

CHICAGO



SPRING BOOKS 2021

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Spring 2021



Guide to Subjects

Art & Architecture	1
Economics	7
Education	11
History	15
American History	24
European History	33
Law	36
Linguistics	38
Literature & Literary Criticism	39
Medicine	48
Music	49
Philosophy	54
Political Science	59
Reference	65
Religion	68
Science	75
Sociology & Anthropology	80

MARGARETA INGRID CHRISTIAN

Objects in Air

Artworks and Their Outside around 1900

MAY | 304 p. | 69 halftones | 6 x 9 | Cloth \$45.00

This beautifully written work unpacks the ways in which, around 1900, art scholars, critics, and—importantly—choreographers wrote and thought about the artwork as an actual object in real time and space, surrounded and fluently connected to the viewer through the very air we breathe. In other words, they were not thinking about the work of art as a transcendent entity. Theorists such as Aby Warburg, Alois Riegl, Rainer Maria Rilke, and the choreographer Rudolf Laban drew on the science of their time to examine air as the material space surrounding an artwork, establishing its “milieu,” atmosphere, and “environment.” Christian explores how the artwork’s external space was seen to work as an aesthetic category in its own right. She starts with Rainer Maria Rilke’s observation that Rodin’s sculpture “exhales an atmosphere” and that Cezanne’s colors create “a calm, silken air” that pervades the empty rooms where the paintings are exhibited. Writers created an early theory of unbounded form that described what Christian calls an artwork’s ecstasis or its ability to engender its own space. The book rethinks entrenched narratives of aesthetics and modernism and recuperates alternative ones: thus, from this perspective, art objects complicate the now-fashionable discourse of empathy aesthetics and the attention to self-projecting subjects. Further, the book invites us to historicize the immersive spatial installations and “environments” that have arisen since the 1960s and to consider their origins in turn-of-the-twentieth-century aesthetics.

TABLE OF CONTENTS

Introduction: Artworks and Their Modalities of Egress: The Air within and without Artworks

1. Aer, Aurae, Venti: Warburg’s Aerial Forms and Historical Milieus
2. Luftraum: Riegl’s Vitalist Mesology of Form
3. Saturated Forms: Rilke’s and Rodin’s Sculpture of Environment
4. The “Kinesphere” and the Body’s Other Spatial Envelopes in Rudolf Laban’s Theory of Dance

Coda: Space as Form

Acknowledgments

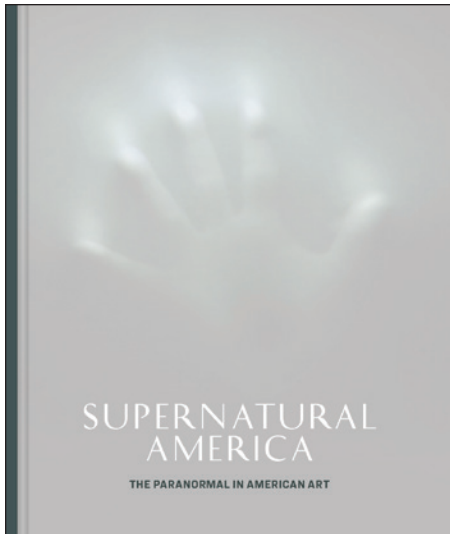
Notes

Bibliography

Index



Margareta Ingrid Christian is assistant professor of Germanic Studies at the University of Chicago. She has published articles in a range of contributed volumes and journals, among them *PMLA*, *German Studies Review*, and *History of Photography*.



Edited by **ROBERT COZZOLINO**

Supernatural America

The Paranormal in American Art

MAY | 320 p. | 200 color plates | 9 1/4 x 11 | Cloth \$50.00

Exhibition Schedule:

Toledo Museum of Art

Toledo, OH

June–September 2021

Speed Art Museum

Louisville, KY

October 2021–January 2022

Minneapolis Institute of Art

Minneapolis, MN

February–May 2022

Robert Cozzolino is the Patrick and Aimee Butler Curator of Paintings at the Minneapolis Institute of Art.

Simply put, the history of American manifest destiny is written in blood and paved with ghosts: those of Native Americans, slaves, war casualties, and countless others caught in the crosshairs of our nation’s “progress.” Between the trauma, bloody wars, everyday violence, and the threat (always) of nuclear annihilation, a culture of the supernatural has long been part of our heritage. This quirky book is the exhibition catalogue for “the first major assessment of the supernatural in American art.” As such, it studies works from the nineteenth century to the present day, works by artists exploring all manner of things spooky from seances to UFO sightings to possession to the ghosts that stalk our battlefields, lynching sites, and the space of other unhappy adventures. The exhibition itself promises to be strong-minded and colorful. Many of the artworks on the walls and in the pages of the catalogue are captivating, creepy, or occasionally just plain silly as they explore contacts between the living and the uncanny. Richly illustrated in color, this book is sure to appeal not just to exhibition goers but to experts in American art, African American and Native American studies, visionary art, and more. The exhibition features objects from artists as diverse as painter Albert Pinkham Ryder, American surrealists Dorothea Tanning and Gertrude Abercrombie, and the African American painter Henry Ossawa Tanner.

WITH CONTRIBUTIONS BY

Wendy Bellion

Maria del Pilar Blanco

Sarah Burns

Bridget Cooks

Rachael Z. DeLue

Michelle Donnelly

George P. Hansen

Lacey Prpić Hedtke

Brandon Hodge

John Jota Leanos

Rachel Middleman

Alexander Nemerov

Tony Oursler

Renee Stout

Adam Thomas

Jeffrey Weinstock

Non-Design

Architecture, Liberalism, and the Market

APRIL | 376 p. | 65 halftones | 7 x 10 | Cloth \$50.00

- A revelatory reassessment of the political affinities of the most influential architects and urbanists of the second half of the twentieth century
- Traces the surprising parallels between the design philosophies of, say, Robert Venturi and Denise Scott Brown, and the political philosophies of economists such as Friedrich Hayek
- A deeply researched and fine-grained investigation of what “non-design” is and what it entails for urbanism, politics, and economics

In his inventive manuscript, Anthony Fontenot reveals the affinities between Friedrich Hayek’s libertarian conception of state power and the aesthetic deregulation sought by “non-design” architects and urbanists of the 1960s and 1970s such as Reyner Banham, Robert Venturi, Denise Scott Brown, and Jane Jacobs. These figures, generally considered liberals who rejected the cultural presuppositions of “high” architecture, sought to let capitalism reveal what the American built environment could or should be. Fontenot further limns the implications of this affinity for political liberalism, drawing surprising connections between the cultural turn away from the state and the evolution of aesthetics and the built environment.

TABLE OF CONTENTS

Introduction

Chapter 1. Planned Order versus Spontaneous Order

Chapter 2. New Brutalism and the Critique of Socialism: Non-Design and the New Visual Order

Chapter 3. The Borax Debates: From Modern Design to Non-Design

Chapter 4. Spontaneous City: Jane Jacobs and the Critique of Planned Order

Chapter 5. Chaos or Control: Non-Design and the American City

Chapter 6. The Indeterminate City

Conclusion

Acknowledgments

Notes

Index

Distant Early Warning

Marshall McLuhan and the Transformation of the Avant-Garde

JUNE | 224 p. | 56 halftones | 5 1/2 x 8 1/2 | Cloth \$95.00 Paper \$30.00

- First book to tell the story of Marshall McLuhan's entanglement with the art and artists of the twentieth-century avant-garde
- Reveals the connections of McLuhan and his theories to artists and art critics such as: Marcel Duchamp, Robert Rauschenberg, Jasper Johns, Claes Oldenburg, Andy Warhol, Nam June Paik, Tom Wolfe, Harold Rosenberg, Max Kozloff, Gregory Battcock, and so on
- Short but insightful book that is clearly written and will appeal to those not just in art history but also media studies and related fields

In *Distant Early Warning*, Alex Kitnick reveals the story of Marshall McLuhan's entanglement with the art and artists of the twentieth-century avant-garde. It is a story packed with big names: Marcel Duchamp, Robert Rauschenberg, Claes Oldenburg, Andy Warhol, Nam June Paik, Tom Wolfe, Harold Rosenberg, Max Kozloff, and more. Kitnick, though, is not focused on celebrity, instead he carefully forges connections between McLuhan, his theories, and the artists of his time with thorough research and superb use of McLuhan's own words. McLuhan's writings on media spread quickly and his provocations about what art should be and what artists should be responsible for fueled then current debates. McLuhan observed that artists are first to act in response to change, and he believed they should be the ones to which we entrust new media and technologies. Thus Rauschenberg's desire to connect with culture through things is met with McLuhan's faith in artists as bellwethers of the networked world. In his postscript, Kitnick overlays McLuhan's faith onto the state of contemporary and post-internet art. This final channeling of McLuhan is a swift and beautiful analysis, with a personal touch, of art's recent transgressions and what its future may hold.

CHRISTA NOEL ROBBINS

Artist as Author

Action and Intent in Late-Modernist American Painting

MARCH | 256 p. | 15 color plates, 45 halftones | 7 x 10 | Cloth \$45.00

This is the first extended study of authorship in mid 20th century abstract painting in the US. It describes how artists and critics used the medium of painting to advance their own claims about the role that they believed authorship should play in dictating the value, significance and social impact of the art object. Christa Noel Robbins tracks the subject across two definitive periods: the “New York School” as it was consolidated in the 1950s and “Post Painterly Abstraction” in the 50s-70s. Thanks to many insistent, deep dives into key artist archives, Robbins brings to the page the minds and voices of painters Arshile Gorky, Jack Tworikov, Helen Frankenthaler, Kenneth Noland, Sam Gilliam, and Agnes Martin and of critics Harold Rosenberg, Clement Greenberg, and others. These are all important characters in the polemical histories of American modernism, but this is the first time they are placed together in a single study and treated with equal measure, as peers participating in the shared late modernist moment.

TABLE OF CONTENTS

Introduction: The Artist as Author

Part I

Chapter 1. The Act-Painting

Chapter 2. The Expressive Fallacy

Chapter 3. Rhetoric of Motives

Part II

Chapter 4. Self-Discipline

Chapter 5. Event as Painting

Chapter 6. Conclusion: Gridlocked

Acknowledgments

Notes

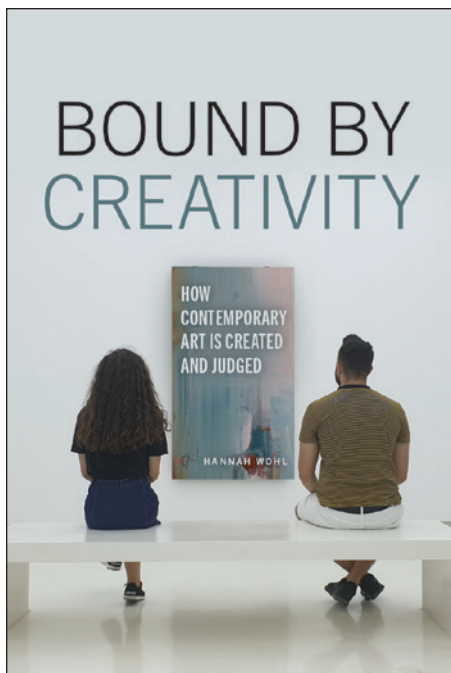
Select Bibliography

Index



“In this elegant book, Robbins makes a serious intervention in the field of post-war American art, paying careful attention both to abstract painting as it was conceived originally and as it continues to be written about today. Walking readers through the formation of a small group of key painters, she reveals various views among artists and critics on issues of authorship, agency, and the role of the painterly gesture.”—Jo Applin, author of *Lee Lozano: Not Working*

Christa Noel Robbins is assistant professor of art history at the University of Virginia. Her essays and reviews have been published in a variety of outlets, including *Art in America*, *Oxford Art Journal*, *Art History*, and the *Journal of Aesthetics and Art Criticism*, and she was the advisory editor of North American modernism for the *Routledge Encyclopedia of Modernism*.



HANNAH WOHL

Bound by Creativity

How Contemporary Art Is Created and Judged

JUNE | 232 p. | 24 halftones | 6 x 9 | Cloth \$90.00 Paper \$30.00

- Ethnography of contemporary artists and the art market in New York City
- Uncovers the way that an artist's signature style drives sales and marketing of the artist's work, in turn determining the kinds of decisions artists make about their work
- For sociologists of culture and art historians interested in the social phenomena surrounding art production and sales

TABLE OF CONTENTS

1. Introduction: Aesthetic Judgment in the Contemporary Art World
 2. The Eccentric Artist: Negotiating Creative Autonomy in the Art World
 3. Experimentation and Emotion: Developing Distinctive Creative Visions
 4. Interpretive Guides: Exhibiting Work and Shaping Meaning
 5. Eyes and Ears: Collecting Work and Maintaining Connoisseurship
 6. Producing Creative Visions: Presenting Evolving Trajectories over Careers
 7. Conclusion: Aesthetic Judgment in the Creative Process
- Acknowledgments
Methodological Appendix
Notes
References
Index

Hannah Wohl is assistant professor of sociology at the University of California, Santa Barbara.

In *Bound by Creativity*, sociologist Hannah Wohl draws on more than one hundred interviews and two years of ethnographic research in the New York contemporary art market, developing a sociological perspective on creativity through the analytic lens of judgment. The artists she encountered range from those trying to land their first solo exhibition to those with several dozens of museum exhibitions. She visited their studios and saw firsthand how they decided which works to leave unfinished, or to destroy, put into storage, or exhibit. She observed the installation of exhibitions in galleries, assisted in selling artwork for a gallery, and followed private collectors around art fairs and VIP collector events. Moments of judgment—whether by artists, curators, dealers, or buyers—led her to uncover that artistic practices are deeply sociological: both because artists' decisions are informed by their interactions with others, and because artists' decisions about their work affect the objects which circulate through the social world. Artists recognize that exhibitors and collectors prefer artists whom they deem to display a clear signature style. Wohl also explores judgment in art as part of the creative process. Evaluation, she says, is both a way that one judges how good a work is, and how one makes decisions about producing work. Our understanding of creative work rests on these highly social dynamics, Wohl shows, shedding new light on the production of cultural objects and prestige.

Edited by **CAROL CORRADO, JAVIER MIRANDA, JONATHAN HASKEL, and DANIEL SICHEL**

Measuring and Accounting for Innovation in the Twenty-First Century

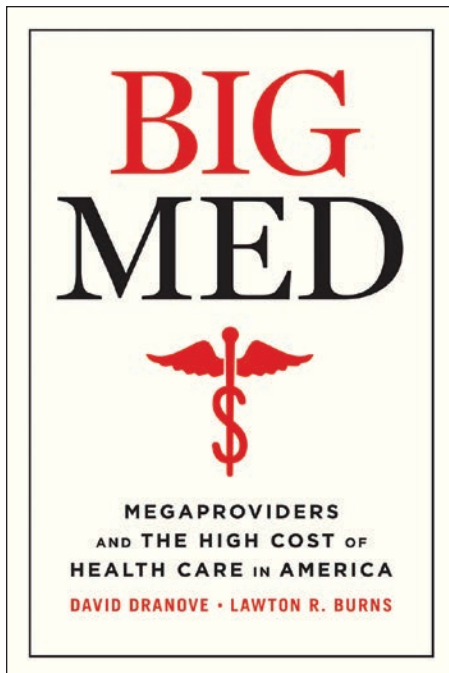
APRIL | 776 p. | 143 figures, 102 tables | 6 x 9 | Cloth \$130.00

Series: National Bureau of Economic Research Studies in Income and Wealth

Measuring innovation is a challenging task, both for researchers and for national statisticians, and it is increasingly important in light of the ongoing digital revolution. National accounts and many other economic statistics were designed before the emergence of the digital economy and the growing importance of intangible capital. They do not yet fully capture the wide range of innovative activity that is observed in modern economies. This volume examines how to measure innovation, track its effects on economic activity and on prices, and understand how it has changed the structure of production processes, labor markets, and organizational form and operation in business. The contributors explore new approaches to and data sources for measurement, such as collecting data for a particular innovation as opposed to a firm and the use of trademarks for tracking innovation. They also consider the connections between university-based R&D and business start-ups and the potential impacts of innovation on income distribution.



Carol Corrado is senior advisor and research director in economics at the Conference Board and a senior policy scholar at the Center for Business and Public Policy at Georgetown University's McDonough School of Business. **Javier Miranda** is a principal economist at the United States Census Bureau. **Jonathan Haskel** is professor of economics and director of the doctoral program at Imperial College London's Imperial College Business School. **Daniel Sichel** is professor of economics at Wellesley College and a research associate of the National Bureau of Economic Research.



“For years, allies of big medicine have argued that Bigger is Better. Dranove and Burns take on that argument and show it is not true. They point out how big medicine is failing, and how it can be reformed. This book is wonderfully informed and thoughtfully presented.”—David Cutler, Harvard University

David Dranove is the Walter Mc Nerney Distinguished Professor of Health Industry Management at Northwestern University’s Kellogg Graduate School of Management, where he is also professor of strategy and faculty director of the Kellogg PhD program. **Lawton Robert Burns** is the James Joo-Jin Kim Professor at the Wharton School, University of Pennsylvania, where he is also professor of healthcare management, professor of management, and codirector of the Roy and Diana Vagelos Program in Life Sciences and Management.

**DAVID DRANOVE and
LAWTON ROBERT BURNS**

Big Med

Megaproviders and the High Cost of Health Care in America

MAY | 336 p. | 2 figures, 3 tables | 6 x 9 | Cloth \$35.00

When it comes to healthcare, bigger isn’t always better. The early-1990s rise of “megaproviders”—large, hospital-based healthcare systems that have become the norm in American medicine—brought promises of accessibility, cost savings, and excellence to the American healthcare experience. Today’s megaproviders, following three decades of growth and consolidation, receive as much as two-thirds of healthcare spending in the United States. *Big Med* examines the rise of these megaproviders and their formative role in reducing American healthcare to its current shambles. As healthcare organizations have consolidated, they’ve increased their market power, and in doing so created a system in which the network sets the prices, insurance and pharmaceutical companies take the blame, and Americans suffer the costs. Drawing on seven decades of combined research in economics and sociology, Dranove and Burns consider the effects of this noncompetitive system on patients, doctors, and society more broadly. Physicians are forced to provide less attentive care to a larger number of patients; patients in turn pay more for lesser care. This leaves both parties alienated and disenchanted, and any motivations to improve the flawed system are stalled. Amid screeching public debate around the prospects and perils of Medicare-for-all, *Big Med* is a provocative, narrative-shifting account of who’s really calling the shots—and causing harm—in American healthcare today.

TABLE OF CONTENTS

Preface	Chapter 7. New Antitrust Challenges
Introduction	Chapter 8. Countervailing Power
Chapter 1. The Evolution of the Modern Hospital	Chapter 9. Will Disruptors Save the Health Economy?
Chapter 2. From Hospital to Health System	Chapter 10. Recommendations for Competition Policy
Chapter 3. Why Integration Failed	Chapter 11. Recommendations for Management Policy
Chapter 4. The Fall and Rise of the Antitrust Agencies	Acknowledgments
Chapter 5. History Repeating: The Second Wave of Integration	Notes
Chapter 6. Integration Is Still Failing	Index

DEIRDRE NANSEN McCLOSKEY

Bettering Humanomics

A New, and Old, Approach to
Economic Science

APRIL | 144 p. | 5 1/2 x 8 1/2 | Cloth \$30.00 Paper \$30.00

In *Bettering Humanomics: A New and Old Approach to Economic Science*, Deirdre Nansen McCloskey offers a critique of contemporary economics and a proposal for a better humanomics. McCloskey argues for an economic science that accepts the models and mathematics, the statistics and experiments of the current orthodoxy, but also attests to the immense amount we can still learn about human nature and the economy. From observing human actions in social contexts, to the various understandings attained by studying history, philosophy, and literature, McCloskey presents the myriad ways in which we think about life and how we justify and understand our actions in a synergistically human approach towards economic theory and practice.

TABLE OF CONTENTS

Preface

Part I. The Proposal

Chapter 1. Humanomics and Liberty
Promise Better Economic Science

Chapter 2. Adam Smith Practiced
Humanomics, and So Should We

Chapter 3. Economic History
Illustrates the Problems with
Nonhumanomics

Chapter 4. An Economic Science
Needs the Humanities

Chapter 5. It's Merely a Matter of
Common Sense and Intellectual Free
Trade

Chapter 6. After All, Sweet Talk
Rules a Free Economy

Chapter 7. Therefore We Should
Walk on Both Feet, Like Ludwig
Lachmann

Chapter 8. That Is, Economics Needs
Theories of Human Minds beyond
Behaviorism

Part II. The Killer App

Chapter 9. The Killer App of
Humanomics Is the Evidence That
the Great Enrichment Came from
Ethics and Rhetoric

Chapter 10. The Dignity of
Liberalism Did It

Chapter 11. Ideas, Not Incentives,
Underlie It

Chapter 12. Even as to Time and
Location

Chapter 13. The Word's the Thing

Part III. The Doubts

Chapter 14. Doubts by Analytic
Philosophers about the Killer App
Are Not Persuasive

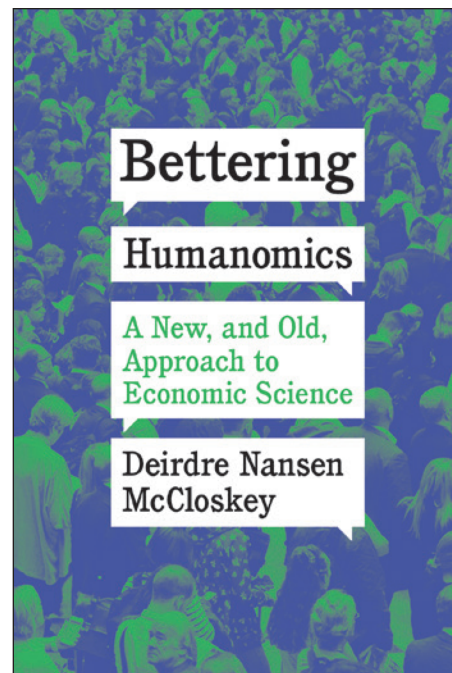
Chapter 15. Nor by Sociologists or
Political Philosophers

Chapter 16. Nor Even by Economic
Historians

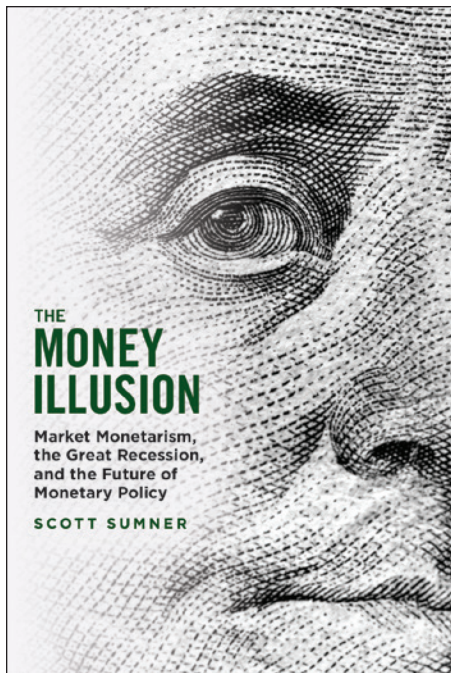
Notes

Works Cited

Index



Deirdre Nansen McCloskey is distinguished professor emerita of economics and of history and professor emerita of English and of communication, at the University of Illinois at Chicago. She is the author of two dozen books including *Leave Me Alone and I'll Make You Rich*, *The Bourgeois Virtues*, *Bourgeois Dignity*, *Bourgeois Equality*, *Crossing: A Transgender Memoir*, and *Economical Writing*.



SCOTT SUMNER

The Money Illusion

Market Monetarism, the Great Recession, and the Future of Monetary Policy

MAY | 392 p. | 78 line drawings, 10 tables | 6 x 9 | Cloth \$35.00

“Sumner has assembled all of his ideas and commentary since the beginning of the Great Recession regarding monetary policy, encompassing his writing in journals, books, blogs, and policy papers. Given that Sumner is basically the standard-bearer of the market monetarists, this is a welcome task. His systematic application of market monetarism to the Great Recession constitutes a valuable contribution and will probably be used as a reference by many. The virtue of the book is that it is accessible to all.”

—Vincent Geloso, King’s University College

Scott Sumner is the Ralph G. Hawtrey Chair of Monetary Policy at the Mercatus Center at George Mason University. He is the author of *The Midas Paradox: Financial Markets, Government Policy Shocks, and the Great Depression* and the economics blog *The Money Illusion*.

Monetary policy is the means by which a large central bank like the US Federal Reserve controls the amount of money in circulation. The Fed might employ a “loose” or “easy” monetary policy—purchasing assets with freshly printed cash, increasing the size of the money pool nationally—to spur spending and employment during times of economic contraction. A “tight” monetary policy is employed as a correction where these expansionary periods eventually produce price increases, or inflation. The centrality of monetary policy to macroeconomics is a topic of some debate. Monetarists like Milton Friedman argued it was everything, going so far as to blame the Great Depression on the Fed’s tight monetary policy rather than the 1929 stock market crash. Keynesians like Paul Krugman couch their criticisms in monetarism’s limited capacity to spur growth, especially in times of crisis: once interest rates reach zero, monetary policy loses its capacity to produce additional growth. *The Money Illusion* is George Mason University economist Scott Sumner’s end-to-end case for an evolved, less discretionary approach to monetary policy, which he and his cohort have termed “market monetarism.” The nominal use of “market” here is telling: Sumner argues that public confidence in central banking institutions like the Fed is central, and as critical as forecasting, to ensuring the health and stability of the economy. To achieve it, he makes a case that monetary policy should be indexed against a pre-set growth trajectory (in the form of a steadily increasing nominal GDP), not regulated ad-hoc through interpretations of short-term market changes. As Sumner tells it, the Fed is simultaneously responsible for the Great Recession and our best safeguard against having it happen again. Part of that is a responsibility to chart a course, and to do so with transparency.

JENNIFER KEYS ADAIR and
KIYOMI SÁNCHEZ-SUZUKI COLEGROVE

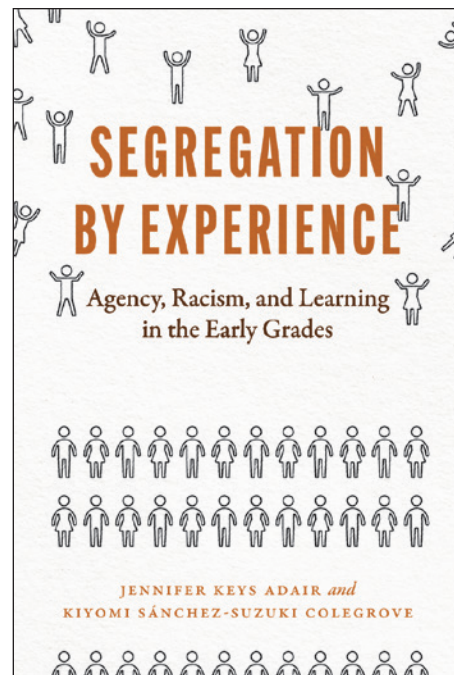
Segregation by Experience

Agency, Racism, and Learning in the Early Grades

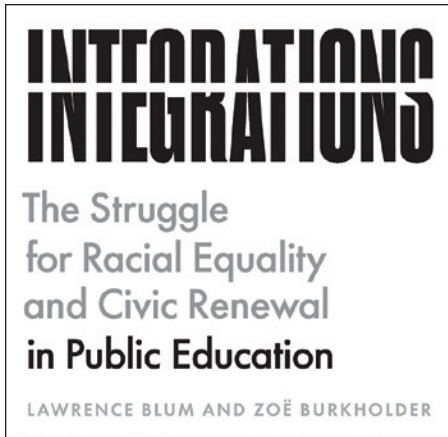
APRIL | 224 p. | 9 halftones, 6 tables | 6 x 9 | Cloth \$95.00 Paper \$27.50

- Ethnographic account of a multi-racial classroom in which young children are given full autonomy and not aggressively disciplined to be submissive and silent, as well as a study of the reactions of parents, educators, and children to these educational practices
- Reveals the ways children of color are disproportionately disciplined and stripped of agency in school
- For scholars of education and practitioners interested in equality of educational experience and in supporting the autonomy of children of color

Early childhood can be a time of immense discovery, and educators have an opportunity to harness their students' fascination toward learning. And some teachers do, engaging with their students' ideas in ways that make learning collaborative. In *Segregation by Experience*, the authors set out to study how Latinx children exercise agency in their classrooms—children who don't often have access to these kinds of learning environments. The authors filmed a classroom in which an elementary school teacher, Ms. Bailey, made her students active participants. But when the authors showed videos of these black and brown children wandering around the classroom, being consulted for their ideas, observing and participating by their own initiative, reading snuggled up, shouting out ideas and stories without raising their hands, and influencing what they learned about, the response was surprising. Teachers admired Ms. Bailey but didn't think her practices would work with their black and brown students. Parents of color—many of them immigrants—liked many of the practices, but worried that they would endanger or compromise their children. Young children thought they were terrible, telling the authors that learning was about being quiet, still, and compliant. The children in the film were behaving badly. *Segregation by Experience* asks us to consider which children's unique voices are encouraged—and which are being disciplined through educational experience.



Jennifer Keys Adair is associate professor of early childhood education at the University of Texas at Austin. She is also the director of Agency and Young Children Research Collective. **Kiyomi Sánchez-Suzuki Colegrove** is assistant professor of bilingual bicultural education at Texas State University.



LAWRENCE BLUM and ZOË BURKHOLDER

Integrations

The Struggle for Racial Equality and Civic Renewal in Public Education

APRIL | 280 p. | 5 halftones | 6 x 9 | Cloth \$95.00 Paper \$27.50

- Historical and philosophical account of integration in US schools
- Gives an account of integration as a plural phenomenon that affected multiple racial and ethnic groups and has various philosophical meanings
- For scholars of education and philosophers interested in the philosophy of racial equality

Series: History and Philosophy of Education Series

Lawrence Blum is professor of philosophy and distinguished professor of liberal arts and education at the University of Massachusetts, Boston. He is the author of several books, including *High School, Race, and America's Future: What Students Have to Teach Us about Morality, Diversity, and Community* and *"I'm Not a Racist, But...": The Moral Quandary of Race*. **Zoë Burkholder** is professor of educational foundations and director of the Holocaust, Genocide, and Human Rights Education Project at Montclair State University. She is the author of *An African American Dilemma: A History of School Integration and Civil Rights in the North* and *Color in the Classroom: How American Schools Taught Race, 1900–1954*.

Education plays a central part in the history of racial inequality in America, with people of color long advocating for equal educational rights and opportunities. Though school desegregation initially was a boon for educational equality, schools began to re-segregate in the 1980s, and schools are now more segregated than ever. In *Integrations*, historian Zoë Burkholder and philosopher Lawrence Blum set out to shed needed light on the enduring problem of segregation in American schools. From a historical perspective, the authors analyze how ideas about race influenced the creation and development of American public schools. Importantly, the authors focus on multiple marginalized groups in American schooling: African Americans, Native Americans, Latinxs, and Asian Americans. In the second half of the book, the authors explore what equal education should and could look like. They argue for a conception of “educational goods” (including the development of moral and civic capacities) that should and can be provided to every child through schooling—including integration itself. Ultimately, the authors show that in order to grapple with integration in a meaningful way, we must think of integration in the plural, both in its multiple histories and the many possible meanings of and courses of action for integration.

TABLE OF CONTENTS

Introduction	Chapter 5. Integrations: The Civic Argument
Chapter 1. Segregation	Conclusion: Egalitarian Civic Integrationist Pluralism
Chapter 2. Desegregation	Acknowledgments
Chapter 3. Equality	Notes
Chapter 4. Integrations: The Capital Argument	Index

PAUL REITTER and CHAD WELLMON

Permanent Crisis

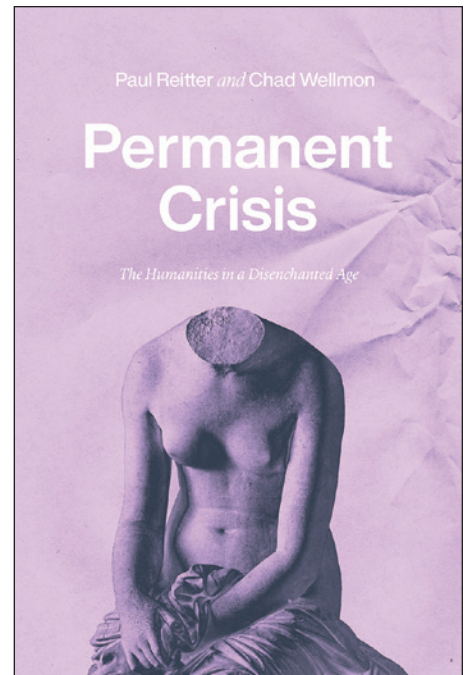
The Humanities in a Disenchanted Age

MAY | 320 p. | 6 x 9 | Cloth \$35.00

- A history of the idea of the “crisis of the humanities” that traces the supposed crisis back to nineteenth-century German thought
- Shows that the crisis of the humanities is not new at all, but rather a fundamental part of how the humanities stay relevant
- For all lovers of the humanities and those interested in higher education

Series: Studies in the History of the University

Any reader of *The Chronicle of Higher Education* can tell you that the humanities are in crisis. Seen as irrelevant for modern careers and hopelessly devoid of funding, humanistic disciplines seem at the mercy of modernizing forces driving the university towards academic pursuits that pull in grant money and direct students to lucrative careers. But as Paul Reitter and Chad Wellmon show, this crisis isn't new—in fact, it's as old as the humanities themselves. Today's humanities scholars experience and react to basic pressures in ways that are strikingly similar to the response of their nineteenth-century German counterparts. In German universities of the 1800s, as in those in the United States today, humanities scholars felt threatened by the very processes that allowed the modern humanities to flourish, such as institutional rationalization and the commodification of knowledge. But Reitter and Wellmon also emphasize the constructive side of crisis discourse. They claim that the self-understanding of the modern humanities didn't merely take shape in response to a perceived crisis; it also made crisis a core part of its project. The humanities came into their own by framing themselves as a unique resource for resolving crises of meaning and value that threatened other cultural or social goods. With this critical, historical perspective, *Permanent Crisis* can take humanists beyond the usual scolding, exhorting, and handwringing into clearer, more effective thinking about the fate of the humanities. Furthering ideas from Max Weber and Friedrich Nietzsche to Andrew Delbanco and William Deresiewicz, Reitter and Wellmon dig into the notion of the humanities as a way to find meaning and coherence in the world.



Paul Reitter is professor of Germanic languages and literatures at the Ohio State University. He is the author and editor of many books, including *The Anti-Journalist: Karl Kraus and Jewish Self-Fashioning in Fin-de-Siecle Europe*, also published by the University of Chicago Press. **Chad Wellmon** is professor of German studies and history at the University of Virginia. He is the author and editor of many books, including, *The Rise of the Research University: A Sourcebook* and *Organizing Enlightenment: Information Overload and the Invention of the Modern Research University*.



**CAMPBELL F. SCRIBNER and
BRYAN R. WARNICK**

Spare the Rod

Punishment and the Moral Community of Schools

APRIL | 168 p. | 6 x 9 | Cloth \$95.00 Paper \$25.00

- Historical and philosophical account of discipline and punishment in schools
- Explores how we think of schools as moral communities and what this means for the place of punishment in schools
- For scholars of education, those interested in the school-to-prison pipeline, and people interested in restorative justice

Series: History and Philosophy of Education Series

TABLE OF CONTENTS

Introduction: Perspectives on School Punishment

Chapter 1. Punishment: Its Meaning and Justification

Chapter 2. Punishment in Early American Schools

Chapter 3. Punishment, Bureaucracy, and Demoralization

Chapter 4. Punishment and the Moral Community of Schools

Conclusion. Punishment, Properly Conceived

Acknowledgments

Notes

Bibliography

Index

Campbell F. Scribner is assistant professor of education at the University of Maryland—College Park. He is the author of *The Fight for Local Control: Schools, Suburbs, and American Democracy*. **Bryan R. Warnick** is professor of education at the Ohio State University. He is the author of *Understanding Student Rights in Schools: Speech, Privacy, and Religion in Educational Contexts* and *Imitation and Education: A Philosophical Inquiry into Learning by Example*.

In *Spare the Rod*, historian Campbell F. Scribner and philosopher Bryan R. Warnick think deeply about punishment and discipline practices in American schooling. To delve into this controversial subject, the authors carefully consider two major issues. The first involves questions of meaning. How have concepts of discipline and punishment in schools changed over time? What purposes are they supposed to serve? And what can they tell us about our assumptions about education? The second issue involves the justification of punishment and discipline in schools. Are public school educators ever justified in punishing or disciplining students? Are these things important for moral education? Or, are they fundamentally opposed to education? If some form of punishment is justified in schools, what ethical guidelines should direct its administration? The authors argue that as schools have grown increasingly bureaucratic over the past century, formalizing disciplinary systems and shifting from physical punishments to forms of spatial or structural punishment (such as suspension), school discipline has not only come to resemble the operation of prisons or policing but has grown increasingly integrated with those institutions. These changes, they argue, disregard the unique status of schools as spaces of moral growth and community oversight, and are incompatible with the developmental ethos of education. What we need is a view of discipline and punishment that fits with the sort of moral community that schools should be.

CAROLYN N. BILTOFT

A Violent Peace

Media, Truth, and Power at the League of Nations

APRIL | 216 p. | 6 x 9 | Cloth \$95.00 Paper \$35.00

- Examines the mediascape of the interwar years through the archives of the League of Nations
- A global intellectual history of how information systems transformed the heart of politics, markets, and mentalities between 1918 and 1945
- A highly original book that blends careful historical scholarship with sophisticated social theory

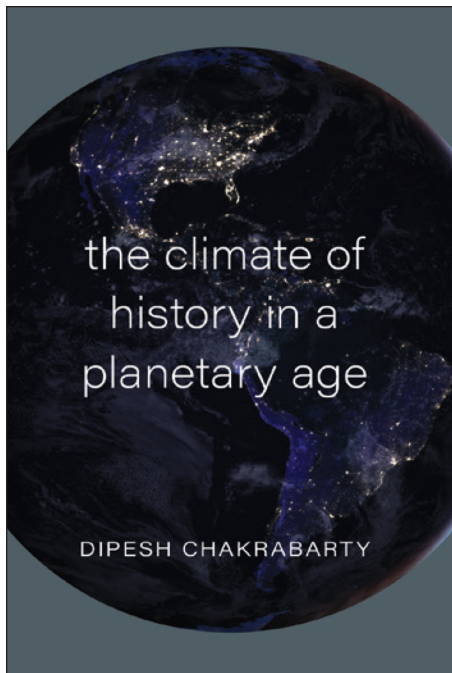
Confronted with the roiling changes of the post-WWI world—from growing stateless populations to the resurgence of right-wing movements—the League of Nations aimed to counteract dangerous conflicts between national interests and generate instead a transnational, cosmopolitan dialogue on truth and justice. Amid widespread anxiety over truth and falsehood, an army of League personnel produced streams of documents in the pursuit of “shaping global public opinion.” Combining the tools of global intellectual history and cultural history, *A Violent Peace* explores the power and the vulnerability of information systems while laying bare “the anatomy of fascism” in the interwar period. Carolyn N. Biltoft reopens the archives of the League to show how its attempt to operationalize information science in support of the post-WWI order proved ultimately pyrrhic as informational power struggles devolved into violence. A meditation on instability in information systems, the allure of fascism, and the contradictions at the heart of a global and violent modernity, *A Violent Peace* paints a rich portrait of the emergence of the age of information—and all its attendant problems.

TABLE OF CONTENTS

Preface: Truth, Lies, and Violence, Then and Now	5. Fiat Lux? False News and Hidden Flesh
1. As Seen at the League of Nations: Global Media, Competing Truths, and the Allure of Fascism	6. The Word and the Sword Revisited
2. Rebranding the World (Picture)	Acknowledgments
3. On True and False Tongues	Notes
4. Fabricating Currencies: Paper, Gold, and Other Facsimiles	Bibliography
	Index



Carolyn N. Biltoft is assistant professor of international history at the Graduate Institute Geneva.



DIPESH CHAKRABARTY

The Climate of History in a Planetary Age

MARCH | 296 p. | 2 halftones | 6 x 9 | Cloth \$95.00 Paper \$25.00

“With his new masterwork, Chakrabarty confirms that he is one of the most creative and philosophically-minded historians writing today. The oppositions he proposes between the *global* of globalization and the *global* of global warming, between the *world* and the *planet*, between *sustainability* and *habitability* are illuminating and effective for thinking and acting through our highly uncertain and disoriented times.”—François Hartog, author of *Chronos*

Dipesh Chakrabarty is the Lawrence A. Kimpton Distinguished Service Professor of History, South Asian Languages and Civilizations at the University of Chicago. He is the author of *The Calling of History: Sir Jadunath Sarkar and His Empire of Truth*, also published by the University of Chicago Press. He is the recipient of the 2014 Toynbee Prize, which is given to a distinguished practitioner of global history.

For the past decade, no thinker has had a greater influence on debates about the meaning of climate change in the humanities than the historian Dipesh Chakrabarty. Climate change, he has argued, upends our ideas about history, modernity, and globalization, and confronts humanists with the kinds of universals that they have been long loath to consider. Here Chakrabarty elaborates this thesis for the first time in book form and extends it in important ways. “The human condition,” Chakrabarty writes, “has changed.” The burden of *The Climate of History in a Planetary Age* is to grapple with what this means for historical and political thought. Chakrabarty argues that our times require us to see ourselves from two perspectives at once: the planetary and the global. The global (and thus globalization) are human constructs, but the planetary Earth system de-centers the human. Chakrabarty explores the question of modern freedoms in light of this globe/planet distinction. He also considers why Marxist, postcolonial, and other progressive scholarship has failed to account for the problems of human history that anthropogenic climate change poses. The book concludes with a conversation between Chakrabarty and the French anthropologist Bruno Latour. Few works are as likely to shape our understanding of the human condition as we open ourselves to the implications of the Anthropocene.

TABLE OF CONTENTS

Introduction: Intimations of the Planetary	6. In the Ruins of an Enduring Fable
Part I: The Globe and the Planet	Part III: Facing the Planetary
1. Four Theses	7. Anthropocene Time
2. Conjoined Histories	8. Toward an Anthropological Clearing
3. The Planet: A Humanist Category	Postscript: The Global Reveals the Planetary: A Conversation with Bruno Latour
Part II: The Difficulty of Being Modern	Acknowledgments
4. The Difficulty of Being Modern	Notes
5. Planetary Aspirations: Reading a Suicide in India	Index

JONATHAN FREEDMAN

The Jewish Decadence

Jews and the Aesthetics of Modernity

MARCH | 304 p. | 41 halftones | 6 x 9 | Cloth \$95.00 Paper \$30.00

- First book to examine Jewish artistic involvement in the decadent art movement, and also the first book to show how that involvement influenced Jewish cultural production up through the late 20th century
- Covers an impressive range of art, artists, and authors such as Alfons Mucha, Catulle Mèndes, Gustav Kahn, Sigmund Freud, Marcel Proust, Sarah Bernhardt, and Claude Cahun
- Fourth and final book by a renowned scholar of literature and Jewish culture

Freedman's final book is a tour de force that examines the history of Jewish involvement in the decadent art movement. While decadent art's most notorious practitioner was Oscar Wilde, as a movement it spread through western Europe and even included a few adherents in Russia. Jewish writers and artists such as Catulle Mèndes, Gustav Kahn, and Simeon Solomon would portray non-stereotyped characters and produce highly influential works. After decadent art's peak, Walter Benjamin, Marcel Proust, and Sigmund Freud, would take up the idiom of decadence and carry it with them during the cultural transition to modernism. Freedman expertly and elegantly takes readers through this transition and beyond, showing the lineage of Jewish decadence all the way through to the end of the twentieth century.

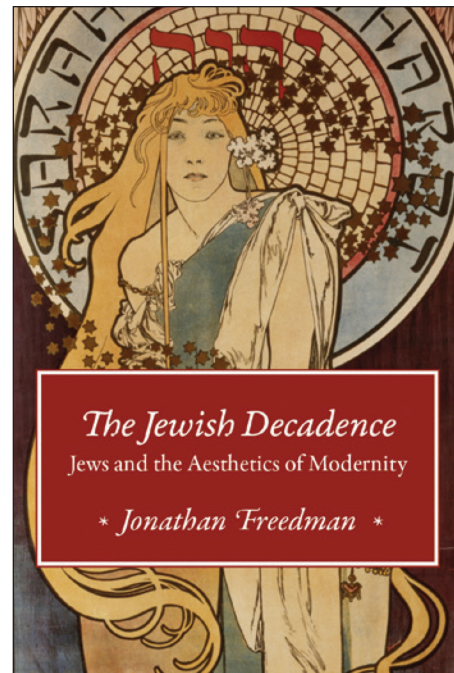
TABLE OF CONTENTS

Preface, by Daniel Hack and Amy Hungerford

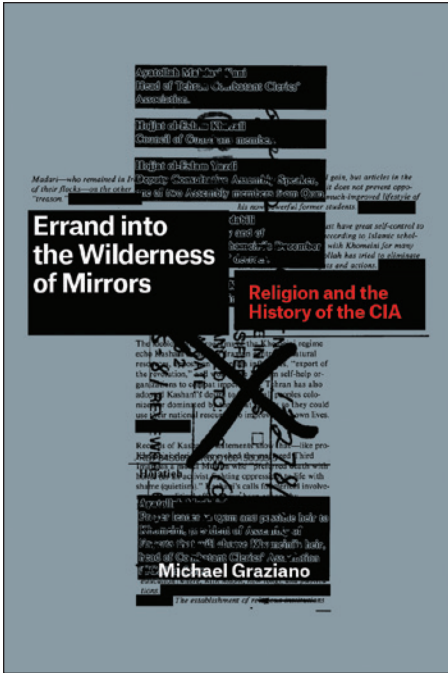
Introduction: "Our Two-Step Is the Modern Decadence!"

1. *Qu'est-ce que c'est la décadence?* And What Does It Have to Do with Jews?
2. Oscar Wilde among the Jews
3. Salomania and the Remaking of the Jewish Female Body from Sarah Bernhardt to Betty Boop
4. Coming Out of the Jewish Closet with Marcel Proust
5. Pessimism, Jewish Style: Jews Reading Schopenhauer from Freud to Bellow
6. Walter Benjamin's Paris, Capital of Jewish Aesthetic Modernity
7. *Dybbuks*, Vampires, and Other Fin-de-Siècle Jewish Phantasms

Conclusion: The Deca-danse; or, The Afterlife of the Jewish Decadent



Jonathan Freedman is the Marvin Felheim Collegiate Professor of English, American Studies, and Judaic Studies at the University of Michigan. He is the author of *Professions of Taste: Henry James, British Aestheticism, and Commodity Culture*; *The Temple of Culture: Assimilation, Anti-Semitism, and the Making of Literary Anglo-America*; and *Klezmer America: Jewishness, Ethnicity, Modernity*.



Michael Graziano is assistant professor of religion at the University of Northern Iowa.

MICHAEL GRAZIANO

Errand into the Wilderness of Mirrors

Religion and the History of the CIA

APRIL | 240 p. | 2 line drawings | 6 x 9 | Cloth \$45.00

- A fresh and insightful look at the importance of religion to American spycraft in the twentieth century
- Reveals the CIA, often thought of as a bastion of rationalist logic, as critically shaped by the Catholicism of some of its most legendary figures
- Shows how the religious preconceptions of specific intelligence agents led to foreign policy miscalculations

Michael Graziano investigates the religious conceptions of those who shaped and worked for the CIA, arguing that the Catholicism of key figures—such as “Wild” Bill Donovan and Edward Lansdale—was decisive in establishing the agency’s concerns, methods, and understandings of the world. In part this was because the Roman Catholic Church already had global networks of people and safe places that American agents could use to their advantage. But conversely, American agents were overly inclined to view other powerful religions and religious figures in the same framework as Catholicism—misconceptions that led, too often, to tragedy and disaster.

TABLE OF CONTENTS

Introduction: Charting the Wilderness

1. American Spies and American Catholics
2. Refining the Religious Approach
3. The Great Jihad of Freedom
4. On Caring What It Is
5. Baptizing Vietnam
6. Counterinsurgency and the Study of World Religions
7. Iran and Revolutionary Thinking

Conclusion: A New Wilderness

Acknowledgments

Notes

Index

CHARLIE HAILEY

The Porch

Meditations on the Edge of Nature

APRIL | 224 p. | 6 halftones, 6 line drawings | 5 1/2 x 8 1/2 | Cloth \$22.50

- Written by an architect with the soul of a poet or painter, this Thoreauvian consideration of humanity and the world is both written from and focused on a place that is both inside and outside: the porch
- Careful and lyrical observations about porches open onto equally thoughtful perceptions of how people perceive and influence the environments they create and inhabit
- An all-too-timely reflection on the evanescence and fragility of the borders between seemingly solid land and inexorably rising waters

There is something spooky and resonant about liminal places like docks, shorelines, decks, and perhaps most commonly porches. Here, Charlie Hailey meditates on porches in a way that is appropriately thoughtful, affecting, rich, and resonant. Porches, through his eyes, become portals into an endless array of large metaphysical questions: what is it to be in a place? How does one place teach us about the world and about ourselves, both as individuals and as a species? What are we—and the things we have built—in this world? In a time when questions of what makes society *society* and what sustains the individual are so paramount, Hailey's meditations from his porch on Florida's Homosassa River are both a tonic and a series of welcome provocations.

TABLE OF CONTENTS

1. PORCH

2. TILT

3. AIR

4. SCREEN

5. BLUE

6. ACCLIMATE

Acknowledgments

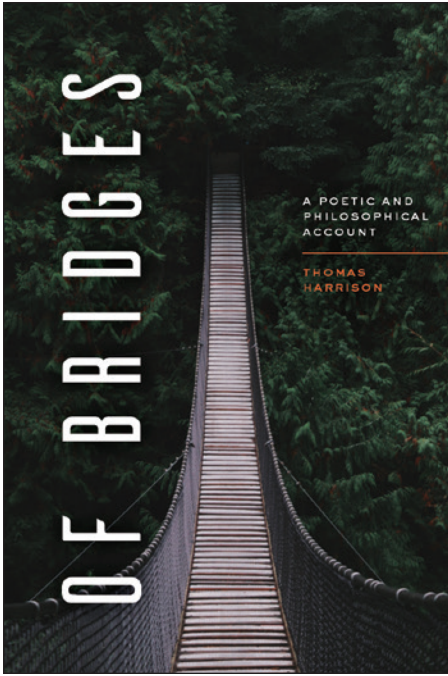
Notes

Illustration Credits

Index



Charlie Hailey is an architect, writer, and professor. A Guggenheim Fellow and Fulbright Scholar, he is the author of six books, including *Camps: A Guide to 21st-century Space*. Hailey teaches at the University of Florida, where he was recently named Teacher-Scholar of the Year.



THOMAS HARRISON

Of Bridges

A Poetic and Philosophical Account

MARCH | 304 p. | 3 color plates, 73 halftones | 6 x 9 | Cloth \$35.00

- By turns witty and playful, but also erudite and intensely serious, Harrison explores diverse meanings and purposes of bridges in human culture
- Views bridges as both melancholy sights of unfinished work and marvels of human invention and ambition
- Discusses bridges as metaphors, musical figures, and how sound and poetry, in literature, philosophy, and film, can connect images and ideas

“Of Bridges is a dazzling investigation into the profound semantic and historical resonance of the seemingly simple word bridge, that passage between two points that is unique in its material, metaphoric, and philosophical properties. Harrison’s book is astonishingly learned, well-written, and imaginative. Bridges will never be the same after this brilliant study.”
—Marjorie Perloff, Stanford University

Thomas Harrison is professor of European Languages and Transcultural Studies at the University of California, Los Angeles. He is the author of *1910: The Emancipation of Dissonance* and *Essayism: Conrad, Musil, and Pirandello* as well as the editor of *Nietzsche in Italy* and *The Favorite Malice: Ontology and Reference in Contemporary Italian Poetry*.

“Always,” wrote Philip Larkin, “it is by bridges that we live.” Bridges represent our aspirations to connect, to soar beyond divides. And it is the unfinished business of human connection that makes bridges such melancholy sights, even and especially when they are marvels of invention. In this wide-ranging and erudite book, Thomas Harrison gives a panoramic account of the many meanings and valences of bridges in human culture. He considers the impulse to build bridges in early human civilizations and the way bridges linked the transience of human life and the eternal realm of the divine. He visits historical bridges over which people have gone to battle, discusses metaphorical bridges, such those in musical composition, and probes the many connections between bridges and death, and bridges and love. Throughout, Harrison illustrates his discussions with a wide range of references from art, poetry, and philosophy, mostly though not exclusively from the European tradition, reaching back to antiquity.

TABLE OF CONTENTS

List of Illustrations	7. Nietzsche’s Bridges
Introduction	8. Sea Bridges and Selves
1. The Great Bridge-Building of God	9. Bridged Disconnection
2. Living on the Bridge	Acknowledgments
3. Musical Bridges	Notes
4. Bridge Brothers and Foes	Bibliography
5. Word Bridges	Index
6. The Bridge as Gallows	

PAUL S. HIRSCH

Pulp Empire

The Secret History of Comic Book Imperialism

JUNE | 344 p. | 44 color plates, 6 halftones | 6 x 9 | Cloth \$30.00

- Exposes (shockingly!) the US government's use of comic books as overseas propaganda both in wartime and when at peace
- Details (gruesomely!) that comic books encapsulate America's best ideals and darkest urges
- Reveals (at last!) the dark, pulsing heart of America's self-image, smeared in four colors across the globe

Paul S. Hirsch's revelatory book opens the archives to show the complex relationships between comic books and American foreign relations in the mid-twentieth century. Scourged and repressed on the one hand, yet co-opted and deployed as propaganda on the other, violent, sexist comic books were both vital expressions of American freedom and upsetting depictions of the American id. Hirsch draws on previously classified material and newly available personal records to weave together the perspectives of government officials, comic-book publishers and creators, and people in other countries who found themselves on the receiving end of American culture.

TABLE OF CONTENTS

Introduction: Making an American Monster

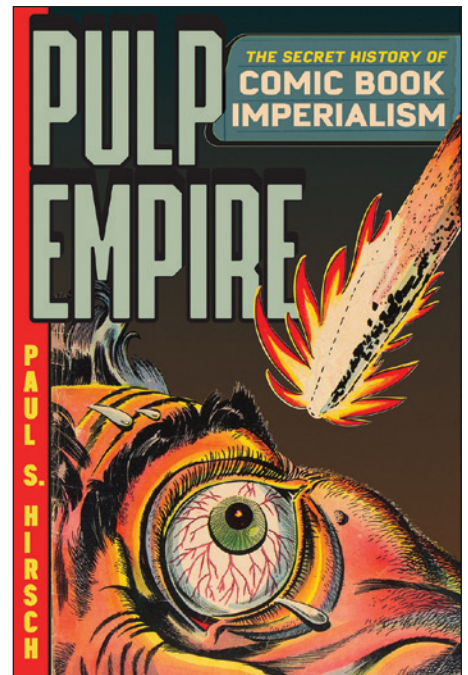
1. This Is Our Enemy
2. The Wild Spree of the Laughing Sadist
3. Donald Duck's Atom Bomb
4. The Devil's Ally
5. American Civilization Means Airstrips and Comic Strips
6. The Free World Speaks
7. Thor Battles the Vietcong

Conclusion: The Ghosts among Us

Acknowledgments

Notes

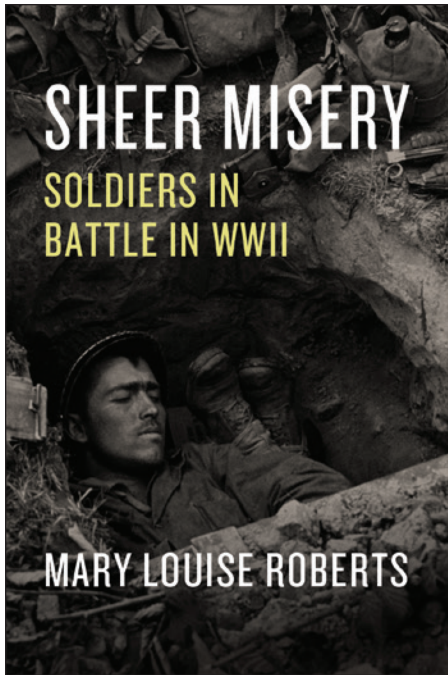
Index



“I’ll be frank: I love this book. Hirsch’s writing is crisp and exciting, and it’s a joy to see the history of comic books and the Cold War United States told from such a fresh angle. This fun, sharp book is one I’ll be thinking about for a while.”

—Daniel Immerwahr, author of *How to Hide an Empire: A History of the Greater United States*

Paul S. Hirsch is a postdoctoral fellow at the Institute for Historical Studies at the University of Texas, Austin and an inaugural fellow at the Robert B. Silvers foundation.



Mary Louise Roberts is the WARF Distinguished Lucie Aubrac Professor of History at the University of Wisconsin–Madison. She is also the Charles Boal Ewing Chair in Military History at the United States Military Academy at West Point for the 2020-21 academic year. Her most recent books are *What Soldiers Do* and *D-Day through French Eyes*.

MARY LOUISE ROBERTS

Sheer Misery

Soldiers in Battle in WWII

APRIL | 208 p. | 19 halftones, 4 maps | 6 x 9 | Cloth \$23.00

This is an unflinching history of the Western Front in World War II told through the physical misery of the soldiers who fought there. Roberts describes the experiences not only of American and British troops, but of French and German soldiers, too. Though she ranges across the Western Front, her primary cases are the winter campaigns of 43-44 in Italy and 44-45 in Belgium, both crucial to the war's outcome. The narrative features vivid accounts by soldiers from all sides about how it felt to be a body in the European Theater. We watch them cope with the discomfort and indignity of filth and body odor, dreadful food, the pain of trench foot, wounds, and ultimately with their own mortality and the shock of the corpse. Part of what makes this book so original derives from the source material: military historians tend to study the papers of those in high command. That is appropriate for conventional military history with its focus on battle strategy; but it's a far cry from the world inhabited by troops on the ground who often didn't know where they were or where they were going or why. As Roberts writes, "For soldiers who fought, the war was above all about their bodies. It was as bodies that they had been recruited, trained and deployed. Their job was to injure and kill bodies but also be injured and killed. 'I am now what my civilization has been striving to create for so long,' claimed British lieutenant Neil McCallum, 'a technically valuable, humanly worthless piece of flesh and blood, animate, responsive, and supposedly faithful until death.' This book explores McCallum's body as the war made it—technical, submissive, faithful until death. But it also tells the story of the pride and anger he expresses—how men on the line used their bodies to insist on their own humanity."

TABLE OF CONTENTS

- Introduction
- 1. The Senses
- 2. The Dirty Body
- 3. The Foot
- 4. The Wound
- 5. The Corpse
- Acknowledgments
- Notes
- Index

ALEX WELLERSTEIN

Restricted Data

The History of Nuclear Secrecy in the United States

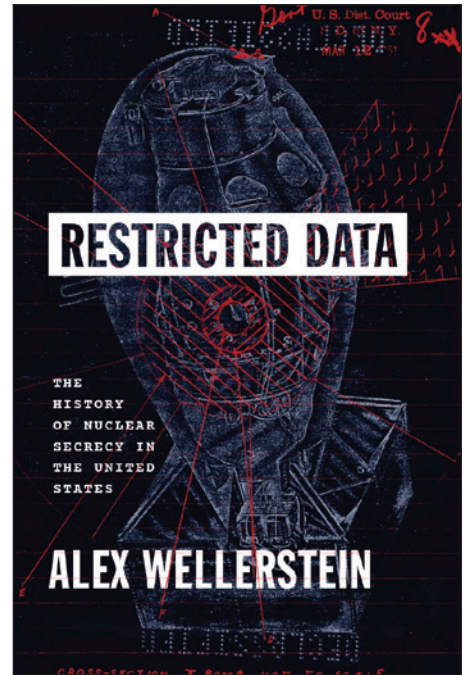
APRIL | 528 p. | 12 halftones, 7 line drawings, 3 tables | 6 x 9 | Cloth \$35.00

- The author created NUKEMAP, which has been used by over 30 million people globally, and his blog has received around 5 million total page views over its lifetime; he has over 24,000 Twitter followers
- First full history of nuclear secrecy
- Brings out the best of a decade of archival research, drawing on never-before seen, formerly top-secret sources

Nuclear weapons, since their conception, have been the subject of secrecy. In the months after the dropping of the atomic bombs on Hiroshima and Nagasaki, the American scientific establishment, the American government, and the American public all wrestled with what was called the “problem of secrecy,” wondering not only whether secrecy was appropriate and effective as a means of controlling this new technology but also whether it was compatible with the country’s core values.

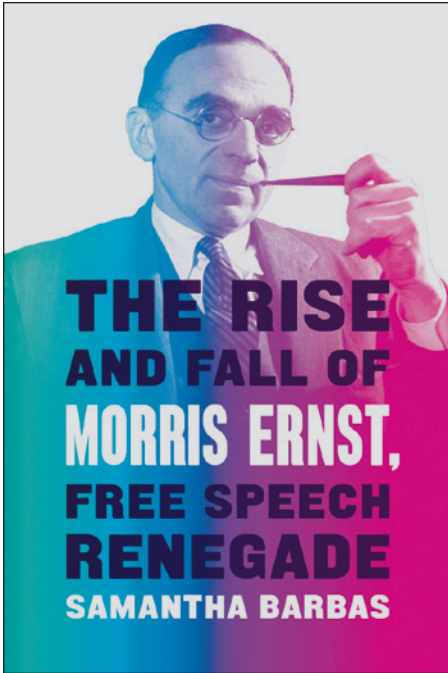
Out of a messy context of propaganda, confusion, spy scares, and the grave counsel of competing groups of scientists, what historian Alex Wellerstein calls a “new regime of secrecy” was put into place. It was unlike any other previous or since. Nuclear secrets were given their own unique legal designation in American law (“restricted data”), one that operates differently than all other forms of national security classification and exists to this day.

Drawing on massive amounts of declassified files, including records released by the government for the first time at the author’s request, *Restricted Data* is a narrative account of nuclear secrecy and the tensions and uncertainty that built as the Cold War continued. In the US, both science and democracy are pitted against nuclear secrecy, and this makes its history uniquely compelling and timely.



“This book tackles a big and important subject—nuclear secrecy—and illuminates its history with a wealth of new detail. Wellerstein provides a long, sweeping overview of secrecy in the nuclear age, tracking its evolution from the pre-World War II discovery of fission to the present. He surveys a vital topic through the mastery of difficult archival sources and assembles a coherent, compelling narrative.”—Peter Westwick, author of *Stealth: The Secret Contest to Invent Invisible Aircraft*

Alex Wellerstein is assistant professor of science and technology studies at the Stevens Institute of Technology in New Jersey. He is the creator of the online nuclear weapons simulator NUKEMAP.



Samantha Barbas is a professor at the University at Buffalo School of Law and the author of five previous books, most recently *Confidential Confidential: The Inside Story of Hollywood's Notorious Scandal Magazine*.

SAMANTHA BARBAS

The Rise and Fall of Morris Ernst, Free Speech Renegade

MAY | 424 p. | 10 halftones | 6 x 9 | Cloth \$35.00

- The first biography of Morris Ernst, a central figure in the fight for freedom of expression
- A full portrait of a complex man, both a contrarian and egotistical firebrand and a passionate defender of our greatest ideals
- Reveals the social and political transformations of twentieth-century America through the life of one of its largest personalities

Samantha Barbas delineates the life of famed lawyer and political advisor Morris Ernst, an early shaper of the American Civil Liberties Union. Today's fundamental challenges to free speech, expressive rights, and the exercise of political power make Ernst's battles to establish the cultural and legal norms of the twentieth century freshly interesting—particularly his role in framing the right to privacy. Barbas details Ernst's legendary free speech cases but also his manipulative ways and idiosyncratic and troubling political associations. A vital and conflicted man, Ernst was shaped strongly by the intersection of his legal ideas and the driving politics of his time.

TABLE OF CONTENTS

Introduction	12. Ulysses
1. Early Years	13. The Importance of Being Ernst
2. Williams	14. Defending the New Deal
3. New York	15. The Champion of Freedom
4. Greenbaum, Wolff, and Ernst	16. The National Lawyers Guild
5. Adventures	17. Ernst vs. Hague
6. Free Speech Lawyer	18. Controversy in the ACLU
7. To the Pure	19. The Turning Tide
8. The Sex Side of Life	20. Ernst at His Worst
9. Sex Wins in America	21. Desperate Moves
10. Troubled Times	22. Utopia 1976
11. Freedom for the Thought That We Hate	Acknowledgments
	Notes

MICHAEL H. CARRIERE and DAVID SCHALLIOL

The City Creative

The Rise of Urban Placemaking in Contemporary America

FEBRUARY | 360 p. | 145 color plates | 8 1/4 x 9 | Cloth \$35.00

- By far the most comprehensive, national look at all the ways placemaking has succeeded—and failed—since the Great Recession
- A rich and engaging portrait of communities of all kinds seeking to improve their physical and social environments
- Beautifully illustrated with dozens of full-color photographs by noted documentarian Schalliol

In the wake of the Great Recession, American cities from Philadelphia to San Diego saw an upsurge in hyperlocal placemaking—small-scale interventions aimed at encouraging greater equity and community engagement in growth and renewal. Michael H. Carriere and David Schalliol's study of micro-interventions at more than 200 sites in 39 cities combines archival research, participant observation, interviews, site visits, and powerful documentary photography. They find that formal and informal placemaking has become firmly entrenched as a mid-level policy bridging local community development with regional economic master plans, and they provide a kaleidoscopic overview of how such initiatives grow—and sometimes collapse.

TABLE OF CONTENTS

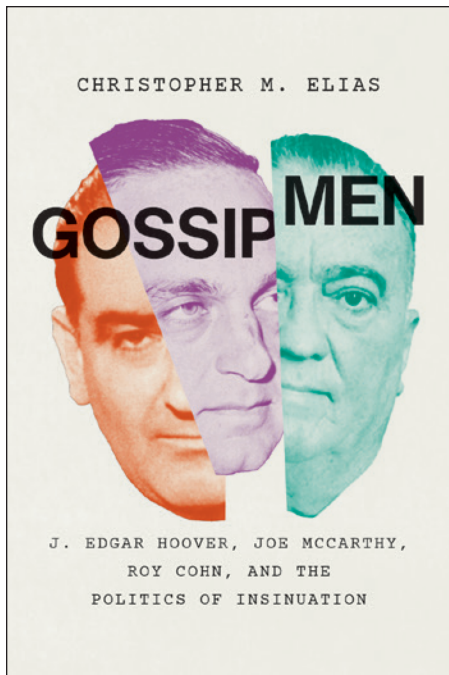
Introduction: A Brief History of the Recent Past

1. The (Near) Death and Life of Postwar American Cities: The Roots of Contemporary Placemaking
2. The Roaring '90s
3. Into the Twenty-First Century
4. Growing Place: Toward a Counterhistory of Contemporary Placemaking
5. Producing Place
6. Creating Place

Conclusion: Placemaking Is for People



Michael H. Carriere is associate professor at the Milwaukee School of Engineering. **David Schalliol** is associate professor of sociology at St. Olaf College. His writing and photographs have appeared in such publications as *MAS Context*, *The New York Times*, and *Social Science Research*, as well as in numerous exhibitions, including in the Chicago Architecture Biennial and the Museum of Contemporary Photography. He is the author of *Isolated Building Studies* and director of *The Area*.



Christopher M. Elias is visiting assistant professor of history and American studies at St. Olaf College.

CHRISTOPHER M. ELIAS

Gossip Men

J. Edgar Hoover, Joe McCarthy,
Roy Cohn, and the Politics of
Insinuation

MAY | 288 p. | 12 halftones | 6 x 9 | Cloth \$35.00

- A fresh and appalling joint portrait of three legendary men who achieved unprecedented influence through their use of gossip and its tools
- Shows the corrosive influence of gossip magazines and the yellow press on American politics across the twentieth century—and, by implication, through today
- Suggests that “security state masculinity” reveals much about the paranoia and fear that defined a critical period in American political history

The legacies of Joseph McCarthy, J. Edgar Hoover, and Roy Cohn seem like they might be with us forever. Yet Christopher M. Elias finds in them startling new connections between gender, sexuality, and national security in 20th-century US politics—a paradigm he christens “security state masculinity.” Elias integrates biographies of the trio with a history of gossip magazines and their tactics—such as insinuation, guilt by association, hyperbole, and alarmism, not to mention cynicism, slang, and photographic manipulation—which all three used to consolidate their power. The story of security state masculinity reached its climax in the Army-McCarthy hearings, which were rife with insinuations and coded threats. Using gossip as a lens, Elias shifts our understanding of the development of American political culture.

TABLE OF CONTENTS

Introduction

Chapter One. The Topography of Modernity

Chapter Two. The Professional Bureaucrat in the Public Eye

Chapter Three. Populist Masculinity in the American Heartland

Chapter Four. The Power Broker as a Young Man

Chapter Five. Scandal as Political Art

Chapter Six. Under the Klieg Lights

Epilogue. The Long Life of Surveillance State Masculinity

Acknowledgments

Abbreviations

Notes

Bibliography

Index

ARNOLD R. HIRSCH

Making the Second Ghetto

Race and Housing in Chicago, 1940–1960

With a New Afterword by N.D.B. Connolly

APRIL | 400 p. | 25 halftones | 6 x 9 | Paper \$20.00

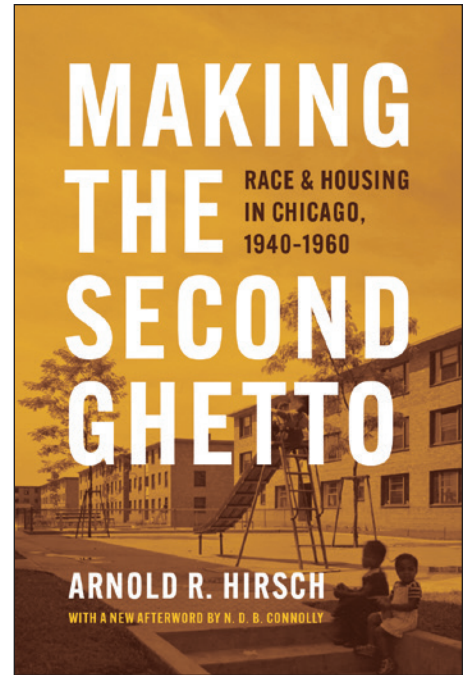
- Rereleased to honor Hirsch's life and acknowledge his landmark influence on our understanding of the centrality of racism in shaping American cities
- An unsparing indictment of the inequality and violence that remain evident and powerful today
- N.D.B. Connolly's afterword maps a path for both scholarship and action in the wake of Hirsch's insights

Series: *Historical Studies of Urban America*

In this classic and groundbreaking work of urban history, Arnold R. Hirsch argues that after the Depression, Chicago was a “pioneer in developing concepts and devices” for housing segregation. Moreover, Hirsch shows that the legal framework for the national urban renewal effort was forged in the heat generated by the racial struggles waged on Chicago's South Side. His chronicle of the strategies used by ethnic, political, and business interests in reaction to the great migration of southern blacks in the 1940s describes how the violent reaction of an emergent “white” population combined with public policy to segregate the city—and the nation. The new edition features a visionary afterword by N.D.B. Connolly.

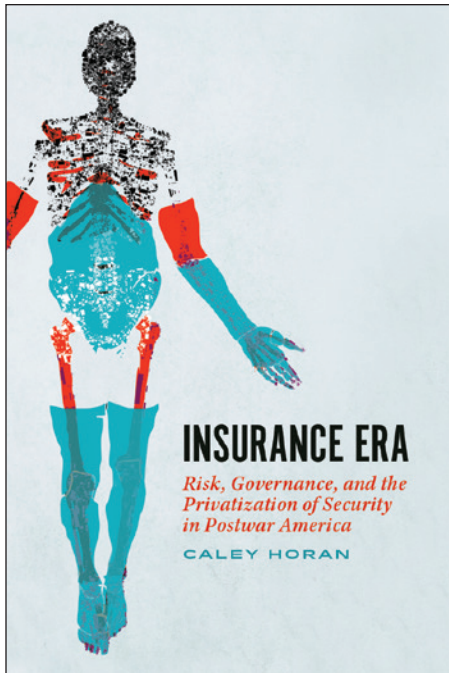
TABLE OF CONTENTS

List of tables and maps	5. A neighborhood on a hill: Hyde Park and the University of Chicago
Foreword	6. Divided we stand: white unity and the color line at midcentury
Preface	7. Making the second ghetto
1. The second ghetto and the dynamics of neighborhood change	Epilogue: Chicago and the nation
2. An era of hidden violence	Afterword to the 2021 edition
3. Friends, neighbors, and rioters	Notes
4. The Loop versus the slums: downtown strikes back	Index



“Arnold Hirsch’s deeply transformational book lays out how a perfect storm of racism, redlining, and public policies formed Chicago and other American cities. If you want to understand what came after the 1960s, you have to understand what came before them. And today we’re still dealing with the same issues Hirsch wrote about. Every sector of the city—its business interests, its government, its people, and sometimes even its churches—have employed particular weaponry to effect a single goal: the subjugation of black people. It hasn’t changed.”—Ta-Nehisi Coates, author of *Between the World and Me* and *We Were Eight Years in Power: An American Tragedy*

Arnold R. Hirsch (1949–2018) was the Ethel and Herman L. Midlo Endowed Chair for New Orleans Studies at the University of New Orleans and coeditor of *Urban Policy in Twentieth-Century America* and *Creole New Orleans: Race and Americanization*. **N. D. B. Connolly** is the Herbert Baxter Adams Associate Professor of History at Johns Hopkins University and the author of *A World More Concrete: Real Estate and the Remaking of Jim Crow South Florida*, published by the University of Chicago Press.



CALEY HORAN

Insurance Era

Risk, Governance, and the Privatization of Security in Postwar America

APRIL | 264 p. | 13 halftones | 6 x 9 | Cloth \$40.00

- An eye-opening survey of the many ways that actuarial thinking influences everyday American lives
- Draws connections among the many ways in which that risk, which used to be socialized, has been privatized, leaving individuals all too responsible for things they cannot control
- Shows that neoliberalism is not the unavoidable logic of self-interest, as it likes to pretend: it's constructed in the name of profit

TABLE OF CONTENTS

Introduction

Part I: Selling “Self-Made” Security

Chapter 1. Insurance Marketing in the Wake of the New Deal

Chapter 2. “Facing the Future’s Risks”: Governing through Education and Public Service

Part II: Investing in Privatization

Chapter 3. “Public Enterprises in Private Hands”: Investing in Urban Renewal

Chapter 4. “A Mighty Pump”: Financing Suburbanization

Part III: Defending Discrimination

Chapter 5. “Communities without Hope”: Urban Crisis and Insurance Redlining

Chapter 6. The Unisex Insurance Debate and the Triumph of Actuarial Fairness

Epilogue: Imagining Insurance Futures

Acknowledgments

Notes

Index

Caley Horan is associate professor of history at the Massachusetts Institute of Technology.

Caley Horan charts the social and cultural life of private insurance in the United States after 1945. Analyzing insurance marketing, consumption, investment, and regulation, Horan argues that insurance institutions and actuarial practices played crucial roles in introducing neoliberalism to American life. Today, actuarial thinking is everywhere—calculations of risk and chance influence how we understand and manage crime, education, medicine, and finance. Horan avers that midcentury America—obsessed with security, safety, and risk—fueled the exponential expansion of the insurance industry and the growing importance of risk management in countless fields. Horan moreover shows that insurance institutions have been central to establishing many of the social, political, and economic frameworks essential for neoliberalism. At its broadest, actuarial thinking, which presumes that all rational action is economic action, encourages individuals to conduct their lives in market terms, taking charge of their own risks and welfare. The rise and administration of neoliberal values did not just happen; it was the product of a project to unsocialize risk, reducing costs to the state and heaping burdens upon the people often least capable of bearing them. The reason “There Is No Alternative” to neoliberal logics is that all the alternatives get defined away by forces, like insurance companies, that profit handsomely from doing so.

DESTIN JENKINS

The Bonds of Inequality

Debt and the Making of the American City

MARCH | 320 p. | 26 halftones, 10 tables | 6 x 9 | Cloth \$35.00

- A powerful investigation of the financial players and tools that secretly control what major urban projects get funded—and which don't
- Reveals the relentlessly racist nature of the provision of urban infrastructure, from houses and sewers to schools and transportation
- A careful analysis of how the machines of finance changed San Francisco—for the better, for the worse, but always unevenly—in the decades after World War II

Cities require infrastructure as they grow and persist; infrastructure requires funding, typically from the bond market. But the bond market is not a neutral player. In this groundbreaking book, Destin Jenkins suggests that questions of urban infrastructure are inherently also questions of justice because infrastructure requires financial mechanisms to come into being. Moreover, these mechanisms abstract cities into investments controlled from afar, which exacerbates local inequalities of race, wealth, and power. Ultimately, Jenkins opens up far larger questions, such as why it is that American social welfare is predicated on the demands of finance capitalism in the first place.

TABLE OF CONTENTS

List of Figures and Tables

List of Abbreviations

Introduction

Part I: Rule of Experts

1. Management

2. Fraternity

3. Playground

Part II: The Paradox of Debt

4. Shelter

5. Crunch

6. Revolt

7. Failure

Part III: Supremacy

8. Eclipse

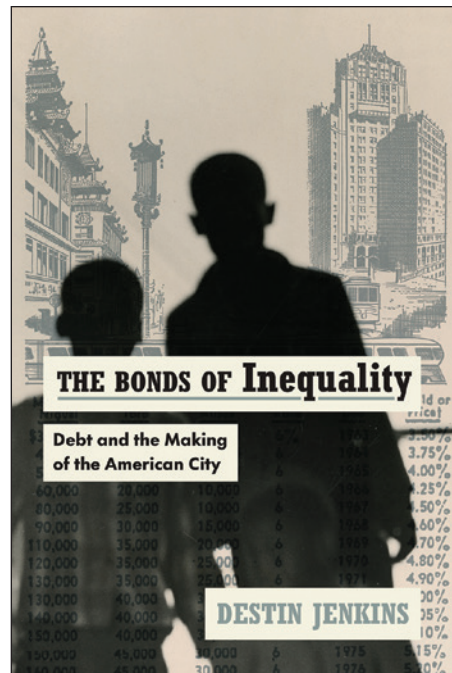
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Epilogue

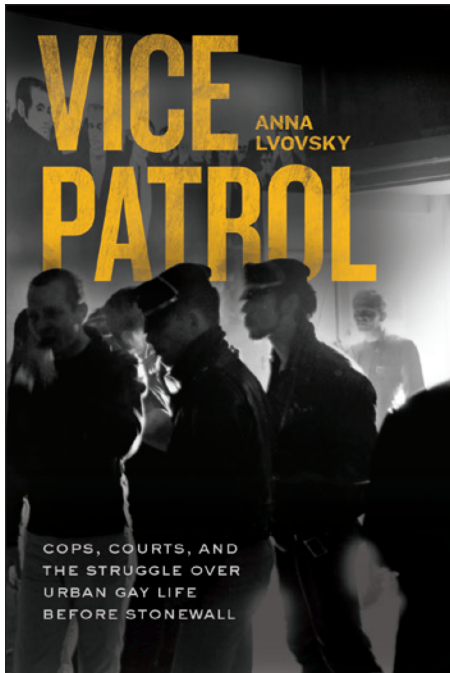
Acknowledgments

Notes

Index



Destin Jenkins is the Neubauer Family Assistant Professor of History at the University of Chicago.



Anna Lvovsky is assistant professor of law at Harvard Law School.

ANNA LVOVSKY

Vice Patrol

Cops, Courts, and the Struggle over Urban Gay Life before Stonewall

APRIL | 360 p. | 16 halftones | 6 x 9 | Cloth \$105.00 Paper \$35.00

Vice Patrol: Cops, Courts, and the Struggle over Urban Gay Life chronicles how local police and criminal justice systems intruded on gay individuals, criminalizing, profiling, surveilling, and prosecuting them from the 1930's through the 1960's. Anna Lvovsky details the progression of enforcement strategies through the targeting of gay-friendly bars by liquor boards, enticement of sexual overtures by plainclothes police decoys, and surveilling of public bathrooms via peepholes and two-way mirrors to catch someone "in the act." Lvovsky shows how the use of tactics indistinguishable from entrapment to criminalize homosexual men in public and private spaces produced charges brought forward and disputed by attorneys and evidence that had to stand before judges, who at times intervened against punitive policies. In *Vice Patrol* the author demonstrates how developments in the psychological, medical, and sociological handling of homosexuality filtered into police stations, courthouses, and the wider culture.

TABLE OF CONTENTS

List of Illustrations

Introduction

1. When Anyone Can Tell: Liquor Codes, Gay Bars, and the Politics of Common Sense
2. Expert Witnesses and the Struggle for Public Authority over Homosexuality
3. Plainclothes Decoys and the Battle over the Limits of Criminal Justice
4. Passing as Deviant: Gay Culture and the Rise of Ethnographic Policing
5. Peepholes and Perverts: Clandestine Surveillance and the Enigma of the Cruiser
6. The Popular Press and the Gay World

Epilogue

Acknowledgments

List of Abbreviations

Notes

Index

KIRSTEN SWORD

Wives Not Slaves

Patriarchy and Modernity in the Age of Revolutions

APRIL | 408 p. | 11 halftones, 3 tables | 6 x 9 | Cloth \$50.00

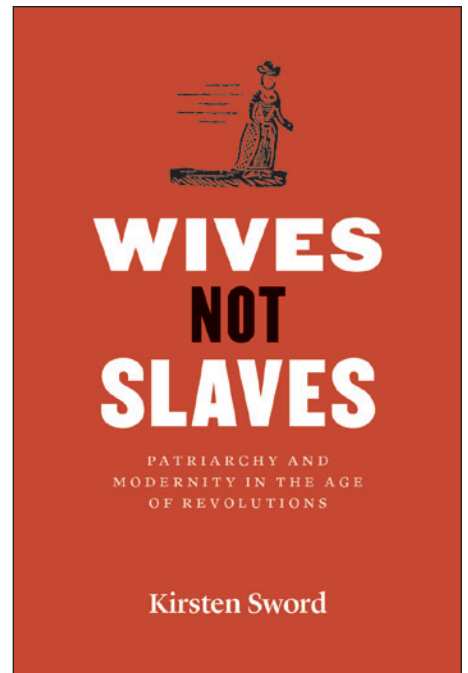
- A powerful investigation of gendered power and politics in the early United States
- Reveals how norms of private domestic behavior shape public expectations in politics and the courts
- Digs into the uncomfortable similarities between the typical conditions of life for white married women and those of all people of color in early America

Series: *American Beginnings, 1500-1900*

Is marriage a privilege or a right? A sacrament or a contract? Is it a public or a private matter? Where does ultimate jurisdiction over it lie? And when a marriage goes wrong, how do we adjudicate marital disputes—particularly in the usual circumstance, where men and women do not have equal access to power, justice, or even voice? These questions have long been with us because they defy easy, concrete answers. Kirsten Sword here reveals that contestation over such questions in early America drove debates over the roles and rights not only of women but of all unfree people. Sword shows how and why gendered hierarchies change—and why, frustratingly, they don't.

TABLE OF CONTENTS

Introduction: "If I am your <i>Wife</i> , I am not your <i>Slave</i> "	4. Marriage, Slavery, and Anglo-Imperial Jurisdictional Politics
The Political Uses of Ancient Patriarchy	5. A Matter of Credit: Husbands' Claims
Divorce, Jurisdiction, and the Location of Law	6. "In Justice to my Character": Wives' Replies
Debt and the Paradox of Masculine Possessory Rights in the Age of Revolutions	7. Wives Not Slaves
1. The Trials of Christopher and Elizabeth Lawson: An Introduction to Post-Reformation Debates about Marriage	8. Rethinking the Revolutionary Road to Divorce
2. Submit or Starve: <i>Manby v. Scott</i> and the Making of a Precedent	Epilogue: "The Rigour of the Old Rule"
3. The Runaway Press Runaway Slaves and Servants and the Development of Colonial Labor Systems	Acknowledgments
	Abbreviations and Source Notes
	Notes
	Index



Kirsten Sword is a historian of early American and women's history affiliated with Indiana University Bloomington.



Nicholas L. Syrett is professor of women, gender, and sexuality studies at the University of Kansas. He is the author of *The Company He Keeps: A History of White College Fraternities* and *American Child Bride: A History of Minors and Marriage in the United States*, coeditor of *Age in America: The Colonial Era to the Present*, and a contributor to the *New York Times*, *Washington Post*, CNN, and *Daily Beast*.

NICHOLAS L. SYRETT

An Open Secret

The Family Story of Robert and John Gregg Allerton

MARCH | 224 p. | 17 halftones | 6 x 9 | Cloth \$95.00 Paper \$20.00

An Open Secret traces the history of philanthropist Robert Allerton and his companion, John Wyatt Gregg, whom Allerton formally adopted as his son in 1960, after decades of living together. Yet why did these two men, who appear to be a gay couple from our view today, choose to project a father/son relationship? Syrett argues that in a period of both rising homosexual openness and social disapproval, the men had to find an alternative public logic for their situation. Whether or not Allerton and Gregg had sex with each other, they were undoubtedly a queer union: two high-society men who did not affirm traditional notions of partnership or couplehood.

TABLE OF CONTENTS

List of Illustrations

Introduction

1. Allerton Roots

2. Robert Allerton's Queer Aesthetic

3. Travel and Itinerant Homosexuality

4. Becoming Father and Son

5. Lord of a Hawaiian Island

6. Queer Domesticity in Illinois and Hawai'i

7. Legally Father and Son

Conclusion: John Wyatt Gregg Allerton

Acknowledgments

Notes

Index

FIONA GREENLAND

Ruling Culture

Art Police, Tomb Robbers, and the Rise of Cultural Power in Italy

MARCH | 328 p. | 22 halftones, 1 map | 6 x 9 | Cloth \$105.00 Paper \$35.00

A major, on-the-ground look at antiquities looting in Italy. More looting of ancient art takes place in Italy than in any other country. Ironically, Italy trades on the fact to demonstrate its cultural superiority over other countries. And, more than any other country, Italy takes pains to prevent looting by instituting laws, cultural policies, export taxes, and a famously effective art-crime squad that has been the inspiration of novels, movies, and tv shows. In fact, Italy is widely regarded as having invented the discipline of art policing. In 2006 the then-president of Italy declared his country to be “the world’s greatest cultural power.” Why do Italians believe this? Why is the patria, or “homeland,” so frequently invoked in modern disputes about ancient art, particularly when it comes to matters of repatriation, export, and museum loans? Fiona Greenland’s manuscript addresses these questions by tracing the emergence of antiquities as a key source of power in Italy from 1815 to the present. Along the way, it investigates the activities and interactions of three main sets of actors: state officials (including Art Squad agents), archaeologists, and illicit excavators and collectors.

TABLE OF CONTENTS

Introduction: The World’s Greatest Cultural Power

1. Art Squad Agonistes
2. The American Price
3. Distributing Sovereignty: From Fascism to the Art Squad
4. Tomb Robbers and Cultural Power from Below
5. Made in Italy
6. Farewell to the Tomb Robber

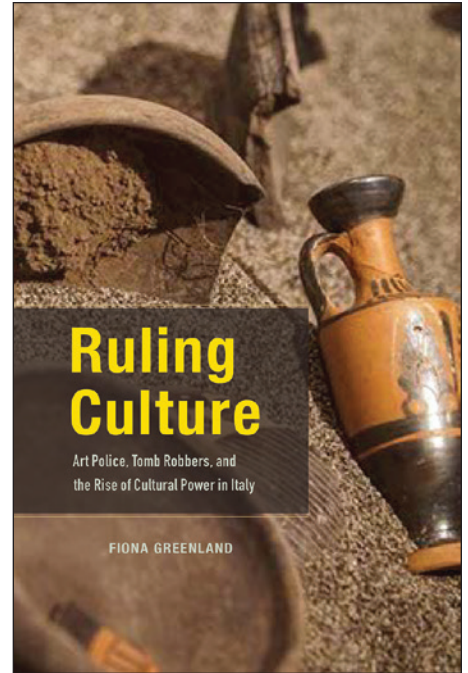
Acknowledgments

Appendix: Methodology

Notes

References

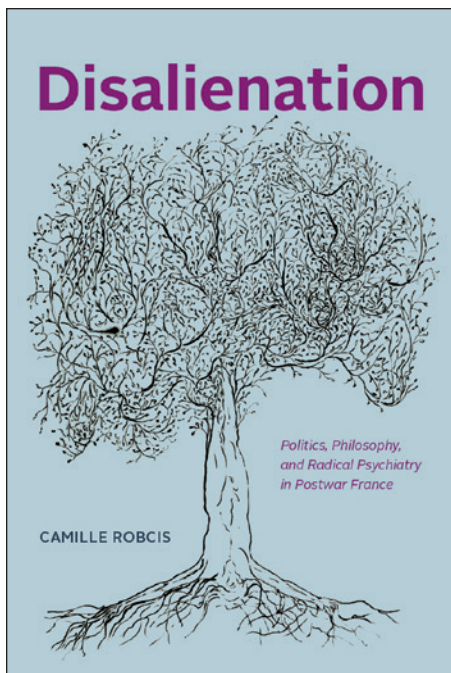
Index



“Ruling Culture is groundbreaking.

Greenland addresses the problem of how culture is used by states and various non-state actors to foster allegiance to nations, investigating culture as a key building block of national identity and making a convincing case for the difference between cultural power and ideological power.”—Richard Lachmann, author of *First Class Passengers on a Sinking Ship: Elite Politics and the Decline of Great Powers*

Fiona Greenland is assistant professor of sociology at the University of Virginia. She was a classical archaeologist for ten years, and her current project, *Insurgent Artifacts*, examines how satellite images are produced and interpreted to generate knowledge about archaeological looting. Her work has been funded by the Social Science Research Council, National Science Foundation, and the Neubauer Collegium for Culture and Society at the University of Chicago. With Fatma Müge Göçek, Greenland is coeditor of *Cultural Violence and the Destruction of Human Communities*.



CAMILLE ROBCIS

Disalienation

Politics, Philosophy, and Radical Psychiatry in Postwar France

APRIL | 240 p. | 24 halftones | 6 x 9 | Cloth \$105.00 Paper \$35.00

- An alternative genealogy of “French Theory” outside the dominant frameworks of structuralism/poststructuralism, existentialism, and phenomenology
- Draws on never-before-seen primary sources and oral interviews to map overlapping networks of professional collaboration, intellectual exchange, and personal friendships

Series: *Chicago Studies in Practices of Meaning*

“This is a superb history of how the theory and praxis of institutional psychotherapy inflects the work of French thinkers.

Robcis reframes the intellectual history of a strain of French theory by explaining not only the influence of institutional therapy and antipsychiatry on the works of diverse thinkers, but also the deep political and affective commitments that infuse and shape them. It is an insightful account of the constellation out of which emerged some of the most consequential ideas in late-twentieth-century French thought. An impressive achievement.”

—Carolyn J. Dean, author of *The Moral Witness: Trials and Testimony after Genocide*

Camille Robcis is associate professor of French and history at Columbia University. She is the author of *The Law of Kinship: Anthropology, Psychoanalysis, and the Family in France*.

From 1940 to 1945, forty thousand patients died in French psychiatric hospitals. The Vichy Regime’s “soft extermination” let patients die of cold, starvation, or lack of care. Yet, in Saint-Alban-sur-Limagnole, a small village in central France, one psychiatric hospital attempted to resist. Hoarding food with the help of the population, the staff not only worked to keep patients alive but began to rethink the practical and theoretical bases of psychiatric care. The movement that began at Saint-Alban and came to be known as “institutional psychotherapy” would go on to have a profound influence on postwar French thought. In *Disalienation*, Camille Robcis grapples with the historical, intellectual, and psychiatric meaning of the ethics articulated at Saint-Alban by exploring the movement’s key thinkers, including François Tosquelles, Frantz Fanon, Félix Guattari, and Michel Foucault. Anchored in the history of one hospital, Robcis’s study draws on a wide geographic context—revolutionary Spain, occupied France, colonial Algeria, and beyond—and charts the movement’s place within a broad political-economic landscape, from fascism to Stalinism to postwar capitalism.

TABLE OF CONTENTS

List of Illustrations	3. Félix Guattari, La Borde, and the Search for Anti-oedipal Politics
List of Abbreviations	4. Michel Foucault, Psychiatry, Antipsychiatry, and Power
Introduction: A Politics of Madness	Epilogue: The Hospital as a Laboratory of Political Invention
1. François Tosquelles, Saint-Alban, and the Invention of Institutional Psychotherapy	Acknowledgments
2. Frantz Fanon, the Pathologies of Freedom, and the Decolonization of Institutional Psychotherapy	Notes
	Bibliography
	Index

WILLIAM H. SEWELL JR.

Capitalism and the Emergence of Civic Equality in Eighteenth-Century France

APRIL | 416 p. | 4 halftones | 6 x 9 | Cloth \$105.00 Paper \$35.00

- The first book to turn to the experience of commercial capitalism to explain the rise of civic equality in 18th-century France

Series: *Chicago Studies in Practices of Meaning*

There is little doubt that the political revolutions of the eighteenth century changed the course of Western history. But why did the idea of civic equality find such fertile ground in France? What is the relationship between political ideas and economic realities? William H. Sewell Jr. turns to the experience of commercial capitalism to show how the commodity form abstracted social relations. The increased independence, flexibility, and anonymity of market relations made equality between citizens not only conceivable but attractive. Commercial capitalism thus found its way into the interstices of this otherwise rigidly hierarchical society, coloring social relations and paving the way for the establishment of civic equality. Sewell ties together masterful analyses of the rise of commerce, the emergence of urban publics, the careers of the philosophes, commercial publishing, patronage, political economy, trade, and state finance. In so doing, *Capitalism and the Emergence of Civic Equality in Eighteenth-Century France* offers an original interpretation of one of history's pivotal moments.

TABLE OF CONTENTS

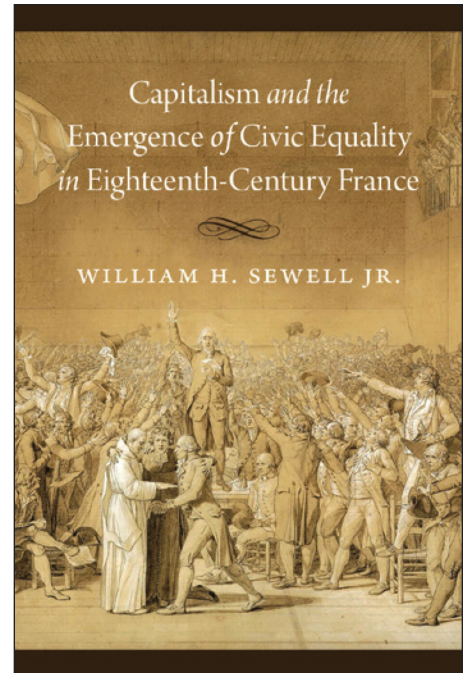
Introduction: The French Revolution and the Shock of Civic Equality
Chapter 1. Old Regime State and Society
Chapter 2. The Eighteenth-Century Economy: Commerce and Capitalism

Part 1. The Emergence of an Urban Public

Chapter 3. The Commercial Public Sphere
Chapter 4. The Empire of Fashion
Chapter 5. The Parisian Promenade

Part 2. The Philosophes and the Career Open to Talent

Chapter 6. The Philosophe Career and the Impossible Example of Voltaire
Chapter 7. Denis Diderot: Living by the Pen



Chapter 8. The Abbé Morellet: Between Publishing and Patronage

Chapter 9. Jean-Jacques Rousseau: Self-Deceived Clientage

Part 3. Royal Administration and the Promise of Political Economy

Chapter 10. Tocqueville's Challenge: Royal Administration and the Rise of Civic Equality

Chapter 11. Warfare, Taxes, and Administrative Centralization: The Double Bind of Royal Finance

Chapter 12. Political Economy: A Solution to the Double Bind?

Chapter 13. Navigating the Double Bind: Efforts at Reform

Conclusion: The Revolution and the Advent of Civic Equality

Epilogue: Civic Equality and the Continuing History of Capitalism

Acknowledgments

References

Index

William H. Sewell Jr. is the Frank P. Hixon Distinguished Service Professor Emeritus in Political Science and History at the University of Chicago. He is the author of several books, including, most recently, *Logics of History: Social Theory and Social Transformation*, published by the University of Chicago Press.



Spencer Headworth is assistant professor of sociology at Purdue University.

SPENCER HEADWORTH

Policing Welfare

Punitive Adversarialism in Public Assistance

MAY | 272 p. | 2 line drawings, 2 tables | 6 x 9 | Cloth \$97.50 Paper \$32.50

Government assistance in the United States requires that recipients meet certain criteria and continue to maintain their eligibility so that benefits are paid to the “truly needy.” Welfare is regarded with such suspicion in this country that considerable resources are spent to police the boundaries of eligibility. Even minor infractions of the many rules can cause people to be dropped from these programs. In this book Spencer Headworth gives us the first study of the structure of fraud control in the welfare system, the relations between different levels of governmental agencies, from federal to local, and their enforcement practices. *Policing Welfare* shows how the enforcement regime of welfare is trained on those living in poverty furthering their stigmatization and often deepening racial disparities in our society.

TABLE OF CONTENTS

List of Abbreviations

Chapter 1. The Strings Attached

Chapter 2. One Nation, Finding Fraud

Chapter 3. The Mill and the Grist

Chapter 4. The Welfare Police

Chapter 5. Occupational Frames and Identities in Fraud Control Work

Chapter 6. Fraud Control as Performance

Chapter 7. The Blame Game

Chapter 8. Finding Welfare Rule Violators

Chapter 9. Conclusion

Acknowledgments

Appendix

Notes

References

Index

STEFAN VOGLER

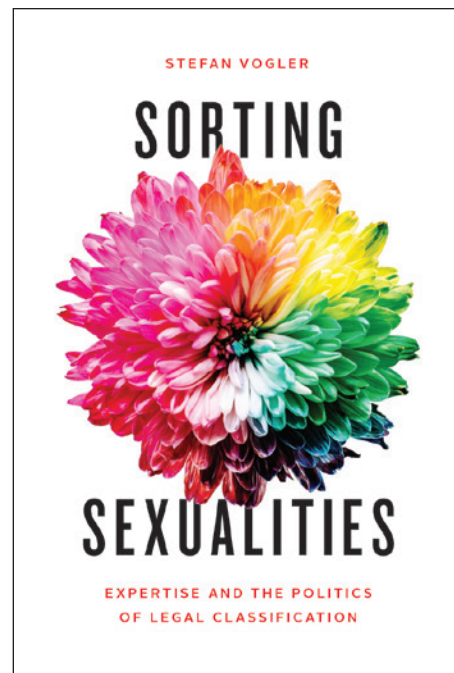
Sorting Sexualities

Expertise and the Politics of Legal Classification

MAY | 280 p. | 6 x 9 | Cloth \$95.00 Paper \$30.00

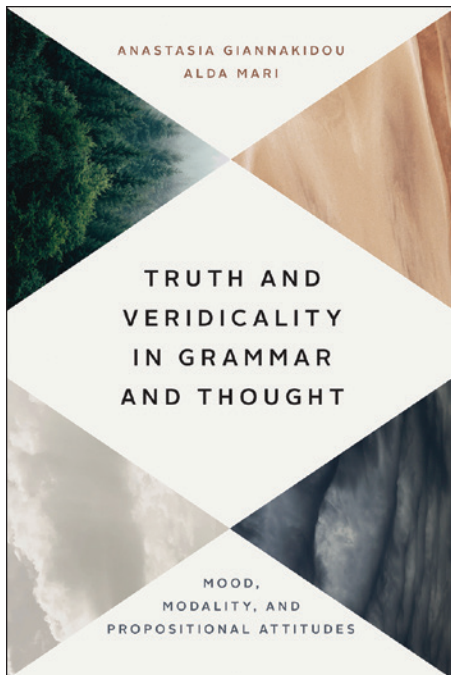
- First book to examine the politics of techno-legal classification of sexual subjects in the US legal system
- Reveals how institutional processes of measurement and classification legitimate different forms of social control and how they can both reflect and produce cultural change
- Draws on one-of-a-kind data gathered from years of observations in the difficult-to-access spaces of asylum hearings and sexually violent persons trials, including on-the-record interviews

This book braves a juxtaposition that might at first raise some eyebrows. *Sorting Sexualities* examines the legal management of sex offenders in sexually violent predator (SVP) trials alongside that of LGBTQ people seeking asylum from persecution in their home countries. Though these legal settings are diametrically opposed—one a punitive assessment, the other a protective one—they present a similar and telling conundrum: how do we know someone’s sexuality? In both cases, state institutions are tasked with determining subjects’ “true” sexualities, measuring the degree and type of “underlying deviance,” and sorting the queer from the fraudulent. Stefan Vogler examines how and why the measurement and classification techniques that have emerged as a guide have come to diverge so dramatically. By delving into the histories behind these classification practices and analyzing their impact, Vogler shows how the science of sexuality is far more central to state power than we realize. Through legal analysis, interviews, and multi-sited ethnography, he examines how the state enrolls non-state experts—typically anthropologists, sociologists, and lawyers in asylum pleas, and psychiatrists and forensic psychologists in SVP trials—to help craft classificatory schemas that render sexual “others” legible to and thus manageable by the state. These classifications have led to the extension of rights for LGBTQ people, on the one hand, and the escalation of punishment for sex criminals, on the other.



“This is brilliant stuff. The book is helpful in thinking through the way the state views categories, knowledge, and classificatory systems. It is satisfying in the best ways: I’ve read it twice and want to return to it—I continue to want to think about it. It is an excellent piece of scholarship that makes novel claims regarding state power, sexuality, identity, and expertise—and will push scholarship in those areas forward. Absolutely fascinating.”—Renée Cramer, Drake University

Stefan Vogler is an affiliated scholar with the American Bar Foundation. His work has been published in numerous journals, including *Gender & Society*, *Theoretical Criminology*, *Sociology Compass*, *Law & Society Review*, and the *Journal of Homosexuality*.



ANASTASIA GIANNAKIDOU and ALDA MARI

Truth and Veridicality in Grammar and Thought

Mood, Modality, and Propositional Attitudes

APRIL | 312 p. | 6 x 9 | Cloth \$120.00 Paper \$40.00

Anastasia Giannakidou is professor of linguistics at the University of Chicago. She is the coeditor of *Mood, Aspect, Modality Revisited*, also published by the University of Chicago Press. **Alda Mari** is director of research at Institut Jean Nicod (CNRS/ENS/EHESS/PSL) in Paris. She is the author of two books in French and the coeditor of *Genericity*.

Can language directly access what is true, or is the truth judgment affected by the subjective, perhaps even solipsistic, constructs of reality built by the speakers of that language? The construction of such subjective representations is known as veridicality, and in this book Anastasia Giannakidou and Alda Mari deftly address the interaction between truth and veridicality in the grammatical phenomena of mood choice: the indicative and subjunctive choice in the complements of modal expressions (words like *must*, *may*, *can*, and *possible*) and propositional attitude verbs (such as *know*, *believe*, *remember*, *dream*, and *persuade*). Combining several strands of analysis—formal linguistic semantics, syntactic theory, modal logic, and philosophy of language—Giannakidou and Mari’s theory not only enriches the analysis of linguistic modality, but also offers a unified perspective of modals and propositional attitudes. Their synthesis covers mood, modality, and attitude verbs in Greek and Romance languages including Italian and French, while also offering broader applications for languages lacking systematic mood distinction, such as English, and explaining interactions between modality, time, and evidentiality. With its emphasis on how concepts of truth, knowledge, and even belief are reflected in the grammar of natural languages, *Truth and Veridicality in Grammar and Thought* promises to shape longstanding conversations in formal semantics, pragmatics, and philosophy of language, among other areas of linguistics.

CHARLES BERNSTEIN

Topsy-Turvy

APRIL | 176 p. | 1 color plate, 1 halftone | 6 x 9 | Paper \$25.00

- Author's first book since winning the Bollingen Prize, the US's highest achievement for a lifetime in poetry
- Among the first poetry books to deal explicitly with COVID
- Continues to push the boundaries of what constitutes contemporary poetry

Topsy-Turvy is Charles Bernstein's most capaciously unruly collection to date, gathering disparate poems, both tiny and grand, that speak directly to our time of "covidity," as he calls it one of the book's most poignantly disarming works. He charts in equal measure the turbulence of both the body politic and the individual. Novel and traditional forms jostle against one another: horoscopes, shanties, and elegies rub up against gags, pastorals, and feints; homophonic translations, songs, screenplays, and slapstick tangle deftly with commentaries, conundrums, psalms, and prayers. There is even an ode to the New York subway and a memorial for Harpers Ferry hero Shields Green, along with collaborations with Amy Sillman and Richard Tuttle. *Topsy-Turvy* is also full of other voices: Pessoa, Geeshie Wiley, Rückert, and Rimbaud, and Drummond, Virgil, Ferneyhough, and Caudio Amberian; and even an imaginary first-century aphorist. Bernstein's "cognitive dissidence" is a lyrically explosive mix of pathos, comedy, and wit, though the reader is kept guessing which is which at almost every turn. Bernstein didn't set out to write a book about the pandemic, but these poems, performances, and translations are oddly prescient, marking a path through dark times with a politically engaged form of aesthetic resistance.

TABLE OF CONTENTS

Book One. Cognitive Dissidence

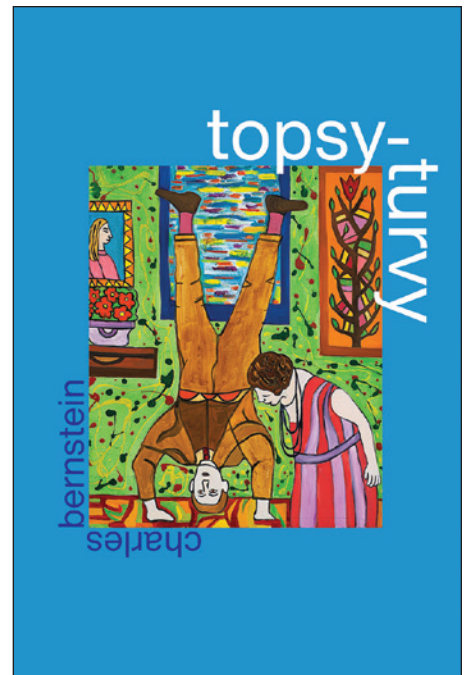
Book Two. As I Love

Book Three. Locomotion

Book Four. Last Kind Words

Notes and Acknowledgments

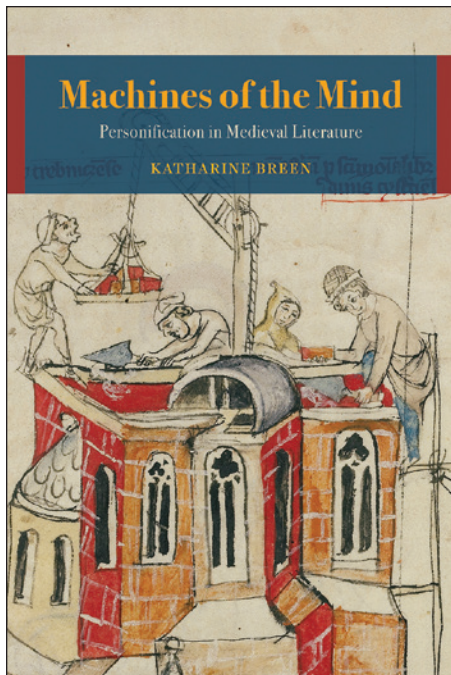
Index



Praise for Bernstein

“As poet, editor, critic, translator, and educator, Bernstein’s decades-long commitment to the community of arts and letters reflects a profound understanding of the importance of language in the business of culture-making. Throughout his career Bernstein has facilitated a vibrant dialogue between lyric and anti-lyric tendencies in the poetic traditions we have inherited; in so doing, he has shaped and questioned, defined and dismantled ideas and assumptions in order to reveal poetry’s widest and most profound capabilities.”—Ange Mlinko, Claudia Rankine, and Evie Shockley, Bollingen Prize Award Committee

Charles Bernstein is the Donald T. Regan Professor Emeritus of English and Comparative Literature at the University of Pennsylvania, where he is codirector of PennSound, and a fellow of the American Academy of Arts and Sciences. He is the author of *Pitch of Poetry*, *Recalculating*, and *Near/Miss*, also published by the University of Chicago Press. In 2019, he was awarded the Bollingen Prize for Poetry from Yale University, the highest American honor for lifetime achievement in poetry.



Katharine Breen is associate professor of English at Northwestern University. She is the author of *Imagining an English Reading Public, 1150-1400*, and her essays and articles have appeared in such publications as *Representations*, *Journal of Church History*, *Chaucer Review*, *Review of English Studies*, *Speculum*, and *New Medieval Literatures*, among others. She is a coeditor of the *Yearbook of Langland Studies*.

KATHARINE BREEN

Machines of the Mind

Personification in Medieval Literature

APRIL | 368 p. | 6 x 9 | Cloth \$105.00 Paper \$35.00

Katharine Breen challenges our understanding of how medieval authors received philosophical paradigms from antiquity in their construction and use of personification in their writings. She shows that our modern categories for this literary device (extreme realism versus extreme rhetoric, or novelistic versus allegorical characters) would've been unrecognizable to their medieval practitioners. Through new readings of key authors and works—including Prudentius's "Psychomachia," Langland's "Piers Plowman," Boethius's "Consolation of Philosophy," and Deguileville's "Pilgrimage of Human Life"—she finds that medieval writers accessed a richer, more fluid literary domain than modern critics have allowed. Breen identifies three different types of personification—Platonic, Aristotelian, and Prudentian—inherited from antiquity that both gave medieval writers a surprisingly varied spectrum with which to paint their characters, while bypassing the modern confusion of conflicting relationships between personifications and persons on the path connecting divine power and human frailty. Recalling Gregory the Great's phrase "machinae mentis" (machines of the mind), Breen demonstrates that medieval writers applied personification with utility and subtlety, much the same way that, within the category of hand-tools, an open-end wrench differs in function from a hex-key wrench or a socket wrench. It will be read by medievalists working at the crossroads of religion, philosophy, and literature, as well as scholars interested in character-making and gendered relationships among characters, readers, and texts beyond the Middle Ages.

TABLE OF CONTENTS

Part I. Prudentian Personification

Chapter 1. *Consecratus Manu*: Men Forming Gods Forming Men
Chapter 2. How to Fight like a Girl: Christianizing Personification in the *Psychomachia*

Part II. Neoplatonic Personification

Chapter 3. *Ex Uno Omnia*: Plato's Forms and Daemons
Chapter 4. Oh, Nurse! The Boethian Daemon

Part III. Aristotelian Personification

Chapter 5. *E Pluribus Unum*: Abstracting Universals from Particulars
Chapter 6. Dreaming of Aristotle in the *Songe d'Enfer* and *Winner and Waster*
Chapter 7. A Good Body Is Hard to Find: Putting Personification through Its Paces in *Piers Plowman*

PETER CAMPION

One Summer Evening at the Falls

MARCH | 88 p. | 5 1/2 x 8 1/2 | Paper \$18.00

- In both narrative poems and traditional verse, Campion gives us a surprisingly fresh look at modern love (and divorce)
- Winner of the Larry Levis reading prize. Former editor of the journal *Literary Imagination*

Series: *Phoenix Poets*

In *One Summer Evening at the Falls*, Peter Campion writes about modern love. In narrative poems and traditional lyrics, in both formal and free verse, he writes from a surprising array of perspectives: desire and loss, betrayal and guilt, and commitment and renewal. Voices proliferate in these poems, translation gives way to found speech, autobiography trades places with dramatic monologue, and casual storytelling takes on an almost ritual intensity. For all his meticulous, formal patterning, however, Campion remains open to spontaneity and disruption. He renders the people in his poems with the depth and distinctiveness they deserve, and represents messy, contemporary life with a vivacity that suggests that the times we live in, for all their depredations, may also be worthy of our love. Campion looks at how love both undoes us and makes us who we are. Throughout, we see Campion balancing virtuosic writing with classical sturdiness. It's a surprising look at contemporary intimacy, and Campion's most far-reaching collection of poems to date.

TABLE OF CONTENTS

Acknowledgments

One

One Summer Evening at the Falls

The Lingering

Bud, the Photographer

Commuters

She Dreamed a Giant Screen

Saint Anthony Falls

Le Chien

After Ovid: The House of Rumor

Two

Chorus

Ice Cream

After Sappho: The Drill

After Horace

In Memory of Terry Adkins

1. His Shoes

2. Bees After Baudelaire: The Cover
Sitcom Set

After Jin Eun Yung: Long Finger
Poem

Three

The Street We Lived On

Greensleeves

Uncle

1. His Picture

2. The End of Your Sentence 2B
1989

Pacific

One Summer Evening at the Falls
(II)

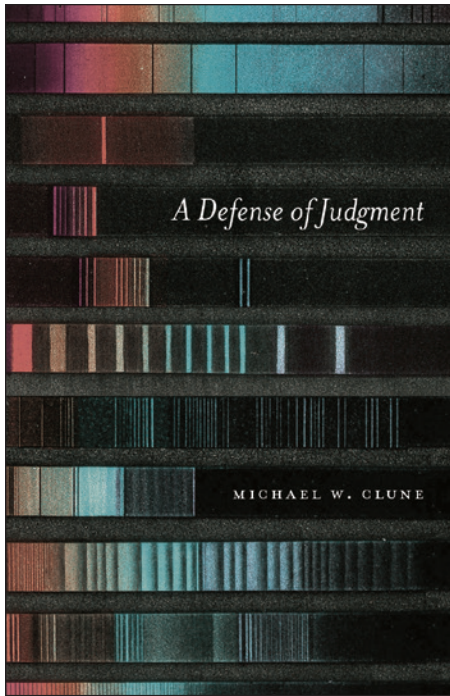
Night Hill

Call



“The world is with us in Campion’s bright new book, a phenomenal place where this poet’s powers are not wasted, but up-gathered into complex aching memory, a place of the saturated sensational real where human agency is thwarted by desires blunted against time and temperament. It’s where we live. Campion has the disabused but fired imagination to see it in a plausible scale, to find the balance and tone to pitch himself in relation to others who constantly adjust the frame. To traverse the distances, one must see them first; Campion looks where others miss or find too formidable to cross. There are many poets to love; this is one you can also trust.”—Joshua Weiner, author of *Berlin Notebook: Where Are the Refugees?*

Peter Campion is the author of three previous collections of poetry and most recently of *Radical as Reality: Form and Freedom in American Poetry*. His poems have appeared in publications including *Poetry*, *Slate*, *Harvard Review*, *Kenyon Review*, and *New Republic*, among others. A recipient of the Guggenheim Fellowship and the Joseph Brodsky Rome Prize, he teaches in the graduate creative writing program at the University of Minnesota.



MICHAEL W. CLUNE

A Defense of Judgment

APRIL | 256 p. | 5 1/2 x 8 1/2 | Cloth \$95.00 Paper \$27.50

“Clune’s scholarship is positively entertaining. *A Defense of Judgment* is remarkable for its acuity and its clarity. It takes on a question central to the future of literary studies and offers a forceful and persuasive answer, one that is likely to spark a lot of debate and almost certainly some controversy.”—Timothy Aubry, Baruch College, City University of New York

Michael W. Clune is the Samuel B. and Virginia C. Knight Professor of Humanities at Case Western Reserve University. He is the author of *Writing Against Time; American Literature and the Free Market, 1945–2000; Gamelife*; and *White Out: The Secret Life of Heroin*.

If professors of literature have an expertise, it is in making judgments about value. They select works that deserve their students’ attention because they are powerful, beautiful, surprising, strange and insightful. The intellectual coherence and social role of literary studies depend on the ability of literature professors to make such claims. Yet literary studies has largely disavowed judgments of artistic value on the grounds that they are inevitably grounded in prejudice or entangled in problems of social status. Michael W. Clune’s provocative book challenges these objections to judgment and offers a positive account of literary studies as an institution of aesthetic education. Literature professors’ most basic challenge to aesthetic judgment is that it violates their commitment to equality. Clune argues that rejecting judgment on these grounds ratifies the market’s monopoly on value and disables aesthetic education’s political potential. Clune envisions a progressive politics freed from the strictures of dogmatic equality and enlivened by education in aesthetic judgment. Moving from theory to practice, he takes up works by Emily Dickinson, John Keats, Gwendolyn Brooks, Samuel Beckett, and Thomas Bernhard, showing how close reading—the profession’s traditional key skill—harnesses judgment to open new modes of perception.

TABLE OF CONTENTS

Introduction

Part 1. The Theory of Judgment

1. Judgment and Equality
2. Judgment and Commercial Culture
3. Judgment and Expertise I: Attention and Incorporation
4. Judgment and Expertise II: Concepts and Criteria

Part 2. The Practice of Judgment

5. How Poems Know What It’s Like to Die
 6. Bernhard’s Way
 7. Race Makes Class Visible
- Conclusion
Acknowledgments
Notes
Bibliography
Index

Four Shakespearean Period Pieces

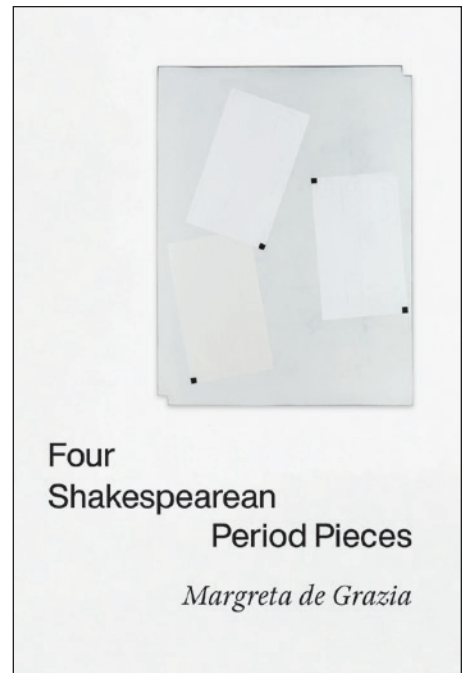
APRIL | 224 p. | 22 halftones | 5 1/2 x 8 1/2 | Cloth \$95.00 Paper \$27.50

Margreta de Grazia continues to change the course of Shakespeare Studies in this book, where she focuses on four key terms: anachronism, chronology, periods, and the grand secular narrative. These “unassailable” terms, once considered the bedrock of what we “know” and how we study Shakespeare, are now under debate in our particular moment in the study of the past. Anachronism in Shakespeare’s plays (e.g., how Homeric-era Trojan and Greek characters could possibly know Aristotle), once an embarrassment, is now enabling new ways of understanding the plays. Or the accepted chronological composition of the plays, however well documented they may be in performance, drifts further into the murky past as evidence of collaboration, revision, and multiple authorship continues to mount and cast doubt on how the plays relate to one another, and, ultimately how they all eventually relate to the Bard himself. How is it that it took until the nineteenth century for characters to be performed with costumes and sets appropriate to the era in which a given play’s action takes place? And why do we persist in assuming that the godlessness of King Lear’s BC Albion necessarily prefigures the modern secularity to come, and not apprehend the tragedy in its own terms: as a pre-Christian drama exercising its own prerogative and worldview? In successive chapters, de Grazia slowly but steadily accumulates seemingly small historical and textual details, whose cumulative effect, as one of our readers says, will be like “a bomb thrown into one of the central rooms of the grand house of literary criticism.” And while the book’s archive is Shakespearean, its patient, painstaking method has lessons to teach literary scholars well beyond specialists of early modern England.

TABLE OF CONTENTS

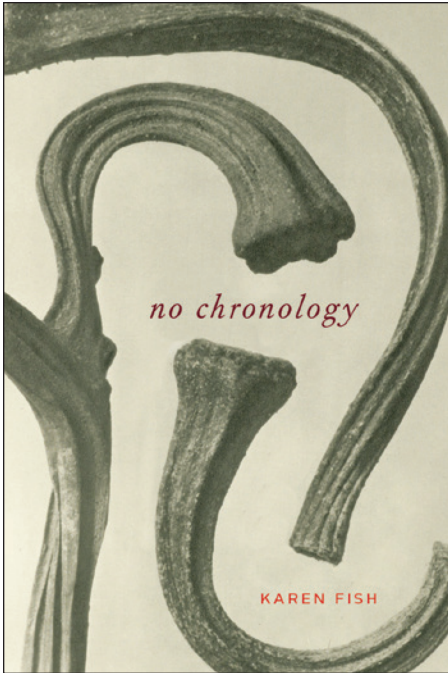
Introduction

1. Shakespeare’s First Anachronism
2. Shakespeare in Chronological Order
3. Period Drama in the Age of World Pictures
4. Secularity before Revelation



“The originality and importance of *Four Shakespearean Period Pieces* excites my enormous interest and admiration. Teasing out the origin and intention of terms that have been central to discussions of Shakespeare, de Grazia discloses a tangle of problems, misleading assumptions, blind confidence, and distortion. An exercise of scholarly demolition, at once relentless, resourceful, and cunning, this book will shake the grand house of literary criticism.”—Stephen Greenblatt, Harvard University

Margreta de Grazia is emerita Sheli Z. and Burton X. Rosenberg Professor of the Humanities at the University of Pennsylvania. She is the author of *Shakespeare Verbatim: The Reproduction of Authenticity and the 1790 Apparatus* and *‘Hamlet’ without Hamlet*.



KAREN FISH

No Chronology

MARCH | 88 p. | 6 x 9 | Paper \$18.00

- Author's first book in almost 30 years, much anticipated
- Poems address the necessity, however inadequate, of art confronting violence and loss
- Discusses topics that are timely and political, but without being trendy or predictable

Series: *Phoenix Poets*

On the surface, *No Chronology* is an austere book of poems, belying its diverse thematic and stylistic strands. Among autobiographical lyrics and narrative poems centered on landscape, we find dramatic monologues spoken by characters or historical figures, and ekphrastic poems that respond to works of visual art. Together, the poems examine some of the most pressing challenges of twenty-first century life: the ongoing problems of otherness and inclusion, climate change, the persistence of violence, and cultural attitudes toward aging. Throughout Karen Fish makes the familiar unfamiliar, heightening our awareness and asking us to look again at artistic, political, spiritual, literary, or historical issues that some might call “the new normal,” but which are neither new nor normal. It has been many years since Fish published a book of poetry. *No Chronology* is a cause for celebration.

“While Fish eschews chronology is this most remarkable of books, she nonetheless provides an unsparing, deeply insightful account of an inner life. Told aslant, with exquisite lyricism and incandescent imagery, *No Chronology* is a beautiful, thrilling book of poems.”

—Khaled Mattawa, author of *Fugitive Atlas*

“The world Fish evokes so unforgettably remains recognizable as a literal world even while it’s irradiated with the white heat of subjectivity. This is a fantastic book.”—Alan Shapiro, author of *Against Translation*

Karen Fish is associate professor at Loyola University Maryland, where she was chair of writing from 2015 to 2019. Her poetry has appeared in such publications as *Slate*, *Ploughshares*, *Denver Quarterly*, *American Poetry Review*, *DoubleTake*, *New Republic*, *Yale Review*, *New Yorker*, *Partisan Review*, and *Poetry*, among others. She is the author of *The Cedar Canoe* and *What Is Beyond Us*.

TABLE OF CONTENTS

Acknowledgments	Caravaggio's <i>The Calling of St. Matthew</i>	Training
First Teacher	The Round-Up	The Kitchen
Ars Poetica	Seen from Far Away	The Dream
Orphan	The Close of Winter	Divorce
Alibi	Depth of Field:	November
Visiting	Bruegel's <i>Hunters in the Snow</i>	The Starfish
Location, Location	Black Bough	The Women's Prison
This	Evening Song	The Greyhound
The Accounting	From Another Past,	What We Need
<i>That Feeling</i>	<i>This Past</i>	The Stand-In
From the Road Walking	Another Republic	Love
The Cistern	Do You Believe in the	Driving in Spring
Flames Behind Your Head	Afterlife?	Notes

TOBIAS MENELY

Climate and the Making of Worlds

Toward a Geohistorical Poetics

MAY | 272 p. | 2 halftones | 6 x 9 | Cloth \$105.00 Paper \$27.50

For the humanities climate change is a problem of historical understanding that requires new scales of context, including that of planetary processes. In this book, Tobias Menely shows that poetry is a rich and revealing archive of geohistorical change. Poetry and the kind of human world-making that it exemplifies can best be understood, Menely argues, through their interconnections with a dynamic Earth System. Menely focuses on English poetry of the momentous century and a half during which Britain, emerging from a crisis intensified by the Little Ice Age, established the largest empire in world history and instigated the Industrial Revolution. These poems depict seasonal and climatic extremes, unpredictable weather, and the cycles of wind and water as inescapable conditions of production and limits to growth. Menely shows that geohistorical transition is expressed not only topically but also in changing literary modes, and that the poetry of this period—from Milton’s *Paradise Lost* forward—reflects a recognition of planetary crisis. The result is a bracing and sophisticated contribution to ecological poetics and to the cultural history of the Anthropocene.

TABLE OF CONTENTS

Introduction: Stratigraphic Criticism

Chapter 1. “Earth Trembled”: *Paradise Lost*, the Little Ice Age, and the Climate of Allegory

Chapter 2. “The Works of Nature”: Descriptive Poetry and the History of the Earth in Thomson’s *The Seasons*

Chapter 3. Mine, Factory, and Plantation: The Industrial Georgic and the Crisis of Description

Chapter 4. Uncertain Atmospheres: Romantic Lyricism in the Time of the Anthropocene

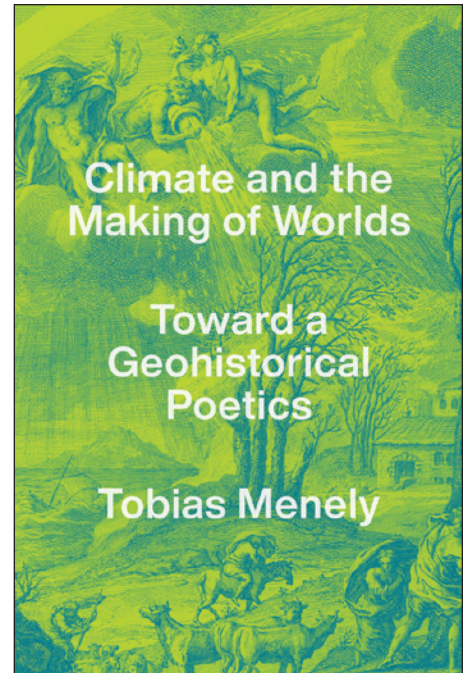
Afterword: The Literary Past and the Planetary Future

Acknowledgments

Notes

Bibliographic Note

Index



“Menely’s book addresses an extraordinarily taxing interpretive problem. How has the turbulence of the Earth itself intervened in the history of poetic form? His answer is revelatory. With erudition, subtlety, and literary éclat, Menely sets out a geohistorical criticism whereby poetry from Milton to the Romantics is rendered new. *Climate and the Making of Worlds* will have a profound and immediate influence on environmental criticism of the long eighteenth century. All subsequent scholarship in the field will have to reckon with its radiant insights.”

—Jeremy Davies, University of Leeds

Tobias Menely is associate professor of English at the University of California, Davis. He is the author of *The Animal Claim: Sensibility and the Creaturely Voice*, also published by the University of Chicago Press.

Keats's Odes

A Lover's Discourse

FEBRUARY | 160 p. | 5 1/2 x 8 1/2 | Cloth \$20.00

- An intimate, speculative, personal approach to Keats's Great Odes, for students and nonspecialists
- Describes the author's lifelong love/hate attachment to the poems
- Highlights historical difficulty for readers of different ethnicity/sexuality to fully love the poems
- Makes literary criticism accessible, connects the work of reading to the business of living

In a book timed for the 200th anniversary of John Keats's death in February 2021, Anahid Nersessian gathers Keats's six Great Odes and comments on them in essays at once bold, speculative, and personal. There are many lovers in this "lover's discourse," but the main ones are Keats and Nersessian herself. Each ode emerges here as an expression and an inducement of love—sometimes for humanity in general, sometimes for a specific person. This is literary criticism as passion work, close reading as intimacy, with memoir occasionally breaking to the surface with hints of heartbreak and an absent lover. For many younger readers today, it is difficult to love canonical literature when, like Nersessian herself, one belongs to ethnic and sexual categories that were historically excluded from its purview. Yet every year, students and other readers fall hard for Keats, despite lives so distant from the world of the English Regency. There is what one critic long ago called a "lovableness" to this poet who died of tuberculosis on 23 February 1821, at age 25, exiled in rooms beside the Spanish Steps in Rome. Nersessian shows why we love him still, and why his odes continue to speak powerfully to our own desires.

TABLE OF CONTENTS

Preface

Introduction

1. Ode to a Nightingale

2. Ode on a Grecian Urn

3. Ode on Indolence

4. Ode on Melancholy

5. Ode to Psyche

6. To Autumn

Postscript: Sleep and Poetry

Acknowledgments

Index

Keats's Odes
A Lover's Discourse
Anahid Nersessian

"This book claims to be 'about' Keats's odes. And it is. But it is also about beauty and sadness and love and revolution and how the odes can help us to better understand these things. It is nothing short of a perfect book, one that understands how poetry can transform one's life. Nersessian is on track to be the Harold Bloom of her generation, but a Bloom with politics."—Juliana Spahr

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

Portulans

MARCH | 80 p. | 5 1/2 x 8 1/2 | Paper \$18.00

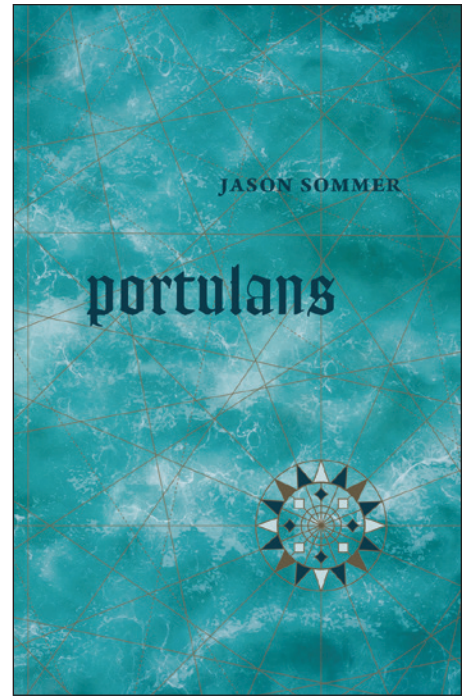
- Winner of the Stanley Hanks Memorial Prize, St. Louis Poetry Center
- *The Man Who Sleeps in My Office*, finalist for the William Rockhill Nelson award, *Kansas City Star*
- Sommer makes the familiar “life as a journey” metaphor new, startling, rich, and strange; he offers here glimpses of a jumbled life sparked by moments of clarity and grace

Series: *Phoenix Poets*

Like the ancient sea charts of the book’s title, Jason Sommer here marks the routes and stories of journeys we all can recognize as vaguely familiar, but in Sommer’s retelling these otherwise mundane treks spark of something surprisingly rich and strange. Employing traditional lyrics, narrative verse, and more experimental forms, Sommer takes us down to the sea floor, or into a basement bursting with centuries of storage, or through the successive layers of a single consciousness. Throughout this book, the speaker in the poems questions what can and can’t be known of the self and the other, of love, of what we value, and of what we insist has permanence, despite evidence to the contrary. And, like the ancient cartographers who lavished their skill upon their artworks, the book embraces the possibilities of beauty in the journey’s rendering.

TABLE OF CONTENTS

Acknowledgments	In Their Nature: A Trio of Neighbors in a Sidewalk Chat
Soul	Children Wearing My Shoes
The Expedition	He Thinks
The Most I Took Back from a	To Myself in the Coming Time
In the Basement Is the Previous Culture	Billy’s Facts of Life
Satori	At the Friends of the Library Local Authors Event
Changing the Script	Lot’s Daughters
Wakened to a Certain Knowledge of a Limited Kind	The Old Art
Multiverse	Apollo Takes the Trophy of Marsyas
Incident at the Mother’s	L. Receives Honorable Mention in Late Middle Age
Four Photos and Brief Case Report from the Journal <i>Surgery</i>	What Men Want
In the Moment before the Call	Grudge
Drops 23	Attention



“The beauty of *Portulans* comes not only from Sommer’s formal gracefulness, but also from his matching that virtuosity with mortal stakes. Poems like ‘Incident at the Mother’s,’ ‘Attention,’ and ‘Billy’s Facts of Life’ reveal narrative skill and un-sentimental depth of sympathy that little contemporary fiction can equal, while ‘Multiverse’ and ‘In the Basement Is the Previous Culture’ display Sommer’s sheer capacity of imagination. Open to spontaneity while masterfully carved, these poems are alive to our moment, which they will outlast.”—Peter Champion, author of *One Summer Evening at the Falls*

Jason Sommer is the author of four previous books of poetry, most recently *The Laughter of Adam and Eve*, and two in the Phoenix series: *Other People’s Troubles* and *The Man Who Sleeps in My Office*. He has also published English versions of Irish language poems and two collaborative book-length translations of contemporary Chinese fiction. His poems have appeared in publications such as the *New Republic*, *Ploughshares*, *Chicago Review*, *Agni*, *River Styx*, and *TriQuarterly*, among others.

“This is a wide-ranging and very important book. Easy to read and engaging, it makes the social determinants come alive.”—*Times Higher Education*

David A. Ansell, MD, is the senior vice president and associate provost for community health equity as well as the Michael E. Kelly Professor of Medicine at Rush University Medical Center in Chicago. He is the author of *County: Life, Death, and Politics at Chicago's Public Hospital*.

DAVID A. ANSELL, MD

The Death Gap

How Inequality Kills

With a Foreword by Lori Lightfoot and an Afterword by the Author

MAY | 255 p. | 23 halftones | 6 x 9 | Paper \$19.00

- A passionate indictment of the “death gaps” that condemn some communities to unjustly short lives
- A personal and very human depiction of how individual doctor-patient relationships reveal and are shaped by structural inequities in society
- Demands that doctors, hospitals, and society at large take responsibility for the structural violence inflicted on the poorest

We hear plenty about the widening income gap between the rich and the poor in America and about the expanding distance separating the haves and the have-nots. But when detailing the many things that the poor have not, we often overlook the most critical—their health. The poor die sooner. Blacks die sooner. And poor urban blacks die sooner than almost all other Americans. In nearly four decades as a doctor at hospitals serving some of the poorest communities in Chicago, David A. Ansell, MD, has witnessed firsthand the lives behind these devastating statistics. In *The Death Gap*, he gives a grim survey of these realities, drawn from observations and stories of his patients.

While the contrasts and disparities among Chicago’s communities are particularly stark, the death gap is truly a nationwide epidemic—as Ansell shows, there is a thirty-five-year difference in life expectancy between the healthiest and wealthiest and the poorest and sickest American neighborhoods. As the COVID-19 mortality rates in underserved communities proved, inequality is all around us, and often the distance between high and low life expectancy can be a matter of just a few blocks. Updated with a new foreword by Chicago mayor Lori Lightfoot and an afterword by Ansell, *The Death Gap* speaks to the urgency to face this national health crisis head-on.

PATRICK BURKE

Tear Down the Walls

White Radicalism and Black Power in 1960s Rock

APRIL | 256 p. | 18 halftones | 6 x 9 | Cloth \$95.00 Paper \$27.50

Rock and roll's most iconic, not to mention wealthy, pioneers are overwhelmingly white, despite their great indebtedness to black musical innovators. Many of these pioneers were insensitive at best and exploitative at worst when it came to the black art that inspired them. *Tear Down the Walls* is about a different cadre of white rock musicians and activists, those who tried to tear down walls separating musical genres and racial identities during the late 1960s. Their attempts were often naïve, misguided, or arrogant, but they could also reflect genuine engagement with African American music and culture and sincere investment in anti-racist politics. Burke considers this question by recounting five dramatic incidents that took place between August 1968 and August 1969, including Jefferson Airplane's performance with Grace Slick in blackface on the *Smothers Brothers Comedy Hour*, Jean-Luc Godard's 1968 film, *Sympathy for the Devil*, featuring the Rolling Stones and Black Power rhetoric, and the White Panther Party at Woodstock. Each story sheds light on a significant but overlooked facet of 1960s rock—white musicians and audiences casting themselves as political revolutionaries by enacting a romanticized vision of African American identity. These radical white rock musicians believed that performing and adapting black music could contribute to what in the Black Lives Matter era is sometimes called “white allyship.” This book explores their efforts and asks what lessons can be learned from them. As white musicians and activists today still attempt to find ethical, respectful approaches to racial politics, the challenges and victories of the 1960s can provide both inspiration and a sense of perspective.

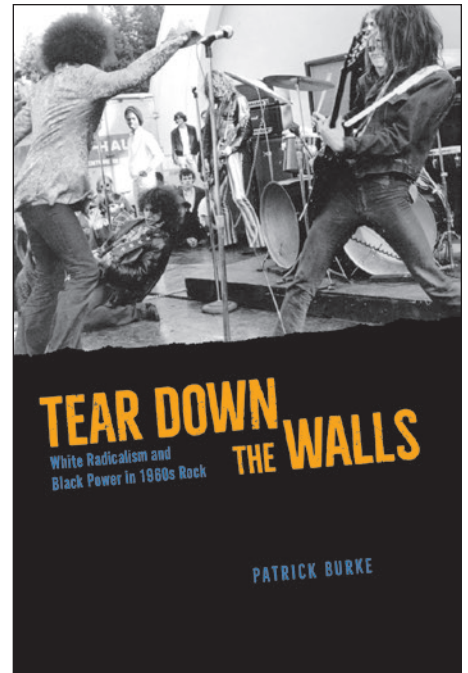


TABLE OF CONTENTS

Introduction

1. Honkie Soul: The MC5 at the Democratic National Convention—Lincoln Park, Chicago, August 25, 1968
2. Blue Eyes and a Black Face: Jefferson Airplane and the Rock Revolution—*The Smothers Brothers Comedy Hour* (CBS-TV), November 10, 1968
3. One Plus One: Jean-Luc Godard Meets the Rolling Stones—London Film Festival, November 29, 1968
4. The Seats Belong to the People: The Battle of the Fillmore East—Lower East Side, Manhattan, December 26, 1968
5. Declare the Nation into Being: Woodstock and the Movement—Woodstock Music & Art Fair, White Lake, NY, August 15–18, 1969

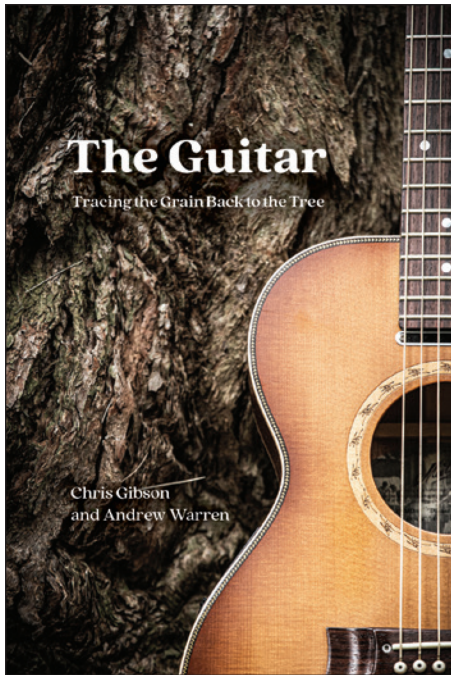
Epilogue

Acknowledgments

Notes

Index

Patrick Burke is associate professor of music at Washington University in St. Louis. He is the author of *Come In and Hear the Truth: Jazz and Race on 52nd Street*, also published by the University of Chicago Press.



Chris Gibson is professor of geography at the University of Wollongong, Australia. **Andrew Warren** is senior lecturer in economic geography at the University of Wollongong, Australia. They are coauthors of *Surfing Places*, *Surfboard Makers: Craft, Creativity and Cultural Heritage in Hawai'i, California, and Australia*.

CHRIS GIBSON and ANDREW WARREN

The Guitar

Tracing the Grain Back to the Tree

APRIL | 288 p. | 44 halftones, 1 table | 6 x 9 | Cloth \$95.00 Paper \$20.00

- Account of how guitars are made that traces the process from the makers all the way back to the tree, traveling the world to meet the people who make guitars and fell the woods used in their production
- Explains the cultural and environmental processes that go into making musical instruments, looking to place-specific knowledges that contribute to the craft of guitar making
- For guitar, travel, and nature lovers, as well as scholars in music and environmental studies

Guitars inspire cult-like devotion: an aficionado can tell you precisely when and where their favorite instruments were made. And she will likely also tell you about the wood they were made from and its unique effects on the instruments' sound. In *The Guitar*, Chris Gibson and Andrew Warren trace guitars all the way back to the tree. It is a book about musical instrument making, the timbers and trees from which guitars are made. It chronicles the authors' journeys across the world, to guitar festivals, factories, remote sawmills, Indigenous lands, and distant rainforests, in search of the behind-the-scenes stories of how guitars are made, where the much-cherished guitar timbers ultimately come from, and the people and skills involved along the way. The authors are able to unlock insights on longer arcs of world history: on the human exploitation of nature, colonialism, industrial capitalism, and cultural change. They end on a parable of wider resonance: of the incredible but unappreciated skill and care that goes into growing and felling trees, milling timber, and making enchanted musical instruments; set against the human tendency to reform our use (and abuse) of natural resources only when it appears too late.

Edited by JUDITH LOCHHEAD, EDUARDO MENDIETA, and STEPHEN DECATUR SMITH

Sound and Affect

Voice, Music, World

APRIL | 416 p. | 9 halftones | 6 x 9 | Cloth \$105.00 Paper \$35.00

Studies of affect and emotions have blossomed in recent decades across the humanities, neurosciences, and social sciences. In music scholarship, they have often built on the discipline's attention to what music theorists since the Renaissance have described as music's unique ability to arouse passions in listeners. In this timely volume, the editors seek to combine this 'affective turn' with the 'sound turn' in the humanities, which has profitably shifted attention from the visual to the aural, as well as a more recent 'philosophical turn' in music studies. Accordingly, the volume maps out a new territory for research at the intersection of music, philosophy, and sound studies. The essays in *Sound and Affect* look at objects and experiences in which correlations of sound and affect reside, in music and beyond: the voice as it speaks, stutters, cries, or sings; music, whether vocal, instrumental, or electronic; our sonic environments, whether natural or man-made, and our responses to them. As argued here, far from being stable, correlations of sound and affect are influenced by factors as diverse as race, class, gender, and social and political experience. Examining these factors is key to the project, which gathers contributions from a cross-disciplinary roster of scholars including both established as well as a wealth of new voices. The essays are grouped thematically into sections that move from politics and ethics, to reflections on pre- and post-human "musicking," to the notions of affective listening and music temporalities, to a reexamination of historical understandings of music and affect. This agenda-setting collection will prove indispensable to anyone interested in innovative approaches to the study of sound and its many intersections with affect and emotions.

TABLE OF CONTENTS

Preface

Introduction

Part 1. Sounding the Political

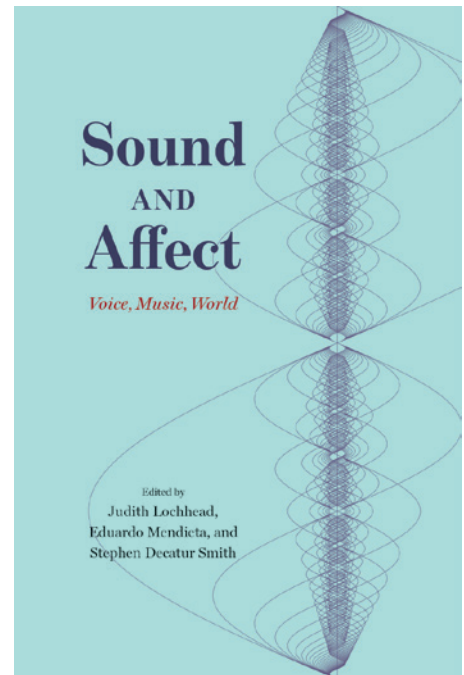
Part 2. Affect, Music, Human

Part 3. Voicings and Silencings

Part 4. Affective Listeners

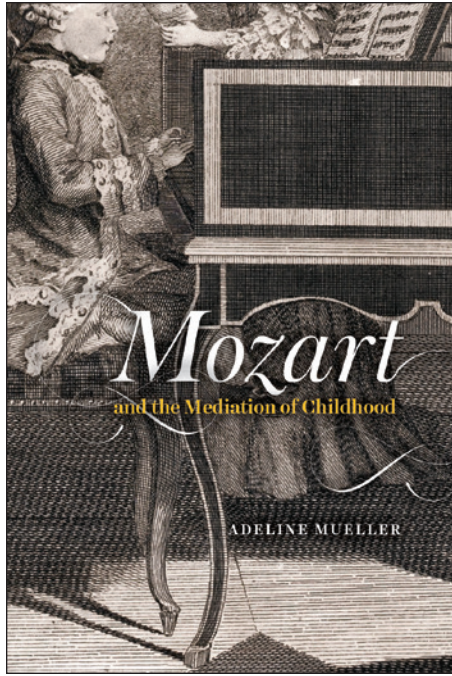
Part 5. Temporalities of Sounding

Part 6. Theorizing the Affections



“Lochhead, Mendieta, and Smith have assembled a powerful compendium of theoretical and historical essays on sound and affect. This volume will make a significant and lasting impact in many fields. It is the type of publication that will challenge current assumptions about method and stimulate the growth of new forms of inquiry.”—Roger Mathew Grant, Wesleyan University

Judith Lochhead is professor of music history and theory at Stony Brook University. She is the author of *Reconceiving Structure in Contemporary Music: New Tools in Music Theory and Analysis* and coeditor of *Music's Immanent Future: The Deleuzian Turn in Music Studies*. **Eduardo Mendieta** is professor of philosophy and affiliate professor in the School of International Affairs at Pennsylvania State University. He is the coeditor of *The Cambridge Habermas Lexicon*. **Stephen Decatur Smith** is associate professor of music history and theory at Stony Brook University. His articles have appeared in *Popular Music*, the *Journal of Music Theory*, *Contemporary Music Review*, and *Opera Quarterly*.



Adeline Mueller is assistant professor of music at Mount Holyoke College.

ADELINE MUELLER

Mozart and the Mediation of Childhood

JUNE | 288 p. | 36 halftones, 9 line drawings | 6 x 9 | Cloth \$55.00

- An eye-opening new account of Mozart's vast influence and impact
- Advances an original argument about childhood in the Austrian Enlightenment
- Combines musicological analysis with intellectual history and thorough archival work

Series: New Material Histories of Music

This book examines how Wolfgang Amadeus Mozart shaped the social and cultural reevaluation of childhood during the Austrian Enlightenment. Whether in a juvenile sonata printed with his age on the title page, a concerto for a father and daughter, a lullaby, a musical dice game, or a mass for the consecration of an orphanage church, Mozart's music and persona transformed attitudes toward children's agency, intellectual capacity, political and economic value, work, school, and leisure time, and their relationships with each other and with the adults around them. Thousands of children across the Habsburg Monarchy were affected by the Salzburg child prodigy and the idea he embodied: that childhood itself could be packaged, consumed, deployed, "performed"—in short, mediated—through music. The book advances a new understanding of the history of childhood as dynamic, rather than a mere projection or fantasy—in other words, as something mediated not just through ideas or objects, but also through actions. Drawing on a range of evidence, from children's periodicals to Habsburg court edicts and spurious Mozart prints, the book shows that while we need the history of childhood to help us understand Mozart, we also need Mozart to help us understand the history of childhood.

TABLE OF CONTENTS

List of Abbreviations	Chapter 4. Kinderlieder and the Work of Play
List of Figures and Musical Examples	Chapter 5. Cadences of the Childlike
Introduction	Chapter 6. Toying with Mozart
Chapter 1. Precocious in Print	Acknowledgments
Chapter 2. Music, Philanthropy, and the Industrious Child	Notes
Chapter 3. Acting Like Children	Bibliography
	Index

BENJAMIN STEEGE

An Unnatural Attitude

Phenomenology in Weimar Musical Thought

APRIL | 312 p. | 20 line drawings | 6 x 9 | Cloth \$55.00

- A pioneering study of the influence of phenomenology on musical experience
- Brings together musicology, music history, philosophy, and history of ideas
- Draws on extensive archives to bring a cultural and historical period to life

Series: New Material Histories of Music

An Unnatural Attitude traces a style of musical thought that coalesced in the intellectual milieu of the Weimar Republic—a phenomenological style, which sought a renewed contact with music as a worldly circumstance. Deeply critical of the influence of naturalism in aesthetics and ethics, figures in this milieu argued for an understanding and description of music as something accessible neither through introspection nor through experimental research, but rather in an attitude of outward, open orientation toward the world. With this approach, music acquires meaning when the act of listening is understood to be constitutively shared with others.

Benjamin Steege interprets this discourse as the response of a post-World War I generation amid a virtually uninterrupted experience of war—actual or imminent—a younger cohort for whom disenchantment with scientific achievement was to be answered by reasserting the value of speculative thought and imagination. Steege draws on a wide range of published and unpublished texts from music theory, pedagogy, criticism, and philosophy of music, some of which are offered in English translation for the first time in the book's appendixes.

An Unnatural Attitude seeks to answer the question: what are we thinking about when we think about music in non-naturalistic terms?

Benjamin Steege is associate professor in the Department of Music at Columbia University. He is the author of *Helmholtz and the Modern Listener*.

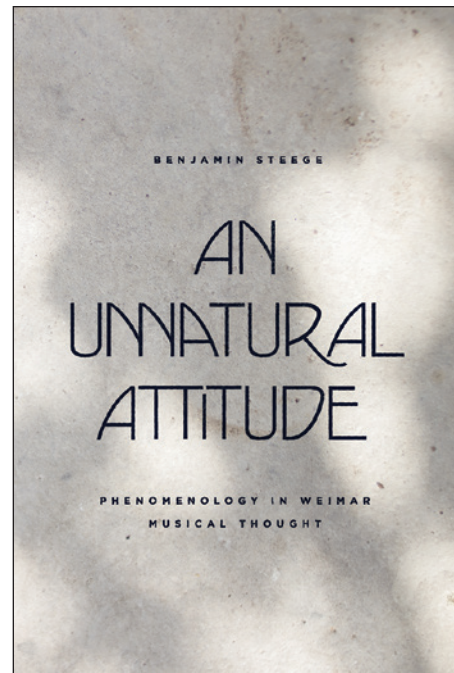
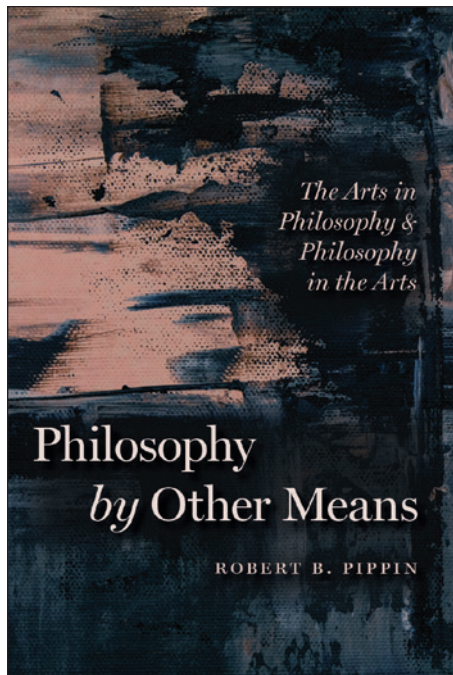


TABLE OF CONTENTS

List of Examples
Introduction Worldhood and World War
Max Scheler, "Genius of War"
Musicology in the World
From Psychology to Phenomenology
Music in Phenomenological Study
Chapter 1 The Unnatural Attitude
Chapter 2 Debussy, Outward and Open
Chapter 3 Hearing-With
Chapter 4 Techniques of Feeling
Appendix A: Hans Mersmann, "On the Phenomenology of Music" (1925)
Appendix B: Helmuth Plessner, "Response [to Mersmann]" (1925)
Appendix C: Paul Bekker, "What Is the Phenomenology of Music?" (1925)
Appendix D Herbert Eimert, "On the Phenomenology of Music" (1926)
Appendix E Günther Stern-Anders, "On the Phenomenology of Listening (Elucidated through the Hearing of Impressionist Music)" (1927)
Acknowledgments
Notes
Bibliography
Index



ROBERT B. PIPPIN

Philosophy by Other Means

The Arts in Philosophy and Philosophy in the Arts

APRIL | 304 p. | 7 halftones | 6 x 9 | Cloth \$95.00 Paper \$30.00

“This collection of essays addresses the perennial question of the relation between philosophy and aesthetic criticism with cogency and originality. It’s hard to think of anyone better qualified to explore this question, as Pippin has made major contributions both to the study of modern German philosophy and to philosophical approaches to aesthetic objects, notably painting, literary fiction, and film.”

—Derek Attridge, University of York

Robert B. Pippin is the Evelyn Stefansson Nef Distinguished Service Professor at the University of Chicago. He is the author of *Henry James and Modern Moral Life*, *After the Beautiful*, several books on modern German philosophy, and five books on film and philosophy, most recently, *Filmed Thought: Cinema as Reflective Form*, also published by the University of Chicago Press.

The relationship between philosophy and aesthetic criticism has occupied Robert Pippin throughout his illustrious career. Whether discussing, literature, or modern and contemporary art, Pippin’s claim is that we cannot understand aesthetic objects unless we reckon with the fact that some distinct philosophical issue is integral to their meaning. In his latest offering, *Philosophy by Other Means*, we are treated to a collection of essays that builds on this larger project, offering profound ruminations on philosophical issues in aesthetics along with revelatory readings of Henry James, Marcel Proust, and J. M. Coetzee. In Part I of this collection, Pippin reads Hegel both alongside and against Kant, Adorno, and Michael Fried to claim that the arts can provide insights that are out of reach for philosophy. He explores Hegel’s understanding of the relation between philosophy and the arts, the status of literature in the philosophical project of the *Phenomenology of Spirit*, why Hegel transformed philosophical aesthetics into a theory of art, and Hegel’s understanding of the relation between painting and subjectivity. Pippin then explores the expansion of Hegel’s insights in the work of Michael Fried before closing with a counterpoint, Adorno’s explicitly anti-Hegelian approach. In Part II, Pippin applies this Hegelian approach to the fiction of James, Proust, and Coetzee, exploring questions of mindedness, subjectivity, jealousy, and power. Together, these essays comprise an essential collection for philosophers and literary scholars alike.

TABLE OF CONTENTS

Part One: The Arts in Philosophy

1. Philosophical Criticism
2. Kant and the Problem of Tragedy
3. The Status of Literature in Hegel’s *Phenomenology of Spirit*: On the Lives of Concepts
4. The Absence of Aesthetics in Hegel’s Aesthetics
5. Hegel on Painting
6. Authenticity in Painting: Remarks on Michael Fried’s Art History
7. Photography as Art: Fried and Intention
8. Adorno, Aesthetic Negativity, and the Problem of Idealism

Part Two: Philosophy in the Arts

9. On Maisie’s Knowing Her Own Mind
10. Subjectivity: A Proustian Problem
11. The Shadow of Love: The Role of Jealousy in Proust’s *À la recherche du temps perdu*
12. The Paradoxes of Power in the Early Novels of J. M. Coetzee
13. Philosophical Fiction? On J. M. Coetzee’s *Elizabeth Costello*
- Acknowledgments
- Works Cited
- Index

D. N. RODOWICK

An Education in Judgment

Hannah Arendt and the Humanities

JULY | 224 p. | 5 1/2 x 8 1/2 | Cloth \$35.00

- Written by a major humanistic thinker
- Offers an impassioned defense of the importance of the humanities
- Engages with the thinking of Hannah Arendt on democracy and freedom

In *An Education in Judgment*, philosopher D. N. Rodowick makes the definitive case for a philosophical humanistic education aimed at the cultivation of a life guided by both self-reflection and interpersonal exchange. Such a life is an education in judgment, the moral capacity to draw conclusions alone and with others, and to let one's own judgments be answerable to the potentially contrasting judgments of others. Thinking, for Rodowick, is an art we practice with and learn from each other all the time. In taking this approach, Rodowick follows the lead of Hannah Arendt, who made judgment the cornerstone of her conception of community. Arendt was famously wary of mass culture, and so community (in an authentic sense) must be safeguarded from its many false guises. What is important for Rodowick, as for Arendt, is the cultivation of "free relations," in which we allow our judgments to be affected and transformed by those of others, creating "an ever-widening fabric of intersubjective moral consideration." This is a fragile fabric, to be sure, but one well worth pursuing, caring for, and preserving. This is an original work in which the author thinks with Arendt about the importance of the humanities and what "the humanities" amounts to beyond the university.

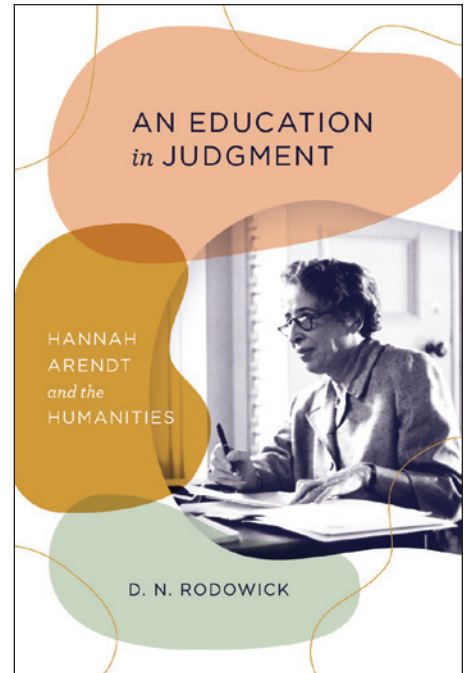
TABLE OF CONTENTS

Preface

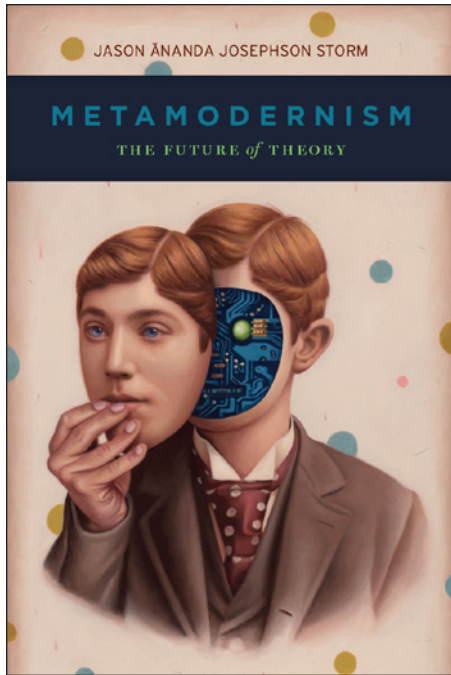
- I The Art of Thinking
- II Judgment and Culture
- III Culture and Curation
- IV The World-Observer
- V Politics and Philosophy, or Restoring a Common World
- VI An as Yet Undetermined Animal

Acknowledgments

Index



D. N. Rodowick is the Glen A. Lloyd Distinguished Service Professor in the College and the Division of Humanities at the University of Chicago. Among his books are *Philosophy's Artful Conversation*, *Elegy for Theory*, and *What Philosophy Wants from Images*, also published by the University of Chicago Press.



Jason Ānanda Josephson Storm is chair and professor of religion and chair of science and technology studies at Williams College. He is the author of *The Invention of Religion in Japan* and *The Myth of Disenchantment: Magic, Modernity, and the Birth of the Human Sciences*, both also published by the University of Chicago Press.

JASON ĀNANDA JOSEPHSON STORM

Metamodernism

The Future of Theory

JULY | 328 p. | 6 x 9 | Cloth \$95.00 Paper \$30.00

- Sets a bold new agenda for the humanities and social sciences
- Proposes conceptual solutions to go beyond postmodern skepticism
- Argues for a new relationship between knowledge, value, and ethics

For decades, scholars have been calling into question the universality of disciplinary objects and categories. The coherence of defined autonomous categories—such as religion, science, and art—has collapsed under the weight of postmodern critiques, calling into question the possibility of progress and even the value of knowledge. Jason Ānanda Josephson Storm aims to radicalize and move beyond these deconstructive projects to offer a path forward for the humanities and social sciences using a new model for theory he calls *metamodernism*.

Metamodernism works through the postmodern critiques and uncovers the mechanisms that produce and maintain concepts and social categories. In so doing, Storm provides a new, radical account of society's ever-changing nature—what he calls a “Process Social Ontology”—and its materialization in temporary zones of stability or “social kinds.” Storm then formulates a fresh approach to philosophy of language by looking beyond the typical theorizing that focuses solely on human language production, showing us instead how our own sign-making is actually on a continuum with animal and plant communication.

Storm also considers fundamental issues of the relationship between knowledge and value, promoting a turn toward humble, emancipatory knowledge that recognizes the existence of multiple modes of the real. *Metamodernism* is a revolutionary manifesto for research in the human sciences that offers a new way through postmodern skepticism to envision a more inclusive future of theory in which new forms of both progress and knowledge can be realized.

TABLE OF CONTENTS

Preface and Acknowledgments
Note on Texts and Citations
Opening
Part I. Metarealism
Part II. Process Social Ontology
Part III. Hylosemiotics
Part IV. Knowledge and Value
Notes
Index

**MARK C. TAYLOR, MARY-JANE RUBENSTEIN,
and THOMAS A. CARLSON**

Image

Three Inquiries in Technology and Imagination

JUNE | 240 p. | 21 halftones | 5 1/2 x 8 1/2 | Cloth \$95.00 Paper \$25.00

Series: *TRIOS*

What are the primary characteristics that define what it means to be human? And what happens to those characteristics in the face of technology past, present, and future? The three essays in *Image*, by leading philosophers of religion Mark C. Taylor, Mary-Jane Rubenstein, and Thomas A. Carlson, play at this intersection of the human and the technological, building out from Heidegger's notion that humans master the world by picturing or representing the real. Taylor's essay traces a history of capitalism, dwelling on the lack of humility, particularly in the face of our own mortality, that is the persistent failure of humans, before turning to art as a possible way to bring us back to earth and recover humility before it is too late. Rubenstein zeroes in on the delusions of imaginative conquest associated with space travel. Through a genealogy of the modern "view from space" from the iconic Earthrise photo of 1968 up to the new privatized American space race, Rubenstein provides an analysis of the perils of the one-world and the false unity it projects. In his essay, Carlson takes as his starting point the surveillance capitalism of facial recognition technology. He dives deep into Heidegger to meditate on the elimination of individuals through totalizing gestures and the relationship between such elimination and our encounters with mortality. Each of these essays, in its own way, reflects on the nature of imagination, the character of technological vision in contemporary culture, and the implications of these for the kinds of sociality and love that condition our human experience.

TABLE OF CONTENTS

Acknowledgments

Introduction

Thomas A. Carlson

Gathering Remains

Mark C. Taylor

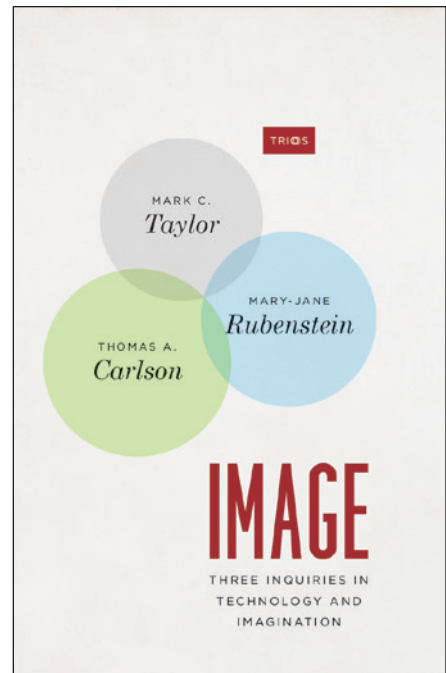
Above Us, Only Sky

Mary-Jane Rubenstein

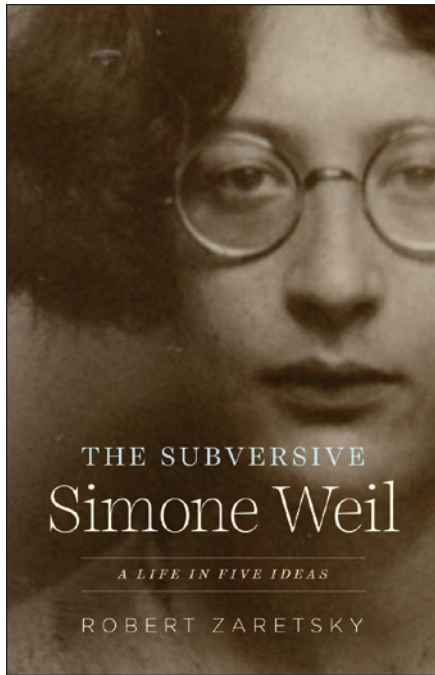
Facial Recognition

Thomas A. Carlson

Index



Mark C. Taylor is professor of religion at Columbia University and the Cluett Professor of Humanities emeritus at Williams College. His books include *Seeing Silence* and *Abiding Grace: Time, Modernity, Death*, both published by the University of Chicago Press. **Mary-Jane Rubenstein** is professor of religion and science in society at Wesleyan University. Her books include *Pantheologies: Gods, Worlds, Monsters* and *Worlds Without End: The Many Lives of the Multiverse*. **Thomas A. Carlson** is professor in the Department of Religious Studies at the University of California, Santa Barbara, where he is also the founding director of the Humanities and Social Change Center at UCSB. His books include *The Indiscrete Image: Infinitude and Creation of the Human*; and *With the World at Heart: Studies in the Secular Today*, all published by the University of Chicago Press.



ROBERT ZARETSKY

The Subversive Simone Weil

A Life in Five Ideas

FEBRUARY | 200 p. | 5 1/2 x 8 1/2 | Cloth \$20.00

- A thematic engagement with Simone Weil's life and thought
- Organized around central elements of Weil's philosophy—affliction, attention, resistance, roots, and spirituality
- Uses Weil's life, work, and heritage to shed light on the world we live in today and the pressing issues of our time

“Zaretsky’s work is unfailingly eloquent, fascinating, and relevant. In treating both her life and her writings, *The Subversive Simone Weil* displays a subject who, by going too far toward goodness, reminds so many of us that we have not gone far enough. In Zaretsky’s hands, her courage stands as a complicated but necessary lesson for us all.”—Todd May, author of *A Decent Life: Morality for the Rest of Us*

Robert Zaretsky is the author of *Boswell’s Enlightenment*; *A Life Worth Living: Albert Camus and the Quest for Meaning*; and *Catherine & Diderot: The Empress, the Philosopher, and the Fate of the Enlightenment*, among other books. A frequent contributor to the *New York Times*, the *Washington Post*, *Foreign Affairs*, the *Times Literary Supplement*, the *Los Angeles Review of Books*, and the *Chronicle of Higher Education*, he lives in Houston with his wife, children, and assorted pets.

André Gide called her “the patron saint of outsiders,” and “the best spiritual writer of the [twentieth] century.” Camus called her “the only great spirit of our time,” while Iris Murdoch described their first intellectual meeting as “total love at first sight.” Today, her fan club continues to admit new members, from Pankaj Mishra to Anne Carson. Simone Weil is one of the most challenging and yet beguiling thinkers of the twentieth century. There is a highly charged mystical current that runs through her life and works that seems almost timeless. And yet Weil was a keen observer of the modern condition, coming of age as she did during the 1930s. Amid the recurrent indignities and inhumanities of modern life, she wondered what is to become of the precious space we have for grace, for friendship, and for truth? One of our most astute historians of existentialism, Robert Zaretsky shifts his attention to the utterly original Simone Weil with this new book. Taking up the central elements of her philosophy—affliction, attention, resistance, roots, and spirituality—he explores how they animated her life, and how they might animate ours.

TABLE OF CONTENTS

Preface
Introduction
Chapter One The Force of Affliction
Chapter Two Paying Attention
Chapter Three The Varieties of Resistance
Chapter Four Finding Roots
Chapter Five The Good, the Bad, and the Godly
Epilogue
Acknowledgments
Notes
Index

GEORGE C. EDWARDS III

Changing Their Minds?

Donald Trump and Presidential Leadership

MAY | 376 p. | 3 line drawings, 74 tables | 6 x 9 | Cloth \$105.00 Paper \$30.00

In George C. Edward III's *Changing their Minds?: Donald Trump and Presidential Leadership*, Edwards looks at the microcosm of Donald Trump's first term as president and uses it to evaluate current theories of the power of presidential persuasion. Edwards contends that the idea of the bully pulpit—the argument that presidents have the ability to persuade the public and members of Congress to support their policies because of their office and the media attention they receive—is nonsense, and that the way presidents accomplish their goals is by identifying strategic opportunities—alliances with rising interest groups or the cultivation of members of Congress—to make progress on issues for which there is already support for the president's position. Edwards is critical of presidents who think they can successfully restructure the politics of the country. His argument is that Trump had relatively limited opportunities to change the dialogue around issues such as health care and has done a bad job of taking advantage of the opportunities that he has been offered, except on taxes. He also looks at the way Trump has dealt with Congress and, placing it in the context of scholarly work on presidential-congressional relations, shows why Trump has been a failure in dealing with the legislature.

TABLE OF CONTENTS

Preface

Chapter 1. Trump as a Test

Part 1. The Promoter? Leading the Public

Chapter 2. Strategic Position with the Public

Chapter 3. Going Public

Chapter 4. On Deaf Ears

Chapter 5. The Bully in the Pulpit

Part 2. The Closer? Leading Congress

Chapter 6. Strategic Position with Congress

Chapter 7. No Deal: Negotiating with Congress

Chapter 8. At the Margins

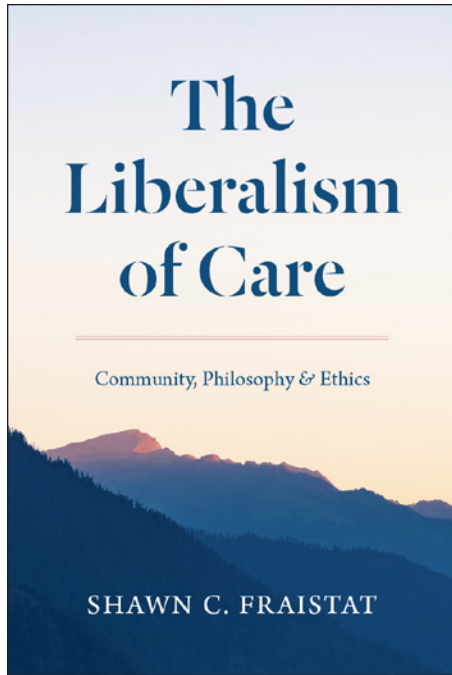
Part 3. Trump as a Leader

Chapter 9. Plus ça Change

Notes

Index

George C. Edwards III is University Distinguished Professor of Political Science and Jordan Chair in Presidential Studies Emeritus at Texas A&M University. He is also a Distinguished Fellow at the University of Oxford. A leading scholar of the presidency, he has written or edited twenty-six books on American politics. He is also editor of *Presidential Studies Quarterly* and general editor of the *Oxford Handbook of American Politics* series. His most recent books are *Predicting the Presidency: The Path to Successful Leadership* and *Why the Electoral College Is Bad for America*.



Shawn C. Fraistat is an independent scholar of political science. He was previously a visiting scholar in the Department of Political Science at Brown University.

SHAWN C. FRAISTAT

The Liberalism of Care

Community, Philosophy, and Ethics

MARCH | 280 p. | 6 x 9 | Cloth \$105.00 Paper \$35.00

Attention to care in modern society has fallen out of view as an ethos of personal responsibility, free markets, and individualism has taken hold. *The Liberalism of Care* argues that contemporary liberalism is suffering from a crisis of care, manifested in a decaying sense of collective political responsibility for citizens' well-being and for the most vulnerable members of our communities. Political scientist Shawn C. Fraistat argues that we have lost the political language of care, which, prior to the nineteenth century, was commonly used to express these dimensions of political life.

To recover that language, Fraistat turns to three prominent philosophers—Plato, Jean-Jacques Rousseau, and William Godwin—who illuminate the varied ways caring language and caring values have structured core debates in the history of Western political thought about the proper role of government, as well as the rights and responsibilities of citizens. *The Liberalism of Care* presents a distinctive vision for our liberal politics where political communities and citizens can utilize the ethic and practices of care to face practical challenges.

TABLE OF CONTENTS

Introduction

Chapter 1. Plato on Caring for the Self and Caring for Others

Chapter 2. Plato and the Politics of Authority as Care

Chapter 3. Rousseau on Care, Education, and Domination

Chapter 4. Rousseau, Authority, and the Caring Republic

Chapter 5. Godwin on Care, Impartiality, and Independence

Chapter 6. Godwin and Anarchy as Care

Conclusion

Acknowledgments

Notes

Bibliography

Index

JEFFERY A. JENKINS and JUSTIN PECK

Congress and the First Civil Rights Era, 1861–1918

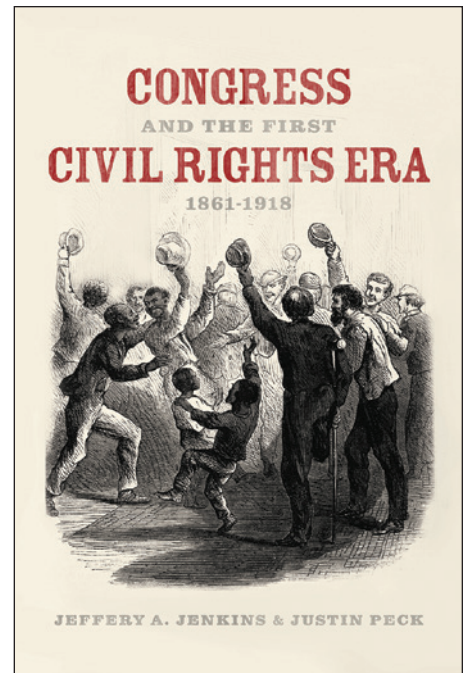
APRIL | 320 p. | 14 halftones, 10 tables | 6 x 9 | Cloth \$105.00 Paper \$35.00

Civil rights legislation figured prominently in the agenda of Congress after the Civil War and during Reconstruction. But, as Reconstruction came to an end and legal and social discrimination against African Americans became widespread, civil rights was no longer seen as a Congressional priority. In this book, the first of a two-volume set, Jeffery A. Jenkins and Justin Peck explore the heretofore mostly unexamined history of the rise and fall of civil rights legislation in Congress from 1861 to 1918.

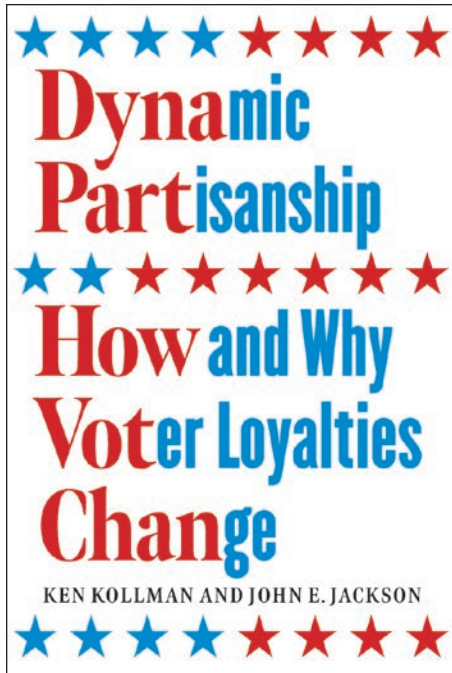
The authors argue that the waxing and waning of civil rights efforts in Congress is directly tied to whether African American voters were able to influence Congressional elections. As long as African American voters could deliver seats in the south to the Republicans, the party paid attention to their needs. But, after the end of Reconstruction and with the disenfranchisement of African Americans, Congressional Republicans lost interest in civil rights laws.

TABLE OF CONTENTS

- 1 Introduction
- 2 The Civil War Years, 1861–1865
- 3 The Early Reconstruction Era, 1865–1871
- 4 The Demise of Reconstruction, 1871–1877
- 5 The Redemption Era, 1877–1891
- 6 The Wilderness Years, 1891–1918
- 7 Conclusion



Jeffery A. Jenkins is the Provost Professor of Public Policy, Political Science, and Law, the Judith and John Bedrosian Chair of Governance and the Public Enterprise, director of the Bedrosian Center, and director of the Political Institutions and Political Economy Collaborative at University of Southern California. **Justin Peck** is assistant professor of government at Wesleyan University.



Ken Kollman is the Frederick G. L. Huetwell Professor and professor of political science at the University of Michigan. **John E. Jackson** is the M. Kent Jennings Collegiate Professor Emeritus of political science and professor emeritus of political science at the University of Michigan.

KEN KOLLMAN and JOHN E. JACKSON

Dynamic Partisanship

How and Why Voter Loyalties Change

MAY | 232 p. | 75 line drawings, 28 tables | 6 x 9 | Cloth \$105.00 Paper \$35.00

Why do people identify with political parties? How stable are those identifications? Stable party systems, with a limited number of parties and mostly stable voter identification with a party, are normally considered significant signals of a steady democracy. In *Dynamic Partisanship*, Ken Kollman and John E. Jackson study changing patterns of partisanship in the United States, the United Kingdom, Canada, and Australia over the last fifty years in order to disentangle possible reasons for shifting partisanship and party identification. The authors argue that changes in partisanship can be explained by adjustments in voters' attitudes toward issues or parties; the success or failure of policies advocated by parties; or alterations in parties' positions on key issues. They contend that, while all three factors contribute, it is the latter, a party changing positions on a chief concern, that most consistently leads voters to or from a particular party. Their approach provides a deeper knowledge of the critical moving parts in democratic politics.

The Rise of Common-Sense Conservatism

The American Right and the Reinvention of the Scottish Enlightenment

APRIL | 288 p. | 6 x 9 | Cloth \$40.00

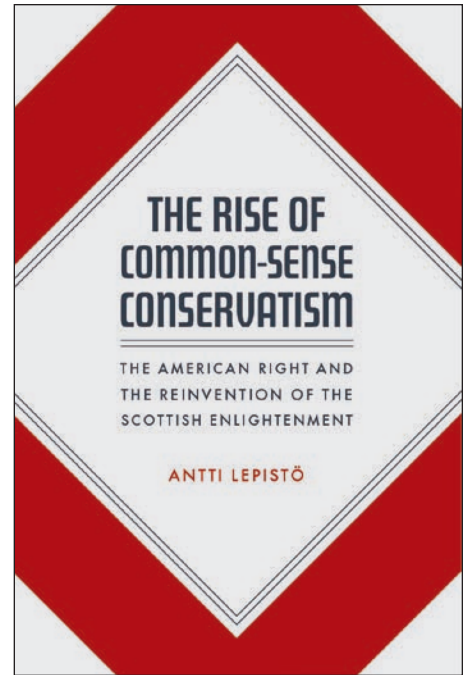
- Reveals the centrality of a previously unappreciated influence on American neoconservative thought and rhetoric: the Scottish Enlightenment
- Maps the changing senses of and appeals to “common sense” in the emergence of a radical political agenda that transformed America
- Recasts our understanding of the role that neoconservative political philosophy has played in America’s never-ending culture wars between “elites” and “common people”

In considering the lodestars of American neoconservative political thought—among them Irving Kristol, Gertrude Himmelfarb, James Q. Wilson, and Francis Fukuyama—Antti Lepistö makes a compelling case for the centrality of their conception of “the common man” in accounting for their enduring power and influence. Surprisingly, Lepistö locates the roots of this conception in the eighteenth-century Scottish Enlightenment. The leading neoconservative intellectuals weaponized and distorted the ideas of Adam Smith, Thomas Reid, and David Hume in order to denounce postwar liberal elites, educational authorities, and social reformers—ultimately giving rise to a defining force in American politics: the “common sense” of the “common man.”

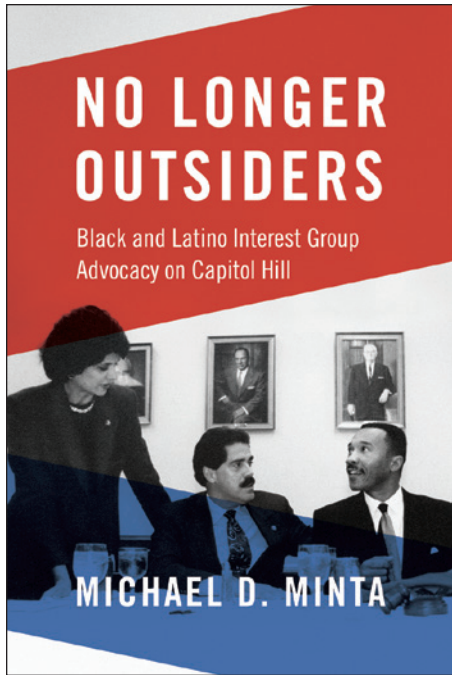
TABLE OF CONTENTS

Introduction: Speaking for the People in Culture Wars—Era America / The Ordinary American as a Neoconservative Concept and Moral Authority
Chapter 1. The Coming of the Neoconservative Common Man / The Rise of Neoconservatism and the Idea of Democratic Decadence
Chapter 2. James Q. Wilson and the Rehabilitation of Emotions / Emotions as a Way of Knowing
Chapter 3. Family Values as Moral Intuitions: Neoconservatives and the War over the Family / The Emergence of Family Values as a Neoconservative Theme

Chapter 4. Moral Sentiments of the Black Underclass
Chapter 5. Retributive Sentiments and Criminal Justice
Chapter 6. Elite Multiculturalism and the Spontaneous Morality of Everyday People
Epilogue: Neoconservative Culture Warriors and the Boundaries of the People
Acknowledgments
Notes
Bibliography Unpublished Primary Sources
Published Primary Sources
Secondary Literature
Index



Antti Lepistö is a lecturer in the Department of the History of Science and Ideas at the University of Oulu, Finland.



Michael D. Minta is associate professor in political science at the University of Minnesota, Twin Cities.

MICHAEL D. MINTA

No Longer Outsiders

Black and Latino Interest Group Advocacy on Capitol Hill

APRIL | 192 p. | 26 line drawings, 9 tables | 6 x 9 | Cloth \$95.00 Paper \$30.00

How effective are civil rights organizations in lobbying Congress? They lack the resources of wealthier business-funded lobbying groups. And yet, these groups have been able to influence Congress in order to pass legislation and pressure agencies in the service of minority communities. In *No Longer Outsiders: Black and Latino Interest Group Advocacy on Capitol Hill*, Michael D. Minta explores the ways that civil rights groups representing a range of racial and ethnic minorities achieve success in Congress. Minta shows how increasing diversity in the House of Representatives plays an important role in the success of civil rights organizations. These organizations gain power and respect in part because they indeed represent the interests and views of their minority groups. The organizations from different ethnic and racial groups successfully cooperate on legislation and work closely with groups like the Congressional Black and Latino Caucuses to get a place at the legislative table.

TABLE OF CONTENTS

One Introduction

Two A History of Black and Latino Interest Group Advocacy in the United States

Three Civil Rights Groups: The Challenge to Remain Relevant and Representative

Four Diversity and Legislative Success in Committees

Five Inviting Friends to Testify

Six Conclusion: Implications for Civil Rights Advocacy in the Era of Hashtag Movements

Acknowledgments

Notes

References

Index

JACK HART

Wordcraft

The Complete Guide to Clear, Powerful Writing

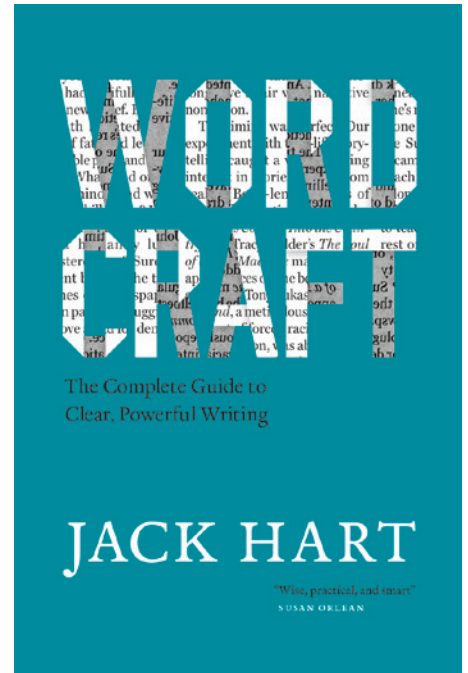
MARCH | 280 p. | 6 line drawings | 6 x 9 | Paper \$18.00

Series: *Chicago Guides to Writing, Editing, and Publishing*

Jack Hart has been known for decades as a writing coach extraordinaire. While he made his reputation working with writers of narrative nonfiction at *The Oregonian*, he has taught students and professionals of all stripes, bloggers and podcasters, and more than one Pulitzer Prize winner. Good writing, he says, has the same basic attributes regardless of genre or medium, and *Wordcraft* represents his accumulated wisdom about how to bring those attributes to your writing. Originally published in 2006 as *A Writer's Coach*, the book has been updated to address the needs of contemporary writers well beyond print journalists. It retains the structure of the original, beginning by breaking down the writing process into a series of manageable stages—from idea to polishing—each of which is crucial to the next. While emphasizing the importance of the early stages, including information gathering and organizing, Hart also delves deeply into the elusive characteristics achieved through polishing, such as force, clarity, rhythm, color, and voice. Each chapter is filled with real examples, both good and bad, of these attributes. The book concludes with updated advice and resources for mastering the craft of writing. With these revisions, *Wordcraft* now functions as a set with the new edition of Hart's book *Storycraft*, on the art of storytelling, as the author always intended.

TABLE OF CONTENTS

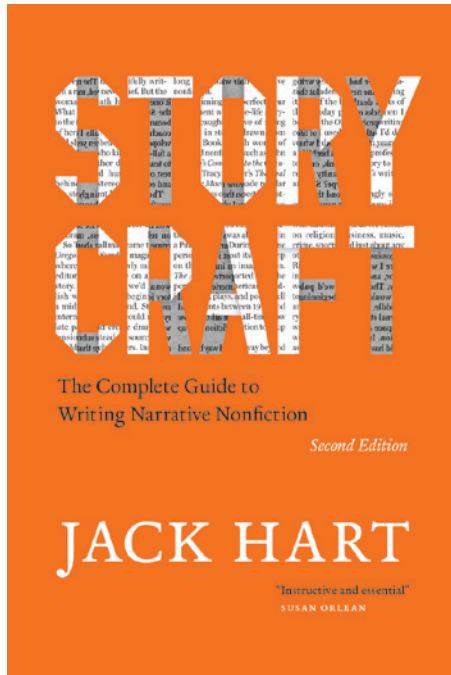
Preface	8 Humanity
Introduction	9 Color
1 Method	10 Voice
2 Process	11 Mechanics
3 Structure	12 Mastery
4 Force	Acknowledgments
5 Brevity	Selected Resources for Writers
6 Clarity	Index
7 Rhythm	



“Wise, practical, and smart, *Wordcraft* is an exceptional book, offering advice with good humor and great insight, Jack Hart’s approach to the writing process will engage you while you’re learning, console you when you’re stuck, and, best of all, inspire you to be a better writer.”

—Susan Orlean, author of *The Orchid Thief*

Jack Hart is an author, writing coach, and former managing editor at the *Oregonian*. He has taught at six universities and served as the acting dean at The University of Oregon School of Journalism and Communication.



JACK HART

Storycraft, Second Edition

The Complete Guide to Writing Narrative Nonfiction

MARCH | 320 p. | 6 x 9 | Cloth \$18.00 Paper \$18.00

Series: *Chicago Guides to Writing, Editing, and Publishing*

“Instructive and essential, reading *Storycraft* is like finding the secret set of blueprints to the writer’s craft. Better still, it is engaging, funny, and wise—wonderful to read and wonderful to learn from.”

—Susan Orlean, author of *The Orchid Thief*

Jack Hart is an author, writing coach, and former managing editor at the *Oregonian*. He has taught at six universities and served as the acting dean at the University of Oregon School of Journalism and Communication.

♦ **Currently active licenses:**
Simplified & complex Chinese

Storytelling is one of the few traits common to all human societies. A sequence of actions, a sympathetic character, a complication, a resolution—the key ingredients in a story are as familiar to us today as they were to our ancestors. Although we may associate the form with fictional narratives such as novels and movies, the same ingredients also underlie the best nonfiction works, including those by David Grann, Mary Roach, Tracy Kidder, and John McPhee. In the first edition of *Storycraft*, Jack Hart illustrated how these and other nonfiction writers, including many he coached over decades at the *Oregonian*, used the ingredients of story to create compelling and award-winning works of narrative nonfiction. For this revision, he has expanded the field to consider how storytelling techniques can be used in the rapidly growing nonfiction form of podcasting. He has added insights from recent research into storytelling and the brain, illustrating how facts and arguments effectively embedded in narrative are more likely to stick in readers’ minds. And he has added new examples of effective nonfiction narratives. This revised edition of *Storycraft* is also paired with *Wordcraft*, a new incarnation of Hart’s earlier book *A Writer’s Coach* now available from Chicago. The two books reflect the insights of this master writing coach and teacher on his craft.

TABLE OF CONTENTS

Preface to the Second Edition	10 Reporting
1 Story	11 Story Narratives
2 Structure	12 Explanatory Narratives
3 Point of View	13 Other Narratives
4 Voice and Style	14 Ethics
5 Character	Acknowledgments
6 Scene	Notes
7 Action	Bibliography
8 Dialogue	Index
9 Theme	

**MATT UPSON, HOLLY LUETKENHAUS,
C. MICHAEL HALL, and KEVIN CANNON**

Information Now, Second Edition

A Graphic Guide to Student Research and Web Literacy

APRIL | 136 p. | 7 x 10 | Paper \$18.00

Anyone seeking an answer today to even a simple research question is likely to encounter information overload. With so many sources available online, and still more through libraries, how do you figure out which ones are relevant and reliable to use in your research? Since its original publication in 2015, *Information Now* has helped college students address this fundamental issue in the form of a short, humorous graphic guide. It explains how information is organized, both on the open web and in library resources, and how to navigate those sources to find good, trustworthy answers. But the information landscape has changed dramatically in just a few years, and this revised edition explores new questions about who has access to information and about algorithmic bias in how search engines present results. The book also covers online misinformation and offers simple strategies for fact-checking websites. In addition to this expanded topical coverage, the new edition includes revised critical thinking exercises in every chapter to help students feel more engaged in improving the information landscape.

TABLE OF CONTENTS

Preface

Introduction: Information Overload

1 The Process: Steps to Finding and Using the Right Information.
Anytime. Anywhere.

2 How Information Is Organized and Found: The Basics

3 Searching for Library Resources: Understanding the Hunt for Information

4 Journals and Databases

5 Searching the Open Web

6 Evaluating Your Sources

7 Using Information Ethically

Conclusion

Acknowledgments

Glossary

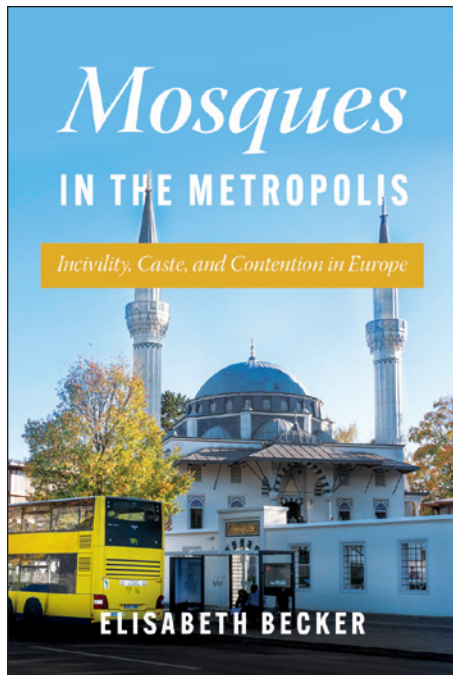
“Information Now brilliantly takes advantage of the graphic novel structure in order to bring informational literacy to life. Not only do the drawings add humor, they also provide real-life examples that clarify difficult research concepts. Written with the college freshman in mind, the majority of the text is actually accessible to students as young as middle school. Readers will find themselves laughing at the clever analogies in the text, while simultaneously understanding the research process in an entirely new way.”—VOYA Magazine

Matt Upson is Associate Dean for Research & Learning Services at the Oklahoma State University Libraries. **Holly Luetkenhaus** is the Director for Teaching and Learning at the Oklahoma State University Libraries.

C. Michael Hall is a freelance writer, artist, tabletop game designer, and former librarian who also works in marketing and creative consulting. **Kevin Cannon** is the illustrator of numerous educational and fictional graphic texts.

♦ **Currently active licenses:**

**First Edition: Simplified & complex
Chinese, Korean**



Elisabeth Becker is assistant professor/
Ad Astra fellow of Sociology at University
College Dublin.

ELISABETH BECKER

Mosques in the Metropolis

Incivility, Caste, and Contention in Europe

JUNE | 288 p. | 10 halftones | 6 x 9 | Cloth \$95.00 Paper \$30.00

Mosques in the Metropolis is a dual-site ethnographic study of two of Europe's largest mosques, one a conservative Islamist community in London and the other a progressive Muslim community in Berlin. The contrasting sites allow sociologist Elisabeth Becker to provide a complex picture of Islam in Europe at a particularly fraught time. She spent over thirty months studying the mosques through immersion and interviews and provides an analysis that goes deep into European Muslim communities. Individual Muslim voices come through loud and clear—for example, the young mother of three in London trying to reconcile her conservative religious views with her desire to leave her husband—as do the historical and structural forces at play. Ultimately Becker insists that caste is a crucial lens through which to view Islam in Europe, and through this lens she critiques what she perceives as failing European pluralism. To amplify her point, Becker brings Jewish history and twentieth-century Jewish thought into the conversation directly, drawing on the ways in which Bauman and Arendt utilized the concept of caste to describe Jewish life and marginality. What is at stake here is nothing less than the fundamental values of freedom, equality, and individual rights—ostensibly the bedrock of European identity.

TABLE OF CONTENTS

Preface. Spirit Meeting Stone

Chapter 1. The European Metropolis: Where Doors and Walls Meet

Chapter 2. Caste, or the Order of Things Defied

Chapter 3. Kaaba in Papier-Mâché: Inside the Şehitlik Mosque

Chapter 4. Ordinary Angels: Şehitlik Mosque and the Metropolis

Chapter 5. Messianic Horizon: Inside the East London Mosque

Chapter 6. Hope, Interrupted: The East London Mosque and the Metropolis

Chapter 7. Unsettled Europe: On the Threshold of Remembrance

Afterword. The Memory of Trees

Acknowledgments

Notes

Bibliography

Index

PETER CAJKA

Follow Your Conscience

The Catholic Church and the Spirit of the Sixties

APRIL | 232 p. | 11 halftones | 6 x 9 | Cloth \$45.00

- Shows the surprising origins and wide-ranging influence of the upsurge in Catholic appeals to conscience in midcentury America
- Demonstrates that the doctrine of conscience, so often thought of as a Protestant phenomenon, arises more strongly from Catholicism
- Illuminates how today's suspicion of and resistance to authority has its roots in how we value and privilege religious conviction

Within the Catholic Church, conscience was long a powerful internal guide to conduct that worked hand-in-hand with external law and authority. Yet in the 1960s in America, as the morality and fairness of institutions like government and the Church itself came into question, more and more Catholics relied only on their consciences. This turn away from authority had radical effects on American society, influencing other denominations, human rights activists, health-care professionals, lawyers, government employees, and the vocabulary of the greater culture. Today's debates over political power, religious freedom, gay rights, and more are infused by the language and concepts of conscience.

TABLE OF CONTENTS

Introduction

One / The Conscience Problem and Catholic Doctrine

Two / Political Origins: Totalitarianism, World War, and Mass Conscriptio

Three / The State's Paperwork and the Catholic Peace Fellowship

Four / Sex, Conscience, and the American Catholic 1968

Five / Psychology and the Self

Six / The Conscience Lobby

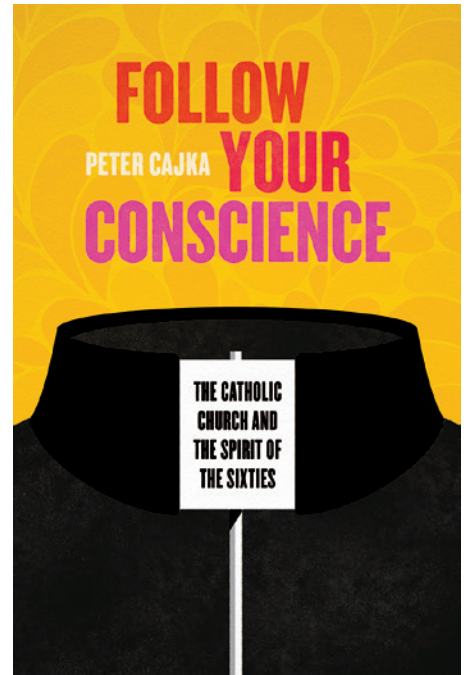
Seven / Beyond the Catholic Church

Coda

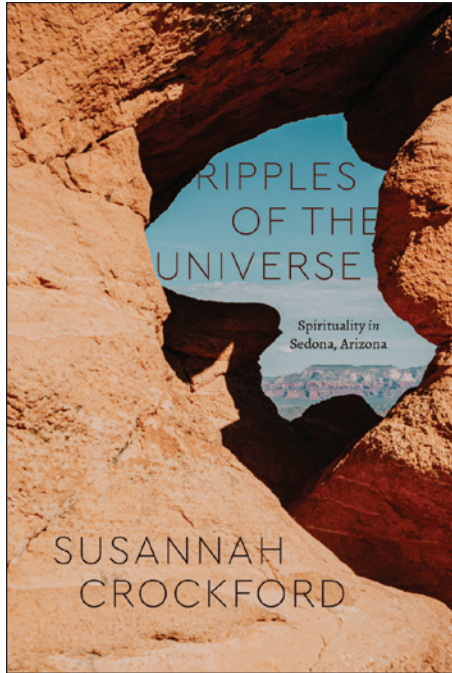
Acknowledgments

Notes

Index



Peter Cajka is assistant teaching professor in the Department of American Studies at the University of Notre Dame.



Susannah Crockford is a postdoctoral researcher in anthropology at the University of Ghent, Belgium.

SUSANNAH CROCKFORD

Ripples of the Universe

Spirituality in Sedona, Arizona

MAY | 248 p. | 21 halftones | 6 x 9 | Cloth \$95.00 Paper \$30.00

Series: Class 200: New Studies in Religion

Ask an American what they know about Sedona, Arizona, and they will mention New Age spirituality. Nestled among stunning sandstone formations, Sedona's identity is completely intertwined with that of the permanent residents and throngs of visitors who insist it is home to powerful vortexes—sites of spiraling energy where meditation, clairvoyance, and channeling are enhanced. It is here that Susannah Crockford took up residence for two years to make sense of spirituality, religion, race, and class in this uniquely American town. People move to Sedona because they say they are called there by its special energy. They are also often escaping job loss, family breakdown, or foreclosure. Spirituality offers a way to critique and distance themselves from the current political and economic norms in America, yet they still find themselves monetizing their spiritual practice as a way to both “raise their vibration” and meet their basic needs. Through an analysis of spirituality as it plays out in Sedona, Crockford gives shape to the failures and frustrations of middle- and working-class people living in neoliberal America, describing how spirituality infuses their everyday lives. Exploring millenarianism, conversion, nature, food, and conspiracy theories, *Ripples of the Universe* combines captivating vignettes with astute analysis to produce a unique take on the myriad ways in which class and spirituality are intertwined in contemporary America.

TABLE OF CONTENTS

Introduction: Everything Is Energy

1 The Rocks Were Screaming at Me: Agency, Nature, and Space

2 21st December 2012: “This Is My Story, Not Yours”

3 Awakened Aliens: Crafting the Self on the Spiritual Path

4 To Your Highest Vibration: Hierarchies of Food, Boundaries of the Self

5 What Is Wrong with America? Conspiracy Theories as Counter-Narrative

Conclusion: All Energy Vibrates at a Certain Frequency

Acknowledgments

Notes

Bibliography

Index

MICHAEL FISHBANE

Fragile Finitude

A Jewish Hermeneutical Theology

APRIL | 208 p. | | 6 x 9 | ISBN-13: 978-0-226-76415-3
Cloth \$35.00 s / £28.00

- The latest work by one of the leading religious scholars of Jewish thought
- Combines scriptural interpretation, theology, philosophy, and ethics
- Presents an account of theological experience through an original and multifaceted reading of the Book of Job

The world we engage with is a vibrant collage brought to consciousness by language and our creative imaginations. It is in the symbolic forms of language where the human world of value is revealed, and it is here that religious scholar Michael Fishbane dwells in his latest contribution to Jewish thought. In *Fragile Finitude*, the long-awaited follow-up to *Sacred Attunement* (2008), Fishbane clears new ground for theological experience and its expressions through a novel reinterpretation of the Book of Job. His reinterpretation is based on the traditional four types of Jewish Scriptural exegesis: the contextual plain sense; the rabbinic legal and theological sense; the figural philosophical and spiritual sense; and the symbolic mystical sense. The first focuses on worldly experience; the second on communal forms of life and thought in the rabbinic tradition; the third on personal development; and the fourth on transcendent and cosmic orientations. Through these four modes, Fishbane manages to transform Jewish theology from within, at once reinvigorating a long tradition and moving beyond it. What he offers is nothing short of a way to reorient our lives in relation to the Divine and our fellow humans.

TABLE OF CONTENTS

Prologue

Part One: Introduction

Interlude One

Part Two: Peshat

Interlude Two

Part Three: Derash

Interlude Three

Part Four: Remez

Interlude Four

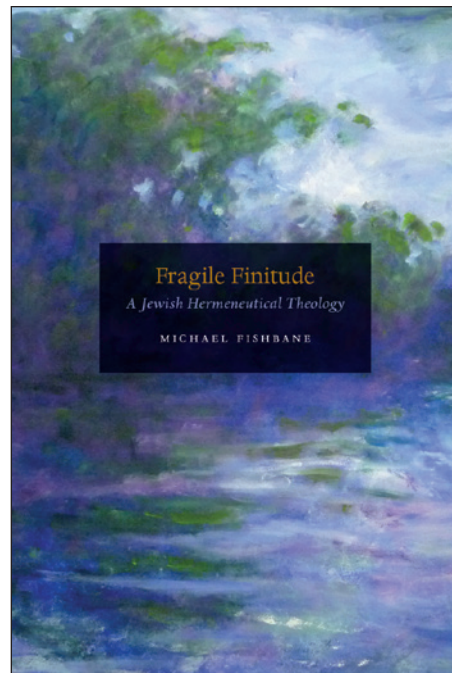
Part Five: Sod

Conclusion

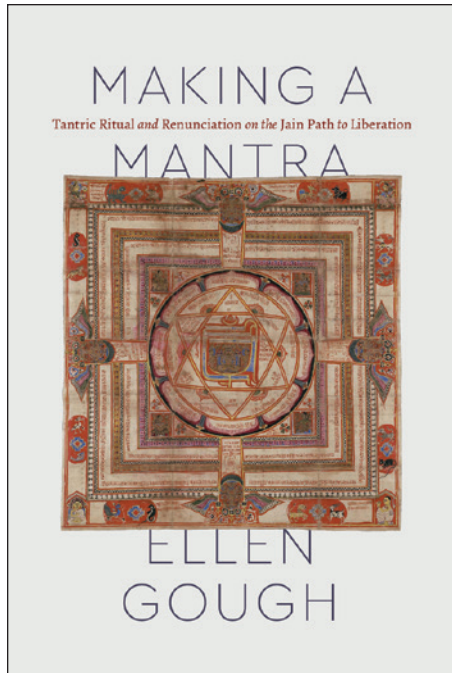
Acknowledgments

Notes

Index



Michael Fishbane is the Nathan Cummings Distinguished Service Professor of Jewish Studies at the University of Chicago. He is the author of many books, including *Sacred Attunement: A Jewish Theology*, also published by the University of Chicago Press.



Ellen Gough is assistant professor of religion at Emory University.

ELLEN GOUGH

Making a Mantra

Tantric Ritual and Renunciation on the Jain Path to Liberation

MAY | 296 p. | 20 halftones | 6 x 9 | Cloth \$95.00 Paper \$30.00

Series: Class 200: New Studies in Religion

Jainism originated in India and shares some features with Buddhism and Hinduism, but it is a distinct tradition with its own key texts, ontology and epistemology, art, rituals, beliefs, and history. One way it has been distinguished from Buddhism and Hinduism is through the contested category of Tantra: Jainism, unlike the others, is said to be a non-tantric tradition. But in *Making a Mantra*, Ellen Gough refines our understanding of Tantra by looking at the development over 2,000 years of something that has never been considered to be “tantric”: a Jain incantation (mantra) that evolved from an auspicious invocation in a second-century text to a key component of mendicant initiations and meditations that continue to this day. Studies of South Asian religions characterize Jainism as a celibate, ascetic path to liberation in which one destroys karma through austerities, while the tantric path to liberation is characterized as embracing the pleasures of the material world, requiring the ritual use of mantras to destroy karma. Gough, however, argues that asceticism and Tantra should not be put in opposition to one another, and she does so by showing that Jains perform “tantric” rituals of initiation and meditation on mantras and mandalas. Jainism includes kinds of tantric practices, Gough provocatively argues, because tantric practices are a logical extension of the ascetic path to liberation.

TABLE OF CONTENTS

A Note on Transliteration and Translation	3. Sects and Secrecy: Comparing the Mantras of the Levels of Initiation
Pronunciation Guide	Part Three: The Tantrification of Daily Worship
List of Abbreviations	4. Tantric Meditation as a Means of Liberation
Preface	5. The Tantric Rituals of Modern Monks
Part One: Setting the Scene	Conclusion: The Past Lives of Modern Mantras
Introduction. Tantra, Asceticism, and the Life of a Mantra	Acknowledgments
1. From Maṅgala to Mantra: Destroying Karma with Sound	Notes
Part Two: The Tantrification of Mendicant Initiation	Bibliography
2. Maṅḍalas and Mantras: The Jina’s Preaching Assembly as a Tantric Initiation Diagram	

PAUL MENDES-FLOHR

Cultural Disjunctions

Post-Traditional Jewish Identities

JULY | 144 p. | 1 halftone | 5 1/2 x 8 1/2 | Cloth \$27.50

- Addresses the challenges facing contemporary Jewish identities
- Written by one of the leading intellectual historians of Jewish thought
- Brings together philosophical, theological, and sociological approaches

Contemporary Jews variously configure their identity, which is no longer necessarily defined by an observance of the Torah and God's commandments. Indeed, the Jews of modernity are no longer exclusively Jewish. They are affiliated with many communities—vocational, professional, political, and cultural—whose interests may not coincide with that of the community of their birth and inherited culture. In *Cultural Disjunctions*, Paul Mendes-Flohr explores the possibility of a spiritually and intellectually engaged cosmopolitan Jewish identity for our time. To ground this project, he draws on the sociology of knowledge and cultural hermeneutics to reflect on the need to participate in the life of a community so that it enables multiple relations beyond its borders and allows one to balance a commitment to the local and a genuine obligation to the universal. Over the course of six provocative chapters, Mendes-Flohr lays out what this delicate balance can look like for contemporary Jews, both in the Diaspora and in Israel. Mendes-Flohr takes us through the ghettos of twentieth-century Europe, the differences between the personal libraries of traditional and secular Jews, and the role of cultural memory. Ultimately, the author calls for Jews to remain discontent with themselves (as a check on hubris), but also discontent with the social and political order, and to fight for its betterment.

TABLE OF CONTENTS

Introduction: Discontinuous Identities, Dialectical Imponderables

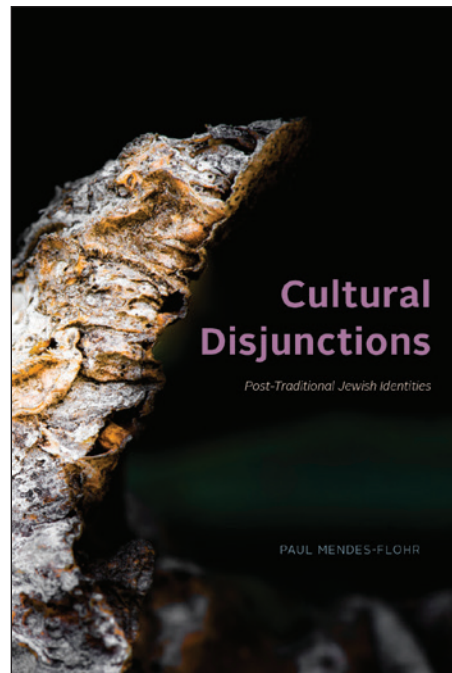
1. Post-Traditional Jewish Identities
2. Jewish Cultural Memory: Its Manifold Configurations
3. Jewish Learning, Jewish Hope
4. Post-Traditional Faith
5. Within and Beyond Borders
6. In Praise of Discontent

Coda

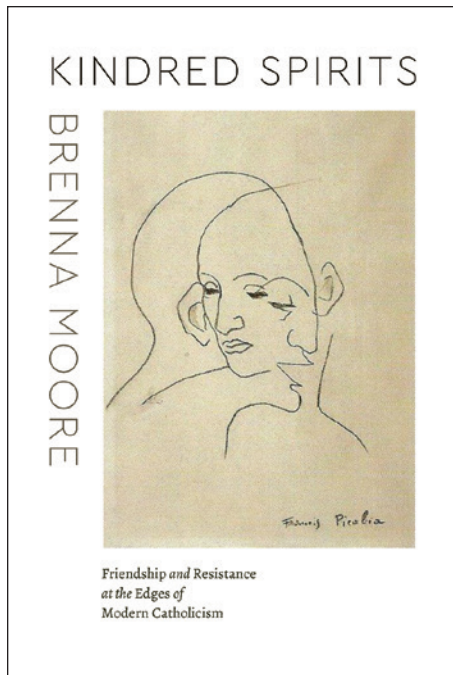
Acknowledgments

Notes

Index



Paul Mendes-Flohr is the Dorothy Grant Maclear professor emeritus of Modern Jewish History and Thought in the Divinity School and associate faculty in the Department of History at the University of Chicago, as well as professor emeritus of Jewish thought at the Hebrew University of Jerusalem. He is the author of many books, including *Martin Buber: A Life of Faith and Dissent*, and he is the coeditor of *The Jew in the Modern World: A Documentary History*.



Brenna Moore is associate professor of theology at Fordham University. She is the author of *Sacred Dread: Raïssa Maritain, the Allure of Suffering, and the French Catholic Revival*.

BRENNNA MOORE

Kindred Spirits

Friendship and Resistance at the Edges of Modern Catholicism

JULY | 336 p. | 12 halftones | 6 x 9 | Cloth \$97.50 Paper \$32.50

Series: Class 200: New Studies in Religion

Kindred Spirits focuses on a network of Catholic historians, theologians, poets, and activists who pushed against both the far-right surge in interwar Europe as well as the secularizing tendencies of the left-ist movements active in the early to mid-twentieth century. Brenna Moore focuses on how this group sought a middle way anchored in “spiritual friendship”—religiously meaningful friendship conceived of as uniquely capable of engaging the social and political challenges of the era. For this interconnected group, spiritual friendship was inseparable from their resistance to European xenophobia and nationalism in the 1930s, anti-racist activism in the US in the 1930s and 1940s, and solidarity with Muslims during the Algerian War in 1954-1962. Friendship was a key to both divine and human realms, a means of accessing the transcendent while also engaging with our social and political existence. The project primarily centers on France, but members of this group also hailed from Russia, Egypt, Syria, and New York. Some of the core figures are well-known—philosopher Jacques Maritain, influential Islamicist Louis Massignon—while others are lost to history. More than a simple idealized portrait of a remarkable group of Catholic intellectuals from the past, *Kindred Spirits* is a deep dive into both the beauty and the flaws of a vibrant social network worth recovering from historical obscurity.

TABLE OF CONTENTS

Introduction	Spiritual Friendship as an Alternative Catholic Modernity
Chapter 1	Between Latin America and Europe: Gabriela Mistral and the Maritains
Chapter 2	“Luminous Spiritual Traces” to Islam: The Passionate Friendships of Louis Massignon
Chapter 3	Marie-Magdeleine Davy and the Hermeneutic of Friendship in Resistance to Nazism
Chapter 4	The Intimacy and Resilience of Invisible Friendship: Marie-Magdeleine Davy and Simone Weil
Chapter 5	Friendship and the Black Catholic Internationalism of Claude McKay
Epilogue	Kindred Spirits as Fragments of Modernity
Acknowledgments	
Notes	
Index	

ELENA ARONOVA

Scientific History

Experiments in History and Politics from the Bolshevik Revolution to the End of the Cold War

MARCH | 256 p. | 5 halftones | 6 x 9 | Cloth \$45.00

- First transnational history of scientific history throughout the twentieth century
- Recovers transnational, West-East circulations, interactions, and entanglements by drawing on sources in the US, UK, central Europe, and Russia
- Reveals unexpected and disregarded historical connections that shed light on today's big history movement

Increasingly, scholars in the humanities are calling for a re-engagement with the natural sciences. We are experiencing a “scientific turn” in the first decades of the twenty-first century, and against this backdrop, Elena Aronova argues that there was a “scientific turn” in history at every turn, for at least a century. *Scientific History* maps out the submerged history of historians’ continuous engagement with the methods, tools, and values of the natural sciences by examining several waves of experimentation with the scale of history and its method, each of which surged highest at perceived times of trouble, from the crisis-ridden decades around 1900 to the ruptures of the Cold War.

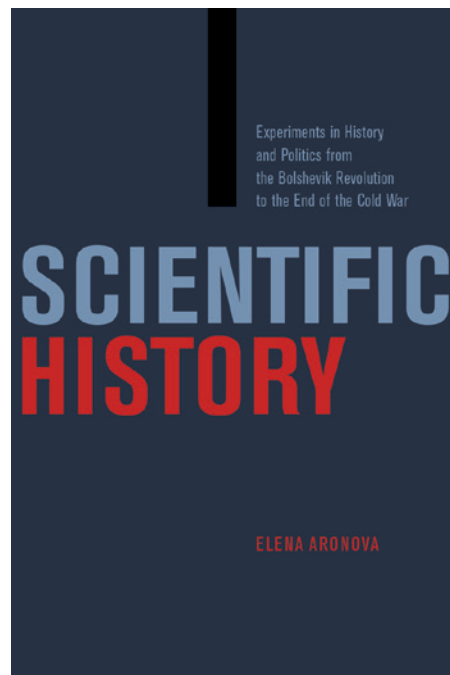
The book explores the intertwined trajectories of six intellectuals and the larger programs they set in motion. Henri Berr (1863–1954), Nikolai Bukharin (1888–1938), Lucien Febvre (1878–1956), Nikolai Vavilov (1887–1943), Julian Huxley (1887–1975), and John Desmond Bernal (1901–1971) are representative of a larger motley crew who sought to reexamine the boundaries, tools, and uses of history, and who created powerful institutions and networks to support their projects.

Through their stories, she traces relationships between history and science that were diverse, ambiguous, and, at times, surprisingly productive, thereby highlighting how the history of the history of science itself is instructive for today’s repositioning of academic history.

TABLE OF CONTENTS

Preface
Introduction Russia as Method
1 The Quest for Scientific History
2 Scientific History and the Russian Locale
3 Nikolai Vavilov, Genogeography, and History’s Past Future
4 Julian Huxley’s Cold Wars
5 The UNESCO “History of Mankind: Cultural and Scientific Development” Project

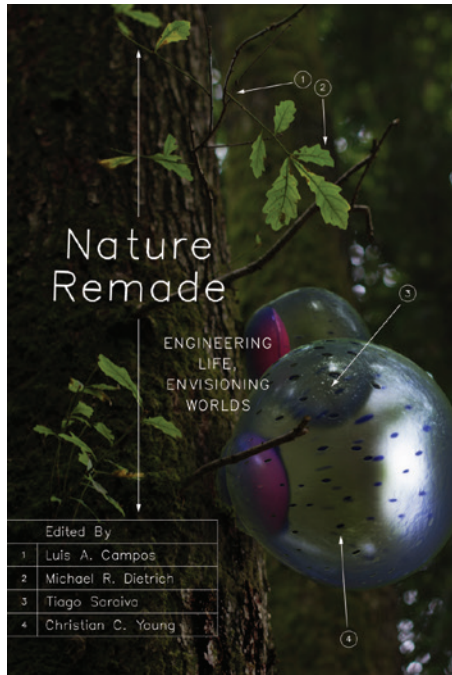
6 Information Socialism, Historical Informatics, and the Markets
Epilogue Past Futures of the History of Science
List of Archive Abbreviations
Notes
Index



“The book is significant in canvassing so much diverse material so efficiently and expertly, uncovering unexpected and disregarded historical connections while presenting the material engagingly and accessibly. It is a satisfying, impressive piece of scholarship that provides an explicit, extended, transnational historicization of big history.”—Nasser Zakariya, author of *A Final Story: Science, Myth, and Beginnings*

“Aronova’s sparkingly subversive narrative excavates foundational fights over how to write the history of science, how to practice the science of history, and how to tell the story of mankind. A work of wit, grace, and profundity.”—James Delbourgo, Rutgers University

Elena Aronova is assistant professor of the history of science at the University of California, Santa Barbara. She is the coeditor of *Osiris, Volume 32: Data Histories and Science Studies during the Cold War and Beyond: Paradigms Defected*.



Edited by **LUIS A. CAMPOS,**
MICHAEL R. DIETRICH, TIAGO SARAIVA,
 and **CHRISTIAN C. YOUNG**

Nature Remade

Engineering Life, Envisioning Worlds

JULY | 320 p. | 24 halftones, 2 tables | 6 x 9 | Cloth \$135.00 Paper \$45.00

Series: *Convening Science: Discovery at the Marine Biological Laboratory*

Contributors

Dominic J. Berry, Luis A. Campos, Nathaniel Comfort, Michael R. Dietrich, Richard Fadok, James Rodger Fleming, Abraham Gibson, Alexandra Daisy Ginsberg, Anita Guerrini, Joshua McGuffie, Ayah Nuriddin, Lisa Onaga, Edmund Ramsden, Christian H. Ross, Tiago Saraiva, and Christian C. Young

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In this fourth volume in our Convening Science series with the Marine Biological Laboratory, contributors, including historians, biologists, and philosophers, explore the development of bioengineering. The essays show how engineering is both a means to a functional end and a method of learning about the world. The book is organized around three themes—controlling and reproducing, knowing and making, and envisioning—to chart the increasing sophistication of our engineering of biological systems and to change our sense of the scales at which engineering occurs, to include not just genetics but also ecosystem-level intervention. The volume will attempt to make the case for “the centrality of engineering for understanding and imagining modern life.”

TABLE OF CONTENTS

Contents	8 A Matter of Taste: Making Artificial Silkworm Food in Twentieth-Century Japan Lisa Onaga
Introduction: Engineering Life, Envisioning Worlds Luis A. Campos, Michael R. Dietrich, Tiago Saraiva, and Christian C. Young	9 Cybernetics without the Cyborg: Biological Modernism(s) in Biomimetics and Biomimicry Richard Fadok
PART 1: Control	PART 3: Envisioning
1 Knowing and Controlling: Engineering Ideals and Gene Drive for Invasive Species Control in Aotearoa New Zealand Christian H. Ross	10 Strains of Andromeda: The Cosmic Potential Hazards of Genetic Engineering Luis A. Campos
2 A Tale of Two Rats Anita Guerrini	11 Engineering Human Nature in the Genome Age: A Long View Nathaniel Comfort
3 Cloning as Rooting: Cultivating Oranges and the Jewish Settlement of Palestine Tiago Saraiva	12 Engineering Uplift: Black Eugenics as Black Liberation Ayah Nuriddin
4 Harvesting Hogzillas: Feral Pigs and the Engineering Ideal Abraham Gibson	13 Terraforming Planets, Geoengineering Earth James Rodger Fleming
PART 2: Knowing as Making	14 Resurrecting the Sublime Alexandra Daisy Ginsberg
5 Design and Narrative in the History of DNA Analysis and Synthesis Dominic J. Berry	Notes
6 Behavioral Engineering and the Problems of Animal Misbehavior Edmund Ramsden	List of Contributors
7 Engineering Spaces for the Biological Effects of Fission Joshua McGuffie	Index

PETER GODFREY-SMITH

Theory and Reality

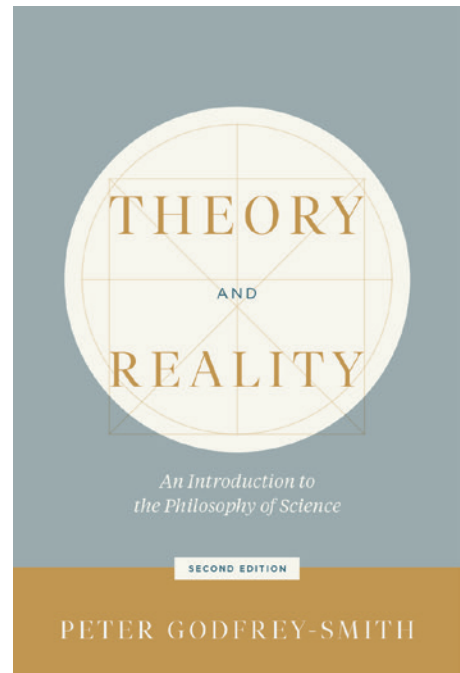
An Introduction to the Philosophy of Science, Second Edition

JUNE | 368 p. | 7 halftones | 6 x 9 | Paper \$30.00

How does science work? Does it tell us what the world is “really” like? What makes it different from other ways of understanding the universe? In *Theory and Reality*, Peter Godfrey-Smith addresses these questions by taking the reader on a grand tour of over one hundred years of thinking about science. The result is a completely accessible introduction to the main themes of the philosophy of science. Throughout the text Godfrey-Smith points out connections between philosophical deliberations and wider discussions about science. Examples and asides engage the beginning student; a glossary of terms explains key concepts; and suggestions for further reading are included at the end of each chapter. Like no other text in this field, *Theory and Reality* combines a survey of recent history of the philosophy of science with current key debates that any beginning scholar or critical reader can follow. The second edition is thoroughly updated and expanded by the author with a new chapter on truth, simplicity, and models in science.

TABLE OF CONTENTS

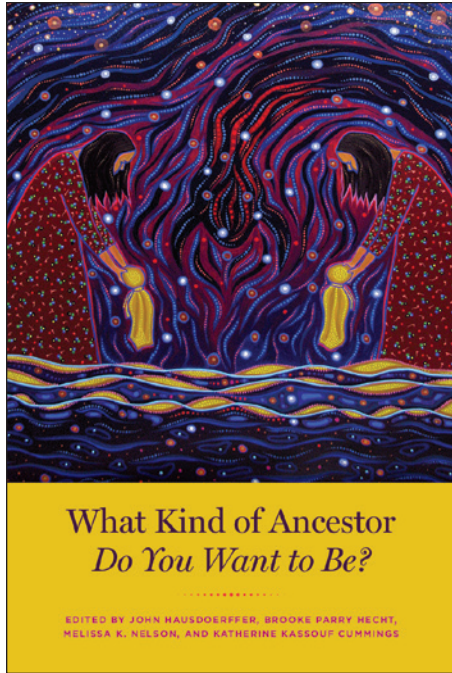
Preface
Chapter 1 Introduction
Chapter 2 Empiricism
Chapter 3 Evidence and Induction
Chapter 4 Popper: Conjecture and Refutation
Chapter 5 Kuhn’s Revolution
Chapter 6 Theories and Frameworks
Chapter 7 The Challenge from Sociology of Science
Chapter 8 Science Is Political
Chapter 9 Naturalistic Philosophy
Chapter 10 Scientific Realism
Chapter 11 Explanation, Laws, and Causes
Chapter 12 Bayesianism and New Views of Evidence
Chapter 13 Truth, Simplicity, and Other Problems
Chapter 14 The Future
Glossary
Websites
References
Index



“A stimulating introduction to nearly every department of general philosophy of science. . . . Godfrey-Smith’s attempt to inject new vigor and liveliness into philosophy of science is quite successful, as evidenced by the charmingly opinionated style of presentation and the ease with which he ties latter-day perspectives on science back to the classic positivist tradition and the history of science. . . . A very fresh and well-conceived book.”
—*Journal of the History of the Behavioral Sciences*

Peter Godfrey-Smith is professor in the School of History and Philosophy of Science at the University of Sydney. He is the author of many books, including *Other Minds: The Octopus, the Sea, and the Deep Origins of Consciousness* and *Philosophy of Biology*.

♦ **Currently active licenses:**
Arabic, simplified Chinese, Italian, Korean



Edited by JOHN HAUSDOERFFER, BROOKE PARRY HECHT, MELISSA K. NELSON, and KATHERINE KASSOUF CUMMINGS

What Kind of Ancestor Do You Want to Be?

MAY | 248 p. | 3 halftones | 6 x 9 | Cloth \$95.00 Paper \$27.50

John Hausdoerffer is dean of the School of Environment & Sustainability at Western Colorado University. Most recently, he is coeditor of *Wildness: Relations of People and Place*. For more information, visit www.jhausdoerffer.com. He lives in Gunnison, CO. **Brooke Parry Hecht** is president of the Center for Humans and Nature at www.humansandnature.org. **Melissa K. Nelson** (Anishinaabe/Métis [Turtle Mountain Chippewa]) is professor of Indigenous sustainability at Arizona State University and president of the Cultural Conservancy, a Native-led Indigenous rights organization. Most recently, she is coeditor of *Traditional Ecological Knowledge: Learning from Indigenous Practices for Environmental Sustainability*. **Katherine Kassouf Cummings** serves as managing editor at the Center for Humans and Nature and leads Questions for a Resilient Future.

As we face an ever-more-fragmented world, *What Kind of Ancestor Do You Want to Be?* demands a return to the force of lineage—to spiritual, social, and ecological connections across time. It sparks a myriad of ageless-yet-urgent questions: How will I be remembered? What traditions do I want to continue? What cycles do I want to break? What new systems do I want to initiate for those yet-to-be-born? How do we endure? Published in association with the Center for Humans and Nature and interweaving essays, interviews, and poetry, this book brings together a thoughtful community of Indigenous and other voices—including Linda Hogan, Wendell Berry, Winona LaDuke, Vandana Shiva, Robin Kimmerer, and Wes Jackson—to explore what we want to give to our descendants. It is an offering to teachers who have come before and to those who will follow, a tool for healing our relationships with ourselves, with each other, and with our most powerful ancestors—the lands and waters that give and sustain all life.

Contributors

Aaron A. Abeyta, Leah Bayens, Kaylena Bray, Brian Calvert, Taiyon Coleman, Katherine Kassouf Cummings, Camille T. Dungy, Peter Forbes, Leora Gansworth, Shannon Gibney, Oscar Gutierrez, John Hausdoerffer, Brooke Parry Hecht, Elizabeth Carothers Herron, Linda Hogan, Wes Jackson, Princess Daazhrai Johnson, Lyla June Johnston, Frances H. Kakugawa, Robin Kimmerer, Winona LaDuke, Jack Loeffler, Lindsay Lunsford, Jamaal May, Toby McLeod, Curt Meine, Ilarion Merculieff, Kathleen Dean Moore, Melissa K. Nelson, Sean Prentiss, Enrique Salmón, Catroina Sandilands, Vandana Shiva, Caleen Sisk, and more . . .

CARL ZIMMER

A Planet of Viruses

Third Edition

MARCH | 144 p. | 24 halftones | 5 x 7 | Paper \$15.00

- Fully revised and updated, with new illustrations and a new chapter about coronaviruses and the spread of Covid-19

Viruses are the smallest living things known to science, and yet they hold the entire planet in their sway. We're most familiar with the viruses that give us colds or Covid-19. But viruses also cause a vast range of other diseases, including one disorder that makes people sprout branch-like growths as if they were trees. Viruses have been a part of our lives for so long that we are actually part virus: the human genome contains more DNA from viruses than our own genes. Meanwhile, scientists are discovering viruses everywhere they look: in the soil, in the ocean, even in deep caves miles underground. *A Planet of Viruses* pulls back the veil on this hidden world. It presents the latest research on how viruses hold sway over our lives and our biosphere, how viruses helped give rise to the first life-forms, how viruses are producing new diseases, how we can harness viruses for our own ends, and how viruses will continue to control our fate for years to come.

TABLE OF CONTENTS

Foreword by Judy Diamond and Charles Wood

INTRODUCTION

"A Contagious Living Fluid": Tobacco Mosaic Virus and the Discovery of the Virosphere

OLD COMPANIONS

The Uncommon Cold: How Rhinoviruses Gently Conquered the World

Looking Down from the Stars: Influenza's Never-Ending Reinvention

Rabbits with Horns: Human Papillomavirus and Infectious Cancer

EVERYWHERE, IN ALL THINGS

The Enemy of Our Enemy: Bacteriophages as Viral Medicine

The Infected Ocean: How Marine Phages Rule the Sea

Our Inner Parasites: Endogenous Retroviruses and Our Virus-Riddled Genomes

THE VIRAL FUTURE

The Young Scourge: Human Immunodeficiency Virus and the Animal Origins of Diseases

Becoming an American: The Globalization of West Nile Virus

The Pandemic Age: Why COVID-19 Should Have Come as No Surprise

The Long Goodbye: The Delayed Oblivion of Smallpox

EPILOGUE

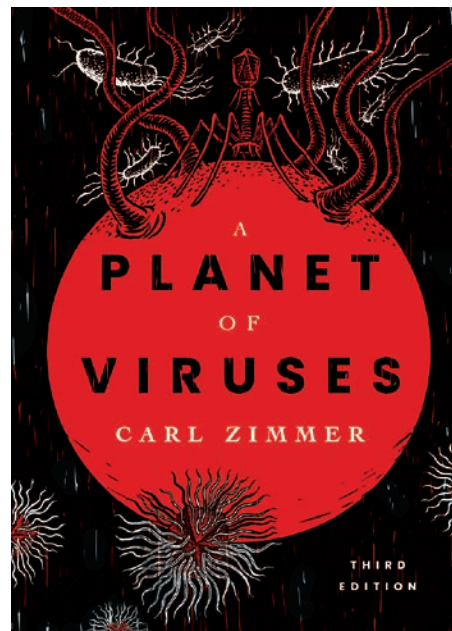
The Alien in the Water Cooler: Giant Viruses and What It Means to Be a Virus

Acknowledgments

Selected References

Credits

Index

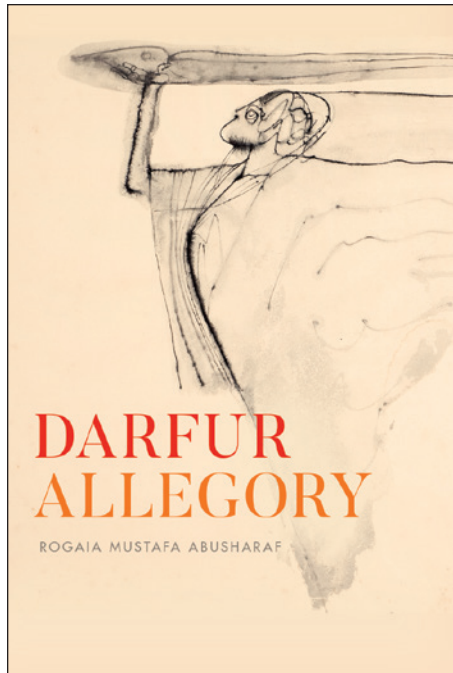


Praise for previous editions

"Zimmer reshapes our understanding of the hidden realities at the core of everyday existence. . . . Concise and illuminating."—*Washington Post*

Carl Zimmer is a columnist for the *New York Times*, where he has contributed articles since 2004. His writing has earned a number of awards, including the Stephen Jay Gould Prize, awarded by the Society for the Study of Evolution. His latest book is *Life's Edge: The Search for What It Means to Be Alive*. His 2018 book, *She Has Her Mother's Laugh: The Powers, Perversions, and Potential of Heredity*, won the 2019 National Academies Communication Award and was named the best science book of 2018 by the *Guardian*. He is professor adjunct of biophysics and biochemistry and a lecturer in English at Yale University. He lives in Guilford, CT.

- ♦ **Currently active licenses: simplified Chinese, Estonian, French, Hungarian, Korean, Mongolian, Polish, Portuguese, Romanian, Russian, Slovakian, Slovenian, Spanish, Turkish**



Rogaia Mustafa Abusharaf is professor of anthropology at the Edmund Walsh School of Foreign Service in Qatar, Georgetown University.

ROGAIA MUSTAFA ABUSHARAF

Darfur Allegory

MARCH | 240 p. | 6 x 9 | Cloth \$95.00 Paper \$27.50

- A new work by an accomplished anthropologist
- A powerful, vivid portrait of conflict and activism in the Sudan
- Provides a definitive account of the humanitarian crisis in Darfur

The Darfur conflict exploded in early 2003 when two rebel groups, the Sudan Liberation Movement and the Justice and Equality Movement, struck national military installations in Darfur to send a hard-hitting message of resentment over the region's political and economic marginalization. The conflict devastated the region's economy, shredded its fragile social fabric, and drove millions of people from their homes. *Darfur Allegory* is a dispatch from the humanitarian crisis that explains the historical and ethnographic background to competing narratives that have informed international responses. At the heart of the book is Sudanese anthropologist Rogaia Abusharaf's critique of the pseudoscientific notions of race and ethnicity that posit divisions between "Arab" northerners and "African" southerners. Elaborated in colonial times and enshrined in policy after, such binary categories have been adopted by the media to explain the civil war. The narratives that circulate internationally are thus highly fraught and cover over, to counterproductive effect, forms of Darfurian activism that have emerged in the conflict's wake. *Darfur Allegory* marries the analytical precision of a committed anthropologist with an insider's view of Sudanese politics at home and in the diaspora, laying bare the power of words to heal or perpetuate civil conflict.

TABLE OF CONTENTS

Prelude: Unmuting Darfuri Voices
Chapter 1: Encountering Darfur and Its Troubles
Chapter 2: Producing Knowledge, Historicizing Racial Categories
Chapter 3: Some Views from the Sudan
Chapter 4. Qatar Notes
Chapter 5. "All Dust and Panic": Sinai Desert-scape
Chapter 6. Darfur's Jam for Justice in America
Postscript: Darfur the Rhizome
Acknowledgments
Notes
Bibliography
Index

ADRIENNE J. COHEN

Infinite Repertoire

On Dance and Urban Possibility in Postsocialist Guinea

JUNE | 216 p. | 42 halftones, 2 maps, 2 line drawings | 6 x 9 | Cloth \$105.00 Paper \$35.00

In this energetic ethnography, anthropologist Adrienne J. Cohen traces the socialist political history that undergirds the practice of stage dance, or “ballet” in Guinea and the rise of private troupes in postsocialist Conakry. Guinean ballet goes hand in hand with state power, as the socialist state demands loyalty, but also depends on the sincerity and spontaneity of artists’ performances to win the hearts and minds of spectators. Cohen shows how, decades after the death of dictator Sékou Touré, ballet continues to command the attention of Guinean youth as an experience of both loss and liberation for practitioners. Young artists perform and comment on a postsocialist urban lifeworld through improvisational dance and semiotic framing. By concentrating on a playful emerging urban lexicon of dance moves and practices and the heated intergenerational debates they spark, we see how dancers navigate—through embodied and verbal discourse—major social and economic transformations in post-revolutionary Conakry. *Infinite Repertoire* expands our understanding of the connection between aesthetics, affect, magic, and politics in Guinea, even as it complicates any simple dichotomy between authoritarianism and creative freedom.

TABLE OF CONTENTS

Notes on Orthography and Transcription

Preface: Name-Finding

Invitation: City of Dance

Part I: Aesthetic Politics, Magical Resources

1. Why Authority Needs Magic

2. Privatizing Ballet

3. The Discipline of Becoming: Ballet’s Pedagogy

Part II: Delicious Inventions

4. Female Strong Men and the Future of Resemblance

5. Core Steps and Passport Moves: How to Inherit a Repertoire

6. When Big Is Not Big Enough: On Excess in Guinean Sabar

Epilogue: Embodied Infrastructure and Generative Imperfection

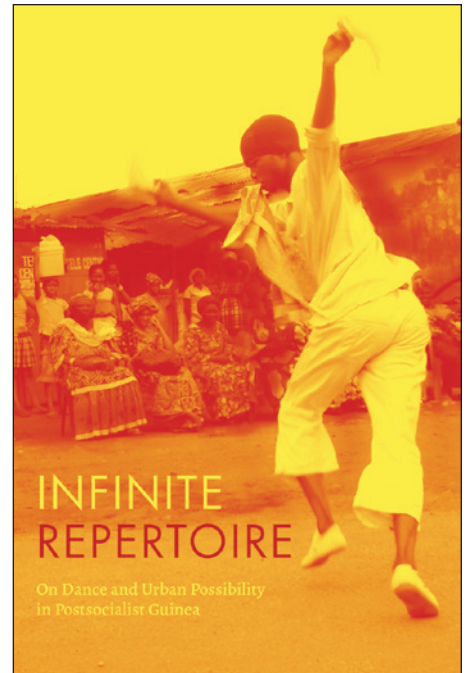
Acknowledgments

Addendum: Artists in the Diaspora

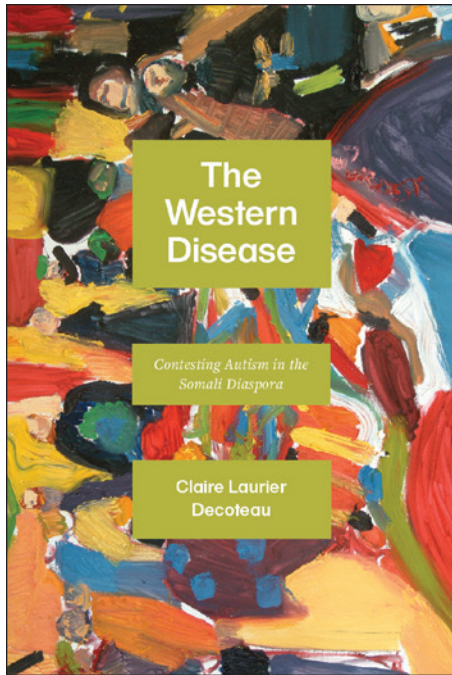
Notes

References

Index



Adrienne J. Cohen is assistant professor of anthropology at Colorado State University.



Claire Laurier Decoteau is associate professor of sociology at the University of Illinois at Chicago. She is the author of *Ancestors and Antiretrovirals: The Biopolitics of HIV/AIDS in Post-Apartheid South Africa*, also published by the University of Chicago Press.

CLAIRE LAURIER DECOTEAU

The Western Disease

Contesting Autism in the Somali Diaspora

MAY | 272 p. | 8 line drawings, 12 tables | 6 x 9 | Cloth \$97.50 Paper \$32.50

Autism has become an all-too-common diagnosis here in the United States. Typically diagnosed in early childhood, Autism Spectrum Disorder (ASD) is identified based on developmental delays in three areas: language, social skills, and particular behaviors. But what Americans know and think about autism is shaped by our social relationship to health, disease, and our country's medical system. *The Western Disease* explores the ways that Somali recent immigrants make sense of their children's diagnosis of autism. Having never heard of the disease before migrating to North America, they often determine that since autism doesn't exist in Somalia, it must be a Western disease. Many even believe it is Somalis' forced migration to North America that has rendered their children vulnerable to the development of autism. As Decoteau shows, autism—as a category, identity, and diagnosis—does not exist in Somalia because the infrastructure for its emergence is absent. When Somalis say that autism does not exist in Somalia, however, they mean that the disorder is Western in nature—that it is caused by environmental and health conditions unique to life in North America. Following Somali parents as they struggle to make sense of their children's illness and advocate for alternative care, Decoteau untangles the complicated ways immigration, race, and class affect the Somali relationship to the disease, and how this helps us understand our distinctly American approach to healthcare.

TABLE OF CONTENTS

List of Abbreviations

INTRODUCTION / The "Western Disease"

ONE / A Postcolonial Theory of Autism

TWO / Uneven Landscapes of Care

THREE / Approaching Autism Otherwise

FOUR / Political and Epistemic Mobilization

FIVE / Vaccine Skepticism and the Accumulation of Distrust

SIX / The Microbiome and Postcolonial Critique

CODA / Centering the Margins

Appendix on Methods

Acknowledgments

Notes

References

Index

JUDITH FARQUHAR and LILI LAI

Gathering Medicines

Nation and Knowledge in China's Mountain South

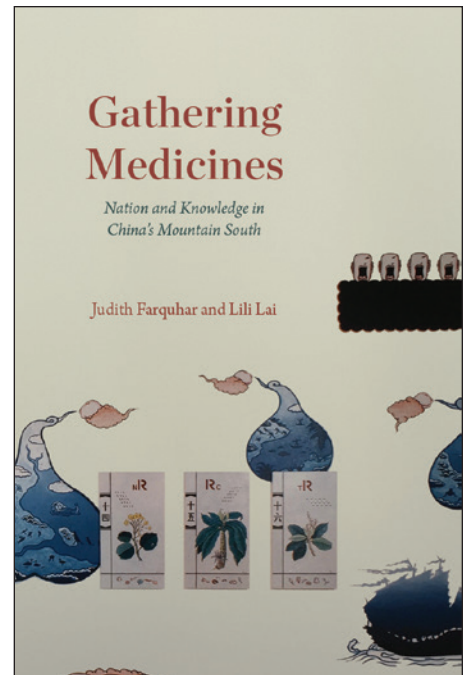
MARCH | 304 p. | 5 halftones, 3 tables | 6 x 9 | Cloth \$105.00 Paper \$35.00

- Examines the biopolitical production of knowledge, medicine, and culture under the auspices of the modern Chinese state
- Drawn from six years of research in the southern mountain homelands of seven minority nationality groups in China
- A richly detailed collaborative ethnography that speaks to a growing body of literature on the social anthropology of knowledge and the natural history of human and non-human actors

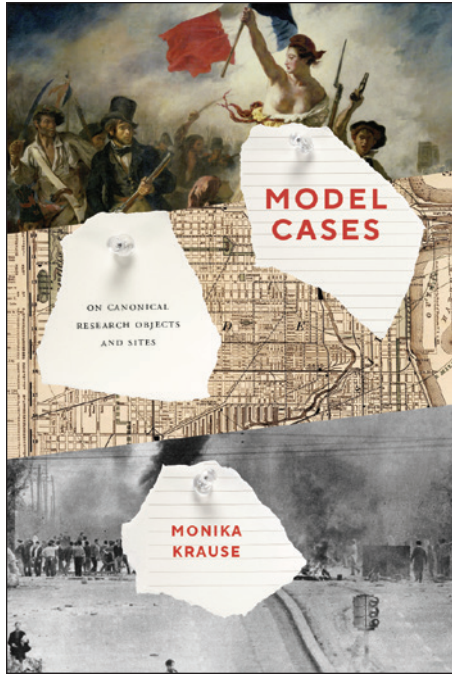
The central government of China recently called for all of the nation's registered minorities to "salvage, sort, synthesize, and elevate" folk medical knowledges in an effort to create local health care systems comparable to the nationally supported institutions of Traditional Chinese Medicine. *Gathering Medicines* bears witness to this remarkable moment of systematization while sympathetically introducing the myriad therapeutic traditions of Southern China. Over a period of six years, Judith Farquhar and Lili Lai went up into the mountains to work with seven minority nationality groups, observing how medicines were gathered and local systems of knowledge codified. A testament to the rural wisdom of mountain healers, this collaborative ethnography theorizes, from the ground up, the dynamic encounters between formal statist knowledge and the authority of the wild.

TABLE OF CONTENTS

Preface
Introduction
Chapter 1 Institution
Chapter 2 Knowledge
Chapter 3 Bodies
Chapter 4 Plants
Chapter 5 Encounters
Conclusions, and Then Some . . .
Acknowledgments
Appendix: The Emphasis on "Three Ways and Two Roads" in Zhuang Medicine and Pharmacy
Notes
Bibliography
Index



Judith Farquhar is professor emerita of anthropology at the University of Chicago. She is the author of several books, including *A Way of Life: Things, Thought, and Action in Chinese Medicine* and *Appetites: Food and Sex in Post-Socialist China*. **Lili Lai** is associate professor of anthropology at the School of Health Humanities, Peking University. She is the author of *Hygiene, Sociality, and Culture in Contemporary Rural China: The Uncanny New Village*



Monika Krause is associate professor in sociology at the London School of Economics. She is the author of *The Good Project: Humanitarian Relief NGOs and The Fragmentation of Reason* and coauthor or coeditor of *Social Theory Now*, both also published by the University of Chicago Press.

MONIKA KRAUSE

Model Cases

On Canonical Research Objects and Sites

JUNE | 224 p. | 8 tables | 6 x 9 | Cloth \$95.00 Paper \$27.50

- An analysis of the paradigmatic cases that pervade research in the social sciences
- Argues for a recognition of the force of these paradigms and their limits

We all know that scientists reliably study a predictable set of organisms when performing research, whether they be mice, fruit flies, or less commonly known but widely used species of snail or worm. But when we think of the so-called humanistic social sciences, we envision a different kind of research attuned to distinct historical power relations or the unique experiences of a social group. In *Model Cases*, sociologist Monika Krause uncovers the ways the humanities and social sciences are shaped by and dependent on their own unique set of models and research practices, often in unacknowledged ways. Krause shows that some material research objects are studied repeatedly and shape the understanding of more general categories in disproportionate ways. For instance, Chicago comes to be the touchstone for studies of the modern city, or Michel Foucault a guiding light for understanding the contemporary subject. Moving through classic research cases in the social sciences, Krause reveals the ways canonical cases and sites have shaped research and theory, showing how these models can both help and harm the production of knowledge. In the end, she argues, the models themselves have great potential to serve scholarship—as long as they are acknowledged and examined with acuity.

TABLE OF CONTENTS

Introduction

1. Material Research Objects and Privileged Material Research Objects
2. How Material Research Objects Are Selected
3. Model Cases and the Dream of Collective Methods
4. How Subfield Categories Shape Knowledge
5. The Schemas of Social Theory
6. The Model Cases of Global Knowledge

Conclusion

Acknowledgments

Notes

Bibliography

Index

NAYANIKA MATHUR

Crooked Cats

Beastly Encounters in the Anthropocene

JULY | 224 p. | 16 halftones | 5 1/2 x 8 1/2 | Cloth \$82.50 Paper \$27.50

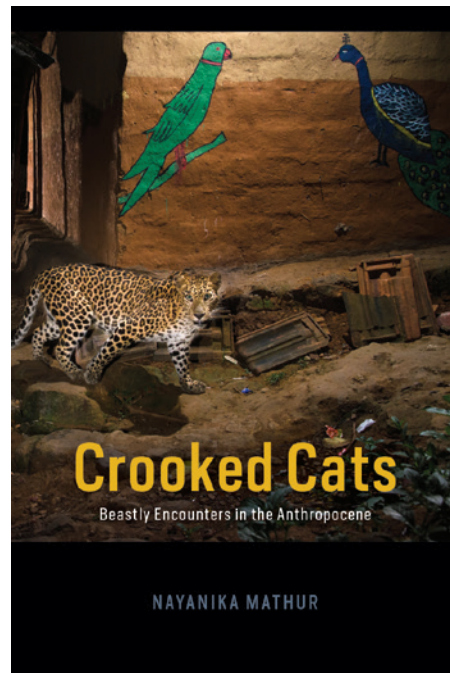
- An innovative ethnographic portrait of human-animal relations in India
- Rethinks the notion of the violent or so-called “crooked” animal
- Provides tools with which to rethink the treatment of big cats

Series: *Animal Lives*

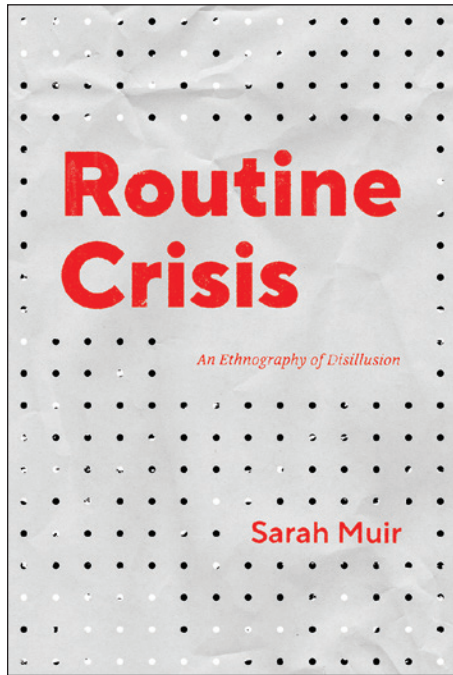
The last decade has seen the increasing entry of big cats—lions, tigers, and leopards—into human settlements in India. Most big cats co-reside with humans. But some have become “crooked”—killing people, often serially, and frightening residents in villages and cities. This new book, by big cat connoisseur and anthropologist Nayanika Mathur, lays bare the peculiar atmosphere of terror these encounters create, reinforced by stories, conspiracy theories, rumors, anger, and news reports about charismatic “celebrity” cats. There are various theories of why and how a big cat turns to eating people, and Mathur lays out the dominant ideas offered by the residents with whom she works. These vary from the effects of climate change and habitat loss to history and politics. The latter, for example, include the idea of big cats turning on humans for retribution for past injustices (poaching or hunting). Still, no one, including the scientists who study animal behavior, has been able to explain the highly individualized reasons why some cats turn against humans and others do not. Beautifully detailed in its portrayal of India’s places, people, and animals, *Crooked Cats* sheds light on how we understand nonhuman animals and the growing intensity of human-nonhuman conflict in the Anthropocene.

TABLE OF CONTENTS

Prologue: Of Two Reigns of Terror	6. Big Cats in the City
Introduction: The Beastly Tale of the Leopard of Gopeshwar	7. Entrapment
1. Crooked Becomings	8. Three Beastly Tales to Conclude
2. Murderous Looks	Acknowledgments
3. The Cute Killer	Glossary
4. A Petition to Kill	Notes
5. The Leopard of Rudraprayag versus Shere Khan	Bibliography
	Index



Nayanika Mathur is associate professor in anthropology and South Asian studies as well as Fellow of Wolfson College at the University of Oxford. She is the author of *Paper Tiger: Law, Bureaucracy and the Developmental State in Himalayan India*.



Sarah Muir is assistant professor of anthropology at the City College of New York and at the Graduate Center of the City University of New York.

SARAH MUIR

Routine Crisis

An Ethnography of Disillusion

APRIL | 200 p. | 6 x 9 | Cloth \$95.00 Paper \$27.50

Series: Chicago Studies in Practices of Meaning

Argentina, once heralded as the future of capitalist progress, has by now a long history of economic volatility. In 2001-2002, a financial crisis led to its worst economic collapse, precipitating a dramatic currency devaluation, the largest sovereign default in world history, and the flight of foreign capital. Protests and street blockades punctuated a moment of profound political uncertainty, epitomized by the rapid succession of five presidents in four months. Since then, Argentina has fought economic fires on every front, from inflation to cost of utilities to depressed industrial output. When things clearly aren't working, when the constant churning of booms and busts makes life almost unlivable, why does our deeply compromised order seem so inescapable? Why does critique seem so blunt even as crisis after crisis appears on the horizon? Anthropologist Sarah Muir offers a cogent meditation on the limits of critique at this historical moment, drawing on deep experience in Argentina but reflecting on a truly global condition. If we can see clearly how things are being upended in a manner that is ongoing, tumultuous, and not for the good, what would we need—and what would we need to let go—to usher in a revitalized critique for today's world? *Routine Crisis* is an original provocation and a challenge to think beyond the limits of exhaustion and reinvigorate criticism for the twenty-first century.

TABLE OF CONTENTS

Introduction
Chapter One
Speaking of Crisis
Chapter Two
A Suspicious History
Chapter Three
Economies of Loss
Chapter Four
Exhausted Futures
Chapter Five
Solidary Selves
Argentine Afterword
Acknowledgments
Appendix
References
Index

- Artist as Author/Robbins, 5
- Bettering Humanomics/McCloskey, 9
- Big Med/Dranove, 8
- Bonds of Inequality/Jenkins, 29
- Bound by Creativity/Wohl, 6
- Capitalism and the Emergence of Civic Equality in Eighteenth-Century France/
Sewell Jr., 35
- Changing Their Minds?/Edwards III, 59
- City Creative/Carriere, 25
- Climate and the Making of Worlds/Menely, 45
- Climate of History in a Planetary Age/Chakrabarty, 16
- Congress and the First Civil Rights Era, 1861-1918/Jenkins, 61
- Crooked Cats/Mathur, 85
- Cultural Disjunctions/Mendes–Flohr, 73
- Darfur Allegory/Abusharaf, 80
- Death Gap/Ansell, 48
- Defense of Judgment/Clune, 42
- Disalienation/Robcis, 34
- Distant Early Warning/Kitnick, 4
- Dynamic Partisanship/Kollman, 62
- Education in Judgment/Rodowick, 55
- Errand into the Wilderness of Mirrors/Graziano, 18
- Follow Your Conscience/Cajka, 69
- Four Shakespearean Period Pieces/De Grazia, 43
- Fragile Finitude/Fishbane, 71
- Gathering Medicines/Farquhar, 83
- Gossip Men/Elias, 26
- Guitar/Gibson, 50
- Image/Taylor, 57
- Infinite Repertoire/Cohen, 81
- Information Now, Second Edition/Upson, 67
- Insurance Era/Horan, 28
- Integrations/Blum, 12
- Jewish Decadence/Freedman, 17
- Keats's Odes/Nersessian, 46
- Kindred Spirits/Moore, 74
- Liberalism of Care/Fraistat, 60
- Machines of the Mind/Breen, 40
- Making a Mantra/Gough, 72
- Making the Second Ghetto/Hirsch, 27
- Measuring and Accounting for Innovation in the Twenty-First Century/Corrado, 7
- Metamodernism/Storm, 56
- Model Cases/Krause, 84
- Money Illusion/Sumner, 10
- Mosques in the Metropolis/Becker, 68
- Mozart and the Mediation of Childhood/Mueller, 52
- Nature Remade/Campos, 76
- No Chronology/Fish, 44
- No Longer Outsiders/Minta, 64
- Non-Design/Fontenot, 3
- Objects in Air/Christian, 1
- Of Bridges/Harrison, 20
- One Summer Evening at the Falls/Campion, 41
- Open Secret/Syrett, 32
- Permanent Crisis/Reitter, 13
- Philosophy by Other Means/Pippin, 54
- Planet of Viruses/Zimmer, 79
- Policing Welfare/Headworth, 36
- Porch/Hailey, 19
- Portulans/Sommer, 47
- Pulp Empire/Hirsch, 21
- Restricted Data/Wellerstein, 23
- Ripples of the Universe/Crockford, 70
- Rise and Fall of Morris Ernst, Free Speech Renegade/Barbas, 24
- Rise of Common-Sense Conservatism/Lepistö, 63
- Routine Crisis/Muir, 86
- Ruling Culture/Greenland, 33
- Scientific History/Aronova, 75
- Segregation by Experience/Adair, 11
- Sheer Misery/Roberts, 22
- Sorting Sexualities/Vogler, 37
- Sound and Affect/Lochhead, 51
- Spare the Rod/Scribner, 14
- Storycraft, Second Edition/Hart, 66
- Subversive Simone Weil/Zaretsky, 58
- Supernatural America/Cozzolino, 2
- Tear Down the Walls/Burke, 49
- Theory and Reality /Godfrey-Smith, 77
- Topsy-Turvy/Bernstein, 39
- Truth and Veridicality in Grammar and Thought/Giannakidou, 38
- Unnatural Attitude/Steege, 53
- Vice Patrol/Lvovsky, 30
- Violent Peace/Biltoft, 15
- Western Disease/Decoteau, 82
- What Kind of Ancestor Do You Want to Be?/Hausdoerffer, 78
- Wives Not Slaves/Sword, 31
- Wordcraft/Hart, 65

AUTHOR INDEX

- Abusharaf/Darfur Allegory**, 80
- Adair/Segregation by Experience**, 11
- Ansell/Death Gap**, 48
- Aronova/Scientific History**, 75
- Barbas/The Rise and Fall of Morris Ernst, Free Speech Renegade**, 24
- Becker/Mosques in the Metropolis**, 68
- Bernstein/Topsy-Turvy**, 39
- Biltoft/Violent Peace**, 15
- Blum/Integrations**, 12
- Breen/Machines of the Mind**, 40
- Burke/Tear Down the Walls**, 49
- Cajka/Follow Your Conscience**, 69
- Campion/One Summer Evening at the Falls**, 41
- Campos/Nature Remade**, 76
- Carriere/City Creative**, 25
- Chakrabarty/Climate of History in a Planetary Age**, 16
- Christian/Objects in Air**, 1
- Clune/Defense of Judgment**, 42
- Cohen/Infinite Repertoire**, 81
- Corrado/Measuring and Accounting for Innovation in the Twenty-First Century**, 7
- Cozzolino/Supernatural America**, 2
- Crockford/Ripples of the Universe**, 70
- De Grazia/Four Shakespearean Period Pieces**, 43
- Decoteau/Western Disease**, 82
- Dranove/Big Med**, 8
- Edwards III/Changing Their Minds?**, 59
- Elias/Gossip Men**, 26
- Farquhar/Gathering Medicines**, 83
- Fish/No Chronology**, 44
- Fishbane/Fragile Finitude**, 71
- Fontenot/Non-Design**, 3
- Fraistat/Liberalism of Care**, 60
- Freedman/Jewish Decadence**, 17
- Giannakidou/Truth and Veridicality in Grammar and Thought**, 38
- Gibson/Guitar**, 50
- Godfrey-Smith/Theory and Reality**, 77
- Gough/Making a Mantra**, 72
- Graziano/Errand into the Wilderness of Mirrors**, 18
- Greenland/Ruling Culture**, 33
- Hailey/The Porch**, 19
- Harrison/Of Bridges**, 20
- Hart/Storycraft, Second Edition**, 66
- Hart/Wordcraft**, 65
- Hausdoerffer/What Kind of Ancestor Do You Want to Be?**, 78
- Headworth/Policing Welfare**, 36
- Hirsch/Making the Second Ghetto**, 27
- Hirsch/Pulp Empire**, 21
- Horan/Insurance Era**, 28
- Jenkins/Bonds of Inequality**, 29
- Jenkins/Congress and the First Civil Rights Era, 1861-1918**, 61
- Kitnick/Distant Early Warning**, 4
- Kollman/Dynamic Partisanship**, 62
- Krause/Model Cases**, 84
- Lepistö/Rise of Common-Sense Conservatism**, 63
- Lochhead/Sound and Affect**, 51
- Lvovsky/Vice Patrol**, 30
- Mathur/Crooked Cats**, 85
- Mccloskey/Bettering Humanomics**, 9
- Mendes-Flohr/Cultural Disjunctions**, 73
- Menely/Climate and the Making of Worlds**, 45
- Minta/No Longer Outsiders**, 64
- Moore/Kindred Spirits**, 74
- Mueller/Mozart and the Mediation of Childhood**, 52
- Muir/Routine Crisis**, 86
- Nersessian/Keats's Odes**, 46
- Pippin/Philosophy by Other Means**, 54
- Reitter/Permanent Crisis**, 13
- Robbins/Artist as Author**, 5
- Robcis/Disalienation**, 34
- Roberts/Sheer Misery**, 22
- Rodowick/Education in Judgment**, 55
- Scribner/Spare the Rod**, 14
- Sewell Jr./Capitalism and the Emergence of Civic Equality in Eighteenth-Century France**, 35
- Sommer/Portulans**, 47
- Steege/Unnatural Attitude**, 53
- Storm/Metamodernism**, 56
- Sumner/Money Illusion**, 10
- Sword/Wives Not Slaves**, 31
- Syrett/Open Secret**, 32
- Taylor/Image**, 57
- Upson/Information Now, Second Edition**, 67
- Vogler/Sorting Sexualities**, 37
- Wellerstein/Restricted Data**, 23
- Wohl/Bound by Creativity**, 6
- Zaretsky/Subversive Simone Weil**, 58
- Zimmer/Planet of Viruses**, 79

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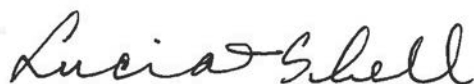
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