

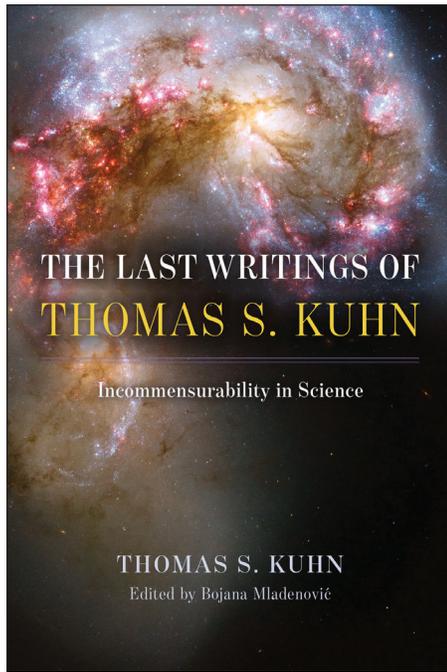
THOMAS S. KUHN

The Last Writings of Thomas S. Kuhn

Incommensurability in Science

Edited by *Bojana Mladenović*

DECEMBER | 312 p. | 25 halftones | 6 x 9 | Cloth \$27.50



Thomas S. Kuhn (1922–96) was an American philosopher and the Laurence S. Rockefeller Professor of Philosophy at the Massachusetts Institute of Technology. One of the most influential philosophers of science of the twentieth century, his books include *The Copernican Revolution*, *The Essential Tension*, and *Black-Body Theory and the Quantum Discontinuity, 1894–1912*, all also published by the University of Chicago Press. **Bojana Mladenović** is professor of philosophy at Williams College. She is the author of *Kuhn's Legacy: Epistemology, Metaphilosophy, and Pragmatism*.

This book contains the text of Thomas S. Kuhn's unfinished book, *The Plurality of Worlds: An Evolutionary Theory of Scientific Development*, which Kuhn himself described as “a return to the central claims of *The Structure of Scientific Revolutions*, and the problems that it raised but did not resolve.” *The Plurality of Worlds* is preceded by two related texts that Kuhn publicly delivered but never published in English: his paper “Scientific Knowledge as a Historical Product” and his Shearman Memorial Lectures, “The Presence of Past Science.” An introduction by the editor describes the origins and structure of *The Plurality of Worlds* and sheds light on its central philosophical problems.

Kuhn's aims in his last writings are bold. He sets out to develop an empirically grounded theory of meaning that would allow him to make sense of both the possibility of historical understanding and the inevitability of incommensurability between past and present science. In his view, incommensurability is fully compatible with a robust notion of the real world that science investigates, the rationality of scientific change, and the idea that scientific development is progressive.

TABLE OF CONTENTS

- Editor's Introduction
- Editor's Note
- Thomas S. Kuhn: Scientific Knowledge as Historical Product
- Abstract for “The Presence of Past Science (The Shearman Memorial Lectures)”
- Thomas S. Kuhn: The Presence of Past Science (The Shearman Memorial Lectures)
 - Lecture I: Regaining the Past
 - Lecture II: Portraying the Past
 - Lecture III: Embodying the Past
- Abstract for *The Plurality of Worlds: An Evolutionary Theory of Scientific Development*
- Thomas S. Kuhn: The Plurality of Worlds: An Evolutionary Theory of Scientific Development
 - Acknowledgments
 - Part I: The Problem
 - Chapter 1: Scientific Knowledge as Historical Product
 - Chapter 2: Breaking into the Past
 - Chapter 3: Taxonomy and Incommensurability
 - Part II: A World of Kinds
 - Chapter 4: Biological Prerequisites to Linguistic Description: Track and Situations
 - Chapter 5: Natural Kinds: How Their Names Mean
 - Chapter 6: Practices, Theories, and Artefactual Kinds
- Bibliography
- Editor's Acknowledgments
- Notes
- Index

SCIENCE

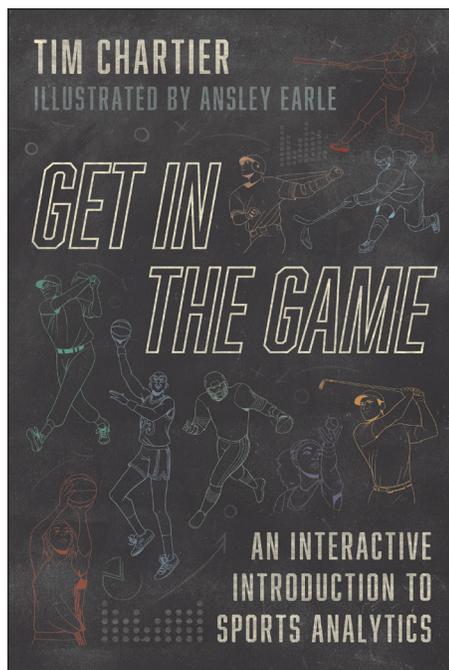
TIM CHARTIER

Get in the Game

An Interactive Introduction to Sports Analytics

Illustrated by Ansley Earle

SEPTEMBER | 160 p. | 198 halftones | 6 x 9 | Paper \$18.00



“*Get in the Game* is a playful and welcoming introduction to the interplay between sports and math. Assuming no math and using only a coin and a die, Chartier artfully illustrates why sports analytics matter through the simplest of questions: how do we measure greatness? This is a must read for anyone curious about the analytical side of sport.”—John Urschel, coauthor of *Mind and Matter: A Life in Math and Football*

Tim Chartier is the Joseph R. Morton Professor of Mathematics and Computer Science at Davidson College. He has fielded analytics questions from *ESPN*, the *New York Times*, the US Olympic and Paralympic Committee, and teams in the NBA, NFL, and NASCAR. Among his numerous books, he is the author of *Math Bytes: Google Bombs, Chocolate-Covered Pi, and Other Cool Bits in Computing*.

In 2013, NBA shooter Steph Curry wowed crowds when he sunk eleven out of thirteen three-pointers—only seven other players, including the likes of Michael Jordan and Kobe Bryant, had scored more in the history of games at Madison Square Garden. Four years later, the University of Connecticut women’s basketball team won their one-hundredth straight game, defeating South Carolina 66–55. And in 2010, one sports forecaster—an octopus named Paul—correctly predicted the outcome of all of Germany’s matches in the FIFA World Cup. These are surprising events—but are they truly improbable?

In *Get in the Game*, mathematician and sports analytics expert Tim Chartier helps us answer that question—condensing complex data modeling down to coin tosses and dice throws to give readers both an introduction to statistics and a new way to enjoy sporting events. With these accessible tools, Chartier leads us through modeling experiments that develop our intuitive sense of the improbable. For example, to see how likely you are to beat Curry’s three-pointer feat, consider his 45.3 percent three-point shooting average in 2012–13. Take a coin and assume heads is making the shot (slightly better than Curry at a fifty percent chance). Can you imagine getting heads eleven out of thirteen times? With engaging exercises and fun, comic book–style illustrations by Ansley Earle, Chartier’s book encourages all readers—including those who have never encountered formal statistics, data simulations, or even heard of sports analytics, but enjoy watching sports—to get in the game.

TABLE OF CONTENTS

1 Unforgettably Unbelievable	9 Scoring Confidence
2 Shoot 3’s Like Steph Curry	10 Tiger’s Consistency
3 Dacey Hitting Streak	11 Moneyball Analytics
4 Racking Up the Wins	12 Race Usain Bolt
5 Unbreakable Tennis	13 Get in the Game
6 Improbable NFL Playoff	Acknowledgments
7 FIFA Octopus Oracle	Further Reading
8 Super-sized Super Bowl TD	Personal Training—Answers

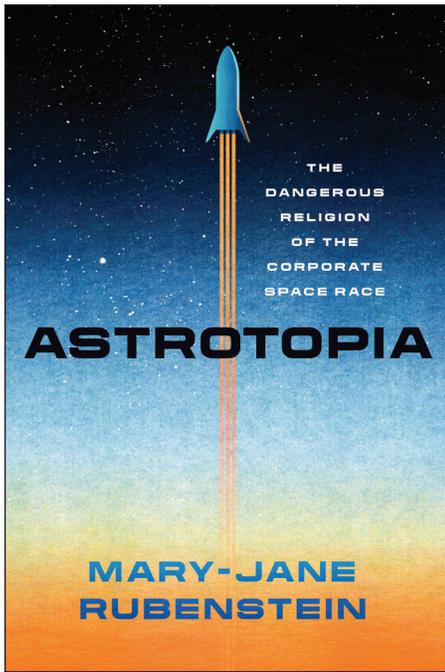
SCIENCE

MARY-JANE RUBENSTEIN

Astrotopia

The Dangerous Religion of the Corporate Space Race

DECEMBER | 224 p. | 12 halftones | 6 x 9 | Cloth \$24.00



“A timely book that makes an important and well-argued point: that the new space race, indeed much like the old one, is driven largely by a combination of an instinct for capitalist exploitation and colonization coupled to a quasi-religious impulse drawing on some of the worst of the Judeo-Christian tradition. *Astrotopia* ought to stimulate some much-needed debate.”—Philip Ball, author of *The Modern Myths: Adventures in the Machinery of the Popular Imagination*

Mary-Jane Rubenstein is professor of religion and science in society at Wesleyan University. She is coauthor of *Image: Three Inquiries in Imagination and Technology*, also published by the University of Chicago Press, and the author of *Pantheologies: Gods, Worlds, Monsters; Worlds Without End: The Many Lives of the Multiverse*; and *Strange Wonder: The Closure of Metaphysics and the Opening of Awe*.

As environmental, political, and public health crises multiply on Earth, we are also at the dawn of a new space race in which governments team up with celebrity billionaires to exploit the cosmos for human gain. The best-known of these pioneers are selling different visions of the future: while Elon Musk and SpaceX seek to establish a human presence on Mars, Jeff Bezos and Blue Origin work toward moving millions of earthlings into rotating near-Earth habitats. Despite these distinctions, these two billionaires share a core utopian project: the salvation of humanity through the exploitation of space.

In *Astrotopia*, philosopher of science and religion Mary-Jane Rubenstein pulls back the curtain on the not-so-new myths these space barons are peddling, like growth without limit, energy without guilt, and salvation in a brand-new world. As Rubenstein reveals, we have already seen the destructive effects of this frontier zealotry in the centuries-long history of European colonialism. Much like the imperial project on Earth, this renewed effort to conquer space is presented as a religious calling: in the face of a coming apocalypse, some very wealthy messiahs are offering an other-worldly escape to a chosen few. But Rubenstein does more than expose the values of capitalist technoscience as the product of bad mythologies. She offers a vision of exploring space without reproducing the atrocities of earthly colonialism, encouraging us to find and even make stories that put cosmic caretaking over profiteering.

TABLE OF CONTENTS

- Preface
- Introduction: We Hold This Myth to Be Potential
- 1. Our Infinite Future in Infinite Space
- 2. Creation and Conquest
- 3. The American Promised Land
- 4. The Final Frontier
- 5. Whose Space Is It?
- 6. The Rights of Rocks
- 7. Other Spacetimes
- Conclusion: Revolt of the Pantheists
- Acknowledgments
- Notes
- Bibliography
- Index

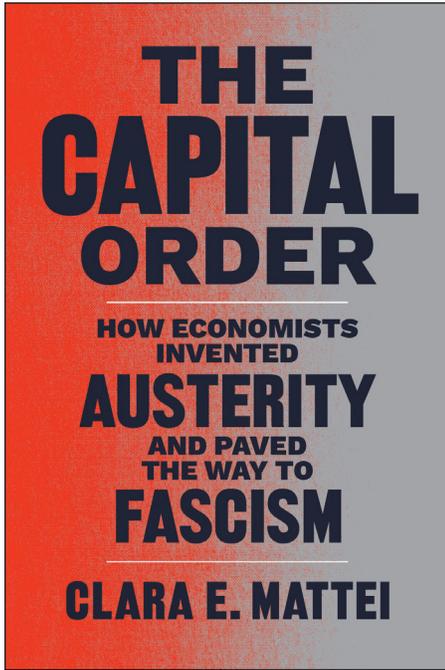
SCIENCE

CLARA E. MATTEI

The Capital Order

How Economists Invented Austerity and Paved the Way to Fascism

NOVEMBER | 480 p. | 3 halftones, 8 line drawings, 3 tables | 6 x 9 | Cloth \$30.00



“This book fills in parts of a historical canvas that for many readers have been left blank. It is a work with remarkable resonance for the moment we are living through. I found it impossible to put down.”—James K. Galbraith, author of *Welcome to the Poisoned Chalice: The Destruction of Greece and the Future of Europe*

Clara E. Mattei is assistant professor of economics at the New School for Social Research in New York City.

For more than a century, governments facing financial crisis have resorted to the economic policies of austerity—cuts to wages, fiscal spending, and public benefits—as a path to solvency. While these policies have been successful in appeasing creditors, they’ve had devastating effects on social and economic welfare in countries all over the world. Today, as austerity remains a favored policy among troubled states, an important question remains: what if solvency was never really the goal?

In *The Capital Order*, political economist Clara E. Mattei explores the intellectual origins of austerity to uncover its originating motives: the protection of capital—and indeed capitalism—in times of social upheaval from below.

Mattei traces modern austerity to its origins in interwar Britain and Italy, revealing how the threat of working-class power in the years after World War I animated a set of top-down economic policies that elevated owners, smothered workers, and imposed a rigid economic hierarchy across their societies. Where these policies “succeeded,” relatively speaking, was in their enrichment of certain parties, including employers and foreign-trade interests, who accumulated power and capital at the expense of labor. Here, Mattei argues, is where the true value of austerity can be observed: its insulation of entrenched privilege and its elimination of all alternatives to capitalism.

Drawing on newly uncovered archival material from Britain and Italy, much of it translated for the first time, *The Capital Order* offers a damning and essential new account of the rise of austerity—and of modern economics—at the levers of contemporary political power.

TABLE OF CONTENTS

Introduction

Part I: War and Crisis

1. The Great War and the Economy
2. “A Wholly New School of Thought”
3. The Struggle for Economic Democracy
4. The New Order

Part II: The Meaning of Austerity

5. International Technocrats and the Making of Austerity

6. Austerity, a British Story

7. Austerity, an Italian Story

8. Italian Austerity and Fascism through British Eyes

9. Austerity and Its “Successes”

10. Austerity Forever

Afterword

Acknowledgments

Notes

Bibliography

Index

ECONOMICS

GEORGE F. DEMARTINO

The Tragic Science

How Economists Cause Harm (Even as They Aspire to Do Good)

AUGUST | 272 p. | 17 line drawings, 6 tables | 6 x 9 | Cloth \$35.00

THE
HOW ECONOMISTS CAUSE HARM
TRAGIC
(EVEN AS THEY ASPIRE TO DO GOOD)
SCIENCE
GEORGE F. DEMARTINO

“Economics may be the science of trade-offs, yet economists are too ready to sweep under the rug the ethical trade-offs their practice entails. As DeMartino argues, these trade-offs arise both because economists claim more knowledge than they actually possess and because their preferred policies often cause irreparable harm for some people. DeMartino lays out a profoundly challenging agenda for economists—one for which there are no simple remedies yet must be confronted nevertheless.”—Dani Rodrik, coauthor of *Combating Inequality: Rethinking Government’s Role*

George F. DeMartino is professor of international economics at the Josef Korbel School of International Studies at the University of Denver. His most recent books include *The Economist’s Oath: On the Need for and Content of Professional Economic Ethics* and *The Oxford Handbook of Professional Economic Ethics*. He has published widely on the normative aspects of economic theory and policy.

ECONOMICS

The practice of economics, as economists will tell you, is a powerful force for good. Economists are the guardians of the world’s economies and financial systems. The applications of economic theory can alleviate poverty, reduce disease, and promote sustainability.

While this narrative has been successfully propagated by economists, it belies a more challenging truth: economic interventions, including those economists deem successful, also cause harm. Sometimes the harm is manageable and short-lived. But just as often the harm is deep, enduring, and even irreparable. And too often the harm falls on those least able to survive it.

In *The Tragic Science*, George F. DeMartino says what economists have too long repressed: that economists do great harm even as they aspire to do good. Economist-induced harm, DeMartino shows, results in part from economists’ “irreparable ignorance”—from the fact that they know far less than they tend to believe they know—and from disciplinary training that treats the human tolls of economic policies and interventions as simply the costs of promoting social betterment. DeMartino details the complicated nature of economic harm, explores economists’ frequent failure to recognize it, and makes a sobering case for professional humility and for genuine respect for those who stand to be harmed by economists’ practice.

At a moment in history when the power of the economics profession is enormous, DeMartino’s work demonstrates the downside of that influence and the responsibility facing those who practice the tragic science.

TABLE OF CONTENTS

Preface

Part I: The Tragic Science

Chapter 1. The Tragedy of Economics
Chapter 2. Economic Paternalism, Heroic Economics
Chapter 3. Harm’s Complexity

Part II: The Origins of Econogenic Harm

Chapter 4. The Unevenness of Econogenic Impact
Chapter 5. The Specter of Irreparable Ignorance
Chapter 6. Counterfactual

Fictions in Economic Explanation and Harm Assessment

Part III: Economic Moral Geometry

Chapter 7. Managing Harm via Economic Moral Geometry
Chapter 8. Moral Geometry: An Assessment
Chapter 9. Beyond Moral Geometry: Interests, Social Harm, Capabilities

Part IV: Confronting Econogenic Harm Responsibly

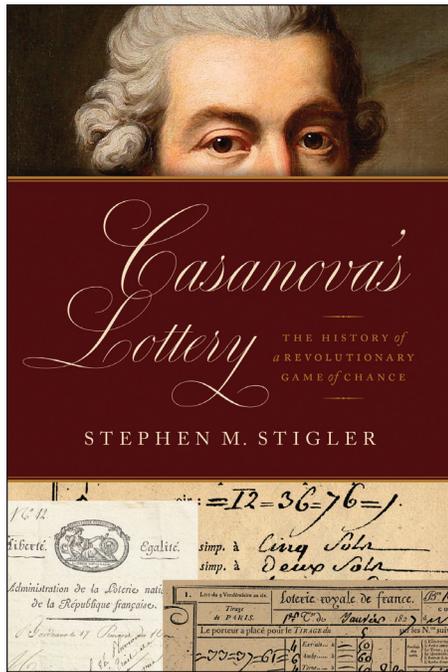
Chapter 10. Economic Harm Profile Analysis
Chapter 11. Decision Making under Deep Uncertainty
Chapter 12. Conclusion: From Reckless to Responsible Economics
Acknowledgments
Notes
References
Index

STEPHEN M. STIGLER

Casanova's Lottery

The History of a Revolutionary Game of Chance

OCTOBER | 232 p. | 62 halftones, 22 tables | 6 x 9 | Cloth \$95.00 Paper \$22.50



“The writing is absolutely clear and readable—a wonderful example of the possibility of writing about serious scholarly matters in a way that allows the reader to share in the author’s expertise. It’s remarkable how accessible Stigler makes the technical material on probability and statistics, again without any simplifications that would take away from the seriousness of the treatment. This is truly an unusually well-written book.”

—Justin E. H. Smith, author of *The Internet Is Not What You Think It Is*

Stephen M. Stigler is the Ernest DeWitt Burton Distinguished Service Professor in the Department of Statistics and the College at the University of Chicago. He is the author of several books, including *The History of Statistics* and *The Seven Pillars of Statistical Wisdom*.

In the 1750s, at the urging of famed adventurer Giacomo Casanova, the French state began to embrace risk in adopting a new Loterie. The prize amounts paid varied, depending on the number of tickets bought and the amount of the bet, as determined by each individual bettor. The state could lose money on any individual Loterie drawing while being statistically guaranteed to come out on top in the long run. In adopting this framework, the French state took on risk in a way no other has, before or after. At each drawing the state was at risk of losing a large amount; what is more, that risk was precisely calculable, generally well understood, and yet taken on by the state with little more than a mathematical theory to protect it.

Stephen M. Stigler follows the Loterie from its curious inception through its hiatus during the French Revolution, its renewal and expansion in 1797, and finally to its suppression in 1836, examining throughout the wider question of how members of the public came to trust in new financial technologies and believe in their value. Drawing from an extensive collection of rare ephemera, Stigler pieces together the Loterie’s remarkable inner workings, as well as its implications for the nature of risk and the role of lotteries in social life over the period 1700–1950.

Both a fun read and fodder for many fields, *Casanova’s Lottery* shines new light on the conscious introduction of risk into the management of a nation-state and the rationality of playing unfair games.

TABLE OF CONTENTS

Introduction	Bettors and the Loterie
One: Casanova	Twelve: The Number 45 and the Maturity of Chances
Two: The Genoese Lottery	Thirteen: How Much Did They Bet and Where?
Three: The Establishment of the Loterie	Fourteen: Muskets, Fine-Tuned Risk, and Voltaire
Four: Problems and Adjustments in the Early Drawings	Fifteen: The Loterie in Textbooks and Manuals
Five: Antoine Blanquet and the Great Expansion of 1776	Sixteen: The Suppression of the Loterie in 1836
Six: The Introduction of Bonus Numbers: Les Primes Gratuites	Conclusion
Seven: The Spread of the Loterie in Europe	Acknowledgments
Eight: Data Security: The Design of the Tickets	Appendix 1. Probability
Nine: The Loterie and the Revolution	Appendix 2. Laplace’s Lottery Theorem
Ten: Was the Loterie Fair?	References
Eleven: Dreams and Astrology: The	Index

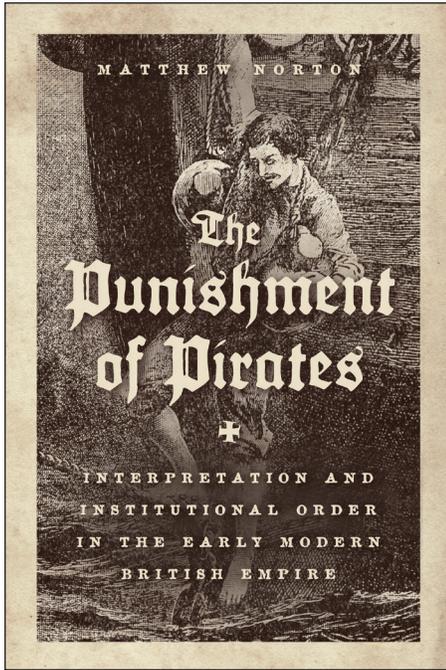
HISTORY

MATTHEW NORTON

The Punishment of Pirates

Interpretation and Institutional Order in the Early Modern British Empire

JANUARY | 240 p. | 1 halftone, 2 line drawings, 1 table | 6 x 9 | Cloth \$99.00 Paper \$30.00



Matthew Norton is associate professor of sociology at the University of Oregon.

Early in the seventeenth-century boom of seafaring, piracy was a fertile ground for many enterprising and lawless young men to make fortunes on the high seas, due in no small part to the lack of policing by the British crown. But as the British empire grew from being a collection of far-flung territories into a consolidated economic and political enterprise dependent on long-distance trade, pirates suddenly became a tremendous threat. This development is traced by sociologist Matthew Norton in *The Punishment of Pirates*, taking the reader on an exciting journey through the shifting legal status of pirates in the eighteenth century. Norton shows us that eliminating this threat required an institutional shift; first identifying and defining piracy, and then brutally policing it. *The Punishment of Pirates* develops a new framework for understanding the cultural mechanisms involved in dividing, classifying, and constructing institutional order by tracing the transformation of piracy from a situation of cultivated ambiguity to a criminal category with violently patrolled boundaries—ending with its eradication as a systemic threat to trade in the English empire. Replete with gun battles, executions, jailbreaks, and courtroom dramas, Norton’s book will offer insights for social theorists, political scientists, and historians alike.

TABLE OF CONTENTS

Introduction: Meanings and Mass Executions

1. Institutions as Cultural Systems
2. The Transformations of Empire
3. Vagueness and Violence on the Maritime Periphery
4. The Classification of Pirates
5. Guns, Gallows, and Interpretive Infrastructures
6. “Hung Up in Irons, to Be a Spectacle, and So a Warning to Others”
7. Ambiguity Lost: Temporality and Fatalism on the Edge of Empire

Conclusion: Pirates, Adverbs, and Institutions

Acknowledgments

Notes

References

Index

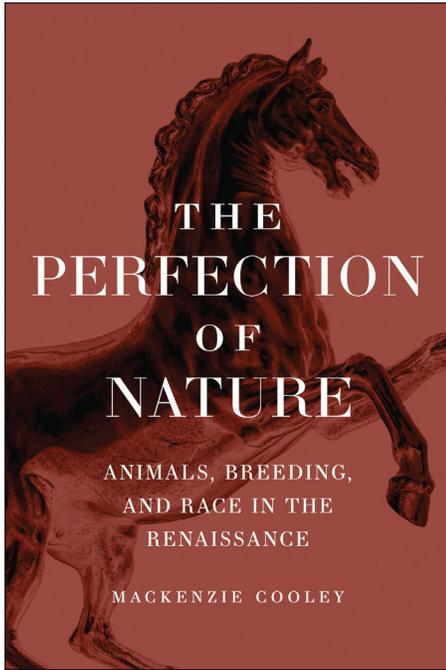
HISTORY

MACKENZIE COOLEY

The Perfection of Nature

Animals, Breeding, and Race in the Renaissance

NOVEMBER | 344 p. | 30 halftones | 6 x 9 | Cloth \$112.50 Paper \$37.50



Mackenzie Cooley is assistant professor of history and director of the Latin American Studies program at Hamilton College in New York.

The Renaissance is celebrated for the belief that individuals could fashion themselves to greatness, but there is a dark undercurrent to this fêted era of history. The same men and women who offered profound advancements in European understanding of the human condition—and laid the foundations of the Scientific Revolution—were also obsessed with controlling that condition and the wider natural world.

Tracing early modern artisanal practice, Mackenzie Cooley shows how the idea of race and theories of inheritance developed through animal breeding in the shadow of the Spanish Empire. While one strand of the Renaissance celebrated a liberal view of human potential, another limited it by biology, reducing man to beast and prince to stud. “Race,” Cooley explains, first referred to animal stock honed through breeding. To those who invented the concept, race was not inflexible, but the fragile result of reproductive work. As the Spanish empire expanded, the concept of race moved from nonhuman to human animals. Cooley reveals how, as the dangerous idea of controlled reproduction was brought to life again and again, a rich, complex, and ever-shifting language of race and breeding was born.

Adding nuance and historical context to discussions of race and human and animal relations, *The Perfection of Nature* provides a close reading of undertheorized notions of generation and its discontents in the more-than-human world.

TABLE OF CONTENTS

List of Illustrations	Chapter 6. Camelids and Christian Nature
A Note on Terms and Orthography	
Introduction	Part IV: Difference in European Thought
Part I: Knowing and Controlling Animal Generation	Chapter 7. Thinking Through Conversion, Lineage, and Population: José de Acosta
Chapter 1. Breeders as Philosophers	Chapter 8. Seeing Inside from the Outside: Giovanni Battista della Porta
Chapter 2. <i>Razza</i> -Making and Branding	Epilogue
Part II: A Divergence in Breeding	Acknowledgments
Chapter 3. <i>Razza</i> -Making at a European Court	Abbreviations
Chapter 4. Corn, Seed, Blood in Mesoamerica	Notes
Part III: A Brave New Natural World	Bibliography
Chapter 5. Canine <i>Mestizaje</i>	Index

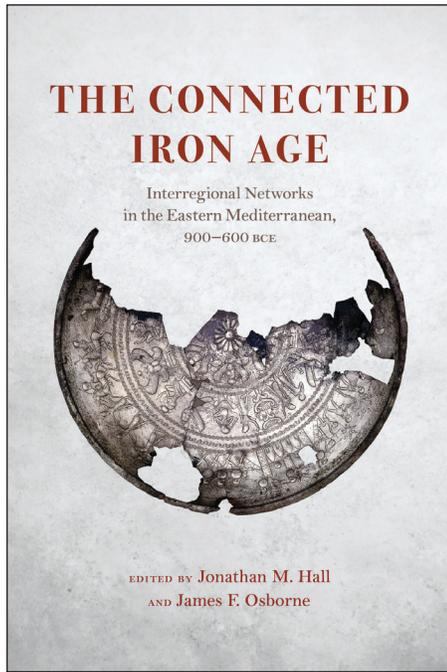
HISTORY

Edited by **JONATHAN M. HALL** and
JAMES F. OSBORNE

The Connected Iron Age

Interregional Networks in the
Eastern Mediterranean, 900–600 BCE

OCTOBER | 272 p. | 40 halftones | 6 x 9 | Cloth \$45.00



“This volume is essential reading for anyone studying ancient Mediterranean societies and their development. It is an important and timely manifestation of new thinking and innovative approaches to the complex world of the early first millennium BCE and its cross-cultural connections.”—Lin Foxhall, Rathbone Professor of Ancient History and Classical Archaeology, University of Liverpool

Jonathan M. Hall is the Phyllis Fay Horton Distinguished Service Professor in the Humanities and professor in the Departments of History and Classics and in the College at the University of Chicago. He is the author of *Ethnic Identity in Greek Antiquity*; *Hellenicity: Between Ethnicity and Culture*, which was awarded the Gordon J. Laing Award; *A History of the Archaic Greek World*; *Artifact and Artifice: Classical Archaeology and the Ancient Historian*; and *Reclaiming the Past: Argos and its Archaeological Heritage in the Modern Era*. **James F. Osborne** is associate professor of Anatolian archaeology at the University of Chicago’s Oriental Institute and Department of Near Eastern Languages and Civilizations. He is the author of *The Syro-Anatolian City-States: An Iron Age Culture*, editor of *Approaching Monumentality in Archaeology*, and coeditor of *Territoriality in Archaeology*.

HISTORY

The early first millennium BCE marks one of the most culturally diverse periods in the history of the eastern Mediterranean. Surveying the region from Greece to Iraq, one finds a host of cultures and political formations, all distinct, yet all visibly connected in meaningful ways. These include the early polities of Geometric period Greece, the Phrygian kingdom of central Anatolia, the Syro-Anatolian city-states, the seafaring Phoenicians and the biblical Israelites of the southern Levant, Egypt’s Twenty-first through Twenty-fifth Dynasties, the Urartian kingdom of the eastern Anatolian highlands, and the expansionary Neo-Assyrian Empire of northern Mesopotamia. This volume adopts an interdisciplinary approach to understanding the social and political significance of how interregional networks operated within and between Mediterranean cultures during that era.

TABLE OF CONTENTS

List of Figures

Preface

Chapter 1. Interregional Interaction in the Eastern Mediterranean during the Iron Age

James F. Osborne and Jonathan M. Hall

Chapter 2. Phoenicians and the Iron Age Mediterranean: A Response to Phoenicoskepticism

Carolina López-Ruiz

Chapter 3. Mediterranean Interconnections beyond the City: Rural Consumption and Trade in Archaic Cyprus

Catherine Kearns

Chapter 4. Connectivity, Style, and Decorated Metal Bowls in the Iron Age Mediterranean

Marian H. Feldman

Chapter 5. Close Encounters of the Lasting Kind: Greeks, Phoenicians, and Others in the Iron Age Mediterranean

Sarah P. Morris

Chapter 6. The Mediterranean and the Black Sea in the Early First Millennium BCE: Greeks, Phoenicians, Phrygians, and Lydians
Susan Sherratt

Chapter 7. Greeks, Phoenicians, Phrygians, Trojans, and Other Creatures in the Aegean: Connections, Interactions, Misconceptions
John K. Papadopoulos

Chapter 8. Anatolia, the Aegean, and the Neo-Assyrian Empire: Material Connections
Ann C. Gunter

Chapter 9. Egypt and the Mediterranean in the Early Iron Age
Brian Muhs

Chapter 10. Globalizing the Mediterranean’s Iron Age
Tamar Hodos

Chapter 11. Six Provocations in Search of a Pretext
Michael Dietler

Contributors

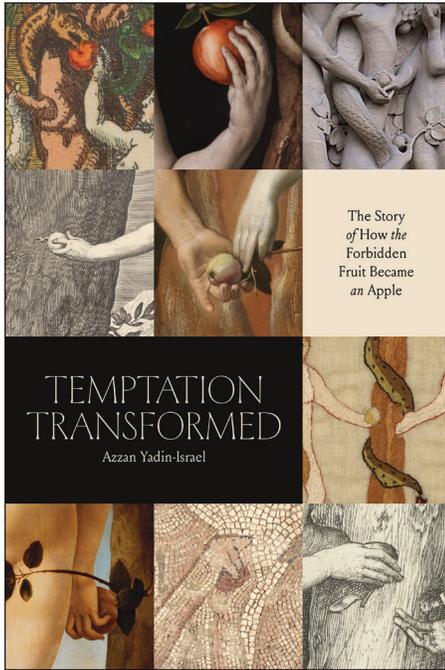
Index

AZZAN YADIN-ISRAEL

Temptation Transformed

The Story of How the Forbidden Fruit Became an Apple

NOVEMBER | 232 p. | 12 color plates, 37 halftones | 6 x 9 | Cloth \$27.50



“Yadin-Israel’s thoroughness in investigating sources across time, language, and media is impressive; at the same time, this scholarly rigor is accompanied by great lucidity of tone and argument as well as a sense of humor that, collectively, will make the book useful, illuminating, and enjoyable for a popular as well as a scholarly audience.”—Claire M. Waters, University of California, Davis

“A cornucopia of insights from language, literature and art history, *Temptation Transformed* provides compelling evidence for a new understanding of the development of the apple tradition in medieval France. I read it with great interest and will use his historical insights every time I teach Genesis.” —John H. Walton, author of *The Lost World of Adam and Eve*

Azzan Yadin-Israel is professor of Jewish studies and classics at Rutgers University. He is the author of several books, including *The Grace of God and the Grace of Man: The Theologies of Bruce Springsteen*.

How did the apple, unmentioned by the Bible, become the dominant symbol of temptation, sin, and the Fall? *Temptation Transformed* pursues this mystery across art and religious history, uncovering where, when, and why the forbidden fruit became an apple.

Azzan Yadin-Israel reveals that Eden’s fruit, once thought to be a fig or a grape, first appears as an apple in twelfth-century French art. He then traces this image back to its source in medieval storytelling. Though scholars often blame theologians for the apple, accounts of the Fall written in commonly spoken languages—French, German, and English— influenced a broader audience than cloistered Latin commentators. Yadin-Israel shows that, over time, the words for “fruit” in these languages narrowed until an apple in the Garden became self-evident. A wide-ranging study of early Christian thought, Renaissance art, and medieval languages, *Temptation Transformed* offers an eye-opening revisionist history of a central religious icon.

TABLE OF CONTENTS

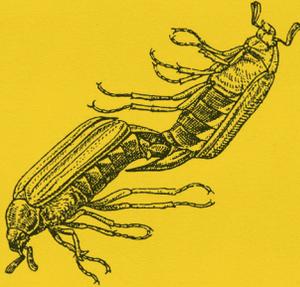
- List of Illustrations
- Introduction: The Curious Case of the Apple
- 1. The Missing Apple
- 2. A Bad Latin Apple
- 3. The Iconographic Apple
- 4. The Vernacular Apple
- Conclusion: A Scholarly Reflection
- Acknowledgments
- Appendix: Inventory of Fall of Man Scenes
- Abbreviations
- Notes
- Bibliography
- Index

RELIGION

PIETER R. ADRIAENS and ANDREAS DE BLOCK

Of Maybugs & Men

*A History and Philosophy of the
Sciences of Homosexuality*



PIETER R. ADRIAENS & ANDREAS DE BLOCK

Pieter R. Adriaens is associate professor at the Institute of Philosophy at KU Leuven in Belgium. **Andreas De Block** is professor at the Institute of Philosophy at KU Leuven.

Of Maybugs and Men

A History and Philosophy of the Sciences of Homosexuality

NOVEMBER | 264 p. | 14 halftones | 6 x 9 | Cloth \$105.00 Paper \$35.00

Questions about the naturalness or unnaturalness of homosexuality are as old as the hills, and the answers have often been used to condemn homosexuals, their behaviors, and their relationships. In the past two centuries, a number of sciences have involved themselves in this debate, introducing new vocabularies, theories, arguments, and data, many of which gradually helped tip the balance towards tolerance and even acceptance. In this book, philosophers Pieter R. Adriaens and Andreas De Block explore the history and philosophy of the gay sciences, revealing how individual and societal values have colored how we think about homosexuality.

The authors unpack the entanglement of facts and values in studies of male homosexuality across the natural and human sciences and consider the extent to which science has mitigated or reinforced homonegative mores. The focus of the book is on homosexuality's assumed naturalness. Geneticists rephrased naturalness as innateness, claiming that homosexuality is innate—colloquially, that homosexuals are born gay. Zoologists thought it a natural affair, documenting its existence in myriad animal species, from maybugs to men. Evolutionists presented homosexuality as the product of natural selection and speculated about its adaptive value. Finally, psychiatrists, who had initially pathologized homosexuality, eventually appealed to its naturalness or innateness to normalize it.

Discussing findings from an array of sciences—comparative zoology, psychiatry, anthropology, evolutionary biology, social psychology, developmental biology, and machine learning—this book is essential reading for anyone interested in what science has to say about homosexuality.

TABLE OF CONTENTS

- Introduction: Thinking about Science and Homosexuality
- 1. Not by Genes and Hormones Alone: On Homosexuality and Innateness
- 2. Sham Matings and Other Shenanigans: On Animal Homosexuality
- 3. Beyond the Paradox: On Homosexuality and Evolutionary Theory
- 4. Values, Facts, and Disorders: On Homosexuality and Psychiatry
- Epilogue: Gaydars and the Dangers of Research on Sexual Orientation
- Acknowledgments
- Notes
- References
- Index

SOCIAL SCIENCE

SCOTT MACLOCHLAINN

The Copy Generic

How the Nonspecific Makes Our Social Worlds

NOVEMBER | 232 p. | 22 halftones | 6 x 9 | Cloth \$99.00 Paper \$27.50

The Copy
Generic
*
How the
Nonspecific
Makes Our
Social Worlds
*
Scott
MacLochlainn

Scott MacLochlainn is assistant professor of anthropology at Johns Hopkins University.

From off-brand products to elevator music, the “generic” is discarded as the copy, the knock-off, and the old. In *The Copy Generic*, anthropologist Scott MacLochlainn insists that more than the waste from the culture machine, the generic is a universal social tool, allowing us to move through the world with necessary frames of reference. It is the baseline and background, a category that includes and orders different types of specificity yet remains non-specific in itself. Across arenas as diverse as city planning, social media, ethnonationalism, and religion, the generic points to spaces in which knowledge is both over-produced and desperately lacking. Moving through ethnographic and historical settings in the Philippines, Europe, and the United States, MacLochlainn reveals ways the “generic” is crucial to how things repeat, circulate, and are classified in the world.

TABLE OF CONTENTS

Part I: The Copy Generic

Introduction: Copies Generic, Templates, and [Insert Text Here]

1. Roses Are Red: The Seduction of Order and the Covertness of Category
2. Generic Goes to Hollywood: Trademarking, Unmarking, and the Brand Displaced
3. Source Mimesis: How We Think about the Unauthored and Collectively Owned

Part II: Christian Plurals and a Generic Religious

Introduction

4. Formatting the Religious: “Non-Christians” and the Naturalness of Language
5. Divine/Generic | Olive/Mango
6. Big Faith: Christian Plurals and the Ambience of Catholicism

Epilogue: House of Generics *Pro Forma*

Acknowledgments

Notes

Bibliography

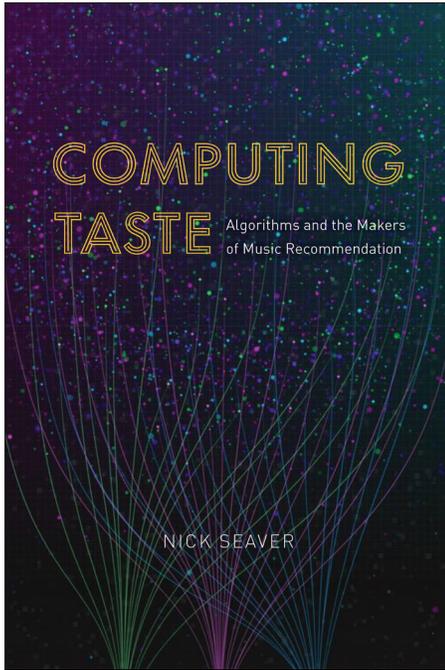
Index

NICK SEAVER

Computing Taste

Algorithms and the Makers of Music Recommendation

DECEMBER | 216 p. | 7 halftones | 6 x 9 | Cloth \$99.00 Paper \$20.00



“*Computing Taste* tells a fresh story in the increasingly crowded scholarship on artificial intelligence and culture. It will be immensely useful for those outside of computer science and engineering who want to understand how people think and work in the AI industry.”

—Jonathan Sterne, author of *Diminished Faculties*, *MP3*, and *The Audible Past*

Nick Seaver is assistant professor of anthropology at Tufts University. He is coeditor of *Towards an Anthropology of Data*.

The people who make music recommender systems have lofty goals: they want to broaden listeners’ horizons and help obscure musicians find audiences, taking advantage of the enormous catalogs offered by companies like Spotify, Apple Music, and Pandora. But for their critics, recommender systems seem to embody all the potential harms of algorithms: they flatten culture into numbers, they normalize ever-broadening data collection, and they profile their users for commercial ends. Drawing on years of ethnographic fieldwork, anthropologist Nick Seaver describes how the makers of music recommendation navigate these tensions: how product managers understand their relationship with the users they want to help and to capture; how scientists conceive of listening itself as a kind of data processing; and how engineers imagine the geography of the world of music as a space they care for and control.

Computing Taste rehumanizes the algorithmic systems that shape our world, drawing attention to the people who build and maintain them. In this vividly theorized book, Seaver brings the thinking of programmers into conversation with the discipline of anthropology, opening up the cultural world of computation in a wide-ranging exploration that travels from cosmology to calculation, myth to machine learning, and captivation to care.

TABLE OF CONTENTS

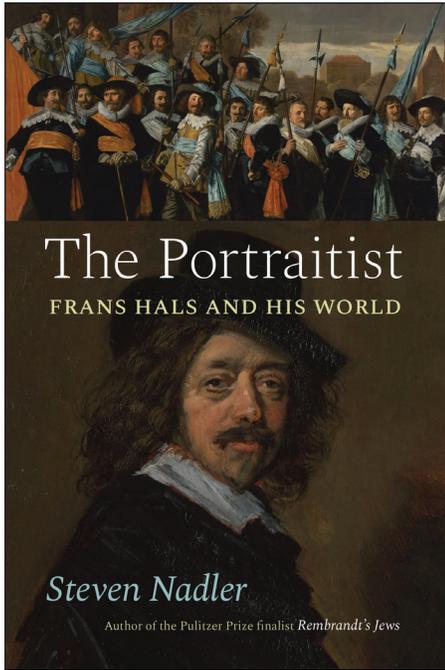
Prologue: Open Plan
 Introduction: Technology with Humanity
 Chapter 1. Too Much Music
 Chapter 2. Captivating Algorithms
 Chapter 3. What Are Listeners Like?
 Chapter 4. Hearing and Counting
 Chapter 5. Space Is the Place
 Chapter 6. Parks and Recommendation
 Epilogue: What Are We Really Doing Here?
 Acknowledgments
 Notes
 Works Cited
 Index

STEVEN NADLER

The Portraitist

Frans Hals and His World

OCTOBER | 368 p. | 21 color plates, 61 halftones | 6 x 9 | Cloth \$35.00



Praise for *Think Least of Death*

“As an accessible introduction to the complex thought of Spinoza, it is a success.”—*Wall Street Journal*

“Delightful.”—*Literary Review*

“A must-read.”—*Jewish Chronicle*

Steven Nadler is Vilas Research Professor, the William H. Hay II Professor of Philosophy, and affiliate professor of art history at the University of Wisconsin-Madison. His books include *Think Least of Death: Spinoza on How to Live and How to Die*; *Menasseh ben Israel: Rabbi of Amsterdam*; *A Book Forged in Hell: Spinoza’s Scandalous Treatise and the Birth of the Secular Age*; *Spinoza: A Life, Second Edition*, which won the Koret Jewish Book Award; and *Rembrandt’s Jews*, which was named a finalist for the Pulitzer Prize. He is also the author, with his son Ben Nadler, of the graphic book *Heretics! The Wondrous (and Dangerous) Beginnings of Modern Philosophy*. He is a member of the American Academy of Arts and Sciences.

Frans Hals was one of the greatest portrait painters in history, and his style transformed ideas and expectations about what portraiture can do and what a painting should look like.

Hals was a member of the great trifecta of Dutch Baroque painters alongside Rembrandt and Vermeer, and he was the portraitist of choice for entrepreneurs, merchants, professionals, theologians, intellectuals, militiamen, and even his fellow artists in the Dutch Golden Age. His works, with their visible brush strokes and bold execution, lacked the fine detail and smooth finish common among his peers, and some dismissed his works as sloppy and unfinished. But for others, they were fresh and exciting, filled with a sense of the sitter’s animated presence captured with energy and immediacy.

Steven Nadler gives us the first full-length biography of Hals in many years and offers a view into seventeenth-century Haarlem and this culturally rich era of the Dutch Republic. He tells the story not only of Hals’s life, but also of the artistic, social, political, and religious worlds in which he lived and worked.

TABLE OF CONTENTS

- List of Illustrations
- Introduction
- 1. Exile
- 2. Haarlem
- 3. Master Painter
- 4. Citizen Hals
- 5. In a Rough Manner
- 6. “Very Boldly Done after Life”
- 7. Debts and Disputes
- 8. Pandemics
- 9. “A Pleasing, Good and Sincere Peace”
- 10. Denouement
- Acknowledgments
- Notes
- References
- Index

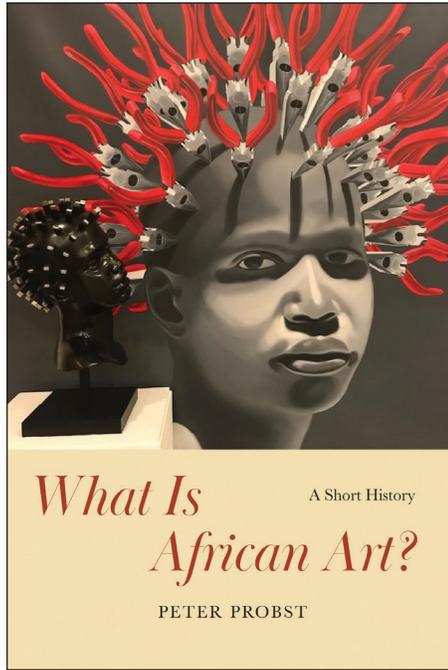
ART

PETER PROBST

What Is African Art?

A Short History

DECEMBER | 248 p. | 91 halftones | 6 x 9 | Cloth \$105.00 Paper \$35.00



Peter Probst is professor of art history and anthropology at Tufts University. He is the author or editor of several books, including *National Museums of Africa*, *Osogbo and the Art of Heritage*, *Kalumbas Fest*, and *African Modernities*.

Peter Probst offers the first book to explore the invention and development of African art as an art historical category. He starts his exploration with a simple question: What do we actually talk about when we talk about African art? By confronting the historically shifting answers to this question, Probst identifies the notion of African art as a conceptual vessel whose changing content manifests wider societal transformations. The perspective is a pragmatic and relational one. Rather than providing an affirmative answer to what African art is and what local meanings it has, Probst shows how the works labeled as “African art” figure in the historical processes and social interactions that constitute the Africanist art world.

What Is African Art? covers three key stages in the field’s history. Starting with the late-nineteenth through the mid-twentieth century, Probst focuses on the role of museums, collectors, and photography in disseminating visual culture and considers how early anthropologists, artists, and art historians imbued objects with values that reflected ideas of the time. He then explores the remaking of the field at the dawn of African independence with the shift towards contemporary art and the rise of Black Atlantic studies in the 1970s and 1980s. Finally, he examines the postcolonial reconfiguration of the field driven by questions of heritage, reparation, and representation. Probst looks to the future, arguing that, if the study of African art is to move in productive new directions, we must look to how the field is evolving within Africa.

TABLE OF CONTENTS

Introduction

Part I

1. Forming a Field: Colonial Collecting, Racial Omissions, and National Rivalries
2. Celebrating Form: From Primitive to Primitivism
3. Creating Visibility and Value: Photography and Its Effects

Part II

4. Discovering the African Artist: Tradition and Tribality in the Post–Cold War Era
5. Acknowledging the Contemporary: New Forms, New Actors
6. Extending the Horizon: Africa in the Americas

Part III

7. Intervening the Canon: The Postmodern, the Popular, and the Authentic
8. Challenging Representation: Postcolonial Critique and Curation
9. Undoing the Empire: Duress, Defiance, and Decolonial Futures

Epilogue

Acknowledgments

Notes

Index

ART