

CHICAGO

Fall 2008

LENNARD J. DAVIS

Obsession

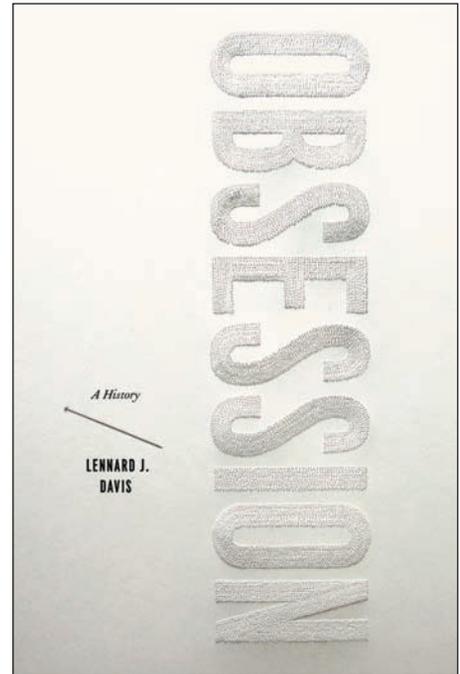
A History

We live in an age of obsession. Not only are we hopelessly devoted to our work, strangely addicted to our favorite television shows, and desperately impassioned about our cars, we admire obsession in others: we demand that lovers be infatuated with one another in films, we respond to the passion of single-minded musicians, we cheer on driven athletes. To be obsessive is to be American; to be obsessive is to be modern.

But obsession is not only a phenomenon of modern existence: it is a medical category—both a pathology and a goal. Behind this paradox lies a fascinating history, which Lennard J. Davis tells in *Obsession*. Beginning with the roots of the disease in demonic possession and its secular successors, Davis traces the evolution of obsessive behavior from a social and religious fact of life into a medical and psychiatric problem. From obsessive aspects of professional specialization to obsessive sex and nymphomania, no variety of obsession eludes Davis's graceful analysis. *Obsession* also considers the clinical definition of the condition: Davis investigates the huge increase (estimates suggest up to 600-fold) in diagnosis of obsessive-compulsive disorder over the past thirty years. Surveying the many ways in which doctors today treat OCD, he points out the limitations of and contradictions within the biological definitions of the disease.

Impassioned, witty, and learned, *Obsession* is for anyone—from compulsive hand washers to professional psychologists—who has been fascinated by, struggled with, or cultivated obsession.

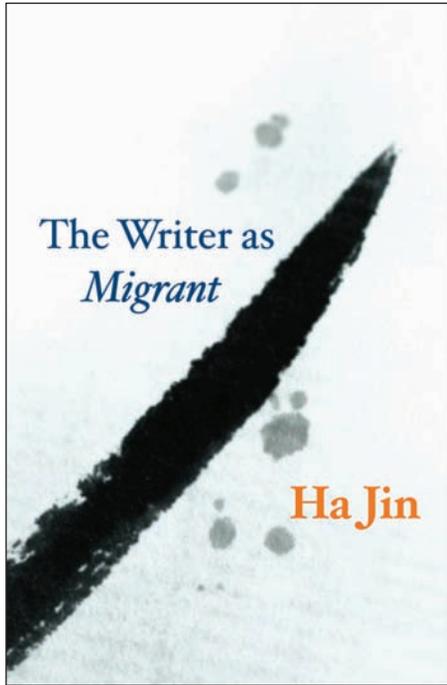
Lennard J. Davis is professor in the departments of English, Disability and Human Development, and Medical Education at the University of Illinois at Chicago. He is the editor of *The Disability Studies Reader* and the author of *My Sense of Silence: Memoirs of a Childhood with Deafness* and *Enforcing Normalcy: Disability, Deafness, and the Body*, among other books.



“Obsession, in all its tedium, its senseless repetition, its mechanistic perfectionism, has leapt to prominence in recent years in a glamorous range of minutely differentiated pathologies, while post-industrialist working life makes the perfect execution of senseless repetitive tasks the hallmark of normal socialization. Can a clinical psychology blind to history hope to engage with what is genuinely damaging? A profoundly moving and critically acute work of cultural history, Lennard Davis’s *Obsession* explores the implications of this paradox, examining the effects of classificationist psychology on those it attempts to identify and cure.”

**—Helen DeWitt,
author of *The Last Samurai***

NOVEMBER 272 p., 17 halftones 6 x 9
ISBN-13: 978-0-226-13782-7
Cloth \$27.50/£14.50
HISTORY MEDICINE



HA JIN

The Writer as Migrant

As a teenager during China's Cultural Revolution, Ha Jin served as an uneducated soldier in the People's Liberation Army. Thirty years later, a resident of the United States, he won the National Book Award for his novel *Waiting*, completing a trajectory that has established him as one of the most admired exemplars of world literature.

Ha Jin's journey raises rich and fascinating questions about language, migration, and the place of literature in a rapidly globalizing world—questions that take center stage in *The Writer as Migrant*, his first work of nonfiction. Consisting of three interconnected essays, this book sets Ha Jin's own work and life alongside those of other literary exiles, creating a conversation across cultures and between eras. He employs the cases of Aleksandr Solzhenitsyn and Chinese novelist Lin Yutang to illustrate the obligation a writer feels to the land of his birth, while Joseph Conrad and Vladimir Nabokov—who, like Ha Jin, adopted English for their writing—are enlisted to explore a migrant author's conscious choice of a literary language. A final essay draws on V. S. Naipaul and Milan Kundera to consider the ways in which our era of perpetual change forces a migrant writer to reconceptualize the very idea of home. Throughout, Jin brings other celebrated writers into the conversation as well, including W. G. Sebald, C. P. Cavafy, and Salman Rushdie—refracting and refining the very idea of a literature of migration.

Simultaneously a reflection on a crucial theme and a fascinating glimpse at the writers who compose Ha Jin's mental library, *The Writer as Migrant* is a work of passionately engaged criticism, one rooted in departures but feeling like a new arrival.

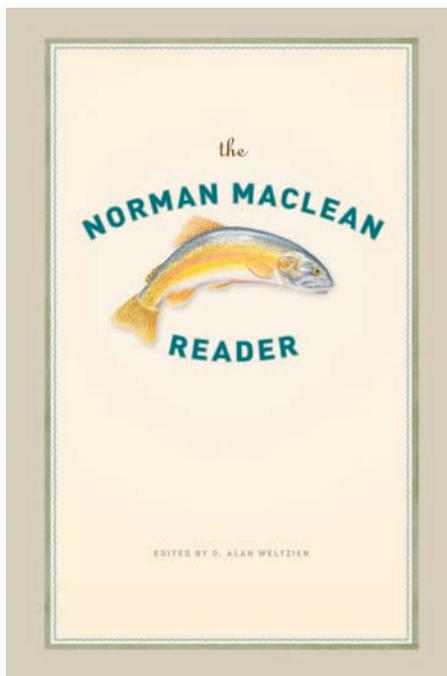
Ha Jin is the author of five novels, including *A Free Life* and *War Trash*, the latter of which was the recipient of the PEN/Faulkner Award, as well as three collections of short stories and three books of poetry. He teaches at Boston University.

“Ha Jin is uniquely placed to address the responsibilities and challenges of the displaced writer. Offering both historical context and a strong personal vision of the migrant writer in America today, these essays are thought-provoking, often inspiring, and, above all, unfailingly interesting.”

**—Claire Messud,
author of *The Emperor's Children***

The Rice University Campbell Lectures

NOVEMBER 96 p. 5¹/₂ x 8¹/₂
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LITERATURE



NOVEMBER 352 p., 19 halftones 6 x 9
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Cloth \$27.50/£14.50
LITERATURE

Praise for *A River Runs Through It*

"It is an enchanted tale. . . . I have read the story three times now, and each time it seems fuller."

**—Roger Sale,
New York Review of Books**

"Altogether beautiful in the power of its feeling. . . . As beautiful as anything in Thoreau or Hemingway."

**—Alfred Kazin,
Chicago Tribune Book World**

NORMAN MACLEAN

The Norman Maclean Reader

Edited and with an Introduction by O. Alan Weltzien

In his eighty-eight years, Norman Maclean (1902–90) played many parts: fisherman, logger, firefighter, scholar, teacher. But it was a role he took up late in life, that of writer, which won him enduring fame and critical acclaim—as well as the devotion of readers worldwide. Though the 1976 collection *A River Runs Through It and Other Stories* was the only book Maclean published in his lifetime, it was an unexpected success, and the moving family tragedy of the title novella—based largely on Maclean's memories of early twentieth-century Montana—has proved to be one of the most enduring American stories ever written. The posthumous publication in 1992 of *Young Men and Fire*, Maclean's deeply personal investigative account of a deadly forest fire, only added to his reputation, reacquainting readers with the power of his spare, evocative prose.

With *The Norman Maclean Reader*, the University of Chicago Press is proud to add a fitting final volume to Maclean's celebrated oeuvre. Bringing together previously unpublished materials with incidental writings and selections from his two masterpieces, the *Reader* will serve as the perfect introduction for readers new to Maclean, while offering longtime fans new insight into his life and career.

Much of the pleasure of *The Norman Maclean Reader* lies in the rounded picture it gives of Maclean the man. A series of witty, perceptive personal essays present Maclean from a variety of angles: in "This Quarter I Am Taking McKeon," the master teacher distills the lessons of decades in the classroom; in "The Pure and the Good: On Baseball and Backpacking," Maclean the scholar turns his attention to poetic rhythm and the importance of craft; in "Retrievers Good and Bad," we see Maclean the memoirist first beginning to draw on his wealth of family stories.

“In 1990 Norman Maclean died in body, but for hundreds of thousands of readers he will live as long as fish swim and books are made.”—Annie Proulx

A generous selection of letters, as well as excerpts from a 1986 interview, serve to flesh out the *Reader's* portrait of Maclean, showing us a writer fully aware of the nuances of his craft, and a man as at home in the recondite atmosphere of the University of Chicago as in the quiet hills of his beloved Montana. The letters find Maclean corresponding about fishing with Nick Lyons, the first significant reviewer of *A River Runs Through It*; about literature and teaching with Marie Borroff, a former student who had become a professor of literature at Yale; about the Mann Gulch fire with Lois Jansson, the widow of one of Maclean's sources; and about General Custer with historian Robert Utley.

Maclean's writings on Custer comprise the most extensive unpublished material in the *Reader*. Fascinated by Custer's tragic end and posthumous fame, Maclean dedicated years in the late 1950s to studying the general, and though he was never able to shape his chapters on the topic into a complete book, to read them now is revelatory: as he explores the man and myth of Custer, we see Maclean groping toward the rigorous yet personal hybrid form of historical storytelling that he would employ to such effect in *Young Men and Fire*.

Multifarious and moving, the works collected in *The Norman Maclean Reader* serve as both a summation and a celebration, giving readers a chance once again to hear one of American literature's most distinctive voices.

O. Alan Weltzien, professor of English at the University of Montana-Western, in Dillon, Montana, is the editor of *The Literary Art and Activism of Rick Bass*, coeditor of *Coming Into McPhee Country*, and the author of *A Father and an Island: Reflections on Loss*, a memoir.

PHOTO BY LESLIE STRAUSS TRAVIS

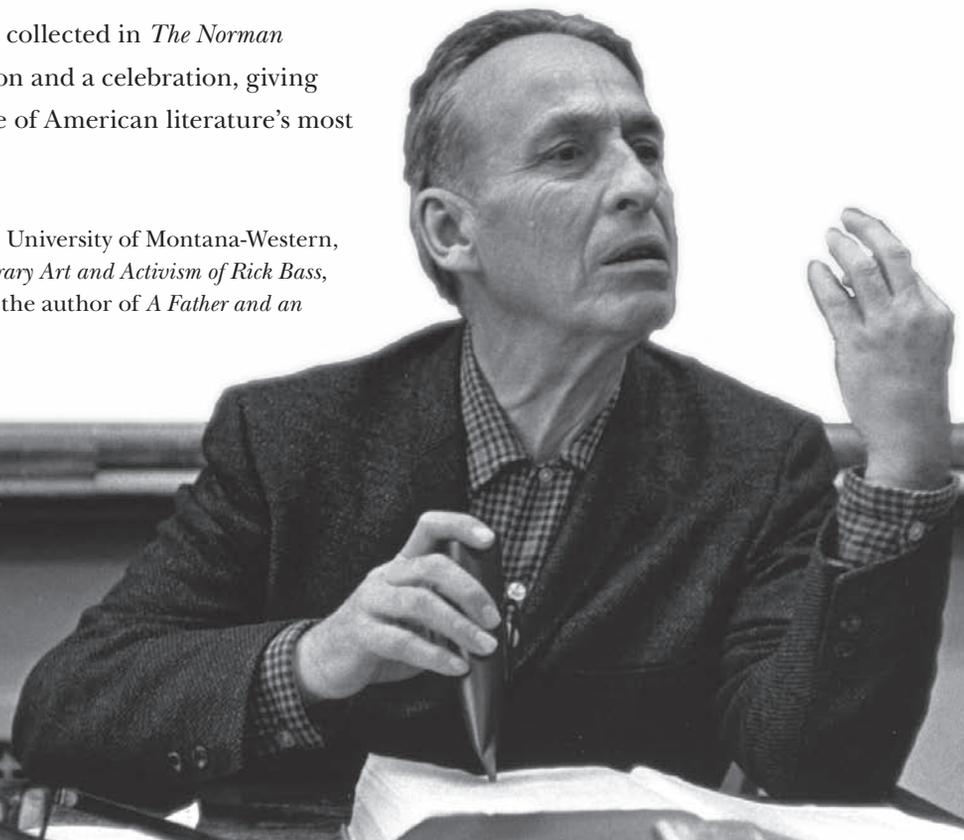
Praise for *Young Men and Fire*

“His description of the conflagration terrifies, but it is his battle with words, his effort to turn the story of the 13 men into tragedy that makes this book a classic.”

—*New York Times Book Review*
Editors' Choice,
Best Books of 1992

“Maclean is always with the brave young dead. . . . They could not have found a storyteller with a better claim to represent their honor. . . . A great book.”

—James R. Kincaid,
New York Times Book Review



ROGER EBERT

Scorsese by Ebert

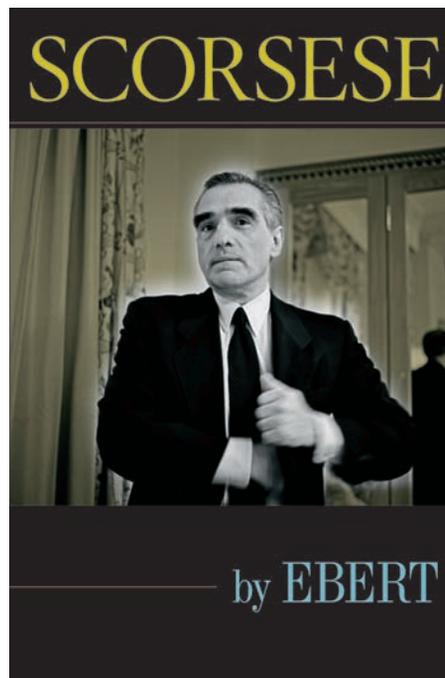
With a Foreword by Martin Scorsese

Roger Ebert wrote the first film review that director Martin Scorsese ever received—for 1967's *I Call First*, later renamed *Who's That Knocking at My Door*—when both men were just embarking on their careers. Ebert had never been touched by a movie in quite the same way before, and this experience created a lasting bond that made him one of Scorsese's most appreciative and perceptive commentators. *Scorsese by Ebert* offers the first record of America's most respected film critic's engagement with the works of America's greatest living director. The book chronicles every single feature film in Scorsese's considerable oeuvre, from his aforementioned debut to his 2008 release, the Rolling Stones documentary *Shine a Light*.

Here Ebert puts Scorsese's career in illuminating perspective, exploring the different phases of his development and the abiding themes (many of which reflect Scorsese's Catholicism) that give his work such complexity and depth. All of Ebert's incisive reviews of Scorsese's individual films are here, of course, but there is much more. In the course of eleven interviews done over almost forty years, the book includes Scorsese's own insights on both his accomplishments and disappointments. One of these interviews, the single longest ever conducted with Scorsese, appears here for the first time. Ebert has also written and included six new reconsiderations of the director's less commented upon films, as well as a substantial introduction that provides a framework for understanding both Scorsese and his profound impact on American cinema.

As Scorsese himself notes in his foreword to this volume, history is the only critic that counts, but the dialogue from which its judgments arise begins with the kind of emotionally alert, historically informed, and intellectually honest writing that Ebert has collected here in this, the ideal pairing of filmmaker and critic.

Roger Ebert is the Pulitzer Prize-winning film critic of the *Chicago Sun-Times* and has cohosted a weekly movie review program on television since 1975, first with Gene Siskel, and since 2000 with Richard Roeper. He is the author of numerous books on film, including *The Great Movies*, *The Great Movies II*, and *Awake in the Dark: The Best of Roger Ebert*, the last published by the University of Chicago Press.



“No one has done as much as Ebert to connect the creators of movies with their consumers. He has immense power, and he’s used it for good, as an apostle of the cinema.”

—Richard Corliss,
Time

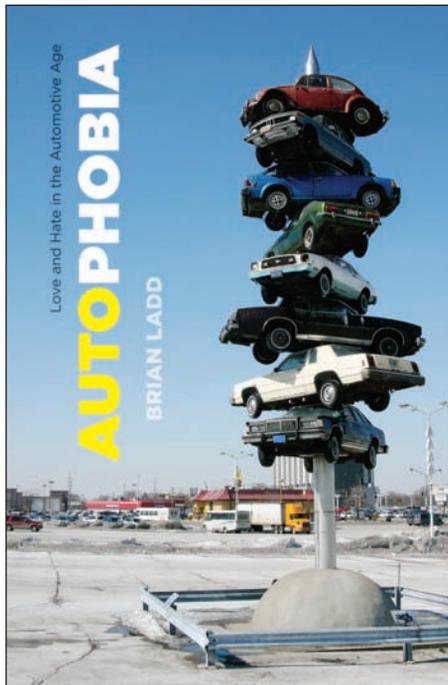
“The most powerful pundit in America is veteran film critic Roger Ebert.”

—*Forbes*

“As film criticism becomes more marginalized, Ebert may come to be seen as the last of a kind—the critic who actually has the power to influence a national audience.”

—*Booklist*

OCTOBER 256 p. 6 x 9
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Cloth \$25.00/£13.00
FILM



BRIAN LADD

Autophobia

Love and Hate in the Automotive Age

Cars are the scourge of civilization, responsible for everything from suburban sprawl and urban decay to environmental devastation and rampant climate change—not to mention our slavish dependence on foreign oil from dubious sources. Add the astonishing price in human lives that we pay for our automobility—some thirty million people were killed in car accidents during the twentieth century—plus the countless number of hours we waste in gridlock commuting to work, running errands, picking up our kids, and searching for parking, and one can't help but ask: Haven't we had enough already? After a century behind the wheel, could we be reaching the end of the automotive age?

From the Model T to the SUV, *Autophobia* reveals that our vexed relationship with the automobile is nothing new—in fact, debates over whether cars are forces of good or evil in our world have raged for over a century now, ever since the automobile was invented. According to Brian Ladd, this love-hate relationship we have with our cars is the defining quality of the automotive age. And *everyone* has an opinion about them, from the industry shills, oil barons, and radical libertarians who offer cars blithe paeans and deny their ill effects, to the technophobes, treehuggers, and killjoys who curse cars, ignoring the very real freedoms and benefits they provide us. Focusing in particular on our world's cities, and spanning settings as varied as belle époque Paris, Nazi Germany, postwar London, Los Angeles, New York, and Shanghai, Ladd explores this love-hate relationship throughout, acknowledging adherents and detractors of the automobile alike.

Eisenhower, Hitler, Jan and Dean, J. G. Ballard, Ralph Nader, OPEC, and, of course, cars, all come into play in this wry and pithy book. A dazzling display of erudition, *Autophobia* is cultural commentary at its most compelling, history at its most searching—and a surprising page-turner.

Brian Ladd is an independent historian who received his PhD from Yale University. He has taught history at the Rensselaer Polytechnic Institute and is a research associate in the history department at the University at Albany. He is the author of *The Ghosts of Berlin: Confronting German History in the Urban Landscape*, also published by the University of Chicago Press.

Praise for *The Ghosts of Berlin*

“With erudition, insight and restraint, Brian Ladd . . . carries off the dangerous task of analyzing . . . the once and future capital of Germany.”

—*New York Times Book Review*

“Among the many new books about Berlin that I have read, Brian Ladd's is certainly the most impressive. . . . He is a good storyteller. . . . Reads entertainingly like a detective novel.”

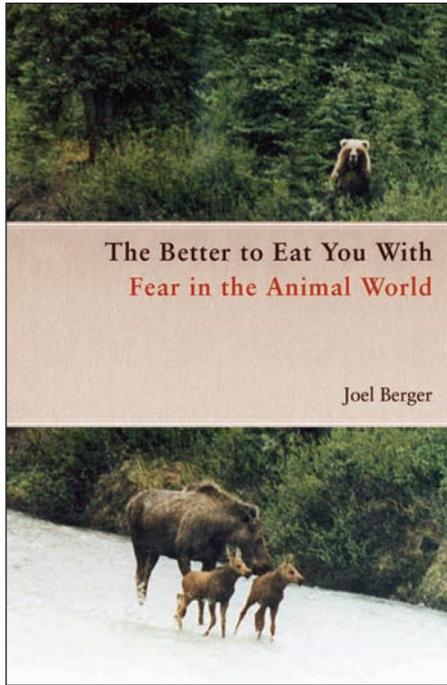
—*New Republic*

“Written in a clear and elegant style. . . . Not just another colorless history.”

—*Wall Street Journal*

NOVEMBER 224 p., 20 halftones 6 x 9
ISBN-13: 978-0-226-46741-2
Cloth \$22.50/£11.50

HISTORY



JOEL BERGER

The Better to Eat You With

Fear in the Animal World

At dawn on a brutally cold January morning in 1998, Joel Berger crouched in the icy grandeur of the Teton Range. It had been three years since wolves were reintroduced to Yellowstone after a sixty-year absence, and members of a wolf pack were approaching a herd of elk. To Berger's utter shock, the elk ignored the wolves as they went in for the kill. The brutal attack that followed—swift and bloody—led Berger to hypothesize that after only six decades, the elk had forgotten to fear a species that had survived by eating them for hundreds of millennia.

Berger's fieldwork that frigid day raised important questions that would require years of travel and research to answer: Can naive animals avoid extinction when they encounter reintroduced carnivores? To what extent is fear culturally transmitted? And how can a better understanding of current predator-prey behavior help demystify past extinctions and inform future conservation?

The Better to Eat You With is the chronicle of Berger's search for answers. From Yellowstone's elk and wolves to rhinos living with African lions and moose coexisting with tigers and bears in Asia, Berger tracks cultures of fear in animals across continents and climates, engaging readers with a stimulating combination of natural history, personal experience, and conservation. Whether battling bureaucracy in the statehouse or fighting subzero wind chills in the field, Berger puts himself in the middle of the action, and *The Better to Eat You With* invites readers to join him there. The thrilling tales Berger tells reveal a great deal not only about survival in the animal kingdom but also about the process of doing science in forbidding conditions and hostile environments.

Joel Berger is the John J. Craighead Professor of Wildlife Conservation at the University of Montana and senior scientist with the Wildlife Conservation Society. He is coauthor of *Horn of Darkness* and the author of *Wild Horses of the Great Basin*, the latter published by the University of Chicago Press.

“A very novel, important, and global view of the complex interrelationships between predators and prey. Science, culture, and practical issues meet head on, as they must, in a book that surely will change existing views about the role of fear in the evolution of behavior. Only world-renowned and indefatigable field biologist Joel Berger could pull off such a comprehensive analysis of how past and present must be studied as we try to figure out how all animals—nonhuman and human—will be able to share harmoniously our one and only planet in the future.”

**—Marc Bekoff,
author of *The Emotional
Lives of Animals***

OCTOBER 304 p., 16 color plates,
63 halftones, 12 maps 6 x 9
ISBN-13: 978-0-226-04363-0
Cloth \$29.00/£15.00
NATURE SCIENCE

STEVEN SHAPIN

The Scientific Life

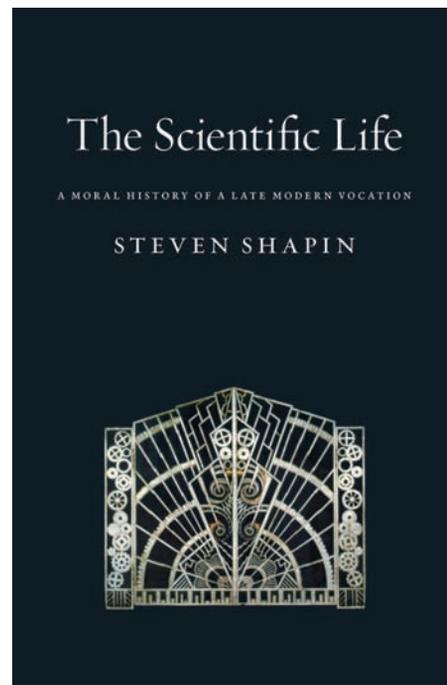
A Moral History of a Late Modern Vocation

Who are scientists? What kind of people are they? What capacities and virtues are thought to stand behind their considerable authority? They are experts—indeed, highly respected experts—authorized to describe and interpret the natural world and widely trusted to help transform knowledge into power and profit. But are they morally different from other people? *The Scientific Life* is historian Steven Shapin's story about who scientists are, who we think they are, and why our sensibilities about such things matter.

Conventional wisdom has long held that scientists are neither better nor worse than anyone else, that personal virtue does not necessarily accompany technical expertise, and that scientific practice is profoundly impersonal. Shapin, however, here shows how the uncertainties attending scientific research make the virtues of individual researchers intrinsic to scientific work. From the early twentieth-century origins of corporate research laboratories to the high-flying scientific entrepreneurship of the present, Shapin argues that the radical uncertainties of much contemporary science have made personal virtues *more* central to its practice than ever before, and he also reveals how radically novel aspects of late modern science have unexpectedly deep historical roots.

Building on the insights of Shapin's last three influential books, featuring an utterly fascinating cast of characters, and brimming with bold and original claims, this elegantly conceived history of the scientific career and character ultimately encourages us to reconsider the very nature of the technical and moral worlds in which we now live.

Steven Shapin is the Franklin L. Ford Professor of the History of Science at Harvard University. He is the author of *A Social History of Truth*, *The Scientific Revolution*, and, with Simon Schaffer, coauthor of *Leviathan and the Air-Pump*. He has also written for the *New Yorker* and is a frequent contributor to the *London Review of Books*.



Praise for *The Scientific Revolution*

“An excellent book.”

—*New York Times Book Review*

“Highly readable. . . . A book which every scientist curious about our predecessors should read.”

—*New Scientist*

“It’s hard to believe there could be a more accessible, informed or concise account.”

—*London Review of Books*

“Informed, nuanced, and articulated with clarity. . . . An impressive achievement.”

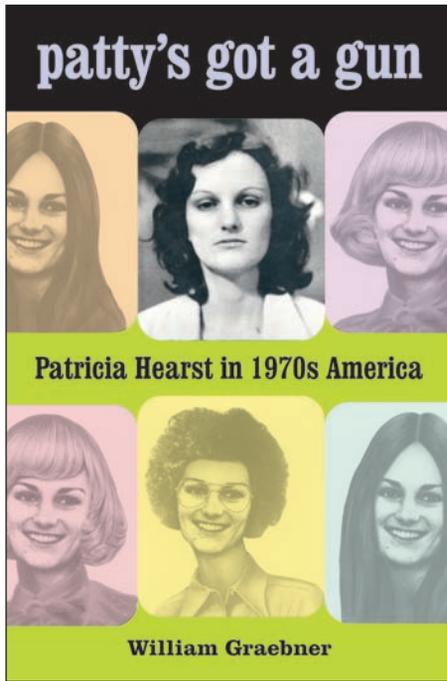
—*Science*

OCTOBER 400 p., 16 halftones,
2 line drawings 6 x 9

ISBN-13: 978-0-226-75024-8

Cloth \$29.00/£15.00

SCIENCE



“In an era traumatized by defeat in Vietnam, betrayal in Washington, stagflation, and shockingly violent crimes, the saga of Patty Hearst—kidnapped heiress turned carbine-toting bank robber—was perhaps the most shocking tale of all. William Graebner’s rich retelling uses Hearst’s story to probe one of the central preoccupations of the seventies: the nature of personal identity. What happened to Hearst fascinated, and continues to fascinate, because it raised the question of what any of us might become in the face of extraordinary circumstances.”

**—Thomas Hine,
author *The Great Funk:
Falling Apart and Coming Together
(on a Shag Rug) in the Seventies***

OCTOBER 192 p., 16 halftones 5¹/₂ x 8¹/₂
ISBN-13: 978-0-226-30522-6
Cloth \$20.00/£10.50
AMERICAN HISTORY

WILLIAM GRAEBNER

Patty’s Got a Gun

Patricia Hearst in 1970s America

It was a story so bizarre it defied belief: in April 1974, twenty-year-old newspaper heiress Patricia Hearst robbed a San Francisco bank in the company of members of the Symbionese Liberation Army—who had kidnapped her a mere nine weeks earlier. But the robbery—and the spectacular 1976 trial that ended with Hearst’s criminal conviction—seemed oddly appropriate to the troubled mood of the nation, an instant exemplar of a turbulent era.

With *Patty’s Got a Gun*, the first substantial reconsideration of Hearst’s story in more than twenty-five years, William Graebner vividly recreates the atmosphere of uncertainty and frustration of mid-1970s America. Drawing on copious media accounts of the robbery and trial—as well as cultural artifacts from glam rock to *Invasion of the Body Snatchers*—Graebner paints a compelling portrait of a nation confused and frightened by the upheavals of 1960s liberalism and beginning to tip over into what would become Reagan-era conservatism, with its invocations of individual responsibility and the heroic. Trapped in the middle of that shift, the affectless, zombielike, “brainwashed” Patty Hearst was a ready-made symbol of all that seemed to have gone wrong with the sixties—the inevitable result, some said, of rampant permissiveness, feckless elitism, the loss of moral clarity, and feminism run amok.

By offering a fresh look at Patty Hearst and her trial—for the first time free from the agendas of the day, yet set fully in their cultural context—*Patty’s Got a Gun* delivers a nuanced portrait of both an unforgettable moment and an entire era, one whose repercussions continue to be felt today.

William Graebner is the author of many books, including *The Age of Doubt: American Thought and Culture in the 1940s* and *Coming of Age in Buffalo: Youth and Authority in the Postwar Era*.

BARRY BARNES and JOHN DUPRÉ

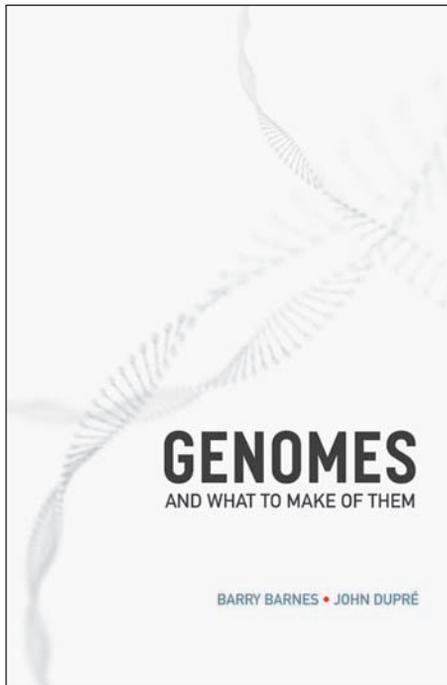
Genomes and What to Make of Them

The announcement in 2003 that the Human Genome Project had completed its map of the entire human genome was heralded as a stunning scientific breakthrough: our first full picture of the basic building blocks of human life. Since then, boasts about the benefits—and warnings of the dangers—of genomics have remained front-page news, with everyone agreeing that genomics has the potential to radically alter life as we know it.

For the nonscientist, the claims and counterclaims are dizzying—what does it really mean to understand the genome? Barry Barnes and John Dupré offer an answer to that question and much more in *Genomes and What to Make of Them*, a clear and lively account of the genomic revolution and its promise. The book opens with a brief history of the science of genetics and genomics, from Mendel to Watson and Crick and all the way up to Craig Venter; from there the authors delve into the use of genomics in determining evolutionary paths—and what it can tell us, for example, about how far we really have come from our ape ancestors. Barnes and Dupré then consider both the power and risks of genetics, from the economic potential of plant genomes to overblown claims that certain human genes can be directly tied to such traits as intelligence or homosexuality. Ultimately, the authors argue, we are now living with a new knowledge as powerful in its way as nuclear physics, and the stark choices that face us—between biological warfare and gene therapy, a new eugenics or a new agricultural revolution—will demand the full engagement of both scientists and citizens.

Written in straightforward language but without denying the complexity of the issues, *Genomes and What to Make of Them* is an up-to-date primer and a blueprint for the future.

Barry Barnes is codirector of the ESRC Centre for Genomics in Society at the University of Exeter, where he was formerly professor of sociology. He is the author of several books on the sociology of the sciences and was awarded the J. D. Bernal Prize for his career contribution to the field. **John Dupré** is the director of the ESRC Centre for Genomics in Society, professor of philosophy of science at the University of Exeter, and the author of several books, including *Darwin's Legacy: What Evolution Means Today*.



“What is novel about *Genomes and What to Make of Them* is the impressive scope of the project, which covers key issues around the politics of genomics in an accessible way, taking care to outline in clear language some very complex scientific arguments in a way that allows the authors to deconstruct various arguments about the risks and opportunities of genomics. I know of no other book that captures the social implications of genomics in quite such a comprehensive and accessible yet insightful manner.”

**—Peter Robbins,
Open University**

NOVEMBER 256 p., 1 line drawing 6 x 9

ISBN-13: 978-0-226-17295-8

Cloth \$25.00/£13.00

SCIENCE

NEIL HARRIS
with the assistance of **TERI J. EDELSTEIN**

The Chicagoan

A Lost Magazine of the Jazz Age

While browsing the stacks of the Regenstein Library at the University of Chicago some years ago, noted historian Neil Harris made a surprising discovery: a group of nine plainly bound volumes whose unassuming spines bore the name *The Chicagoan*. Pulling one down and leafing through its pages, Harris was startled to find it brimming with striking covers, fanciful art, witty cartoons, profiles of local personalities, and a whole range of incisive articles. He quickly realized that he had stumbled upon a Chicago counterpart to the *New Yorker* that mysteriously had slipped through the cracks of history and memory.

Here Harris brings this lost magazine of the Jazz Age back to life. In its own words, the *Chicagoan* claimed to represent “a cultural, civilized, and vibrant” city “which needs make no obeisance to Park Avenue, Mayfair, or the Champs-Elysees.” Urbane in aspiration and first published just sixteen months after the 1925 appearance of the *New Yorker*, it sought passionately to redeem the Windy City’s unhappy reputation for organized crime, political mayhem, and industrial squalor by demonstrating the presence of style and sophistication in the Midwest. Harris’s substantial introductory essay here sets the stage, exploring the ambitions, tastes, and prejudices of Chicagoans during the 1920s and ’30s. The author then lets the *Chicagoan* speak for itself in lavish full-color segments that reproduce its many elements: from covers, cartoons, and editorials to reviews, features, and even one issue reprinted in its entirety.

Recalling a vivid moment in the life of the Second City, the *Chicagoan* is a forgotten treasure, offered here for a whole new age to enjoy.

Neil Harris is the Preston and Sterling Morton Professor of History and Art History, emeritus, at the University of Chicago. He is the author of, among other books, *The Artist in American Society*; *Humbug: The Art of P. T. Barnum*; *Cultural Excursions: Marketing Appetites and Cultural Tastes in Modern America*; and *Chicago Apartments: A Century of Lakefront Luxury*.



“Two remarkable facts lie at the heart of this beautiful and revelatory book: that the *Chicagoan* existed at all, and that its existence has been so completely forgotten. Nothing that I knew of Chicago’s cultural life prepared me for Neil Harris’s discovery of this wonderfully worldly magazine. And, like him, I cannot figure out why it disappeared from historical memory. We owe Harris great gratitude for resurrecting the *Chicagoan* for us. His commentary verifies his reputation as one of the most learned and insightful cultural historians at work today, and as an enviably graceful and lucid writer.”

—Carl Smith,
author of *The Plan of Chicago:
Daniel Burnham and the
Remaking of the American City*

NOVEMBER 400 p., 81 color plates,
301 halftones 11 x 14
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Cloth \$65.00/£34.00
AMERICAN HISTORY ART

ELLEN PRAGER

Chasing Science at Sea

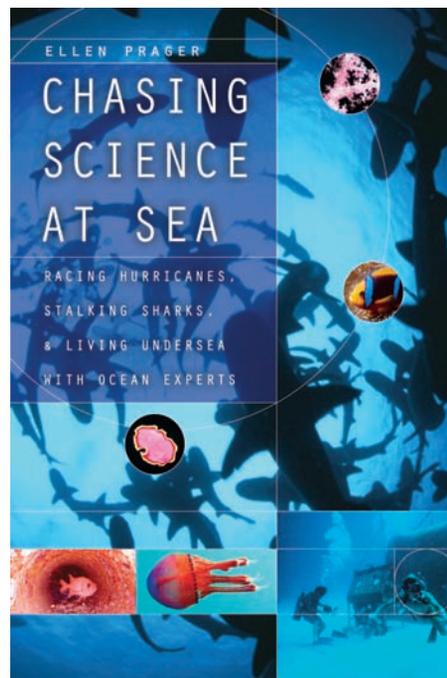
Racing Hurricanes, Stalking Sharks, and Living Undersea with Ocean Experts

To the average office-dweller, marine scientists seem to have the good life: cruising at sea for weeks at a time, swimming in warm coastal waters, living in tropical paradises. But ocean scientists who go to sea will tell you that it is no vacation. Creature comforts are few and the obstacles seemingly insurmountable, yet an abundance of wonder and discovery still awaits those who take to the ocean. *Chasing Science at Sea* immerses readers in the world of those who regularly go to sea—aquanuts living underwater, marine biologists seeking unseen life in the deep ocean, and the tall-ship captains at the helm, among others—and tells the fascinating tale of what life—and science—is like at the mercy of Mother Nature.

With passion and wit, well-known marine scientist Ellen Prager shares her stories as well as those of her colleagues, revealing that in the field ingenuity and a good sense of humor are as essential as water, sunblock, and GPS. Serendipity is invaluable, and while collecting data is the goal, sometimes just getting back to shore means success. But despite the physical hardship and emotional duress that come with the work, optimism and adventure prompt a particularly hardy species of scientist to return again and again to the sea.

Filled with firsthand accounts of the challenges and triumphs of dealing with the extreme forces of nature and the unpredictable world of the ocean, *Chasing Science at Sea* is a unique glimpse below the water line at what it is like and why it is important to study, explore, and spend time in one of our planet's most fascinating and foreign environments.

Ellen Prager is currently the chief scientist at the world's only undersea research station, Aquarius, in the Florida Keys, and a freelance writer. Among her publications are *The Oceans* and *Furious Earth*; a series of children's science books, including *Sand*, *Volcano*, and *Earthquakes*, with the National Geographic Society; and a children's novel, *Adventure on Dolphin Island*.



“Thank you, Ellen Prager, for your salute to the ocean and the wild and wonderful people who explore the sea. I laughed out loud while absorbing serious insights about the state of the ocean and what it really takes for scientists to extract deep knowledge from the deep blue. Science fiction is really tame compared to the reality you have captured in this saga of ocean science.”

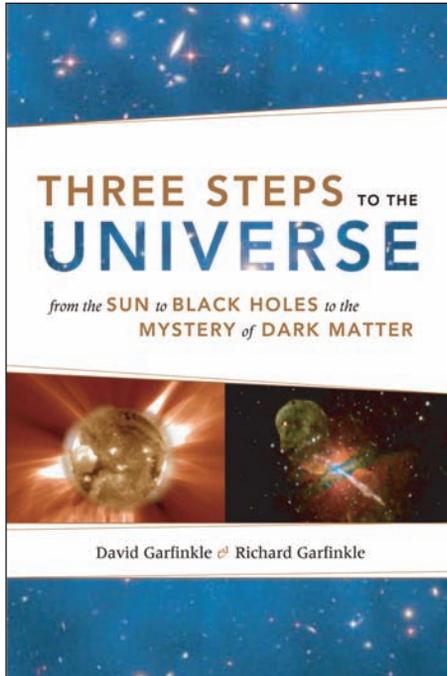
**—Sylvia A. Earle,
Explorer in Residence,
National Geographic Society**

OCTOBER 192 p., 4 color plates,
28 halftones 6 x 9
ISBN-13: 978-0-226-67870-2
Cloth \$22.50/£11.50
SCIENCE

DAVID GARFINKLE and RICHARD GARFINKLE

Three Steps to the Universe

From the Sun to Black Holes to the Mystery of Dark Matter



“With this insightful and enjoyable book, readers will enjoy a guided tour through the whole universe. *Three Steps to the Universe* will also create a better awareness of the process of science.”

**—Dorothea Samtleben,
Max Planck Institute
for Radio Astronomy**

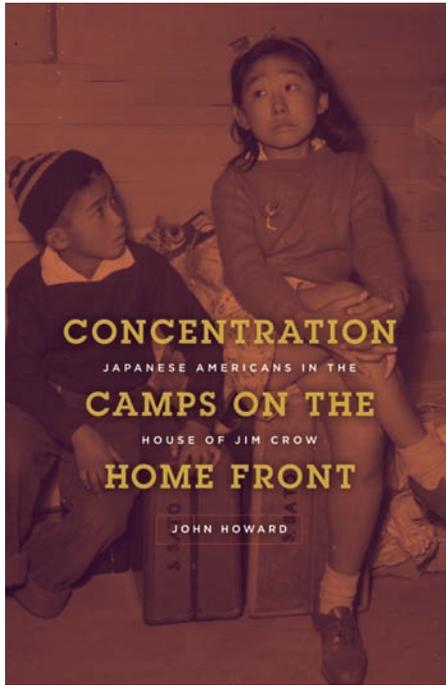
NOVEMBER 256 p., 13 halftones 6 x 9
ISBN-13: 978-0-226-28346-3
Cloth \$25.00/£13.00
SCIENCE

If scientists can't touch the Sun, how do they know what it's made of? And if we can't see black holes, how can we be confident they exist? Gravitational physicist David Garfinkle and his brother, science fiction writer Richard Garfinkle, tackle these questions and more in *Three Steps to the Universe*, a tour through some of the most complex phenomena in the cosmos and an accessible exploration of how scientists acquire knowledge about the universe through observation, indirect detection, and theory.

The authors begin by inviting readers to step away from Earth and reconsider our Sun. What we can directly observe of this star is limited to its surface, but with the advent of telescopes and spectroscopy, scientists know more than ever about its physical characteristics, origins, and projected lifetime. From the Sun, the authors journey further out into space to explore black holes. The Garfinkle brothers explain that our understanding of these astronomical oddities began in theory, and growing mathematical and physical evidence has unexpectedly supported it. From black holes, the authors lead us further into the unknown, to the dark matter and energy that pervade our universe, where science teeters on the edge of theory and discovery. Returning from the depths of space, the final section of the book brings the reader back down to Earth for a final look at the practice of science, ending with a practical guide to discerning real science from pseudoscience among the cacophony of print and online scientific sources.

Three Steps to the Universe will reward anyone interested in learning more about the universe around us and how scientists uncover its mysteries.

David Garfinkle is professor in the Department of Physics at Oakland University. **Richard Garfinkle** is the author of two books of science fiction, *Celestial Matters* and *All of an Instant*.



JOHN HOWARD

Concentration Camps on the Home Front

Japanese Americans in the House of Jim Crow

Without trial and without due process, the United States government locked up nearly all of those citizens and longtime residents who were of Japanese descent during World War II. Ten concentration camps were set up across the country to confine over 120,000 inmates. Almost 20,000 of them were shipped to the only two camps in the segregated South—Jerome and Rohwer in Arkansas—locations that put them right in the heart of a much older, long-festering system of racist oppression. The first history of these Arkansas camps, *Concentration Camps on the Home Front* is an eye-opening account of the inmates' experiences and a searing examination of American imperialism and racist hysteria.

While the basic facts of Japanese-American incarceration are well known, John Howard's extensive research gives voice to those whose stories have been forgotten or ignored. He highlights the roles of women, first-generation immigrants, and those who forcefully resisted their incarceration by speaking out against dangerous working conditions and white racism. In addition to this overlooked history of dissent, Howard also exposes the government's aggressive campaign to Americanize the inmates and even convert them to Christianity. After the war ended, this movement culminated in the dispersal of the prisoners across the nation in a calculated effort to break up ethnic enclaves.

Howard's re-creation of life in the camps is powerful, provocative, and disturbing. *Concentration Camps on the Home Front* rewrites a notorious chapter in American history—a shameful story that nonetheless speaks to the strength of human resilience in the face of even the most grievous injustices.

John Howard is professor in and head of the Department of American Studies at King's College London and the author of *Men Like That: A Southern Queer History*, also published by the University of Chicago Press.

“The great strength of John Howard’s book is that he not only asks new questions about the familiar story of the camps, but also that he has done a great deal of original research in material that has been largely unexploited. This is not a standard kind of camp history but something else—more imaginative but deeply rooted in the sources created by administrators and inmates. This is an important book, often gripping, and sure to be controversial.”

—Roger Daniels,
author of *Prisoners Without Trial: Japanese Americans and World War II*

OCTOBER 336 p., 20 halftones 6 x 9
ISBN-13: 978-0-226-35476-7
Cloth \$29.00/£15.00
AMERICAN HISTORY

LYNN SPIGEL

TV by Design

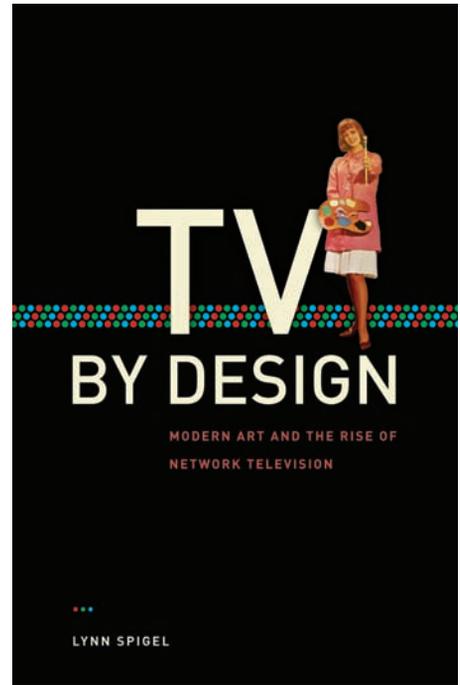
Modern Art and the Rise of Network Television

While critics have long disparaged commercial television as a vast wasteland, TV has surprising links to the urbane world of modern art that stretch back to the 1950s and '60s. During that era, the rapid rise of commercial television coincided with dynamic new movements in the visual arts—a potent combination that precipitated a major shift in the way Americans experienced the world visually. *TV by Design* uncovers this captivating story of how modernism and network television converged and intertwined in their mutual ascent during the decades of the cold war.

Whereas most histories of television focus on the way older forms of entertainment were recycled for the new medium, Lynn Spigel shows how TV was instrumental in introducing the public to the latest trends in art and design. Abstract expressionism, pop art, art cinema, modern architecture, and cutting-edge graphics were all mined for staging techniques, scenic designs, and an ever-growing number of commercials. As a result, TV helped fuel the public craze for trendily modern products, such as tailfin cars and boomerang coffee tables, that was vital to the burgeoning postwar economy. And along with influencing the look of television, many artists—including Eero Saarinen, Ben Shahn, Saul Bass, William Golden, and Richard Avedon—also participated in its creation as the networks put them to work designing everything from their corporate headquarters to their company cufflinks.

Dizzy Gillespie, Ernie Kovacs, Duke Ellington, and Andy Warhol all stop by in this imaginative and winning account of the ways in which art, television, and commerce merged in the first decades of the TV age.

Lynn Spigel is the Frances E. Willard Chair and Professor of Screen Cultures at Northwestern University. She is the author of *Welcome to the Dreamhouse: Popular Media and Postwar Suburbs* and *Make Room for TV: Television and the Family Ideal in Postwar America*.



“Clear, compelling, frequently witty, and always engaging, *TV by Design* will easily meet the expectations of those readers who have come to expect the very best in scholarship, argument, and expression from Lynn Spigel. In stunning and bold fashion, she brings together television and fine arts and shows how their intersection fits logically into the history of twentieth-century culture. This is a work of major consequence.”

**—Dana Polan,
author of the British Film Institute’s
Pulp Fiction and *Jane Campion***

OCTOBER 384 p., 52 halftones 6 x 9
ISBN-13: 978-0-226-76968-4
Cloth \$27.50/£14.50
AMERICAN HISTORY

WENDELL E. PRITCHETT

Robert Clifton Weaver and the American City

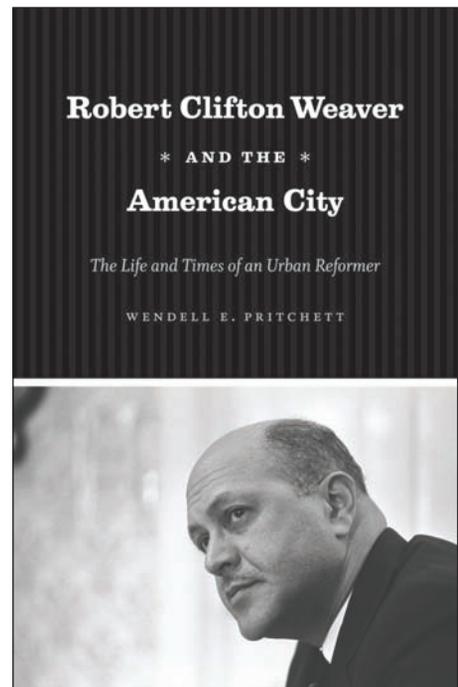
The Life and Times of an Urban Reformer

From his role as FDR's "negro advisor" to his appointment under LBJ as the first secretary of Housing and Urban Development, Robert Clifton Weaver was one of the most influential domestic policy makers and civil rights advocates of the twentieth century. This volume, the first biography of the first African American to hold a cabinet position in the federal government, rescues from obscurity the story of a man whose legacy continues to impact American race relations and the cities in which they largely play out.

Tracing Weaver's career through the creation, expansion, and contraction of New Deal liberalism, Wendell Pritchett illuminates his instrumental role in the birth of almost every urban initiative of the period, from public housing and urban renewal to affirmative action and rent control. Beyond these policy achievements, Weaver also founded racial liberalism, a new approach to race relations that propelled him through a series of high-level positions in which he worked to promote racial cooperation in American cities. But Pritchett shows that despite Weaver's efforts to make race irrelevant, white and black Americans continued to call on him to mediate between the races—a position that grew increasingly untenable as Weaver remained caught between the white power structure to which he pledged his allegiance and the African Americans whose lives he devoted his career to improving.

A crucial and largely unknown chapter in the history of American liberalism, this long-overdue biography adds a new dimension to our understanding of racial and urban struggles and illuminates the complex role of the black elite in modern U.S. history.

Wendell E. Pritchett is professor of law at the University of Pennsylvania and director of the Office of Research, Planning, and Policy for the City of Philadelphia. He is the author of *Brownsville, Brooklyn*, also published by the University of Chicago Press.



“Wendell E. Pritchett’s engaging biography of Robert Clifton Weaver is a tour de force. Appointed by President Johnson as the first secretary of the Department of Housing and Urban Development, Weaver was the first African American to hold a cabinet position. However, few Americans are aware that Weaver was also an important figure in shaping the development of American racial and urban policy, and one of the nation’s foremost authorities on urban issues. Pritchett brilliantly captures the life and contributions of this great racial pioneer and in the process reveals how racial tensions profoundly influenced battles over the future of American cities.”

**—William Julius Wilson,
author of *When Work Disappears:
The World of the New Urban Poor***

OCTOBER 432 p., 27 halftones 6 x 9

ISBN-13: 978-0-226-68448-2

Cloth \$30.00/£15.50

BIOGRAPHY

DONALD S. LOPEZ JR.

Buddhism and Science

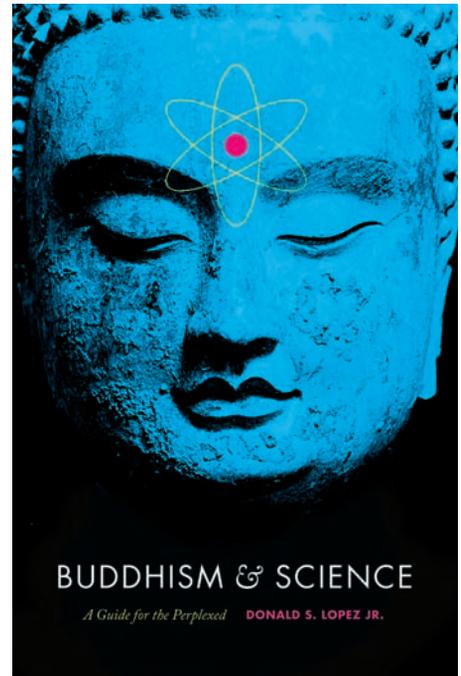
A Guide for the Perplexed

Beginning in the nineteenth century and continuing to the present, both Buddhists and admirers of Buddhism have extolled the compatibility of Buddhism and science. Their assertions have ranged from modest claims about the efficacy of meditation for mental health to grander declarations that the Buddha himself anticipated the theories of relativity, quantum physics, and the big bang more than two millennia ago.

In *Buddhism and Science*, Donald S. Lopez Jr. is less interested in evaluating the accuracy of such claims than in exploring how and why these two seemingly disparate modes of understanding the inner and outer universe have been so persistently linked. Lopez opens with an account of the rise and fall of Mount Meru, the great peak that stands at the center of the flat earth of Buddhist cosmography—and which was interpreted anew once it proved incompatible with modern geography. From there, he analyzes the way in which Buddhist concepts of spiritual nobility were enlisted to support the notorious science of race in the nineteenth century. Bringing the story to the present, Lopez explores the Dalai Lama's interest in scientific discoveries, as well as the implications of research on meditation for neuroscience.

Lopez argues that by presenting an ancient Asian tradition as compatible with—and even anticipating—scientific discoveries, European enthusiasts and Asian elites have sidestepped the debates on the relevance of religion in the modern world that began in the nineteenth century and still flare today. As new discoveries continue to reshape our understanding of mind and matter, *Buddhism and Science* will be indispensable reading for those fascinated by religion, science, and their often vexed relation.

Donald S. Lopez Jr. is the Arthur E. Link Distinguished University Professor of Buddhist and Tibetan Studies in the Department of Asian Languages and Cultures at the University of Michigan. He is the author or editor of a number of books, including *Prisoners of Shangri-La*, *The Madman's Middle Way*, and *Critical Terms for the Study of Buddhism*, all published by the University of Chicago Press.

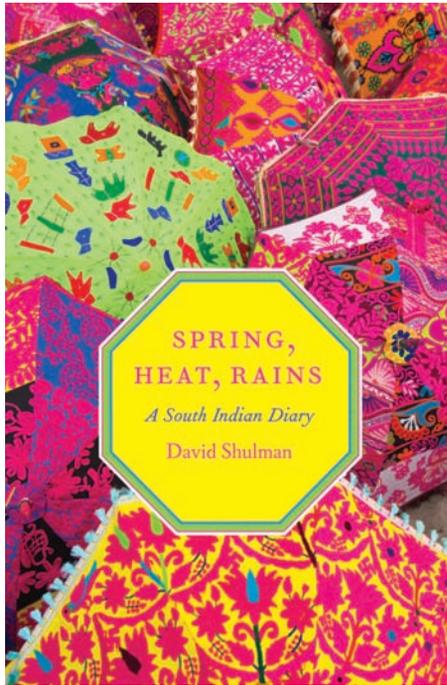


“A tour de force. This extremely original and well-written book gives a much-needed context for the Buddhism-science ‘dialogue.’ Lopez provides all the background needed for those unfamiliar with Buddhism to understand the tradition and the perplexing scientific claims made for it. Given the wide interest in Buddhism these days among not just scholars but also scientists, historians, and educated lay readers, the book will have wide appeal.”

**—Richard M. Jaffe,
Duke University**

Buddhism and Modernity

NOVEMBER 258 p. 6 x 9
ISBN-13: 978-0-226-49312-1
Cloth \$25.00/£13.00
RELIGION



DAVID SHULMAN

Spring, Heat, Rains

A South Indian Diary

Rocks. Goats. Dry shrubs. Buffaloes. Thorns. A fallen tamarind tree. Such were the sights that greeted David Shulman on his arrival in Andhra Pradesh in the spring of 2006. An expert on South Indian languages and cultures, Shulman knew the region well, but from the moment he arrived for this seven-month sojourn he actively soaked up such simple aspects of his surroundings, determined to attend to the rich texture of daily life—choosing to be at the same time scholar and tourist, wanderer and wonderer.

Lyrical, sensual, and introspective, *Spring, Heat, Rains* is Shulman's diary of that experience. Evocative reflections on daily events—from explorations of crumbling temples to battles with ineradicable bugs to joyous dinners with friends—are organically interwoven with considerations of the ancient poetry and myths that remain such an inextricable part of life in contemporary India. With Shulman as our guide, we meet singers and poets, washermen and betel-nut vendors, modern literati and ancient gods and goddesses. We marvel at the “golden electrocution” that is the taste of a mango fresh from the tree. And we plunge into the searing heat of an Indian summer, so oppressive and inescapable that when the monsoon arrives to banish the heat with sheets of rain, we understand why, year after year, it is celebrated as a miracle. An unabashedly personal account from a scholar whose deep knowledge has never obscured his joy in discovery, *Spring, Heat, Rains* is a passionate act of sharing, an unforgettable gift for anyone who has ever dreamed of India.

David Shulman is the Renee Lang Professor of Humanistic Studies in the Department of Comparative Religion at the Hebrew University of Jerusalem. He is the author of several books, including *Dark Hope: Working for Peace in Israel and Palestine* and *The Hungry God: Hindu Tales of Filicide and Devotion*, both published by the University of Chicago Press.

Praise for *Dark Hope*

“During what he calls the ‘unhappy years’ from 2002 to 2006, David Shulman did some of the harder work of his country’s peace movement: clashing with police and settlers to deliver food and medical supplies to Palestinian villages. In his excellent record of these years, *Dark Hope*, Shulman vividly describes the small bands of Palestinians who live in caves in the Hebron Hills.”

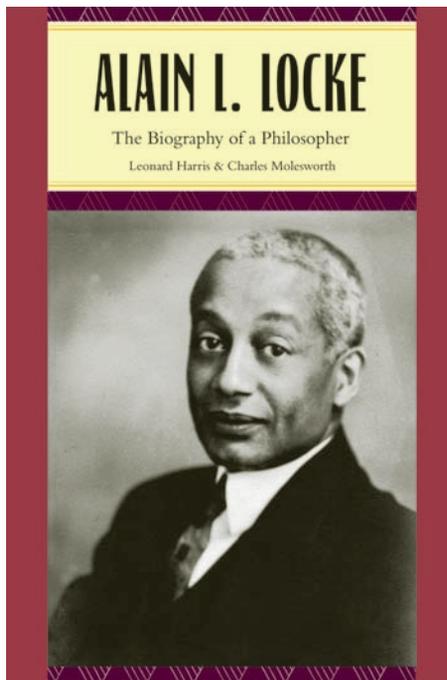
**—Emily Bazelon,
Slate Best Books of 2007**

NOVEMBER 208 p., 2 maps 6 x 9
ISBN-13: 978-0-226-75576-2
Cloth \$25.00/£13.00
TRAVEL RELIGION



books
of
special
interest
from

CHICAGO



**LEONARD HARRIS and
CHARLES MOLESWORTH**

Alain L. Locke

The Biography of a Philosopher

Alain L. Locke (1886–1954), in his famous 1925 anthology *The New Negro*, declared that “the pulse of the Negro world has begun to beat in Harlem.” Often called the father of the Harlem Renaissance, Locke had his finger directly on that pulse, promoting, influencing, and sparring with such figures as Langston Hughes, Zora Neale Hurston, Jacob Lawrence, Richmond Barthé, William Grant Still, Booker T. Washington, W. E. B. Du Bois, Ralph Bunche, and John Dewey. The long-awaited first biography of this extraordinarily gifted philosopher and writer, *Alain L. Locke* narrates the untold story of his profound impact on twentieth-century America’s cultural and intellectual life.

Leonard Harris and Charles Molesworth trace this story through Locke’s Philadelphia upbringing, his undergraduate years at Harvard—where William James helped spark his influential engagement with pragmatism—and his tenure as the first African American Rhodes Scholar. The heart of their narrative illuminates Locke’s heady years in 1920s New York and his forty-year career at Howard University, where he helped spearhead the adult education movement of the 1930s and wrote on topics ranging from the philosophy of value to the theory of democracy. Harris and Molesworth show that throughout this illustrious career—despite a formal manner that many observers interpreted as elitist or distant—Locke remained a warm and effective teacher and mentor, as well as a fierce champion of literature and art as means of breaking down barriers between communities.

The multifaceted portrait that emerges from this engaging account effectively reclaims Locke’s rightful place in the pantheon of America’s most important minds.

Leonard Harris is professor of philosophy at Purdue University.
Charles Molesworth is professor of English at Queens College, City University of New York.

“This is the definitive biography of the towering cultural critic and pioneering Afro-American philosopher Alain Locke. The intellectual subtlety and meticulous work of Leonard Harris and Charles Molesworth forever puts Locke on our academic radar screen!”

—Cornel West

NOVEMBER 400 p., 21 halftones 6 x 9
ISBN-13: 978-0-226-31776-2
Cloth \$45.00s/£23.50
BIOGRAPHY AMERICAN HISTORY



A PHOTO WITH AN AERIAL VIEW OF THE CENTRAL MANUFACTURING DISTRICT, TAKEN BY THE CHICAGO AERIAL SURVEY CO., C. 1960.

Historical Studies of Urban America

DECEMBER 336 p., 24 halftones, 17 maps, 30 tables 6 x 9

ISBN-13: 978-0-226-47701-5

Cloth \$40.00s/£21.00

AMERICAN HISTORY

Chicago Made

Factory Networks in the Industrial Metropolis

ROBERT LEWIS

From the lumberyards and meatpacking factories of the Southwest Side to the industrial suburbs that arose near Lake Calumet at the turn of the twentieth century, manufacturing districts shaped Chicago's character and laid the groundwork for its transformation into a sprawling metropolis. Approaching Chicago's story as a reflection of America's industrial history between the Civil War and World War II, *Chicago Made* explores not only the well-documented workings of centrally located city factories but also the overlooked suburbanization of manufacturing and its profound effect on the metropolitan landscape.

Robert Lewis documents how manufacturers, attracted to greenfield sites

on the city's outskirts, began to build factory districts there with the help of an intricate network of railroad owners, real estate developers, financiers, and wholesalers. These immense networks of social ties, organizational memberships, and financial relationships were ultimately more consequential, Lewis demonstrates, than any individual achievement. Beyond simply giving Chicago businesses competitive advantages, they transformed the economic geography of the region. Tracing these transformations across seventy-five years, *Chicago Made* establishes a broad new foundation for our understanding of urban industrial America.

Robert Lewis is associate professor of geography at the University of Toronto. He is the author of *Manufacturing Montreal: The Making of an Industrial Landscape*.

Contributors

James R. Akerman
D. Graham Burnett
Matthew Edney
Michael Heffernan
Laura Hostetler
Valerie Kivelson
Neil Safier

The Kenneth Nebenzahl Jr. Lectures in the History of Cartography

JANUARY 336 p., 12 color plates, 100 halftones 7 x 10

ISBN-13: 978-0-226-01076-2

Cloth \$60.00s/£31.00

HISTORY CARTOGRAPHY

The Imperial Map

Cartography and the Mastery of Empire

Edited by JAMES R. AKERMAN

Maps from virtually every culture and period—from Babylonian world maps to Saul Steinberg's famous *New Yorker* cover illustration, "View of the World from 9th Avenue"—convey our tendency to see our communities as the center of the world (if not the universe) and, by implication, as superior to anything beyond these immediate boundaries. Mapping has long been a tool by which ruling bodies could claim their entitlement to lands and peoples. It is this aspect of cartography that James R. Akerman and a group of distinguished contributors address in *The Imperial Map*.

Critically reflecting on elements

of mapping and imperialism from the late seventeenth century to the early twentieth century, the essays discuss the nature of the imperial map through a series of case studies of empires, from the Qing dynasty of China, to the Portuguese empire in South America, to American imperial pretensions in the Pacific Ocean, among others. Collectively, the essays reveal that the relationship between mapping and imperialism, as well as the practice of political and economic domination of weak polities by stronger ones, is a rich and complex historical theme that continues to resonate in our modern day.

James R. Akerman is director of the Newberry Library's Hermon Dunlap Smith Center for the History of Cartography, the editor of *Cartographies of Travel and Navigation*, and coeditor of *Maps: Finding Our Place in the World*, both published by the University of Chicago Press.

Republic of Drivers

A Cultural History of Automobility in America

COTTEN SEILER

Rising gas prices, sprawl and congestion, global warming, even obesity—driving is a factor in many of the most contentious issues of our time. So how did we get here? How did automobile use become so vital to the identity of Americans? *Republic of Drivers* looks back at the period between 1895 and 1961—from the founding of the first automobile factory in America to the creation of the Interstate Highway System—to find out how driving evolved into a crucial symbol of freedom and agency.

Cotten Seiler combs through a vast number of historical, social scientific, philosophical, and literary sources to illustrate the importance of driving to

modern American conceptions of the self and the social and political order. He finds that as the figure of the driver blurred into the figure of the citizen, automobility became a powerful resource for women, African Americans, and others seeking entry into the public sphere. And yet, he argues, the individualistic but anonymous act of driving has also monopolized our thinking about freedom and democracy, discouraging the crafting of a more sustainable way of life. As our fantasies of the open road turn into fears of a looming energy crisis, Seiler shows us just how we ended up a republic of drivers—and where we might be headed.

Cotten Seiler is assistant professor of American studies at Dickinson College.

The Specter of Salem

Remembering the Witch Trials in Nineteenth-Century America

GRETCHEN A. ADAMS

As critics of McCarthyism derided the period's anti-communist campaign as a "witch hunt," the 1950s Broadway drama *The Crucible* underscored the link between contemporary political investigations and the 1692 Salem witch trials. *The Specter of Salem* reveals that this twentieth-century cultural moment, often cited as marking the emergence of such associations, actually followed a long and colorful history of appeals to American memories of the witch trials.

From the American Revolution through the nineteenth century, Gretchen A. Adams demonstrates, this collective memory loomed large in public life. Schoolbooks in the 1790s, for

example, evoked the episode to demonstrate the new nation's progress from a disorderly and brutal past to a rational present. Later, in the 1830s, critics of new religious movements cast them as a return to Salem-era fanaticism. And during the Civil War, Southern writers and politicians resurrected images of witch burning to critique what they saw as the North's savage extremism. Shedding new light on the many episodes during which Americans have invoked Salem to represent real or imagined threats to a progressive and rational society, Adams ultimately illuminates the function of collective memories in the life of a nation.

Gretchen A. Adams is assistant professor of history at Texas Tech University.

"This is history of the best sort. *Republic of Drivers* is brilliant, nuanced, and astonishing—the cross-disciplinary scope of this book is close to incredible. Despite the extraordinary reach of his research and thinking, Seiler wears his learning lightly and is sure to reach a wide audience."

—James Livingston,
Rutgers University

OCTOBER 224 p., 10 halftones,
4 line drawings 6 x 9
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Paper \$19.00s/£10.00

AMERICAN HISTORY

"Drawing on her impressive research, Gretchen Adams tells a compelling story that features nuanced readings of the powerful and enduring symbolic life of the Salem witch trials. *The Specter of Salem* is a welcome addition to the growing literature on what might be called the biographies of American symbols."

—Edward T. Linenthal,
Indiana University

DECEMBER 224 p. 6 x 9
ISBN-13: 978-0-226-00541-6
Cloth \$35.00s/£18.00

AMERICAN HISTORY

JOHN SPARAGANA and MIEKE BAL

Sleeping Beauty

A One-Artist Dictionary

The dictionary. The high-gloss fashion ad. The fraught relationship between artist and critic. *Sleeping Beauty* ties these disparate strands of our everyday lives together, only to strip away everything we thought we knew about each of them. A collaboration by the artist John Sparagana and the critic Mieke Bal, this truly cutting-edge work takes the shape of a conversation between his creations—distressed magazine pages—and her words, imagining anew the relationships of image to text and of art to those who write about it.

Bal contributes twenty-six essays, one for each letter of the alphabet, which borrow their organizing principle from the dictionary but reach far beyond the utilitarian purpose of a reference volume. Each one enters deeply into Sparagana's art, illuminating concepts from Abstract to Zestful that inform, underlie, and lend meaning to the exquisitely ruined images he creates by crinkling glossy pictures from fashion magazines until their sheen disappears and they become soft and elastic. Unmooring the magazine page from its familiar context, Sparagana renders these beautiful rags poetic through his unique art of subtraction, which physically rubs away not only ink and material, but also transience and commercial usefulness.

Just as Sparagana's work intervenes in existing images, so, too, do Bal's explorations qualify existing concepts. But together, in this inaugural volume in the new series *Project Tango: Artists and Writers Together*, they have given rise to something wholly new: a prophetic one-artist dictionary that simultaneously reenvisions the untapped interactions of images with words and the potential forms of the book itself.

John Sparagana is associate professor of visual art at Rice University. He has recently presented solo exhibitions in New York, Chicago, and Houston.

Mieke Bal is academy professor at the Royal Netherlands Academy of Arts and Sciences and cofounder of the Amsterdam School for Cultural Analysis at the University of Amsterdam. Her many books include *Loving Yusuf: Conceptual Travels from Present to Past*, also published by the University of Chicago Press.



“Formidable art writer and cultural critic Mieke Bal rises to the new occasion of rising star John Sparagana to ignite a steadily illuminating interplay of image and text. For all the eloquence and pithiness of Bal’s discourse, in the conversation this book sustains the pictures are always speaking back. Sparagana’s images do not set out just to flay a skin-deep commercial culture. They layer it with a distancing webwork of mystery, opening it at times to its own unconscious enigmas and often netting the unexpected. Twenty-six times, Bal enters the space thus opened or implied. She has never been better. And it’s hard to imagine Sparagana being better served.”

**—Garrett Stewart,
author of *The Look of Reading***

Project Tango: Artists and Writers Together

OCTOBER 160 p., 33 color plates
11¹/₄ x 9¹/₄

ISBN-13: 978-0-226-03552-9
Cloth \$35.00s/£18.00

ART

The English Virtuoso

Art, Medicine, and Antiquarianism in the Age of Empiricism

CRAIG ASHLEY HANSON

Contrary to twentieth-century criticism that cast them as misguided dabblers, English virtuosi in the seventeenth and early eighteenth centuries were erudite individuals with solid grounding in the classics, deep appreciation for the arts, and sincere curiosity about the natural world. Reestablishing their broad historical significance, *The English Virtuoso* situates this polymathic group at the rich intersection of the period's art, medicine, and antiquarianism.

At the heart of this profoundly interdisciplinary study lies the Royal Society of London for the Improvement of Natural Knowledge, which from its founding in 1660 served as the major professional organization

for London's leading physicians, many of them prominent virtuosi. Craig Ashley Hanson reveals that a vital art audience emerged from the Royal Society—whose members assembled many of the period's most important nonaristocratic collections—a century before most accounts date the establishment of an institutional base for the arts in England. Unearthing the fascinating stories of an impressive cast of characters, Hanson establishes a new foundation for understanding both the relationship between British art and science and the artistic accomplishments of the late eighteenth and nineteenth centuries.

Craig Ashley Hanson is assistant professor of art history at Calvin College.

Civic War and the Corruption of the Citizen

PETER ALEXANDER MEYERS

In this unique book, Peter Alexander Meyers leads us through the social processes by which shock incites terror, terror invites war, war invokes emergency, and emergency supports unchecked power. He then reveals how the domestic political culture created by the cold war has driven these developments forward since 9/11, contending that our failure to acknowledge that *this* cold war continues today is precisely what makes it so dangerous.

With eloquence and urgency Meyers argues that the mantra of our time—"everything changed on 9/11!"—is false and pernicious. By contrast, *Civic War and the Corruption of the Citizen* provides a novel account of long-term transformations in the

citizen's experience of war, the constitution of political powers, and public uses of communication, and from that firm historical basis explains how a convergence of these social facts became the pretext for unprecedented opportunism and irresponsibility after 9/11. Where others have observed that our rights are under attack, Meyers digs deeper and finds that today "government by the people" itself is at risk.

Sparkling with historical and philosophical insight, this is a dramatic diagnosis of the American political scene that at once makes clear the new position of the citizen and the necessity for active citizenship if democracy is to endure.

Peter Alexander Meyers is professor of American Studies at the Sorbonne Nouvelle in Paris and is presently a visiting researcher in the School of Historical Studies at the Institute for Advanced Study in Princeton.



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ART EUROPEAN HISTORY

"This is among the most important analyses that I've seen of what has happened to politics in the wake of the September 11 attacks. No other thinker has so clearly articulated how both terrorism and the response to it threaten democracy by suppressing contentious political speech. Meyers's argument is timely, impressively learned, and compelling."

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president of the Social Science
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GAY AND LESBIAN STUDIES

Gay Shame

Edited by DAVID M. HALPERIN and VALERIE TRAUB

Ever since the 1969 Stonewall Riots, “gay pride” has been the rallying cry of the gay rights movement and the political force behind the emergence of the field of gay and lesbian studies. But has something been lost, forgotten, or buried beneath the drive to transform homosexuality from a perversion to a proud social identity? Have the political requirements of gay pride repressed discussion of the more uncomfortable or undignified aspects of homosexuality? *Gay Shame* seeks to lift this unofficial ban on the investigation of homosexuality and shame by present-

ing critical work from the most vibrant frontier in contemporary queer studies. An esteemed list of contributors tackles a range of issues—questions of emotion, disreputable sexual histories, dissident gender identities, and embarrassing figures and moments in gay history—as they explore the possibility of reclaiming shame as a new, even productive, way to examine lesbian and gay culture. Accompanied by a collection of films, performances, and archival imagery on DVD, *Gay Shame* constitutes nothing less than a major redefinition and revitalization of the field.

David M. Halperin is the W. H. Auden Collegiate Professor of the History and Theory of Sexuality at the University of Michigan and the author of *How to Do the History of Homosexuality*, also published by the University of Chicago Press. **Valerie Traub** is professor of English and women’s studies at the University of Michigan and the author of *The Renaissance of Lesbianism in Early Modern England*.

“Irene Eber’s *Voices from Shanghai* is a unique document in the annals of Holocaust literature. The literary testimonies by Expressionist writers of the enchanting and also tortured mingling of Chinese and European culture that characterized Shanghai during World War II opens up for us a forgotten chapter of the Holocaust. I am confident that this book will be favorably received by scholars of China and the Holocaust as well as the wider reading public.”

—Paul Mendes-Flohr,
University of Chicago

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HISTORY JEWISH STUDIES

Voices from Shanghai

Jewish Exiles in Wartime China

Edited, Translated, and with an Introduction by IRENE EBER

When Hitler came to power and the German army began to sweep through Europe, almost 20,000 Jewish refugees fled to Shanghai. A remarkable collection of the letters, diary entries, poems, and short stories composed by these refugees in the years after they landed in China, *Voices from Shanghai* fills a gap in our historical understanding of what happened to so many Jews who were forced to board the first ship bound for anywhere.

Once they arrived, the refugees learned to navigate the various languages, belief systems, and ethnic tra-

ditions they encountered in an already booming international city and faced challenges within their own community based on disparities in socioeconomic status, levels of religious observance, urban or rural origin, and philosophical differences. Recovered from archives, private collections, and now-defunct newspapers, these fascinating accounts make their English-language debut in this volume. A rich new take on Holocaust literature, *Voices from Shanghai* reveals how refugees attempted to pursue a life of creativity despite the hardships of exile.

Irene Eber is the Louis Frieberg Professor of East Asian Studies Emeritus at Hebrew University of Jerusalem. She is the author of many books, including a memoir entitled *The Choice: Poland, 1939–1945*.

“This book is the best comprehensive overview of the law, history, and politics of free expression in America ever published. Stephen Feldman’s history is confident, sure-footed, and scrupulously accurate. His interpretations and explanations for subtle shifts and developments in the law of free expression are convincing and, quite often, thrilling. I cannot recommend it highly enough.”

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LAW AMERICAN HISTORY

“This is an innovative work of exceptional intellectual quality—a sophisticated study of a significant but analytically intractable subject in Bengali intellectual history. Sartori’s approach is methodologically complex, and he combines this with a rich reading of a great deal of Bengali material.”

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HISTORY ANTHROPOLOGY

Free Expression and Democracy in America

A History

STEPHEN M. FELDMAN

From the 1798 Sedition Act to the war on terror, numerous presidents, members of Congress, Supreme Court justices, and local officials have endorsed the silencing of free expression. If the connection between democracy and the freedom of speech is such a vital one, why would so many governmental leaders seek to quiet their citizens? *Free Expression and Democracy in America* traces two rival traditions in American culture—suppression of speech and dissent as a form of speech—to provide an unparalleled overview of the law, history, and politics of individual rights in the United States.

Charting the course of free expres-

sion alongside the nation’s political evolution, from the birth of the Constitution to the quagmire of the Vietnam War, Stephen M. Feldman argues that our level of freedom is determined not only by the Supreme Court, but also by cultural, social, and economic forces. Along the way, he pinpoints the struggles of excluded groups—women, African Americans, and laborers—to participate in democratic government as pivotal to the development of free expression. In an age when our freedom of speech is once again at risk, this momentous book will be essential reading for legal historians, political scientists, and history buffs alike.

Stephen M. Feldman is the Jerry W. Housel/Carl F. Arnold Distinguished Professor of Law and Adjunct Professor of Political Science at the University of Wyoming. He is the author or editor of several books, including *Law and Religion: A Critical Anthology*.

Bengal in Global Concept History

Culturalism in the Age of Capital

ANDREW SARTORI

Today people all over the globe invoke the concept of culture to make sense of their world, their social interactions, and themselves. But how did the culture concept become so ubiquitous? In this ambitious study, Andrew Sartori closely examines the history of political and intellectual life in nineteenth- and twentieth-century Bengal to show how the concept can take on a life of its own in different contexts.

Sartori weaves the narrative of Bengal’s embrace of culturalism into a worldwide history of the concept, from its origins in eighteenth-century Germany, through its adoption in England in the early 1800s, to its appear-

ance in distinct local guises across the non-Western world. The impetus for the concept’s dissemination was capitalism, Sartori argues, as its spread across the globe initiated the need to celebrate the local and the communal. Therefore, Sartori concludes, the use of the culture concept in non-Western sites was driven not by slavish imitation of colonizing powers, but by the same problems that repeatedly followed the advance of modern capitalism. This remarkable interdisciplinary study will be of significant interest to historians and anthropologists, as well as scholars of South Asia and colonialism.

Andrew Sartori is assistant professor of history at New York University and coeditor of *From the Colonial to the Postcolonial: India and Pakistan in Transition*.

Transfigurements

On the True Sense of Art

JOHN SALLIS

What is art really about? What is its true sense? For John Sallis, we cannot gain a genuine understanding of art by merely translating its effects into conceptual language. Rather, works of art must be approached in a way that does justice to their sensuous and enigmatic character—that illuminates their capacity to present truth without pretending to dispel the real mystery at art's core.

Transfigurements develops a framework for thinking about art through innovative readings of some of the most important philosophical writing on the subject by Kant, Hegel, and Heidegger.

Sallis exposes new layers in these texts and theories while also marking their limits. In doing so, his aim is to show that philosophy needs to attend to art directly. Consequently, Sallis also addresses a wide range of works of art, including paintings by Raphael, Monet, and Klee; Shakespeare's comedies; and the music of Beethoven, Schubert, Mahler, and Tan Dun. Through these interpretations of classic works from multiple fields, Sallis puts forth a compelling new elaboration of the philosophy of art.

John Sallis is the Frederick J. Adelman Professor of Philosophy at Boston College and the author of numerous books, including *The Verge of Philosophy* and *Shades—Of Painting at the Limit*.

The Symbolic Construction of Reality

The Legacy of Ernst Cassirer

Edited by JEFFREY ANDREW BARASH

In 1933 eminent philosopher Ernst Cassirer (1874–1945) fled Nazi Germany for the United States. His fame in Europe having already been established through a public debate with Martin Heidegger in 1929, Cassirer would go on to become a noteworthy influence on American culture. His most important early writings focused on the symbol and symbolic interaction, exploring how human cultures—from early myth-based ones to our own modern, scientifically oriented time—have used symbols to mediate the basic forms of experience. Following this work, Cassirer extended his insights to encom-

pass a broad spectrum of philosophical themes: from investigations into Western epistemological and scientific traditions to aesthetics and the philosophy of history to anthropology and political philosophy. Reflecting this diversity in Cassirer's own work, *The Symbolic Construction of Reality* collects eleven essays by a wide range of contributors from different fields. Each essay analyzes a different aspect of his legacy, reassessing its significance for our contemporary world and bringing much-needed attention to this seminal thinker.

Jeffrey Andrew Barash is the Professeur des Universités in the Department of Philosophy at the Université de Picardie in Amiens, France, and the author of several books, including *Martin Heidegger and the Problem of Historical Meaning*.

“Writing about the true sense in art the way Sallis does pays great respect to the work itself: he does not efface the work of art as philosophers are wont to do, but calls attention to its surface, its color, its ‘carnation,’ its soundings. Sallis bears witness to that which we tend to pass over too soon; his capacity to linger at the site of the sensible makes reading this book a real pleasure.”

—Dennis J. Schmidt,
Pennsylvania State University

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PHILOSOPHY

“Catherine of Siena was one of medieval Europe’s most fascinating and important religious and political personages, male or female.

Thanks to Jane Tylus, we now have a book in English that presents her in all her impressive complexity, constantly engaging the reader in Catherine’s spiritual and political mission as well as her life story. Tylus is a fine storyteller, a discerning interpreter, and a generous thinker.”

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RELIGION

Reclaiming Catherine of Siena

Literacy, Literature, and the Signs of Others

JANE TYLUS

Catherine of Siena (1347–80) wrote almost four hundred epistles in her lifetime, effectively insinuating herself into the literary, political, and theological debates of her day. At the same time, as the daughter of a Sieneese dyer, Catherine had no formal education, and her accomplishments were considered miracles rather than the work of her own hand. As a result, she has been largely excluded from accounts of the development of European humanism and the language and literature of Italy. *Reclaiming Catherine of Siena* makes the case for considering Catherine alongside literary giants such as Dante and Petrarch, as it underscores Catherine’s

commitment to using the vernacular to manifest Christ’s message—and her own.

Jane Tylus charts here the contested struggles of scholars over the centuries to situate Catherine in the history of Italian culture in early modernity. But she mainly focuses on Catherine’s works, calling attention to the interplay between orality and textuality in the letters and demonstrating why it was so important for Catherine to envision herself as a writer. Tylus argues for a reevaluation of Catherine as not just a medieval saint, but one of the major figures at the birth of the Italian literary canon.

Jane Tylus is professor of Italian studies and vice provost for academic affairs at New York University, where she also sits on the faculty of comparative literature. She is the author of *Writing and Vulnerability in the Late Renaissance*.

The Indiscrete Image

Infinitude and Creation of the Human

THOMAS A. CARLSON

Humanity’s creative capacity has never been more unsettling than it is at our current moment, when it has ushered us into new technological worlds that challenge the very definition of “the human.” Those anxious to safeguard the human against techno-scientific threats often appeal to religious traditions to protect the place and dignity of the human. But how well do we understand both theological tradition and today’s technological culture? In *The Indiscrete Image*, Thomas A. Carlson challenges our common ideas about both, arguing instead that it may be humanity’s final lack of definition that first enables, and calls for, human creativity and its correlates—including technology, tradition, and their inextricable interplay within religious existence.

Framed in response to Martin Heidegger’s influential account of the relation between technological modernity and theological tradition, *The Indiscrete Image* builds an understanding of creativity as conditioned by insurmountable unknowing and incalculable possibility through alternative readings of Christian theological tradition and technological culture—and the surprising resonance between these two. Carlson concludes that the always ongoing work of world creation, tied essentially to human self-creation, implies neither an idol’s closure nor an icon’s transcendence, but the “indiscrete image” whose love makes possible—by keeping open—both the human and its world.

Thomas A. Carlson is professor of religious studies at the University of California, Santa Barbara, and the author of *Indiscretion: Finitude and the Naming of God*, also published by the University of Chicago Press.

Sacred Attunement

A Jewish Theology

MICHAEL FISHBANE

Contemporary theology, and Jewish theology in particular, Michael Fishbane asserts, now lies fallow, beset by strong critiques from within and without. For Jewish reality, a coherent and wide-ranging response in thoroughly modern terms is needed. *Sacred Attunement* is Fishbane's attempt to renew Jewish theology for our time, in the larger context of modern and postmodern challenges to theology and theological thought in the broadest sense.

The first part of the book re-grounds theology in this setting and opens up new pathways through nature, art, and the theological dimension as a whole. In the second section, Fishbane introduces his hermeneutical theology—one grounded in the interpreta-

tion of scripture as a distinctly Jewish practice. The third section focuses on modes of self-cultivation for awakening and sustaining a covenant theology. The final section takes up questions of scripture, authority, belief, despair, and obligation as theological topics in their own right.

The first full-scale Jewish theology in America since Abraham J. Heschel's *God in Search of Man* and the first comprehensive Jewish philosophical theology since Franz Rosenzweig's *Star of Redemption*, *Sacred Attunement* is a work of uncommon personal integrity and originality from one of the most distinguished scholars of Judaica in our time.

Michael Fishbane is the Nathan Cummings Professor of Jewish Studies in the Divinity School and a member of the Committee on Jewish Studies at the University of Chicago. He is the author of many books, including, most recently, *Biblical Myth and Rabbinic Mythmaking*.

Putting On Virtue

The Legacy of the Splendid Vices

JENNIFER A. HERDT

Augustine famously claimed that the virtues of pagan Rome were nothing more than splendid vices. This critique has reinvented itself as a suspicion of acquired virtue as such, and true Christian virtue has, ever since, been set against a false, hypocritical virtue alleged merely to conceal pride. *Putting On Virtue* reveals how a distrust of learned and habituated virtue shaped both early modern Christian moral reflection and secular forms of ethical thought.

Jennifer A. Herdt develops her claims through an argument of broad historical sweep, which brings together the Aristotelian tradition as taken

up by Thomas Aquinas with the early modern thinkers who shaped modern liberalism. In chapters on Luther, Bunyan, the Jansenists, Mandeville, Hume, Rousseau, and Kant, she argues that efforts to guard a radical distinction between true Christian virtue and its tainted imitations, ironically, fostered the emergence of an autonomous natural ethics that valorized pride and authenticity, while rendering graced human agency increasingly unintelligible. Ultimately, *Putting On Virtue* traces a path from suspicion of virtue to its secular inversion, from confession of dependence to assertion of independence.

Jennifer A. Herdt is associate professor of theology at the University of Notre Dame.

“Lucid and concise, *Sacred Attunement*, in its candor, elegance, and fervor, provides a contemporary interpretation of Judaism, grounded at once in rabbinic thought and personal religious insight. It is the crown of Fishbane's accomplishments.”

—Edward K. Kaplan,
author of *Spiritual Radical:
Abraham Joshua Heschel in America*

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“Jennifer Herdt's book is, far and away, the best recent work in Christian ethics that we have.”

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Princeton Theological Seminary

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“This is one of the few books on science in twentieth-century China, a burgeoning area of research, and the first book on popular science in China. *The People’s Peking Man* unquestionably breaks new ground.”

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SCIENCE HISTORY

“One of the ever pressing dangers for the history of science is that it becomes the history of great men and women. Therefore, any book that emphasizes the setting of a scientific change is to be welcomed and, where Einstein is concerned, is to be doubly welcomed. Staley’s overall project, then, is a great one.”

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SCIENCE

The People’s Peking Man

Popular Science and Human Identity in
Twentieth-Century China

SIGRID SCHMALZER

In the 1920s an international team of scientists and miners unearthed the richest evidence of human evolution the world had ever seen: Peking Man. After the communist revolution of 1949, Peking Man became a prominent figure in the movement to bring science to the people. In a new state with twin goals of crushing superstition and establishing a socialist society, the story of human evolution was the first lesson in Marxist philosophy offered to the masses. At the same time, even Mao’s populist commitment to mass participation in science failed to account for the power

of popular culture—represented most strikingly in legends about the Bigfoot-like Wild Man—to reshape ideas about human nature.

The People’s Peking Man is a skilled social history of Chinese paleoanthropology and a compelling cultural—and at times comparative—history of assumptions and debates about what it means to be human. By focusing on issues that push against the boundaries of science and politics, *The People’s Peking Man* offers an innovative approach to modern Chinese history and the history of science.

Sigrid Schmalzer is assistant professor of history at the University of Massachusetts Amherst.

Einstein’s Generation

The Origins of the Relativity Revolution

RICHARD STALEY

Much of the history of physics at the beginning of the twentieth century has been written with a sharp focus on a few key figures and a handful of notable events. *Einstein’s Generation* offers a distinctive new approach to the origins of modern physics by exploring both the material culture that stimulated relativity and the reaction of Einstein’s colleagues to his pioneering work.

Richard Staley weaves together the diverse strands of experimental and theoretical physics, commercial instrument making, and the sociology of physics around 1900 to present a complete view of the collective efforts

of a group whose work helped set the stage for Einstein’s revolutionary theories and the transition from classical to modern physics that followed. Collecting papers, talks, catalogues, conference proceedings, and correspondence, Staley juxtaposes scientists’ views of relativity at the time to modern understandings of its history. Ultimately, *Einstein’s Generation* tells the story of a group of individuals whose work engendered some of the most significant advances of the twentieth century—and challenges our celebration of Einstein’s era above all others.

Richard Staley is assistant professor in the Department of the History of Science at the University of Wisconsin–Madison.

“Fermilab has the potential to be one of the very few studies in the history of American physics to integrate the aspects of technology, politics, and experimental practice with the evolving intellectual strains of high-energy physics. It will stand as something distinctive and superior to most institutional histories that have appeared to date.”

**—Bruce Hevly,
University of Washington**

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HISTORY SCIENCE

Fermilab

Physics, the Frontier, and Megascience

LILLIAN HODDESON, ADRIENNE W. KOLB, and CATHERINE WESTFALL

Fermi National Accelerator Laboratory, located in the western suburbs of Chicago, has stood at the frontier of high-energy physics for nearly forty years. Since 1972, when the laboratory's original particle accelerator began producing the world's highest-energy protons for research, the government-supported scientific facility has been home to numerous scientific breakthroughs, including the discoveries of the top and bottom quarks. *Fermilab* is the first history of this laboratory and of its powerful accelerators told from the point of view of the people who built and used them for scientific discovery.

Focusing on the first two decades of research at Fermilab, during the tenure of the laboratory's charismatic

first two directors, Robert R. Wilson and Leon M. Lederman, the authors trace the rise of what they call “megascience,” the collaborative struggle to conduct large-scale international experiments in a climate of limited federal funding. This dramatic period of innovation was shaped by an inevitable tension between Fermilab's pioneering ethos and the practical constraints of tightened budgets. *Fermilab* illuminates the growth of the modern research laboratory during the cold war and captures the drama of human exploration at the cutting edge of science. It is essential reading for anyone interested in regional history, the history of physics, or institutional history.

Lillian Hoddeson is the Thomas M. Siebel Professor of History of Science at the University of Illinois at Urbana-Champaign. Adrienne W. Kolb has been Fermilab's archivist since 1983. Catherine Westfall is the laboratory historian at Argonne National Laboratory as well as visiting associate professor at Lyman Briggs College at Michigan State University.



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SCIENCE

Major Evolutionary Transitions in Flowering Plant Reproduction

Edited by SPENCER C. H. BARRETT

The first volume to address the study of evolutionary transitions in plants, *Major Evolutionary Transitions in Flowering Plant Reproduction* brings together compelling work from the three areas of significant innovation in plant biology: evolution and adaptation in flowers and pollination, mating patterns and gender strategies, and asexual reproduction and polyploidy. Spencer C. H. Barrett assembles here a distinguished group of authors who address evolutionary transitions using comparative

and phylogenetic approaches, the tools of genomics, population genetics, and theoretical modeling, and through studies in development and field experiments in ecology. With special focus on evolutionary transitions and shifts in reproductive characters—key elements of biological diversification and research in evolutionary biology—*Major Evolutionary Transitions in Flowering Plant Reproduction* is the most up-to-date treatment of a fast-moving area of evolutionary biology and ecology.

Spencer C. H. Barrett is professor and Canada Research Chair in the Department of Ecology and Evolutionary Biology at the University of Toronto.

Truth Machine

The Contentious History of DNA Fingerprinting

MICHAEL LYNCH, SIMON COLE, RUTH McNALLY, and KATHLEEN JORDAN

DNA profiling—commonly known as DNA fingerprinting—is often heralded as unassailable criminal evidence, a veritable “truth machine” that can overturn convictions based on eyewitness testimony, confessions, and other forms of forensic evidence. But DNA evidence is far from infallible. It is subject to the same possibilities for error—in sample collection, forensic analysis, and clerical record keeping—as any other aspect of criminal justice practice.

Truth Machine traces the controversial history of DNA fingerprinting by looking at court cases in the United

States and United Kingdom beginning in the mid-1980s, when the practice was invented, and continuing until the present. Using interviews, observations of courtroom trials and laboratory processes, and documentary reconstruction, the authors provide a nuanced, theoretically sophisticated, and original ethnographic account of DNA fingerprinting and its evolution. Ultimately, *Truth Machine* presents compelling evidence of the obstacles and opportunities at the intersection of science, technology, sociology, and law.

Michael Lynch is professor in the Department of Science and Technology Studies at Cornell University and current president of the Society for Social Studies of Science. **Simon Cole** is the author of *Suspect Identities: A History of Fingerprinting and Criminal Identification*. **Ruth McNally** is a senior research fellow at the Centre for Economic and Social Aspects of Genomics at Lancaster University. **Kathleen Jordan** has a PhD in sociology from Boston University and is currently a student at the Rhode Island School of Design.

Borrowed Knowledge and the Challenge of Learning across Disciplines

The Case of Chaos Theory

STEPHEN H. KELLERT

What happens to scientific knowledge when researchers outside the natural sciences bring elements of the latest trend across disciplinary boundaries for their own purposes? Researchers in fields from anthropology to family therapy and traffic planning employ the concepts, methods, and results of chaos theory to harness the disciplinary prestige of the natural sciences, to motivate methodological change or conceptual reorganization within their home discipline, and to justify public policies and aesthetic judgments.

Using the recent explosion in the use (and abuse) of chaos theory, *Borrowed Knowledge and the Challenge of*

Learning across Disciplines examines the relationship between science and other disciplines as well as the place of scientific knowledge within our broader culture. Stephen H. Kellert's detailed investigation of the myriad uses of chaos theory reveals serious problems that can arise in the interchange between science and other knowledge-making pursuits, as well as opportunities for constructive interchange. By engaging with recent debates about interdisciplinary research, Kellert contributes a theoretical vocabulary and a set of critical frameworks for the rigorous examination of borrowing.

Stephen H. Kellert is professor of philosophy at Hamline University in St. Paul, Minnesota.

“Truth Machine is an important book that provides an account of DNA fingerprinting and its evolution. It speaks to a broad audience of researchers and students in criminology, law, history, and sociology, as well as researchers interested in the science itself. I expect this will be a leading book on law and the construction of scientific tools.”

—Ron Levi,
University of Toronto

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SCIENCE

“Over the next several decades, we will continue to see the issues raised in Borrowed Knowledge and the Challenge of Learning across Disciplines as important to understanding both the natural and human sciences.”

—Douglas Kiel,
University of Texas at Dallas

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SCIENCE

Navigators of the Contemporary

Why Ethnography Matters

DAVID A. WESTBROOK

As the image of anthropologists exploring exotic locales and filling in blanks on the map has faded, the idea that cultural anthropology has much to say about the contemporary world has likewise diminished. In an increasingly borderless world, how can anthropology help us to tackle the concerns of a global society? David A. Westbrook argues that the traditional tool of the cultural anthropologist—ethnography—can still function as an intellectually exciting way to understand our interconnected, yet mysterious worlds.

Navigators of the Contemporary describes the changing nature of ethnog-

raphy as anthropologists use it to analyze places closer to home. Westbrook maintains that a conversational style of ethnography can help us look beyond our assumptions and gain new insight into arenas of contemporary life such as corporations, financial institutions, science, the military, and religion. Westbrook's witty, absorbing book is a friendly challenge to anthropologists to shed light on the present and join broader streams of intellectual life. And for those outside the discipline, his inspiring vision of ethnography opens up the prospect of understanding our own world in much greater depth.

David A. Westbrook is the Floyd H. and Hilda L. Hurst Faculty Scholar and professor of law at the University at Buffalo Law School. He is the author of *Between Citizen and State: An Introduction to the Corporation*.

The Power of the Between

An Anthropological Odyssey

PAUL STOLLER

It is the anthropologist's fate to always be between things: countries, languages, cultures, even realities. But rather than lament this, anthropologist Paul Stoller here celebrates the creative power of the between, showing how it can transform us, changing our conceptions of who we are, what we know, and how we live in the world.

Beginning with his early days with the Peace Corps in Africa and culminating with a recent bout with cancer, *The Power of the Between* is an evocative account of the circuitous path Stoller's life has taken, offering a fascinating depiction of how a career is shaped over decades of reading and

research. Stoller imparts his accumulated wisdom not through grandiose pronouncements but by drawing on his gift for storytelling. Tales of his apprenticeship to a sorcerer in Niger, his studies with Claude Lévi-Strauss in Paris, and his friendships with West African street vendors in New York City accompany philosophical reflections on love, memory, power, courage, health, and illness.

Graced with Stoller's trademark humor and narrative elegance, *The Power of the Between* is both the story of a distinguished career and a profound meditation on coming to terms with the impermanence of all things.

Paul Stoller is professor of anthropology at West Chester University and the author of ten books, including *Money Has No Smell*, *Jaguar*, and *In Sorcery's Shadow*.

"Westbrook's book is the most convincing rendering of how to be a good anthropologist that I know of. The extraordinary clarity and accessibility of his prose and his reasoning are testaments in their very performance to the virtues of his ambitiously broad vision of ethnography. Both stylistically and intellectually, this is a fresh and lovely breeze."

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ANTHROPOLOGY

"Through the years, Stoller has explored profound theoretical insights through dramatic and often humorous stories, moving between the domains of ethnography, fieldwork memoir, illness memoir, fiction, and scholarly articles. *The Power of the Between* is a memorable disciplinary memoir: vivid, eloquent, and laden with wisdom."

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SCIENCE

“This book offers a new interpretation of Alcman’s *Partheneion* in its mythic, cosmic, and ritual contexts—an interpretation that is entirely original and ingenious. It is clearly and accessibly written and should find an audience among archaeologists, art historians, and anthropologists, as well as specialists in Greek poetry. I enjoyed reading it immensely and learned a great deal from it.”

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ARCHAEOLOGY CLASSICS

Serengeti III

Human Impacts on Ecosystem Dynamics

Edited by A. R. E. SINCLAIR, CRAIG PACKER, SIMON A. R. MDUMA,
and JOHN M. FRYXELL

Serengeti National Park is one of the world’s most diverse ecosystems, a natural laboratory for ecology, evolution, and conservation, with a history that dates back at least four million years to the beginnings of human evolution. The third book of a groundbreaking series, *Serengeti III* is the result of a long-term integrated research project that documents changes to this unique ecosystem every ten years.

Bringing together researchers from a wide range of disciplines—ecologists, paleontologists, economists, social scientists, mathematicians, and disease specialists—this volume focuses on the interactions between the natural system

and the human-dominated agricultural system. By examining how changes in rainfall, wildebeest numbers, commodity prices, and human populations have affected the Serengeti ecosystem, the authors conclude that changes in the natural system have affected human welfare just as changes in the human system have affected the natural world. To promote both the conservation of biota and the sustainability of human welfare, the authors recommend community-based conservation and protected-area conservation. *Serengeti III* presents a timely and provocative look at the conservation status of one of earth’s most renowned ecosystems.

A. R. E. Sinclair is professor in the Biodiversity Research Centre at the University of British Columbia. Craig Packer is professor in the Department of Ecology, Evolution, and Behavior at the University of Minnesota. Simon A. R. Mduma is director of the Tanzania Wildlife Research Institute. John M. Fryxell is professor of integrative biology at the University of Guelph.

Alcman and the Cosmos of Sparta

GLORIA FERRARI

The *Partheneion*, or “maiden song,” composed in the seventh century BCE by the Spartan poet Alcman, is the earliest substantial example of a choral lyric. A provocative reinterpretation of the *Partheneion* and its broader context, *Alcman and the Cosmos of Sparta* excavates the poem’s invocations of widespread and long-lived cosmological ideas that cast the universe as perfectly harmonious and invested its workings with an ethical dimension.

Moving far beyond standard literary interpretations, Gloria Ferrari uncovers this astral symbolism by approaching the poem from several angles to brilliantly reconstruct the web of ancient drama, music, reli-

gion, painting, and material culture in which it is enmeshed. She shows, for example, that by stringing together images of horses, stars, and birds, the poem evokes classical antiquity’s beloved dance of the constellations. Instrumental in shaping the structure of the lyric, this dance symbolizes the cosmic order reflected in the order of the state, which the chorus would have enacted in a ritual performance of the song.

With broad implications for archaeology, art history, and ancient science, Ferrari’s bold new analysis dramatically deepens our understanding of Greek poetry and the rich culture of archaic Sparta.

Gloria Ferrari is professor emerita of classical archaeology and art at Harvard University. Her many books include *Figures of Speech: Men and Maidens in Ancient Greece*, also published by the University of Chicago Press.

The Cultural Turn in U.S. History

Past, Present, and Future

Edited by **JAMES W. COOK, LAWRENCE B. GLICKMAN,**
and **MICHAEL O'MALLEY**

A definitive account of one of the most dominant trends in recent historical writing, *The Cultural Turn in U.S. History* takes stock of the field at the same time as it showcases exemplars of its practice.

The first of this volume's three distinct sections offers a comprehensive genealogy of American cultural history, tracing its multifaceted origins, defining debates, and intersections with adjacent fields. The second section comprises previously unpublished essays by a distinguished roster of contributors who illuminate the discipline's rich potential by plumbing topics that range from nineteenth-century anxieties about greenback dol-

lars to confidence games in 1920s Harlem, from Shirley Temple's career to the story of a Chicano community in San Diego that created a public park under a local freeway. Featuring an equally wide-ranging selection of pieces that meditate on the future of the field, the final section explores such subjects as the different strains of cultural history, its relationships with arenas from mass entertainment to public policy, and the ways it has been shaped by catastrophe. Taken together, these essays represent a watershed moment in the life of a discipline, harnessing its vitality to offer a glimpse of the shape it will take in years to come.

James W. Cook is associate professor of history and American culture at the University of Michigan. **Lawrence B. Glickman** is professor of history at the University of South Carolina. **Michael O'Malley** is associate professor of history at George Mason University.

The City at Its Limits

Taboo, Transgression, and Urban Renewal in Lima

DANIELLA GANDOLFO

In 1996, against the backdrop of Alberto Fujimori's increasingly corrupt national politics, an older woman in Lima, Peru—part of a group of women street sweepers protesting the privatization of the city's cleaning services—stripped to the waist in full view of the crowd that surrounded her. Lima had just launched a campaign to revitalize its historic districts, and this shockingly transgressive act was just one of a series of events that challenged the norms of order, cleanliness, and beauty that the renewal effort promoted. *The City at Its Limits* employs a novel and fluid interweaving of es-

says and field diary entries as Daniella Gandolfo analyzes the ramifications of this act within the city's conflicted history and across its class divisions. She builds on the work of Georges Bataille to explore the relation between taboo and transgression, while Peruvian novelist and anthropologist José María Arguedas's writings inspire her to reflect on her return to her native city in movingly intimate detail. With its multiple perspectives—personal, sociological, historical, and theoretical—*The City at Its Limits* is a pioneering work on the cutting edge of ethnography.

Daniella Gandolfo is assistant professor of anthropology at Wesleyan University.

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AMERICAN HISTORY

“This is a brilliant, beautifully and powerfully written book and a much-needed intervention into academic thought about the senses, affect, intensity, place, the city, and politics—I found it entirely convincing.”

—Kathleen Stewart,
University of Texas at Austin

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ANTHROPOLOGY

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Ancient Mesopotamia at the Dawn of Civilization

The Evolution of an Urban Landscape

GUILLERMO ALGAZE

The alluvial lowlands of the Tigris and Euphrates rivers in southern Mesopotamia are widely known as the “cradle of civilization” owing to the scale of the processes of urbanization that had taken place in the area by the second half of the fourth millennium BC.

In *Ancient Mesopotamia at the Dawn of Civilization*, Guillermo Algaze draws on the work of modern economic geographers to explore how the unique river-based ecology and geography of the Tigris-Euphrates alluvium impacted the development of urban civilization in southern Mesopotamia. He argues that these natural conditions granted southern polities significant competitive advantages over their landlocked

rivals elsewhere in Southwest Asia, most importantly the ability to easily transport commodities. In due course, this resulted in increased trade and economic activity and higher population densities in the south than were possible elsewhere. As southern polities grew in scale and complexity throughout the fourth millennium, revolutionary new forms of labor organization and record keeping were created, and it is these socially created innovations, Algaze argues, that ultimately account for why fully developed city-states emerged earlier in southern Mesopotamia than elsewhere in Southwest Asia or the world.

Guillermo Algaze is professor of anthropology at the University of California, San Diego, and the author of *The Uruk World System: The Dynamics of Expansion of Early Mesopotamian Civilization*, now in its second edition from the University of Chicago Press.

The Masculine Self in Late Medieval England

DEREK G. NEAL

What did it mean to be a man in medieval England? Most would answer this question by alluding to the power and status men enjoyed in a patriarchal society, or they might refer to iconic images of chivalrous knights. While these popular ideas do have their roots in the history of the aristocracy, the experience of ordinary men was far more complicated.

Marshalling a wide array of colorful evidence—including legal records, letters, medical sources, and the literature of the period—Derek G. Neal here plumbs the social and cultural

significance of masculinity during the generations born between the Black Death and the Protestant Reformation. He discovers that social relations between men, founded on the ideals of honesty and self-restraint, were at least as important as their domination and control of women in defining their identities. By carefully exploring the social, physical, and psychological aspects of masculinity, *The Masculine Self in Late Medieval England* offers a uniquely comprehensive account of the exterior and interior lives of medieval men.

Derek G. Neal is assistant professor of history at Nipissing University in Ontario.

“This is an important and valuable distillation of Algaze’s most recent thinking on the development of southern Mesopotamian society. While it is indeed a worthy complement to his earlier work, this wholly original book takes his argument much further, making a number of important theoretical points.”

—T. J. Wilkinson,
Durham University

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HISTORY

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“A splendid study of the complexities of being a man in late medieval England. Neal’s vision of masculine subjectivity and identity is by far the most sophisticated, nuanced, and deep available on this period and will find a place on the must-read list of every historian of men and masculinity as well as sex and gender more broadly.”

—Jacqueline Murray,
University of Guelph

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EUROPEAN HISTORY

“This is a deeply insightful book that both opens up many paths for future research and sheds new light on a problem of millennial standing: the power of metaphor. I anticipate that this work will have a major and lasting impact. Placing metaphor at the center, Müller has brought a new dynamic dimension to linguistic theory.”

**—David McNeill,
University of Chicago**

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LINGUISTICS

“Urban’s superb study combines remarkable erudition with refined interpretative skills in an innovative contribution to our understanding of the often elusive role of Hasidism in Martin Buber’s thought. Because her focus on Buber always points towards an evocative periphery, her book opens a field of larger relevance that will engage readers far beyond the circle of Buber scholars.”

**—Asher D. Biemann,
University of Virginia**

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JEWISH STUDIES

Metaphors Dead and Alive, Sleeping and Waking

A Dynamic View

CORNELIA MÜLLER

Traditional thinking on metaphors has divided them into two camps: dead and alive. Conventional expressions from everyday language are classified as dead, while much rarer novel or poetic metaphors are alive. In the 1980s, new theories on the cognitive processes involved with the use of metaphor challenged these assumptions, but with little empirical support. Drawing on the latest research in linguistics, semiotics, philosophy, and psychology, Cornelia Müller here unveils a new approach that refutes the rigid dead/alive dichotomy, offering in its place a more dynamic model: sleeping and waking.

To build this model, Müller pres-

ents an overview of notions of metaphor from the classical period to the present; studies in detail how metaphors function in speech, text, gesture, and images; and examines the way mixed metaphors sometimes make sense and sometimes do not. This analysis leads her to conclude that metaphors may oscillate between various degrees of sleeping and waking as their status changes depending on context and intention. Bridging the gap between conceptual metaphor theory and more traditional linguistic theories, this book is a major advance for the field and will be vital to novices and initiates alike.

Cornelia Müller is professor of applied linguistics at European University Viadrina in Frankfurt (Oder). She is coeditor of several books and the author of *Co-verbal Gestures: Cultural History—Theory—Cross-linguistic Comparison*.

Aesthetics of Renewal

Martin Buber’s Early Representation of
Hasidism as Kulturkritik

MARTINA URBAN

Martin Buber’s embrace of Hasidism at the start of the twentieth century was instrumental to the revival of this popular form of Jewish mysticism. Hoping to instigate a Jewish cultural and spiritual renaissance, he published a series of anthologies of Hasidic teachings written in German to introduce the tradition to a wide audience. In *Aesthetics of Renewal*, Martina Urban closely analyzes Buber’s writings and sources to explore his interpretation of Hasidic spirituality as a form of cultural criticism.

For Buber, Hasidic legends and teachings were not a static, canonical

body of knowledge, but were dynamic and open to continuous reinterpretation. Urban argues that this representation of Hasidism was essential to the Zionist effort to restore a sense of unity across the Jewish diaspora as purely religious traditions weakened—and that Buber’s anthologies in turn played a vital part in the broad movement to use cultural memory as a means to reconstruct a collective identity for Jews. As Urban unravels the rich layers of Buber’s vision of Hasidism in this insightful book, he emerges as one of the preeminent thinkers on the place of religion in modern culture.

Martina Urban is assistant professor in the Department of Religious Studies at Vanderbilt University.

Remains of Ritual

Northern Gods in a Southern Land

STEVEN M. FRIEDSON

Remains of Ritual, Steven M. Friedson's second book on the critical role of music in African ritual, focuses on the Brekete/Gorovodu religion of the Ewe people. Friedson analyzes their practices through a historical and ethnographic study of one of the dominant ritual sites on the southern coast of Ghana: a medicine shrine whose origins lie in the northern region of the country. In each chapter of this fascinating book, Friedson considers a different facet of the Ewe's religious practices, demonstrating throughout that none of them can be conceived of separately from their musicality—in the Brekete world

music functions as ritual, and ritual as music. Dance and possession, chanted calls to prayer, animal sacrifice, the sounds and movements of wake keeping, and the play of the drums all come under Friedson's careful scrutiny, and he ends with a thoughtful reflection on his own position and experiences within this ritual-dominated society.

Bridging the disciplinary divide between ethnomusicology and anthropology, *Remains of Ritual* will be warmly welcomed by scholars from both camps as well as anyone interested in African culture, music, or religion.

Steven M. Friedson is professor of music and anthropology at the University of North Texas and the author of *Dancing Prophets: Musical Experience in Tumbuka Healing*, also published by the University of Chicago Press.

Music as Social Life

The Politics of Participation

THOMAS TURINO

People around the world and throughout history have used music to express their inner emotions, reach out to the divine, woo lovers, celebrate weddings, inspire political movements, and lull babies to sleep. In *Music as Social Life*, Thomas Turino explores why it is that music and dance are so often at the center of our most profound personal and social experiences.

Turino begins by developing tools to think about the special properties of music and dance that make them fundamental resources for connecting with our own lives, our communities,

and the environment. These concepts are then put into practice as he analyzes various musical examples among indigenous Peruvians, rural and urban Zimbabweans, and American old-time musicians and dancers. To examine the divergent ways that music can fuel social and political movements, Turino looks at its use by the Nazi Party and by the American civil rights movement. Wide-ranging, accessible to anyone with an interest in music's role in society, and accompanied by a compact disc, *Music as Social Life* is an illuminating initiation into the power of music.

Thomas Turino is professor of musicology and anthropology at the University of Illinois at Urbana-Champaign. He is the author of *Music in the Andes: Experiencing Music, Expressing Culture*; *Moving Away from Silence: Music of the Peruvian Altiplano and the Experience of Urban Migration*; and *Nationalists, Cosmopolitans, and Popular Music in Zimbabwe*.



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ETHNOMUSICOLOGY
AFRICAN STUDIES

“Politically and musically passionate, intellectually sophisticated, and thought-provoking—this is a brave and extremely original book, one that will play a role in this century akin to such seminal works as *The Anthropology of Music* and *How Musical Is Man?*”

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“Robert von Hallberg is a careful, deep, and often counterintuitive thinker about poetry in general and about particular strands of modern poetry: his originality makes him impossible to place (or write off) as a partisan of a given school, and his consistent attention to the words on the page means there’s scarcely a reading in *Lyric Powers* that doesn’t say something valuable. He’s a pleasure to read.”

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LITERARY CRITICISM

“Skura has read widely both in sixteenth-century literature and in critical and theoretical discussions of autobiography, and her survey of the field is excellent. But her book also expands that field, redefining the nature of autobiographical utterance.”

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LITERARY CRITICISM

Lyric Powers

ROBERT VON HALLBERG

The authority of poetry varies from one period to another, from one culture to another. For Robert von Hallberg, the authority of lyric poetry has three sources: religious affirmation, the social institutions of those who speak the idioms from which particular poems are made, and the extraordinary cognition generated by the formal and musical resources of poems. *Lyric Powers* helps students, poets, and general readers to recognize the pleasures and understand the ambitions of lyric poetry.

To explain why a reader might prefer one kind of poem to another, von Hallberg analyzes—beyond the politi-

cal and intellectual significance of poems—the musicality of both lyric poetry and popular song, including that of Tin Pan Alley and doo-wop. He shows that poets have distinctive intellectual resources—not just rhetorical resources—for examining their subjects, and that the power of poetic language to generalize, not particularize, is what justly deserves a critic’s attention.

The first book in more than a decade from this respected critic, *Lyric Powers* will be celebrated as a genuine event by readers of poetry and literary criticism.

Robert von Hallberg is the Helen A. Regenstein Professor of English and Comparative Literature at the University of Chicago.

Tudor Autobiography

Listening for Inwardness

MEREDITH ANNE SKURA

Histories of autobiography in England often assume the genre hardly existed before 1600. But *Tudor Autobiography* investigates eleven sixteenth-century English writers who used sermons, a saint’s biography, courtly and popular verse, a traveler’s report, a history book, a husbandry book, and a supposedly fictional adventure novel to share the secrets of the heart and tell their life stories.

In the past such texts have not been called autobiographies because they do not reveal much of the inwardness of their subject, a requisite of most modern autobiographies. But, according to Meredith Anne Skura, writers

reveal themselves not only by what they say but by how they say it. Borrowing methods from affective linguistics, narratology, and psychoanalysis, Skura shows that a writer’s thoughts and feelings can be traced in his or her language. Rejecting the search for “the early modern self” in life writing, *Tudor Autobiography* instead asks what authors said about themselves, who wrote about themselves, how, and why. The result is a fascinating glimpse into a range of lived and imagined experience that challenges assumptions about life and autobiography in the early modern period.

Meredith Anne Skura is the Libbie Shearn Moody Professor of English at Rice University and the author of *The Literary Use of the Psychoanalytic Process* and *Shakespeare the Actor and the Purposes of Playing*, the latter also published by the University of Chicago Press.

Local Transcendence

Essays on Postmodern Historicism and the Database

ALAN LIU

Driven by global economic forces to innovate, today's society paradoxically looks forward to the future while staring only at the nearest, most local present—the most recent financial quarter, the latest artistic movement, the instant message or blog post at the top of the screen. Postmodernity is lived, it seems, at the end of history.

In the essays collected in *Local Transcendence*, Alan Liu takes the pulse of such postmodern historicism by tracking two leading indicators of its acceleration in the late twentieth and early twenty-first centuries: postmodern cultural criticism—including the new historicism, the new cultural his-

tory, cultural anthropology, the new pragmatism, and postmodern and postindustrial theory—and digital information technology. What is the relation between the new historicist anecdote and the database field, Liu asks, and can either have a critical function in the age of postmodern historicism? *Local Transcendence* includes one previously unpublished essay and a synthetic introduction in which Liu traverses from his earlier work on the theory of historicism to his recent studies of information culture to propose a theory of contingent method incorporating a special inflection of history: media history.

Alan Liu is professor of English at the University of California, Santa Barbara, and the author, most recently, of *The Laws of Cool*, also published by the University of Chicago Press.

The Key of Green

Passion and Perception in Renaissance Culture

BRUCE R. SMITH

From Shakespeare's "green-eyed monster" to the "green thought in a green shade" in Andrew Marvell's "The Garden," the color green was curiously prominent and resonant in English culture during the sixteenth and seventeenth centuries. Among other things, green was the most common color of household goods, the recommended wall color against which to view paintings, the hue that was supposed to appear in alchemical processes at the moment base metal turned to gold, and the color most frequently associated with human passions of all sorts. A unique cultural history, *The Key of Green* considers the significance of the color in the literature, visual arts, and popular culture of early modern England.

Contending that color is a matter of both sensation and emotion, Bruce R. Smith examines Renaissance material culture—including tapestries, clothing, and stonework, among others—as well as music, theater, philosophy, and nature through the lens of sense perception and aesthetic pleasure. At the same time, Smith offers a highly sophisticated meditation on the nature of consciousness, perception, and emotion that will resonate with students and scholars of the early modern period and beyond. Like the key to a map, *The Key of Green* provides a guide for looking, listening, reading, and thinking that restores the aesthetic considerations to criticism that have been missing for too long.

Bruce R. Smith is the College Distinguished Professor of English at the University of Southern California and the author of, most recently, *Shakespeare and Masculinity* and *The Acoustic World of Early Modern England*, the latter published by the University of Chicago Press.

"This book is a reflection of and on a nearly twenty-year career. It is as much a work of history as of literary and cultural critique, as much a narrative and a piece of performance art as it is philosophical investigation and Nietzschean genealogy. Alan Liu is *sui generis*."

**—Marjorie Levinson,
University of Michigan**

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LITERARY CRITICISM

"This is, quite simply, a brilliant and groundbreaking book. *The Key of Green* is immensely readable, fluent, quirky, and passionate, and always simultaneously intellectually rigorous and deeply learned."

**—Elizabeth D. Harvey,
University of Toronto**

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LITERARY CRITICISM

EUROPEAN HISTORY

“This is a book of striking originality—in its approach to Pasolini and in its reconfiguring of his oeuvre in light of Maggi’s ‘sodomitical’ reading of four key late works. It is packed with insights gleaned both from Maggi’s detailed and powerfully argued close analyses and from his highly stimulating forays beyond the four core texts.”

**—Robert Gordon,
University of Cambridge**

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**—Robert A. Ferguson,
Columbia Law School**

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LITERARY CRITICISM
AMERICAN HISTORY

The Resurrection of the Body

Pier Paolo Pasolini between Saint Paul and Sade

ARMANDO MAGGI

Italian novelist, poet, and filmmaker Pier Paolo Pasolini was brutally killed in Rome in 1975, a macabre end to a career that often explored humanity’s capacity for violence and cruelty. Along with the mystery of his murderer’s identity, Pasolini left behind a controversial but acclaimed oeuvre as well as a final quartet of beguiling projects that signaled a radical change in his aesthetics and view of reality.

The Resurrection of the Body is an original and compelling interpretation of these final works: the screenplay *Saint Paul*, the scenario for *Porn-Theo-Colossal*, the immense and unfinished novel

Petrolio, and his notorious final film, *Salò or the 120 Days of Sodom*, a disturbing adaptation of the writings of the Marquis de Sade. Together these works, Armando Maggi contends, reveal Pasolini’s obsession with sodomy and its role within his apocalyptic view of Western society. One of the first studies to explore the ramifications of Pasolini’s homosexuality, *The Resurrection of the Body* also breaks new ground by putting his work into fruitful conversation with an array of other thinkers such as Freud, Strindberg, Swift, Henri Michaux, and Norman O. Brown.

Armando Maggi is professor in the Department of Romance Languages and Literatures at the University of Chicago. He is the author of several books, including, most recently, *In the Company of Demons: Unnatural Beings, Love, and Identity in the Italian Renaissance*, also published by the University of Chicago Press.

The State as a Work of Art

The Cultural Origins of the Constitution

ERIC SLAUTER

For American revolutionaries, governments were works of art framed from natural rights. Since states were inherently artificial, early American politicians believed the culture of a people must be consulted when determining what form of government is best for them. Eric Slauter explores these central ideas and offers a wide-ranging and new account of the origins and meanings of the Constitution of the United States. Uncovering the hidden cultural histories upon which the document rests and highlighting the voices of ordinary people, he also asks how the

artifice of the state was challenged in its effort to sustain inalienable natural rights alongside slavery and to achieve political secularization at a moment of growing religious expression.

A complement to classic studies of the Constitution’s economic, ideological, and political origins, *The State as a Work of Art* will speak meaningfully to anyone interested in the origins of the Constitution, in struggles over its interpretation, or in contemporary questions about what constitutions are and do.

Eric Slauter is associate professor of English and director of the Karla Scherer Center for the Study of American Culture at the University of Chicago.

Backstage at the Revolution

How the Royal Paris Opera Survived the End
of the Old Regime

VICTORIA JOHNSON

On July 14, 1789, a crowd of angry French citizens en route to the Bastille broke into the Paris Opera and helped themselves to any sturdy weapons they could find. Yet despite its long association with the royal court, its special privileges, and the splendor of its performances, the Opera itself was spared, even protected, by Revolutionary officials. Victoria Johnson's *Backstage at the Revolution* tells the story of how this legendary opera house, despite being a lightning rod for charges of tyranny and waste, weathered the most dramatic political upheaval in European history.

Sifting through royal edicts, pri-

ivate letters, and Revolutionary records of all kinds, Johnson uncovers the roots of the Opera's survival in its identity as a uniquely privileged icon of French culture—an identity established by the conditions of its founding one hundred years earlier under Louis XIV. Johnson's rich cultural history moves between both epochs, taking readers backstage to see how a motley crew of singers, dancers, royal ministers, poet entrepreneurs, shady managers, and the king of France all played a part in the creation and preservation of one of the world's most fabled cultural institutions.

Victoria Johnson is assistant professor of organizational studies at the University of Michigan.

The Word and Its Witness

The Spiritualization of American Realism

GREGORY S. JACKSON

"What would Jesus do?" is now a rhetorical fixture, but the phrase was first popularized in one of the nineteenth century's best-selling novels, *In His Steps*. Charles Sheldon's book is part of the vast, but mostly overlooked, history of evangelical culture that began during the Great Awakening. In this groundbreaking study, Gregory S. Jackson reveals the full impact of this tradition by exploring the development of religious media in America.

Jackson shows how the homiletic tradition in Protestant sermons provided a foundation for the development of visual and literary realism. Evangelical preachers and writers used vivid

language grounded in everyday life to translate abstract concepts like hell into concrete reality—a key influence on realist authors that brought about the more secular forms of the movement we know today. This emphasis on the sensuous also paved the way for Protestantism's embrace of new media, evident in the photographs of Jacob Riis as well as the video game *Left Behind: Eternal Forces*.

With its remarkable scope and timely insights into the interplay between religion, secularism, and politics, *The Word and Its Witness* will transform the way we understand American realism and American religion.

Gregory S. Jackson is assistant professor of English and American studies at Rutgers University.

"Victoria Johnson's interdisciplinary study is a major contribution to our understanding of the history of the Paris Opera. Her deep exploration of the archives along with the clarity of her prose makes this an enlightening and entertaining book sure to find a diverse audience."

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LITERATURE RELIGION

Exemplary Tales of Love and Tales of Disillusion

MARÍA DE ZAYAS Y SOTOMAYOR

Edited and Translated by Margaret R. Greer and Elizabeth Rhodes

At the height of María de Zayas’s popularity in the mid-eighteenth century, the number of editions in print of her work was exceeded only by the novels of Cervantes. But by the end of the nineteenth century, Zayas had been excluded from the Spanish literary canon because of her gender and the sociopolitical changes that swept Spain and Europe. *Exemplary Tales of Love and Tales of Disillusion* gathers a representative sample of seven stories, featuring Zayas’s signature topics—gender equality and domestic violence—written

in an impassioned tone overlaid with conservative Counter-Reformation ideology. This edition updates the scholarship since the most recent English translations, with a new introduction to Zayas’s entire body of stories, and restores Zayas’s author’s note and prologue, omitted from previous English-language editions. Tracing her slow but steady progress from notions of ideal love to love’s treachery, *Exemplary Tales of Love and Tales of Disillusion* will restore Zayas to her rightful place in modern letters.

Margaret R. Greer is professor of Spanish at Duke University. She is the author or editor of many books, including *Rereading the Black Legend*, also published by the University of Chicago Press. **Elizabeth Rhodes** is associate professor of Hispanic studies at Boston College. She is the author, most recently, of *This Tight Embrace: Luisa de Carvajal y Mendoza (1566–1614)*.

Who Is Mary?

Three Early Modern Women on the Idea of the Virgin Mary

VITTORIA COLONNA, CHIARA MATRAINI, and LUCREZIA MARINELLA

Edited and Translated by Susan Haskins

For women of the Italian Renaissance, the Virgin Mary was one of the most important role models. *Who Is Mary?* presents devotional works written by three women better known for their secular writings: Vittoria Colonna, famed for her Petrarchan lyric verse; Chiara Matraini, one of the most original poets of her generation; and the wide-ranging, intellectually ambitious polemicist Lucrezia Marinella. At a time when the cult of the Virgin was undergoing a substantial process of redefinition, these texts cast fascinating light on the beliefs of Catholic women in the Renaissance, and also, in the cases of Matraini and Marinella, on contem-

poraneous women’s social behavior, prescribed for them by male writers in books on female decorum.

Who Is Mary? testifies to the emotional and spiritual relationships that women had with the figure of Mary, whom they were required to emulate as the epitome of femininity. Now available for the first time in English-language translation, these writings suggest new possibilities for women in both religious and civil culture and provide a window to women’s spirituality, concerning the most important icon set before them, as wives, mothers, and Christians.

Susan Haskins is an independent scholar living in London. She is the author of *Mary Magdalen: Myth and Metaphor*.

Francesca Caccini at the Medici Court

Music and the Circulation of Power

SUZANNE G. CUSICK

A contemporary of Shakespeare and Monteverdi, and a colleague of Galileo and Artemisia Gentileschi at the Medici court, Francesca Caccini was a dominant figure of musical life there for thirty years. Dazzling listeners with the transformative power of her performances and the sparkling wit of the music she composed for more than a dozen court theatricals, Caccini is best remembered today as the first woman to have composed opera. *Francesca Caccini at the Medici Court* reveals, for the first time, how this multitalented composer established a fully professional musical career at a time when virtually no other women were able to achieve comparable success.

Suzanne G. Cusick argues that Caccini's career depended on the use-

fulness of her talents to the political agenda of Grand Duchess Christine de Lorraine, Tuscany's de facto regent from 1606 to 1636. Drawing on classical and feminist theory, Cusick shows how the music Caccini made for the Medici court sustained the culture that enabled Christine's power, thereby also supporting the sexual and political aims of its women. A compact disc of rare recorded samples of Caccini's oeuvre, specially prepared for this volume, further enhances this long-awaited study.

In bringing Caccini's surprising story so vividly to life, Cusick ultimately illuminates how music making functioned in early modern Italy as a significant medium for the circulation of power.

Suzanne G. Cusick is associate professor of music at New York University.

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Charles C. Ragin is professor of sociology and political science at the University of Arizona. He is the author of *Fuzzy-Set Social Science* and *The Comparative Method: Moving Beyond Qualitative and Quantitative Strategies*.

"This is an extraordinarily original, painstakingly researched, and fascinating book. It is obviously the fruit of Suzanne Cusick's long and passionate interest in her topic and represents a truly monumental achievement. It will inspire readers and performers for a long time to come."

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POLITICAL SCIENCE ANTHROPOLOGY

Arrernte Present, Arrernte Past

Invasion, Violence, and Imagination in
Indigenous Central Australia

DIANE AUSTIN-BROOS

The Arrernte people of Central Australia first encountered Europeans in the 1860s as groups of explorers, pastoralists, missionaries, and laborers invaded their land. During that time the Arrernte were the subject of intense curiosity, and the earliest accounts of their lives, beliefs, and traditions were a seminal influence on European notions of the primitive. The first study to address the Arrernte’s contemporary situation, *Arrernte Present, Arrernte Past* also documents the immense sociocultural changes they have experienced over the past hundred years.

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Diane Austin-Broos is professor of anthropology at the University of Sydney and the author of *Jamaica Genesis: Religion and the Politics of Moral Order*, also published by the University of Chicago Press.

Peripheral Visions

Publics, Power, and Performance in Yemen

LISA WEDEEN

The government of Yemen, unified since 1990, remains largely incapable of controlling violence or providing goods and services to its population, but the regime continues to endure despite its fragility and peripheral location in the global political and economic order. Revealing what holds Yemen together in such tenuous circumstances, *Peripheral Visions* shows how citizens form national attachments even in the absence of strong state institutions.

Lisa Wedeen, who spent a year and a half in Yemen observing and interviewing its residents, argues that national solidarity in such weak states tends to arise not from attachments to institutions but through both extraordinary events and the ordinary

activities of everyday life. Yemenis, for example, regularly gather to chew qat, a leafy drug similar to caffeine, as they engage in wide-ranging and sometimes influential public discussions of even the most divisive political and social issues. These lively debates exemplify Wedeen’s contention that democratic, national, and pious solidarities work as ongoing, performative practices that enact and reproduce a citizenry’s shared points of reference. Ultimately, her skillful evocations of such practices shift attention away from a narrow focus on government institutions and electoral competition and toward the substantive experience of participatory politics.

Lisa Wedeen is professor in and chair of the Department of Political Science at the University of Chicago and the author of *Ambiguities of Domination: Politics, Rhetoric, and Symbols in Contemporary Syria*.

“This book brings to the fore, for the first time, a significant aspect of eighteenth-century opera, providing a new means of understanding elements of the marvelous, the supernatural, and the magical that operate across genres and national boundaries. The reach of David Buch’s investigation—over such a broad time span and including such vast repertoires—is outstanding. *Magic Flutes and Enchanted Forests* is an astonishing achievement.”

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MUSIC DRAMA

Magic Flutes and Enchanted Forests

The Supernatural in Eighteenth-Century Musical Theater

DAVID J. BUCH

Drawing on hundreds of operas, sing-spiels, ballets, and plays with supernatural themes, *Magic Flutes and Enchanted Forests* argues that the tension between fantasy and Enlightenment-era rationality shaped some of the most important works of eighteenth-century musical theater and profoundly influenced how audiences and critics responded to them.

David J. Buch reveals that despite—and perhaps even because of—their fundamental irrationality, fantastic and exotic themes acquired extraordinary force and popularity during the period, pervading theatrical works with music

in the French, German, and Italian mainstream. Considering prominent compositions by Gluck, Rameau, and Haydn, as well as many seminal contributions by lesser-known artists, Buch locates the origins of these magical elements in such historical sources as ancient mythology, European fairy tales, the Arabian Nights, and the occult. He concludes with a brilliant excavation of the supernatural roots of Mozart’s *The Magic Flute* and *Don Giovanni*, building a new foundation for our understanding of the magical themes that proliferated in Mozart’s wake.

David J. Buch is professor of music at Wayne State University.



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Stefan Bender is a senior researcher at the Institute for Employment Research. Julia Lane is senior vice president of Economics, Labor, and Population Studies at the National Opinion

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Edward P. Lazear is the Jack Steele Parker Professor of Human Resources Management and Economics at the Graduate School of Business, Stanford University; the Morris Arnold Cox Senior Fellow at the Hoover Institution; chairman of the Council of Economic Advisers to the President of the United States; and a research associate of the NBER. **Kathryn L. Shaw** is the Ernest C. Arbuckle Professor of Economics in the Graduate School of Business, Stanford University, and a research associate of the NBER.



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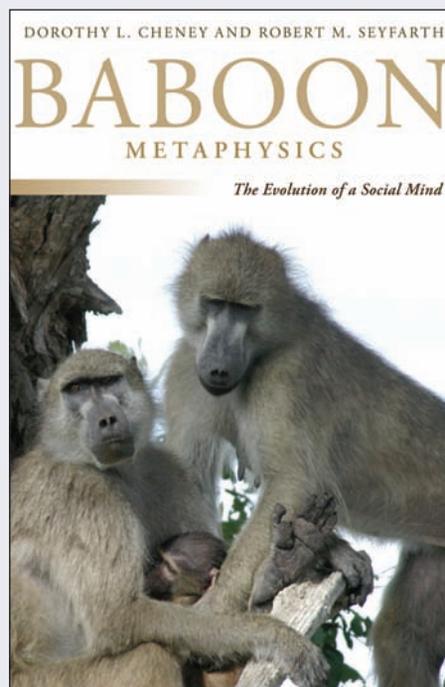
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Dorothy L. Cheney is professor of biology and **Robert M. Seyfarth** is professor of psychology at the University of Pennsylvania. They are the authors of *How Monkeys See the World*, also published by the University of Chicago Press.



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PIERRE LASZLO

Citrus

A History

Walk into your local grocery store and down the produce aisle, and you'll find a dazzling array of citrus, from navel oranges and clementines to grapefruit and key limes—and sometimes even more exotic fare like the Japanese yuzu or the baboon lemon. Nearly 100 million tons of citrus are produced globally every year, but where did these fruits first come from? How did they find their way into the Western world? And how did they become both a culinary and cultural phenomenon?

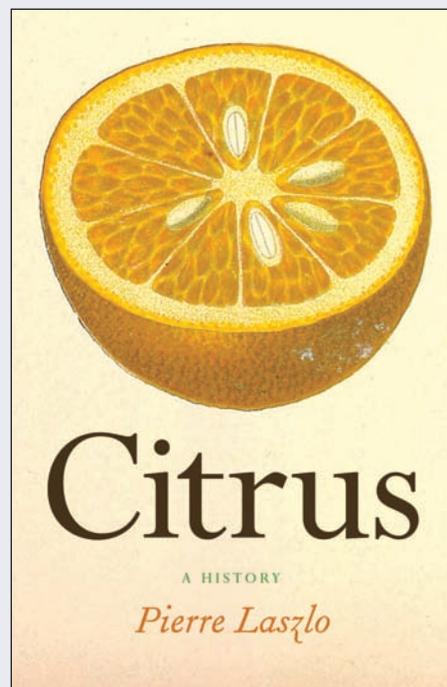
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Pierre Laszlo is professor emeritus of chemistry at the University of Liège and the École Polytechnique. He is the author of numerous works, among them *Salt: Grain of Life*.



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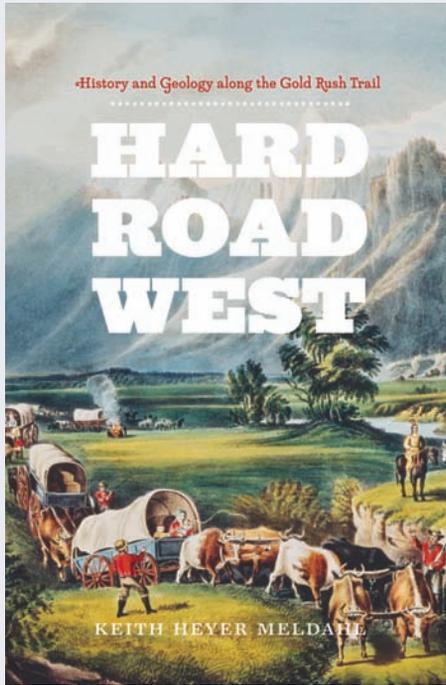
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Keith Heyer Meldahl is professor of geology and oceanography at MiraCosta College in California.

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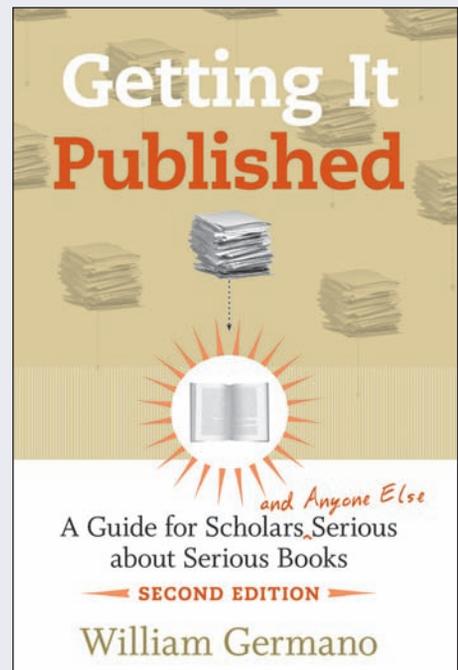
Since 2001 William Germano's *Getting It Published* has helped thousands of scholars develop compelling book proposals, find the right academic publishers, evaluate contracts, handle the review process, and, finally, emerge as published authors.

But a lot has changed in the past seven years. With the publishing world both more competitive and more confusing—especially given the increased availability of electronic resources—this second edition of Germano's best-selling guide has arrived at just the right moment. As he writes in a new chapter, the "via electronica" now touches every aspect of writing and publishing. And although scholars now research, write, and gain tenure in a digital world, they must also continue to ensure that their work meets the requirements of their institutions and the needs of their readers.

Germano, a veteran editor with experience in both the university press and commercial worlds, knows his audience. This second edition will teach readers how to think about, describe, and pitch their manuscripts before they submit them. They'll discover the finer points of publishing etiquette, including how to approach a busy editor and how to work with other publishing professionals on matters of design, marketing, and publicity. In a new afterword, they'll also find helpful advice on what they can—and must—do to promote their work.

A true insider's guide to academic publishing, the second edition of *Getting It Published* will help authors understand what to expect from the publishing process, from manuscript to finished book and beyond.

William Germano is dean of the faculty of humanities and social sciences and professor of English literature at the Cooper Union for the Advancement of Science and Art. Previously, he served as editor-in-chief at Columbia University Press and vice president and publishing director at Routledge.



“This witty and indispensable book provides advice everyone will remember—a scholarly book for anybody is a scholarly book for nobody; if it doesn’t work in the first fifty pages, it’s out”—and a huge fund of information every would-be author will need. The chapters on ‘What a Contract Means’ and ‘How to Deliver a Manuscript’ will take you by the hand and lead you where you want to go, but the book never loses sight of why you might want to go there and is itself a celebration of academic publishing even as it equips you to negotiate its minefields.”

—Stanley Fish

Chicago Guides to Writing, Editing, and Publishing

NOVEMBER 224 p. 6 x 9
2001, 2008 ISBN-13: 978-0-226-28852-9
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2001, 2008 ISBN-13: 978-0-226-28853-6
Paper \$19.00/£10.00

REFERENCE

Previous edition ISBN: 978-0-226-28844-4

KIRIN NARAYAN

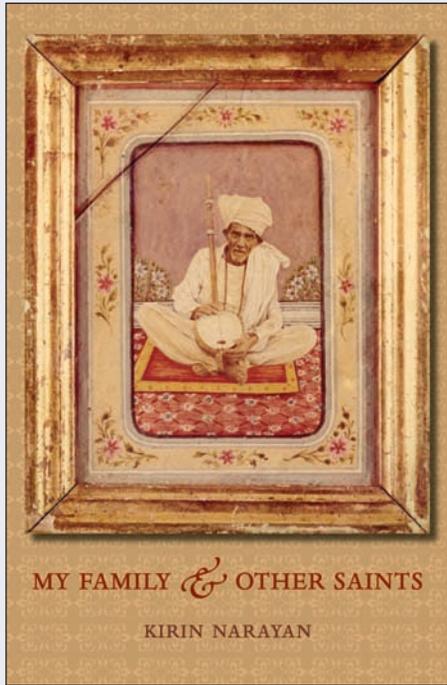
My Family and Other Saints

In 1969 young Kirin Narayan's older brother, Rahoul, announced that he was quitting school and leaving home to seek enlightenment with a guru. From boyhood, his restless creativity had continually surprised his family, but his departure shook up everyone—especially Kirin, who adored her high-spirited, charismatic brother.

A touching, funny, and always affectionate memoir, *My Family and Other Saints* traces the reverberations of Rahoul's spiritual journey through the entire family. As their beachside Bombay home becomes a crossroads for Westerners seeking Eastern enlightenment, Kirin's sari-wearing American mother wholeheartedly embraces ashrams and gurus, adopting her son's spiritual quest as her own. Her Indian father, however, coins the term "urug"—guru spelled backward—to mock these seekers, while young Kirin, surrounded by radiant holy men, parents drifting apart, and a motley of young, often eccentric Westerners, is left to find her own answers. Deftly recreating the turbulent emotional world of her bicultural adolescence, but overlaying it with the hard-won understanding of adulthood, Narayan presents a large, rambunctious cast of quirky characters. Throughout, she brings to life not just a family but also a time when just about everyone, it seemed, was consumed by some sort of spiritual quest.

"A lovely book about the author's youth in Bombay, India. . . . The family home becomes a magnet for truth-seekers, and Narayan is there to affectionately document all of it."—*Body + Soul*

Kirin Narayan is the author of *Storytellers, Saints, and Scoundrels*; *Mondays on the Dark Night of the Moon*; and the novel *Love, Stars, and All That*. A former Guggenheim fellow, she is professor of anthropology at the University of Wisconsin–Madison.



"Gods, gurus and eccentric relatives compete for primacy in Kirin Narayan's enchanting memoir of her childhood in Bombay."

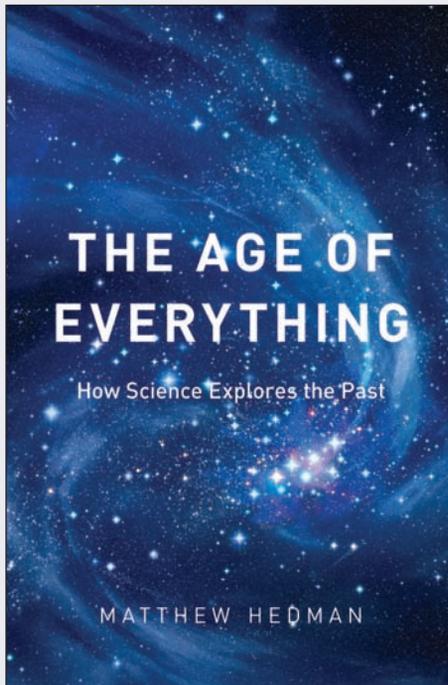
—William Grimes,
New York Times

SEPTEMBER 224 p., 23 halftones 6 x 9
2007 ISBN-13: 978-0-226-56821-8

Paper \$15.00/£8.00

BIOGRAPHY

Cloth ISBN: 978-0-226-56820-1



“Hedman is worth reading because he is careful to present both the power and peril of trying to extract precise chronological data. These are all very active areas of study, and as you read Hedman you begin to see how researchers have to be both very careful and incredibly audacious, and how much of our understanding of ourselves—through history, through paleontology, through astronomy—depends on determining the age of everything.”

**—Anthony Doerr,
*Boston Globe***

OCTOBER 256 p., 58 halftones,
41 line drawings 6 x 9
2007 ISBN-13: 978-0-226-32293-3
Paper \$16.00/£8.50

SCIENCE

Cloth ISBN: 978-0-226-32292-6

MATTHEW HEDMAN

The Age of Everything

How Science Explores the Past

Taking advantage of recent advances throughout the sciences, Matthew Hedman brings the distant past closer to us than it has ever been. Here, he shows how scientists have determined the age of everything from the colonization of the New World over 13,000 years ago to the origin of the universe nearly fourteen billion years ago.

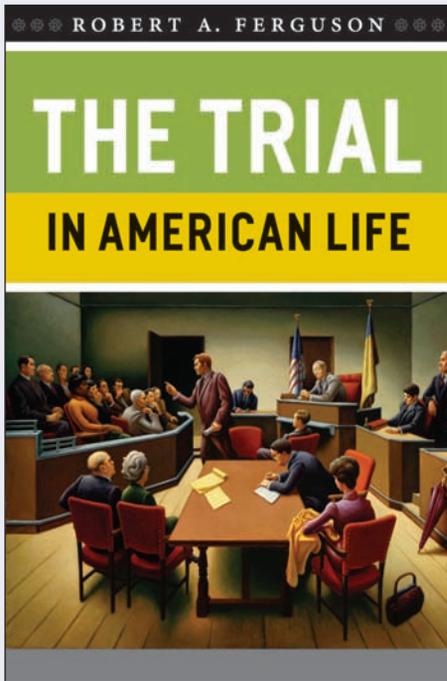
Hedman details, for example, how interdisciplinary studies of the Great Pyramids of Egypt can determine exactly when and how these incredible structures were built. He shows how the remains of humble trees can illuminate how the surface of the Sun has changed over the past ten millennia. And he also explores how the origins of the Earth, solar system, and universe are being discerned with help from rocks that fall from the sky, the light from distant stars, and even the static seen on television sets.

Covering a wide range of time scales, from the Big Bang to human history, *The Age of Everything* is a provocative and far-ranging look at how science has determined the age of everything from modern mammals to the oldest stars, and will be indispensable for all armchair time travelers.

“We are used to being told confidently of an enormous, measurable past: that some collection of dusty bones is tens of thousands of years old, or that astronomical bodies have an age of some billions. But how exactly do scientists come to know these things? That is the subject of this quite fascinating book. . . . As told by Hedman, an astronomer, each story is a marvel of compressed exegesis that takes into account some of the most modern and intriguing hypotheses.”

—Steven Poole, *Guardian*

Matthew Hedman is a research associate in the Department of Astronomy at Cornell University.



ROBERT A. FERGUSON

The Trial in American Life

In a bravura performance that ranges from Aaron Burr to O. J. Simpson, Robert A. Ferguson traces the legal meaning and cultural implications of prominent American trials across the history of the nation. His interdisciplinary investigation carries him from courtroom transcripts to newspaper accounts, and on to the work of such imaginative writers as Emerson, Thoreau, William Dean Howells, and E. L. Doctorow. Ferguson shows how courtrooms are forced to cope with unresolved communal anxieties and how they sometimes make legal decisions that change the way Americans think about themselves. Burning questions control the narrative: How do such trials mushroom into major public dramas with fundamental ideas at stake? Why did outcomes that we now see as unjust enjoy such strong communal support at the time? At what point does overexposure undermine a trial's role as a legal proceeding?

Ultimately, such questions lead Ferguson to the issue of modern press coverage of courtrooms. While acknowledging that media accounts can skew perceptions, Ferguson argues forcefully in favor of full television coverage of them—and he takes the Supreme Court to task for its failure to grasp the importance of this issue. Trials must be *seen* to be understood, but Ferguson reminds us that we have a duty, currently ignored, to ensure that cameras serve the court rather than the media.

The Trial in American Life weaves Ferguson's deep knowledge of American history, law, and culture into a fascinating book of tremendous contemporary relevance.

"A distinguished law professor, accomplished historian, and fine writer, Robert Ferguson is uniquely qualified to narrate and analyze high-profile trials in American history. This is a superb book and a tremendous achievement. The chapter on John Brown alone is worth the price of admission."—Judge Richard Posner

Robert A. Ferguson is the George Edward Woodberry Professor of Law, Literature, and Criticism at Columbia University. He is the author of *Reading the Early Republic*; *The American Enlightenment, 1750–1820*; and *Law and Letters in American Culture*.

"A noted scholar of law and literature, [Ferguson] offers a work that is broad in scope yet focuses our attention on certain themes, notably the possibility of injustice, as illustrated by the Haymarket and Rosenberg prosecutions; the media's obsession with pandering to baser instincts; and the future of televised trials. . . . One of the best books written on this subject in quite some time."

—*Library Journal*,
starred review

OCTOBER 414 p., 21 halftones 6 x 9
2007 ISBN-13: 978-0-226-24326-9
Paper \$20.00/£10.50

AMERICAN HISTORY LAW

Cloth ISBN: 978-0-226-24325-2

**W. LANCE BENNETT, REGINA G. LAWRENCE,
and STEVEN LIVINGSTON**

When the Press Fails

Political Power and the News Media from Iraq to Katrina

A sobering look at the intimate relationship between political power and the news media, *When the Press Fails* argues that the dependence of reporters on official sources disastrously thwarts coverage of dissenting voices from outside the Beltway.

The result is both an indictment of official spin and an urgent call to action that questions why the mainstream press failed to challenge the Bush administration's arguments for an invasion of Iraq or to illuminate administration policies underlying the Abu Ghraib controversy. Drawing on revealing interviews with Washington insiders and analysis of content from major news outlets, the authors illustrate the media's unilateral surrender to White House spin whenever oppositional voices elsewhere in government fall silent. Contrasting these grave failures with the refreshingly critical reporting on Hurricane Katrina—a rare event that caught officials off guard, enabling journalists to enter a no-spin zone—*When the Press Fails* concludes by proposing new practices to reduce reporters' dependence on power.

“The hand-in-glove relationship of the U.S. media with the White House is mercilessly exposed in this determined and disheartening study that repeatedly reveals how the press has toed the official line at those moments when its independence was most needed.”

—George Pendle, *Financial Times*

“Bennett, Lawrence, and Livingston are indisputably right about the news media's dereliction in covering the administration's campaign to take the nation to war against Iraq.”—Don Wycliff, *Chicago Tribune*

W. Lance Bennett is professor of political science and the Ruddick C.

Lawrence Professor of Communication at the University of Washington.

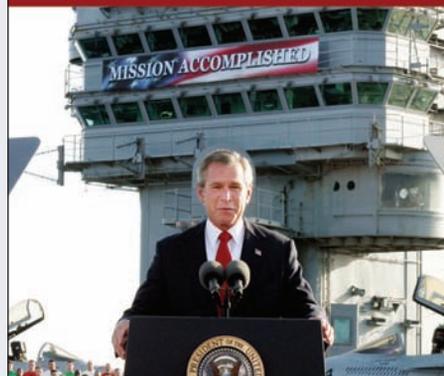
Regina G. Lawrence is the Kevin P. Reilly Sr. Chair of Political Communication in the Manship School of Mass Communication at Louisiana State University.

Steven Livingston is professor of media and international affairs in the School of Media and Public Affairs and the Elliott School of International Affairs at the George Washington University.

W. LANCE BENNETT, REGINA G. LAWRENCE,
AND STEVEN LIVINGSTON

WHEN THE PRESS FAILS

POLITICAL POWER AND THE NEWS
MEDIA FROM IRAQ TO KATRINA



“This analysis of the weaknesses of
Washington journalism deserves close
attention.”

—Russell Baker,
New York Review of Books

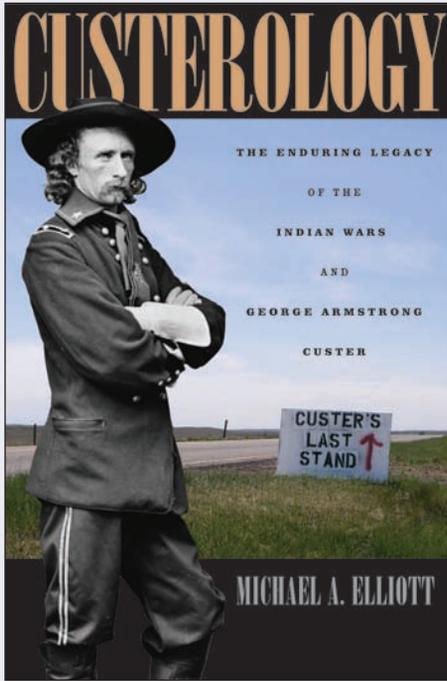
*Studies in Communication, Media, and
Public Opinion*

SEPTEMBER 278 p., 3 line drawings, 5 tables
6 x 9

2007 ISBN-13: 978-0-226-04285-5
Paper \$15.00/£8.00

CURRENT EVENTS

Cloth ISBN: 978-0-226-04284-8



“Michael Elliott’s *Custerology* is vivid, trenchant, engrossing, and important. The American soldier George Armstrong Custer has been the subject of very nearly incessant debate for almost a century and a half, and the debate is multicultural, multinational, and multimedia. Mr. Elliott’s book provides by far the best overview, and no one interested in the long-haired soldier whom the Indians called Son of the Morning Star can afford to miss it.”

—Larry McMurtry

SEPTEMBER 344 p., 16 halftones 6 x 9
2007 ISBN-13: 978-0-226-20147-4
Paper \$16.00/£8.50

AMERICAN HISTORY
Cloth ISBN: 978-0-226-20146-7

MICHAEL A. ELLIOTT

Custerology

The Enduring Legacy of the Indian Wars and George Armstrong Custer

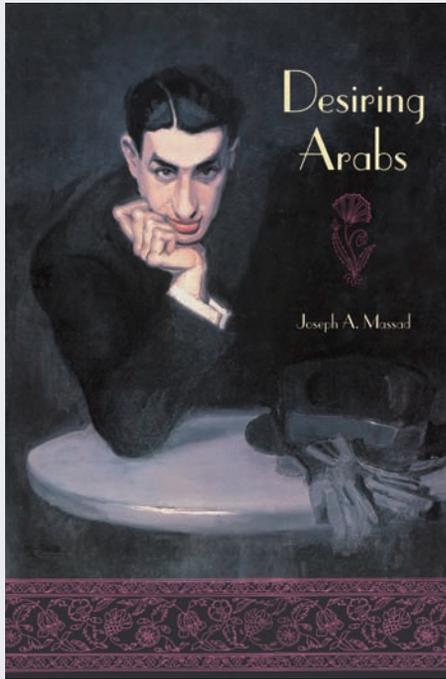
On a hot summer day in 1876, George Armstrong Custer led the Seventh Cavalry to the most famous defeat in U.S. military history. Outnumbered and exhausted, the Seventh Cavalry lost more than half of its four hundred men, and every soldier under Custer’s direct command was killed.

It’s easy to understand why this tremendous defeat shocked the American public at the time. But with *Custerology*, Michael A. Elliott tackles the far more complicated question of why the battle still haunts the American imagination today. Weaving vivid historical accounts of Custer at Little Bighorn with contemporary commemorations that range from battle reenactments to the unfinished Crazy Horse memorial, Elliott reveals a Custer and a West whose legacies are still vigorously contested. He takes readers to each of the important places of Custer’s life, from his Civil War home in Michigan to the site of his famous demise, and introduces us to Native American activists, Park Service rangers, and devoted history buffs along the way. Throughout, Elliott shows how Custer and the Indian Wars continue to be both a powerful symbol of America’s bloody past and a crucial key to understanding the nation’s multicultural present.

“Elliott is an approachable guide as he takes readers to battlefields where Custer fought American Indians . . . to the Michigan town of Monroe that Custer called home after he moved there at age 10 . . . to the Black Hills of South Dakota where Custer led an expedition that gave birth to a gold rush.”—Steve Weinberg, *Atlanta Journal-Constitution*

“By ‘Custerology,’ Elliott means the historical interpretation and commemoration of Custer and the Indian Wars in which he fought not only by those who honor Custer but by those who celebrate the Native American resistance that defeated him. The purpose of this book is to show how Custer and the Little Bighorn can be and have been commemorated for such contradictory purposes.”—*Library Journal*

Michael A. Elliott is associate professor of English at Emory University. He is the author of *The Culture Concept: Writing and Difference in the Age of Realism* and coeditor of *American Literary Studies: A Methodological Reader*.



JOSEPH A. MASSAD

Desiring Arabs

Sexual desire has long played a key role in Western judgments about the value of Arab civilization. In the past, Westerners viewed the Arab world as licentious, and Western intolerance of sex led them to brand Arabs as decadent; but as Western society became more sexually open, the supposedly prudish Arabs soon became viewed as backward. Rather than focusing exclusively on how these views developed in the West, in *Desiring Arabs* Joseph A. Massad reveals the history of how Arabs represented their own sexual desires. To this end, he assembles a massive and diverse compendium of Arabic writing from the nineteenth century to the present in order to chart the changes in Arab sexual attitudes and their links to Arab notions of cultural heritage and civilization.

A work of impressive scope and erudition, Massad's chronicle of both the history and modern permutations of the debate over representations of sexual desires and practices in the Arab world is a crucial addition to our understanding of a frequently oversimplified and vilified culture.

"A pioneering work on a very timely yet frustratingly neglected topic. . . . I know of no other study that can even begin to compare with the detail and scope of [this] work."—Khaled El-Rouayheb, *Middle East Report*

Joseph A. Massad is associate professor of modern Arab politics and intellectual history at Columbia University. He is the author of *Colonial Effects: The Making of National Identity in Jordan* and *The Persistence of the Palestinian Question: Essays on Zionism and the Palestinians*.

"In *Desiring Arabs*, Edward Said's disciple Joseph A. Massad corroborates his mentor's thesis that orientalist writing was racist and dehumanizing. . . . Massad brilliantly goes on to trace the legacy of this racist, internalized, orientalist discourse up to the present."

—*Financial Times*

AUGUST 472 p., 1 halftone 6 x 9

2007 ISBN-13: 978-0-226-50959-4

Paper \$22.50/£11.50

HISTORY MIDDLE EASTERN STUDIES

Cloth ISBN: 978-0-226-50958-7

Representative Democracy

Principles and Genealogy

NADIA URBINATI

It is usually held that representative government is not strictly democratic, since it does not allow the people themselves to directly make decisions. But here, taking as her guide Thomas Paine's subversive view that "Athens, by representation, would have surpassed her own democracy," Nadia Urbinati challenges this accepted wisdom, arguing that political representation deserves to be regarded as a fully legitimate mode of democratic decision making—and not just a pragmatic second choice when direct democracy is not possible.

As Urbinati shows, the idea that representation is incompatible with democracy stems from our modern concept of sovereignty, which identifies

politics with a decision maker's direct physical presence and the immediate act of the will. She goes on to contend that a democratic theory of representation can and should go beyond these identifications. Political representation, she demonstrates, is ultimately grounded in a continuum of influence and power created by political judgment, as well as the way presence through ideas and speech links society with representative institutions. Deftly integrating the ideas of such thinkers as Rousseau, Kant, Emmanuel Joseph Sieyès, Paine, and the Marquis de Condorcet with her own, Urbinati constructs a thought-provoking alternative vision of democracy.

Nadia Urbinati is professor of political science at Columbia University. She is the author of *Mill on Democracy*, also published by the University of Chicago Press.

Corporate Bodies and Guilty Minds

The Failure of Corporate Criminal Liability

WILLIAM S. LAUFER

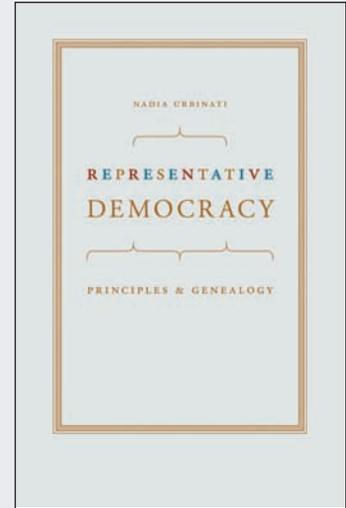
We live in an era defined by corporate greed and malfeasance—one in which unprecedented accounting frauds and failures of compliance run rampant. In order to calm investor fears, revive perceptions of legitimacy in markets, and demonstrate the resolve of state and federal regulators, a host of reforms, high-profile investigations, and symbolic prosecutions have been conducted in response. But are they enough?

In this timely work, William S. Laufer argues that even with recent legal reforms, corporate criminal law continues to be ineffective. As evidence, Laufer considers the failure of courts and legislatures to fashion liability rules that fairly attribute blame for organizations. He analyzes the games that corporations play to deflect crimi-

nal responsibility. And he also demonstrates how the exchange of cooperation for prosecutorial leniency and amnesty belies true law enforcement. But none of these factors, according to Laufer, trumps the fact that there is no single constituency or interest group that strongly and consistently advocates the importance and priority of corporate criminal liability. In the absence of a new standard of corporate liability, the power of regulators to keep corporate abuses in check will remain insufficient.

A necessary corrective to our current climate of graft and greed, *Corporate Bodies and Guilty Minds* will be essential to policy makers and legal minds alike.

William S. Laufer is director of the Carol and Lawrence Zicklin Center for Business Ethics Research and the Julian Aresty Professor at the Wharton School of the University of Pennsylvania, where he is also professor of legal studies and business ethics, sociology, and criminology.



SEPTEMBER 326 p. 6 x 9

2006 ISBN-13: 978-0-226-84279-0

Paper \$30.00x/£15.50

POLITICAL SCIENCE

Cloth ISBN: 978-0-226-84278-3

"This timely work offers a dispassionate analysis of problems relating to corporate crime."

—Harvard Law Review

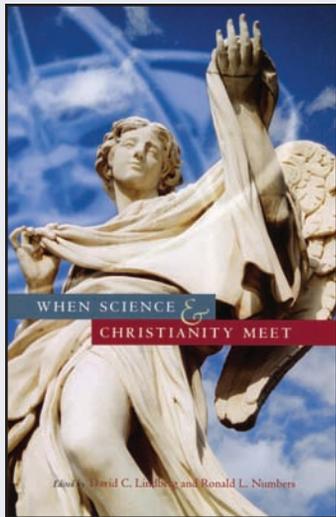
OCTOBER 304 p. 6 x 9

2006 ISBN-13: 978-0-226-47041-2

Paper \$27.50s/£14.50

LAW BUSINESS

Cloth ISBN: 978-0-226-47040-5



When Science and Christianity Meet

Edited by DAVID C. LINDBERG and RONALD L. NUMBERS

This book, in language accessible to the general reader, investigates twelve of the most notorious, most interesting, and most instructive episodes involving the interaction between science and Christianity, aiming to tell each story in its historical specificity and local particularity.

Among the events treated in *When Science and Christianity Meet* are the Galileo affair, the seventeenth-century clockwork universe, Noah's ark and the biblical flood in the development of natural history, struggles over Darwinian evolution, debates about the origin

of the human species, and the Scopes trial. Readers will be introduced to St. Augustine, Roger Bacon, Pope Urban VIII, Isaac Newton, Pierre-Simon de Laplace, Carl Linnaeus, Charles Darwin, T. H. Huxley, Sigmund Freud, and many other participants in the historical drama of science and Christianity.

"Taken together, these papers provide a comprehensive survey of current thinking on key issues in the relationships between science and religion, pitched—as the editors intended—at just the right level to appeal to students."—Peter J. Bowler, *Isis*

OCTOBER 368 p., 12 halftones,
47 line drawings 6 x 9
2003 ISBN-13: 978-0-226-48216-3
Paper \$20.00s/£10.50

SCIENCE RELIGION

Cloth ISBN: 978-0-226-48214-9

David C. Lindberg is the Hilldale Professor Emeritus of the History of Science at the University of Wisconsin–Madison. **Ronald L. Numbers** is the Hilldale Professor of the History of Science and Medicine at the University of Wisconsin–Madison. Together, Lindberg and Numbers edited *God and Nature: Historical Essays on the Encounter between Christianity and Science* and are currently editing the *Cambridge History of Science*.

**"A fascinating new perspective.
... Thorpe's book provides the best
perspective yet for understanding
Oppenheimer's Los Alamos years,
which were critical, after all, not
only to his life but, for better or
worse, the history of mankind."**

—Catherine Westfall,
Nature

NOVEMBER 384 p., 18 halftones,
2 line drawings 6 x 9
2006 ISBN-13: 978-0-226-79846-2
Paper \$25.00s/£13.00

SCIENCE BIOGRAPHY

Cloth ISBN: 978-0-226-79845-5

Oppenheimer

The Tragic Intellect

CHARLES THORPE

At a time when the Manhattan Project was synonymous with large-scale science, physicist J. Robert Oppenheimer (1904–67) represented the new socio-cultural power of the American intellectual. Catapulted to fame as director of the Los Alamos atomic weapons laboratory, Oppenheimer occupied a key position in the compact between science and the state that developed out of World War II. By tracing the making—and unmaking—of Oppenheimer's wartime and postwar scientific identity, Charles Thorpe illustrates the struggles over the role of the scientist in relation to nuclear weapons, the state, and culture.

A stylish intellectual biography,

Oppenheimer maps out changes in the roles of scientists and intellectuals in twentieth-century America, ultimately revealing transformations in Oppenheimer's persona that coincided with changing attitudes toward science in society.

"This is an outstandingly well-researched book, a pleasure to read and distinguished by the high quality of its observations and judgments. It will be of special interest to scholars of modern history, but non-specialist readers will enjoy the clarity that Thorpe brings to common misunderstandings about his subject."—Graham Farmelo, *Times Higher Education Supplement*

Charles Thorpe is associate professor in the Department of Sociology at the University of California, San Diego.

Tulipmania

Money, Honor, and Knowledge in the Dutch Golden Age

ANNE GOLDGAR

In the 1630s the Netherlands was gripped by tulipmania: a speculative fever unprecedented in scale and, as popular history would have it, folly. We all know the outline of the story—how otherwise sensible merchants, nobles, and artisans spent all they had (and much that they didn't) on tulip bulbs. We have heard how these bulbs changed hands hundreds of times in a single day, and how some bulbs, sold and resold for thousands of guilders, never even existed. Tulipmania is seen as an example of the gullibility of crowds and the dangers of financial speculation.

But it wasn't like that. As Anne Goldgar reveals in *Tulipmania*, not one of these stories is true. Making use of ex-

tensive archival research, she lays waste to the legends, revealing that while the 1630s did see a speculative bubble in tulip prices, neither the height of the bubble nor its bursting were anywhere near as dramatic as we tend to think. By clearing away the accumulated myths, Goldgar is able to show us instead the far more interesting reality: the ways in which tulipmania reflected deep anxieties about the transformation of Dutch society in the Golden Age.

"Goldgar tells us at the start of her excellent debunking book: 'Most of what we have heard of [tulipmania] is not true.' . . . She tells a new story."
—Simon Kuper, *Financial Times*

Anne Goldgar is a reader in early modern history at King's College London. She is the author of *Impolite Learning: Conduct and Community in the Republic of Letters, 1680–1750*.

Echo Objects

The Cognitive Work of Images

BARBARA MARIA STAFFORD

Barbara Maria Stafford is at the forefront of a growing movement that calls for the humanities to confront the brain's material realities. In *Echo Objects*, she argues that humanists should seize upon the exciting neuroscientific discoveries that are illuminating the underpinnings of cultural objects. In turn, she contends, brain scientists could enrich their investigations of mental activity by incorporating phenomenological considerations—particularly the intricate ways that images focus intentional behavior and allow us to feel thought.

As a result, *Echo Objects* is a stunningly broad exploration of how complex images—or patterns that compress space and time—make visible the invisible ordering of human consciousness.

Stafford demonstrates, for example, how the compound formats of emblems, symbols, collage, and electronic media reveal the brain's grappling to construct mental objects that are redoubled by prior associations. In contrast, she shows that findings in evolutionary biology and the neurosciences are providing profound opportunities for understanding aesthetic conundrums such as the human urge to imitate and the role of narrative and nonnarrative representation.

Ultimately, she makes an impassioned plea for a common purpose—for the acknowledgment that, at the most basic level, these separate projects belong to a single investigation.

Barbara Maria Stafford is the William B. Ogden Distinguished Service Professor at the University of Chicago. She is the author of seven books, including, most recently, *Visual Analogy*, and coauthor of *Devices of Wonder*.



SEPTEMBER 446 p., 13 color plates, 69 halftones, 3 line drawings 6 x 9
2007 ISBN-13: 978-0-226-30126-6
Paper \$22.50s/£11.50

EUROPEAN HISTORY

Cloth ISBN: 978-0-226-30125-9

"Heroic. . . The larger message of Stafford's intense, propulsive prose is unassailable. If we are to get much further in the great puzzle of 'binding'—how the perception of an image, the will to act on intention, or the forging of consciousness is assembled from the tens of thousands of neurons firing at any one moment in time—then there needs to be action on all fronts."

—*Science*

OCTOBER 302 p., 92 halftones, 14 color plates 8¹/₂ x 9⁷/₈
2007 ISBN-13: 978-0-226-77052-9
Paper \$30.00s/£15.50

SCIENCE ART

Cloth ISBN: 978-0-226-77051-2

The Meaning of the Body

Aesthetics of Human Understanding

MARK JOHNSON

In *The Meaning of the Body*, Mark Johnson continues his pioneering work on the exciting connections between cognitive science, language, and meaning first begun in the classic *Metaphors We Live By*. Johnson uses recent research into infant psychology to show how the body generates meaning even before self-consciousness has fully developed. From there he turns to cognitive neuroscience to further explore the bodily origins of meaning, thought, and language and examines the many dimensions of meaning—including images, qualities, emotions, and metaphors—that are all rooted in the body's physi-

cal encounters with the world. Drawing on the psychology of art and pragmatist philosophy, Johnson argues that all of these aspects of meaning-making are fundamentally aesthetic. He concludes that the arts are the culmination of human attempts to find meaning and that studying the aesthetic dimensions of our experience is crucial to unlocking meaning's bodily sources.

Throughout, Johnson puts forth a bold new conception of the mind rooted in the understanding that philosophy will matter to nonphilosophers only if it is built on a visceral connection to the world.

Mark Johnson is the Knight Professor of Liberal Arts and Sciences in the Department of Philosophy at the University of Oregon. He is the author of *The Body in the Mind: The Bodily Basis of Meaning, Imagination, and Reason* and *Moral Imagination: Implications of Cognitive Science for Ethics* and coauthor, with George Lakoff, of *Metaphors We Live By* and *Philosophy in the Flesh: The Embodied Mind and Its Challenge to Western Thought*.

Self

Ancient and Modern Insights about Individuality, Life, and Death

RICHARD SORABJI

Drawing on classical antiquity and Western and Eastern philosophy, Richard Sorabji tackles in *Self* the question of whether there is such a thing as the individual self or only a stream of consciousness. According to Sorabji, the self is not an undetectable soul or ego, but an embodied individual whose existence is plain to see. Unlike a mere stream of consciousness, it is something that owns not only a consciousness but also a body.

Sorabji traces historically the retreat from a positive idea of self and draws out the implications of these ideas of self on the concepts of life and death, asking: Should we fear death? How should our individuality affect the way we live? Through an astute reading of a huge array of traditions, he helps us come to terms with our uneasiness about the subject of self in an account that will be at the forefront of philosophical debates for years to come.

Richard Sorabji is emeritus professor of ancient philosophy at King's College London and a fellow of Wolfson College, University of Oxford. Besides coediting *The Ethics of War: Shared Problems in Different Traditions*, and editing seventy volumes of *The Ancient Commentators on Aristotle*, he is the author of *Matter, Space and Motion*; *Animal Minds and Human Morals*; *Emotion and Peace of Mind*; *Aristotle on Memory*; *Necessity, Cause and Blame*; and *Time, Creation and the Continuum*, the last three of which are also published by the University of Chicago Press.

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ANTHONY ALOFSIN

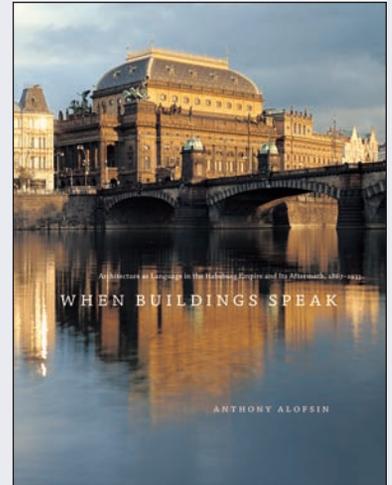
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ROSLYN WEISS

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Roslyn Weiss is the Clara H. Stewardson Professor of Philosophy at Lehigh University. She is the author of *Socrates Dissatisfied: An Analysis of Plato’s “Crito”* and *Virtue in the Cave: Moral Inquiry in Plato’s “Meno.”*

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Ernest R. Sandeen (1931–82) was the James Wallace Professor of History and codirector of the Living Historical Museum at Macalester College.