

MICHIGAN

FALL BOOKS 2016



INTERNATIONAL
RIGHTS EDITION

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Memoirist Bob Tarte returns with another hilarious look into his birdbrained world

Feather Brained

*My Bumbling Quest to Become a Birder and
Find a Rare Bird on My Own*

Bob Tarte

For much of his life, the closest Bob Tarte got to a nature walk was the stroll from parking lot to picnic table on family outings. But then a chance sighting of a dazzling rose-breasted grosbeak in wife-to-be Linda's backyard prompts a fascination with birds, which he had never cared about before in the least. Soon he is obsessed with spotting more and more of them—the rarer the better—and embarks on a bumpy journey to improve his bumbling birding skills. Along the way, Tarte offers readers a droll look at the pleasures and pitfalls he encounters, introduces a colorful cast of fellow birders from across the country, and travels to some of the premier birding sites in the Midwest, including Point Pelee, Magee Marsh, Tawas Point State Park, and even Muskegon Wastewater System. This funny, heartfelt memoir will appeal to birders of all skill levels as well as to anyone who knows and loves a birder.

Bob Tarte has published three memoirs—*Enslaved by Ducks*, *Fowl Weather*, and *Kitty Cornered*—about living in Lowell, Michigan, with his wife and a menagerie of pet ducks, turkeys, parrots, rabbits, cats, orphaned baby birds, and more.

"[Tarte's] unforgettable family—feathered, furred and (the human ones, mostly) flummoxed—is one you'll love visiting."

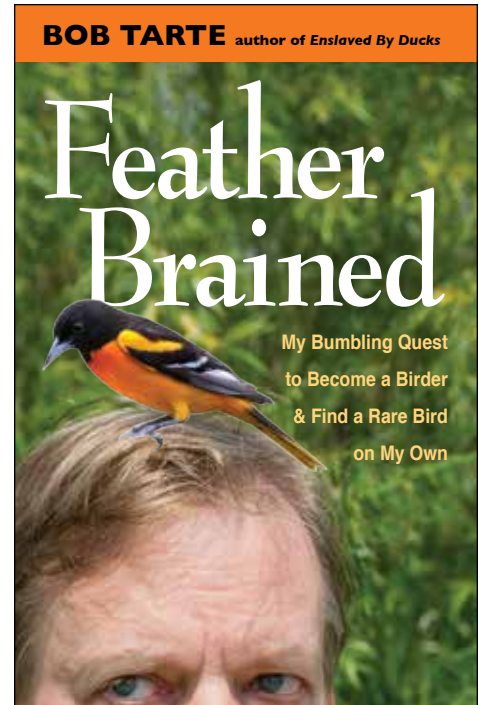
—**Sy Montgomery**, Author of *The Good Good Pig*

"Bob's tone is self-deprecating, humorous, and totally winsome."

—**Nancy Pearl**, *NPR Morning Edition*

"Tarte's laughter-through-tears approach is therapeutic and inspirational."

—**Entertainment Weekly**



**MEMOIR
HUMOR
NATURE**

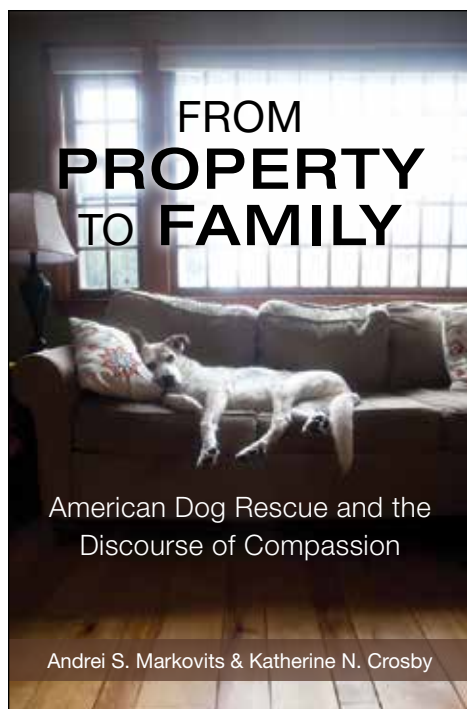
April 2016

6 x 9, 216 pages, 15 B&W photos

Cloth 978-0-472-11986-8

\$22.95

A detailed look into the cultural history and cultural impact of dog rescue in the United States



From Property to Family

American Dog Rescue and the Discourse of Compassion

Andrei S. Markovits and Katherine N. Crosby

In *From Property to Family: American Dog Rescue and the Discourse of Compassion*, Andrei Markovits and Katherine Crosby argue for a strong relationship between the “discourse of empathy” received from the cultural upheavals of the 1960s and 1970s, which have actually altered the way we treat persons and ideas previously scorned by the social mainstream, and a shift in our conception and treatment of animals. In the case of dogs, this shift has increasingly transformed the discursive category of the animal from human companion to human family member. One of the new institutions created by this attitudinal and behavioral change toward dogs has been the purebred canine rescue organization, examples of which have arisen all over the United States beginning in the 1980s and massively proliferating from the 1990s onward. While the growing scholarship on the changed dimension of the human-animal relationship attests to its social, political, and intellectual salience to our contemporary world, the work presented in Markovits and Crosby’s book constitutes the first academic research on the particularly important institution of dog rescue.

Andrei S. Markovits is the Karl W. Deutsch Collegiate Professor of Comparative Politics and German Studies as well as an Arthur F. Thurnau Professor at the University of Michigan in Ann Arbor. **Katherine N. Crosby**, a 2011 graduate of the University of Michigan, is completing her doctorate in the Department of History, University of South Carolina in Columbia.

AMERICAN STUDIES
CULTURAL STUDIES

September 2014

6 x 9, 362 pages, 12 figures, 13 tables

Cloth 978-0-472-07246-0

\$50.00

Paper 978-0-472-05246-2

\$24.95

Examines the role of black American music abroad in the post–WWII era through the lens of one of the period’s most prolific and influential blues scholars, Paul Oliver

Blues, How Do You Do?

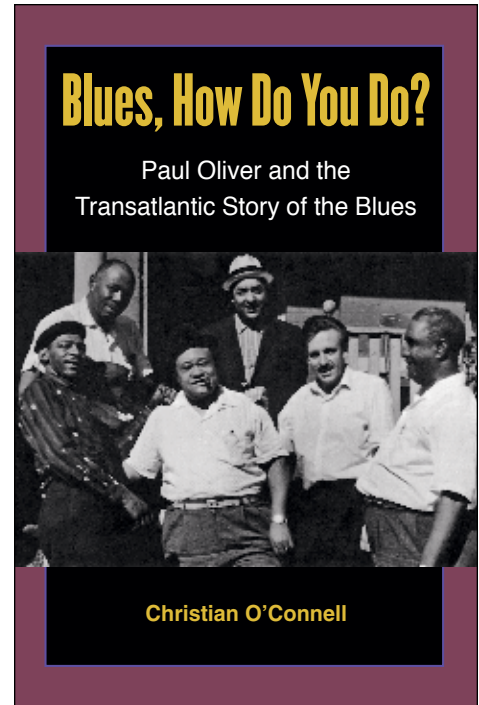
Paul Oliver and the Transatlantic Story of the Blues

Christian O’Connell

Recent revisionist scholarship has argued that representations by white “outsider” observers of black American music have distorted historical truths about how the blues came to be. While these scholarly arguments have generated an interesting debate concerning how the music has been framed and disseminated, they have so far only told an American story, failing to acknowledge that in the post-war era the blues had spread far beyond the borders of the United States. As Christian O’Connell shows in *Blues, How Do You Do?* Paul Oliver’s largely neglected scholarship—and the unique transatlantic cultural context it provides—is vital to understanding the blues.

O’Connell’s study begins with Oliver’s scholarship in his early days in London as a writer for the British jazz press and goes on to examine Oliver’s encounters with visiting blues musicians, his State Department–supported field trip to the US in 1960, and the resulting photographs and oral history he produced, including his epic “blues narrative,” *The Story of the Blues* (1969). *Blues, How Do You Do?* thus aims to move away from debates that have been confined within the limits of national borders—or relied on clichés of British bands popularizing American music in America—to explore how Oliver’s work demonstrates that the blues became a reified ideal, constructed in opposition to the forces of modernity.

Christian O’Connell is a Senior Lecturer in American History at the University of Gloucestershire.



MUSIC-JAZZ, BLUES

August 2015

6 x 9, 264 pages, 39 B&W halftones

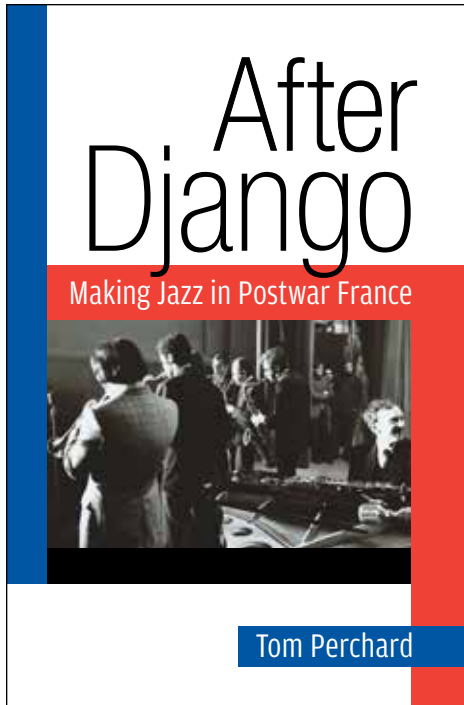
Cloth 978-0-472-07267-5

\$80.00

Paper 978-0-472-05267-7

\$39.95

One of the first full-length studies of jazz in postwar France, this book explores the ways that French musicians and critics received and remade an American music according to their own cultural concerns



After Django

Making Jazz in Postwar France

Tom Perchard

How did French musicians and critics interpret jazz—that quintessentially American music—in the mid-twentieth century? How far did players reshape what they learned from records and visitors into more local jazz forms, and how did the music figure in those angry debates that so often suffused French cultural and political life? *After Django* begins with the famous interwar triumphs of Josephine Baker and Django Reinhardt, but, for the first time, the focus here falls on the French jazz practices of the postwar era. The work of important but neglected French musicians like André Hodeir and Barney Wilen is examined in depth, as are native responses to Americans like Miles Davis and Thelonious Monk. The book provides an original intertwining of musical and historical narrative, supported by extensive archival work. In clear and involving prose, it describes both the music that was made and the arguments to which jazz was recruited, from debates on national identity in the 1930s to the street battles of 1968, following decolonization. By examining musical practices as well as critical discourses, this book seeks to understand those problematic efforts towards aesthetic assimilation and transformation, made by those concerned with jazz in fact and in idea, even after anti-jazz diatribes disappeared from the press.

Tom Perchard teaches in the Department of Music at Goldsmiths, University of London.

“The way Perchard writes about music in After Django is tremendous. And the balance the author strikes between history and criticism is exemplary, as good as anything I’ve read in recent years. This is a remarkable book that is bound to make a huge contribution, not only to our understanding of jazz or French music culture, but to our understanding of music more generally.”

—Stephen Eric Drott, University of Texas at Austin

MUSIC-JAZZ EUROPEAN HISTORY

January 2015

SERIES: JAZZ PERSPECTIVES

6 x 9, 308 pages, 13 examples, 1 figure,

3 B&W halftones

Cloth 978-0-472-07242-2

\$80.00

Paper 978-0-472-05242-4

\$39.95

The first scholarly volume to investigate the impact of social media and other communication technologies on the global dissemination of the Korean Wave

Hallyu 2.0

The Korean Wave in the Age of Social Media

Sangjoon Lee and Abé Mark Nornes, Editors

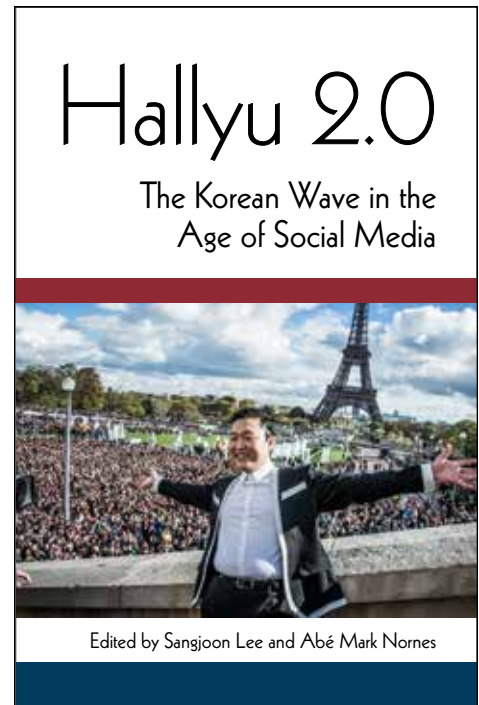
Collectively known as *Hallyu*, Korean music, television programs, films, online games, and comics enjoy global popularity, thanks to new communication technologies. In recent years, Korean popular culture has also become the subject of academic inquiry. Whereas the Hallyu's impact on Korea's national image and domestic economy, as well as on transnational cultural flows, has received much scholarly attention, there has been little discussion of the role of social media in Hallyu's propagation.

Contributors to *Hallyu 2.0: The Korean Wave in the Age of Social Media* explore the ways in which Korean popular cultural products are shared by audiences around the globe; how they generate new fans, markets, and consumers through social media networks; and how scholars can analyze, interpret, and envision the future of this unprecedented cultural phenomenon.

Sangjoon Lee is Assistant Professor in the Wee Kim Wee School of Communication and Information, Nanyang Technological University, Singapore. **Abé Mark Nornes** is Professor of Asian Cinema at the University of Michigan.

"Hallyu 2.0's endeavor—to 'explore how Korean popular-cultural products have been circulated, disseminated, and consumed by audiences around the globe'—is eminently timely and worthy. The volume has an important contribution to make to scholarship on the Korean Wave. It will be of interest to scholars and students as well as an eager global base of fans keen to read more academic approaches to Korean popular music and dramas."

—Stephen Epstein, Victoria University of Wellington



ASIAN STUDIES MEDIA AND COMMUNICATION

June 2015

SERIES: PERSPECTIVES ON
CONTEMPORARY KOREA

6 x 9, 276 pages, 6 tables, 13 halftones,
4 figures

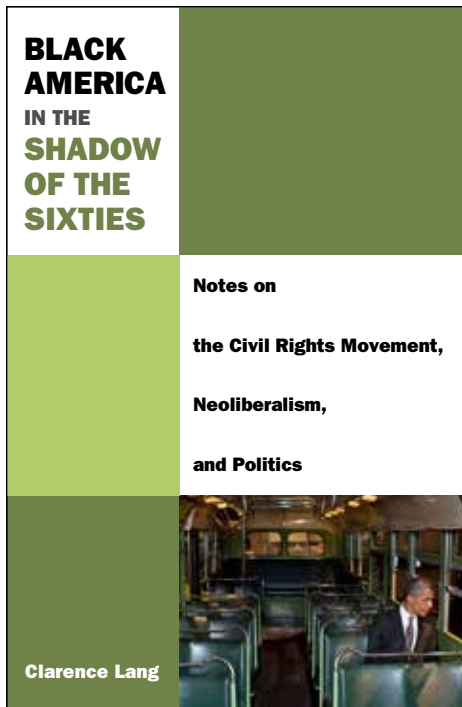
Cloth 978-0-472-07252-1

\$85.00

Paper 978-0-472-05252-3

\$35.00

A spirited argument for moving beyond the legacy of the Civil Rights era to best understand the current situation of African Americans



Black America in the Shadow of the Sixties

Notes on the Civil Rights Movement, Neoliberalism, and Politics

Clarence Lang

Combining interdisciplinary scholarship, political reportage, and personal reflection, this daring book measures the current celebrations of 1960s-era civil rights anniversaries against the realization of a black American presidency, and the stark social and economic conditions of contemporary Black America. Clarence Lang argues that the ways in which we remember the 1960s have serious repercussions for how we characterize the progressive legacies of that period; understand the concepts of black community, leadership, and politics; and approach the limitations and prospects for social change today. The persistence of the Sixties in the political outlook of scholars and activists highlights the need for frameworks more closely aligned with a current historical context shaped by the damaging effects of neoliberalism.

On the rise since the 1970s, neoliberalism rejects social welfare protections for the citizenry in favor of individual liberty, unfettered markets, and a laissez-faire national state. Neoliberalism's effects have included the transition from industrial production to an economy driven by financial capital; market deregulation and austerity; privatization; anti-union policies; the erosion of work conditions and pay in order to generate greater productivity and higher corporate profits; declining family income and rising household debt; heightened state surveillance, harassment, and imprisonment of people of color, as well as racial terrorism by white civilians; greater class stratification, both between and within racial/ethnic groupings; and a heightened concentration of wealth among the top one percent in this nation.

Clarence Lang is Associate Professor of African & African-American Studies, and American Studies, at the University of Kansas.

"... a profound, provocative, and persuasive argument... Lang explains the origins and evolutions of the ideas of colorblindness and post-racialism."

—George Lipsitz, University of California, Santa Barbara

AFRICAN-AMERICAN STUDIES HISTORY

February 2015

SERIES: CLASS : CULTURE

6 x 9, 184 pages

Cloth 978-0-472-07266-8

\$65.00

Paper 978-0-472-05266-0

\$22.95

Explores U.S. detective fiction's deep engagement with the shifting dynamics of race and labor in America

Dreams for Dead Bodies

Blackness, Labor, and the Corpus of American Detective Fiction

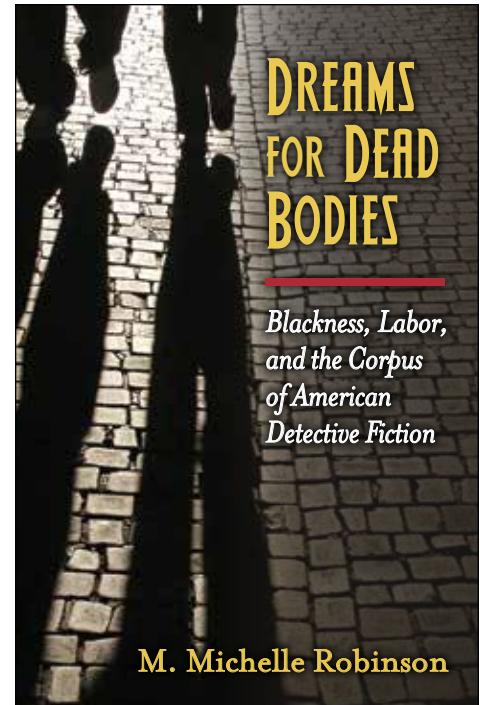
M. Michelle Robinson

Dreams for Dead Bodies: Blackness, Labor, and the Corpus of American Detective Fiction offers new arguments about the origins of detective fiction in the United States, tracing the lineage of the genre back to unexpected texts and uncovering how authors such as Edgar Allan Poe, Mark Twain, Pauline Hopkins, and Rudolph Fisher made use of the genre's puzzle-elements to explore the shifting dynamics of race and labor in America.

The author constructs an interracial genealogy of detective fiction to create a nuanced picture of the ways that black and white authors appropriated and cultivated literary conventions that coalesced in a recognizable genre at the turn of the twentieth century. These authors tinkered with detective fiction's puzzle-elements to address a variety of historical contexts, including the exigencies of chattel slavery, the erosion of working-class solidarities by racial and ethnic competition, and accelerated mass production. *Dreams for Dead Bodies* demonstrates that nineteenth- and early twentieth-century American literature was broadly engaged with detective fiction, and that authors rehearsed and refined its formal elements in literary works typically relegated to the margins of the genre. By looking at these margins, the book argues, we can better understand the origins and cultural functions of American detective fiction.

M. Michelle Robinson is Assistant Professor for the Department of American Studies at the University of North Carolina at Chapel Hill.

"With verve and energy, M. Michelle Robinson argues that the work of detection in fiction predates the appearance of the detective per se, and demonstrates that genres are fluid patchworks under constant repair and erasure even as they become ever more stable and predictable contracts between authors and readers. She shows how the modes of narration essential to elaborating crime plots—usually involving money and murder—are intimately tied to affective relations across classes, races,



and time, and the means by which they are expressed, involve, even commit, hidden violence. It is the work of narration to enlist readers in the narrators' process of unraveling these crimes at the heart of family and nation."

—Paula Rabinowitz, author of *American Pulp: How Paperbacks Brought Modernism to Main Street*

**LITERARY CRITICISM
MYSTERY & DETECTIVE
AFRICAN AMERICAN STUDIES**

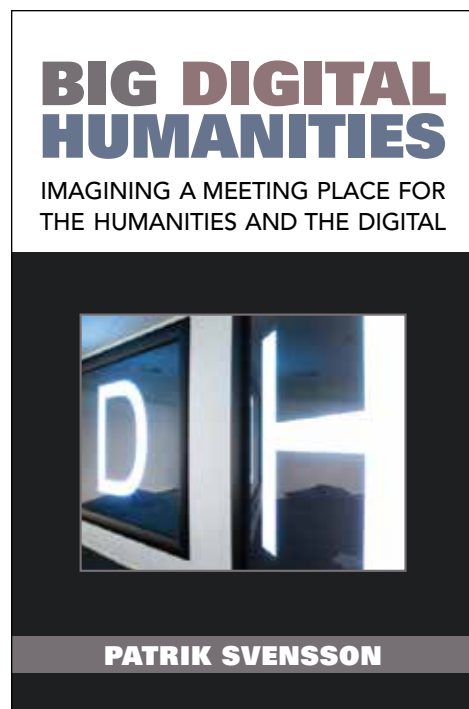
February 2016

SERIES: CLASS : CULTURE

6 x 9, 264 pages

Cloth 978-0-472-11981-3

\$75.00



Big Digital Humanities

Imagining a Meeting Place for the Humanities and the Digital

Patrik Svensson

Big Digital Humanities has its origins in a series of seminal articles Patrik Svensson published in the *Digital Humanities Quarterly* between 2009 and 2012. As these articles were coming out, enthusiasm around Digital Humanities was acquiring a great deal of momentum and significant disagreement about what did or didn't "count" as Digital Humanities work. Svensson's articles provided a widely sought after omnibus of Digital Humanities history, practice, and theory. They were informative and knowledgeable and tended to foreground reportage and explanation rather than utopianism or territorial contentiousness. In revising his original work for book publication, Svensson has responded to both subsequent feedback and new developments. Svensson's own unique perspective and special stake in the Digital Humanities conversation come from his role as Director of the HUMLab at Umeå University.

Patrik Svensson is Professor in the Humanities and Information Technology and Director of HUMLab, Umeå University.

"Big Digital Humanities proposes a comprehensive model of digital humanities that will propel the field forward."

—Tanya Clement, University of Texas–Austin

"Drawing on his decade-long experience directing HUMLab at Umeå and the lessons learned through digital humanities projects, infrastructure-building, and interactions with the global DH community, Svensson's Big Digital Humanities will have a critically important place in the scholarly conversations about what DH is and what it might become."

—Todd Presner, University of California—Los Angeles

**DIGITAL PROJECTS
HIGHER EDUCATION**

July 2016

SERIES: DIGITAL HUMANITIES

6 x 9, 328 pages

Cloth 978-0-472-07306-1

\$80.00

Paper 978-0-472-05306-3

\$39.95

Explores the values, assumptions, and consequences of the circulation of DNA in popular culture

The DNA Mystique

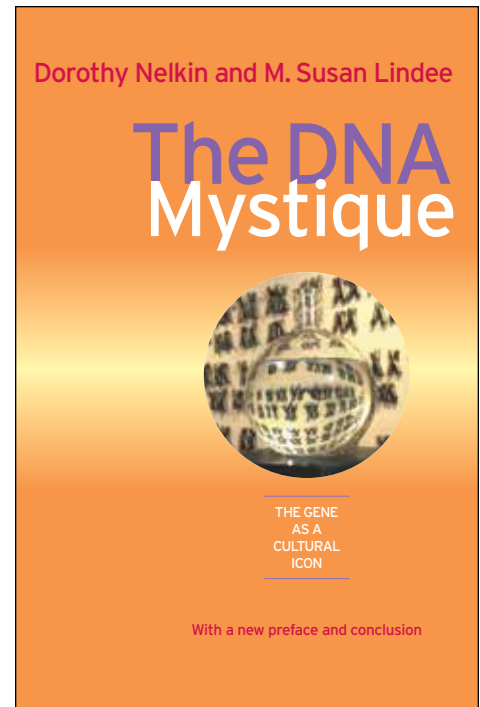
The Gene as a Cultural Icon

Dorothy Nelkin and M. Susan Lindee

The DNA Mystique suggests that the gene in popular culture draws on scientific ideas but is not constrained by the technical definition of the gene as a section of DNA that codes for a protein. In highlighting DNA as it appears in soap operas, comic books, advertising, and other expressions of mass culture, the authors propose that these domains provide critical insights into science itself.

With a new introduction and conclusion, this new edition will continue to be an engaging, accessible, and provocative text for the sociology, anthropology, and bioethics classroom, as well as stimulating reading for those generally interested in science and culture.

Dorothy Nelkin, University Professor at New York University, passed away in the spring of 2003. **M. Susan Lindee** is Associate Professor at the University of Pennsylvania.



HEALTH AND MEDICINE
CULTURAL STUDIES

June 2004

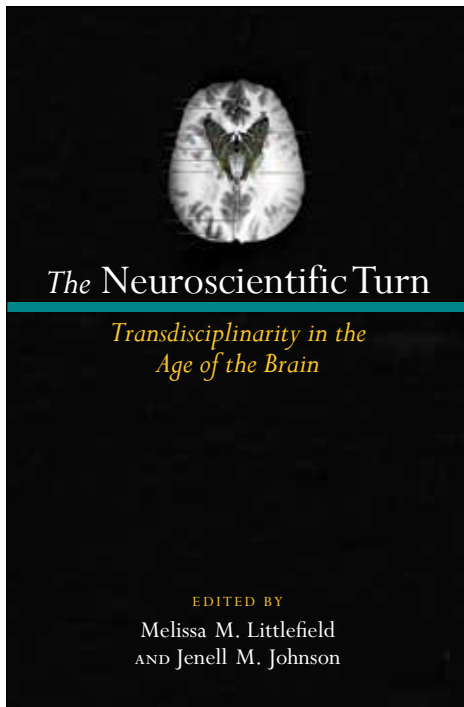
**SERIES: CONVERSATIONS IN
MEDICINE AND SOCIETY**

6 x 9.125, 312 pages, 13 drawings

Paper 978-0-472-03004-0

\$27.95

An interdisciplinary collection considering implications of the current “neurorevolution”



The Neuroscientific Turn

Transdisciplinarity in the Age of the Brain

Melissa M. Littlefield and Jenell M. Johnson, Editors

The Neuroscientific Turn brings together 19 scholars from a variety of fields to reflect on the promises of and challenges facing emergent “neuro-disciplines” such as neuroethics, neuroeconomics, and neurohistory. In the aftermath of the Decade of the Brain, neuroscience has become one of the hottest topics of study—not only for scientists but also, increasingly, for scholars from the humanities and social sciences. While the popular press has simultaneously lauded and loathed the coming “neurorevolution,” the academy has yet to voice any collective speculations about whether there is any coherence to this neuroscientific turn; what this turn will and should produce; and what implications it has for inter- or transdisciplinary inquiry.

Melissa M. Littlefield and Jenell M. Johnson provide an initial framework for this most recent of “turns” by bringing together 14 original essays by scholars from the humanities, social sciences, and neurosciences. The resulting collection will appeal to neuroscientists curious about their colleagues’ interest in their work; scholars and students both in established neuro-disciplines and in disciplines such as sociology or English wondering about how to apply neuroscience findings to their home disciplines; and to science, technology, and society scholars and students interested in the roles of interdisciplinarity and transdisciplinarity in the construction of knowledge.

Melissa M. Littlefield is Assistant Professor of English and Assistant Professor of Kinesiology and Community Health at the University of Illinois, Urbana-Champaign. **Jenell Johnson** is Assistant Professor of Rhetoric, Politics, and Culture at the University of Wisconsin-Madison.

MEDIA STUDIES
LITERARY STUDIES

August 2012

6 x 9, 268 pages, 6 B&W illustrations

Cloth 978-0-472-11826-7

\$75.00

Tracing how the meanings of a barbaric surgical procedure emerged, accrued, and transformed within medicine and public culture in the U.S.

American Lobotomy

A Rhetorical History

Jenell Johnson

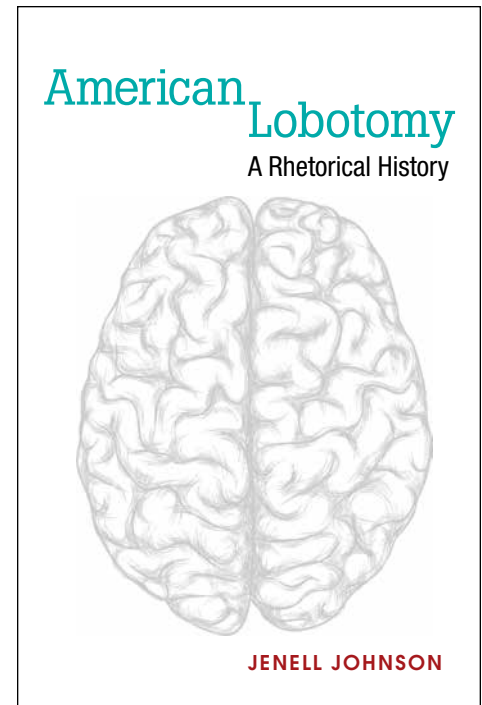
In 1935, lobotomy, one of the most infamous procedures in the history of medicine, was heralded as a “miracle cure” by newspapers and magazines, as they hoped that this “soul surgery” would empty the nation’s perennially blighted asylums. But the practice soon fell from favor, as the operation became characterized as a cruel practice with suspiciously authoritarian overtones. Only twenty years after the first operation, lobotomists once praised for “therapeutic courage” were condemned for their barbarity. *American Lobotomy: A Rhetorical History* studies representations of lobotomy in a wide variety of cultural texts to offer a rhetorical and cultural history of the infamous procedure and its continued effect on American medicine.

Author Jenell Johnson has uncovered previously discarded texts including science fiction, horror films, political polemics, and conspiracy theories that illustrate lobotomy’s entanglement with social and political narratives and how they contributed to a powerful image of the operation that persists to this day. In a provocative challenge to the history of medicine, *American Lobotomy* argues that lobotomy’s rhetorical history is crucial to understanding lobotomy’s medical history, offering a case study of how medicine accumulates meaning as it circulates in public culture, and it stands as an argument for the need to understand biomedicine as a culturally situated practice.

Jenell Johnson is Assistant Professor of Rhetoric, Politics, and Culture at the University of Wisconsin-Madison.

“While Johnson’s rhetorical analysis focuses on lobotomies, she also shows how popular representations of medicine draw as much on circulating cultural ideas as on the specifics of operations and experiments. Rejecting the outdated ‘influence’ model in which information flows just from science to the public, Johnson demonstrates how lay responses to lobotomies influenced the ways that neurologists presented their procedures . . . A highly original, conscientiously researched, engagingly written study.”

—Laura Otis, Emory University



MEDICINE DISABILITY STUDIES

October 2014

SERIES: CORPorealITIES:
DISCOURSES OF DISABILITY

6 x 9, 240 pages, 6 halftones

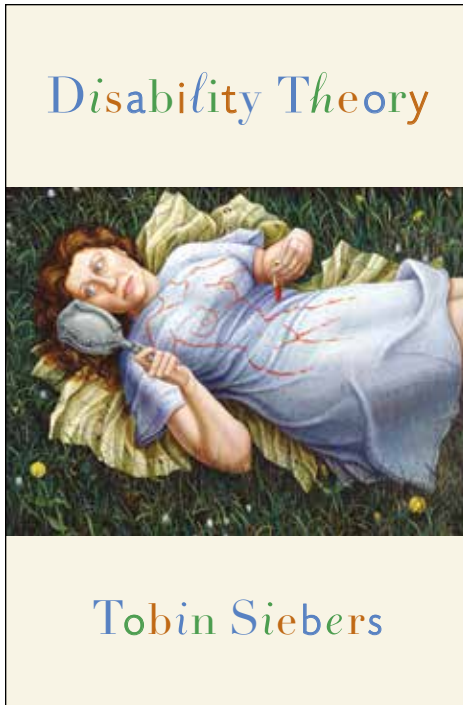
Cloth 978-0-472-11944-8

\$49.50

Paper 978-0-472-03665-3

\$26.95

Boldly rethinks theoretical questions of the last thirty years from the vantage point of disability studies



Disability Theory

Tobin Siebers

Since the 1970s the ascendancy of minority identities based on gender, race, and sexuality has transformed the landscape of cultural theory, embracing greater political urgency and relevance. *Disability Theory* provides indisputable evidence of the value and utility that a disability studies perspective can bring to these and other key questions. Tobin Siebers persuasively argues that disability studies transfigures basic assumptions about identity, ideology, language, politics, social oppression, and the body. At the same time, he advances the emerging field of disability studies by putting its core issues into contact with signal thinkers in cultural studies, literary theory, queer theory, gender studies, and critical race theory.

Tobin Siebers was V. L. Parrington Collegiate Professor, Professor of English Language and Literature, and Professor of Art and Design at the University of Michigan.

“*Disability Theory* is a field-defining book: and if you’re curious about what ‘disability’ has to do with ‘theory,’ it’s just the book you’ve been waiting for, too.”

—**Michael Bérubé, Penn State University**

“Magisterially written, thoroughly researched, and polemically powerful.”

—**Michael Davidson, University of California, San Diego**

“A powerful manifesto that calls theory to account and forces readers to think beyond our comfort zones.”

—**Helen Deutsch, University of California, Los Angeles**

**DISABILITY STUDIES
CULTURAL STUDIES**

June 2008

**SERIES: CORPOREALITIES:
DISCOURSES OF DISABILITY**

6 x 9, 240 pages, 2 illustrations and 2 B&W
photographs

Cloth 978-0-472-07039-8

\$80.00

Paper 978-0-472-05039-0

\$26.95

An up-to-date edition of a foundational collection

Foucault and the Government of Disability

Enlarged and Revised Edition

Shelley Tremain, Editor

Foucault and the Government of Disability considers the continued relevance of Foucault to disability studies, as well as the growing significance of disability studies to understandings of Foucault. A decade ago, this international collection provocatively responded to Foucault's call to question what is regarded as natural, inevitable, ethical, and liberating. The book's contributors draw on Foucault to scrutinize a range of widely endorsed practices and ideas surrounding disability, including rehabilitation, community care, impairment, normality and abnormality, inclusion, prevention, accommodation, and special education.

Shelley Tremain holds a PhD in philosophy from York University (Canada), lectures on Foucault at the Ontario Institute of Studies in Education of the University of Toronto, and has published widely on philosophy of disability, Foucault, feminist philosophy, and bioethics.

"A beautiful exploration of how Foucault's analytics of power and genealogies of discursive knowledges can open up new avenues for thinking critically about phenomena that many of us take to be inevitable and thus new ways of resisting and possibly at times redirecting the forces that shape our lives. Every scholar, every person with an interest in Foucault or in political theory generally, needs to read this book."

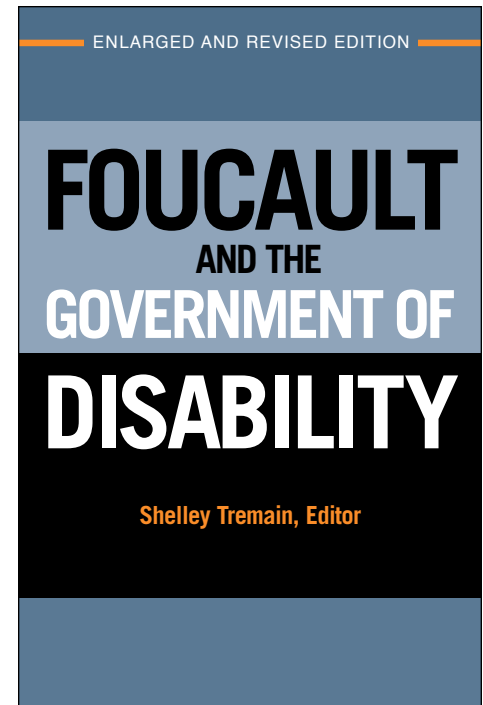
—Ladelle McWhorter, University of Richmond

"[A]n important, prescient, and necessary contribution . . . a kind of litmus test for the efficacy of Foucault's concepts in the study of disability, concepts that lead to a refusal of the biological essentialism implied in the disability/impairment binary."

—*Foucault Studies*

"Tremain has done an exceptional job at organizing and procuring important, rigorously argued, and entertaining essays. . . . This book should be a mandatory read for anyone interested in contemporary philosophical debates surrounding the experience of disability."

—*Essays in Philosophy*



" . . . speaks persuasively to the continuing fruitfulness of Foucauldian methods for disability studies . . . Recommended."

—*Choice Reviews*

**DISABILITY STUDIES
PHILOSOPHY**

June 2015

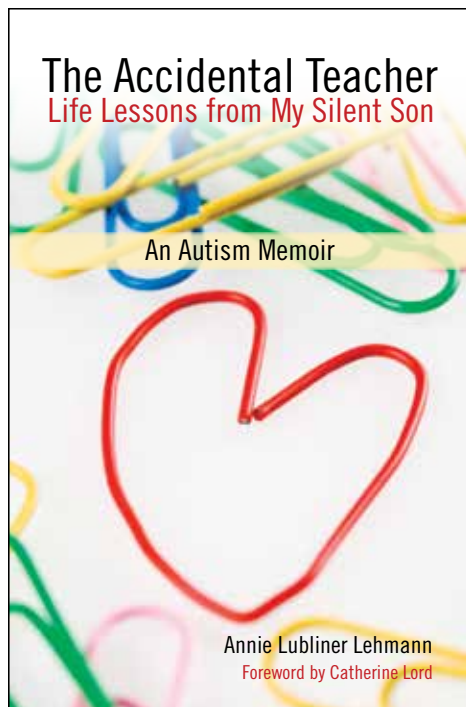
**CORPOREALITIES: DISCOURSES OF
DISABILITY**

6.125 x 9.25, 440 pages, 1 diagram

Paper 978-0-472-03638-7

\$35.00

A mother's honest, unvarnished, and touching memoir about the life lessons she learned from a son with autism



The Accidental Teacher

Life Lessons from My Silent Son

Annie Lubliner Lehmann

WITH A FOREWORD BY CATHERINE LORD

A child teaches without intending to . . . Having severe autism does not stop Annie Lehmann's son Jonah from teaching her some of life's most valuable lessons. *The Accidental Teacher*, a heartfelt memoir about self-discovery rather than illness, uses insight and humor to weave a tale rich with kitchen-table wisdom. It explains the realities of life with a largely nonverbal son and explores the frustrations and triumphs of the Lehmann family as Jonah grew into a young adult. This book is a must-read for anyone who has been personally touched by a major life challenge.

Annie Lubliner Lehmann, a freelance writer for more than twenty-five years, has published articles in many newspapers and magazines, including the *New York Times* and *Detroit Free Press*. She resides in Michigan with her husband and two of her three children. Her eldest son, who inspired this memoir, is now a young adult with autism who lives in a supervised home.

"I highly recommend [the book] to seasoned professionals in the field of autism and students preparing for careers in special education."

—Janet E. Graetz, Assistant Professor of Human Development and Child Studies at Oakland University

"Jonah Lehmann is an accidental teacher of others, including his family and friends. This personal and touching account of Jonah's life is enlightening, especially to those coming to terms with similar challenges with autism and other cognitive disabilities. It was written with love to support research on autism, and I recommend it to anyone and everyone touched by those of us who are different."

—Patricia E. Kefalas Dudek, Legal Advocate for People with Disabilities

MEMOIR AUTISM

June 2009

5 x 8, 184 pages

Cloth 978-0-472-07074-9

\$45.00

Paper 978-0-472-05074-1

\$18.95

"I have never read a book about a disabled person that caught me from page one. I could not put this one down. Lehmann offers a profound perspective on living with the reality of a severely disabled child. This book will be required reading for students who take my class in Special Education Administration."

—Frances LaPlante-Sosnowsky, Associate Professor of Education at Wayne State University

Challenges the discourses of autism awareness campaigns for the “logic of violence” they often conceal

War on Autism

On the Cultural Logic of Normative Violence

Anne McGuire

War on Autism examines autism as a historically specific and powerladen cultural phenomenon that has much to teach about the social organization of a neoliberal western modernity. Bringing together a variety of interpretive theoretical perspectives including critical disability studies, queer and critical race theory, and cultural studies, the book analyzes the social significance and productive effects of contemporary discourses of autism as these are produced and circulated in the field of autism advocacy. Anne McGuire discusses how in the field of autism advocacy, autism often appears as an abbreviation, its multiple meanings distilled to various “red flag” warnings in awareness campaigns, bulleted biomedical “facts” in information pamphlets, or worrisome statistics in policy reports. She analyzes the relationships between these fragmentary enactments of autism and traces their continuities to reveal an underlying, powerful, and ubiquitous logic of violence that casts autism as a pathological threat that advocacy must work to eliminate. Such logic, McGuire contends, functions to delimit the role of the “good” autism advocate to one who is positioned “against” autism.

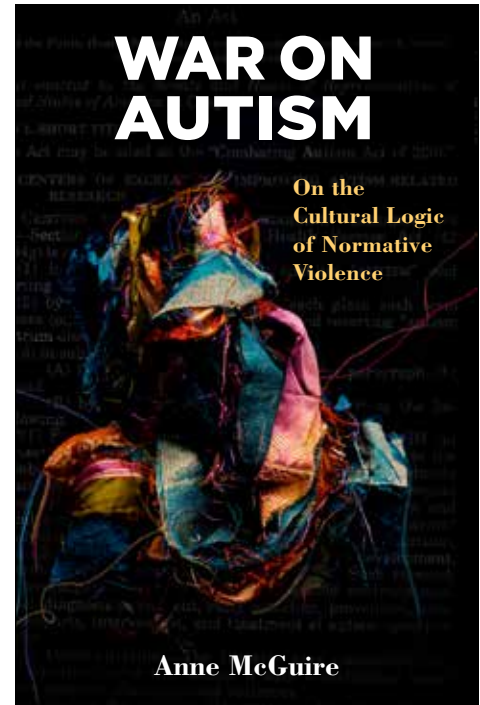
Anne McGuire is Assistant Professor, Teaching Stream, in the Equity Studies Program at New College, University of Toronto.

“A comprehensive treatise on the social, political, and discursive constitution of the conceptual object called ‘autism’ which considers a broad range of arguments, artifacts, and events and does so in a series of lively and provocative challenges to accepted understandings of this relatively recent phenomenon. The book will be a terrific addition to the growing supply of disability scholarship that draws upon Foucault’s insights.”

—Shelley Tremain, editor of *Foucault and the Government of Disability*

“McGuire’s multi-pronged, critical analysis of modern-day autism advocacy will profoundly impact the field of Disability Studies and uproot (unfortunately) dearly-held clinical and educational paradigms that dominate contemporary discourse on autism.”

—Melanie Yergeau, University of Michigan



DISABILITY STUDIES AUTISM

May 2016

SERIES: CORPOREALITIES:
DISCOURSES OF DISABILITY
6 x 9, 280 pages, 13 illustrations

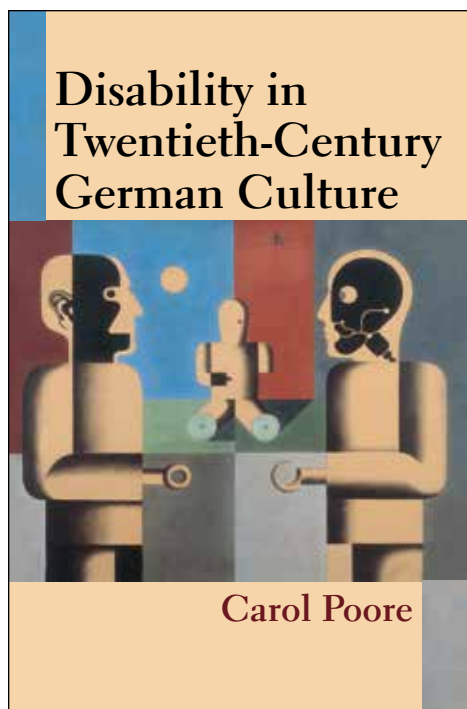
Cloth 978-0-472-07312-2

\$85.00

Paper 978-0-472-05312-4

\$39.95

A groundbreaking exploration of disability in Germany, from the Weimar Republic to present-day reunified Germany



Disability in Twentieth-Century German Culture

Carol Poore

Disability in Twentieth-Century German Culture reveals the contradictions of a nation renowned for its social services programs yet notorious for its history of compulsory sterilization and eugenic dogma. Covering the entire scope of Germany's most tragic and tumultuous century, this comprehensive volume reveals how central the notion of disability is to modern German cultural history. Carol Poore examines a wide range of literary and visual depictions of disability, focusing particular attention on disability and Nazi culture. Other topics explored include the exile community's response to disability, socialism and disability in East Germany, current bioethical debates, and the rise and gains of the disability rights movement.

Richly illustrated, wide-ranging, and accessible, *Disability in Twentieth-Century Germany* gives students, scholars, and all those interested in disability studies, German studies, visual culture, Nazi history, and bioethics the opportunity to explore controversial questions of individuality, normalcy, citizenship, and morality.

Carol Poore is Professor of German Studies at Brown University.

"An important and path-breaking book...immensely interesting, it will appeal not only to students of twentieth-century Germany but to all those interested in the growing field of disability studies."

—Robert C. Holub, University of Tennessee

"A major, long-awaited book. The chapter on Nazi images is brilliant—certainly the best that has been written in this arena by any scholar."

—Sander L. Gilman, Emory University

GERMAN STUDIES
DISABILITY STUDIES

September 2009

SERIES: CORPOREALITIES:
DISCOURSES OF DISABILITY

6 x 9.25, 432 pages, 30 B&W photographs

Cloth 978-0-472-11595-2

\$85.00

Paper 978-0-472-03381-2

\$27.95

An exploration of science fiction produced in Argentina from the nineteenth century to the twenty-first

Science Fiction in Argentina

Technologies of the Text in a Material Multiverse

Joanna Page

This book examines an unprecedented range of science fiction texts—including literature, cinema, theater, and comics—produced in Argentina from the nineteenth to the twenty-first centuries. These works address themes common to the genre across the industrialized world, including techno-authoritarianism, new modes of posthuman subjectivity, and apocalyptic visions of environmental catastrophe. At the same time, Argentine science fiction is fully grounded in the social and political life of the nation.

The texts discussed here explore the impact of an uneven modernization, mass migration, dictatorships, crises in national identity, the rise and fall of the Left, the question of Argentina's indigenous heritage, the impact of neoliberalism, and the most recent economic crisis of 2001. Argentine science fiction is also highly reflexive, debating within its pages the role of science fiction and fantasy in the society of its day, and the nature of the text in a world of advancing technology. This book makes important contributions to our understanding of science fiction as a genre, as well as to materialist theories of cultural texts. It will also interest students and scholars researching the culture, history, and politics of Argentina and Latin America.

Joanna Page is a University Senior Lecturer in the Centre of Latin American Studies at the University of Cambridge.

“The analysis, presentation, and interdisciplinary connections here are scintillating; the organization and writerly vision superb—as in all of Joanna Page’s work. This critically grounded walk through an eclectic range of cultural products is pursued with grit and panache in equal parts . . . a complex meditation on the many faces of Argentine science fiction.”

—Benjamin Fraser, East Carolina University

SCIENCE FICTION in ARGENTINA

Technologies of the Text
in a Material Multiverse



JOANNA PAGE

“Beyond its contribution to cultural theory, Science Fiction in Argentina has much to offer media-specific studies of the textuality of comics and cinema.”

—Derek Johnson, University of Wisconsin–Madison, author of *Media Franchising*

**SCIENCE FICTION AND FANTASY
LATIN AMERICAN STUDIES**

April 2016

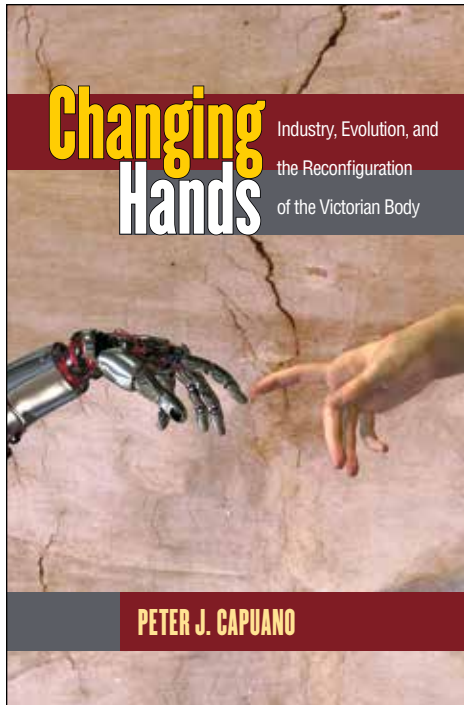
6 x 9, 288 pages, 20 figures

Cloth 978-0-472-07310-8

\$80.00

Paper 978-0-472-05310-0

\$39.95



Changing Hands

Industry, Evolution, and the Reconfiguration of the Victorian Body

Peter J. Capuano

In *Changing Hands*, Peter J. Capuano sifts through Victorian literature and culture for changes in the way the human body is imagined in the face of urgent questions about creation, labor, gender, class, and racial categorization, using “hands” (the “distinguishing mark of . . . humanity”) as the primary point of reference. Capuano complicates his study by situating the historical argument in the context of questions about the disappearance of hands during the twentieth century into the haze of figurative meaning. Out of this curious aporia, Capuano exposes a powerful, “embodied handedness” as the historical basis for many of the uncritically metaphoric, metonymic, and/or ideogrammatic approaches to the study of the human body in recent critical discourse.

Peter J. Capuano is Assistant Professor in the Department of English at the University of Nebraska-Lincoln and a faculty member of the University of California’s Dickens Project.

“This book will change the way we read the bodies of Victorian characters; Changing Hands is a well-written, highly readable volume offering a significant scholarly payload. Scholars will be citing and extending this work for some time to come.”

—Pamela Gilbert, University of Florida

LITERARY CRITICISM

July 2015

6 x 9, 340 pages, 57 figures

Cloth 978-0-472-07284-2

\$80.00

Paper 978-0-472-05284-4

\$39.95

“Changing Hands is a major contribution to Victorian studies, revealing the human hand as a fascinating nexus for the scientific, industrial, religious, and social upheavals of the age. Capuano’s provocative examples and arguments freshly illuminate the whole landscape of nineteenth-century writing: this is a manual for our critical moment.”

—Andrew Stauffer, University of Virginia

“Changing Hands offers a revelatory account of the impact of industrialism and evolutionary discourse on conceptions of human agency and identity, which Peter Capuano brilliantly elicits from figurations of the human hand. In capturing the pervasive importance of a trope long hidden in plain sight, Capuano transfigures a broad range of nineteenth-century reflection.”

—James Eli Adams, Columbia University

Sheds new light on literary representations of blindness from a disability studies perspective

The Metanarrative of Blindness

A Re-reading of Twentieth-Century Anglophone Writing

David Bolt

Although the theme of blindness occurs frequently in literature, literary criticism rarely engages the experiential knowledge of people with visual impairments. *The Metanarrative of Blindness* counters this trend by bringing to readings of 20th-century works in English a perspective appreciative of impairment and disability. Author David Bolt examines representations of blindness in more than 40 literary works, including writing by Kipling, Joyce, Synge, Orwell, H. G. Wells, Susan Sontag, and Stephen King, shedding light on the deficiencies of these representations and sometimes revealing an uncomfortable resonance with the Anglo-American science of eugenics.

What connects these seemingly disparate works is what Bolt calls “the metanarrative of blindness,” a narrative steeped in mythology and with deep roots in Western culture. Bolt examines literary representations of blindness using the analytical tools of disability studies in both the humanities and social sciences. His readings are also broadly appreciative of personal, social, and cultural aspects of disability, with the aim of bringing literary scholars to the growing discipline of disability studies, and vice versa. This truly interdisciplinary monograph is relevant to people working in literary studies, disability studies, psychology, sociology, applied linguistics, life writing, and cultural studies, as well as those with a general interest in education and representations of blindness.

David Bolt is Associate Professor in Education Studies at Liverpool Hope University and the founding editor of the *Journal of Literary & Cultural Disability Studies*.

“The scope of The Metanarrative of Blindness is comprehensive and its findings convincing. The prose is eloquent and frequently witty, which will make the book accessible to disability studies scholars as well as to scholars in other fields of literary studies . . . a valuable study that advances the field and will inspire future scholarship.”

—Georgina Kleeger, University of California, Berkeley

The Metanarrative of Blindness

A RE-READING OF TWENTIETH-CENTURY
ANGLOPHONE WRITING



David Bolt

**DISABILITY STUDIES
LITERARY STUDIES**

November 2013

SERIES: CORPorealITIES:
DISCOURSES OF DISABILITY

6 x 9, 178 pages

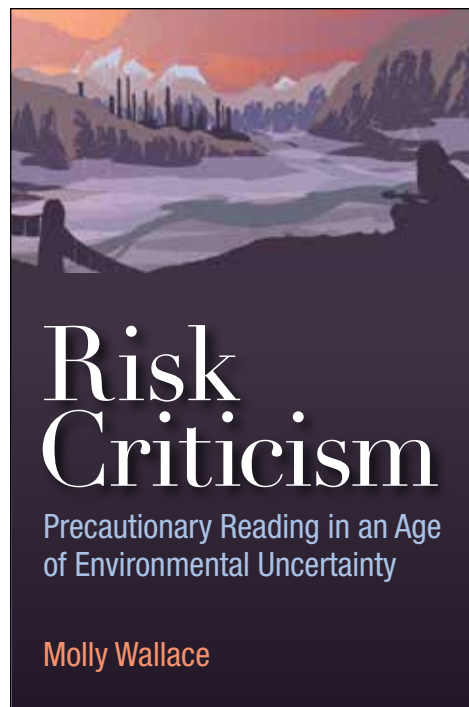
Cloth 978-0-472-11906-6

\$60.00

Paper 978-0-472-03654-7

\$24.95

Novels, films, theater, poetry, visual art, websites, news reports, and essays give context to environmental risk



Risk Criticism

Precautionary Reading in an Age of Environmental Uncertainty

Molly Wallace

Risk Criticism is a study of literary and cultural responses to global environmental risk in an age of unfolding ecological catastrophe. In 2015, the Bulletin of the Atomic Scientists reset its iconic Doomsday Clock to three minutes to midnight, as close to the apocalypse as it has been since 1953. What pushed its hands was not just the threat of nuclear weapons, but also other global environmental risks that the Bulletin judged to have risen to the scale of the nuclear, including climate change and innovations in the life sciences. If we may once have believed that the end of days would come in a blaze of nuclear firestorm, we now suspect that the apocalypse may be much slower, creeping in as chemical toxins, climate change, or nano-technologies run amok.

Taking inspiration from the questions raised by the Bulletin's synecdochical "nuclear," *Risk Criticism* aims to generate a hybrid form of critical practice that brings "nuclear criticism" into conversation with ecocriticism. Through readings of novels, films, theater, poetry, visual art, websites, news reports, and essays, *Risk Criticism* tracks the diverse ways in which environmental risks are understood and represented today.

Molly Wallace is Associate Professor of English at Queen's University. She obtained her PhD from the University of Washington.

"This is an important book, one that will be of interest to students of contemporary literature and culture generally and to eco-criticism and eco-theory particularly."

—Fred Buell, Queen's College, CUNY

"Risk Criticism exemplifies the environmental humanities at their eclectic best: consequential, worldly, and infused with an interdisciplinary vitality."

—Rob Nixon, Princeton University

ENVIRONMENTAL CONSERVATION LITERARY STUDIES

May 2016

6 x 9, 272 pages, 8 B&W images

Cloth 978-0-472-07302-3

\$75.00

Paper 978-0-472-05302-5

\$39.95

A guide for facilitating discussions about socially divisive issues for students, educators, business managers, and community leaders

Intellectual Empathy

Critical Thinking for Social Justice

Maureen Linker

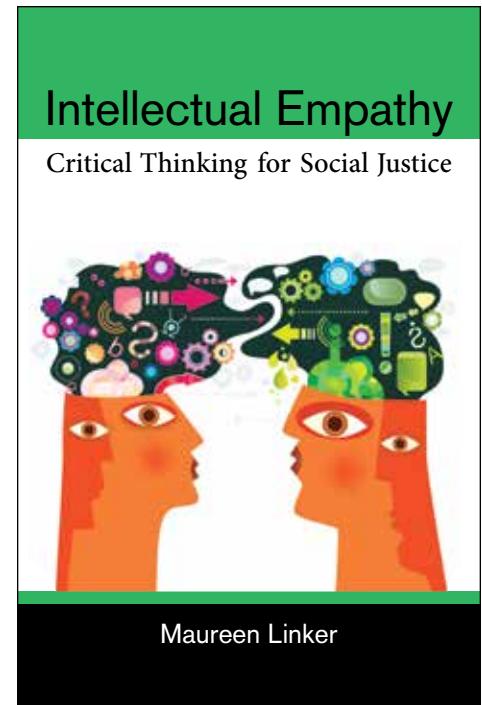
Intellectual Empathy provides a step-by-step method for facilitating discussions of socially divisive issues. Maureen Linker, a philosophy professor at the University of Michigan–Dearborn, developed Intellectual Empathy after more than a decade of teaching critical thinking in metropolitan Detroit, one of the most racially and economically divided urban areas, at the crossroads of one of the Midwest’s largest Muslim communities. The skills acquired through Intellectual Empathy have proven to be significant for students who pursue careers in education, social work, law, business, and medicine.

Now, Linker shows educators, activists, business managers, community leaders—anyone working toward fruitful dialogues about social differences—how potentially transformative conversations break down and how they can be repaired. Starting from Socrates’s injunction know *thyself*, Linker explains why interrogating our own beliefs is essential. In contrast to traditional approaches in logic that devalue emotion, Linker acknowledges the affective aspects of reasoning and how emotion is embedded in our understanding of self and other. Using examples from classroom dialogues, online comment forums, news media, and diversity training workshops, readers learn to recognize logical fallacies and critically, yet empathically, assess their own social biases, as well as the structural inequalities that perpetuate social injustice and divide us from each other.

Maureen Linker is Associate Professor of Philosophy at the University of Michigan–Dearborn; she received the University Distinguished Teaching Award and the Susan B. Anthony Award for advancing the cause of women.

“Linker accomplishes what so many of us struggle with daily in our teaching and research: a nuanced and dynamic balance between focusing on the structural forces that produce inequalities and the everyday interactions that sustain them.”

—Patrick R. Grzanka, University of Tennessee, Knoxville



“Intellectual Empathy can help anyone who wants to know how to reason fairly with different people; it’s that accessible. Yet the book’s academic thoroughness makes it also an important work in social epistemology.”

—Catherine E. Hundleby, University of Windsor

**POLITICAL SCIENCE
HUMAN RIGHTS
DIVERSITY TRAINING**

December 2014

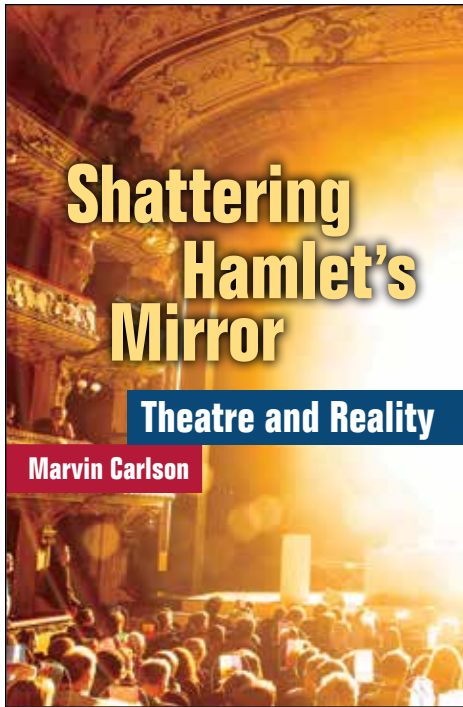
6 x 9, 240 pages, 1 figure, 1 photo

Cloth 978-0-472-07262-0

\$60.00

Paper 978-0-472-05262-2

\$30.00



Shattering Hamlet's Mirror

Theatre and Reality

Marvin Carlson

Theatrical playing, Hamlet famously averred, holds a mirror up to nature. But unlike the reflections in the mirror, the theater's images are composed of real objects, most notably bodies, that have an independent existence outside the world of reflection. Throughout Western theater history there have been occasions when the reality behind the illusion was placed on display. In recent years theaters in Europe and North America have begun calling attention to the real in their work—presenting performers who did not create characters and who may not even have been actors, but who appeared on stage as themselves; texts created not by dramatic authors but drawn from real life; and real environments sometimes shared by actors and performers and containing real elements accessible to both. These practices, argues Marvin Carlson, constitute a major shift in the practical and phenomenological world of theater, and a turning away from mimesis, which has been at the heart of the theater since Aristotle. *Shattering Hamlet's Mirror: Theatre and Reality* examines recent and contemporary work by such groups as Rimini Protokoll, Societas Raffaello Sanzio, the Gob Squad, Nature Theatre of Oklahoma, and Foundry Theatre, while revealing the deep antecedents of today's theater, placing it in useful historical perspective. While many may consider it a post-postmodern phenomenon, the “theater of the real,” as it turns out, has very deep roots.

Marvin Carlson is Sidney E. Cohn Distinguished Professor of Theatre, Comparative Literature, and Middle Eastern Studies at the CUNY Graduate Center.

“A pleasure to read...One of the book's virtues is that it integrates French, German, and Russian theatre history on the one hand, and developments within the eighteenth and nineteenth centuries on the other, into our understanding of the historical avant-garde and more recent European and American experimental theatre.”

—Andrew Sofer, Boston College

THEATER AND PERFORMANCE

May 2016

6 x 9, 152 pages

Cloth 978-0-472-11985-1

\$60.00

Sensational Devotion

Evangelical Performance in Twenty-First-Century America

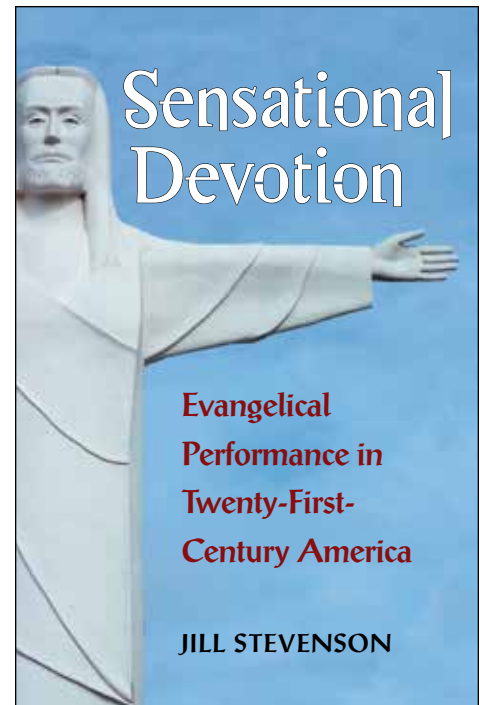
Jill Stevenson

In *Sensational Devotion*, Jill Stevenson examines a range of evangelical performances, including contemporary Passion plays, biblical theme parks, Holy Land re-creations, creationist museums, and megachurches, to understand how they serve their evangelical audiences while shaping larger cultural and national dialogues. Such performative media support specific theologies and core beliefs by creating sensual, live experiences for believers, but the accessible, familiar forms they take and the pop culture motifs they employ also attract nonbelievers willing to “try out” these genres, even if only for curiosity’s sake. This familiarity not only helps these performances achieve their goals, but it also enables them to contribute to public dialogue about the role of religious faith in America. Stevenson shows how these genres are significant and influential cultural products that utilize sophisticated tactics in order to reach large audiences comprised of firm believers, extreme skeptics, and those in between. Using historical research coupled with personal visits to these various venues, the author not only critically examines these spaces and events within their specific religious, cultural, and national contexts, but also places them within a longer devotional tradition in order to suggest how they cultivate religious belief by generating vivid, sensual, affectively oriented, and individualized experiences.

Jill Stevenson is Associate Professor of Theatre Arts at Marymount Manhattan College.

“An engrossing and richly detailed study of the way evangelicalism performs itself—and its adherents—into being by intimately recoding participants’ bodies, feelings, and yearnings.”

—Ann Pellegrini, New York University



THEATER AND PERFORMANCE

April 2013

6 x 9, 328 pages, 18 B&W illustrations

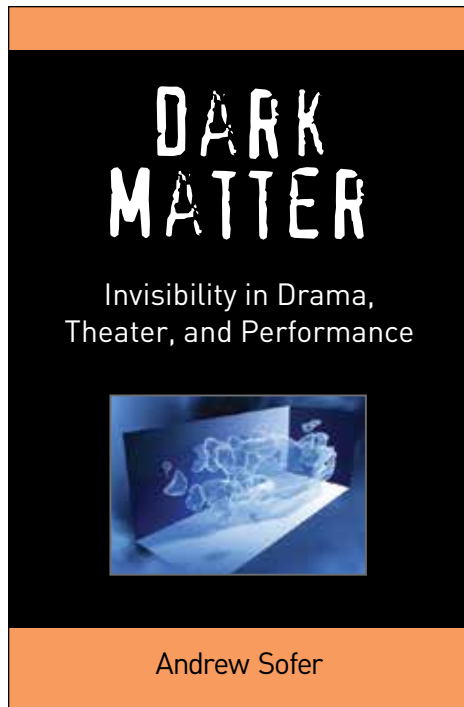
Cloth 978-0-472-11873-1

\$60.00

Paper 978-0-472-03651-6

\$32.50

Meditations on those entities the audience does not see—and their profound significance in the theater



Dark Matter

Invisibility in Drama, Theater, and Performance

Andrew Sofer

Physicists have discovered that the vast majority of the universe’s mass is constituted by what remains transparent. So far, this mysterious “dark matter” can only be traced by its gravitational effects on visible matter. Taking up this analogy, theater scholar Andrew Sofer outlines a fresh theoretical framework and critical vocabulary for examining the invisible and how it continually structures and focuses an audience’s theatrical experience. Sofer argues that we cannot understand theater and drama without investigating whatever is “not there, yet not not there” on stage. *Dark Matter* provides an enhanced understanding of theater’s capacity to alter our perceptual field through means beside the visual—to alter others’ consciousness at will—and how playwrights and other practitioners have exploited that capacity throughout theatrical history. Sofer discusses black magic in *Doctor Faustus*; offstage sex in *A Midsummer Night’s Dream*; masked women in *The Rover*; self-consuming bodies in *Suddenly Last Summer*; surveillance technology in *The Archbishop’s Ceiling*; and trauma on the contemporary stage. Each discussion pinpoints new and striking facets of drama and performance that escape sight. Taken together, Sofer’s lively case studies illuminate how dark matter is woven into the very fabric of theatrical representation.

Andrew Sofer teaches in the English department at Boston College. He is the author of *The Stage Life of Props* and *Wave*, a collection of poetry.

“Dark Matter enables us to think carefully about invisibility and absence in the theater. It’s about performativity, a current fascination of theorists. Sofer writes well about performing ontological uncertainty, and has a broad and comprehensive understanding of drama through the ages and around the world.”

—David Bevington, University of Chicago

“Sofer’s choice of the metaphor of dark matter is an extremely fertile and provocative one, allowing the development of a kind of dark phenomenological analysis of this artistic process.”

—Marvin Carlson, The Graduate Center, City University of New York

THEATER AND PERFORMANCE

October 2013

SERIES: THEATER: THEORY/TEXT/
PERFORMANCE

6 x 9, 242 pages, 2 B&W illustrations

Cloth 978-0-472-07204-0

\$75.00

Paper 978-0-472-05204-2

\$30.95

Reveals what might be gained by taking spirituality seriously as a constituent aspect of performance

Reckoning with Spirit in the Paradigm of Performance

Donnalee Dox

Performance has become a paradigm for analyzing contemporary culture, a pattern that structures a particular view of human interaction and experience. Performance is also widely used to better understand how we express values and ideas, including religious beliefs. *Reckoning with Spirit in the Paradigm of Performance* asks how the sensibilities of religious experience, which many people call spirituality, shape people's performance. When we observe people performing words, dances, music, and rituals they consider sacred, what (if any) conclusions can we draw about their experiences from what we see, read, and hear? By analyzing performances of spirituality and what people experience as "spirit," this book adds a new dimension to the paradigm of performance.

Rather than reducing the spiritual dimension to either biology or culture, Donnalee Dox asks what such experiences might have to offer a reasoned analysis of vernacular culture. The specific performances presented are meditative dance and shamanic drumming, including descriptions of these practices and exegesis of practitioners' writings on the nature of spiritual experience and performance.

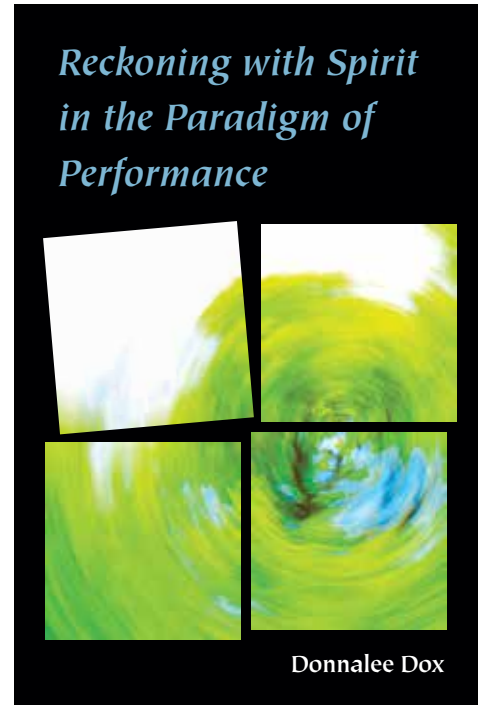
Donnalee Dox is Associate Professor of Performance Studies at Texas A&M University.

"An ambitious and provocative study. Dox's rigorous and innovative analysis challenges performance scholars to rethink how we approach questions of spirituality."

—Henry Bial, University of Kansas

"Reckoning with Spirit is an especially powerful and effective tour de force."

—Jeffrey J. Kripal, Rice University



**THEATER AND PERFORMANCE
RELIGION**

January 2016

6 x 9, 282 pages

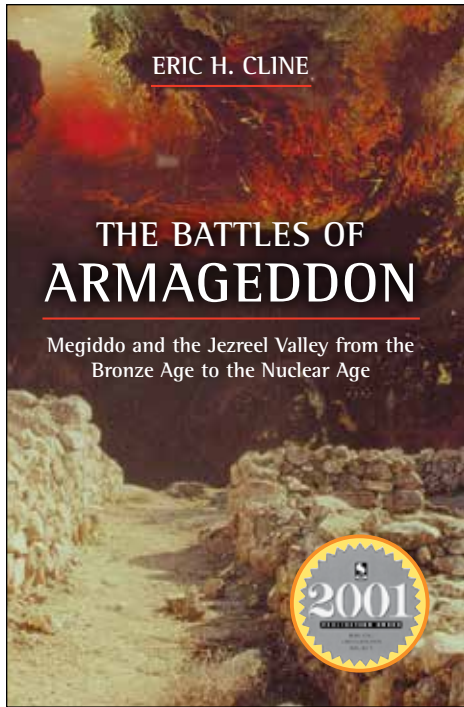
Cloth 978-0-472-07297-2

\$85.00

Paper 978-0-472-05297-4

\$39.50

One site. Thirty battles of four thousand years. Egyptians, Crusaders, Mongols, Israelis



The Battles of Armageddon

Megiddo and the Jezreel Valley from the Bronze Age to the Nuclear Age

Eric H. Cline

WINNER: Biblical Archaeology Society's 2001 Best Popular Book on Archaeology

Apocalypse. Judgment Day. The End Time. Armageddon. Students of the Bible know it as the place where the cataclysmic battle between the forces of good and the forces of evil will unfold. Many believe that this battle will take place in the very near future. But few know that Armageddon is a real place—one that has seen more fighting and bloodshed than any other spot on earth.

The name Armageddon is a corruption of the Hebrew phrase *Har Megiddo*, and it means “Mount of Megiddo.” More than thirty bloody conflicts have been fought at the ancient site of Megiddo and adjacent areas of the Jezreel Valley during the past four thousand years. Egyptians, Israelites, Greeks, Muslims, Crusaders, Mongols, British, Germans, Arabs, and Israelis have all fought and died here. The names of the warring leaders reverberate throughout history: Thutmose III, Deborah, Gideon, Saul and Jonathan, Jezebel, Saladin, Napoleon, and Allenby, to name but the most famous. Throughout history Megiddo and the Jezreel Valley have been ground zero for battles that determined the very course of civilization. No wonder that the author of Revelation believed Armageddon, the penultimate battle between good and evil, would also take place here!

The Battles of Armageddon introduces readers to a rich cast of ancient and modern warriors, while bringing together for the first time the wide range of conflicts that have been fought at Megiddo and the Jezreel Valley from the Bronze Age to the Nuclear Age.

Eric H. Cline is Assistant Professor of Ancient History and Archaeology, George Washington University.

ARCHAEOLOGY CLASSICAL STUDIES-GREEK

November 2002

6 x 9, 256 pages, 2 drawings, 17
photographs, 1 table, 30 maps

Cloth 978-0-472-09739-5

\$34.95

Paper 978-0-472-06739-8

\$25.95

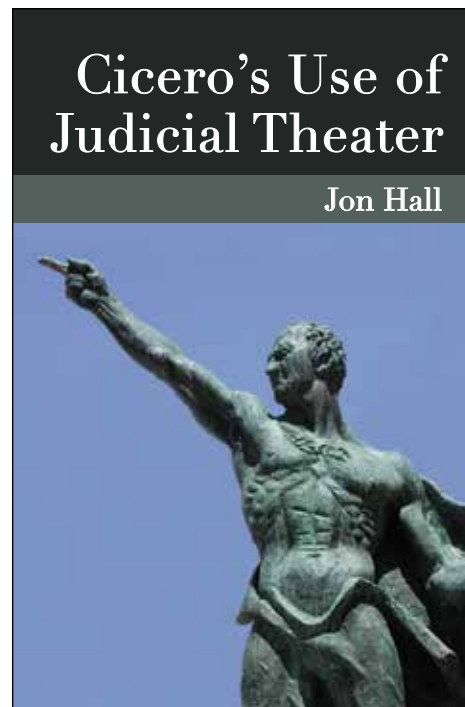
Cicero's Use of Judicial Theater

Jon Hall

In *Cicero's Use of Judicial Theater*, Jon Hall examines Cicero's use of showmanship in the Roman law-courts, looking in particular at the nonverbal devices that he employs during his speeches as he attempts to manipulate opinion. Cicero's speeches in the law-courts often incorporate theatrical devices including the use of family relatives as props during emotional appeals, exploitation of tears and supplication, and the wearing of specially dirtied attire by defendants during a trial, all of which contrast strikingly with the practices of the modern advocate. Hall investigates how Cicero successfully deployed these techniques and why they played such a prominent part in the Roman courts. These "judicial theatrics" are rarely discussed by the ancient rhetorical handbooks, and *Cicero's Use of Judicial Theater* argues that their successful use by Roman orators derives largely from the inherent theatricality of aristocratic life in ancient Rome—most of the devices deployed in the courts appear elsewhere in the social and political activities of the elite.

While *Cicero's Use of Judicial Theater* will be of interest primarily to professional scholars and students studying the speeches of Cicero, its wider analyses, both of Roman cultural customs and the idiosyncratic practices of the law-courts, will prove relevant also to social historians, as well as historians of legal procedure.

Jon Hall is Associate Professor in the Department of Classics, University of Otago, New Zealand.



CLASSICAL STUDIES

August 2014

6 x 9, 202 pages

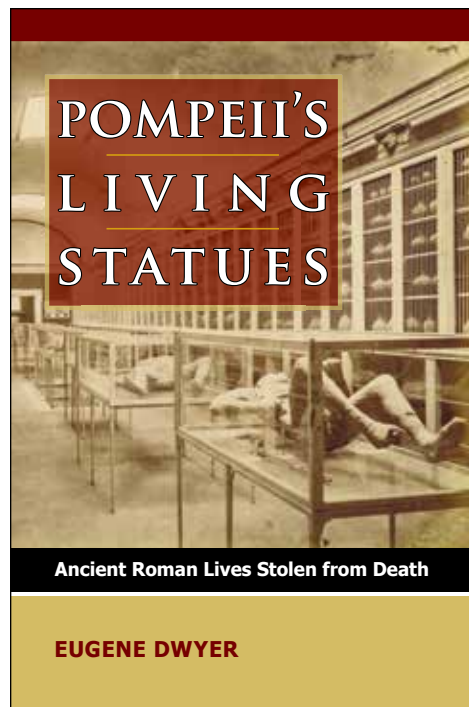
Cloth 978-0-472-07220-0

\$75.00

Paper 978-0-472-05220-2

\$30.00

An intriguing look at contemporary views regarding the casts of victims from Mt. Vesuvius' eruption



Pompeii's Living Statues

Ancient Roman Lives Stolen from Death

Eugene Dwyer

In AD 79, Mt. Vesuvius erupted in two stages. While the first stage was incredibly destructive, it was the second stage, a so-called pyroclastic flow, that inundated Pompeii with a combination of superheated gases, pumice, and rocks, killing tens of thousands of people and animals and burying them in ash and mud.

During excavations of the town in 1863, Giuseppe Fiorelli, the director of the dig, poured plaster of paris into a cavity under the soil revealed by a workman's pick. When the plaster set and the mound was uncovered, all were amazed to see the secret that the ground had held for 1,800 years: a detailed cast of an ancient Pompeian such as no one had seen before, frozen in the instant of dying and complete in every respect, including outlines of the clothes he was wearing at the time of the destruction.

The bodies, photographed and exhibited in the specially built Pompeii Museum, completely changed the world's ideas of life in ancient Italy. *Pompeii's Living Statues* is a narrative account, supported by contemporary documents, of the remarkable discovery of those ancient victims preserved in the volcanic mud of Vesuvius.

Eugene Dwyer is Professor of Art History at Kenyon College. Trained at Harvard and the Institute of Fine Arts at New York University, he has contributed articles to numerous volumes on Italian architecture and archaeology published by presses including Cambridge University Press, Getty Publications, and the University of Michigan Press. He is the author of *Pompeian Domestic Sculpture: A Study of Five Pompeian Houses and Their Contents*.

"Scholars and armchair travelers alike will be fascinated by this distinctive book."

—Library Journal

"Written in a lively style with all foreign language texts translated, the book will appeal to readers at all levels."

—Choice (Highly Recommended)

"This delightful volume is a welcome contribution to understanding what made Fiorelli and his methods so important, and to show how intimately archaeological method is linked to political and ideological change."

—Journal of Roman Archaeology

**ARCHAEOLOGY-ROMAN
EUROPEAN HISTORY**

May 2013

6 x 9, 200 pages, 49 B&W images, 1 map, 1 diagram

Cloth 978-0-472-11727-7

\$50.00

Paper 978-0-472-03550-2

\$28.95

Explores how classical Greek literature provides timeless insights into the complexities of wars both ancient and modern

Our Ancient Wars

Rethinking War through the Classics

Victor Caston and Silke-Maria Weineck, Editors

Many famous texts from classical antiquity—by historians like Thucydides, tragedians like Sophocles and Euripides, the comic poet Aristophanes, the philosopher Plato, and, above all, Homer—present powerful and profound accounts of wartime experience, both on and off the battlefield. These texts also provide useful ways of thinking about the complexities and consequences of wars throughout history, and the concept of war broadly construed, providing vital new perspectives on conflict in our own era.

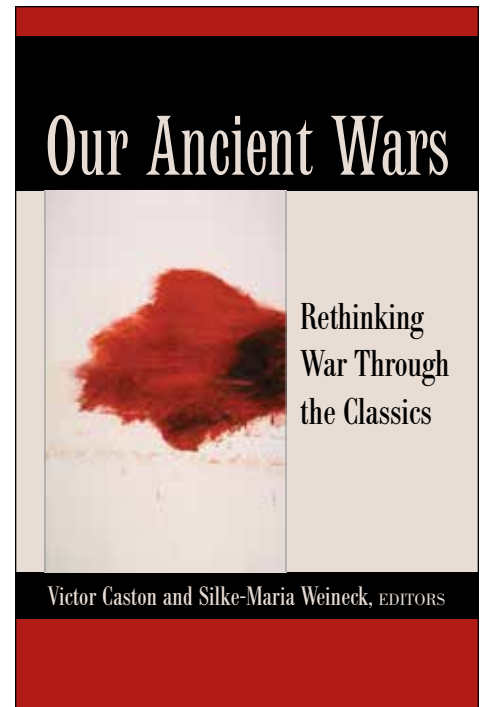
Our Ancient Wars features essays by top scholars from across academic disciplines—classicists and historians, philosophers and political theorists, literary scholars, some with firsthand experience of war and some without—engaging with classical texts to understand how differently they were read in other times and places. Contributors articulate difficult but necessary questions about contemporary conceptions of war and conflict.

Contributors include Victor Caston, Page duBois, Susanne Gödde, Peter Meineck, Sara Monoson, David Potter, Kurt Raaflaub, Arlene Saxonhouse, Seth Schein, Nancy Sherman, Hans van Wees, Silke-Maria Weineck, and Paul Woodruff.

Victor Caston is Professor of Philosophy and Classical Studies at the University of Michigan. **Silke-Maria Weineck** is Professor of Comparative Literature and German Studies at the University of Michigan.

“The chapters reflect an unusual degree of thoughtfulness as well as sound scholarship. The collection will appeal to a much broader group than the academic community. All the chapters are readable by an educated general public, and the topics covered are timely and provocative.”

—Rosemary Moore, University of Iowa



**CLASSICAL STUDIES-GREEK
LITERARY STUDIES**

January 2016

6 x 9, 296 pages

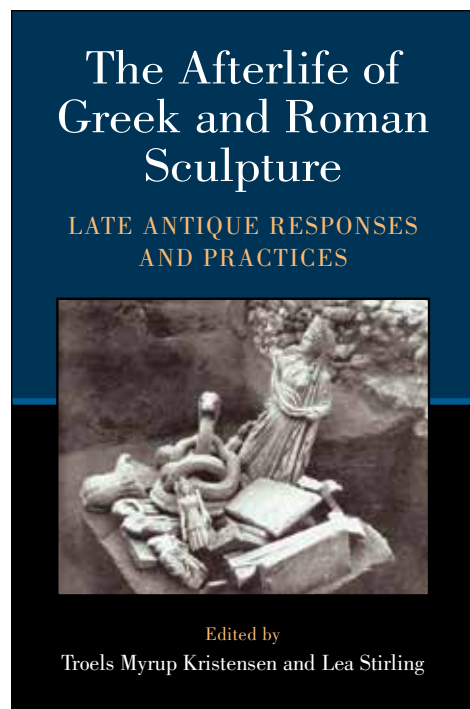
Cloth 978-0-472-07298-9

\$90.00

Paper 978-0-472-05298-1

\$45.00

A landmark volume on the uses and reuses of statuary in late antiquity



The Afterlife of Greek and Roman Sculpture

Late Antique Responses and Practices

Troels Myrup Kristensen and Lea Stirling, Editors

For centuries, statuary décor was a main characteristic of any city, sanctuary, or villa in the Roman world. However, from the third century CE onward, the prevalence of statues across the Roman Empire declined dramatically. By the end of the sixth century, statues were no longer a defining characteristic of the imperial landscape. Further, changing religious practices cast pagan sculpture in a threatening light. Statuary production ceased, and extant statuary was either harvested for use in construction or abandoned in place.

The Afterlife of Greek and Roman Sculpture is the first volume to approach systematically the antique destruction and reuse of statuary, investigating key responses to statuary across most regions of the Roman world. The volume opens with a discussion of the complexity of the archaeological record and a preliminary chronology of the fate of statues across both the eastern and western imperial landscape. Contributors to the volume address questions of definition, identification, and interpretation for particular treatments of statuary, including metal statuary and the systematic reuse of villa materials. They consider factors such as earthquake damage, late antique views on civic versus “private” uses of art, urban construction, and deeper causes underlying the end of the statuary habit, including a new explanation for the decline of imperial portraiture. The themes explored resonate with contemporary concerns related to urban decline, as evident in post-industrial cities, and the destruction of cultural heritage, such as in the Middle East.

Troels Myrup Kristensen is Associate Professor of Classical Archaeology at Aarhus University. **Lea Stirling** is Professor of Classics at the University of Manitoba.

CLASSICAL STUDIES-ROMAN

May 2016

6 x 9, 448 pages, 95 illustrations

Cloth 978-0-472-11969-1

\$85.00

A new consideration of life on the Republican-era Aventine Hill uncovers a diverse urban landscape

The Republican Aventine and Rome's Social Order

Lisa Marie Mignone

The Aventine—one of Rome's canonical seven hills—has long been identified as the city's plebeian district, which housed the lower orders of society and served as the political headquarters, religious citadel, and social bastion of those seeking radical reform of the Republican constitution. Lisa Marie Mignone's *The Republican Aventine and Rome's Social Order* challenges the plebeian-Aventine paradigm through a multidisciplinary review of the ancient evidence, and it demonstrates that this construct proves to be a modern creation. Mignone uses ancient literary accounts, material evidence, and legal and semantic developments to reconstruct and reexamine the history of the Aventine Hill. Through comparative studies of premodern urban planning and development, combined with an assessment of gang violence and ancient neighborhood practices in the last half of the first century BCE, the book argues there was no concentration of the disadvantaged in a "plebeian ghetto." Thus residency patterns everywhere in the caput mundi, including the Aventine Hill, likely incorporated the full spectrum of Roman society.

Yet the myth of the "plebeian Aventine" became embedded not only in classical scholarship, but also in modern political and cultural consciousness, and it has even been used by modern figures to support their political agenda. *The Republican Aventine and Rome's Social Order* makes bold new claims regarding the urban design and social history of ancient Rome and raises a significant question about ancient urbanism and social stability more generally. Did social integration reduce violence in premodern cities and promote urban concord?

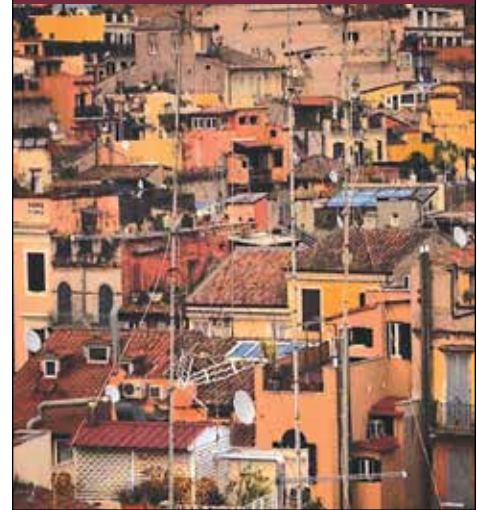
Lisa Marie Mignone is Assistant Professor of Classics at Brown University.

"The Republican Aventine will provide an integrated view of life in ancient Rome that benefits from a 360-degree perspective on one neighborhood, giving a kind of deep description that is often hard to come by for the ancient world because of the nature of the sources."

—Cynthia Bannon, Indiana University

The Republican Aventine and Rome's Social Order

LISA MARIE MIGNONE



"It is amply evident that Mignone has done her homework and knows the relevant scholarship inside and out."

—Karl Galinsky, University of Texas

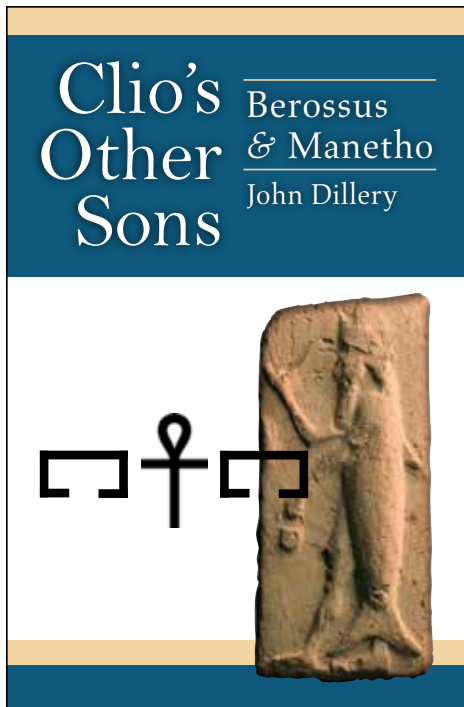
CLASSICAL STUDIES-ROMAN

May 2016

6 x 9, 280 pages, 12 figures, 2 tables

Cloth 978-0-472-11988-2

\$70.00



Clio's Other Sons

Berossus and Manetho

John Dillery

Soon after the death of Alexander the Great, the priest Berossus wrote the first known narrative and comprehensive history of his native Babylon, and the priest Manetho likewise wrote the first such history of his native Egyptian civilization. Nothing like these histories had been produced before in these cultures. *Clio's Other Sons* considers why that is: why were these histories written at this point, and for what purposes?

Berossus and Manetho operated at the crossings of several political, social, and intellectual worlds. They were members of native elites under the domination of Macedonian overlords; in their writings we can see suggestions that they collaborated in the foreign rule of their lands, but at the same time we see them advocating for their cultures. Their histories were written in Greek and betray active engagement with Greek historical writing, but at the same time these texts are clearly composed from native records, are organized along lines determined by local systems of time-reckoning, and articulate views that are deeply informed by regional scholarly and wisdom traditions. In this volume John Dillery charts the interactions of all these features of these historians. An afterword considers Demetrius, the approximate contemporary of Berossus and Manetho in time, if not in culture. While his associates wrote new histories, Demetrius' project was a rewriting of an existing text, the Bible. This historiographical "corrective" approach sheds light on the novel historiography of Manetho and Berossus.

John D. Dillery is Professor of Classics, University of Virginia. This is his third book.

"Clio's Other Sons will be required reading for scholars of Hellenistic history and the history of Egypt and the Near East."

—**Andrew Erskine, University of Edinburgh**

CLASSICAL STUDIES HISTORY

April 2015

6 x 9, 536 pages, 2 tables

Cloth 978-0-472-07227-9

\$85.00

Paper 978-0-472-05227-1

\$50.00

Traces the principle that luxury corrupts its possessor as seen through a millennium of Greek literature

Corrupting Luxury in Ancient Greek Literature

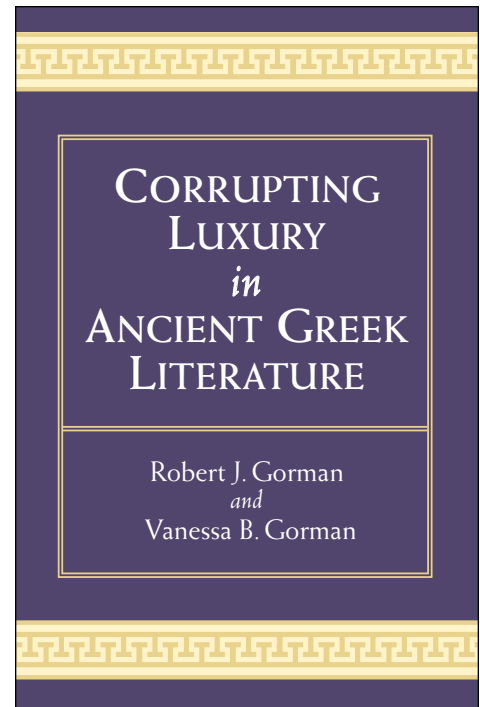
Robert J. Gorman and Vanessa B. Gorman

A widely accepted truism says that luxury corrupts, and in both popular and scholarly treatments, the ancient city of Sybaris remains the model for destructive opulence. This volume demonstrates the scarcity of evidence for Sybarite luxury, and examines the vocabulary of luxury used by the Hellenic world. Focus on the word *truph* reveals it means an attitude of entitlement: not necessarily a bad trait, unless in extreme form. This pattern holds for all Classical evidence, even the historian Herodotus, where the idea of pernicious luxury is commonly thought to be thematic.

Advancing a new method to evaluate this fragmentary evidence, the authors argue that almost all relevant ancient testimony is liable to have been distorted during transmission. They present two conclusions: first, that there exists no principle of pernicious luxury as a force of historical causation in Hellenic or Hellenistic literature. Rather, that idea is derived from early Latin prose historiography and introduced from that genre into the Greek writers of the Roman period, who in turn project the process back in time to explain events such as the fall of Sybaris. The second conclusion is methodological. The authors lay down a strategy to determine the content and extent of fragments of earlier authors found in cover texts such as Athenaeus, by examining the diction along synchronic and diachronic lines.

Serious scholars of intellectual history, the history of morality, and historiographical methodology will find this work of interest.

Robert J. Gorman is Associate Professor of Classics at the University of Nebraska-Lincoln. **Vanessa B. Gorman** is Associate Professor of History at the University of Nebraska-Lincoln.



**CLASSICAL STUDIES
HISTORY**

November 2014

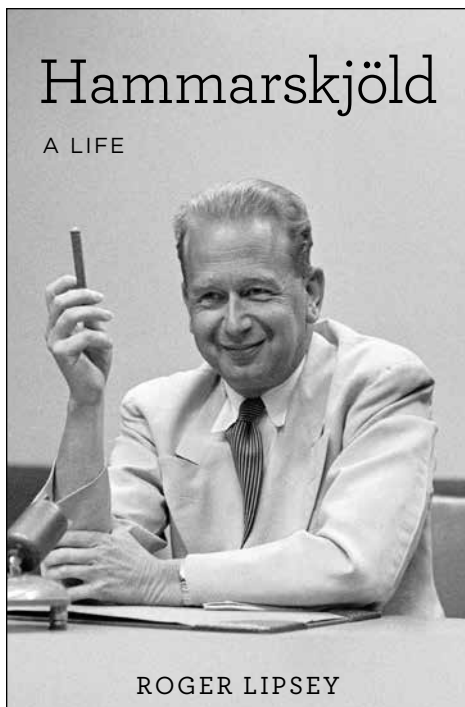
6 x 9, 492 pages, 2 tables

Cloth 978-0-472-07229-3

\$95.00

Paper 978-0-472-05229-5

\$60.00



Hammaraskjöld

A Life

Roger Lipsey

Roger Lipsey has produced a comprehensive, definitive, and timely biography of Dag Hammarskjöld, the second United Nations secretary, a man who, after his mysterious death, was described by U.S. president John F. Kennedy as the “greatest statesman of our century,” and the only person to be awarded a Nobel Peace Prize posthumously.

Lipsey’s biography is based on extensive use of new material, archival and personal letters, and recent scholarship. As such, *Hammaraskjöld: A Life* provides new insights into the life and mind of this great man, for those who know his legacy and those who are meeting him for the first time.

Roger Lipsey, author, art historian, editor, and translator, has written on a wide range of topics and intellectual figures. He was the general editor of the three-volume edited works of Ananda K. Coomaraswamy. Other works include *An Art of Our Own: The Spiritual in Twentieth-Century Art* and the prizewinning *Angelic Mistakes: The Art of Thomas Merton*. He is director of the parent company that publishes *Parabola* magazine.

“... superbly put together and analyzed.”

—*The Nation*

“Lipsey is a patient, discreet, and compassionate guide to Hammarskjöld’s inner world. . . .”

—*New York Review of Books*

BIOGRAPHY HISTORY

March 2013

6 x 9, 760 pages, 20 B&W photographs

Cloth 978-0-472-11890-8

\$35.00

“... political junkies and history buffs will relish this definitive, painstakingly thorough treatment of a great statesman and consummate diplomat.”

—*Publishers Weekly*

“... no one has sketched [Dag Hammarskjöld’s] life and peacekeeping endeavors with such depth and breadth as Mr. Lipsey. . . . He argues that Hammarskjöld’s diplomatic skills preserved the U.N. as a beacon of hope through turbulent times.”

—*The Wall Street Journal*

“[Lipsey] opens the door to a deeper understanding of Dag Hammarskjöld as a possible guide for those who live and work in a society beyond left and right.”

—Mats Svegfors, *Dagens Nyheter*

Czars in the White House

The Rise of Policy Czars as Presidential Management Tools

Justin S. Vaughn and José D. Villalobos

When Barack Obama entered the White House, he faced numerous urgent issues. Despite the citizens' demand for strong presidential leadership, President Obama, following a long-standing precedent for the development and implementation of major policies, appointed administrators—so-called policy czars—charged with directing the response to the nation's most pressing crises.

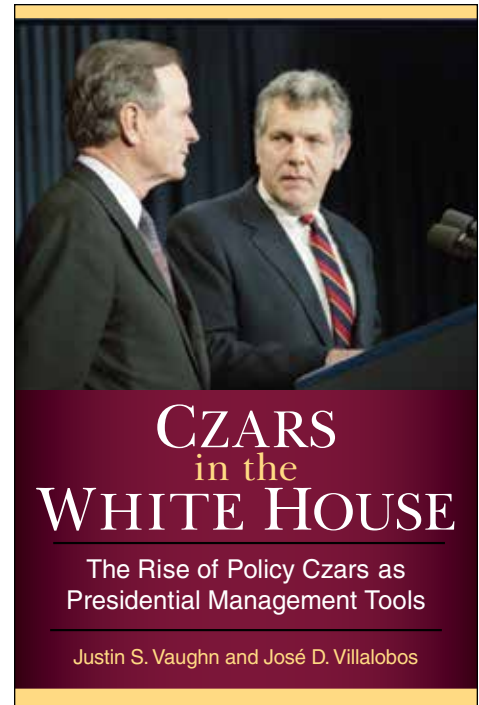
Combining public administration and political science approaches to the study of the American presidency and institutional politics, Justin S. Vaughn and José D. Villalobos argue that the creation of policy czars is a strategy for combating partisan polarization and navigating the federal government's complexity. They present a series of in-depth analyses of the appointment, role, and power of various czars: the energy czar in the mid-1970s, the drug czar in the late 1980s, the AIDS czar in the 1990s, George W. Bush's national security czars after 9/11, and Obama's controversial czars for key domestic issues.

Laying aside inflammatory political rhetoric, Vaughn and Villalobos offer a sober, empirical analysis of precisely what constitutes a czar, why Obama and his predecessors used czars, and what role they have played in the modern presidency.

Justin S. Vaughn is Assistant Professor of Political Science at Boise State University. **José D. Villalobos** is Associate Professor of Political Science at the University of Texas at El Paso.

“This is an engaging, timely book with a useful premise: that the so-called ‘czars’ appointed by presidents are means to a laudable end, rather than un-American—and unconstitutional—monstrosities.”

—Andrew Rudalevige, Bowdoin College



**POLITICAL SCIENCE
AMERICAN POLITICS**

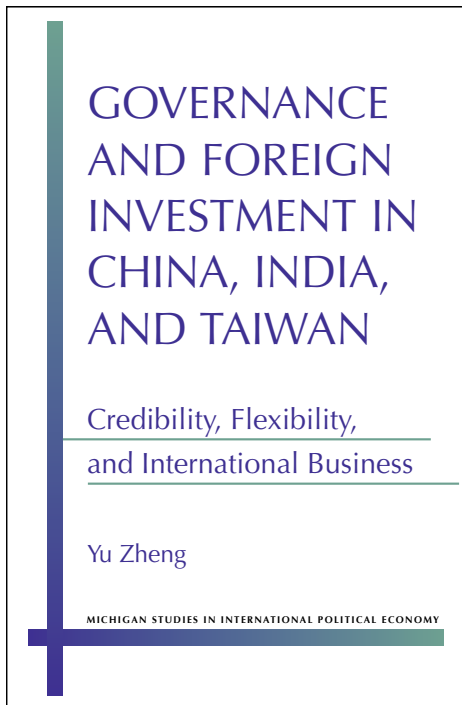
June 2015

6 x 9, 248 pages, 5 tables

Cloth 978-0-472-11958-5

\$75.00

The type of government and the interplay of macro- and microlevel political institutions affect a country's ability to attract foreign investment



Governance and Foreign Investment in China, India, and Taiwan

Credibility, Flexibility, and International Business

Yu Zheng

Yu Zheng challenges the idea that democracy is the prerequisite for developing countries to attract foreign direct investment (FDI) and promote economic growth. He examines the relationship between political institutions and FDI through the use of cross-national analysis and case studies of three rapidly growing Asian economies with a focus on the role of microinstitutional “special economic zones” (SEZ). China’s authoritarian system allows for bold, radical economic reform, but China has attracted FDI largely because of its increasingly credible investment environment as well as its central and local governments’ efforts to overcome constraints on investment. India’s democratic institutions provide more political insurance to foreign investors, but its market became conducive to FDI only when the government adopted more flexible investment policies. Taiwan’s democratic transition shifted its balance of policy credibility and flexibility, which was essential for the nation’s economic takeoff and sustained growth. Zheng concludes that a more accurate understanding of the relationship between political institutions and FDI comes from careful analysis of institutional arrangements that entail a trade-off between credibility and flexibility of governance.

Yu Zheng is an Assistant Professor of Political Science at the University of Connecticut.

“[Zheng] adds significantly to our knowledge of FDI as well as insights into how governments act to overcome their institutional obstacles in order to attract investment. The original data on China is innovative and very well-presented.”

—Robert Blanton, University of Memphis

**INTERNATIONAL RELATIONS
POLITICAL SCIENCE**

January 2014

SERIES: MICHIGAN STUDIES IN
INTERNATIONAL POLITICAL ECONOMY

6 x 9, 266 pages, 26 tables, 8 figures

Cloth 978-0-472-11904-2

\$65.00

How evolutionary ideas can be used to reconstruct economics

Economics and Evolution

Bringing Life Back into Economics

Geoffrey M. Hodgson

Economic theory is currently at a crossroads, where many leading mainstream economists are calling for a more realistic and practical orientation for economic science. Indeed, many are suggesting that economics should be reconstructed on evolutionary lines.

This book is about the application to economics of evolutionary ideas from biology. It is not about selfish genes or determination of our behavior by genetic code. The idea that evolution supports a laissez-faire policy is rebutted. The conception of evolution as progress toward greater perfection, along with the competitive individualism sometimes inferred from the notion of the “survival of the fittest,” is found to be problematic. Hodgson explores the ambiguities inherent in biology and the problems involved in applying ideas of past economic thinkers—including Malthus, Smith, Marx, Marshall, Veblen, Schumpeter, and Hayek—and argues that the new evolutionary economics can learn much from the many differing conceptions of economic evolution.

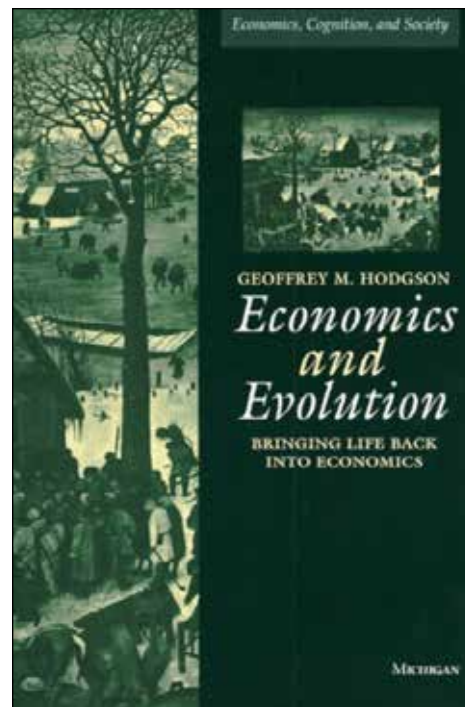
Geoffrey M. Hodgson is University Lecturer in Economics, Judge Institute for Management Studies, University of Cambridge.

“This is a work of enormous perceptivity and subtlety as well as judiciousness of interpretation and critique . . . [that] establish[es] Hodgson as the leading institutional theorist, and as one of the leading evolutionary theorists, of his generation.”

—Warren J. Samuels

“A daring and successful attempt to expunge the monopoly of reductionist and mechanistic thinking over evolutionary theory . . . a must for anyone who is interested not only in the foundations of economics, but also in the foundations of social theory.”

—Elias L. Khalil, Ohio State University



ECONOMICS

January 1997

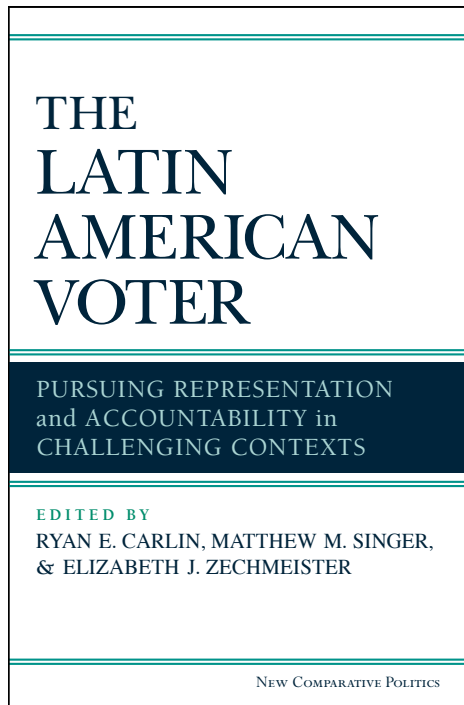
SERIES: ECONOMICS, COGNITION,
AND SOCIETY

6 x 9, 394 pages

Paper 978-0-472-08423-4

\$43.50

Public opinion and political behavior experts explore voter choice in Latin America with this follow-up to the 1960 landmark *The American Voter*



The Latin American Voter

Pursuing Representation and Accountability in Challenging Contexts

Ryan E. Carlin, Matthew M. Singer, and Elizabeth J. Zechmeister, Editors

In this volume, experts on Latin American public opinion and political behavior employ region-wide public opinion studies, elite surveys, experiments, and advanced statistical methods to reach several key conclusions about voting behavior in the region's emerging democracies. In Latin America, to varying degrees the average voter grounds his or her decision in factors identified in classic models of voter choice. Individuals are motivated to go to the polls and select elected officials on the basis of class, religion, gender, ethnicity, and other demographic factors; substantive political connections including partisanship, left-right stances, and policy preferences; and politician performance in areas like the economy, corruption, and crime. Yet evidence from Latin America shows that the determinants of voter choice cannot be properly understood without reference to context—the substance (specific cleavages, campaigns, performance) and the structure (fragmentation and polarization) that characterize the political environment. Voting behavior reflects the relative youth and fluidity of the region's party systems, as parties emerge and splinter to a far greater degree than in long-standing party systems. Consequently, explanations of voter choice centered around country differences stand on equal footing to explanations focused on individual-level factors.

“The Latin American Voter, may prove as fundamental to theorizing about voter choice as did earlier classics. This is a treasure trove of theoretical insight, derived from a masterful survey of existing literature, subjected to inventive and rigorous empirical examination.”

—Kenneth M. Coleman, University of Michigan

POLITICAL SCIENCE LATIN AMERICA

July 2015

SERIES: NEW COMPARATIVE POLITICS

6 x 9, 444 pages, 30 tables, 44 figures

Cloth 978-0-472-07287-3

\$95.00

Paper 978-0-472-05287-5

\$40.00

Ryan E. Carlin is Associate Professor of Political Science at Georgia State University. Matthew M. Singer is Associate Professor of Political Science at the University of Connecticut. Elizabeth J. Zechmeister is Professor of Political Science and Director of the Latin American Public Opinion Project at Vanderbilt University.

“... makes a significant contribution to Latin American studies and comparative electoral behavior. The book should be cited by everyone doing electoral behavior research in Latin America in the years ahead.”

—Russell Dalton, University of California-Irvine

An exploration of immigration, and how European far right groups attract seemingly left populations by emphasizing culture over economics

How the Workers Became Muslims

Immigration, Culture, and Hegemonic Transformation in Europe

Ferruh Yilmaz

Writing in the beginning of the 1980s, Ernesto Laclau and Chantal Mouffe explored possibilities for a new socialist strategy to capitalize on the period's fragmented political and social conditions. Two and a half decades later, Ferruh Yilmaz acknowledges that the populist far right—not the socialist movement—has demonstrated greater facility in adopting successful hegemonic strategies along the structural lines Laclau and Mouffe imagined. Right wing hegemonic strategy, Yilmaz argues, has led to the reconfiguration of internal fault lines in European societies.

Yilmaz's primary case study is Danish immigration discourse, but his argument contextualizes his study in terms of questions of current concern across Europe, where right wing groups that were long on the fringes of "legitimate" politics have managed to make significant gains with populations typically aligned with the Left. Specifically, Yilmaz argues that socio-political space has been transformed in the last three decades such that group classification has been destabilized to emphasize cultural rather than economic attributes.

According to this point-of-view, traditional European social and political cleavages are jettisoned for new "cultural" alliances pulling the political spectrum to the right, against the corrosive presence of Muslim immigrants, whose own social and political variety is flattened into an illusion of alien sameness.

Ferruh Yilmaz is Assistant Professor of Communication Studies at Tulane University.

"[A] remarkable study on the ways racism has taken in Western Europe, in particular in relations between Muslim immigrants and Western European states. Yilmaz has made a first-rate intervention on the discussion concerning national, popular, and ethnic identities in the contemporary world. His contribution to contemporary scholarship is outstanding."

—Ernesto Laclau, author of *On Populist Reason*

How the Workers Became Muslims

Immigration, Culture, and Hegemonic Transformation in Europe



Ferruh Yilmaz

CULTURAL STUDIES
EUROPEAN HISTORY

June 2016

6 x 9, 254 pages, 2 figures, 10 tables

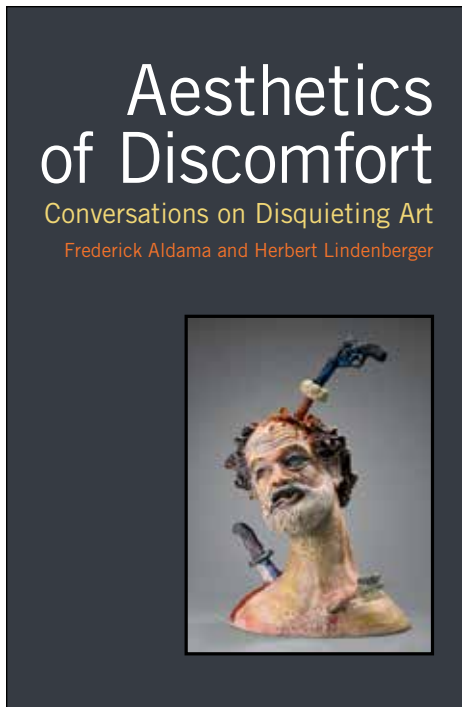
Cloth 978-0-472-07308-5

\$80.00

Paper 978-0-472-05308-7

\$34.95

Describes and defends the centrality of discomfort for consumers of various arts—literature, architecture, visual art, music, dance, and cinema



Aesthetics of Discomfort

Conversations on Disquieting Art

Frederick Aldama and Herbert Lindenberger

Through a series of provocative conversations, Frederick Luis Aldama and Herbert Lindenberger—who have written widely on literature, film, music, and art—locate a place for the discomfiting and the often painfully unpleasant within aesthetics. The conversational format allows them to travel informally across many centuries and many art forms. They have much to tell one another about the arts since the advent of modernism soon after 1900—the nontonal music, for example, of the Second Vienna School, the chance-directed music and dance of John Cage and Merce Cunningham, the in-your-faceness of such diverse visual artists as Francis Bacon, Pablo Picasso, Willem de Kooning, Egon Schiele, Otto Dix, and Damien Hirst. They demonstrate as well a long tradition of discomfiting art stretching back many centuries, for example, in the Last Judgments of innumerable Renaissance painters, in Goya’s so-called “black” paintings, in Wagner’s Tristan chord, and in the subtexts of Shakespearean works such as King Lear and Othello. This book is addressed at once to scholars of literature, art history, musicology, and cinema. Although its conversational format eschews the standard conventions of scholarly argument, it provides original insights both into particular art forms and into individual works within these forms. Among other matters, it demonstrates how recent work in neuroscience may provide insights in the ways that consumers process difficult and discomfiting works of art. The book also contributes to current aesthetic theory by charting the dialogue that goes on—especially in aesthetically challenging works—between creator, artifact, and consumer.

CULTURAL STUDIES
ART-ART THEORY

February 2016

6 x 9, 220 pages, 38 images

Cloth 978-0-472-07300-9

\$75.00

Paper 978-0-472-05300-1

\$29.95

Frederick Luis Aldama is Arts and Humanities Distinguished Professor of English at The Ohio State University. **Herbert Lindenberger** is Avalon Foundation Professor of Humanities, Emeritus, Stanford University.

“... *An essential read.*”

— **Wheeler Winston Dixon, University of Nebraska, and author of *A History of Horror and Black & White Cinema: A Short History***

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