



THE UNIVERSITY OF MICHIGAN PRESS



FALL 2012 TITLES

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How to Use the Catalog



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The memoir of Marina von Neumann Whitman

The Martian's Daughter

A Memoir

Marina von Neumann Whitman

Marina Whitman is the daughter and only child of John von Neumann, one of the five Hungarian scientific geniuses dubbed “the Martians” by their colleagues, a figure often hailed as the greatest mathematician of the 20th century and even as the greatest scientist after Einstein. He was a key figure in the Manhattan project; the inventor of game theory; the pioneer developer of the modern stored-program electronic computer; and, right up until his death, an adviser to the top echelons of the American military establishment. Whitman’s memoir is the story of how the cosmopolitan environment in which she was immersed, the demanding expectations of her parents, and her own struggles to emerge from the shadow of a larger-than-life parent shaped her life and work. Starting as, in her words, “a trailing spouse,” she rose to become a noted academic during the 1960s and ’70s, casting her teaching and writing in the framework of globalization before the word had been invented. She was the first woman ever to serve on the President’s Council of Economic Advisers and participated actively in U.S. efforts to reshape the international monetary and financial system during the early 1970s. She pioneered the role of women on the boards of leading multinational corporations, and became the highest-ranking female executive in the American auto industry in the 1980s, serving not only as GM’s vice president and chief economist but also as its Cassandra while the firm persisted along a path that led eventually to its collapse into bankruptcy.

Marina von Neumann Whitman is Professor of Business Administration and Public Policy at the University of Michigan.



Additional Digital Materials for this book:

- Media Kit

MEMOIR

September

6 x 9, 328 pages, 23 illustrations

Cloth 978-0-472-11842-7

\$45.00T 45.00 CNDL £35.95

E-book 978-0-472-02855-9

A balanced biography of one of America's most fascinating and controversial business and religious figures

Living the Faith

A Life of Tom Monaghan

James Leonard

Who is Tom Monaghan?

Is he the four-year-old kid whose father died on Christmas Eve and whose mother sent him to an orphanage and then a juvenile detention home?

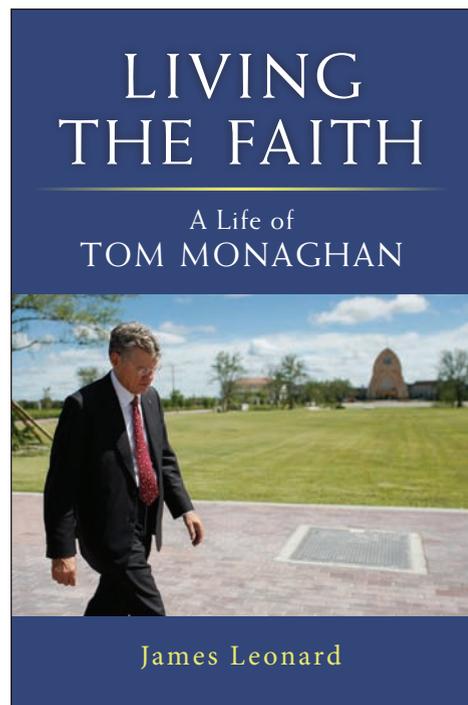
Is he the entrepreneurial genius who built Domino's Pizza from a hole-in-the-wall pizzeria in Michigan into an American brand as world-conquering as Ford or Coke?

Is he the religious visionary who sold Domino's for \$1 billion to create an orthodox Catholic university, law school, and special interest law firm with the goal of transforming America to reflect his conservative values?

He's all that and more. With extensive interviews with friends and enemies plus unprecedented access to the man himself, but wholly without his authorization, *Living the Faith* illuminates Tom Monaghan, the man and the myth.

Living the Faith is the much-needed, definitive biography of one of America's most fascinating and controversial business and religious figures. A sympathetic but critical portrait of the man and his works, this book is for believers, nonbelievers, and agnostics; for conservatives, liberals, and independents; for the rich, the poor, and the shrinking middle class. Mainly, however, this book is for those who want the facts about Tom Monaghan—and the truth about the effect religion had on one man and the effect that man had on the world.

James Leonard is a freelance writer living in Ann Arbor.



Additional Digital Materials for this book:

- Media Kit

BIOGRAPHY

September

6 x 9, 408 pages, 25 B&W photos

Cloth 978-0-472-11743-7

\$29.95T 29.95 CNDL £23.50

E-book 978-0-472-02863-4

The definitive biography of the youngest state governor in American history

The Boy Governor

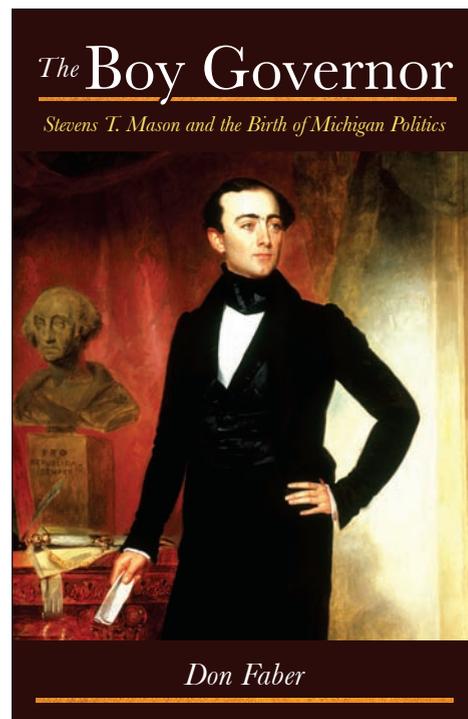
Stevens T. Mason and the Birth of Michigan Politics

Don Faber

In 1831, Stevens T. Mason was named Secretary of the Michigan Territory at the tender age of 19, two years before he could even vote. The youngest presidential appointee in American history (a record unlikely to ever be broken), Mason quickly stamped his persona on Michigan life in large letters. After championing the territory's successful push for statehood without congressional authorization, he would defend his new state's border in open defiance of the country's political elite and then orchestrate its expansion through the addition of the Upper Peninsula—all before his official election as Michigan's first governor at age 24, the youngest chief executive in any state's history.

The Boy Governor tells the complete story of this dominant political figure in Michigan's early development. Capturing Mason's youthful idealism and visionary accomplishments, including his advocacy for a strong state university and legislating for the creation of the Soo Locks, the book renders a vivid portrait of Michigan's first governor—his conflicts, his desires, and his sense of patriotism. This book will appeal to anyone with a love of American history and interest in the many larger-than-life personalities that battled on the political stage throughout the Jacksonian era.

Don Faber is author of *The Toledo War: The First Michigan-Ohio Rivalry*. A former editor at the *Ann Arbor News*, he also served on the staff of the Michigan Constitutional Convention from 1961 to 1962, won a Ford Foundation Fellowship to work in the Michigan Senate, and was a speechwriter for Michigan governor George Romney.



Additional Digital Materials for this book:

- Media Kit

MICHIGAN HISTORY BIOGRAPHY

October

6 x 9, 224 pages, 12 B&W illustrations

Cloth 978-0-472-07158-6

\$70.00S 70.00 CNDL £54.95

Paper 978-0-472-05158-8

\$26.95T 26.95 CNDL £21.50

E-book 978-0-472-02878-8

The story of two Lebanese immigrant cousins who concoct a scheme to import a potent strain of hashish into the United States, using the family's mortuary business as a cover

Lebanese Blonde

Joseph Geha

Lebanese Blonde takes place in 1975–76 at the beginning of Lebanon's sectarian civil war. Set primarily in the Toledo, Ohio, "Little Syria" community, it is the story of two immigrant cousins: Aboodeh, a self-styled entrepreneur; and Samir, his young, reluctant accomplice. Together the two concoct a scheme to import Lebanese Blonde, a potent strain of hashish, into the United States, using the family's mortuary business as a cover. When Teyib, a newly arrived war refugee, stumbles onto their plans, his clumsy efforts to gain acceptance raise suspicion. Who is this mysterious "cousin," and what dangers does his presence pose? Aboodeh and Samir's problems grow still more serious when a shipment goes awry and their links to the war-ravaged homeland are severed. Soon it's not just Aboodeh and Samir's livelihoods and futures that are imperiled, but the stability of the entire family.

Joseph Geha is the author of *Through and Through: Toledo Stories* (Graywolf 1990), a collection of short stories inspired by his experiences growing up in an émigré Arab American community. He is a Professor Emeritus of the creative writing program at Iowa State University.

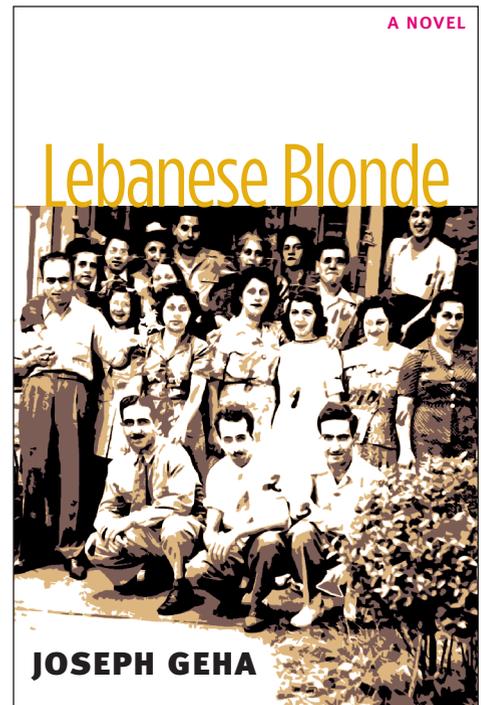
Praise for Joseph Geha

"When a foreign people inhabits a new place, both people and place risk losing their identity. Joseph Geha fights hard to keep his characters exotic, to make Toledo a land of mystery."

—*The New York Times*

"Witty, engaging . . . Mr. Geha's writing voice is profuse; he spins out his stories with seeming ease, filling them with precise textural details that bring the community's streets to life. And his characters, even the minor ones, are memorable."

—*The Washington Times*



Additional Digital Materials for this book:

- Media Kit

FICTION

August

SERIES:

SWEETWATER FICTION: ORIGINALS

6 x 9, 256 pages

Cloth 978-0-472-11845-8

\$24.00T 24.00 CNDL £18.95

E-book 978-0-472-02862-7

Collected essays on the persistence of preoccupation and the absence of theory

A Hundred Himalayas

Essays on Life and Literature

Sydney Lea

In *A Hundred Himalayas*, Sydney Lea has collected a group of essays written over 30 years, representing what he refers to as the persistence of preoccupations and the absence of theory—a group of speculations, each one a single Himalaya, together a great elevation achieved in small increments. His musings on his own “favored genius,” Robert Frost, his own approach to literary criticism, imagination, the American nature essay, rural life, the process of writing a poem, and fitting writing into everyday life all combine to create a picture of the things that interest Lea. “If there is grandeur at all in this volume,” he says, “then, it must come in small increments.” All of his small increments of gentle and insightful writing combine to create a collection that is, indeed, grand.

Sydney Lea is Professor Emeritus at Dartmouth College, Poet Laureate of Vermont, and a recipient of fellowships from the MacArthur, Rockefeller, and Fulbright Foundations. Lea founded, and for 13 years edited, the *New England Review*. Retired after 43 years of college teaching, he has published 10 volumes of poetry, a novel, and two collections of naturalist essays.

Praise for Sydney Lea

“A master of narrative and elegy alike, Lea writes mostly in an everyday voice about ordinary people in common situations.”

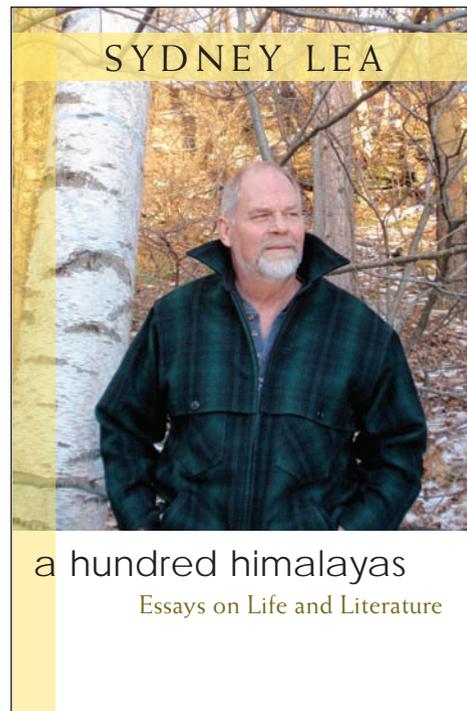
—*Publishers Weekly*

“Never sentimental or mawkishly confessional . . . Lea is equally comfortable, it seems, with tragedy or beauty, and therein lies his considerable strength.”

—*Library Journal*

“Singer of stories, lyric raconteur, Sydney Lea has evolved—through a long, rich career—into one of America’s most harrowing and honest poets.”

—T. R. Hummer



Additional Digital Materials for this book:

- Media Kit

LITERARY STUDIES

September

SERIES: WRITERS ON WRITING

6 x 9, 138 pages

Cloth 978-0-472-07188-3

\$65.00S 65.00 CNDL £49.50

Paper 978-0-472-05188-5

\$27.95T 27.95 CNDL £22.50

E-book 978-0-472-02880-1

Wide-ranging perspectives on “the best dramatic series ever created”

The Wire

Race, Class, and Genre

Edited by Liam Kennedy and Stephen Shapiro

The television series *The Wire*, which ended a six-year run on HBO in 2008, has been called the best dramatic series ever created. Set in Baltimore, each season’s shows provided an uncommon perspective on the American city from within its institutions, including the police and the drug trade, the docks, city government, the school system, and the newspaper business. The show’s unflinching exploration of contemporary urban problems and its empathetic portrayal of individuals across racial and socioeconomic boundaries make it a show that is all about race and class in America.

The contributors to this volume offer a range of astute critical responses to this television phenomenon. More consistently than any other crime show of its generation, *The Wire* challenges viewers’ perceptions of the racialization of urban space and the media conventions that support this. *The Wire* reminds us of just how remarkably restricted the grammar of race is on American television and related media, and of the normative codings of race—as identity, as landscape—across urban narratives, from documentary to entertainment media.

Liam Kennedy is Professor of American Studies and Director of the Clinton Institute for American Studies at University College Dublin.

Stephen Shapiro is Professor in the Department of English and Comparative Literary Studies at the University of Warwick.



MEDIA STUDIES

July

SERIES:

CLASS : CULTURE

6 x 9, 296 pages, 12 B&W photos

Cloth 978-0-472-07178-4

\$75.00S 75.00 CNDL £59.95

Paper 978-0-472-05178-6

\$29.95S 29.95 CNDL £23.50

E-book 978-0-472-02867-2

A close examination about what is considered the most important first-person video game ever made and its influence on how we play games today

DOOM

SCARYDARKFAST

Daniel Pinchbeck

In December 1993, gaming changed forever. id Software's seminal shooter *DOOM* was released, and it shook the foundations of the medium. Daniel Pinchbeck brings together the complete story of *DOOM* for the first time.

This book takes a look at the early days of first-person gaming and the video game studio system. It discusses the prototypes and the groundbreaking technology that drove the game forward, and offers a detailed analysis of gameplay and level design. Pinchbeck also examines *DOOM*'s contributions to wider gaming culture, such as online multiplayer and the modding community, and the first-person gaming genre, focusing on *DOOM*'s status as a foundational title and the development of the genre since 1993. Pinchbeck draws extensively from primary data: from the game itself, from the massive fan culture surrounding the title, and from interviews with the developers who made it. This book is not only the definitive work on *DOOM* but a snapshot of a period of gaming history, a manifesto for a development ethos, and a celebration of game culture at its best.

Daniel Pinchbeck is Senior Lecturer of Creative Technologies at the University of Portsmouth and Creative Director of thechineseroom, an independent, research-led game development studio.

"This book is a love letter to DOOM and its various creators, written by a highly educated and devoted scholar and player. The book offers a well-grounded sense of the game and does an excellent job working its way through a range of topics: from the software company to the graphics engine to the story to the sound to the final game."

—Katherine Whitlock, California State University—Chico



Screenshot from *DOOM*.

MEDIA STUDIES

December

SERIES: LANDMARK VIDEO GAMES

6 x 9, 224 pages, 22 B&W illustrations

Cloth 978-0-472-07191-3

\$75.00S 75.00 CNDL £59.95

Paper 978-0-472-05191-5

\$32.50S 32.50 CNDL £25.50

E-book 978-0-472-02893-1

A microhistorical examination of early American life

A New England Prison Diary

Slander, Religion, and Markets in Early America

Martin J. Hershock

In 1812, New Hampshire shopkeeper Timothy M. Joy abandoned his young family, fleeing the creditors who threatened to imprison him. Within days, he found himself in a Massachusetts jailhouse, charged with defamation of a prominent politician. During the months of his incarceration, Joy kept a remarkable journal that recounts his personal, anguished path toward spiritual redemption. Martin Hershock situates Joy's account in the context of the pugnacious politics of the Early Republic, giving context to a common citizen's perspective on partisanship and the fate of an unfortunate shopkeeper swept along in the transition to market capitalism. In addition to this close-up view of an ordinary person's experience of a transformative period, Hershock reflects on his own work as a historian. In the final chapter, he discusses the value of diaries as historical sources, the choices he made in telling Joy's story, alternative interpretations of the diary, and other contexts in which he might have placed Joy's experiences. The appendix reproduces Joy's original journal so that readers can develop their own skills using a primary source.

Martin J. Hershock is Associate Provost for Academic Affairs and Associate Professor of History at the University of Michigan, Dearborn.

"This is an excellent piece of scholarship—thorough, thoughtful, and turns over every rock imaginable."

—John Resch, University of New Hampshire—Manchester



View of Court House Square, Salem, 1810–1820.
Photograph Courtesy of Peabody Essex Museum,
Salem, MA, PEM # 108,499.

AMERICAN HISTORY

July

6 x 9, 240 pages, 10 halftones, 3 maps

Cloth 978-0-472-07181-4

\$75.00S 75.00 CNDL £59.95

Paper 978-0-472-05181-6

\$35.00S 35.00 CNDL £27.50

E-book 978-0-472-02852-8

Life writing's significance in women's theater and performance from the '70s to the present

Lives in Play

Autobiography and Biography on the Feminist Stage

Ryan Claycomb

Lives in Play examines the proliferation of women's autobiographical and biographical narratives in feminist drama and performance from the 1970s to the present global moment. Not only do these "true stories" have the political impact of the real, they have also helped a range of feminists tease out the more complicated aspects of gender, sex, and sexuality in a Western culture that now imagines itself to be "post-feminist."

Covering a variety of texts and performances from performance artists like Karen Finley, Holly Hughes, and Bobby Baker to playwrights like Suzan-Lori Parks, Maria Irene Fornes, and Sarah Kane, *Lives in Play* argues that these writers and artists are not only responsive to the vibrant conversations in feminist theory but anticipate these ideas, theorizing gender onstage for specific ends. Ryan Claycomb demonstrates how these performances work through tensions between performative identity and the essentialized body, between the truth value of life stories and the constructed nature of gender and narrative alike, and between writing and performing as modes of feminist representation. The book will appeal to scholars in performance studies, women's studies, and literature, including those in the growing field of auto/biography studies.

Ryan Claycomb is Associate Professor of English, West Virginia University.

"Helps sustain an important history by reviving works of feminist theater and performance and giving them a new and refreshing context and theoretical underpinning . . . considering 1970s performance art alongside more conventional play production."

—Lesley Ferris, Ohio State University



Photo of Bobby Baker by Andrew Whittuck

THEATER AND PERFORMANCE

July

6 x 9, 264 pages, 1 B&W figure

Cloth 978-0-472-11840-3

\$55.00S 55.00 CNDL £43.95

E-book 978-0-472-02853-5

Sheds light on the influence of women artists in the evolution of the American avant-garde

Cutting Performances

Collage Events, Feminist Artists, and the American Avant-Garde

James M. Harding

Cutting Performances challenges four decades of scholarship by offering a provocative reconceptualization of the history of American avant-garde performance along feminist lines. Focusing on five women artists (Elsa von Freytag-Loringhoven, Gertrude Stein, Yoko Ono, Carolee Schneemann, and Valerie Solanas) whose performance aesthetics made prominent use of collage techniques, James M. Harding sheds light on the cultural history of the avant-garde and the role that experimental women artists played in that history. He investigates the prominent position that collage technique occupied within the artists' performance aesthetic, and the decisively feminist inflection that their work gives to collage as a mode of avant-garde expression. *Cutting Performances* not only challenges assumptions that have governed scholarship on the American avant-garde but also establishes a context to rethink the history of American avant-garde performance along feminist lines.

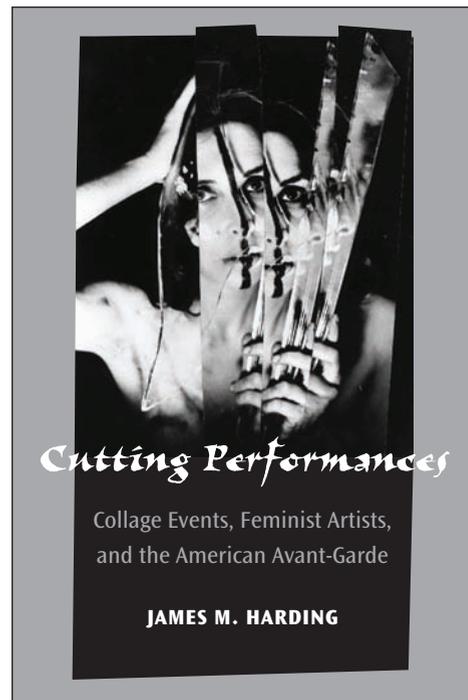
James M. Harding is Professor of Theatre Studies at the University of Warwick.

"This study shines for its impeccable scholarship, inviting style, and compelling argument. Harding offers a wholesale rethinking of the terms that have defined avant-garde performance for a century."

—Choice

"[Harding's] work has been a shot in the arm to the field, mainly by compelling readers to re-evaluate the entire avant-garde tradition, and our acts of examining it. . . clear, thorough and a joy to read, his latest book, which outlines a motion (or perhaps a manifesto) towards creating an explicitly feminist historiographic approach to the American avant-garde, is no exception."

—Theatre Research International



NOW IN PAPER

THEATER AND PERFORMANCE

July

SERIES:

THEATER: THEORY/TEXT/
PERFORMANCE

6 x 9, 244 pages

Paper 978-0-472-03520-5

\$32.50S 32.50 CNDL £25.50

E-book 978-0-472-02900-6

The first 10 years of a company known for its creative collaborations and daring innovations

Mabou Mines

Making Avant-Garde Theater in the 1970s

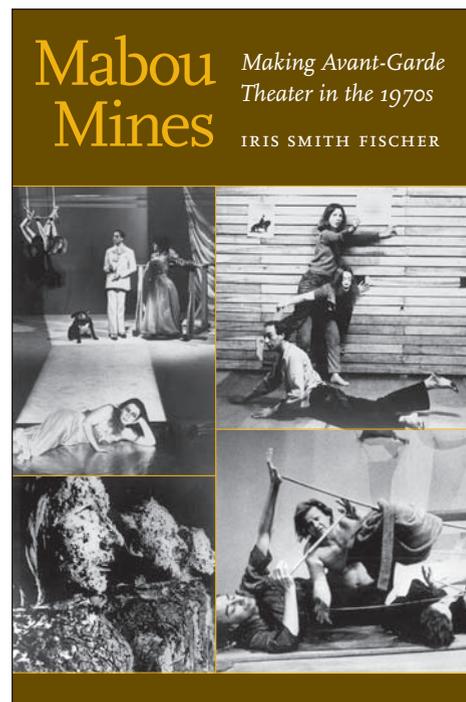
Iris Smith Fischer

Theater company Mabou Mines, founded in 1970 by JoAnne Akalaitis, Lee Breuer, Philip Glass, Ruth Maleczech, and David Warrilow, continues to offer daring innovations that combine music, visual arts, and technology with traditional forms of theatrical expression to create pathbreaking work. Mabou Mines has created new works, such as the Animations series, *Dressed Like an Egg*, and *Cold Harbor*, and has re-imagined classical titles, such as *King Lear* and *A Doll's House*, in collaboration with New York–based communities and others around the globe. The evanescence of performance and dynamics of group work have always attracted Mabou Mines, and like other avant-garde theater of the 1960s and '70s, most of their foundational productions were never recorded. Iris Smith Fischer's book provides this missing history, capturing and describing the explorations of a group who set out to create indescribable performance. She makes visible once again their least documented work, recounting the decisions and events that defined Mabou Mines' ideas and methods, particularly their creative collaborations with visual artists, musicians, writers, and dancers. Focusing on the company's first 10 years, the book traces Mabou Mines' intellectual and artistic roots, frames them within the 1970s avant-garde, and outlines their significance in contemporary performance.

Iris Smith Fischer is Associate Professor of English at the University of Kansas.

"An important book documenting the formative work of the avant-garde theater company Mabou Mines. . . . Fischer's reconstruction is a critical addition to theater scholarship."

—*Choice*



NOW IN PAPER

THEATER AND PERFORMANCE

July

6 x 9, 298 pages, 25 B&W photographs

Paper 978-0-472-03518-2

\$29.95 29.95 CNDL £23.50

A radical rethinking of one of the most canonized figures in theater history, theory, and practice

Artaud and His Doubles

Kimberly Jannarone

Artaud and His Doubles is a radical rethinking of one of the most influential theater figures of the 20th century. Placing Artaud's writing within the specific context of European political, theatrical, and intellectual history, the book reveals Artaud's affinities with a disturbing array of anti-intellectual and reactionary writers and artists whose ranks swelled catastrophically between the wars in Western Europe.

Kimberly Jannarone shows that Artaud's work reveals two sets of doubles: one, a body of peculiarly persistent received interpretations from the American experimental theater and French poststructuralist readings of the 1960s; and, two, a darker set of doubles—those of Artaud's contemporaries who, in the tumultuous, alienated, and pessimistic atmosphere enveloping much of Europe after World War I, denounced the degradation of civilization, yearned for cosmic purification, and called for an ecstatic loss of the self. *Artaud and His Doubles* will generate provocative new discussions about Artaud and fundamentally challenge the way we look at his work and ideas.

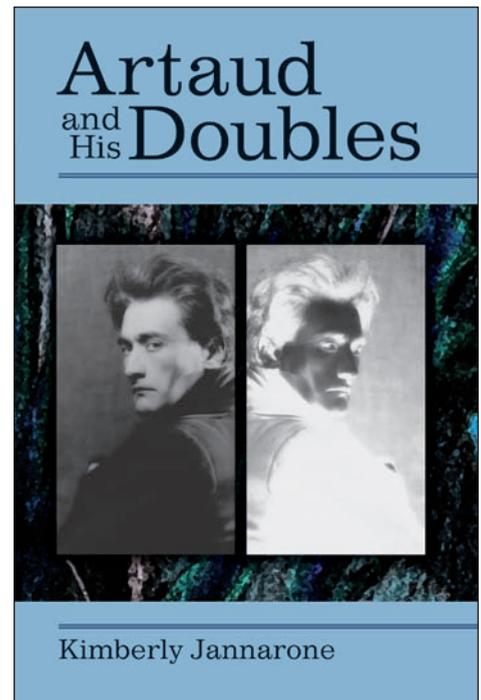
Kimberly Jannarone is Associate Professor in the Department of Theater Arts at the University of California, Santa Cruz.

"[A] daring and rigorous historical reinterpretation that defies critical consensus on Artaud."

—*French Studies*

"A remarkable book . . . connecting Artaud's writings and theatrical work to the political, intellectual, and theatrical climate of his time, the author paints a vastly different portrait of Artaud, far removed from the romantic mystic and suffering artist portrayed in other studies. . . . This fascinating study should shake the foundations of Artaudian scholarship."

—*Choice*



NOW IN PAPER

THEATER AND PERFORMANCE

August

SERIES:

THEATER: THEORY/TEXT/
PERFORMANCE

6 x 9, 272 pages

Paper 978-0-472-03515-1

\$30.00S 30.00 CNDL £23.50

E-book 978-0-472-02794-1

This groundbreaking work in gender and performance, with a new introduction and updated bibliography

The Feminist Spectator as Critic

2nd Edition

Jill Dolan

The Feminist Spectator as Critic broke new ground as one of the pioneering books on feminist spectatorship, encouraging resistant readings to generate feminist meanings in performance. Using a range of interdisciplinary methods to approach live spectatorship, the book has been foundational in theater studies, performance studies, and gender/sexuality/women's studies. This updated and enlarged second edition celebrates the book's 25th anniversary with a new introduction and up-to-the-moment bibliography, detailing the progress to date in gender equity in theater and the arts and suggesting how far we have yet to go.

Jill Dolan is Annan Professor in English, Professor of Theater, and Director of the Program in Gender and Sexuality Studies at Princeton University. She received the George Jean Nathan Award for Dramatic Criticism for her blog of the same name, *The Feminist Spectator*. Her other books include *A Menopausal Gentleman: The Solo Performances of Peggy Shaw* (editor); *Theatre & Sexuality*; *Utopia in Performance: Finding Hope at the Theater*; *Geographies of Learning: Theory and Practice, Activism and Performance*; and *Presence and Desire: Essays on Gender, Sexuality, Performance*. The *Feminist Spectator* blog can be found at <http://www.feministspectator.blogspot.com/>.

“ . . . theatre criticism at its best—daring in its theoretical application, exciting in its choice of subjects, and radical in its conclusions. Jill Dolan moves forcefully and gracefully through all the positions that theatre critics often propose in theory but rarely accomplish in practice.”

—*Modern Drama*



THEATER AND PERFORMANCE

October

6 x 9, 208 pages, 5 photographs

Paper 978-0-472-03519-9

\$23.95S 23.95 CNDL £18.95

E-book 978-0-472-02899-3

The place of performance in unifying an urban LGBT population of diverse Latin American descent

Performing Queer Latinidad

Dance, Sexuality, Politics

Ramón H. Rivera-Servera

Performing Queer Latinidad highlights the critical role that performance played in the development of Latina/o queer public culture during the 1990s and early 2000s. The book charts Latina/o cultural affinities or latinidad in queer spaces in the United States over a 15-year period that saw a dramatic increase in the size and influence of the Latina/o population along with the growing scrutiny of the public spaces where latinidad could circulate. *Performing Queer Latinidad* argues that performances—from concert dance and street protest to the choreographic strategies deployed by dancers at nightclubs—served as critical meeting points and practices through which LGBT and other non-normative sex practitioners of Latin American descent (individuals with greatly differing cultures, histories of migration or annexation to the United States, and contemporary living conditions) encountered each other and forged social, cultural, and political bonds. At a time when latinidad ascended to the national public sphere in mainstream commercial and political venues and Latina/o public space was increasingly threatened by the redevelopment of urban centers and a revived anti-immigrant campaign, queer Latinas/os in places such as the Bronx, San Antonio, Austin, Phoenix, and Rochester, N.Y., returned to performance to claim spaces and ways of being that allowed their queerness and latinidad to coexist. These social events of performance and their attendant aesthetic communication strategies served as critical sites and tactics for creating and sustaining queer latinidad.

Ramón H. Rivera-Servera is Assistant Professor and Director of Graduate Studies, Department of Performance Studies, Northwestern University.



Photo of Arthur Aviles by Tom Brazil.

THEATER AND PERFORMANCE

October

SERIES:

TRIANGULATIONS: LESBIAN/GAY/
QUEER THEATER/DRAMA/
PERFORMANCE

6 x 9, 272 pages, 19 B&W illustrations

Cloth 978-0-472-07139-5

\$75.00S 75.00 CNDL £59.95

Paper 978-0-472-05139-7

\$32.50S 32.50 CNDL £25.50

E-book 978-0-472-02864-1

Reveals the crucial role that spectacle played in American activism and reform movements in the 1800s

Spectacles of Reform

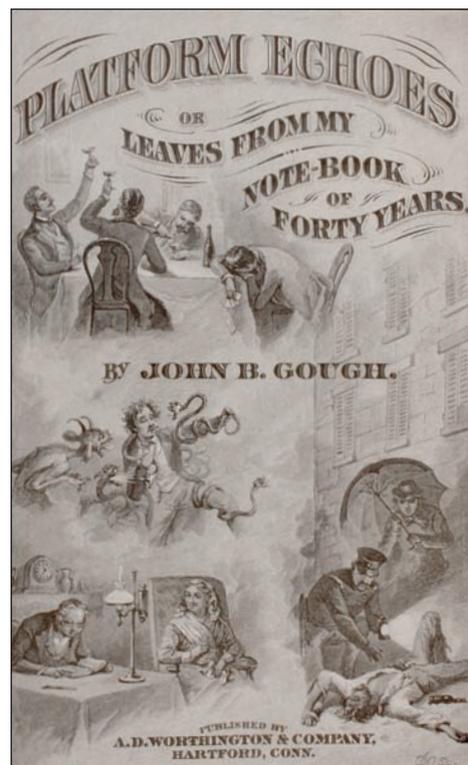
Theater and Activism in Nineteenth-Century America

Amy E. Hughes

Explosions, car chases, narrow escapes—what summer blockbuster is complete without thrilling moments like these? In the 19th century, long before the era of film and television, it was America’s theaters that offered audiences such thrills, with “sensation scenes” of speeding trains, burning buildings, and endangered bodies, often in melodramas extolling the virtues of temperance, abolition, and women’s suffrage. In *Spectacles of Reform*, Amy E. Hughes scrutinizes these peculiar intersections of spectacle and reform, revealing that spectacle plays a crucial role in American activism. By examining how theater producers and political groups harnessed its power and appeal, Hughes suggests that spectacle was—and remains—central to the dramaturgy of reform.

Hughes traces the cultural history of three famous sensation scenes—the drunkard suffering from the *delirium tremens*, the fugitive slave escaping over a river, and the victim tied to the railroad tracks—assessing how they conveyed, allayed, and denied concerns about the rights and responsibilities of citizenship. To be attuned to the dynamics of spectacle, Hughes argues, is to understand how we see. Consequently, *Spectacles of Reform* will interest not only theater historians, but also scholars and students of political, literary, and visual culture who are curious about how U.S. citizens saw themselves and their world during a pivotal period in American history.

Amy E. Hughes is Assistant Professor of Theater History and Criticism, Brooklyn College (CUNY).



American Antiquarian Society

THEATER AND PERFORMANCE AMERICAN STUDIES

October

6 x 9, 262 pages, 28 illustrations

Cloth 978-0-472-11862-5

\$75.00S 75.00 CNDL £59.95

E-book 978-0-472-02889-4

A legendary figure in American theater looks back

As If

An Autobiography

Herbert Blau

As If: An Autobiography traces the life and career of director, scholar, and theorist Herbert Blau, one of the most innovative voices in the American theater. From his earliest years on the rough streets of Brooklyn to the often embattled, now-legendary Actor's Workshop of San Francisco, this powerfully told story is also a social history, moving from the Great Depression to the Cold War. Blau has always forged his own path, from McCarthy-era activism to his controversial years at the Actor's Workshop, where he introduced American audiences to the playwrights of the European avant-garde, including Brecht, Beckett, Genet, and Pinter. *As If* also recounts the notorious production of *Waiting for Godot* at San Quentin prison, which became the insignia of the Theater of the Absurd.

Herbert Blau is author of many influential books. He is currently Lockwood Professor of the Humanities at the University of Washington.

"[A] rigorous, thrilling, almost Nabokovian performance of memory. . . . Highly recommended."

—Choice

"A rich, deeply felt and powerfully expressed chronicle of cultural change that goes far beyond specific theatrical productions to offer a valuable personal view of the years that did so much to shape the contemporary world, expressed by one of the theatre community's most original and articulate thinkers."

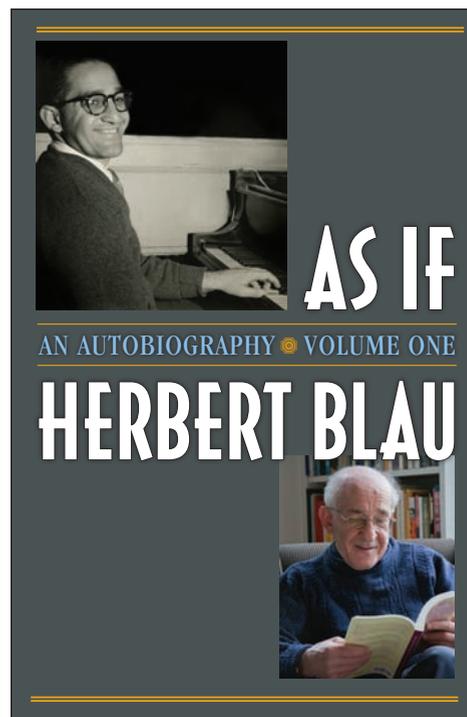
—Marvin Carlson, The Graduate Center, City University of New York

"Acute, insightful, and sometimes painful, Herbert Blau's As If is also an intellectual page-turner."

—Janelle Reinelt, University of Warwick

"Masterful...a brilliant and touching book written with honesty and humility."

—John Lutterbie, Stony Brook University



NOW IN PAPER

THEATER AND PERFORMANCE

October

6 x 9, 302 pages, 33 B&W illustrations

Paper 978-0-472-03514-4

\$29.95S 29.95 CNDL £23.50

The importance of pleasure, humor, and frivolity in shaping LGBT lives and activism

Acts of Gaiety

LGBT Performance and the Politics of Pleasure

Sara Warner

Acts of Gaiety explores the mirthful modes of political performance by LGBT artists, activists, and collectives that have inspired and sustained deadly serious struggles for revolutionary change. The book explores antics such as camp, kitsch, drag, guerrilla theater, zap actions, rallies, manifestos, pageants, and parades alongside more familiar forms of “legitimate theater.” Against queer theory’s long-suffering romance with mourning and melancholia and a national agenda that urges homosexuals to renounce pleasure if they want to be taken seriously by mainstream society, *Acts of Gaiety* seeks to reanimate notions of “gaiety” as a political value for LGBT activism.

The book mines the archives of lesbian-feminist activism of the 1960s–70s, highlighting the outrageous gaiety that lay at the center of the social and theatrical performances of the era and uncovering original documents long thought to be lost. Juxtaposing historical figures such as Valerie Solanas and Jill Johnston with more recent performers and activists (including Hothead Paisan, Bitch & Animal, and the Five Lesbian Brothers), Warner shows how reclaiming this largely discarded and disavowed past elucidates possibilities for being and belonging. *Acts of Gaiety* explores the mutually informing histories of gayness as politics and as *joie de vivre*, along with the centrality of liveliness to queer performance and protest.

Sara Warner is Assistant Professor, Department of Performing and Media Arts, Cornell University.

“Acts of Gaiety is a great read. Filled with excellent research that sets the various theater productions in context and accompanied by a compelling historical account of the conjunctions of riot and revelry in LGBT liberation movements, it will make an impact on a number of different fields.”

— Judith Halberstam, USC



Photo of Oedipus at Palm Springs by Joan Marcus

THEATER AND PERFORMANCE

November

SERIES:

TRIANGULATIONS: LESBIAN/GAY/
QUEER THEATER/DRAMA/
PERFORMANCE

6 x 9, 256 pages, 11 B&W illustrations

Cloth 978-0-472-11853-3

\$55.00S 55.00 CNDL £43.95

E-book 978-0-472-02875-7

A step-by-step guide for adapting literary works to the stage

Page to Stage

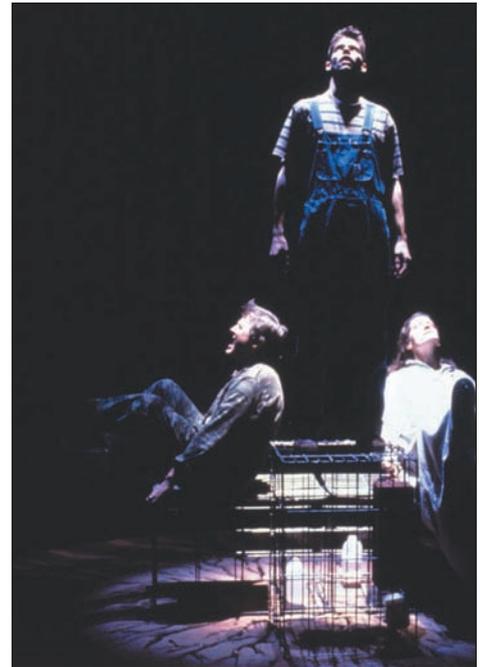
The Craft of Adaptation

Vincent Murphy

Theater exists because of the human need to tell our stories. The process of literary adaptation allows a writer to take a beloved or intriguing story and make it life-sized on the stage, giving nontheatrical texts a vivid voice: stories that speak to the moment and to the imagination. *Page to Stage* provides an essential guide for the many individuals and theaters who adapt literature into theater pieces, a “how-to” book that leads them through a clear, workable process to create a stage-worthy play. *Page to Stage*’s examples and exercises guide users through six essential building blocks to construct adaptations suitable for any stage, from the classroom to a professionally produced production.

Page to Stage helps users evaluate a work of literature for its theatrical potential, to discern and appreciate particular elements and strategies (including aural values in the language, appeals to visual imagination, structural resemblances to works of theater, genre tropes, character types, implied mise-en-scène, etc.). Vincent Murphy challenges scholars of literature and performance not simply to borrow ideas, but to apply theatrical analysis in their own original ways in order to identify in literature the elements and potentials of performance and theater. The book will establish the systematic development of principles and techniques for literary adaptation and bridge the gap between literature and stagecraft.

Vincent Murphy is Professor of Theater Studies and Resident Artist in playwriting, acting, directing, and dramaturgy at Emory University.



The Cockfighter. Photo by Vincent Murphy

THEATER AND PERFORMANCE

November

6 x 9, 192 pages, 12 B&W photos

Cloth 978-0-472-07187-6

\$70.00S 70.00 CNDL £54.95

Paper 978-0-472-05187-8

\$28.95S 28.95 CNDL £22.95

E-book 978-0-472-02879-5

The Lord of the Rings trilogy sheds light on issues of real-world international relations

The International Relations of Middle-earth

Learning from The Lord of the Rings

Abigail E. Ruane and Patrick James

Based on their successful undergraduate course at the University of Southern California, Abigail E. Ruane and Patrick James provide an introduction to International Relations using J. R. R. Tolkien's fantastically popular trilogy *The Lord of the Rings*. Because Tolkien's major themes—such as good versus evil and human agency versus determinism—are perennially relevant to International Relations, *The Lord of the Rings* is well suited for application to the study of politics in our own world. This innovative combination of social science and humanities approaches to illustrate key concepts engages students and stimulates critical thinking in new and exciting ways.

Abigail E. Ruane, PhD, is Adjunct Assistant Professor of Human Rights at Hunter College of the City University of New York.

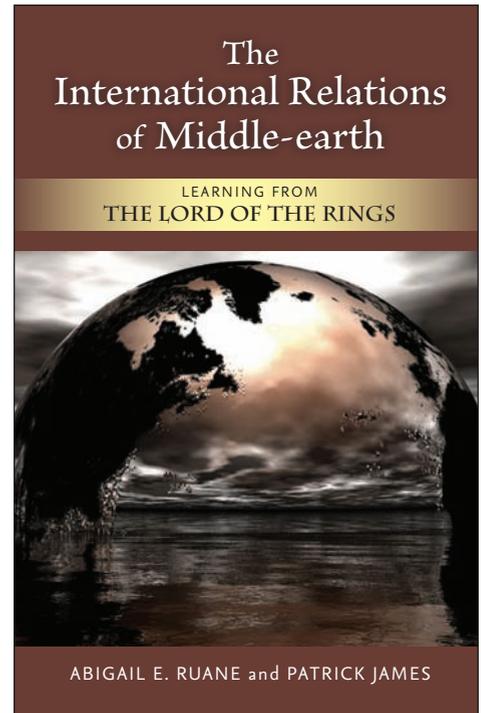
Patrick James is Professor of International Relations at the University of Southern California.

“What a nice way to initiate students into international relations theory! Young people often know imagined worlds with multiple polities better than they know their own history. Middle-earth offers a hefty dose of Anglo-Saxon, Norse, and Russian lore into the bargain.”

—Iver B. Neumann, Norwegian Institute of International Affairs

“The great ‘trick’ of this book is that it is more than a catchy hook and a way to explain IR theory that would be accessible to students. It also adds something to the theoretical interpretation of IR. The authors aren't just using LOTR to tell us about IR as it exists—they use it to critique its boundaries and then to suggest to students an accessible but theoretically more sophisticated way to look at IR theory.”

— Laura Sjoberg, University of Florida



INTERNATIONAL RELATIONS

July

6 x 9, 256 pages, 7 figures, 7 tables

Cloth 978-0-472-07182-1

\$65.00S 65.00 CNDL £49.50

Paper 978-0-472-05182-3

\$19.95S 19.95 CNDL £15.50

E-book 978-0-472-02859-7

Social movements offer a significant potential for deepening democracy and overcoming social conflict

When Protest Makes Policy

How Social Movements Represent Disadvantaged Groups

S. Laurel Weldon

Through case studies of movements conducted by women, women of color, and workers in the United States and other nations, S. Laurel Weldon examines processes of representation at the local, state, and national levels. She concludes that, for disadvantaged groups, social movements are as important for the effective articulation of a group perspective as political parties, interest groups, or legislative representation.

S. Laurel Weldon is Professor of Political Science at Purdue University.

“Laurel Weldon weaves together skillfully the theoretical strands of gender equality policy, intersectionality, social movements, and representation in a multimethod/level comparative study that unequivocally places women’s movements at the center of our understanding of democracy and social change.”

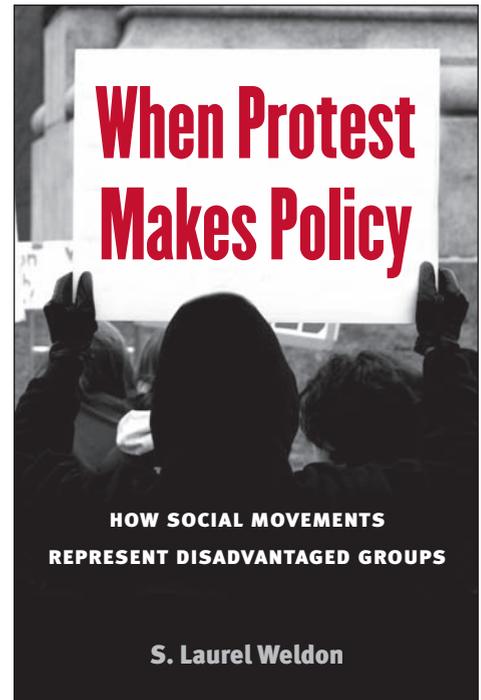
—Amy G. Mazur, Washington State University

“When Protest Makes Policy expands and enriches our understanding of representation by stressing social movements as a primary avenue for the representation of marginalized groups. With powerful theory backed by persuasive analysis, it is a must-read for anyone interested in democracy and the representation of marginalized groups.”

—Pamela Paxton, University of Texas at Austin

“This is a bold and exciting book. There are many fine scholars who look at women’s movements, political theorists who make claims about democracy, and policy analysts who do longitudinal treatments or cross-sectional evaluations of various policies. I know of no one, aside from Weldon, who is comfortable with all three of these roles.”

—David Meyer, University of California, Irvine



NOW IN PAPER

POLITICAL SCIENCE

July

SERIES: THE CAWP SERIES IN GENDER AND AMERICAN POLITICS

6 x 9, 244 pages, 20 tables

Paper 978-0-472-03511-3

\$27.95S 27.95 CNDL £22.50

A challenge to conventional notions about American women's collective engagement in public policy-making

The Paradox of Gender Equality

How American Women's Groups Gained and Lost Their Public Voice

Kristin A. Goss

Drawing on original research, Kristin A. Goss charts the scope and trajectory of American women's policy agendas and collective engagement in public policy-making from the 19th-century suffrage movement through the present day. She examines how women's civic place has changed over time, how the range of issue agendas has shifted significantly and substantively, how public policy has driven change, and why all of these things matter for women and American democracy.

As measured by women's groups' appearances before the U.S. Congress, Goss finds that women's collective political engagement grew from 1920 to 1960 when conventional accounts claim it declined—and declined in later decades when it might have been expected to grow. She suggests that enhanced political inclusion does not necessarily lead to greater political participation and that rights movements do not necessarily constitute the best way to understand the political participation of marginalized groups. She asks what women have gained—and lost—through expanded incorporation and considers whether single-sex advocacy organizations continue to matter.

Kristin A. Goss is Assistant Professor of Public Policy and Political Science at Duke University.

"This book is a major work of scholarship and contains many important arguments and findings, a few of which stand out as particularly significant and original contributions that turn conventional wisdom and extant research on their heads. . . . The arguments are ambitious and provocative and will stimulate much debate among scholars as well as among feminists outside the academy.

—Dara Strolovitch, University of Minnesota



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POLITICAL SCIENCE

October

SERIES: THE CAWP SERIES IN GENDER AND AMERICAN POLITICS

6 x 9, 272 pages, 31 figures, 3 tables

Cloth 978-0-472-11851-9

\$70.00S 70.00 CNDL £54.95

E-book 978-0-472-02873-3

The first practical guide for using process tracing in social science research

Process-Tracing Methods

Foundations and Guidelines

Derek Beach and Rasmus Brun Pedersen

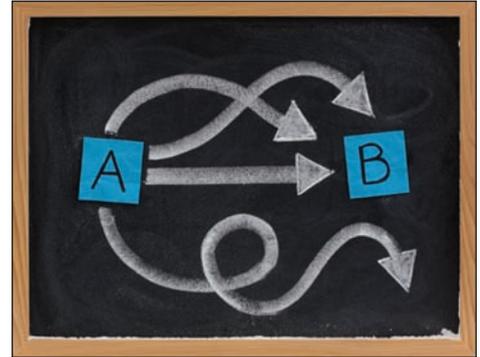
Derek Beach and Rasmus Brun Pedersen introduce a refined definition of process tracing, differentiating it into three distinct variants and explaining the applications for and limitations of each. The authors develop the underlying logic of process tracing, including how one should understand causal mechanisms and how Bayesian logic enables strong within-case inferences. They provide instructions for identifying the variant of process tracing most appropriate for the research question at hand and a set of guidelines for each stage of the research process.

Derek Beach is Associate Professor of Political Science at the University of Aarhus, Denmark.

Rasmus Brun Pedersen is Assistant Professor of Political Science at the University of Aarhus, Denmark.

“There is a real need for a book of this kind. The authors have thought through a number of the issues. They are able to explain the technique, its rationale and limitations in terms that are readily accessible to students.”

—Peter Hall, Harvard University



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POLITICAL SCIENCE

December

6 x 9, 248 pages, 9 tables, 21 figures

Cloth 978-0-472-07189-0

\$80.00S 80.00 CNDL £63.95

Paper 978-0-472-05189-2

\$35.00S 35.00 CNDL £27.50

E-book 978-0-472-02885-6

Oral arguments are a key aspect of the Supreme Court's decision-making process

Oral Arguments and Coalition Formation on the U.S. Supreme Court

A Deliberate Dialogue

Ryan C. Black, Timothy R. Johnson,
and Justin Wedeking

The U.S. Supreme Court, with its controlled, highly institutionalized decision-making practices, provides an ideal environment for studying coalition formation. The process begins during the oral argument stage, which provides the justices with their first opportunity to hear one another's attitudes and concerns specific to a case, information that allows them eventually to form a coalition. In order to uncover the workings of this process, the authors analyze the oral argument transcripts from every case decided from 1998 through 2007 as well as the complete collection of notes kept during oral arguments by Justice Lewis F. Powell and Justice Harry A. Blackmun. This study represents a major step forward in the understanding of coalition formation, which is crucial for many areas of political debate and decision making.

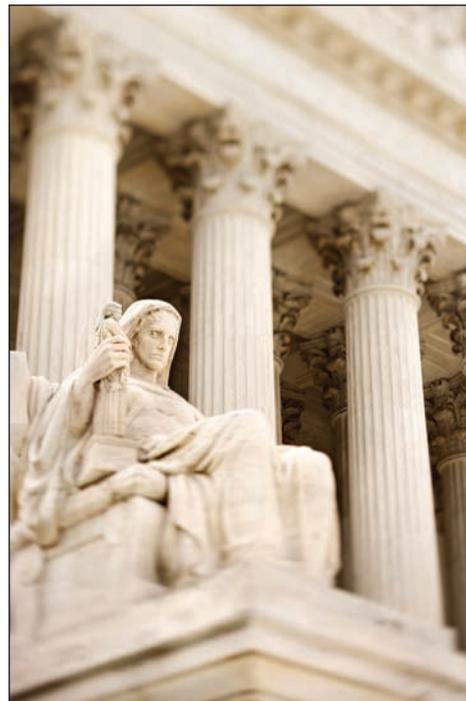
Ryan C. Black is Assistant Professor of Political Science at Michigan State University.

Timothy R. Johnson is Morse Alumni Distinguished Teaching Professor of Political Science at the University of Minnesota.

Justin Wedeking is Assistant Professor of Political Science at the University of Kentucky.

"This book presents highly original research that couples new data with novel arguments. I really enjoyed reading it and was provoked into thinking much more about the role of oral argument than I have in the past."

—Tom Hansford, University of California, Merced



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"This book is a wonderful addition to the current literature on both the oral argument and coalition formation processes at the U.S. Supreme Court. It is of scholarly importance, well-written, and a fun read."

—Artemus Ward,
Northern Illinois University

LAW STUDIES

October

6 x 9, 176 pages, 4 tables, 34 figures

Cloth 978-0-472-11846-5

\$60.00S 60.00 CNDL £47.50

E-book 978-0-472-02865-8

An engaging exploration of the legal and policy questions surrounding U.S. national security and international travel

Mrs. Shipley's Ghost

The Right to Travel and Terrorist Watchlists

Jeffrey Kahn

As the technology for regulating travel has evolved from passports and rubber stamps to include retina scans and digital databases, the bureaucratic structure of the American system for regulating international travel has grown from a small office in Washington, DC, to a highly sophisticated network spanning the globe. The U.S. government now controls a web of surveillance—from extra frisks at airport security to complete bans on travel by sea or air—with the potential to snare almost anyone. These programs are top secret, and the names on the No Fly List are classified. There is no notice and no appeal. In tracing the history and scope of U.S. travel regulations, Jeffrey Kahn begins with the fascinating story of Mrs. Shipley, a federal employee who almost single-handedly controlled access to passports during the Cold War. He questions how far national security policies should go and whether the government should be able to declare some individuals simply too dangerous to travel. An expert on constitutional law, Kahn argues that U.S. citizens' freedom to leave the country and return is a fundamental right, protected by the Constitution.

Jeffrey Kahn is Associate Professor of Law at Southern Methodist University Dedman School of Law.

"This book is creative, interesting, and takes on a slice of the war on terror that nobody else has systematically considered."

—Dale Carpenter, University of Minnesota Law School



Ruth Shipley at her desk. Courtesy of the U.S. National Archives and Records.

LAW STUDIES

December

6 x 9, 368 pages, 10 figures, 2 halftones

Cloth 978-0-472-11858-8

\$75.00S 75.00 CNDL £59.95

E-book 978-0-472-02883-2

A pioneering exploration of the origins of German Christian Democracy in the context of 19th- and 20th-century politics and religion

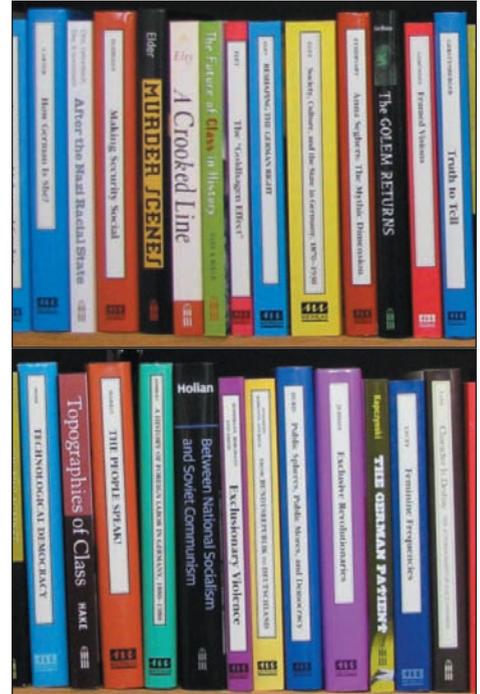
The Origins of Christian Democracy

Politics and Confession in Modern Germany

Maria D. Mitchell

This book is a pioneering contribution to the history of the founding of the West German political system after the Second World War. The political cooperation between Catholics and Protestants that resulted in the formation of the Christian Democratic Union (CDU) in occupied and early West Germany represented a significant change from a long history of hostility in confessional relations. Given that the CDU went on to dominate politics in West Germany well into the 1960s, Maria D. Mitchell argues that an understanding of what made this interconfessional party possible is crucial to an exploration of German history in the postwar period. She examines the political history of party formation as well as the religious beliefs and motivations that shaped the party's philosophy and positions. Mitchell also provides an authoritative guide to the complex processes of maneuvering and negotiation that produced the CDU during 1945–46. The full range of political possibilities is discussed, including the suppressed alternatives to the Adenauer/Erhard axis that eventually defined the party's trajectory during the 1950s and the abortive Christian Socialism associated with Jacob Kaiser.

Maria D. Mitchell is Associate Professor of History at Franklin & Marshall College.



GERMAN STUDIES

August

6 x 9, 360 pages

Cloth 978-0-472-11841-0

\$85.00S 85.00 CNDL £67.95

E-book 978-0-472-02854-2

The elements of colonial relationships were easily adapted to address the border between Western and Eastern Europe

Germany's Wild East

Constructing Poland as Colonial Space

Kristin Kopp

In the 19th and early 20th centuries, representations of Poland and the Slavic East cast the region as a primitive, undeveloped, or empty space inhabited by a population destined to remain uncivilized without the aid of external intervention. These depictions often made direct reference to the American Wild West, portraying the eastern steppes as a boundless plain that needed to be wrested from the hands of unruly natives and spatially ordered into German-administrated units.

While conventional definitions locate colonial space overseas, Kristin Kopp argues that it was possible to understand both distant continents and adjacent Eastern Europe as parts of the same global periphery dependent upon Western European civilizing efforts. However, proximity to the source of aid translated to greater benefits for Eastern Europe than for more distant regions.

Kristin Kopp is Associate Professor of German and Director of Graduate Studies in German at the University of Missouri.

“By focusing on what Kopp calls the ‘colonialization’ of the East, this book adds an essential piece to our understanding of German colonial ideology. This is important both for scholars of German culture and scholars of imperialism more broadly.”

—Andrew Zimmerman, George Washington University

“An especially attractive and successful strategy employed by the author as she moves chapter by chapter is to have the focus shift between different kinds of sources, including the genre of ‘Eastern Marches novels,’ traditions in cartography traced in precise examples, and cinema. This gives compelling evidence of changes in the discourse she is tracking.”

—Vejas Liulevicius, University of Tennessee



A. Hillen Ziegfeld, from *Volk und Reich*

GERMAN STUDIES

September

SERIES: SOCIAL HISTORY, POPULAR CULTURE, AND POLITICS IN GERMANY
6 x 9, 288 pages, 33 B&W illustrations, 5 color plates

Cloth 978-0-472-11844-1

\$85.00S 85.00 CNDL £67.95

E-book 978-0-472-02858-0

Algorithmic Composition offers new ways of thinking about the organization of sound that we call music

Algorithmic Composition

A Guide to Composing Music with Nyquist

Mary Simoni and Roger B. Dannenberg

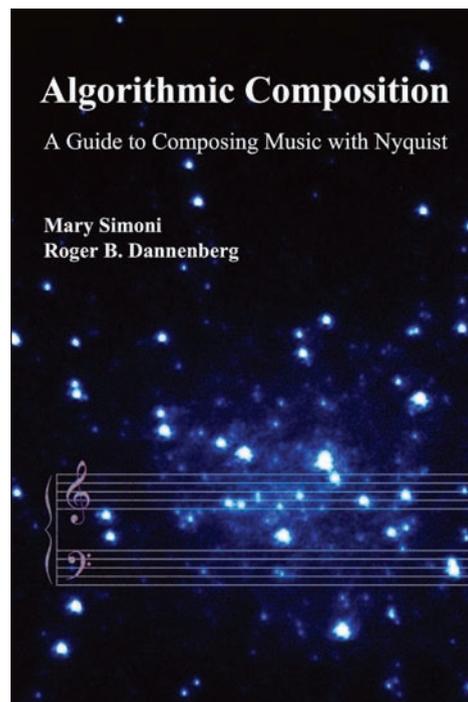
Composers have used formalized procedures to create music throughout history. With the advent of the computer, algorithmic composition allows composers not only to create and experiment with different formalisms, but to hear and evaluate results quickly. Often in algorithmic composition, the composer has only a vague idea how the output will sound, but because the input is highly automated, the composer can make adjustments to take advantage of happy accidents, program bugs, and other creative sources of sound.

Algorithmic Composition: A Guide to Composing Music with Nyquist provides an overview of procedural approaches to music generation. It introduces programming concepts through many examples written using the Nyquist system for music composition and sound synthesis. Nyquist is freely available software, and over 100 program examples from this book are available in electronic form. Readers will be well equipped to develop their own algorithms for composition.

Music students who are learning about computer music and electronic music will all be interested in this innovative book, as generative music becomes an important part of the future of the discipline. Students and scholars in computer science will also find much to interest them, in a straightforward and fun way.

Mary Simoni is Dean of the School of Humanities, Arts, and Social Sciences at Rensselaer Polytechnic Institute.

Roger B. Dannenberg is Associate Research Professor at Carnegie Mellon University.



MUSIC

October

6 x 9, 239 pages

Cloth 978-0-472-11868-7

\$75.00S 75.00 CNDL £59.95

Paper 978-0-472-03523-6

\$40.00S 40.00 CNDL £31.95

E-book 978-0-472-02905-1

A critical examination of the ways in which music is understood and exploited in American law enforcement and justice

Music in American Crime Prevention and Punishment

Lily E. Hirsch

Although the use of music for extramusical purposes has been a part of American culture for some time, for much of the general public the phenomenon remained largely unknown until revelations became widespread of startling military practices during the second Iraq War. In *Music in American Crime Prevention and Punishment*, Lily E. Hirsch explores, through a series of fascinating case studies, the related terrain at the intersection of music and law, demonstrating the ways in which music has become a tool of law enforcement and justice. To do this, Hirsch asks several questions: How does the law treat music? When and why does music participate in the law? How does music influence the legal process? How does the legal process influence music? And how do these appropriations affect the romantic ideals underlying our view of music?

Lily E. Hirsch is an independent scholar. Previously, she was Assistant Professor of Music and Director of the Bachelor of Arts Music program at Cleveland State University. She is the author of *A Jewish Orchestra in Nazi Germany: Musical Politics and the Berlin Jewish Culture League* (University of Michigan Press, 2010).

“Taking an impressive and new approach to contemporary musical culture, the book is the first major intervention in what will soon be a thriving sub-field of contemporary musicological study. Hirsch is one of the most subtle thinkers in musicology.”

—Robert Fink, UCLA Herb Alpert School of Music

“Lucid and free from gratuitous jargon, its strongest feature is its close documentation and examination of specific case studies in the field.”

—Bruce Johnson, Macquarie University



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MUSIC

October

6 x 9, 216 pages, 2 halftones, 2 musical examples

Cloth 978-0-472-11854-0

\$60.00S 60.00 CNDL £47.50

E-book 978-0-472-02874-0

An ethnography of music and dance exploring the economic, social, and ideological constraints under which social classes and racial groups interact

Rebel Dance, Renegade Stance

Timba Music and Black Identity in Cuba

Umi A. Vaughan

Rebel Dance, Renegade Stance shows how community music-makers and dancers take in all that is around them socially and globally, and publicly and bodily unfold their memories, sentiments, and raw responses within open spaces designated or commandeered for local popular dance. Umi A. Vaughan, an African American anthropologist, musician, dancer, and photographer “plantaos” in Cuba—planted, living like a Cuban—reveals a rarely discussed perspective on contemporary Cuban society during the 1990s, the peak decade of timba, and beyond, as the Cuban leadership transferred from Fidel Castro to his brother. Simultaneously, the book reveals popular dance music in the context of a young and astutely educated Cuban generation of fierce and creative performers.

By looking at the experiences of black Cubans and exploring the notion of “Afro Cuba,” *Rebel Dance, Renegade Stance* explains timba’s evolution and achieved significance in the larger context of Cuban culture. Vaughan discusses a maroon aesthetic extended beyond the colonial era to the context of contemporary society; describes the dance spaces of Cuba; and examines the performance of identity and desire through the character of “the especulador.” This book will find an audience with musicians, anthropologists, ethnomusicologists, interdisciplinary specialists in performance studies, cultural studies, and Latin American and Caribbean studies, as well as laypeople who are interested in Atlantic/African and African American/Africana studies and/or Cuban culture.

Umi A. Vaughan is Assistant Professor in the New Humanities for Social Justice Department at California State University at Monterey Bay.



Umi Vaughan

MUSIC

October

6 x 9, 208 pages, 28 illustrations

Cloth 978-0-472-11848-9

\$70.00S 70.00 CNDL £54.95

E-book 978-0-472-02869-6

The definitive study of the most important decade in post–World War II popular music history

I Don't Sound Like Nobody

Remaking Music in 1950s America

Albin J. Zak III

The 1950s marked a radical transformation in American popular music as the nation drifted away from big band swing to embrace the unschooled and unruly new sounds of rock 'n' roll. The sudden flood of records from the margins of the music industry left impressions on the pop soundscape that would reshape long-established listening habits and expectations, as well as conventions of songwriting, performance, and recording. Albin Zak's *I Don't Sound Like Nobody* tells the story of this seminal moment in music history, fashioning a compelling narrative of the birth of a new musical language.

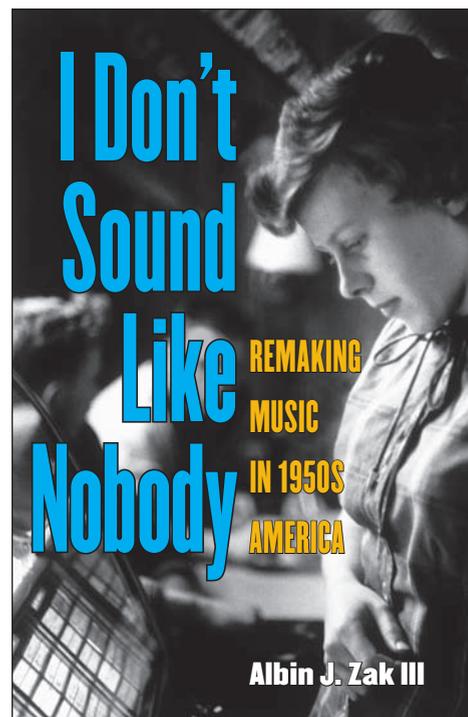
Albin J. Zak III is Professor of Music at the University at Albany, State University of New York, the editor of *The Velvet Underground Companion*, and the author of *The Poetics of Rock: Cutting Tracks, Making Records*. He is also a record producer, songwriter, singer, and guitarist.

“A well-researched study that pokes major holes in Americana and garage orthodoxy, both of which conceive early rock 'n' roll as a species of folk music in which unschooled young bucks gain entrance to a recording facility and do their fresh and simple thing. Instead, Zak emphasizes the willingness of indie label owners to turn off the clock through many humdrum hours until fresh music actually happened.”

—Robert Christgau, *Salon*

“It is the alchemy of record-making that fascinates Mr. Zak: the process, the product and even the residue. Mr. Zak reminds us that every golden oldie began as a shiny black disc in the hands of a buyer, and he celebrates the phonograph record as an object of mass-market desire unimaginable in the age of the MP3.”

—*The Wall Street Journal*



NOW IN PAPER

MUSIC

October

SERIES: TRACKING POP

6 x 9, 334 pages, 10 B&W photographs

Paper 978-0-472-03512-0

\$26.95S 26.95 CNDL £21.50

Black popular music and offbeat performance, from Eartha Kitt to Meshell Ndegeocello

Sounding Like a No-No

Queer Sounds and Eccentric Acts in the Post-Soul Era

Francesca T. Royster

Sounding Like a No-No traces a rebellious spirit in post-civil rights black music by focusing on a range of offbeat, eccentric, queer, or slippery performances by leading musicians influenced by the cultural changes brought about by the civil rights, black nationalist, feminist, and LGBTQ movements, who through reinvention created a repertoire of performances that have left a lasting mark on popular music. The book's innovative readings of performers including Michael Jackson, Grace Jones, Stevie Wonder, Eartha Kitt, and Meshell Ndegeocello demonstrate how embodied sound and performance became a means for creativity, transgression, and social critique, a way to reclaim imaginative and corporeal freedom from the social death of slavery and its legacy of racism, to engender new sexualities and desires, to escape the sometimes constrictive codes of respectability and uplift from within the black community, and to make space for new futures for their listeners. The book's perspective on music as a form of black corporeality and identity, creativity and political engagement will appeal to those in African American studies, popular music studies, queer theory, and black performance studies; general readers will welcome its engaging, accessible, and sometimes playful writing style, including elements of memoir.

Francesca Royster is Associate Professor in the Department of English at DePaul University. She is author of *Becoming Cleopatra: The Shifting Image of an Icon*.

"A wonderful study offering refreshing new ways of theorizing the politics of post-Soul and post-Civil Rights culture. Sounding Like a No-No promises to break important new ground."

—Daphne Brooks, Princeton University



Julien's Auctions (www.juliensauctions.com)

MUSIC

November

6 x 9, 272 pages

Cloth 978-0-472-07179-1

\$85.00S 85.00 CNDL £67.95

Paper 978-0-472-05179-3

\$32.50S 32.50 CNDL £25.50

E-book 978-0-472-02891-7

The first authoritative biography of jazz great Tadd Dameron

Dameronia

The Life and Music of Tadd Dameron

Paul Combs

Dameronia is the first authoritative biography of Tadd Dameron, an important and widely influential figure in jazz history as one of the most significant composers and arrangers of jazz, swing, bebop, and big band. He arranged for names like Count Basie, Artie Shaw, Jimmie Lunceford, and Dizzy Gillespie and played with Bull Moose Jackson and Benny Golson. This book sets out to clarify Dameron's place in the development of jazz in the post-WWII era. It also attempts to shed light on the tragedy of his retreat from the center of jazz activity in the 1950s. By tracing Dameron's career, one finds that until 1958, when he was incarcerated for drug related offenses, he was at the forefront of developments in jazz, sometimes anticipating trends that would not develop fully for several years. Dameron was also an important influence on several high-profile musicians, including Miles Davis, Benny Golson, and Frank Foster. Dameron was a very private man, and while in some aspects of his life he will probably remain an enigma, this book manages to give an intimate portrait of his life at a couple of key stages: the height of his career in 1949 and the brief but productive period between his release from prison and his death.

Paul Combs is a professional musician, composer, and educator.

"Precious little has been published about Dameron. Especially the music of this enigmatic yet original and influential jazz pianist, composer and arranger deserves scrutiny. Paul Combs's book is detailed, well-written, and well-researched."

—Walter van de Leur, Conservatory of Amsterdam and
University of Amsterdam



Tadd Dameron at home, May 1962. Photo by Val Wilmer.

MUSIC BIOGRAPHY

December

SERIES: JAZZ PERSPECTIVES

6 x 9, 288 pages, 22 musical examples, 10
halftones

Cloth 978-0-472-11413-9

\$50.00S 50.00 CNDL £39.95

E-book 978-0-472-02881-8

Perceptions of the Middle East in conflicting discourses from North America, South America, and Europe

Between the Middle East and the Americas

The Cultural Politics of Diaspora

Edited by Evelyn Azeeza Alsultany and
Ella Habiba Shohat

What discourses are produced about the “Middle East” by those from the outside? *Between the Middle East and the Americas* takes a transnational cultural studies approach to examining the different and contradictory significations of the Middle East in North America, South America, and Europe within a cross-cultural perspective. Coming from different cultural sites in countries such as the United States, Brazil, Mexico, Argentina, Denmark, and France, and addressing a wide range of themes, these essays point to an assemblage of meanings that shift depending on the historical moment and geographic/cultural context. They illuminate a contradictory field of meaning, one where Muslims can be figured as terrorists in the dominant discourse of the United States, or as corrupt businessmen in that of Latin America, yet where such dominant discourses can also be challenged, for example, by Arab American hip hop or by Arab Chilean media.

Alsultany, Shohat, and their contributors engage the question of “cultural politics” or “the politics of culture” to unravel the ways in which identities become sites of contestation in the context of national narratives and transnational cultural flows. This collection also challenges the area studies model in which each geographical area is examined within the confines of its borders, proposing a shift from area studies to both inter-area studies and transnational studies. Transcending a nation-state approach, the book aims to begin a transnational conversation about the production of discourses of Middle Eastern identities across time and space.

Evelyn Azeeza Alsultany is Assistant Professor in the Program in American Culture at the University of Michigan.

Ella Habiba Shohat is Professor, Departments of Art and Public Policy, Middle Eastern and Islamic Studies, New York University.



AMERICAN STUDIES

October

6 x 9, 352 pages, 19 B&W illustrations

Cloth 978-0-472-09944-3

\$85.00S 85.00 CNDL £67.95

Paper 978-0-472-06944-6

\$40.00S 40.00 CNDL £31.95

E-book 978-0-472-02877-1

A guide to projects in Detroit, where the economic crisis allows the redefining of urban value and development and the emergence of a new urban culture

The Unreal Estate Guide to Detroit

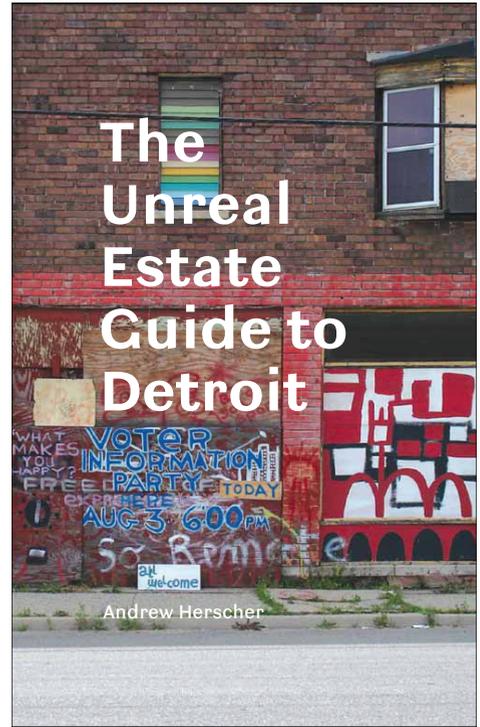
Andrew Herscher

The last decade has witnessed a rediscovery of the concept of public space in the arenas of urban policy-making and design, and an intensification of the debate about the importance of public space for urban society. However, considerably less work has been done on the growing phenomenon in “failed” urban communities of the appropriation of public space from below. This book aims to identify a pervasive series of “developments” in the city of Detroit that pursue alternative adaptations and inhabitations of the urban landscape. These projects by artists and other residents productively exploit the depressed economic value of property in the city to advance other values. Herscher presents a reading of the built urban environment that evades and even replaces fundamental presumptions about property, economic value, and urbanism. He suggests that the vitality and values of these “unreal estate” developments exemplify a kind of speculation and perhaps risk that is not merely an alternative to, but is radically unlike, the forms of real estate development and speculation that are presumed to characterize healthy cities.

Andrew Herscher is Associate Professor of Architecture at the University of Michigan.

“Andrew Herscher’s book provides a critical framework to understand Detroit as a city that operates outside of the all-pervasive model of economic growth. This guide offers alternative ways of understanding Detroit as a place of tremendous creativity, ingenuity and self-reliance: a place we might look to in an era of reduced economic and environmental resources.”

—Lee Rodney, University of Windsor



Photograph of “Yes Farm, Detroit” by KT Andresky. Design by Christian Unverzagt.

Additional Digital Materials for this book:

- Media Kit

AMERICAN STUDIES

November

5 x 7.75, 312 pages, 118 color photographs

Paper 978-0-472-03521-2

\$29.95S 29.95 CNDL £23.50

A close look at Charlotte Salomon's fantastical autobiography *Life? or Theater?* and the way that German social history has omitted the stories of German Jewish women and suicide

Nothing Happened

Charlotte Salomon and an Archive of Suicide

Darcy C. Buerkle

Charlotte Salomon's (1917–43) fantastical autobiography, *Life? or Theater?*, consists of 769 sequenced gouache paintings, through which the artist imagined the circumstances of the eight suicides in her family, all but one of them women. But Salomon's focus on suicide was not merely a familial idiosyncrasy. *Nothing Happened* argues that the social history of early-20th-century Germany has elided an important cultural and social phenomenon by not including the story of German Jewish women and suicide. This absence in social history mirrors an even larger gap in the intellectual history of deeply gendered suicide studies that have reproduced the notion of women's suicide as a rarity in history. *Nothing Happened* is a historiographic intervention that operates in conversation and in tension with contemporary theory about trauma and the reconstruction of emotion in history.

Darcy Buerkle is Associate Professor of History at Smith College and the 2011–12 Walter Benjamin Endowed Visiting Chair in German Jewish Studies at Humboldt University–Berlin.

“Buerkle’s study is essentially and powerfully historical, but its originality and intensity reach decisively into other disciplines as well. It is immediately appealing for its methodologically sophisticated endorsement of intellectual history as political and aesthetic critique.”

—Michael P. Steinberg, Brown University

“This courageous book will be both highly controversial and highly influential. It is an innovative form of historical argumentation based on an unconventional reading and use of evidence as well as an unusual narrative style.”

—Leora Auslander, University of Chicago



Painting from the Collection of the Jewish Historical Museum, Amsterdam. Copyright of the Charlotte Salomon Foundation.

This book is the first title in the new series Michigan Studies in Comparative Jewish Cultures, sponsored by the Jean and Samuel Frankel Center for Judaic Studies, which will emphasize the dynamic interplay of Jews as historical subjects, Judaism as faith and practice, and Jewishness as a repertoire of cultural practices with other peoples and cultures. The series editors are Jonathan Freedman, University of Michigan; Scott Spector, University of Michigan; and Barbara Mann, The Jewish Theological Seminary.

JEWISH STUDIES

SERIES: MICHIGAN STUDIES IN
COMPARATIVE JEWISH CULTURES
December

6 x 9, 384 pages, 50 color illustrations

Cloth 978-0-472-11855-7

\$75.00S 75.00 CNDL £59.95

E-book 978-0-472-02903-7

The book on Cornelius Nepos

The Political Biographies of Cornelius Nepos

Rex Stem

Cornelius Nepos is the first Roman biographer whose work survives. The 1st-century BCE writer created the genre of grouped political biographies in order to illuminate previous Mediterranean figures as role models. This volume shows how Nepos invested his biographies with moral and political arguments against tyranny, and also functions as a general introduction to Nepos, placing him in his cultural context. Rex Stem examines Nepos' contributions to the growth of biography, in this first book to regard Nepos as a serious writer in his own right. Stem also defends Nepos from his critics at the same time that he lays out the political significance and literary innovation of his writings.

The Political Biographies of Cornelius Nepos presents Nepos as a valuable witness to the late Republican era, whose biographies share the exemplary republican political perspective of his contemporaries Cicero and Livy.

Rex Stem is Assistant Professor of Classics, University of California–Davis.

“This will now be the book on Nepos, and will also make an important contribution more generally to the scholarship on the literature of late republican Rome and to the growing body of work on ancient biography as a genre.”

—Judith Mossman, University of Nottingham

“This excellent book has a clear argument, which is cumulatively built from start to end, and which seeks to revise substantially the scholarly consensus on Nepos. At the same time, it provides a concise introduction to Nepos and will become required reading for all interested in the author.”

—Timothy Duff, University of Reading



Mattia Moretti

CLASSICAL STUDIES

August

6 x 9, 320 pages

Cloth 978-0-472-11838-0

\$70.00S 70.00 CNDL £54.95

E-book 978-0-472-02848-1

Explores a fundamental building block of Roman life

Obligations in Roman Law

Past, Present, and Future

Edited by Thomas A. J. McGinn

Long a major element of classical antiquity, the study of the laws of the ancient Romans has gained momentum in recent years as interdisciplinary work in legal studies has spread. Two resulting issues have arisen, on one hand concerning Roman laws as intellectual achievements and historical artifacts, and on the other about how we should consequently conceptualize Roman law. Drawn from a conference convened by the volume's editor at the American Academy in Rome, addressing these concerns and others, this volume showcases the expertise of participants from 11 European and two American universities. The Roman law of obligations—a subset of private law—is investigated in detail, together with its subordinate fields, contracts and delicts (torts).

Participants elucidate the relationship between private law on one hand and Roman society and its economy on the other. Chapters also examine whether rules themselves reflect upper-class values and whether it is possible to speak of them as elements of an ideology. This volume includes contributions by Nikolaus Benke, Cosimo Cascione, Maria Floriana Cursi, Carla Masi Doria, Paul du Plessis, Roberto Fiori, Dennis Kehoe, Ernest Metzger, Federico Procchi, Michael Rainer, Salvo Randazzo, and Bernard Stolte, as well as opening and concluding chapters by editor Thomas McGinn.

Thomas A. J. McGinn is Professor of Classics, Vanderbilt University, and past Andrew Mellon Professor at the American Academy in Rome.



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CLASSICAL STUDIES

September

SERIES: THE PAPERS AND
MONOGRAPHS OF THE AMERICAN
ACADEMY IN ROME

6 x 9, 384 pages

Cloth 978-0-472-11843-4

\$75.00S 75.00 CNDL £59.95

E-book 978-0-472-02857-3

Approaches ancient magical practice through archaeology and social history

Materia Magica

The Archaeology of Magic in Roman Egypt, Cyprus, and Spain

Andrew T. Wilburn

This exciting new study draws on objects excavated or discovered in the late 19th or early 20th century at three Mediterranean sites. Through the three case studies, *Materia Magica* identifies specific forms of magic that may be otherwise unknown. It isolates the practitioners of magic and examines whether magic could be used as a form of countercultural resistance. Andrew Wilburn discovers magic in the objects of ancient daily life, suggesting that individuals frequently turned to magic, particularly in crises. Local forms of magic may have differed, and Wilburn proposes that the only way we can find small-town sorcerers is through careful examination of the archaeological evidence.

Studying the remains of spells enacted by practitioners, Wilburn's work unites the analysis of the words written on artifacts and the physical form of these objects. He situates these items within their contexts, to study how and why they were used. *Materia Magica* approaches magic as a material endeavor, in which spoken spells, ritual actions, and physical objects all played vital roles in the performance of a rite. *Materia Magica* develops a new method for identifying and interpreting the material remains of magical practice by assessing artifacts within their archaeological contexts. Wilburn suggests that excavations undertaken in recent centuries can yield important lessons about the past, and he articulates the ways in which we can approach problematic data.

Andrew T. Wilburn is Assistant Professor of Classics at Oberlin College.



CLASSICAL STUDIES

October

SERIES: NEW TEXTS FROM ANCIENT CULTURES

6 x 9, 392 pages, 27 illustrations, 1 table

Cloth 978-0-472-11779-6

\$80.00S 80.00 CNDL £63.95

E-book 978-0-472-02868-9

Traces Lucan's epic technique

Anatomizing Civil War

Studies in Lucan's Epic Technique

Martin T. Dinter

Imperial Latin epic has seen a renaissance of scholarly interest. This book illuminates the work of the poet Lucan, a contemporary of the emperor Nero. This maverick but socially prominent poet, whom Nero commanded to commit suicide at the age of 26, left an epic poem on the civil war between Caesar and Pompey that epitomizes the exuberance and stylistic experimentation of Neronian culture. This study focuses on Lucan's epic technique and traces his influence through the Middle Ages and the Renaissance.

Martin Dinter's newest volume engages with Lucan's use of body imagery, *sententiae*, *Fama* (rumor), and open-endedness throughout his civil war epic. Although Lucan's *Bellum Civile* is frequently decried as a fragmented as well as fragmentary epic, this study demonstrates how Lucan uses devices other than teleology and cohesive narrative structure to bind together the many parts of his epic body.

Anatomizing Civil War places at center stage characteristics of Lucan's work that have so far been interpreted as excessive, or as symptoms of an overly rhetorical culture indicating a lack of substance. By demonstrating that they all contribute to Lucan's poetic technique, Martin Dinter shows how they play a fundamental role in shaping and connecting the many episodes of the *Bellum Civile* that constitute Lucan's epic body. This important volume will be of interest to students of classics and comparative literature as well as literary scholars. All Greek and Latin passages have been translated.

Martin T. Dinter is Lecturer in Latin Language and Literature at King's College, London.



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cliché Frédéric Jaulmes

CLASSICAL STUDIES

November

6 x 9, 200 pages

Cloth 978-0-472-11850-2

\$65.00S 65.00 CNDL £49.50

E-book 978-0-472-02871-9

Fresh insight into the dramaturgical practices of the Younger Seneca

The Dramaturgy of Senecan Tragedy

Thomas D. Kohn

The 1st-century Roman tragedies of Seneca, like all ancient drama, do not contain the sort of external stage directions that we are accustomed to today; nevertheless, a careful reading of the plays reveals such stage business as entrances, exits, setting, sound effects, emotions of the characters, etc. *The Dramaturgy of Senecan Tragedy* teases out these dramaturgical elements in Seneca's work and uses them both to aid in the interpretation of the plays and to show the playwright's artistry.

Thomas D. Kohn provides a detailed overview of the corpus, laying the groundwork for appreciating Seneca's techniques in the individual dramas. Each of the chapters explores an individual tragedy in detail, discussing the *dramatis personae* and examining how the roles would be distributed among a limited number of actors, as well as the identity of the Chorus. *The Dramaturgy of Senecan Tragedy* makes a compelling argument for Seneca as an artist and a dramaturg in the true sense of the word: "a maker of drama." While other scholars have applied this type of performance criticism to individual tragedies or scenes, this is the first comprehensive study of all the plays in 25 years, and the first ever to consider not just stagecraft, but also metatheatrical issues such as the significant distribution of roles among a limited number of actors, as well as emotional states of the characters. Scholars of classics and theater, as well as those looking to stage the plays, will find much of interest in this study.

Thomas D. Kohn is Associate Professor of Classics at Wayne State University.



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CLASSICAL STUDIES

December

6 x 9, 344 pages, 8 figures, 8 tables

Cloth 978-0-472-11857-1

\$65.00S 65.00 CNDL £49.50

E-book 978-0-472-02882-5

A user-friendly edition for the student reading Homer in the original Greek

An Odyssey Reader

Selections from Homer's Odyssey, Books 1–12

P. A. Draper

Homer's *Odyssey* has captivated readers and influenced writers and artists for more than 2,000 years. Reading the poem in its original language provides an experience as challenging as it is rewarding. Most students encountering Homeric Greek for the first time need considerable help, especially with vocabulary and constructions that differ from the more familiar Attic forms. For anyone who has completed studies in elementary Greek, this edition provides the assistance necessary to read, understand, and appreciate the first book of the *Odyssey* in its original language.

Structured to maximize reading ease, P. A. Draper's volume stands out among introductions to the Greek *Odyssey*. Readers of this edition will appreciate the positioning of all notes facing the Greek text; the frequent vocabulary entries; the complete glossary; the appendix on basic Homeric forms and grammar; and the copious annotations on vocabulary, grammar, meter, historical and mythological allusions, and literary interpretation.

Primarily designed as a textbook, this volume will be an effective classroom tool and a useful acquisition for any library supporting a classics program. The book will find readers among high school and college Greek students, advanced students in Homer or epic poetry classes, graduate students working on reading-list requirements, and anyone interested in maintaining Greek reading skills.

P. A. Draper is Humanities Librarian, Cooper Library, Clemson University.



Karl Wilhelm Schurig/iStockPhoto.com

CLASSICAL STUDIES

December

6 x 9, 448 pages

Cloth 978-0-472-07192-0

\$70.00S 70.00 CNDL £54.95

Paper 978-0-472-05192-2

\$22.95S 22.95 CNDL £17.95

An indispensable tool for serious work on the Roman Republic

Voting Districts of the Roman Republic

Lily Ross Taylor

with new material by Jerzy Linderski

Fundamental to an understanding of the Roman Republic is comprehension of the tribal system employed to organize citizens. Used first for the census, raising an army, and tax collection, tribes later became voting districts for the election of magistrates. Voting districts were distributed geographically in and around the city of Rome and eventually throughout the Italian countryside, and they have been studied through evidence largely textual and epigraphical.

In this volume, first published in 1960, evidence is adduced to locate and describe the tribes' locations. In his major new update, Lily Ross Taylor's disciple and scholarly follower Jerzy Linderski brings forward new evidence resolving earlier cruces, updates the lengthy bibliography on voting districts, and situates this invaluable work in its historical perspective.

Lily Ross Taylor was Professor of Classics at Bryn Mawr College and recipient of the American Philological Association's Award of Merit.

Jerzy Linderski is Professor Emeritus of Classics, University of North Carolina–Chapel Hill.

“As never before, one can see the Roman political system in Italy at work.”

—American Historical Review

“This long-awaited work is, after Broughton's MRR, the most important book for the historian of the Roman Republic that has appeared in English since the war.”

—Journal of Roman Studies



CLASSICAL STUDIES

December

SERIES: THE PAPERS AND
MONOGRAPHS OF THE AMERICAN
ACADEMY IN ROME

6 x 9, 448 pages, 4 maps

Cloth 978-0-472-11869-4

\$70.00S 70.00 CNDL £54.95

The latest memoirs from the American Academy in Rome

Memoirs of the American Academy in Rome Vol. 56/57

Volume 56 (2011) and Volume 57 (2012)

Edited by Brian Curran

This volume represents the interest of the American Academy in Rome (AAR), its fellows, residents, and the larger international community who use its excellent library and facilities. The Memoirs series presents a selection of articles on topics including—but not limited to—Roman archaeology and topography, ancient and modern Italian history, Latin literature, and Italian art and architectural history.

Volume 56/57 includes the following essays and articles: “Parsing Piety: The Sacred Still Life in Roman Relief Sculpture,” by Laetitia La Follette; “On the Outside Looking In: Pliny’s *Natural History* and the Portrayal of Invisibility Rituals in the Latin West,” by Richard L. Phillips; “Cult and Circus in *Vaticanum*,” by Regina Gee; “Finding His Niche: On the ‘Autoapotheosis’ of Augustus,” by A. J. Droge; “Urbanism and Identity at Classical Morgantina,” by Justin St. P. Walsh; “The Visual Dreamscape of Propertius 3.3,” by Emma Scioli; “The Pons Sublicius: A Reinvestigation,” by Pier Luigi Tucci; “*Apollo and Daphne* by Antonio del Pollaiuolo and the Poetry of Lorenzo de’ Medici,” by Luba Freedman; “Leonardo Bufalini and the First Printed Map of Rome, ‘The Most Beautiful of All Things,’” by Jessica Maier; “The Matrix: *Le sette chiese di Roma* of 1575 and the Image of Pilgrimage,” by Barbara Wisch; “‘Universal History of the Characters of Letters and Languages’: An Unknown Manuscript by Athanasius Kircher,” by Daniel Stolzenberg; “G. B. Piranesi’s *Diverse maniere* and the Natural History of Ancient Art,” by Heather Hyde Minor; “Architectural Amnesia: George Howe, Mario De Renzi, and the U.S. Consulate in Naples,” by Denise R. Costanzo; and “A Forgotten Dig near Ostia,” by Archer Martin.

Brian Curran is Professor of Art History, Pennsylvania State University.

CLASSICAL STUDIES

July

SERIES: THE MEMOIRS OF THE
AMERICAN ACADEMY IN ROME

8 x 11, 408 pages, 145 B&W photos/drawings

Cloth 978-1-879549-20-3

\$75.00S 75.00 CNDL £59.95

A unique volume that addresses how a thalassographic frame opens up new and important questions for the study of history

The Sea

Thalassography and Historiography

Peter N. Miller, Editor

The Sea brings together a group of noted contributors to evaluate the different ways in which seas have served as subjects in historiography and asks how this has changed—and will change—the way history is written. The essays in this volume provide exemplary demonstrations of how a sea-based history-writing that focuses on connectivity, networks, and individuals describes the horizons and the potential of thalassography—the study of the world made by individuals imbedded in networks of motion. As Peter Miller contends in his introduction, writing about the sea, today, is a way of partaking in the wider historiographical shift toward microhistory; exchange relations; networks; and, above all, materiality, both literally and figuratively. *The Sea* focuses not on questions of discipline and professionalization as much as on the practice of scholarship: the writing, and therefore the planning and organizing, of histories of the sea.

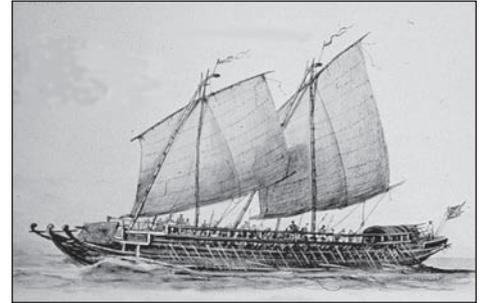
Peter N. Miller is Director and Professor at the Bard Graduate Center.

“No one has written such a book, and the book’s raison d’être is wholly warranted. The essays together are intriguing. They make important points—collectively a very important historiographical point—and they highlight for scholars the importance of such work and its potential for extension.”

—David Hancock, University of Michigan

“Wide-ranging, well-written, it fills in the historiographical background, summarizes the problems and possibilities. This is an exciting project.”

—Peter Burke, Emmanuel College of the University of Cambridge



Drawing of Joanga. Source: Rafael Mouleón, *Construcción Navales: bajo un aspecto artístico por el restagador del Museo Naval, Catalogo Descriptivo dos Tomos*. 3 vols. (Madrid: 1890).

CULTURAL STUDIES HISTORY

December

**SERIES: THE BARD GRADUATE CENTER
CULTURAL HISTORIES OF THE
MATERIAL WORLD**

6 x 9, 312 pages, 8 figures

Cloth 978-0-472-11867-0

\$65.00S 65.00 CNDL £49.50

E-book 978-0-472-02901-3

The first and only study to date of the Spanish-language literature of both Southeast Asia and West Africa

The Magellan Fallacy

Globalization and the Emergence of Asian and African Literature in Spanish

Adam Lifshey

Hispanists have been divided traditionally into specialists of either Spain or Latin America, yet this binarism is ill suited to a world that has been globalized since Magellan, ignoring the literature of Asian and African authors. These supposedly peripheral literary traditions are not isolated or parochial curiosities. Instead, they offer the opportunity for a rethinking of diverse cartographies of mainstream history, literature, and cultural studies, and help reimagine the centers and peripheries of the modern world.

Adam M. Lifshey is Associate Professor of Spanish and Portuguese and of Comparative Literature at Georgetown University.

“The book’s aim is as ambitious as it is timely: that of establishing a new field of global Hispanic studies emphases, one that bypasses the hide-bound departmental binary of Peninsular/Latin American, that encompasses significant achievements of Hispanic literature coming out of Asia and Africa. What the author has accomplished is nothing short of a paradigm shift that will produce repercussions throughout 21st-century Hispanic studies.”

—Eugenio Matibag, Iowa State University

“[A]n exciting, forward-thinking, and vibrant intellectual project. Engaging iconoclastically, almost irreverently, with past and present, displaying admirable familiarity with fields whose very ‘peripherality’ his book intends to reverse, and intertwining close textual reading with cultural analysis, Lifshey’s text is instrumental in suggesting the need for a new academic cartography, as well as riding the crest of new globally-minded scholarship.”

—Benita Sampedro, Hofstra University



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LITERARY STUDIES

September

6 x 9, 344 pages

Cloth 978-0-472-11847-2

\$65.00S 65.00 CNDL £49.50

E-book 978-0-472-02866-5

A comparison of the mid-19th-century city in the poetry of Walt Whitman and Charles Baudelaire and their responses to the inescapable push of modernization

New York–Paris

Whitman, Baudelaire, and the Hybrid City

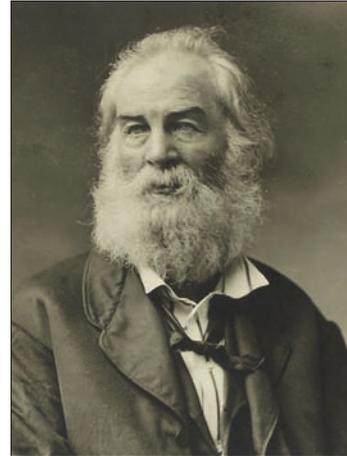
Laure Katsaros

As New York and Paris began to modernize, new modes of entertainment, such as panoramas, dioramas, and photography, seemed poised to take the place of the more complex forms of literary expression. Dioramas and photography were invented in Paris but soon spread to America, forming part of an increasingly universal idiom of the spectacle. This brave new world of technologically advanced but crudely mimetic spectacles haunts both Whitman’s vision of New York and Baudelaire’s view of Paris. In *New York–Paris*, Katsaros explores the images of the mid-19th-century city in the poetry of both Whitman and Baudelaire and seeks to demonstrate that, by projecting an image of the other’s city onto his own, each poet tried to resist the apparently irresistible forward momentum of modernity rather than create a paradigmatically happy mixture of “high” and “low” culture.

Laure Katsaros is Associate Professor of French and European Studies at Amherst.

“The book, which is written in a deft—and sometimes rather poetic—prose style, makes some very interesting observations about both poets, and is theoretically astute. It is a thoroughly intelligent discussion of two towering 19th-century city poets, and one that makes a significant contribution to the body of critical literature on both. The excellent discussions of photography, panorama, and tableau lead directly to insights into the structures and intentions of both poets’ work. This book is lively and illuminating.”

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Pearsall, G. Frank. Portrait of Walt Whitman, 1872. Rare Books Division, The New York Public Library, Astor, Lenox and Tilden Foundations.



Carjat, Étienne. Portrait of Charles Baudelaire, 1863. Bibliothèque Nationale de France, Paris.

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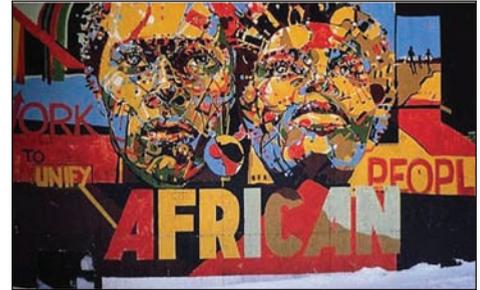
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Williams delves into the familiar and lesser-known works of Frances E. W. Harper, Pauline Hopkins, Charles W. Chesnutt, Sutton Griggs, and Paul Laurence Dunbar, showing how these texts mediate class through discussions of labor, moral respectability, ancestry, spatial boundaries, and skin complexion. *Dividing Lines* also draws on reader responses—from book reviews, editorials, and letters—to show how the class anxiety expressed in African American fiction directly sparked reader concerns over the status of black Americans in the U.S. social order.

Andréa N. Williams is Assistant Professor of English at Ohio State University.

“Dividing Lines fills a significant gap in literary criticism on postbellum African American fiction. While there are studies that touch on these issues, Williams compels readers to think about how an issue so prominent could have escaped thorough sustained analysis for so long.”

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From Chesnutt, *The Wife of His Youth*

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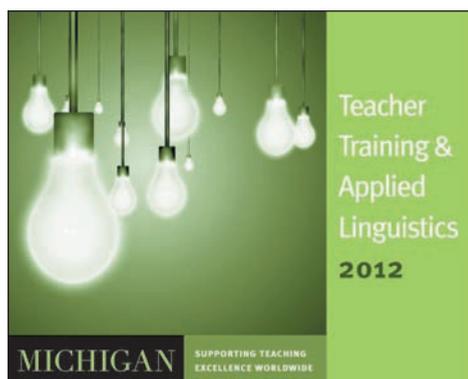
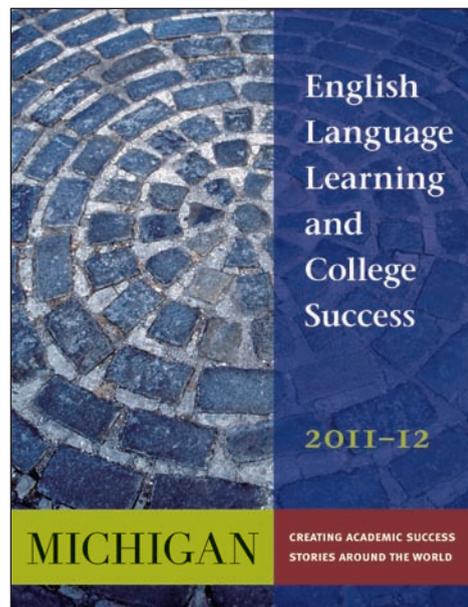
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