limited to large, politically liberal cities. Since the 1990s, many small to mid-sized cities and towns across the United States have implemented a range of informal practices that help immigrant populations integrate into their communities.

Abigail Fisher Williamson explores why and how local governments across the country are taking steps to accommodate immigrants, sometimes despite serious political opposition. Draw-

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

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**Abigail Fisher Williamson** is assistant professor of political science and public policy and law at Trinity College.

## Creating Political Presence

The New Politics of Democratic Representation

Edited by **DARIO CASTIGLIONE** and **JOHANNES POLLAK**

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

sented has arisen.

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

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

## Shaped by the State

Toward a New Political History of the Twentieth Century

Edited by **BRENT CEBUL**, **LILY GEISMER**, and **MASON B. WILLIAMS**

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

Brent Cebul, Lily Geismer, and Mason B. Williams have brought together first-rate scholars from a wide range of subfields who are making structures of state power—not moments of crisis

or partisan realignment—integral to their analyses. All of the contributors see political history as defined less by elite subjects than by tensions between state and economy, state and society, and state and subject—tensions that reveal continuities as much as disjunctions. This broader definition incorporates analyses of the crosscurrents of power, race, and identity; the recent turns toward the history of capitalism and transnational history; and an evolving understanding of American political development that cuts across eras of seeming liberal, conservative, or neoliberal ascendance. The result is a rich revelation of what political history is today.

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**Brent Cebul** is assistant professor of history at the University of North Carolina at Charlotte. **Lily Geismer** is associate professor of history at Claremont McKenna College. **Mason B. Williams** is assistant professor of leadership studies and political science at Williams College.

*“Creating Political Presence brings together leading scholars in the fields of democratic theory, political theory, political philosophy, and European Union studies to reflect on what it calls ‘the new politics of democratic representation.’ The arguments are original, nuanced, and convincing and push forward the debates in a major way. This book may well be the definitive statement of the ‘constructivist turn’ in political representation.”*

—David Plotke,  
New School for Social Research

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*“This is an original and unique anthology whose contributions offer theoretically sophisticated reassessments of the subfield of political history. Both capacious and generative, I know of no other work that comes close to the collection in offering so many fresh interpretations of twentieth-century US history and revisions of twentieth-century US historiography. The essays are well written and engaging, new and enlightening.”*

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FILM STUDIES HISTORY

## Hollywood in Havana

US Cinema and Revolutionary Nationalism in Cuba  
before 1959  
MEGAN FEENEY

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

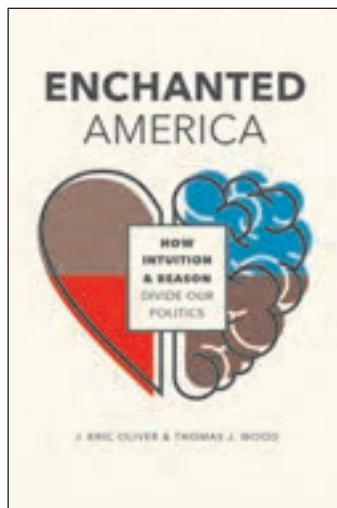
Megan Feeney argues that American movies helped condition Cuban

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

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

## Enchanted America

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



SEPTEMBER 288 p., 41 line drawings, 2 tables 6 x 9

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POLITICAL SCIENCE  
AMERICAN HISTORY

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

The answer, according to J. Eric Oliver and Thomas J. Wood, can be found in the most important force shaping American politics today: human intuition. Much of what seems to be irrational in American politics arises from the growing divide in how its citizens make sense of the world. On one side are rationalists. They use science and reason to understand reality. On the other side are intuitionists. They rely on gut feelings and instincts as their guide to the

world. They embrace conspiracy theories, disbelieve experts, and distrust the media. They are stridently nationalistic and deeply authoritarian in their outlook. And they are the most enthusiastic supporters of Donald Trump. The primary reason why Trump captured the presidency was that he spoke about politics in a way that resonated with how intuitionists perceive the world. This divide has also become a threat to the American way of life. A generation ago, intuitionists were dispersed across the political spectrum. Today, intuitionism is ideologically tilted toward the political right.

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

**J. Eric Oliver** is professor of political science at the University of Chicago. **Thomas J. Wood** is assistant professor of political science at Ohio State University.

## Bulls Markets

### Chicago's Basketball Business and the New Inequality

SEAN DINCES

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

Sean Dinces shows how the construction of the United Center reveals the fundamental problems with neoliberal urban development. The pitch for building the arena was fueled by promises of private funding and equi-

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

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Sean Dinces is assistant professor of history at Long Beach City College.

## Islands of Sovereignty

### Haitian Migration and the Borders of Empire

JEFFREY S. KAHN

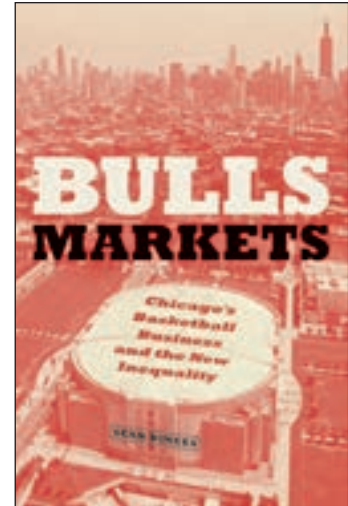
In November 1978, a group of Haitians sailed their small wooden vessel into the harbor of the US Naval Station at Guantánamo Bay. After replenishing their stores of food and water, they departed with the blessing of the base commander and continued toward the Florida Coast in search of asylum. Far from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

*Islands of Sovereignty* is the first book to examine the history of this new maritime border and how it emerged from

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

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Jeffrey S. Kahn is assistant professor of anthropology at the University of California, Davis, and a Stephen M. Kellen Term Member of the Council on Foreign Relations.



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ART

LEO STEINBERG

# Michelangelo's Painting

Selected Essays

Edited by Sheila Schwartz

**L**eo Steinberg was one of the most original art historians of the twentieth century, known for taking interpretive risks that overturned reigning orthodoxies. He combined scholarly erudition with an eloquent prose that illuminated his subject and a credo that privileged the visual evidence of the image over the literature written about it. His writings, sometimes provocative and controversial, remain vital reading.

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

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

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

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

# Critical Terms for the Study of Africa

Edited by GAURAV DESAI and ADELIN MASQUELIER

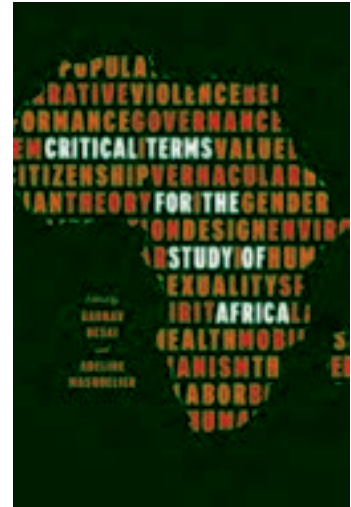
For far too long, the Western world viewed Africa as a seemingly unmapable region and a repository for outsiders' wildest imaginings. This problematic notion has had lingering effects not only on popular impressions of the continent but also on the development of the academic study of Africa. *Critical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

Written by a distinguished group of scholars, the essays compiled in this volume take stock of African studies to-

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

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



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AFRICAN STUDIES

## Song Walking

Women, Music, and Environmental Justice in an African Borderland

ANGELA IMPEY

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

driven transboundary environmental conservation on land, livelihoods, and local senses of place.

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

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**Angela Impey** is a senior lecturer in ethnomusicology and convenes the MA in Music in Development at SOAS, University of London.



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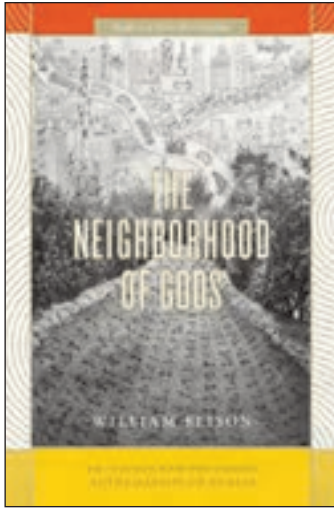
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ANTHROPOLOGY RELIGION

## The Neighborhood of Gods

The Sacred and the Visible at the Margins of Mumbai

WILLIAM ELISON

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

one way of staking a claim. But how can a marginalized community make its gods visible, and therefore powerful, in the eyes of others?

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

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

## Guerrilla Marketing

Counterinsurgency and Capitalism in Colombia

ALEXANDER L. FATTAL

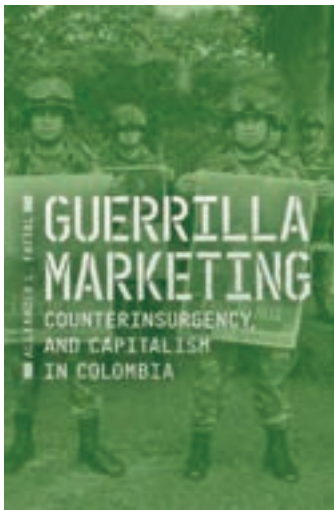
Brand warfare is real. *Guerrilla Marketing* details the Colombian government's efforts to transform Marxist guerrilla fighters in the FARC into consumer citizens. Alexander L. Fattal shows how the market has become one of the principal grounds on which counterinsurgency warfare is waged and post-conflict futures imagined in Colombia. This layered case study illuminates a larger phenomenon: the convergence of marketing and militarism in the twenty-first century. Taking a global view of information warfare, *Guerrilla Marketing* combines archival research and extensive fieldwork not just with the Colombian Ministry of Defense and former rebel communities, but also with political exiles in Sweden and peace negotiators

in Havana. Throughout, Fattal deftly intertwines insights into the modern surveillance state, peace and conflict studies, and humanitarian interventions, on one hand, with critical engagements with marketing, consumer culture, and late capitalism on the other. The result is a powerful analysis of the intersection of conflict and consumerism in a world where governance is increasingly structured by brand ideology and wars sold as humanitarian interventions.

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

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**Alexander L. Fattal** is assistant professor in the Department of Film-Video and Media Studies at Pennsylvania State University.



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## Beyond Debt

### Islamic Experiments in Global Finance

DAROMIR RUDNYCKYJ

Recent economic crises have made the centrality of debt, and the instability it creates, increasingly apparent. This realization has led to cries for change—yet there is little popular awareness of possible alternatives.

*Beyond Debt* describes efforts to create a transnational economy free of debt. Drawing on research in Malaysia, Daromir Rudnyckyj illustrates how the state, led by the central bank, seeks to make the country's capital Kuala Lumpur the "the New York of the Muslim world"—the central node of global financial activity conducted in accordance with Islam. Rudnyckyj shows how Islamic financial experts have undertaken ambitious experiments to create more stable economies and stronger social solidarities by facilitating risk-

and profit-sharing, enhanced entrepreneurial skills, and more collaborative economic action. Building on ethnographic work that reveals the impact of financial devices on human activity, he illustrates how experts deploy Islamic finance to fashion subjects who are at once more pious Muslims and more ambitious entrepreneurs. In so doing, Rudnyckyj shows how they seek to create a "new geoeconomics"—a global Islamic alternative to the conventional financial network centered on New York, London, and Tokyo. A groundbreaking analysis of a timely subject, *Beyond Debt* tells the captivating story of efforts to re-center the global system in an emergent Islamic global city and, ultimately, to challenge the very foundations of conventional finance.

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**Daromir Rudnyckyj** is associate professor of anthropology at the University of Victoria, Canada.

## Living in the Stone Age

### Reflections on the Origins of a Colonial Fantasy

DANILYN RUTHERFORD

In 1961, John F. Kennedy referred to the Papuans as "living, as it were, in the Stone Age." For the most part, politicians and scholars have since learned not to call people "primitive," but when it comes to the Papuans, the Stone-Age stain persists and for decades has been used to justify denying their basic rights. Why has this fantasy held such a tight grip on the imagination of journalists, policy-makers, and the public at large?

*Living in the Stone Age* answers this question by following the adventures of officials sent to the New Guinea highlands in the 1930s to establish a foothold for Dutch colonialism. These officials became deeply dependent on the good graces of their would-be Papuan

subjects, who were their hosts, guides, and, in some cases, friends. Danilyn Rutherford shows how, to preserve their sense of racial superiority, these officials imagined that they were traveling in the Stone Age—a parallel reality where their own impotence was a reasonable response to otherworldly conditions rather than a sign of ignorance or weakness. Thus, Rutherford shows, was born a colonialist ideology.

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

---

**Danilyn Rutherford** is president of the Wenner-Gren Foundation for Anthropological Research. Previously, she was associate professor of anthropology at the University of Chicago and, more recently, professor of anthropology at the University of California, Santa Cruz. She is the author of *Raiding the Land of the Foreigners* and *Laughing at Leviathan*.

OCTOBER 288 p., 18 halftones 6 x 9

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ANTHROPOLOGY ECONOMICS  
NSEA

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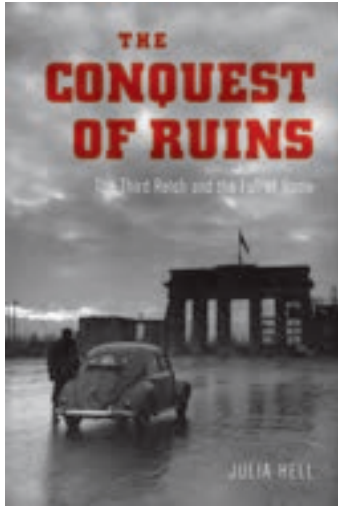
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ANTHROPOLOGY ASIAN STUDIES



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EUROPEAN HISTORY

## The Conquest of Ruins

The Third Reich and the Fall of Rome

JULIA HELL

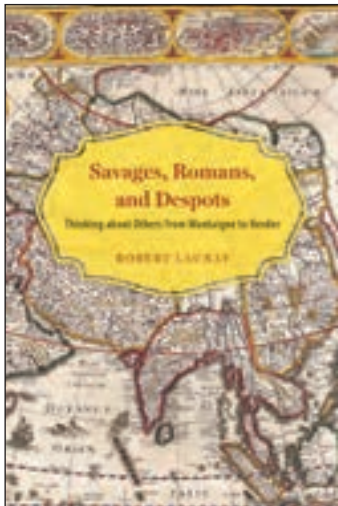
The Roman Empire has been a source of inspiration and a model for imitation for Western empires practically since the moment Rome fell. Yet, as Julia Hell shows in *The Conquest of Ruins*, what has had the strongest grip on aspiring imperial imaginations isn't that empire's glory but its fall—and the haunting monuments left in its wake.

Hell examines centuries of European empire-building—from Charles V in the sixteenth century and Napoleon's campaigns of the late seventeenth and early eighteenth centuries to the atrocities

of Mussolini and the Third Reich in the 1930s and '40s—and sees a similar fascination with recreating the Roman past in the contemporary image. In every case—particularly that of the Nazi regime—the ruins of Rome seem to represent a mystery to be solved: how could an empire so powerful be brought so low? Hell argues that this fascination with the ruins of greatness expresses a need on the part of would-be conquerors to find something to ward off a similar demise for their particular empire.

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Julia Hell is professor of German at the University of Michigan.



OCTOBER 272 p. 6 x 9

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ISBN-13: 978-0-226-57539-1

Paper \$32.50s/£24.50

E-book ISBN-13: 978-0-226-57542-1

EUROPEAN HISTORY ANTHROPOLOGY

## Savages, Romans, and Despots

Thinking about Others from Montaigne to Herder

ROBERT LAUNAY

From the sixteenth to the eighteenth centuries, Europeans struggled to understand their identity in the same way we do as individuals: by comparing themselves to others. In *Savages, Romans, and Despots*, Robert Launay takes us on a fascinating tour of early modern and modern history in an attempt to untangle how various depictions of “foreign” cultures and civilizations saturated debates about religion, morality, politics, and art.

Beginning with Mandeville and Montaigne, and working through Montesquieu, Diderot, Gibbon, Herder, and others, Launay traces how Europeans both admired and disdained unfamiliar societies in their attempts to work through the inner conflicts of their

own social worlds. Some of these writers drew caricatures of “savages,” “Oriental despots,” and “ancient” Greeks and Romans. Others earnestly attempted to understand them. But, throughout this history, comparative thinking opened a space for critical reflection. At its worst, such space could give rise to a sense of European superiority. At its best, however, it could prompt awareness of the value of other ways of being in the world.

Launay's masterful survey of some of the Western tradition's finest minds offers a keen exploration of the very notion of “civilization,” as well as an engaging portrait of the promises and perils of crosscultural comparison.

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Robert Launay is professor of anthropology at Northwestern University.

## Equestrian Cultures

Horses, Human Society, and the Discourse of Modernity

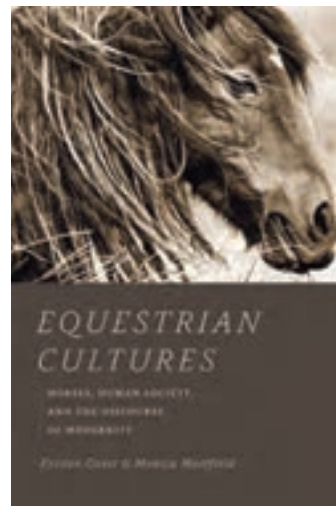
Edited by KRISTEN GUEST and MONICA MATTFELD

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

Kristen Guest and Monica Mattfeld

**Kristen Guest** is professor in the Department of English at the University of Northern British Columbia. **Monica Mattfeld** is associate professor in the Department of English at the University of Northern British Columbia.

place the modern period front and center in this collection, illuminating the largely untold story of how the horse has responded to the accelerated pace of modernity. The book's contributors explore equine cultures across the globe, drawing from numerous interdisciplinary sources to show how horses have unexpectedly influenced such distinctively modern fields as photography, anthropology, and feminist theory. *Equestrian Cultures* boldly steps forward to redefine our view of the most recent developments in our long history of equine partnership and sets the course for future examinations of this still-strong bond.



### *Animal Lives*

DECEMBER 288 p., 20 halftones, 1 table  
6 x 9

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HISTORY

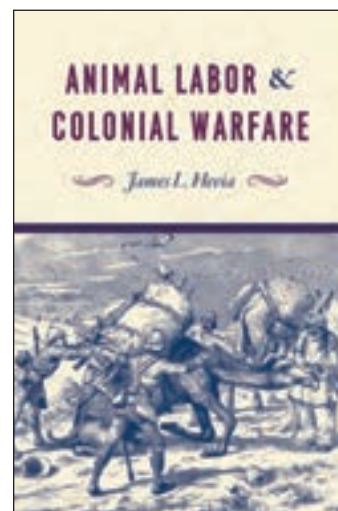
## Animal Labor and Colonial Warfare

JAMES L. HEVIA

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

In *Animal Labor and Colonial Warfare*, James L. Hevia examines the use of camels, mules, and donkeys in colonial campaigns of conquest and pacification, starting with the Second Afghan War—during which an astonishing 50,000 to 60,000 camels perished—and ending in the early twentieth century. Hevia explains how during the nineteenth and twentieth centuries a new set of human-animal relations were

created as European powers and the United States expanded their colonial possessions and attempted to put both local economies and ecologies in the service of resource extraction. The results were devastating to animals and human communities alike, disrupting centuries-old ecological and economic relationships. And those effects were lasting: Hevia shows how a number of the key issues faced by the postcolonial nation-state of Pakistan—such as shortages of clean water for agriculture, humans, and animals, and limited resources for dealing with infectious diseases—can be directly traced to decisions made in the colonial past. An innovative study of an underexplored historical moment, *Animal Labor and Colonial Warfare* opens up animal studies to non-Western contexts and provides an empirically rich contribution to the emerging field of multispecies historical ecology.



AUGUST 320 p., 13 halftones 6 x 9

**ISBN-13: 978-0-226-56214-8**

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HISTORY

**James L. Hevia** is professor of history and director of the undergraduate program in global studies at the University of Chicago. He is the author of, most recently, *The Imperial Security State* and *English Lessons*.

# The Invention of Madness

## State, Society, and the Insane in Modern China

EMILY BAUM

*Studies of the Weatherhead East Asian Institute*

OCTOBER 304 p., 10 halftones 6 x 9

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HISTORY ASIAN STUDIES

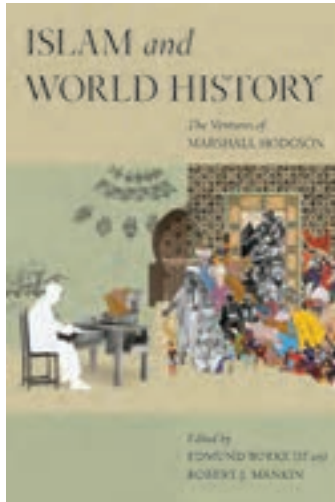
Throughout most of history in China, the insane were kept within the home and treated by healers who claimed no specialized knowledge of their condition. In the first decade of the twentieth century, however, psychiatric ideas and institutions began to influence long-standing beliefs about the proper treatment for the mentally ill. In *The Invention of Madness*, Emily Baum traces a genealogy of insanity from the turn of the century to the onset of war with Japan in 1937, revealing the complex and convoluted ways in which “madness” was transformed in the Chinese imagination into “mental illness.”

Focusing on typically marginalized

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

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



*Silk Roads*

NOVEMBER 192 p., 1 halftone 6 x 9

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HISTORY RELIGION

## Islam and World History

The Ventures of Marshall Hodgson

Edited by EDMUND BURKE III and ROBERT J. MANKIN

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

world historical insights into, among other themes, Islam and world history, gender in Islam, and the problem of Muslim universality.

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

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**Edmund Burke III** is professor emeritus, research professor of history, and the director of the Center for World History at University of California Santa Cruz. **Robert J. Mankin** (1952–2017) was director of Anglophone studies at the Université Paris Diderot (Paris VII) in France.

PAMELA O. LONG

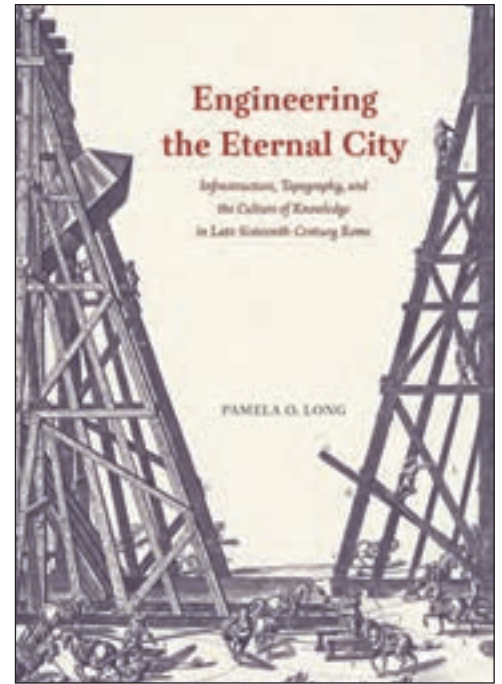
# Engineering the Eternal City

## Infrastructure, Topography, and the Culture of Knowledge in Late Sixteenth-Century Rome

Between the catastrophic flood of the Tiber River in 1557 and the death of the “engineering pope,” Sixtus V, in 1590, the city of Rome was transformed by intense activity involving building construction and engineering projects of all kinds. Using hundreds of archival documents and primary sources, *Engineering the Eternal City* explores the processes and people involved in these infrastructure projects—sewers, bridge repair, flood prevention, aqueduct construction, the building of new, straight streets, and even the relocation of immensely heavy ancient Egyptian obelisks that Roman emperors had carried to the city centuries before.

This portrait of early modern Rome examines the many conflicts, failures, and successes that shaped the city, as decision-makers tried to control not only Rome’s structures and infrastructures but also the people who lived there. Taking up visual images of the city created during the same period—most importantly in maps and urban representations—this book shows how in a time before the development of modern professionalism and bureaucracies, there was far more wide-ranging conversation among people of various backgrounds on issues of engineering and infrastructure than there is in our own times. Physicians, civic leaders, jurists, cardinals, popes, and clerics engaged with painters, sculptors, architects, printers, and other practitioners as they discussed, argued, and completed the projects that remade Rome.

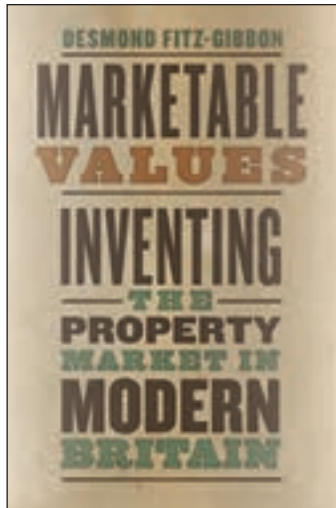
**Pamela O. Long** is an independent historian of late medieval and early modern Europe and of the history of science and technology. Her books include *Openness, Secrecy, Authorship: Technical Arts and the Culture of Knowledge from Antiquity to the Renaissance* and *Artisan/Practitioners and the Rise of the New Sciences, 1400–1600*.



“Readers who love Rome and want to learn more about it will enjoy this book.”

—Paula Findlen,  
Stanford University

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HISTORY SCIENCE



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EUROPEAN HISTORY

## Marketable Values

Inventing the Property Market in Modern Britain

DESMOND FITZ-GIBBON

The idea that land should be—or even could be—treated like any other commodity has not always been a given. For much of British history, land was bought and sold in ways that emphasized its role in complex networks of social obligation and political power, and that resisted comparisons with more easily transacted and abstract markets. Fast-forward to today, when house-flipping is ubiquitous and references to the fluctuating property market fill the news. How did we get here?

In *Marketable Values*, Desmond Fitz-Gibbon seeks to answer that question. He tells the story of how Britons imagined, organized, and debated the buying and selling of land from the mid-eighteenth to the early twentieth century. In a society organized around the prestige of property, the desire to

commodify land required making it newly visible through such spectacles as public auctions, novel professions like auctioneering, and real estate journalism. As Fitz-Gibbon shows, these innovations sparked impassioned debates on where, when, and how to demarcate the limits of a market society. As a result of these collective efforts, the real estate business became legible to an increasingly attentive public and a linchpin of modern economic life.

Drawing on an eclectic range of sources—from personal archives and estate correspondence to building designs, auction handbills, and newspapers—*Marketable Values* explores the development of the British property market and the seminal role it played in shaping the relationship we have to property around the world today.

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



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EUROPEAN HISTORY SCIENCE

## Germany's Ancient Pasts

Archaeology and Historical Interpretation since 1700

BRENT MANER

In Germany, Nazi ideology casts a long shadow over the history of archaeological interpretation. Propaganda, school curricula, and academic publications under the regime drew spurious conclusions from archaeological evidence to glorify the Germanic past and proclaim chauvinistic notions of cultural and racial superiority. But was this powerful and violent version of the distant past a nationalist invention or a direct outcome of earlier archaeological practices? By exploring the myriad pathways along which people became familiar with archaeology and the ancient past—from exhibits at local and regional museums to the plotlines of

popular historical novels—this broad cultural history shows that the use of archaeology for nationalistic pursuits was far from preordained.

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

---

**Brent Maner** is associate professor of history at Kansas State University.

## Cigarettes, Inc.

### An Intimate History of Corporate Imperialism

NAN ENSTAD

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

In this startling new account of corporate innovation and expansion, Enstad uncovers a corporate network rooted in Jim Crow segregation that stretched between the United States and

China. Bright-leaf tobacco, hundreds of white southerners, cigarettes, and industry expertise all flowed through this multinational network. *Cigarettes, Inc.* teems with a global cast—from Egyptian, American, and Chinese entrepreneurs to a multiracial set of farmers, merchants, factory workers, marketers, and even baseball players, jazz musicians, and sex workers. Through their stories, *Cigarettes, Inc.* accounts for the cigarette's spectacular rise in popularity and in the process offers nothing less than a sweeping reinterpretation of corporate power itself.

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



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HISTORY BUSINESS

## The Mourning After

### Loss and Longing among Midcentury American Men

JOHN IBSON

On the battlefields of World War II, with their fellow soldiers as the only shield between life and death, a generation of American men found themselves connecting with each other in new and profound ways. Back home after the war, however, these intimacies were met with scorn and vicious homophobia. *The Mourning After* makes sense of this cruel irony, telling the story of the unmeasured toll that was exacted upon generations of male friendships. John Ibsen draws evidence from the contrasting views of male closeness depicted in WWII-era fiction by Gore

Vidal and John Horne Burns, as well as from such wide-ranging sources as psychiatry texts, child development books, the memoirs of veterans' children, and a slew of vernacular snapshots of happy male couples. In this bold recasting of the postwar years, Ibsen argues that a prolonged mourning for tenderness lost lay at the core of midcentury American masculinity, leaving far too many men with an unspoken ache that continued long after the fighting stopped, forever damaging their relationships with their wives, their children, and each other.

---

**John Ibsen** is emeritus professor of American studies at California State University, Fullerton.

“Thoughtfully imagined, meticulously researched, and beautifully written, *The Mourning After* is a phenomenally engaging book. Ibsen recasts both the history of post-war masculinity and the history of postwar homophobia in a genuinely new light.”

—Colin R. Johnson,  
Indiana University Bloomington

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AMERICAN HISTORY  
GAY AND LESBIAN STUDIES

## On the Spirit of Rights

DAN EDELSTEIN

*The Life of Ideas*

DECEMBER 336 p., 1 halftone, 5 tables  
6 x 9

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HISTORY EUROPEAN HISTORY

By the end of the eighteenth century, politicians in America and France were invoking the natural rights of man to wrest sovereignty away from kings and lay down universal basic entitlements. Exactly how and when did “rights” come to justify such measures?

In *On the Spirit of Rights*, Dan Edelstein answers this question by examining the complex genealogy of the rights regimes enshrined in the American and French Revolutions. With a lively attention to detail, he surveys a sprawling series of debates among rulers, jurists, philosophers, political reformers, writers, and others who were all en-

gaged in laying the groundwork for our contemporary systems of constitutional governance. Every seemingly new claim about rights turns out to be a variation on a theme, as late-medieval notions were subtly repeated and refined to yield the talk of “rights” we recognize today. From the Wars of Religion to the French Declarations of the Rights of Man to the 1948 Universal Declaration of Human Rights, *On the Spirit of Rights* is a sweeping tour through centuries of European intellectual history and an essential guide to our ways of thinking about human rights today.

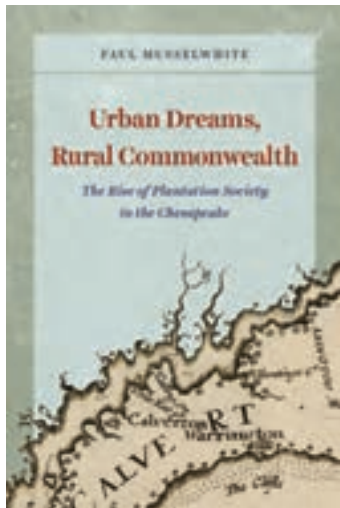
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**Dan Edelstein** is the William H. Bonsall Professor of French and professor of history (by courtesy) at Stanford University. He is the author of *The Terror of Natural Right: Republicanism, the Cult of Nature, and the French Revolution* and *The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

## Urban Dreams, Rural Commonwealth

The Rise of Plantation Society in the Chesapeake

PAUL MUSSELWHITE



*American Beginnings, 1500–1900*

NOVEMBER 352 p., 15 halftones 6 x 9

ISBN-13: 978-0-226-58528-4

Cloth \$50.00s/£37.50

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AMERICAN HISTORY

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

Paul Musselwhite details the unsuccessful urban development that

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

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**Paul Musselwhite** is assistant professor of history at Dartmouth College.



## The Gateway to the Pacific

### Japanese Americans and the Remaking of San Francisco

MEREDITH ODA

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

Focusing on the development of the Center, Meredith Oda shows how this multilayered story was embedded within a larger story of the changing

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

---

**Meredith Oda** is assistant professor of history at the University of Nevada, Reno.

## Do You See Ice?

### Inuit and Americans at Home and Away

KAREN ROUTLEDGE

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

Karen Routledge vividly depicts the experiences of American whalers and explorers in Inuit homelands. Conversely, she relates stories of Inuit who traveled to the northeastern United States and were similarly challenged by

the norms, practices, and weather they found there. Standing apart from earlier books of Arctic cultural research—which tend to focus on either Western expeditions or Inuit life—*Do You See Ice?* explores relationships between these two groups in a series of northern and temperate locations. Based on archival research and conversations with Inuit elders and experts, Routledge's book is grounded by ideas of home: how Inuit and Americans often experienced each other's countries as dangerous and inhospitable, how they tried to feel at home in unfamiliar places, and why these feelings and experiences continue to resonate today.

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**Karen Routledge** is a historian at Parks Canada.

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

—Nancy Kwak,  
University of California, San Diego

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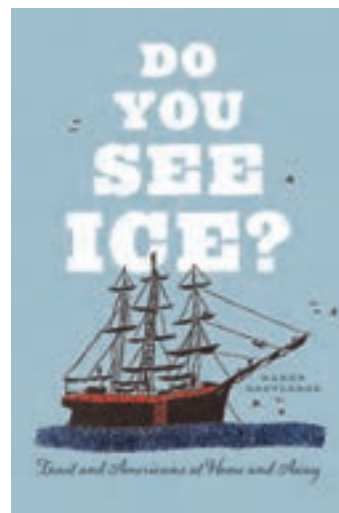
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AMERICAN HISTORY



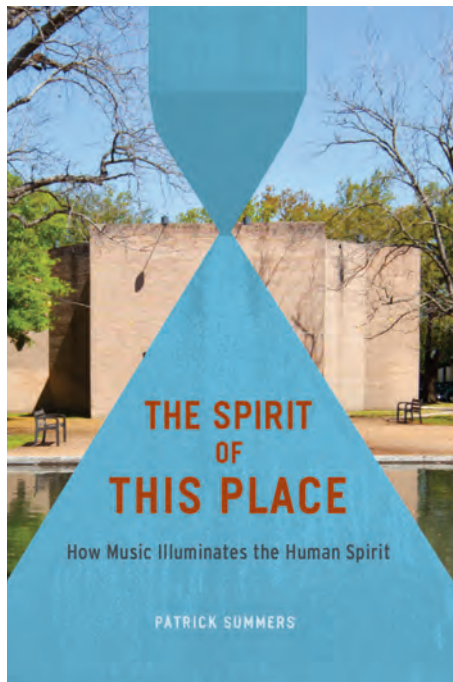
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HISTORY AMERICAN HISTORY



**PATRICK SUMMERS**

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# The Spirit of This Place

## How Music Illuminates the Human Spirit

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

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

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

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

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

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

**—Linda Hutcheon,  
University of Toronto**

*Rice University Campbell Lectures*

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NOVEMBER 176 p. 5<sup>1</sup>/<sub>2</sub> x 8<sup>1</sup>/<sub>2</sub>

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MUSIC

## Stolen Time

### Black Fad Performance and the Calypso Craze

SHANE VOGEL

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

*Stolen Time* situates this midcentury fad within a cycle of cultural appropriation—including the ragtime craze of the 1890s and the Negro vogue of the 1920s—that encapsulated the culture of the Jim Crow era. Vogel follows the fad as it moved defiantly away from any attempt at authenticity and instead

shamelessly embraced calypso kitsch. Although white calypso performers were indeed complicit in a kind of imperialist theft of Trinidadian music and dance, Vogel argues, black calypso craze performers enacted a different, and subtly subversive, kind of theft. They appropriated not Caribbean culture itself, but the US version of it—and in so doing, they slyly mocked American notions of racial authenticity. *Stolen Time* not only illuminates the history of a dimly remembered fad, it shows how methods of personal and cultural liberation can reside within the products of mass consumption.

---

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

AUGUST 272 p., 35 halftones 6 x 9

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AFRICAN AMERICAN STUDIES

## Musical Vitalities

### Ventures in a Biotic Aesthetics of Music

HOLLY WATKINS

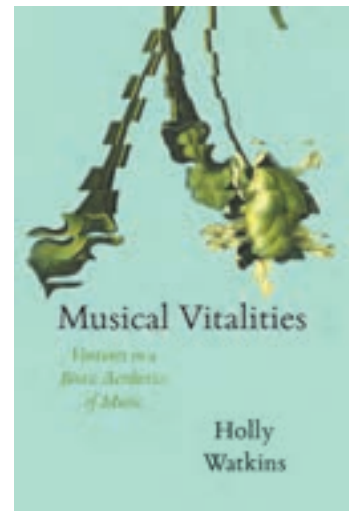
Does it make sense to refer to bird song—a complex vocalization, full of repetitive and transformative patterns that are carefully calculated to woo a mate—as art? What about a pack of wolves howling in unison or the cacophony made by an entire rain forest?

Redefining music as “the art of possibly animate things,” *Musical Vitalities* charts a new path for music studies that blends musicological methods with perspectives drawn from the life sciences. In opposition to humanist approaches that insist on a separation between culture and nature—approaches that appear increasingly untenable in an era defined by human-generated climate change—*Musical Vitalities* treats music as one example of the cultural practices and biotic arts of the animal kingdom rather than as a phenomenon categori-

cally distinct from nonhuman forms of sonic expression. The book challenges the human exceptionalism that has allowed musicologists to overlook music's structural resemblances to the songs of nonhuman species, the intricacies of music's physiological impact on listeners, and the many analogues between music's formal processes and those of the dynamic natural world. Through close readings of Austro-German music and aesthetic writings that suggest wide-ranging analogies between music and nature, *Musical Vitalities* seeks to both rekindle the critical potential of nineteenth-century music and rejoin the humans at the center of the humanities with the nonhumans whose evolutionary endowments and planetary fates they share.

---

**Holly Watkins** is associate professor of musicology at the University of Rochester's Eastman School of Music and the author of *Metaphors of Depth in German Musical Thought: From E. T. A. Hoffmann to Arnold Schoenberg*.



NOVEMBER 240 p., 3 halftones,

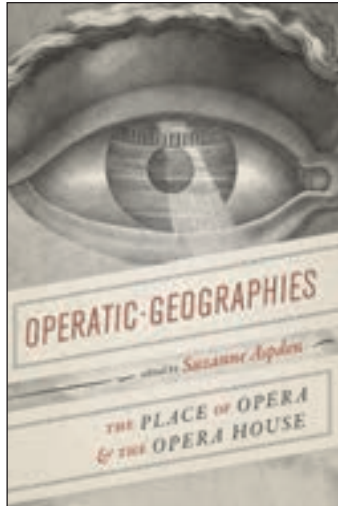
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MUSIC NATURE



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MUSIC

## Operatic Geographies

The Place of Opera and the Opera House

Edited by SUZANNE ASPDEN

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

*Operatic Geographies* invites us to reconsider the opera house's spatial production. Looking at opera through the lens of cultural geography, this anthology rethinks the opera house's landscape, not as a static backdrop, but as an expression of territoriality. The essays in this anthology consider mo-

ments across the history of the genre, and across a range of geographical contexts—from the urban to the suburban to the rural, and from the “Old” world to the “New.” One of the book's most novel approaches is to consider interactions between opera and its environments—that is, both in the domain of the traditional opera house and in less visible, more peripheral spaces, from girls' schools in late seventeenth-century England, to the temporary arrangements of touring operatic troupes in nineteenth-century Calcutta, to rural, open-air theaters in early twentieth-century France. The essays throughout *Operatic Geographies* powerfully illustrate how opera's spatial production informs the historical development of its social, cultural, and political functions.

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



NOVEMBER 160 p., 8 color plates,

12 halftones 6 x 9

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MUSIC HISTORY

## The Trouble with Wagner

MICHAEL P. STEINBERG

In this unique, hybrid book, cultural and music historian Michael P. Steinberg combines a close analysis of Wagnerian music drama with a personal account of his work as a dramaturg on the bicentennial production of *The Ring of the Nibelung* for the Teatro alla Scala Milan and the Berlin State Opera. Steinberg shows how Wagner uses the power of a modern mythology to heighten music's claims to knowledge, thereby fusing not only art and politics, but truth and lies as well. Rather than attempting

to separate value and violence, or “the good from the bad,” as much Wagner scholarship as well as popular writing have tended to do, Steinberg proposes that we confront this paradox and look to the capacity of the stage to explore its depths and implications.

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

---

**Michael P. Steinberg** is president of the American Academy in Berlin and Barnaby Conrad and Mary Critchfield Keeney Professor of History and professor of music and German studies at Brown University. He is the author, most recently, of *Judaism Musical and Unmusical*, also published by the University of Chicago Press.

## Currency Statecraft

### Monetary Rivalry and Geopolitical Ambition

BENJAMIN J. COHEN

At any given time, a limited number of national currencies are used as instruments of international commerce. How countries whose currencies gain international appeal choose to use this status forms their strategy of currency statecraft. In different circumstances, issuing governments may welcome and promote the internationalization of their currency, tolerate it, or actively oppose it. Benjamin J. Cohen offers a provocative explanation of the strategic policy choices at play.

In a comprehensive review that ranges from World War II to the present, Cohen convincingly argues that one goal stands out as the primary motivation for currency statecraft: the extent of a country's geopolitical ambition, or how driven it is to build or sustain a prominent place in the inter-

national community. When a currency becomes internationalized, it generally increases the power of the nation that produces it. In the persistent contestation that characterizes global politics, that extra edge can matter greatly, making monetary rivalry an integral component of geopolitics. Today, the major example of monetary rivalry is the emerging confrontation between the US dollar and the Chinese renminbi. Cohen describes how China has vigorously promoted the international standing of its currency in recent years, even at the risk of exacerbating relations with the United States, and explains how the outcome could play a major role in shaping the broader geopolitical engagement between the two superpowers.

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**Benjamin J. Cohen** is the Louis G. Lancaster Professor of International Political Economy at the University of California, Santa Barbara.

## Good Music

### What It Is and Who Gets to Decide

JOHN J. SHEINBAUM

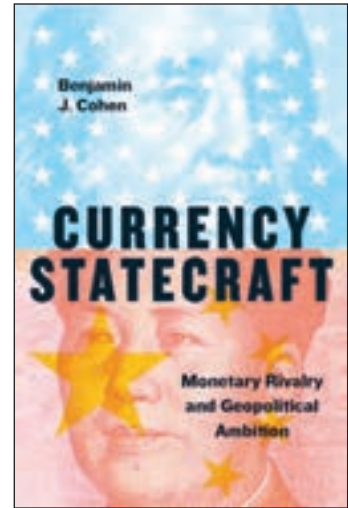
Over the past two centuries Western culture has largely valorized a particular kind of “good” music—highly serious, wondrously deep, stylistically authentic, heroically created, and strikingly original—and, at the same time, has marginalized music that does not live up to those ideals.

In *Good Music*, John J. Sheinbaum explores these traditional models for valuing music. By engaging examples such as Handel oratorios, Beethoven and Mahler symphonies, jazz improvisations, Bruce Springsteen, and prog rock, he argues that metaphors of perfection do justice to neither the perceived strengths

nor the assumed weaknesses of the music in question. Instead, he proposes an alternative model of appreciation where abstract notions of virtue need not dictate our understanding. Good music can, with pride, be playful rather than serious, diverse rather than unified, engaging to both body and mind, in dialogue with manifold styles and genres, and collaborative to the core. We can widen the scope of what music we value and reconsider the conventional rituals surrounding it, while retaining the joys of making music, listening closely, and caring passionately.

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



DECEMBER 208 p., 2 tables 6 x 9

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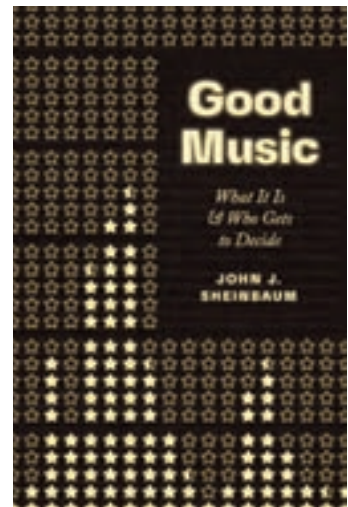
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ECONOMICS



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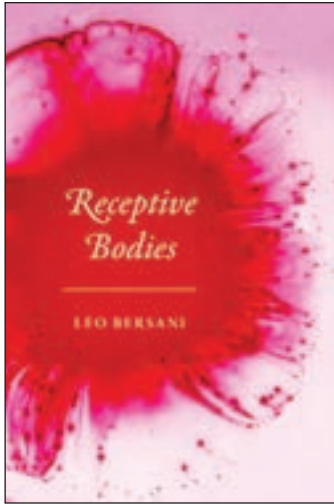
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MUSIC



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GAY AND LESBIAN STUDIES PHILOSOPHY

## Receptive Bodies

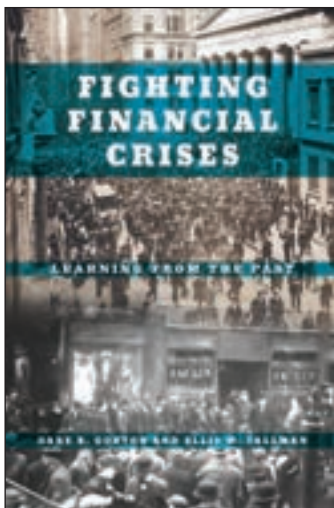
LEO BERSANI

Leo Bersani, known for his provocative interrogations of psychoanalysis, sexuality, and the human body, centers his latest book around a surprisingly simple image: a newborn baby simultaneously crying out and drawing its first breath. These twin ideas—absorption and expulsion, the intake of physical and emotional nourishment and the exhalation of breath—form the backbone of *Receptive Bodies*, a thoughtful new essay collection. These titular bod-

ies range from fetuses in utero to fully eroticized adults, all the way out to celestial giants floating in space. Bersani illustrates his exploration of the body's capacities to receive and resist what is ostensibly alien using a typically eclectic set of sources, from the Marquis de Sade to Lars von Trier. This brief but wide-ranging book will excite scholars of Freud, Foucault, and the cinema, or anyone who's ever stopped to ponder the give and take of human corporeality.

---

**Leo Bersani** is professor emeritus of French at the University of California, Berkeley, and the author of numerous books, most recently *Thoughts and Things*.



SEPTEMBER 256 p., 14 line drawings,  
12 tables 6 x 9

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ECONOMICS

## Fighting Financial Crises

Learning from the Past

GARY B. GORTON and ELLIS W. TALLMAN

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

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

and find reason to question the value of their bank debt.

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

---

**Gary B. Gorton** is the Frederick Frank Class of 1954 Professor of Management and professor of finance at Yale University School of Management and a research associate of the NBER.

He is the author of many books, including, most recently, *The Maze of Banking: History, Theory, Crisis*. **Ellis W. Tallman** is executive vice president and director of research at the Federal Reserve Bank of Cleveland. He has published extensively on macroeconomics, economic forecasting, and historical episodes of financial crisis.

## Evidence of Being

### The Black Gay Cultural Renaissance and the Politics of Violence

DARIUS BOST

*Evidence of Being* opens on a grim scene: Washington DC's gay black community in the 1980s, ravaged by AIDS, the crack epidemic, and a series of unresolved murders, seemingly abandoned by the government and mainstream culture. Yet in this darkest of moments, a new vision of community and hope emerged. Darius Bost's account of the media, poetry, and performances of this time and place reveals a stunning confluence of activism and the arts. In Washington and New York during the 1980s and '90s, gay black men banded

together, using creative expression as a tool to challenge the widespread views that marked them as unworthy of grief. They created art that enriched and reimagined their lives in the face of pain and neglect, while at the same time forging a path toward bold new modes of existence. At once a corrective to the predominantly white male accounts of the AIDS crisis and an openhearted depiction of the possibilities of black gay life, *Evidence of Being* above all insists on the primacy of community over loneliness and hope over despair.

---

**Darius Bost** is assistant professor of ethnic studies in the School for Cultural and Social Transformation at the University of Utah.

## Sovereignty and the Sacred

### Secularism and the Political Economy of Religion

ROBERT A. YELLE

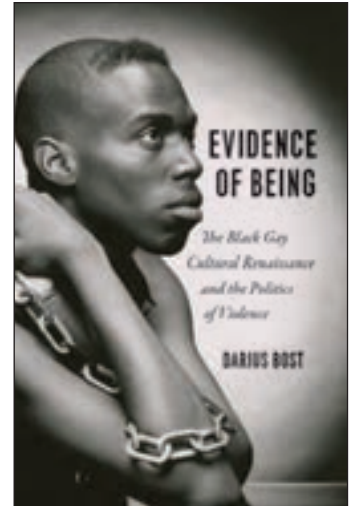
*Sovereignty and the Sacred* challenges contemporary models of polity and economy through a two-step engagement with the history of religions. Beginning with the recognition of the convergence in the history of European political theology between the sacred and the sovereign as creating "states of exception"—that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

dia, to develop a theory of polity that finds a place and a purpose for those aspects of religion that are often marginalized and dismissed as irrational by Enlightenment liberalism and utilitarianism.

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

---

**Robert A. Yelle** is professor of the theory and method of religious studies at Ludwig Maximilian University, Munich. He is the author of *Explaining Mantras: Ritual, Rhetoric, and the Dream of a Natural Language in Hindu Tantra*; *The Language of Disenchantment: Protestant Literalism and Colonial Discourse in British India*; and *Semiotics of Religion: Signs of the Sacred in History*.



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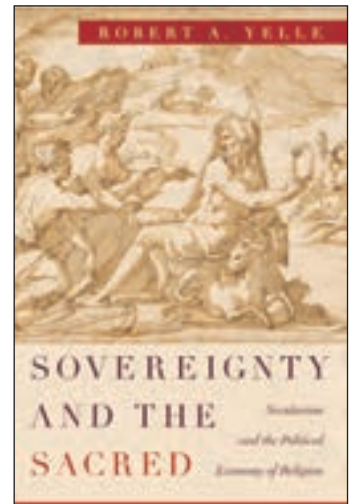
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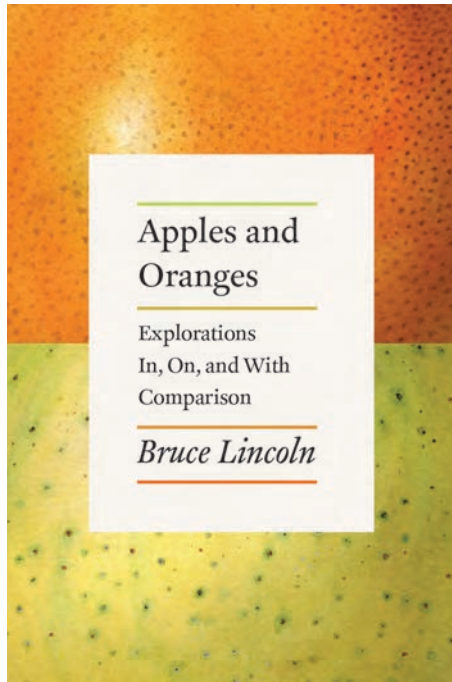
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RELIGION POLITICAL SCIENCE



**BRUCE LINCOLN**

# Apples and Oranges

## Explorations In, On, and With Comparison

Comparison is an indispensable intellectual operation that plays a crucial role in the formation of knowledge. Yet comparison often leads us to forego attention to nuance, detail, and context, perhaps leaving us bereft of an ethical obligation to take things correspondingly as they are. Examining the practice of comparison across the study of history, language, religion, and culture, distinguished scholar of religion Bruce Lincoln argues in *Apples and Oranges* for a comparatism of a more modest sort.

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

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

**Bruce Lincoln** is the Caroline E. Haskell Distinguished Service Professor Emeritus of the History of Religions in the Divinity School at the University of Chicago, where he also holds positions in the Center for Middle Eastern Studies and on the Committee on Medieval Studies, with affiliations in the Departments of Anthropology and Classics. Recent books include *Between History and Myth: Stories of Harald Fairhair and the Founding of the State* and *Gods and Demons, Priests and Scholars: Critical Explorations in the History of Religions*, both published by the University of Chicago Press.

**“Lincoln’s brilliant and learned book reflects a rare and convincing effort to renew the classical comparative approach to religious phenomena, by establishing it on a new basis. Side by side with representing a truly novel and sophisticated contribution to the study of ancient religions, it offers us a beautiful stroll through some of the most curious landscapes of modern scholarship.”**

**—Guy G. Stroumsa,  
Hebrew University of Jerusalem  
and University of Oxford**

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RELIGION HISTORY



MARK C. TAYLOR

# Abiding Grace

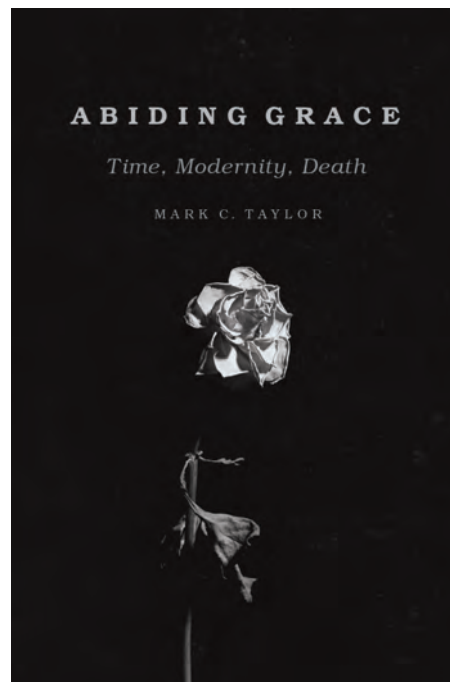
## Time, Modernity, Death

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

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

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

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



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

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

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

*Religion and Postmodernism*

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RELIGION PHILOSOPHY

## Brokered Subjects

### Sex, Trafficking, and the Politics of Freedom

ELIZABETH BERNSTEIN

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SOCIOLOGY WOMEN'S STUDIES

Our shared concern for the victims of sex trafficking represents a rare spot of common ground in contemporary political discourse. Galvanized by impassioned accounts of the abduction and forced labor of women and girls, such normally divergent groups as evangelical Christians, secular feminists, aid workers, and corporate scions have all rallied behind anti-trafficking initiatives and legislation. But just how well do these sweeping concerns and legal efforts mesh with the lived realities of the sex trade, and where exactly did the modern conception of sex trafficking originate?

In answering these questions, *Brokered Subjects* digs into the accepted

narratives of sex trafficking to reveal the troubling assumptions which have shaped both right- and left-wing agendas around sexual violence. Drawing upon years of in-depth field work, Elizabeth Bernstein sheds light not only on trafficking but on the broader structures that meld the ostensible pursuit of liberation with contemporary techniques of power. Rather than any real commitment to the safety of sex workers, Bernstein argues, what lies behind our current vision of trafficking victims is a transnational mix of putatively humanitarian militaristic interventions, feel-good capitalism, and what she terms carceral feminism: a feminism compatible with police batons.

---

**Elizabeth Bernstein** is professor of women's, gender, and sexuality studies and of sociology at Barnard College, Columbia University, and the author of *Temporarily Yours: Intimacy, Authenticity, and the Commerce of Sex*, also published by the University of Chicago Press.

## Mobile Orientations

### An Intimate Autoethnography of Migration, Sex Work, and Humanitarian Borders

NICOLA MAI



NOVEMBER 256 p., 18 halftones 6 x 9  
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SOCIOLOGY GAY AND LESBIAN STUDIES

Despite continued public and legislative concern about sex trafficking across international borders, the actual lives of the individuals involved—and, more importantly, the decisions that led them to sex work—are too often obscured or swept away entirely. With *Mobile Orientations*, Nicola Mai uncovers the dreams, needs, and priorities that motivate migrant sex workers from locales as far flung as the Balkans, the Maghreb, and West Africa.

Mai reveals that, far from being victims of a global system beyond their control, many contemporary sex workers use their profession as a means to try

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

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**Nicola Mai** is professor of sociology and migration studies at Kingston University, London.

# Thinking Through Statistics

JOHN LEVI MARTIN

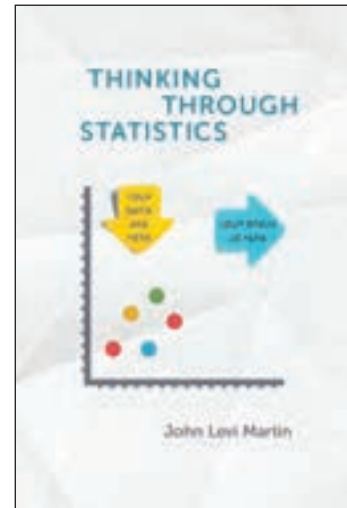
Simply put, *Thinking Through Statistics* is a primer on how to maintain rigorous data standards in social science work. But don't let that daunt you. With clever examples and witty takeaways, John Levi Martin proves himself to be a most affable tour guide through these scholarly waters.

Martin lays out the fundamental vocabulary of sociological statistics—from probability to null models—and illustrates common pitfalls to avoid in quantitative research. He encourages

readers to hunker down with the data, using a combination of visual models and simulations to outline the threats to accuracy and validity in a conventional researcher's work. *Thinking Through Statistics* gives social science practitioners accessible insight into troves of wisdom that would normally have to be earned through arduous trial and error, and it does so with a lighthearted approach that ensures this field guide is anything but stodgy.

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



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SOCIOLOGY ECONOMICS

# Enumerations

Data and Literary Study

ANDREW PIPER

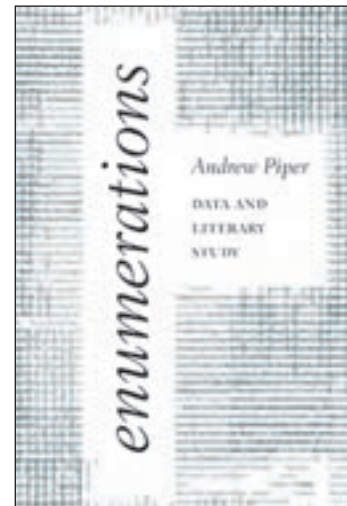
For well over a century, academic disciplines have studied human behavior using quantitative information. Until recently, however, the humanities have remained largely immune to the use of data—or vigorously resisted it. Thanks to new developments in computer science and natural language processing,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

In *Enumerations*, Andrew Piper answers that question across a variety of domains fundamental to the study of literature. He focuses on the elementary particles of literature, from the role of punctuation in poetry, the mat-

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

---

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



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LITERARY CRITICISM



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LITERARY CRITICISM

## Shakespeare's Lyric Stage

Myth, Music, and Poetry in the Last Plays

SETH LERER

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

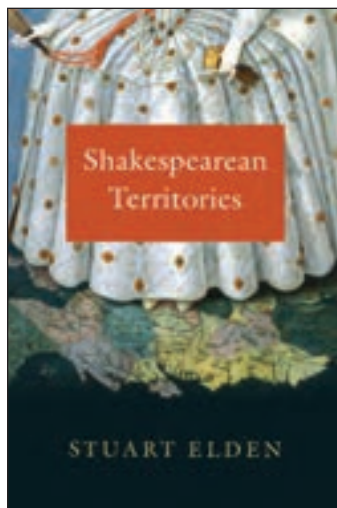
As Seth Lerer shows in this pioneering book, Shakespeare's late plays invite us to contemplate that very question, offering up lyric as a displaced and sometimes desperate antidote to situations of duress or powerlessness. Lerer argues that the theme of lyric misalignment running throughout *The Tempest*,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

change, political conspiracies, and public executions.

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

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



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LITERARY CRITICISM HISTORY

## Shakespearean Territories

STUART ELDEN

A large part of Shakespeare's enduring appeal comes from his engagement with contemporary social and political issues. The modern practice of territory as a political concept and technology that emerged during Shakespeare's life did not elude his profound political-geographical imagination. In *Shakespearean Territories*, Stuart Elden reveals through close readings of the plays just how much Shakespeare's unique historical position, combined with his imagination and political understanding, can teach us about territory. Throughout his prolific career as a playwright, Shakespeare dramatized a world filled with technological advances in measuring, navigation, cartography, military operations, and surveying. His tragedies and histories—and even several of his comedies—open up important

ways of thinking about strategy, economy, the law, and the colonial, providing critical insight into a significant juncture in history. Shakespeare's plays explore many territorial themes: from the division of the kingdom in *King Lear* to the relations among Denmark, Norway, and Poland in *Hamlet*; from the Salic Law in *Henry V* to questions of disputed land and the politics of banishment in *Richard II*. Elden traces how Shakespeare developed a nuanced understanding of the complicated concept and practice of territory and, more broadly, the political-geographical relations between people, power, and place.

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

---

**Stuart Elden** is professor of political theory and geography at the University of Warwick.

## Staging Contemplation

Participatory Theology in Middle English Prose, Verse,  
and Drama

ELEANOR JOHNSON

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

Yet, in this groundbreaking new book, Eleanor Johnson argues instead for the pervasiveness and accessibility of contemplative works to medieval audiences. By drawing together ostensibly diverse literary genres—devotional prose, allegorical poetry, cycle dramas, and morality plays—*Staging Contemplation* paints late Middle English contemplative writing as a broad genre that op-

erated collectively and experientially as much as through radical individual disengagement from the world. Johnson further argues that the contemplative genre played a crucial role in the exploration of the English vernacular as a literary and theological language in the fifteenth century, tracing how these works engaged modes of disfluency—from strained syntax and aberrant grammar to puns, slang, code-switching, and laughter—to explore the limits, norms, and potential of English as a devotional language. Full of virtuoso close readings, this book demonstrates a sustained interest in how poetic language can foster a participatory experience of likeness to God among lay and devotional audiences alike.

---

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

## Grammars of Approach

Landscape, Narrative, and the Linguistic Picturesque

CYNTHIA WALL

In *Grammars of Approach*, Cynthia Wall offers a close look at changes in perspective in spatial design, language, and narrative across the late eighteenth and early nineteenth centuries that involve, literally and psychologically, the concept of “approach.” In architecture, the term “approach” changed in that period from a verb to a noun, coming to denote the drive from the lodge at the entrance of an estate “through the most interesting part of the grounds,” as landscape designer Humphrey Repton put it. The shift from the long, straight avenue to the winding approach, Wall shows, swung the perceptual balance away from the great house onto the personal experience of the visitor. At the same time, the grammatical and topographical landscape was shifting in

tandem, away from objects and Things (and capitalized common Nouns) to the spaces in between, like punctuation and the “lesser parts of speech.” The implications for narrative included new patterns of syntactical architecture and the phenomenon of free indirect discourse. Wall examines the work of landscape theorists such as Repton, John Claudius Loudon, and Thomas Whately alongside travel narratives, topographical views, printers’ manuals, dictionaries, encyclopedias, grammars, and the novels of Defoe, Richardson, Burney, Radcliffe, and Austen to reveal a new landscaping across disciplines—new grammars of approach in ways of perceiving and representing the world in both word and image.

---

**Cynthia Wall** is professor of English at the University of Virginia. She is an editor of works by Bunyan, Defoe, and Pope, and the author of *The Literary and Cultural Spaces of Restoration London* and *The Prose of Things: Transformations of Description in the Eighteenth Century*.



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LITERARY CRITICISM

## Impostors

### Literary Hoaxes and Cultural Authenticity

CHRISTOPHER L. MILLER

Writing a new page in the surprisingly long history of literary deceit, *Impostors* examines a series of literary hoaxes, deceptions that involved flagrant acts of cultural appropriation. This book looks at authors who posed as people they were not, in order to claim a different ethnic, class, or other identity. These writers were, in other words, literary usurpers and appropriators who trafficked in what Christopher L. Miller terms the “intercultural hoax.”

In the United States, such hoaxes are familiar. Forrest Carter’s *The Education of Little Tree* and JT LeRoy’s *Sarah* are two infamous examples. Miller’s contribution is to study hoaxes beyond our borders, employing a comparative

framework and bringing French and African identity hoaxes into dialogue with some of their better-known American counterparts. In France, multiculturalism is generally eschewed in favor of universalism, and there should thus be no identities (in the American sense) to steal. However, as Miller demonstrates, this, too, is a ruse: French universalism can only go so far and do so much. There is plenty of otherness to appropriate. This French and Francophone tradition of imposture has never received the study it deserves. Taking a novel approach to this understudied tradition, *Impostors* examines hoaxes in both countries, finding similar practices of deception and questions of harm.

---

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

## Street Players

### Black Pulp Fiction and the Making of a Literary Underground

KINOHI NISHIKAWA

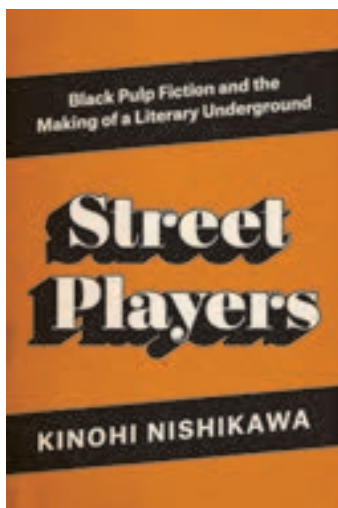
The uncontested center of the black pulp fiction universe for more than four decades was the Los Angeles publisher Holloway House. From the late 1960s until it closed in 2008, Holloway House specialized in cheap paperbacks with page-turning narratives featuring black protagonists in crime stories, conspiracy thrillers, prison novels, and Westerns. From Iceberg Slim’s *Pimp* to Donald Goines’s *Daddy Cool*, the thread that tied all of these books together—and made them distinct from the majority of American pulp—was an un-failing veneration of black masculinity. Zeroing in on Holloway House, *Street Players* explores how this world of black pulp fiction was produced, received, and recreated over time and across different communities of readers.

Kinohi Nishikawa contends that black pulp fiction was built on white readers’ fears of the feminization of society—and the appeal of black masculinity as a way to counter it. In essence, it

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

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**Kinohi Nishikawa** is assistant professor of English and African American studies at Princeton University.



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LITERARY CRITICISM  
AFRICAN AMERICAN STUDIES

## Paper Minds

Literature and the Ecology of Consciousness

JONATHAN KRAMNICK

How do poems and novels create a sense of mind? What does literary criticism say in conversation with other disciplines that addresses problems of consciousness? In *Paper Minds*, Jonathan Kramnick takes up these vital questions, exploring the relations between mind and environment, the literary forms that uncover such associations, and the various fields of study that work to illuminate them.

Opening with a discussion of how literary scholarship's particular methods can both complement and remain in tension with corresponding methods

particular to the sciences, *Paper Minds* then turns to a series of sharply defined case studies. Ranging from eighteenth-century poetry and haptic theories of vision, to landscapes in which all matter is sentient, to cognitive science and the rise of the novel, Kramnick's essays are united by a central thematic authority: this unified approach of these essays shows us what distinctive knowledge that literary texts and literary criticism can contribute to discussions of perceptual consciousness, created and natural environments, and skilled engagements with the world.

---

**Jonathan Kramnick** is the Maynard Mack Professor of English and director of the Lewis Walpole Library at Yale University. He is the author of *Making the English Canon* and *Actions and Objects from Hobbes to Richardson*.

## Minor Creatures

Persons, Animals, and the Victorian Novel

IVAN KREILKAMP

In the nineteenth century, richly drawn social fiction became one of England's major cultural exports. At the same time, a surprising companion came to stand alongside the novel as a key embodiment of British identity: the domesticated pet. In works by authors from the Brontës to Eliot, from Dickens to Hardy, animals appeared as markers of domestic coziness and familial kindness. Yet for all their supposed significance, the animals in nineteenth-century fiction were never granted the same fullness of character or consciousness as their human masters: they re-

main secondary figures. *Minor Creatures* re-examines a slew of literary classics to show how Victorian notions of domesticity, sympathy, and individuality were shaped in response to the burgeoning pet class. The presence of beloved animals in the home led to a number of welfare-minded political movements, inspired in part by the Darwinian thought that began to sprout at the time. Nineteenth-century animals may not have been the heroes of their own lives, but, as Kreilkamp shows, the history of domestic pets deeply influenced the history of the English novel.

---

**Ivan Kreilkamp** is associate professor of English at Indiana University Bloomington.

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LITERARY CRITICISM

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

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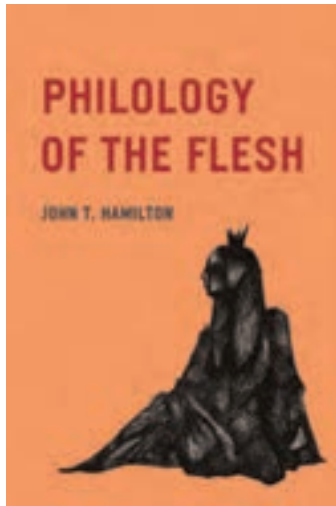
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RELIGION CLASSICS

## Philology of the Flesh

JOHN T. HAMILTON

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

In *Philology of the Flesh*, John T. Hamilton explores writing and reading practices that engage this notion in a range of poetic enterprises and theoretical reflections. By pressing the notion of philology as “love” (*philia*) for the “word” (*logos*), Hamilton’s readings investigate the breadth, depth, and limits of verbal styles that are irreducible to mere information. While a philologist of the body might understand words as

corporeal vessels of core meaning, the philologist of the flesh, by focusing on the carnal qualities of language, resists taking words as mere containers.

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

---

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

## Technology

Critical History of a Concept

ERIC SCHATZBERG

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HISTORY

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

tion, insisting on the dignity, creativity, and cultural worth of their work.

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

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





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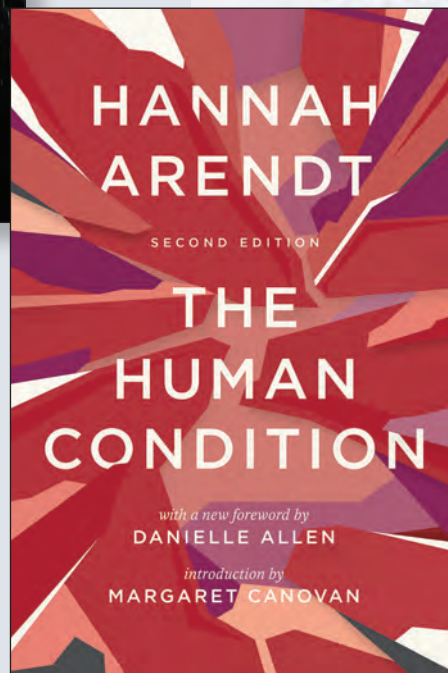
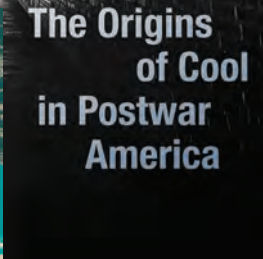
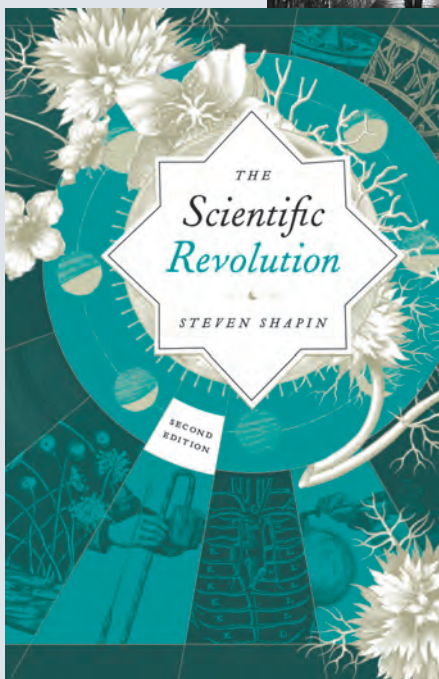
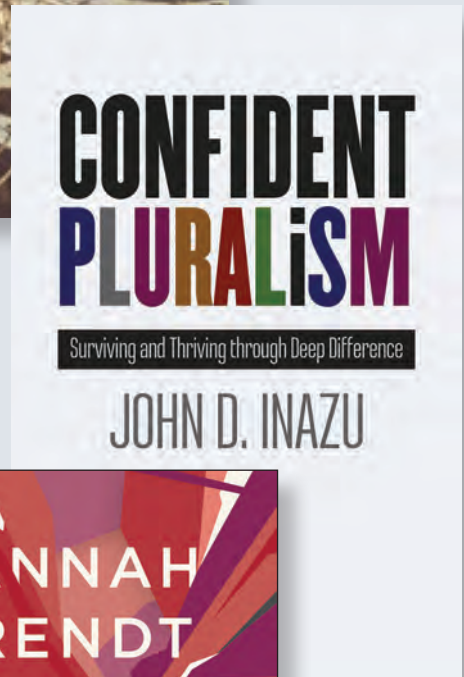
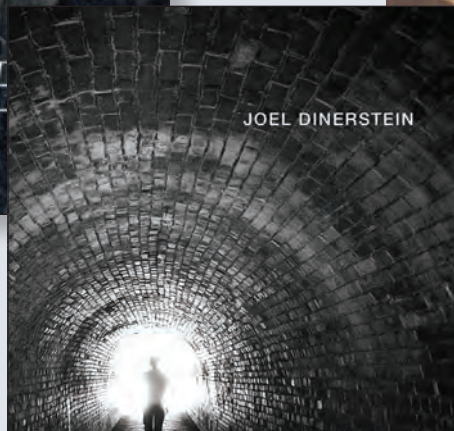
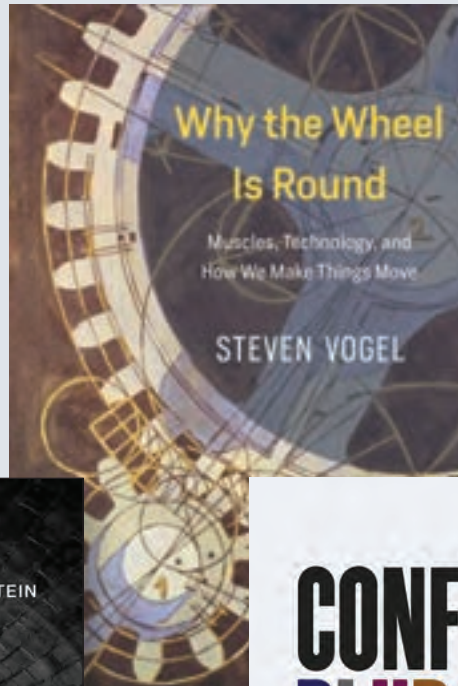
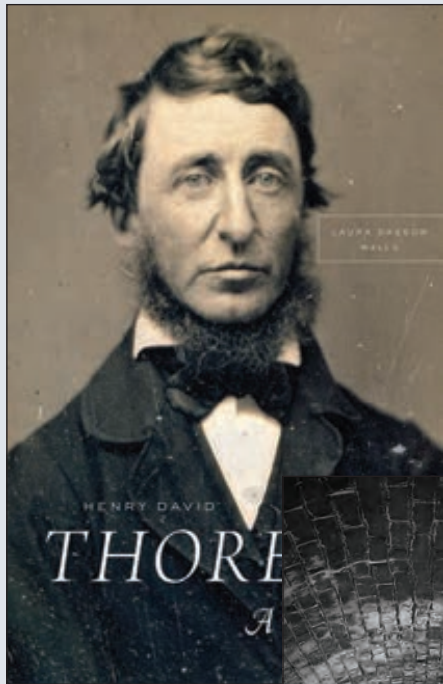
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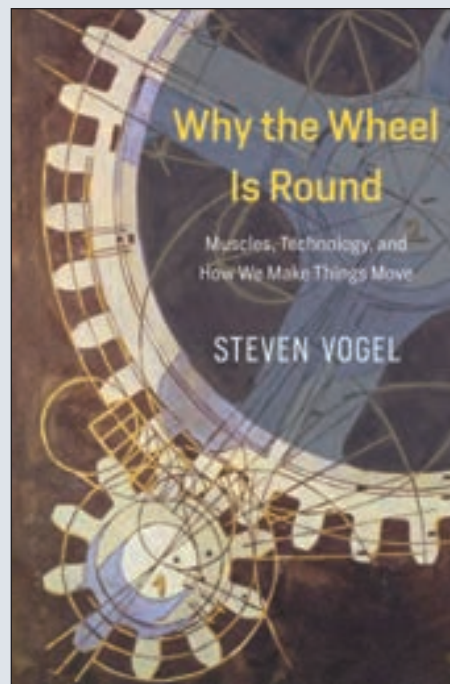
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"Few, if any, engineering books can have started by encouraging the reader to go through a series of physical exercises in which they see how far they can twist their extended arm, turn their wrist and rotate their head. It may sound more like pilates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

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



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**Laura Dassow Walls** is the William P. and Hazel B. White Professor of English at the University of Notre Dame. She lives in Granger, IN.

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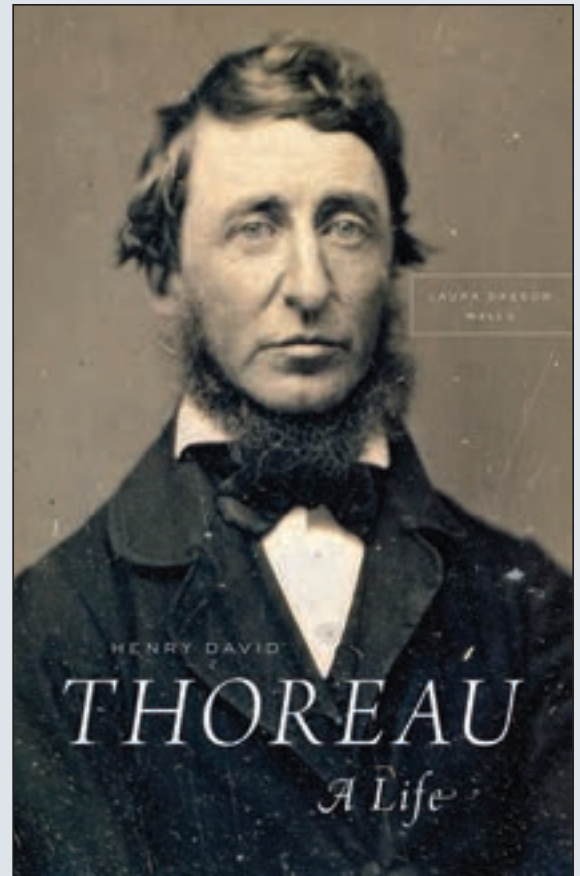
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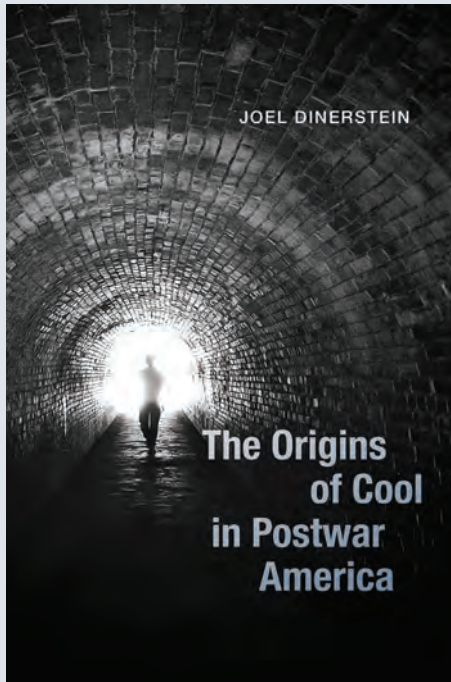
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Through eye-opening portraits of iconic figures, Dinerstein illuminates the cultural connections and artistic innovations among Lester Young, Humphrey Bogart, Robert Mitchum, Billie Holiday, Frank Sinatra, Jack Kerouac, Albert Camus, Marlon Brando,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

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

**Joel Dinerstein** is the author of three books on cool, including *American Cool* and *Coach: A Study of New York Cool*, as well as *Swinging the Machine*, a cultural history of technology and American music. He is professor of English at Tulane University.

“The kind of book that makes learning enjoyable. Afterward, you’ll know a lot more about the world today and where it came from. But if you’re cool, you’ll pretend you don’t.”

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JOHN D. INAZU

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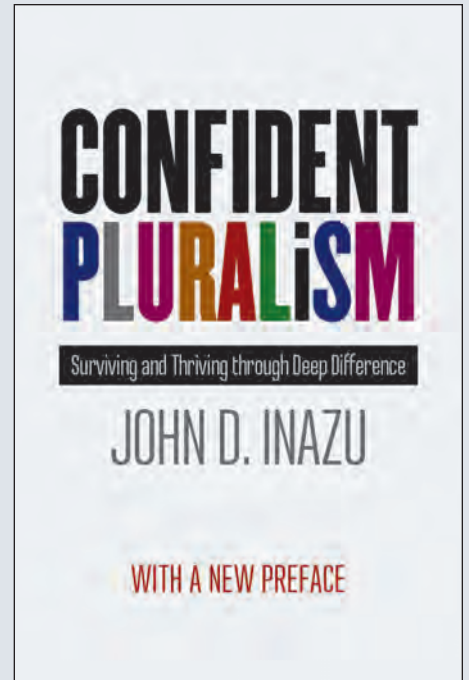
*With a New Preface*

In the three years since Donald Trump first announced his plans to run for president, the United States seems to have become more dramatically polarized and divided with each passing month. There are seemingly irresolvable differences in the beliefs, values, and identities of citizens across the country that too often play out in our legal system in clashes on a range of topics such as the tensions between law enforcement and minority communities. How can we possibly argue for civic aspirations like tolerance, humility, and patience in our current moment?

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

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

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



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

—*Washington Post*

**“Disagreeing with others, even passionately disagreeing with others, without rhetorically vaporizing them is actually part of what it means to live as citizens in a republic. The choice is co-existence with some degree of mutual respect—or the politics of resentment and disaffection, the politics of hate and de-humanization.”**

—*Commentary Magazine*

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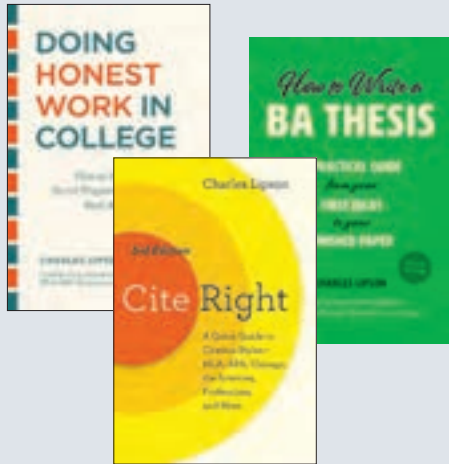
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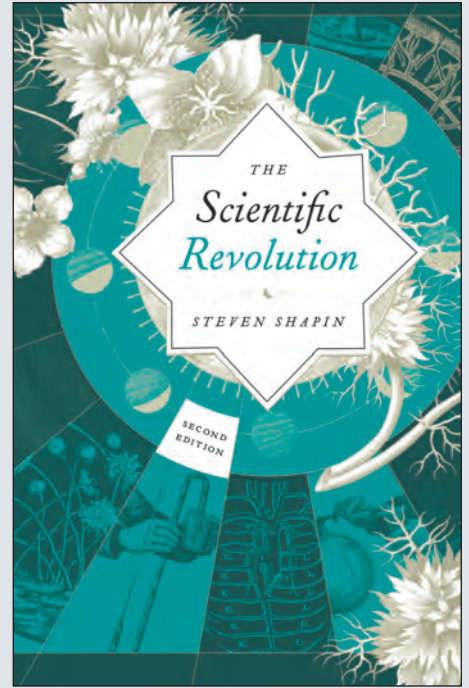
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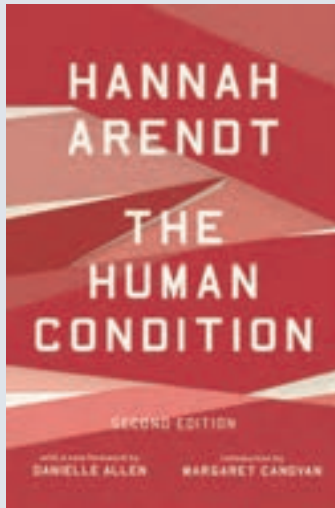
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**Hannah Arendt** is widely considered one of the most important thinkers of the twentieth century. The University of Chicago Press also publishes her *Lectures on Kant’s Political Philosophy* and *Love and Saint Augustine*, as well as *The Correspondence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



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

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**Julie A. Nelson** is professor of economics at the University of Massachusetts Boston and a senior research fellow at the Global Development and Environment Institute of Tufts University.

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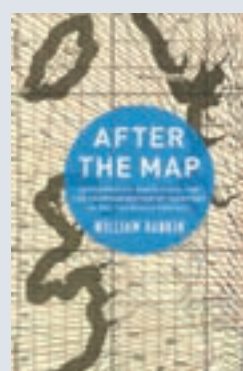
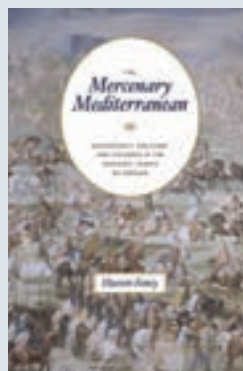
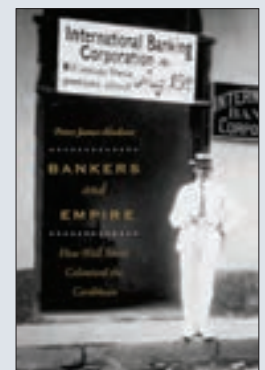
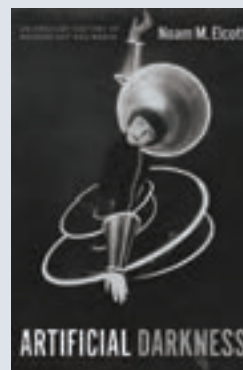
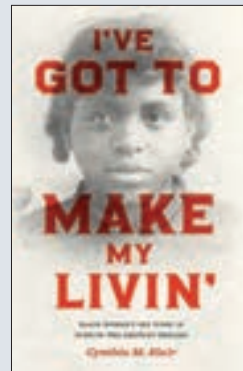
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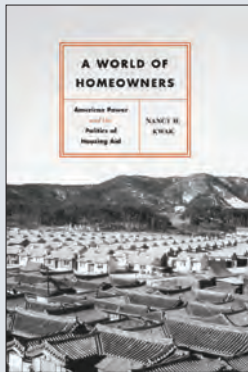
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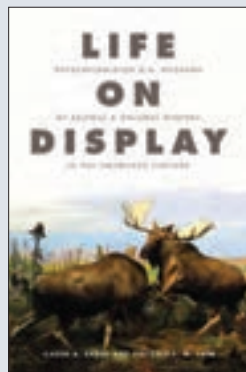
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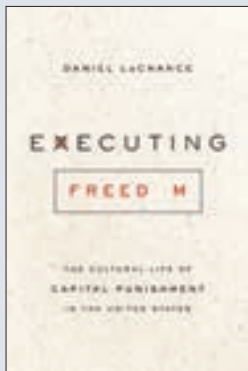
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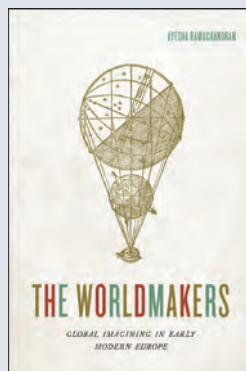
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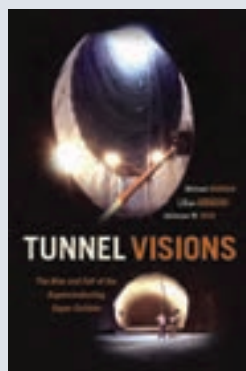
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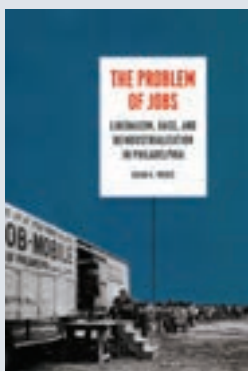
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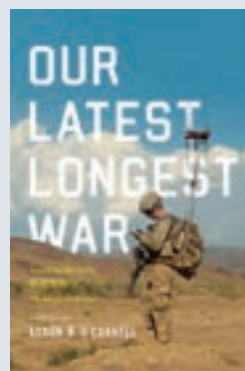
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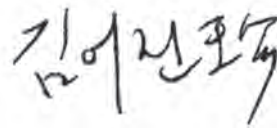
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