



UNIVERSITY OF ILLINOIS PRESS

FALL 2008



CONTENTS

TRADE	1-7
ACADEMIC TRADE.....	8-15
NEW PAPERBACKS.....	16-31
NEW POETRY.....	32-34
ACADEMIC BY SUBJECT	35-50
RECENTLY PUBLISHED.....	51-52
ESSENTIAL BACKLIST.....	53-55
JOURNALS.....	56-62
ORDERING/SALES	63-64
INDEX	inside back cover

SUBJECTS

African Studies	43
American Cultural History	1, 13, 17, 42, 44-45
American History	1-2, 8-9, 17, 20, 25, 27-29, 36-37, 39-40, 48
American Literature	18-23, 35, 42, 45
Anthropology	49
Art and Architecture	17, 24
Asian American Studies	23, 41
Asian Studies	47
Biography/Personal Papers	10-12, 19, 22, 35-36, 41, 46
Black Studies	20-21, 23, 29, 40-42
Chicago	1, 3, 17
Classics	47-48
Communications /Media	27-28, 37
Criminal Justice	38
Cultural Studies	23, 42
Dance /Drama	43-45
Education	28, 41, 50
European History	11-12, 39
Film Studies	4-5, 43
Folklore	31, 45-46
Gay Studies	30
Illinois	2, 6-7, 15-16, 50
Immigration History	39
Jewish Studies	48
Labor Studies	12, 20, 28, 48
Latin American Studies	31, 49
Law	8, 26
Lincoln Studies	8-9
Medical History	50
Middle Eastern Studies	13
Mormon History	25, 27
Music	3, 10, 30-31, 45-47
Native American Studies	27
Philosophy	11, 13-14, 24, 38
Photography	6-7, 16
Poetry	21, 31-34
Political Science	26, 28-29, 40
Reference	9-10, 15, 46
Religion	25, 27
Science	24
Sport History	26
True Crime	2
Western Americana	25, 27
Women's Studies	17, 23, 25-26, 36, 39, 41-43

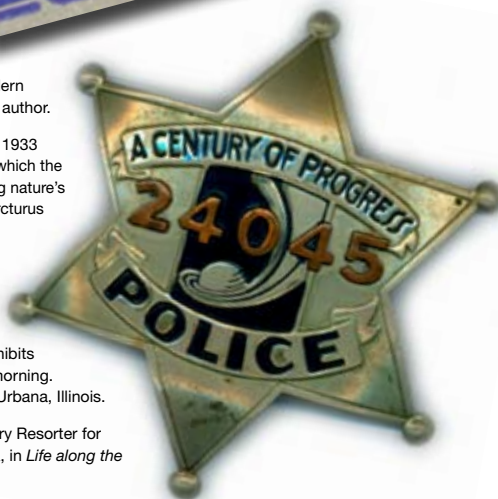


TOP: While general admission tickets gave visitors access to the scientific, educational, and corporate exhibits, concessions often charged additional fees. This ticket for the Fort Dearborn replica contrasts the log fortress of 1833 with the modern fair buildings and night lights. Collection of the author.

MIDDLE: The stylized-comet logo of Chicago's 1933 world's fair represented the dynamic speed at which the fair organizers envisioned humankind conquering nature's forces, from harnessing the energy of the star Arcturus to penetrating the stratosphere by balloon. Collection of the author.

BOTTOM: While the courts debated jurisdiction over appropriate attire by fan dancers and women working in sideshows, fair police kept order as merry-makers stayed after the exhibits closed and drank in the nightclubs until early morning. Edwin R. Evans Collection, Barbara S. Evans, Urbana, Illinois.

FRONT COVER: Rick Roszell steers his Century Resorter for an evening ride on the Illinois River near Peoria, in *Life along the Illinois River* (page 6).



The 1933 Chicago World's Fair

A Century of Progress

CHERYL R. GANZ

From fan dancers to fan belts—the compelling, untold stories of Chicago's 1933 world's fair

"A fascinating behind-the-scenes view of the 1933 Chicago world's fair, with interesting angles on the infighting among various interest groups. A significant addition to world's fair studies, with novel contributions regarding gender, race, ethnicity, and class."

—Arthur P. Molella, director of the Smithsonian's Lemelson Center for the Study of Invention and Innovation

"This book's strength lies in its exploration of what 'progress' meant to the various world's fair stakeholders and to the fair's historical narrative. Ganz enriches the history of world's fairs and expands our understanding of the early twentieth century."

—Bonnie Lilienfeld, deputy chair and curator of the Division of Home and Community Life, National Museum of American History

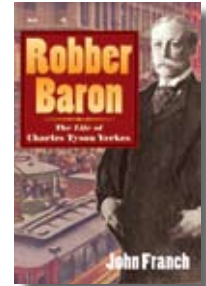
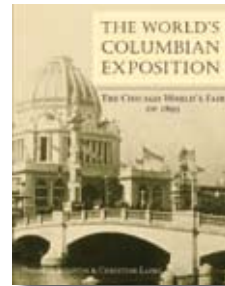
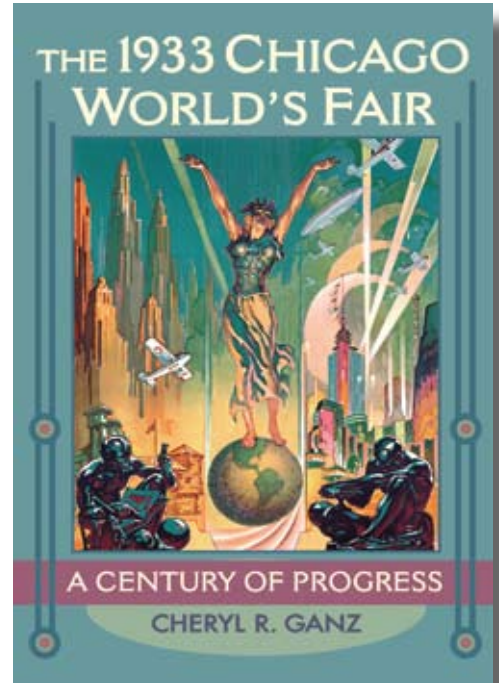
Chicago's 1933 world's fair set a new direction for international expositions. Earlier fairs had exhibited technological advances, but Chicago's fair organizers used the very idea of progress to buoy national optimism during the Depression's darkest years. Orchestrated by business leaders and engineers, almost all former military men, the fair reflected a business-military-engineering model that envisioned a promising future through science and technology's application to everyday life.

But not everyone at Chicago's 1933 exposition had abandoned notions of progress that entailed social justice and equality, recognition of ethnicity and gender, and personal freedom and expression. The fair's motto, "Science Finds, Industry Applies, Man Conforms," was challenged by iconoclasts such as Sally Rand, whose provocative fan dance became a persistent symbol of the fair, as well as a handful of other exceptional individuals, including African Americans, ethnic populations and foreign nationals, groups of working women, and even well-heeled socialites. Cheryl R. Ganz offers the stories of fair planners and participants who showcased education, industry, and entertainment to sell optimism during the depths of the Great Depression. This engaging history also features eighty-six photographs—nearly half of which are full color—of key locations, exhibits, and people, as well as authentic ticket stubs, postcards, pamphlets, posters, and other items.

CHERYL R. GANZ is the chief curator of philately at the Smithsonian National Postal Museum, Washington, D.C., and the coeditor of *Pots of Promise: Mexicans and Pottery at Hull-House, 1920–40*.

OCTOBER

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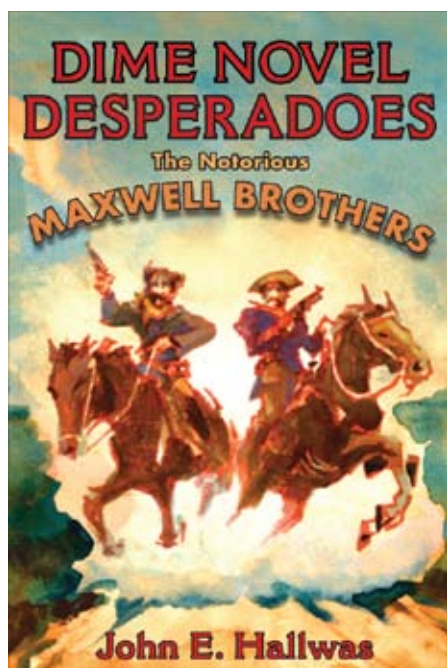
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Dime Novel Desperadoes

The Notorious Maxwell Brothers

JOHN E. HALLWAS

The exhilarating true tale of two major American desperadoes who once captivated the nation

“Beyond being a suspenseful story, *Dime Novel Desperadoes* approaches its subjects with a sensitivity of thought and depth of analysis that I’ve seldom encountered in an historical work. A masterwork.”

—Tracy Knight, author of the western novel *Beneath a Whiskey Sky*

“Extremely well written and accessible, massively researched, and offers broad appeal to readers who like crime stories as well as serious scholars of sociopathology and regional history.”

—Rodney O. Davis, coeditor of *Herndon’s Lincoln*

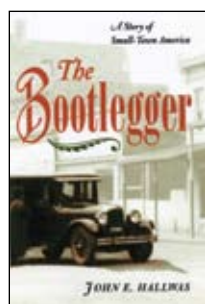
“Superb. Keeps you turning page after page, lost in the story.”

—Gerald A. Danzer, author of *Public Places: Exploring Their History*

This thrilling narrative recovers the long-forgotten story of Ed and Lon Maxwell, outlaw brothers from Illinois who once rivaled Jesse and Frank James in national notoriety. Growing up hard as the sons of a tenant farmer, the Maxwell brothers embarked on a life of crime that captured the public eye. Made famous locally by newspapers that dramatized crimes and danger, the brothers won national prominence when they shot and killed Charles and Milton Coleman, lawmen trying to apprehend them. They were eventually popularized as the daring heroes of sensation-alist dime novels, but terror and outrage at the brothers’ disdain for the law sparked an unfortunate mainstay of frontier justice: vigilantes intent on a lynching.

A stunning saga of robbery and horse stealing, gunfights and man-hunts, murder and mob violence, *Dime Novel Desperadoes* also delves into the cultural and psychological factors that produced lawbreakers and created a crime wave in the post-Civil War era. Every overview and encyclopedia of American outlaws will need to be revised, and the fabled “Wild West” will need to be extended east of the Mississippi River, in response to this riveting chronicle. With more than forty photographs and sketches that bring to life the Maxwell brothers’ exploits, *Dime Novel Desperadoes* is a new classic of in the annals of American outlawry.

JOHN E. HALLWAS, Distinguished Professor Emeritus at Western Illinois University, has published two dozen books on Illinois, the Midwest, literature, and history, including *The Bootlegger: A Story of Small-Town America*.



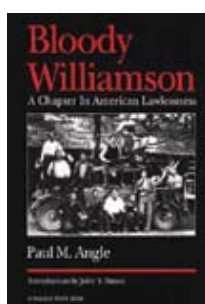
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The Hayloft Gang

The Story of the National Barn Dance

EDITED BY CHAD BERRY

A lively history of the National Barn Dance radio show

"A valuable resource for those who want to understand how country music, rural imagery, and nostalgia permeated twentieth-century American life."

—Joli Jensen, author of *The Nashville Sound: Authenticity, Commercialization, and Country Music*

"The National Barn Dance's importance has long been underappreciated in the scholarship on country music, and *The Hayloft Gang* makes a vital contribution to be welcomed by academics and aficionados alike. A particularly strong group of authoritative voices on the history of country music, early radio broadcasting, and American culture."

—Diane Pecknold, author of *The Selling Sound: The Rise of the Country Music Industry*

The National Barn Dance was the nation's most popular country music radio show during the 1930s and 1940s, essentially defining country and western entertainment until it was supplanted by the Grand Ole Opry and rock 'n' roll in the 1950s. Broadcast for more than three decades from Chicago on WLS's powerful 50,000-watt signal, the show reached listeners throughout the Midwest, the East Coast, and large regions of the South, delivering popular entertainment to rural and urban areas and celebrating the folk traditions that were fading in an increasingly urbanized America.

Drawing on the colorful commentary of performers and former listeners, these essays analyze the National Barn Dance and its audience, trace the history of barn dance radio, explore the paradox of country music in a major urban center, investigate notions of authenticity in the presentation of country music and entertainment, and delve into other provocative issues raised by the barn dance phenomenon.

Contributors are Chad Berry, Michael T. Bertrand, Lisa Krissoff Boehm, Don Cusic, Wayne W. Daniel, Loyal Jones, Kristine M. McCusker, Stephen Parry, Susan Smulyan, Paul L. Tyler, and Michael Ann Williams.

CHAD BERRY is Goode Professor of Appalachian Studies, associate professor of history, and director of the Appalachian Center at Berea College. He is the author of *Southern Migrants, Northern Exiles*.

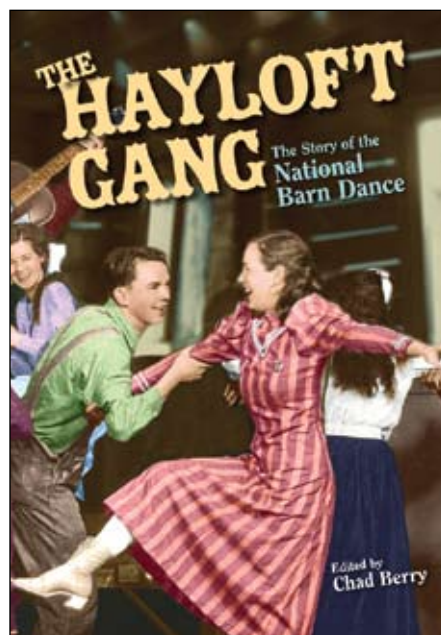
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The Women of Barn Dance Radio

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Sally Potter

CATHERINE FOWLER

Analyzing an influential film director's vivid deconstructions of gender and narrative

"A first-rate study of an important contemporary director. Catherine Fowler's writing is lucid and readable, and she traces with confidence the myriad cultural influences that shaped Potter's aesthetic."

—Virginia Wright Wexman, coeditor of *Women and Experimental Filmmaking*

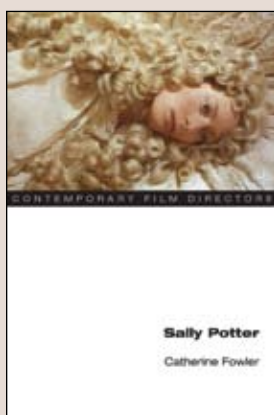
This survey of Sally Potter's work documents and explores her cinematic development from the feminist reworking of Puccini's opera *La Bohème* in *Thriller* to the provocative contemplation of romantic relationships after 9/11 in *Yes*. Catherine Fowler traces a clear trajectory of developing themes and preoccupations and shows how Potter uses song, dance, performance, and poetry to expand our experience of cinema beyond the audiovisual. At the heart of Potter's work we find a concern with the ways in which narrative has circumscribed the actions of women and their ability to act, speak, look, desire, and think for themselves. Her first two films, *Thriller* and *The Gold Diggers*, largely deconstruct found stories, clichés, and images, while her later films create new and original narratives that place female acts, voices, looks, desires, and thoughts at their center. Fowler's analysis is supplemented by a detailed filmography, bibliography, and an interview with the director.

CATHERINE FOWLER is a senior lecturer in film at the University of Otago, New Zealand, and the coeditor of *Representing the Rural: Space, Place, and Identity in Films about the Land*.

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Terrence Malick

LLOYD MICHAELS

A critical analysis of an exceptional American director

"A comprehensive introduction to this iconoclastic filmmaker's work. Rich in insights, this book is a pleasure to read."

—Arthur Nolletti Jr., author of *The Cinema of Goshō Heinosuke: Laughter through Tears*

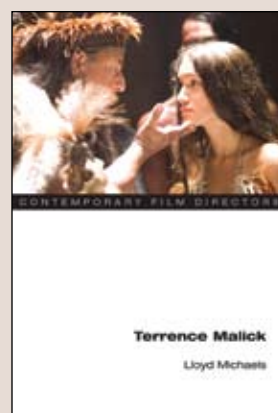
For a director who has made only four feature films over three decades, Terrence Malick has sustained an extraordinary critical reputation as one of America's most original and independent filmmakers. In this book, Lloyd Michaels analyzes each of Malick's four features in depth, emphasizing both repetitive formal techniques such as voiceover and long lens cinematography as well as recurrent themes drawn from the director's academic training in modern philosophy and American literature. Michaels explores Malick's synthesis of the romance of mythic American experience and the aesthetics of European art film. He performs close cinematic analysis of paradigmatic moments in Malick's films: the billboard sequence in *Badlands*, the opening credits in *Days of Heaven*, the philosophical colloquies between Witt and Welsh in *The Thin Red Line*, and the epilogue in *The New World*. This richly detailed study also includes the only two published interviews with Malick, both in 1975 following the release of his first feature film.

LLOYD MICHAELS is a professor of English at Allegheny College. He is the editor of the journal *Film Criticism* and the author of *The Phantom of the Cinema: Character in Modern Film*.

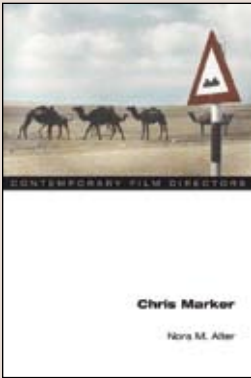
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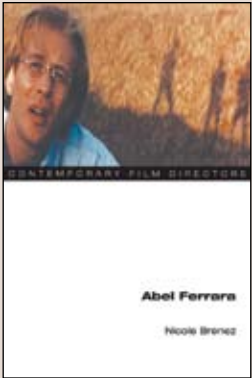
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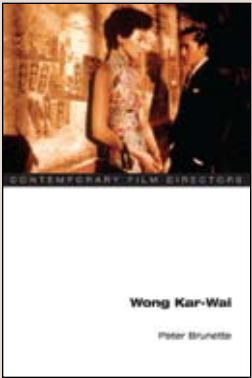
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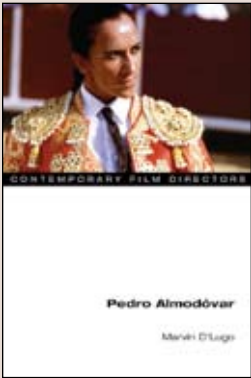
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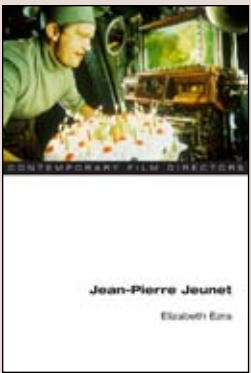
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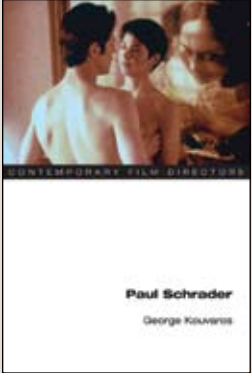
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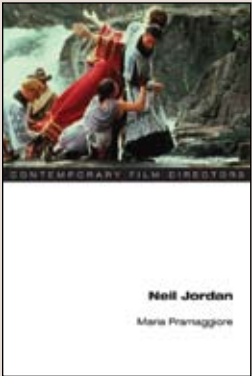
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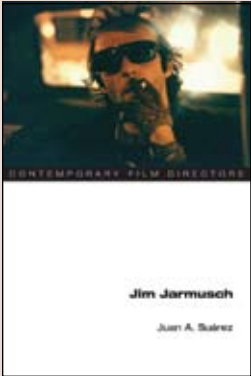
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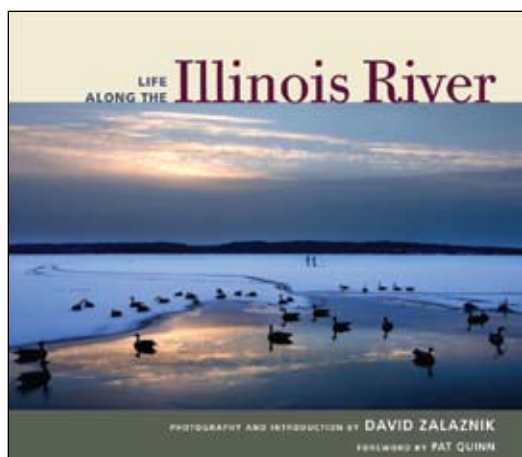
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Life along the Illinois River

PHOTOGRAPHS AND INTRODUCTION BY
DAVID ZALAZNIK

Foreword by Pat Quinn

A panoramic odyssey down the Illinois River

“*Life along the Illinois River* artfully captures river life with an eye informed as much by the hallmarks of American painting as by the tenets of documentary photojournalism. This collection epically depicts the coalescence of life and landscape in the Illinois River valley, vividly creating a contemporary portrait of Mid-Americana.”

—Bill Conger, artist and curator of University Galleries at Illinois State University

“David Zalaznik’s photographs are nuanced, layered in tone as well as pictorial content. There is a richness to them, in the stories they tell and in their sensuous beauty. He has a clear eye, a sound vision, and a love for the river that is a source of life for the central Illinois valley.”

—Channy Lyons, author of *Peoria Women Artists through 1970*

The Illinois River flows through the heart of Illinois, beginning in the northeast of the state at the confluence of the Kankakee River and the Des Plaines River in Will County and extending 270 miles to the southwest, where it joins the Mississippi River in Jersey County. Many people depend on this river for their livelihoods, and many more are drawn to its waters as an escape for recreation, sport, and reflection.

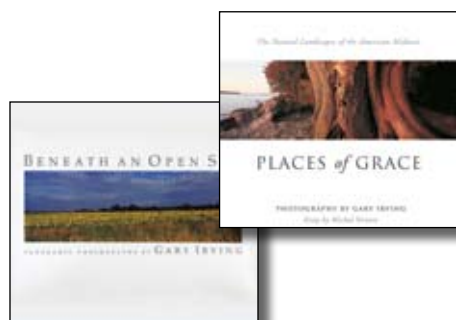
This collection of photographs offers intimate insight into the Illinois River, spanning its entire length and illustrating the river throughout all seasons. Evoking moods that are by turns meditative, practical, and quirkily playful, the ninety photographs in this volume compose a portrait of the Illinois River with a face that is transformed throughout every hour of the day. Photojournalist David Zalaznik captures the spirit of people at work and at play on the river, as well as the quiet beauty of the flora and fauna that make the river a natural retreat. Guiding the reader through the unique communities built along the river’s shores, the photographs convey the sense of spontaneity, discovery, and celebration felt by people who live near or visit this great gift of nature.

Life along the Illinois River is a gracious portrait of a river that unites humanity and nature, and it offers a new vision of the Illinois River’s vitality and its role in our lives. The book also includes a short introduction by the photographer and a foreword by Illinois Lieutenant Governor Pat Quinn.

DAVID ZALAZNIK is a photographer for the *Peoria Journal Star*. He is a member of the National Press Photographers Association and the Illinois Press Photographers Association, both of which have recognized his work.

NOVEMBER

128 PAGES. 11.75 X 10.25 INCHES. 90 PHOTOGRAPHS
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ALSO OF INTEREST

Beneath an Open Sky

Panoramic Photographs

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Places of Grace

The Natural Landscapes of the American Midwest

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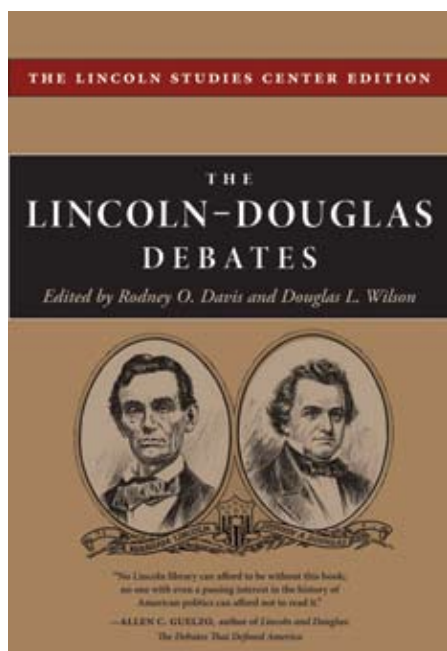
Jeremy Fisher steps through thousands of pounds of big-head Asian carp that he and two others caught with trammel nets on the Illinois River.

Carmen Mellott of Hudson, Illinois, watches as Mackinaw River Canoe Club members ready their canoes and kayaks for a daylong trip on the Illinois River near Peoria.

A great blue heron stands motionless searching for fish in the surging waters below the Marseilles Lock and Dam.

Light bathes a rower at dawn on the Illinois River.

A bald eagle scans for prey on the Illinois River.



The Lincoln-Douglas Debates

The Lincoln Studies Center Edition

EDITED BY RODNEY O. DAVIS AND
DOUGLAS L. WILSON

The most complete record ever assembled of the landmark Lincoln-Douglas debates, published on their 150th anniversary

“This edition of the Lincoln-Douglas debates must certainly become the urtext of those great debates. Along with the useful introductions offered for each of the seven debates, Davis and Wilson have created a fuller version of the debaters’ words—even down to the heckling of the crowds—than has ever been available before. No Lincoln library can afford to be without it; no one with even a passing interest in the history of American politics can afford not to read it.”

—Allen C. Guelzo, author of *Lincoln and Douglas: The Debates that Defined America*

While the debates between Abraham Lincoln and Stephen A. Douglas are undoubtedly the most celebrated in American history, they may also be the most consequential as well. For the issues so fiercely debated in 1858 were about various interrelated aspects of one momentous, nation-threatening issue: slavery. The contest between Lincoln and Douglas became a testing ground for the viability of conflicting ideals in a nation deeply divided. One of the most colorful and engaging episodes in American history, this series of debates is of enduring interest as an illuminating instance of the ever-recurring dilemma of self-government: what happens when the guiding principle of democracy, “popular sovereignty,” confronts a principled stand against a “moral, social, and political evil”? The tragic answer in this case came three years later: civil war.

Important as they are, the Lincoln-Douglas debates have long since ceased to be self-explanatory. This edition is the first to provide a text founded on all known records, rather than following one or another of the partisan and sometimes widely-varying newspaper accounts. Meticulously edited and annotated, it provides numerous aids to help the modern reader understand the debates, including extensive introductory material, commentary, and a glossary. The fullest and most dependable edition of the Lincoln-Douglas debates ever prepared, this edition brings readers as close as possible to the original words of these two remarkable men.

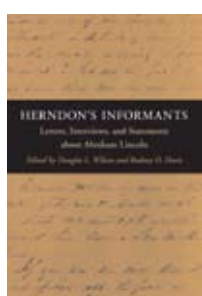
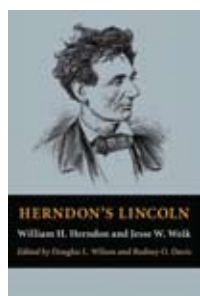
RODNEY O. DAVIS and **DOUGLAS L. WILSON** are codirectors of the Lincoln Studies Center at Knox College, in Galesburg, Illinois, and the coeditors of *Herndon’s Lincoln* and *Herndon’s Informants*.

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On April 22, 1865, Brevet Colonel H. L. Burnett was assigned to head the investigation into the murder of President Abraham Lincoln and the attempted murder of Secretary of State William H. Seward. Burnett orchestrated the collection of thousands of documents for the Military Commission's trial of the conspirators. This deep archive of documentary evidence—consisting of letters, depositions, eyewitness accounts, investigative reports, and other documents—provides invaluable insight into the historical, cultural, and judicial context of the investigation. Only a fraction of the information presented in these documents ever made its way into the trial, and most of it has never been readily accessible. By presenting an annotated and indexed transcription of these documents, this volume offers significant new access to information on the events surrounding the assassination and a vast new store of social and political history of the Civil War era.

WILLIAM C. EDWARDS is a business analyst; he spent years meticulously transcribing the documents surrounding the Lincoln assassination trial.

EDWARD STEERS is the author or editor of numerous books about Lincoln and his assassination, including *Blood on the Moon: The Assassination of Abraham Lincoln and The Trial: The Assassination of President Lincoln and the Trial of the Conspirators*. He is a retired research scientist with the National Institutes of Health.

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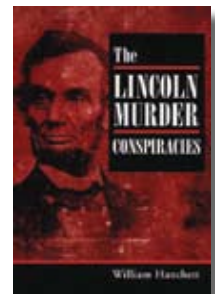
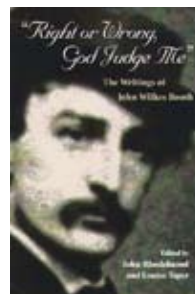
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"With tears in my eyes I think it your duty to hang every rebel caught. I feel as bad as if was my own mother or father & will be one to volunteer to try & shoot every Southern man. May God have mercy on the man's soul that done such a deed. With much Respect for our Country, I remain Weeping"

—Anonymous letter,
New York, April 15, 1865

"I know Booth. He was in the habit of coming to my place to shoot. . . . He shot well, and practiced to shoot with accuracy in every possible position. . . . He was a quick shot; always silent, reticent."

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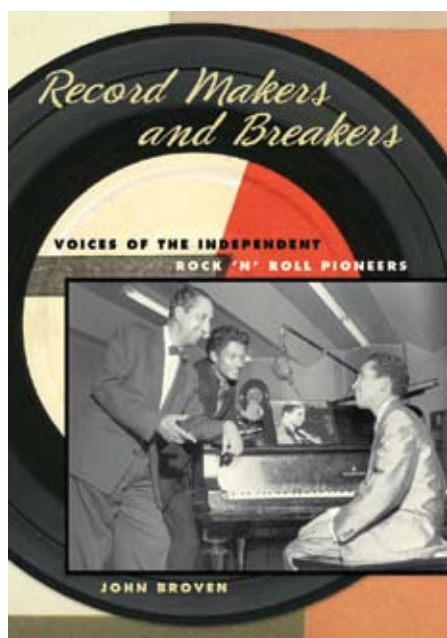
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This engaging history of the independent rock 'n' roll record industry from its raw regional beginnings in the 1940s with R & B and hillbilly music through its decline in the 1960s combines narrative history with extensive oral history material from numerous recording pioneers. The rich oral histories provide abundant on-the-ground information about nurturing new artists such as Elvis Presley, Chuck Berry, Fats Domino, and B. B. King and then losing them to the bigger labels; developing pressing plants, distribution centers, jukebox circuits, and disk jockey networks; financing these operations, often on shoestring budgets; and creating innovative approaches (including payola) to developing an audience.

This exceptional volume contains the author's interviews with major players in the independent music scene, including Joe Bihari of Modern Records; Marshall Chess of Chess Records; Jerry Wexler, Ahmet Ertegun, and Miriam Bienstock of Atlantic Records; Sam Phillips of Sun Records; Art Rupe of Specialty Records; and many more. Behind-the-scenes sources include London Records' remarkable Mimi Trepel; music publishers Gene Goodman and Freddy Bienstock; *The Cash Box* trade magazine editors Ira Howard, Irv Lichtman, and Marty Ostrow; disc jockey Bill "Hoss" Allen of Radio WLAC, Nashville; recording studio/label owner and erstwhile teenage jukebox operator Cosimo Matassa; and many, many others.

JOHN BROVEN is a renowned expert on the rock 'n' roll era and has served as a consultant at Ace Records in the United Kingdom. A one-time coeditor of *Blues Unlimited* and cofounder of *Juke Blues Magazine*, he is the author of *Rhythm and Blues in New Orleans* and other works.

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MARGARET A. SIMONS is a professor and chair of philosophy at Southern Illinois University, Edwardsville, and the author of *Beauvoir and The Second Sex: Feminism, Race and the Origins of Existentialism*. **SYLVIE LE BON DE BEAUVOIR**, adopted daughter and literary executor of Simone de Beauvoir, is the editor of *Lettres à Sartre* and many other works by Beauvoir.

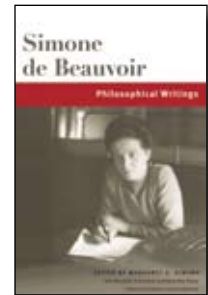
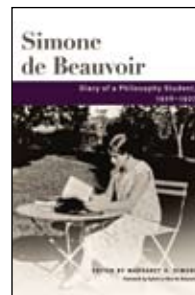
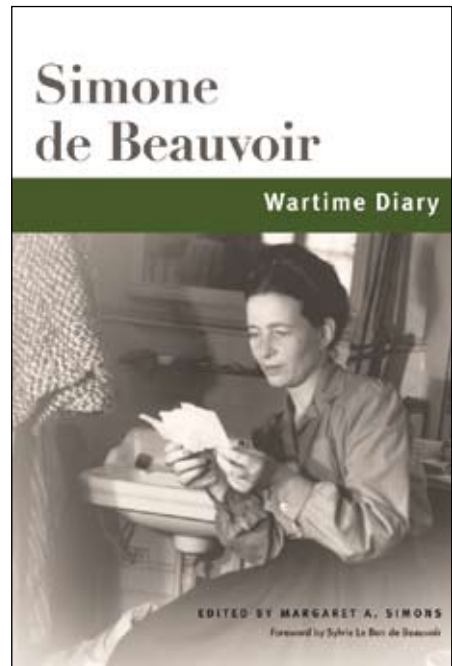
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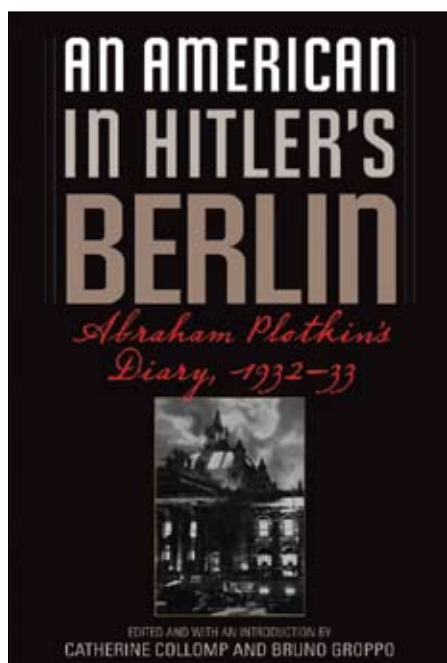
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This is the first published edition of the diary of Abraham Plotkin, an American labor leader of immigrant Jewish origin who lived in Berlin between November 1932 and June 1933. A firsthand account of the Weimar Republic's final months and the early rise of Nazi power in Germany, Plotkin's diary focuses on the German working class, the labor movement, and the plight of German Jews. Plotkin investigated Berlin's social conditions with the help of German Social-Democratic leaders whose analyses of the situation he records alongside his own.

Most accounts of Hitler's rise to power emphasize political institutions by focusing on the Nazi party's clashes with other political forces. In contrast, Plotkin is especially attentive to socioeconomic factors, providing an alternative view from the left that stems from his access to key German labor and socialist leaders. Chronologically, the diary reports on the moment when Hitler's seizure of power was not yet inevitable and when leaders on the left still believed in a different outcome of the crisis, but it also includes Plotkin's account of the complete destruction of German labor in May 1933.

CATHERINE COLLOMP is a professor of American history at Université Paris VII and the author of *Political Refugees in the U.S., 1789–2000*.

BRUNO GROPPPO is a researcher at the Centre National de la Recherche Scientifique, Centre d' Histoire Sociale du XXe Siècle, Université Paris I.



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With the untimely death of Edward W. Said in 2003, various academic and public intellectuals worldwide have begun to reassess the writings of this powerful oppositional intellectual. Figures on the neoconservative right have already begun to discredit Said's work as that of a subversive intent on slandering America's benign global image and undermining its global authority. On the left, a significant number of oppositional intellectuals are eager to counter this neoconservative vilification, proffering a Said who, in marked opposition to the "anti-humanism" of the great poststructuralist thinkers who were his contemporaries—Jacques Derrida, Jean-Francois Lyotard, Jacques Lacan, Louis Althusser, and Michel Foucault—reaffirms humanism and thus rejects poststructuralist theory.

In this provocative assessment of Edward Said's lifework, William V. Spanos argues that Said's lifelong anti-imperialist project is actually a fulfillment of the revolutionary possibilities of poststructuralist theory. Spanos examines Said, his legacy, and the various texts he wrote—including *Orientalism*, *Culture and Imperialism*, and *Humanism and Democratic Criticism*—that are now being considered for their lasting political impact.

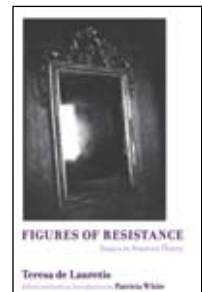
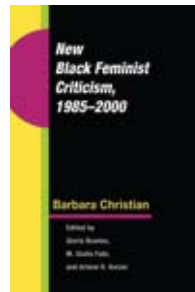
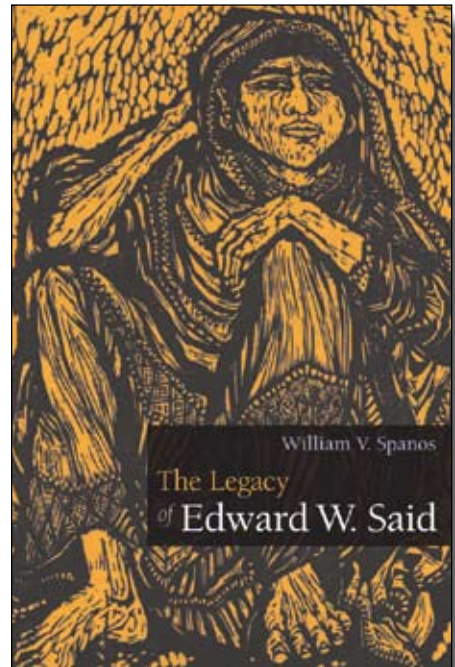
WILLIAM V. SPANOS is a Distinguished Professor of English and comparative literature at Binghamton University. A founding editor of the critical journal *boundary 2*, he is the author of several books, including *America's Shadow: An Anatomy of Empire*.

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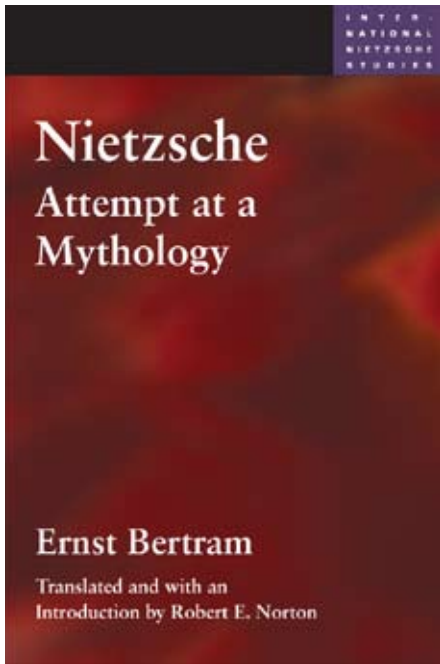
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ERNST BERTRAM (1884–1957) was a recognized scholar of German literature and culture, as well as an accomplished poet. Although *Nietzsche* remained his only monograph, he published numerous essays and several books of poetry. **ROBERT E. NORTON** is a professor of German at the University of Notre Dame and the author of *Secret Germany: Stefan George and His Circle*.

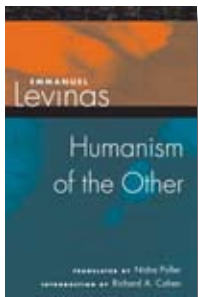
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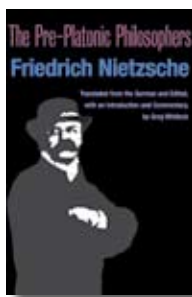


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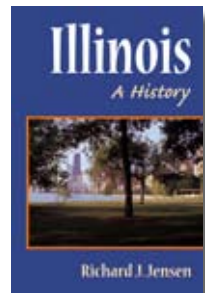
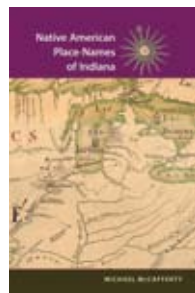
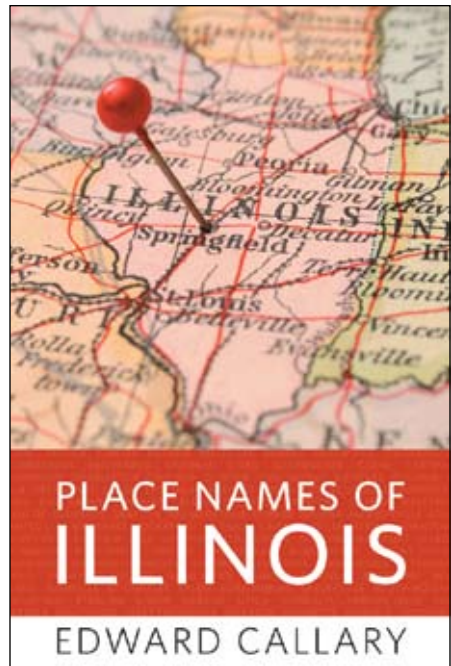
An extremely useful reference for scholars of American history, geography, language, and culture, *Place Names of Illinois* also offers intriguing browsing material for the genealogist, the inquisitive reader and the curious traveler.

EDWARD CALLARY is an associate professor of English at Northern Illinois University and the editor of *Surnames, Nicknames, Placenames and Epithets in America: Essays in the Theory of Names*.

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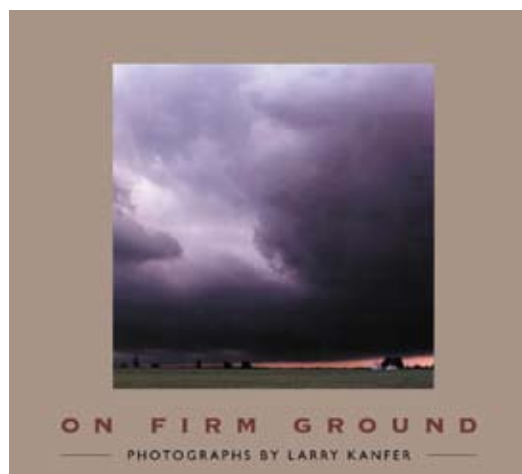
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LARRY KANFER is an award-winning photographic artist who operates galleries in Champaign, Illinois, and online at www.kanfer.com. His previous books include *Prairiescapes*, *On Second Glance: Midwest Photographs*, and *Postcards from the Prairie: Photographic Memories from the University of Illinois*.

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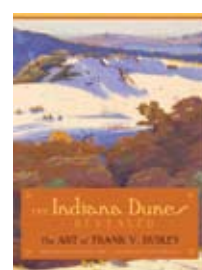
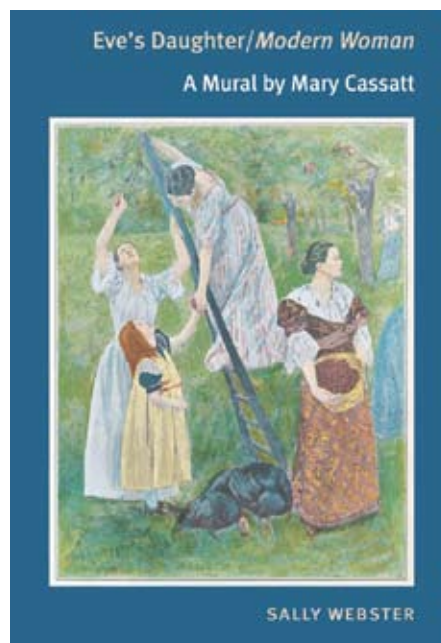
Commissioned for the Woman's Building at Chicago's 1893 World's Columbian Exposition, *Modern Woman* also stood as a personal and professional manifesto. This book undertakes a complete overview of Cassatt's mural, synthesizing a wide variety of interpretations and original observations to present the first complete treatment of the work. Webster connects the symbolism of the painting to Cassatt's life as a woman artist and a member of the Parisian avant-garde, and to the history of woman's emancipation. She ends with a detective story as she joins the hunt to unravel the mystery of the now-missing mural, last known to be in the possession of Mrs. Potter Palmer (of Chicago's Palmer House family).

SALLY WEBSTER, professor of American art at Lehman College and the Graduate Center, City University of New York, is the author of *William Morris Hunt*, and the coeditor of *Critical Issues in Public Art*.

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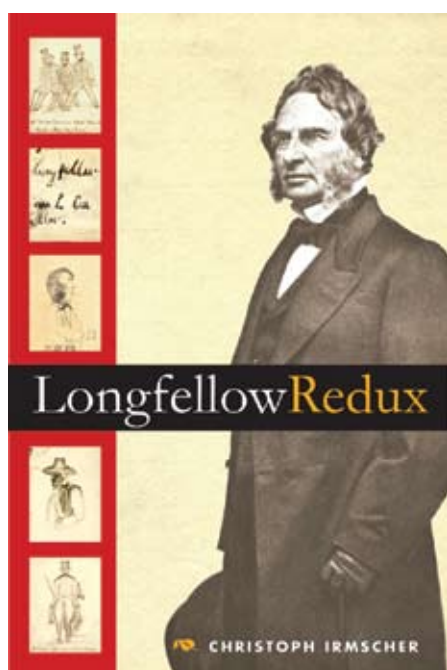
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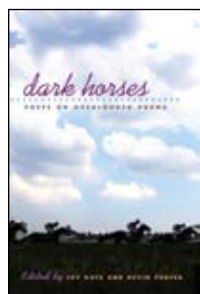
—*Times Literary Supplement*

“Irmscher’s enthusiasm for his subject is infectious. . . . Readers are likely to be both charmed and edified. As this book makes clear, Longfellow has much to teach us about how poetry can matter to people outside the academy.”

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ALSO OF INTEREST

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A Life

JOSEPH R. McELRATH JR. AND JESSE S. CRISLER

Cloth, 978-0-252-03016-1, **\$38.00s** £22.00

The time has come to take another look at Longfellow, America’s most popular poet. Christoph Irmscher overturns the modern prejudice against Longfellow as the mere purveyor of literary comfort food. Examining his unpublished papers alongside letters written by his fans at home and abroad, Irmscher offers a fresh view of the poet’s connection with his audience. Irmscher demonstrates that Longfellow saw literature as a transnational conversation breaking down social and linguistic barriers. For Longfellow, the poet was less Emerson’s “liberating god” than a distributor of cultural goods democratically shared by authors and readers alike. *Longfellow Redux* is the first book-length study of Longfellow’s poetry since 1966 and contains numerous illustrations, including previously unpublished pencil sketches by Longfellow himself.

CHRISTOPH IRMSCHER is a professor of English at Indiana University, Bloomington, and the author of *The Poetics of Natural History: From John Bartram to William James and Public Poet, Private Man: Henry Wadsworth Longfellow at 200*.

AVAILABLE

376 PAGES. 6 X 9 INCHES. 45 LINE DRAWINGS

PAPER, 978-0-252-07586-5. **\$24.95** £13.99

NEW IN PAPER

William Maxwell**A Literary Life****BARBARA BURKHARDT****The illustrious life and works of the famous *New Yorker* editor**

"In deeply layered, supple, and clear prose, Burkhardt captures the dramas of Maxwell's life. . . . Burkhardt explores Maxwell's fiction as though opening a door to a new world, a world as wide as the prairie skies that define Maxwell's imaginative universe."

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"A valiant attempt to chart the relations between the stories Maxwell told and the stories he lived. . . . *William Maxwell* rises splendidly to the occasion of his best novels and stories."

—*New York Times Book Review*

"Very capably opens discussion of a long-overlooked writer, and sheds much useful light on his coming-of-intellectual-age."

—*Washington Post*

Known as a beloved, longtime fiction editor at *The New Yorker*, William Maxwell worked closely with such legendary writers as Vladimir Nabokov, John Updike, Mary McCarthy, and John Cheever. His own novels include *They Came Like Swallows* and the American Book Award-winning *So Long, See You Tomorrow*, and many consider him to be one of the twentieth century's most important writers. Barbara Burkhardt's *William Maxwell: A Literary Life* represents the first major critical study of this Illinois writer's life and work.

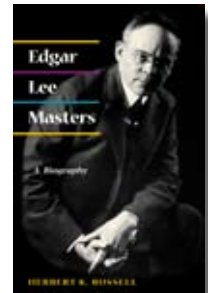
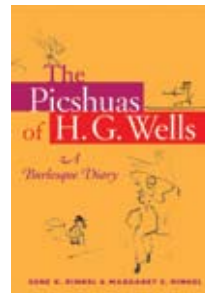
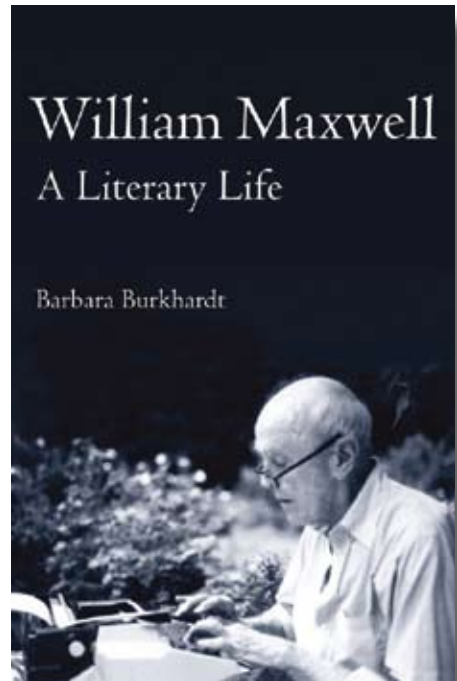
Writing with an economy and elegance befitting her subject, Burkhardt addresses Maxwell's highly autobiographical fiction by skillfully interweaving his biography with her own critical interpretations. She contextualizes his fiction in terms of events including his mother's early death from influenza, his marriage, and the role of his psychoanalysis under the guidance of Theodor Reik. Drawing on a wide range of previously unavailable material, Burkhardt includes letters Maxwell received from authors such as Eudora Welty and Louise Bogan, excerpts from his unpublished manuscripts and correspondence, and her own interviews with Maxwell and key figures from his life, including John Updike, Roger Angell, *New Yorker* fiction editor Robert Henderson, and Maxwell's family and friends.

BARBARA BURKHARDT is an associate professor of English and a University Scholar at the University of Illinois at Springfield. A close acquaintance of William Maxwell, she organized his correspondence for the Maxwell archives at the University of Illinois at Urbana-Champaign.

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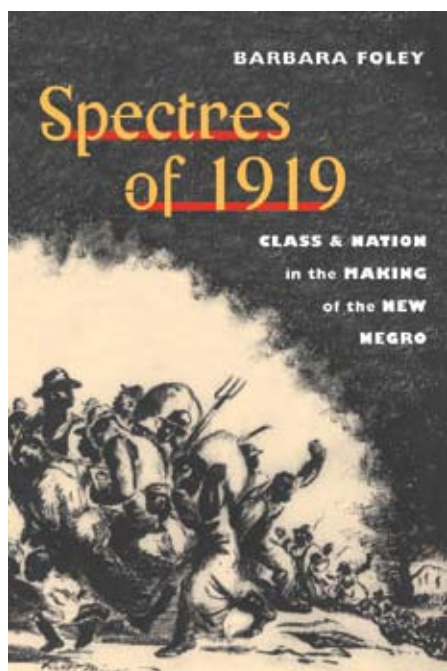
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Class and Nation in the
Making of the New Negro

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"A carefully argued, nuanced presentation of the genesis of the Harlem Renaissance. Foley's breadth of knowledge in American radical history is impressive."

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"Foley's book is a lucid and useful one. . . . A heavyweight intervention, it prompts significant rethinking of the ideological and representational strategies structuring the era."

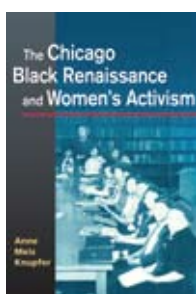
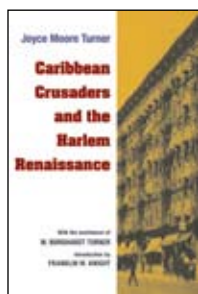
—*Journal of American Studies*

"Foley does a masterful job of analyzing the racial and political theories of a wide range of black and white figures, from the radical Left to the racist Right. . . . Students of African American political and cultural history in the early twentieth century cannot ignore this book. Essential."

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"In our current time of crisis, when ruling classes busily promote nationalism and racism to conceal the class nature of their inter-imperialist rivalries, one can only hope that readers will not be daunted by Foley's dedication to analyzing the ideological milieu of the 1920s that contributed to the eclipse of New Negro radicalism by New Negro nationalism."

—*Science & Society*



ALSO OF INTEREST

Caribbean Crusaders and the Harlem Renaissance

JOYCE MOORE TURNER

Paper, 978-0-252-07241-3, \$25.00s £13.99

The Chicago Black Renaissance and Women's Activism

ANNE MEIS KNUPPER

Paper, 978-0-252-07293-2, \$20.00s £11.99

With the New Negro movement and the Harlem Renaissance, the 1920s was a landmark decade in African American political and cultural history, characterized by an upsurge in racial awareness and artistic creativity. In *Spectres of 1919* Barbara Foley traces the origins of this revolutionary era to the turbulent year 1919, identifying the events and trends in American society that spurred the black community to action and examining the forms that action took as it evolved.

Unlike prior studies of the Harlem Renaissance, which see 1919 as significant mostly because of the geographic migrations of blacks to the North, *Spectres of 1919* looks at that year as the political crucible from which the radicalism of the 1920s emerged. Foley draws from a wealth of primary sources, taking a bold new approach to the origins of African American radicalism and adding nuance and complexity to the understanding of a fascinating and vibrant era.

BARBARA FOLEY is a professor of English at Rutgers University and has written extensively on twentieth-century literary radicalism.

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“Maxwell’s introduction offers a fascinating overview of McKay’s life and a spirited defense of his poetry.”

—*Los Angeles Times*

“Maxwell has edited this comprehensive volume superbly, hunting down every last poem. . . . [He] has deepened our sense of McKay’s life and increased our respect for the independence of mind behind all his work.”

—*Times Literary Supplement*

Containing more than three hundred poems, including nearly a hundred previously unpublished works, this unique collection showcases the intellectual range of Claude McKay (1889-1948), the Jamaican-born poet and novelist whose life and work were marked by restless travel and steadfast social protest. McKay’s first poems were composed in rural Jamaican creole and launched his lifelong commitment to representing everyday black culture from the bottom up. Migrating to New York, he reinvigorated the English sonnet and helped spark the Harlem Renaissance with poems such as “If We Must Die.” After coming under scrutiny for his communism, he traveled throughout Europe and North Africa for twelve years and returned to Harlem in 1934, having denounced Stalin’s Soviet Union. By then, McKay’s pristine “violent sonnets” were giving way to confessional lyrics informed by his newfound Catholicism.

McKay’s verse eludes easy definition, yet this complete anthology, vividly introduced and carefully annotated by William J. Maxwell, acquaints readers with the full transnational evolution of a major voice in twentieth-century poetry.

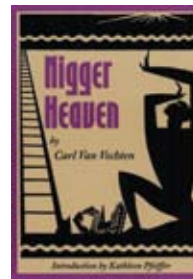
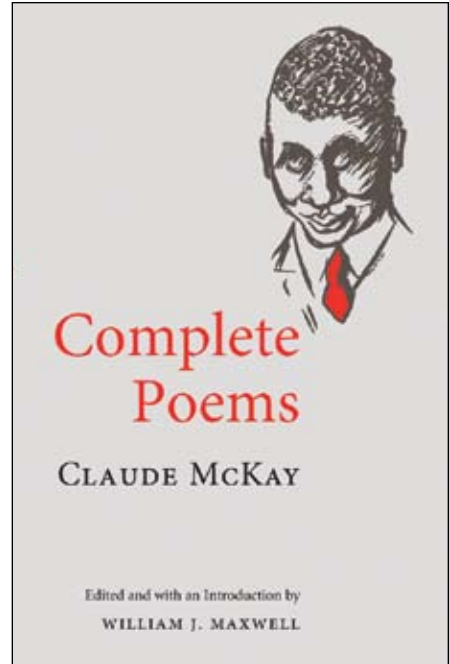
A pioneer of black modernism, **CLAUDE MCKAY**’s varied and influential books include the poetry collections *Harlem Shadows* and *Songs of Jamaica*, and the novels *Banjo*, *Home to Harlem*, and *Banana Bottom*.

WILLIAM J. MAXWELL is an associate professor of English at the University of Illinois at Urbana-Champaign and the author of the award-winning *New Negro, Old Left: African-American Writing and Communism between the Wars*.

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. . . An outstanding personal and cultural study of deafness as well as a savvy and moving intellectual and political autobiography."

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"[Davis] infuses his writing with humor and the sense of love and respect he developed for his parents. . . . Highly recommended."

—*Library Journal*

Selected as an "Editors Choice" by the *Chicago Tribune*

Lennard J. Davis grew up as the hearing child of deaf parents. In this candid, affecting, and often funny memoir, he recalls the joys and confusions of this special world, especially his complex and sometimes difficult relationships with his working-class Jewish immigrant parents. Gracefully slipping through memory, regret, longing, and redemption, *My Sense of Silence* is an eloquent remembrance of human ties and human failings.

LENNARD J. DAVIS is a professor of English, Disability and Human Development, and Medical Education at the University of Illinois at Chicago.

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H.D.'s Cultural Poetics

ADALAIDE MORRIS

A unique approach to the work of H.D., attuned to the culture-generating processes of writing and reading

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— Eileen Gregory, author of *H.D. and Hellenism:*

Classic Lines

Adalaide Morris removes the work of the iconic poet, dramatist, and novelist H.D. from compartments into which it has historically been placed. As she examines the "ongoingness" of H.D.'s writing, Morris makes an eloquent and compelling case for a consideration of poems—all poems—as forms of cultural mediation, instructive historical documents that engage the reader in wide-ranging contemporary debates and use their acoustical richness to generate tangible cultural effects. As she argues in this volume, the writing and, crucially, the *reading* of poetry is a process in which meaning is produced by the interplay of words on a page and in the ear of the reader.

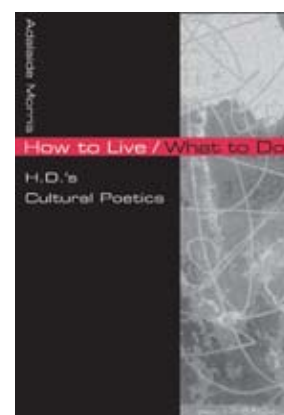
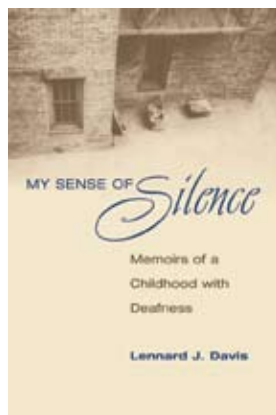
Morris shows H.D. to be a playful linguistic innovator whose writings bear on debates in science, technology, and cinema as well as on poetry. Foremost, however, H.D. was a profound reshaper of the boundaries and possibilities of poetry, a generative form that, as this book shows, can indeed serve the cultural work of survival and resistance against the violence of modern culture.

ADALAIDE MORRIS is John C. Gerber Professor of English at the University of Iowa and the coeditor of *New Media Poetics: Contexts, Technotexts, and Theories*.

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NEW IN PAPER

Beyond the Gibson Girl

Reimagining the American New Woman,
1895–1915

MARTHA H. PATTERSON

**The social, ethnic, literary, and iconographic history
of the contested American New Woman**

"Patterson's work is insightful, penetrating, and highly readable. . . .
Highly recommended."

—*Choice*

"Patterson is to be lauded for problematizing the figure of the New Woman in literature and popular culture beyond what has been done in any previous studies, especially in the way she examines the competing and conflicting claims, constraints, and possibilities for women."

—*Journal of American History*

"An engaging and thought-provoking analysis of the Gibson Girl. . . .
As cultural history and as literary analysis, the book succeeds in deepening our understanding of a potent American icon."

—*American Historical Review*

"In her richly archival study, Martha Patterson . . . productively complicates the American New Woman's literary and cultural history."

—*Modernism/modernity*

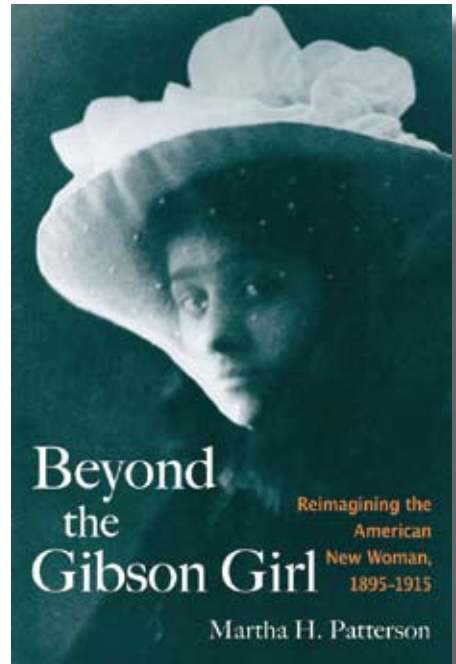
Challenging monolithic images of the New Woman as white, well-educated, and politically progressive, this study focuses on important regional, ethnic, and sociopolitical differences in the use of the New Woman trope at the turn of the twentieth century. Using Charles Dana Gibson's "Gibson Girls" as a point of departure, Martha H. Patterson explores how writers such as Pauline Hopkins, Margaret Murray Washington, Sui Sin Far, Mary Johnston, Edith Wharton, Ellen Glasgow, and Willa Cather challenged and redeployed the New Woman image in light of other "new" conceptions: the "New Negro Woman," the "New Ethics," the "New South," and the "New China." Examining a diverse array of cultural products, Patterson shows how the seemingly celebratory term of the New Woman becomes a trope not only of progressive reform, consumer power, transgressive femininity, modern energy, and modern cure, but also of racial and ethnic taxonomies, social Darwinist struggle, imperialist ambition, assimilationist pressures, and modern decay.

MARTHA H. PATTERSON is an associate professor of English at McKendree University, Lebanon, Illinois.

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How does science work? *Making Truth: Metaphor in Science* argues that most laypeople, and many scientists, do not have a clear understanding of how metaphor relates to scientific thinking. With stunning clarity, and bridging the worlds of scientists and nonscientists, Theodore L. Brown demonstrates the presence and the power of metaphorical thought. He presents a series of studies of scientific systems, ranging from the atom to current topics in chemistry and biology such as protein folding, chaperone proteins, and global warming. These case studies provide the basis for far-reaching conclusions about science as an intellectual and social practice and about the nature of scientific truth.

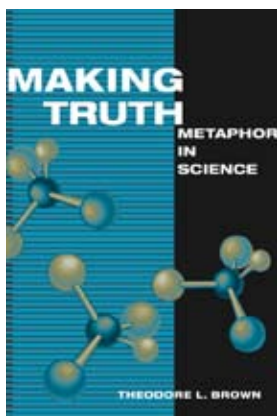
THEODORE L. BROWN is a professor emeritus of chemistry at the University of Illinois at Urbana-Champaign and the author of *Energy and the Environment*.

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“The topic of *The Familiar and the Unfamiliar in Twentieth-Century Architecture* is an important and provocative one that has not been fully explored in architecture. The book is well written, clear, articulate, and logically organized. . . . Jean La Marche’s use of language is fresh and without jargon.”

—Dana Cuff, author of *Architecture: The Story of Practice*



This ambitious study uses the concept of the familiar and the avant-garde practice of defamiliarization to reexamine some of the most important buildings of the twentieth century. *The Familiar and the Unfamiliar in Twentieth-Century Architecture* examines the work—written and built—of four seminal twentieth-century architects and firms: Frank Lloyd Wright, Le Corbusier, Aldo Rossi, and the partnership of Robert Venturi and Denise Scott Brown. In approaching the history of twentieth-century Western architecture from the perspective of the architectural subject—the person architects imagine experiencing their work—Jean La Marche reveals new insights into the ways humans are imagined in relation to architecture.

JEAN LA MARCHE is an associate professor of architecture at the State University of New York at Buffalo.

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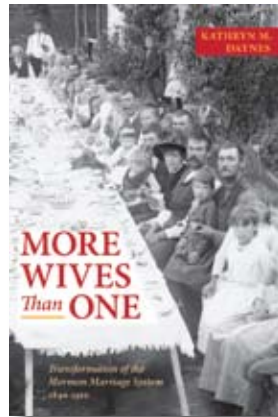
More Wives Than One Transformation of the Mormon Marriage System, 1840–1910

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"The most important study to date of plural marriage in nineteenth-century Utah."
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—*Religious Studies Review*

"A clear and cogent explanation for the rules and regulations of the nineteenth-century Mormon marriage system. . . . All subsequent study of this system must now begin with her work."
—*Western Historical Quarterly*

More Wives Than One offers an in-depth look at the long-term interaction between belief and the practice of polygamy, or plural marriage, among the Latter-day Saints. Focusing on the small community of Manti, Utah, Kathryn M. Daynes provides an intimate view of how Mormon doctrine and Utah laws on marriage and divorce were applied in people's lives.

KATHRYN M. DAYNES is an associate professor of history at Brigham Young University.

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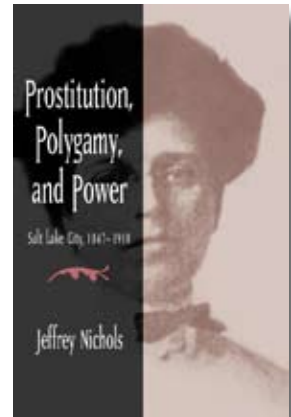
Salt Lake City, 1847–1918

JEFFREY NICHOLS

Winner of the Mormon History Association's
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"A fresh, revealing overview . . . Treats polygamy and prostitution issues with honesty, sensitivity, and a professional historian's eye for detail and documentation."
—*Dialogue: A Journal of Mormon Thought*

"A useful contribution to the history of both commercial sex and western politics."
—*Journal of American History*



"This admirable and sympathetic treatment of prostitution in Utah's biggest city is a welcome addition to the literature. Nichols has given us a well-documented business and labor history of the sex trade for his period."
—*American Historical Review*

After the transcontinental railroad opened Utah to large-scale emigration and market capitalism, hundreds of women in Salt Lake City began to sell sex for a living, and a few earned small fortunes. Businessmen and politicians developed a financial stake in prostitution, which was regulated by both Mormon and gentile officials. In this book, Jeffrey Nichols examines how prostitution became a focal point in the moral contest between Mormons and gentiles and aided in the construction of gender systems, moral standards, and the city's physical and economic landscapes.

JEFFREY NICHOLS is an associate professor of history at Westminster College in Salt Lake City.

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—Rickie Solinger, *Women's Review of Books*

"An important challenge to the rush to accept technological breakthroughs as progress. It depends on how they are practiced and who has authority."

—Barbara Burrell, *Rhetoric and Public Affairs*

As reproductive power finds its way into the hands of medical professionals, lobbyists, and policymakers, the geographies of pregnancy are shifting, and the boundaries need to be redrawn, argues Laura R. Woliver. Across a politically charged backdrop of reproductive issues, Woliver exposes strategies that claim to uphold the best interests of children, families, and women but in reality complicate women's struggles to have control over their own bodies. Utilizing feminist standpoint theory and promoting a feminist ethic of care, Woliver looks at the ways modern reproductive politics are shaped by long-standing debates on abortion and adoption, surrogacy arrangements, new reproductive technologies, medical surveillance, and the mapping of the human genome.

LAURA R. WOLIVER is a professor of political science and women's studies at the University of South Carolina and the author of *From Outrage to Action: The Politics of Grass Roots Dissent*.

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NEW IN PAPER

Female Gladiators

Gender, Law, and Contact Sport in America

SARAH K. FIELDS

How school-aged girls used the legal system to gain access to contact sports

"The first book to examine the legal and social battles that won women the right to participate with men in contact sports."

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"A compelling study. . . .

A sound, grounded, meticulous, and careful reading of a thorny and heated issue."

—*Aethlon: Journal of Sport Literature*

"Highly recommended."

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Female Gladiators examines the legal and social history of the right of women to participate with men in contact sports. The impetus to begin legal proceedings was the 1972 enactment of Title IX, which prohibited discrimination in educational settings, but it was the Equal Protection Clause of the U.S. Constitution and the equal rights amendments of state constitutions that ultimately opened doors. Despite court rulings, however, many in American society resisted—and continue to resist—allowing girls in dugouts and other spaces traditionally defined as male territories. When the leagues continued to bar girls simply because they were not boys, the girls went to court. Sarah K. Fields examines the legal and cultural conflicts over gender and contact sports that continue to rage today.

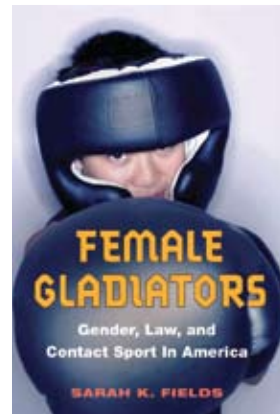
SARAH K. FIELDS, an assistant professor in Sport Humanities at The Ohio State University, was the only girl on a second-grade soccer team in St. Louis, Missouri. Contact sports continue to be a major part of her life.

A volume in the series Sport and Society, edited by Benjamin G. Rader and Randy Roberts

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TODD M. KERSTETTER

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—*Great Plains Quarterly*

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—*Journal of American History*

"Kerstetter has selected a trio of events that not only invite comparison but also stimulate critical questioning. . . . [A] well-balanced and exemplary book."

—*American Historical Review*

While many studies of religion in the West have focused on the region's diversity, freedom, and individualism, Todd M. Kerstetter brings together the three most glaring exceptions to those rules to explore the boundaries of tolerance as enforced by society and the U.S. government.

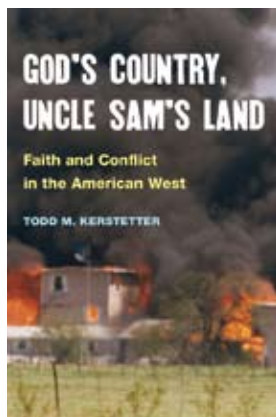
In sharp contrast to the mythic image of the West as the "Land of the Free," Kerstetter analyzes three tragic episodes that reveal the West as a cultural battleground: the Mormon Utah Expedition and Mountain Meadows Massacre of 1857, the Lakota Ghost Dancers and the Wounded Knee Massacre in South Dakota in 1890, and the Branch Davidians in Waco, Texas in 1993.

TODD M. KERSTETTER is an associate professor of history at Texas Christian University, Fort Worth.

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NEW IN PAPER

From Yahweh to Yahoo!

The Religious Roots of the
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DOUG UNDERWOOD

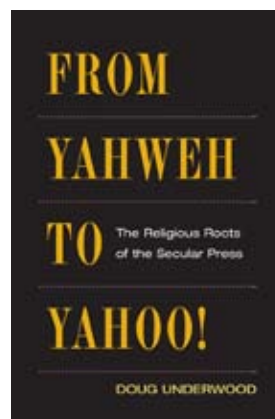
Winner of a 2003 Distinguished Book Award from the Society for the Scientific Study of Religion

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This wide-ranging study—hailed by *American Journalism* as one of the year's best books—provides a fresh and surprising view of the religious impulses at work in the typical newsroom by delving into the largely unexamined parallels between religion and journalism, from the "media" of antiquity to the electronic idolatry of the Internet. Focusing on how the history of religion in the United States has been entwined with the growth of the media, Doug Underwood argues that American journalists are rooted in the nation's moral and religious heritage and operate, in important ways, as personifications of the old religious virtues.

DOUG UNDERWOOD, an associate professor of communication at the University of Washington, is the author of *When MBAs Rule the Newsroom: How the Marketers and Managers Are Reshaping Today's Media*.

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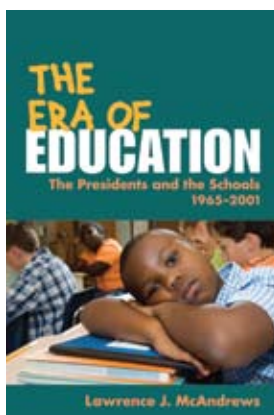
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LAWRENCE J. McANDREWS is a professor of history at St. Norbert College in Wisconsin and the author of *Broken Ground: John F. Kennedy and The Politics of Education*.

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Outside the Box

Corporate Media, Globalization,
and the UPS Strike

DEEPA KUMAR

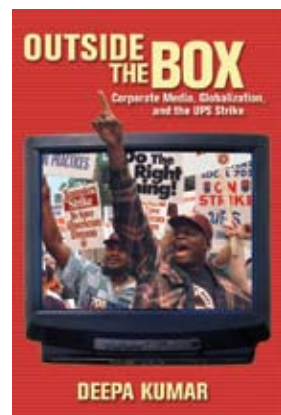
A provocative analysis of the media's role in the 1997 United Parcel Service workers' strike

“An outstanding book. All media students, and the rest of us, should read it.”

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—*Journal of Communication*

Drawing on a textual analysis of over five hundred news reports, Deepa Kumar presents a rare, in-depth study of media representation of the 1997 United Parcel Service (UPS) workers' strike. She delineates the history of the strike, how it coincided with the rise of globalization, and how the mainstream media were pressured to incorporate pro-labor arguments that challenged the dominant logic of neoliberalism.

DEEPA KUMAR is an assistant professor in the Department of Journalism and Media Studies at Rutgers University.

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NEW IN PAPER

The Political Use of Racial Narratives

School Desegregation in Mobile, Alabama,
1954–97

RICHARD A. PRIDE

Exploring who benefits and who pays when different
narratives of race compete for acceptance

“A splendid analysis of how racial narratives can influence the public’s support for or opposition to school desegregation. . . . Pride’s work is a virtually flawless product of painstaking research. Moreover, his innovative examination of the impact of narratives makes his book valuable for students and researchers in the social sciences.”

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“A rich and interesting account of local political struggles in Mobile, Alabama, starting in 1954, against federally imposed school desegregation. . . . This book is a valuable contribution to the field both conceptually in terms of our understanding of the political power of the narrative, and in terms of historical detail.”

—*Ethnic and Racial Studies*

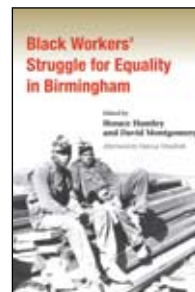
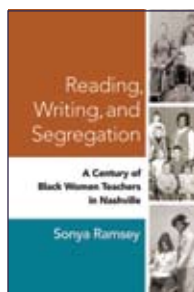
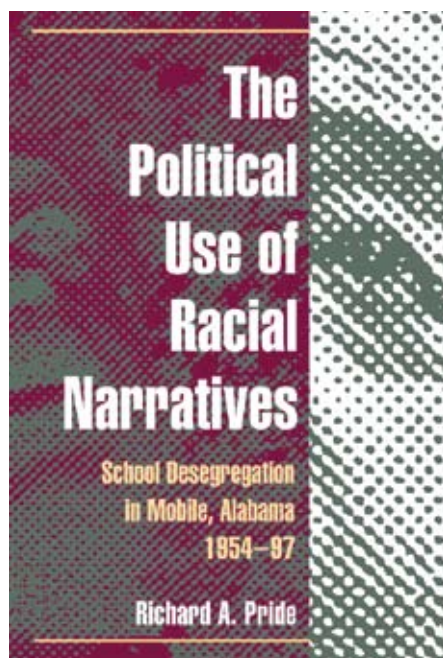
Arguing that politics is essentially a contest for meaning and that telling a story is an elemental political act, Richard A. Pride lays bare the history of school desegregation in Mobile, Alabama, to demonstrate the power of narrative in cultural and political change. This book describes the public, personal, and meta-narratives of racial inequality that have competed for dominance in Mobile. Pride begins with a white liberal’s quest to desegregate the city’s public schools in 1955 and traces which narratives—those of biological inferiority, white oppression, the behavior and values of blacks, and others—came to influence public policy and opinion over four decades. Drawing on contemporaneous sources, he reconstructs the stories of demonstrations, civic forums, court cases, and school board meetings as citizens of Mobile would have experienced them, inviting readers to trace the story of desegregation in Mobile through the voices of politicians, protestors, and journalists and to determine which narratives were indeed most powerful. More than a retelling of Mobile’s story of desegregation, *The Political Use of Racial Narratives* promotes the value of rhetorical and narrative analysis in the social sciences and history.

RICHARD A. PRIDE, professor emeritus of political science at Vanderbilt University, is the coauthor of *The Burden of Busing: The Politics of Desegregation in Nashville, Tennessee*.

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NEW IN PAPER

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EDITED BY SOPHIE FULLER AND
LLOYD WHITESELL

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Musicological Society

"A beautifully edited collection of essays . . . A stellar contribution to queer music scholarship [and] an essential text for those interested in the modernist period."

—*Journal of the American Musicological Society*

"Anyone interested in music, sexuality, or both undoubtedly will find something new or intriguing in this book and, in the process, will find incontrovertible evidence that the two worlds of sexuality and music were and are intimately connected."

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"Highly recommended."

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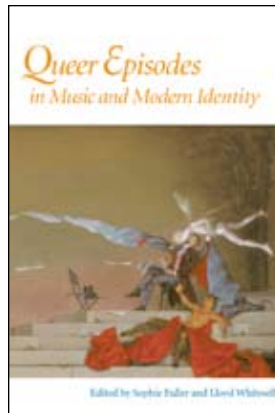
Through the hidden or lost stories of composers, scholars, patrons, performers, audiences, repertoires, venues, and specific works, this intriguing volume explores points of intersection between music and queerness in Europe and the United States in the years 1870 to 1950—a period when dramatic changes in musical expression and in the expression of individual sexual identity played similar roles in washing away the certainties of the past.

Contributors are Byron Adams, Philip Brett, Malcolm Hamrick Brown, Sophie Fuller, Mitchell Morris, Jann Pasler, Ivan Raykoff, Fiona Richards, Eva Rieger, Gillian Rodger, Sherrie Tucker, and Lloyd Whitesell.

SOPHIE FULLER teaches at Trinity College of Music in London, England. **LLOYD WHITESELL** is an associate professor of music at McGill University.

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Nicholas Temperley documents the lives, careers, and music of three British composers who emigrated from England in mid-career and became leaders in the musical life of Federal-era America. William Selby of London and Boston (1738–98), Rayner Taylor of London and Philadelphia (1745–1825), and George K. Jackson of London, New York, and Boston (1757–1822) were among the first trained professional composers to make their homes in America and to pioneer the building of an art-music tradition in the New World akin to the esteemed European "classical" music. Temperley compares their lives, careers, and compositional styles in the two countries and reflects on American musical nationalism and the changing emphasis in American musical historiography.

NICHOLAS TEMPERLEY is a professor emeritus of music at the University of Illinois at Urbana-Champaign and the author of *The Music of the English Parish Church* and other works.

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—*Studies in American Humor*

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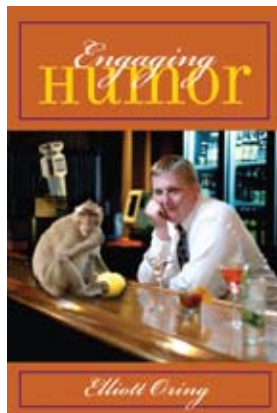
—*Philosophy in Review*

Elliott Oring asks essential questions concerning humorous expression in contemporary society, examining how humor works, why it is employed, and what its messages might be. This provocative book is filled with examples of jokes and riddles that reveal humor to be a meaningful—even significant—form of expression. Oring provides alternate ways of thinking about humorous expressions by examining their contexts—not just their contents. *Engaging Humor* demonstrates that when analyzed contextually and comparatively, humorous expressions emerge as communications that are startling, intriguing, and profound.

ELLIOTT ORING is a professor emeritus of anthropology at California State University, Los Angeles, and the author of *Jokes and Their Relations* and other works.

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An in-depth examination of the Mexican ballad tradition of the corrido and its complex relationship with violence

"A brilliant study of a thriving ballad tradition extant in the Costa Chica region. It is written in a clear, coherent, and concise style. The book will appeal to those interested in ethnomusicology, ballad studies, and corrido studies."

—Maria Herrera-Sobek, *Western Folklore*

"A carefully crafted ethnography. . . . [McDowell] succeeds in making his case for the power of the corrido tradition on the Costa Chica to mediate fundamental cultural issues."

—Manuel Peña, *Journal of American Folklore*



John H. McDowell provides an in-depth study of the Mexican ballad form known as the corrido, a body of poetry that takes violence as its subject. Through interviews with corrido composers and performers, both male and female, and a generous sampling of ballad texts, McDowell reveals a living vernacular tradition that chronicles local and regional rivalries. A detailed case study with broad social and cultural implications, *Poetry and Violence* is a compelling commentary on violence as human experience and as communicative action.

JOHN H. McDOWELL is a professor of folklore, director of the Folklore Institute, and chair of the Department of Folklore and Ethnomusicology at Indiana University.

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Perceptive verses infused with vitality and wry wit

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—Harold Bloom, on *The House of Song*

David Wagoner's wide-ranging poetry buzzes and swells with life. Woods, streams, and fields fascinate him—he happily admits his devotion to Thoreau—but so do people and their habits, dear friends and family, the odd poet, and strangers who become even stranger when looked at closely. In this new collection, Wagoner catches the mixed feelings of a long drive, the sensations of walking against a current, the difficulty of writing poetry with noisily amorous neighbors, and many more uniquely familiar experiences.

DAVID WAGONER is the author of eighteen collections of poems, including *The House of Song*, *Good Morning and Good Night*, and *Traveling Light*, as well as ten novels. He has received numerous honors and awards, including an American Academy of Arts and Letters Award, the Sherwood Anderson Award, the Fels Prize, and the Ruth Lilly Poetry Prize.

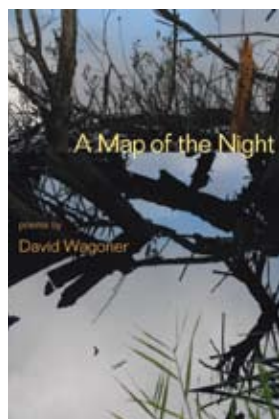
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SEPTEMBER

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Sufficiency of the Actual

POEMS BY KEVIN STEIN

Poems reflecting the rich panoply of personal and public life in modern America

In this ambitious collection, Kevin Stein enters the volatile intersection of private lives and larger public history. In poems variously formal and experimental, improvisational and narrative, wisely silly and playfully forlorn, Stein renders the human carnival flexed across the tattooed bulk of "history's bicep."

Musical and refreshingly unaffected, Stein's poems yoke the domains of high and low art. His poems address subjects by turns surprising, edgy, and humorous. They offer musings on the Slinky and the atomic bomb, elegies for a miscarried pregnancy and the late physicist Edward Teller, reflections on night-shift factory work and President Eisenhower's golf caddy, and meditations on the politics of post-colonialism and a youthful antiwar streaking incident. Against this vivid backdrop parades a motley cast of American characters seeking wiry balance in a fragile world.

KEVIN STEIN is Poet Laureate of Illinois and Caterpillar Professor of English at Bradley University in Peoria, Illinois. His previous publications include *American Ghost Roses*, *Chance Ransom*, and several other poetry collections, as well as two books of literary criticism and the poetry anthology *Illinois Voices*.

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For decades, Michael S. Harper has written poetry that speaks with many voices. His work teems with poetry configured as awe, poetry as courtship, and poetry as elegy and homage. Infused with tales and riddles, sass and satire and surprise, Harper's poetry takes the form of psalms, jazz experiments, soft serenades, and radical provocations.

In *Use Trouble*, his first major collection since *Songlines in Michaeltree*, Harper renews poetry as the art of taking nothing for granted. In three groups—"The Fret Cycle," "Use Trouble," and "I Do Believe in People"—he draws on his seemingly inexhaustible resources to paint, sing, sympathize, and sorrow. Here are his tributes to his father and family, his irrepressible playfulness, and his lifelong romance between poetry and music.

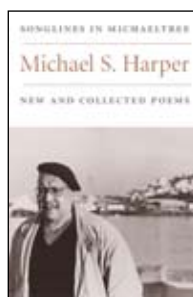
Untuned piano still the birds flock
your sessions prodigious (Elvin spirit
now is lone accompaniment he had no
children in "Nagasaki" or "Pontiac"
but the pried piper of drums calls
you can't help but answer) behind wheel
tunes collapse around your ears
—from "Fret Deep in the Woods"

MICHAEL S. HARPER, University Professor and professor of English at Brown University, is the author of numerous volumes of poetry, including *Songlines in Michaeltree*; *Dear John, Dear Coltrane*; *Honorable Amendments*; *Images of Kin*; and *History Is Your Own Heartbeat*. He is Poet Laureate Emeritus of Rhode Island and has been honored with the Frost Medal of the Poetry Society of America, the Melville Cane Award of the Poetry Society of America, the Black Academy of Arts and Letters Award, and the Robert Hayden Poetry Award, among others.

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A poetic exploration of the power of human imagination

"My ultimate impression is of a poet of snow and flame, one who conveys a sense of burning reality, of the strange fire within and without, crackling with spirit and invention."
—Stanley Kunitz, from the foreword to *Snow on Snow*

"Imagination and reality intersect, lending weight to the fantasies and a numinous dimension to ordinary lives."
—Ben Howard, *Poetry*



In accessible poems full of rich detail and painterly images, Maura Stanton looks under the surface of the ordinary, hoping to find the magic spark below the visible. In poems both humorous and elegaic, she gathers strange facts, odd events, and overlooked stories to construct her own vision of immortality, one made up of fragments of history and geography and the illusions of yearning human beings. From elephants in Ceylon to Nazi prisoners in Ireland, from Beowulf to Jane Austen, from sonnets to prose poems to blank verse, *Immortal Sofa* conjures our complex existence in all its sorrowful but astonishing variety.

MAURA STANTON is a professor of English and creative writing at Indiana University. She has published five books of poetry, including *Snow on Snow* and *Glacier Wine*, as well as a novel and three collections of short stories. Her poems and stories have appeared in *The American Poetry Review*, *Poetry*, *The Paris Review*, *Ploughshares*, *The Chicago Tribune*, *The Antioch Review*, and *The New Yorker*.

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Spring

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A fierce collection of innovative, emotive poetry

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—Mark Doty, author of *My Alexandria* and *Fire to Fire: New and Selected Poems*



Representing nothing less than a tour-de-force of formal invention and emotional intensity, Oni Buchanan’s *Spring* encompasses radically contrasting work. Ecstatic, visually intricate rhapsodies are juxtaposed with tight, sonnet-like poems, and wispy columns of verse brush up against large-scale epics and kinetic text. This collection’s point of departure is the paradox of existence as an individual in a political and violent world. All of the formal innovations in this book have in common an urgent need for texture and polyphony, and the poems attempt to discover how to fulfill the individual human responsibility of surviving as a resiliently loving and hopeful living creature.

An accompanying multimedia compact disc offers a full Flash-animated version of the printed kinetic work, “The Mandrake Vehicles.”

ONI BUCHANAN, a conservatory-trained concert pianist, is the author of the poetry collection *What Animal*.

Selected by Mark Doty as a volume in the National Poetry Series

SEPTEMBER

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Letters to Women

New Letters, Volume 2

THEODORE DREISER

Edited by Thomas P. Riggio

An intimate view of Theodore Dreiser's exchanges with women

"This collection provides an intimate, unfiltered exposure to Dreiser that simply cannot be replicated by a biographer. Any research library would need to own this book."

—Nancy Shawcross, curator of manuscripts at the Rare Book & Manuscript Library at the University of Pennsylvania

"I know of no volume of correspondence organized in this way, concentrating on a male writer's letters to the important women in his life. We hear a new voice from Dreiser here, his voice with women—intuitive, emotional, sympathetic, and understanding."

—James L. W. West III, editor of scholarly editions of *Sister Carrie* and *Jennie Gerhardt*

Theodore Dreiser led a long and controversial life, almost always pursuing some serious question, and not rarely pursuing women. This collection, the second volume of Dreiser correspondence to be published by the University of Illinois Press, gathers previously unpublished letters Dreiser wrote to women between 1893 and 1945, many of them showing personal feelings Dreiser revealed nowhere else. Here he both preens and mocks himself, natters and scolds, relates his jaunts with Mencken and his skirmishes with editors and publishers. He admits his worries, bemoans his longings, and self-consciously embarks on love letters that are unafraid to smolder and flame. To one reader he sends "Kisses, Kisses, Kisses, for your sweet mouth" and urges his needy requests: "Write me a love-letter Honey girl." Alongside such amorous play, he often expressed his deepest feelings on philosophical, religious, and social issues that characterize his public writing.

Chronologically arranged and meticulously edited by Thomas P. Riggio, these letters reveal how wide and deep Dreiser's needs were. Dreiser often discussed his writing in his letters to women friends, telling them what he wanted to do, where he thought he succeeded and failed, and seeking approval or criticism. By turns seductive, candid, coy, and informative, these letters provide an intimate view of a master writer who knew exactly what he was after.

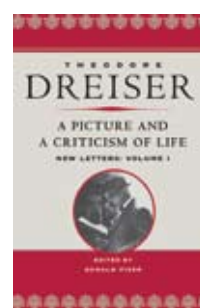
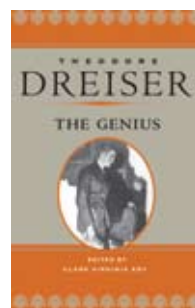
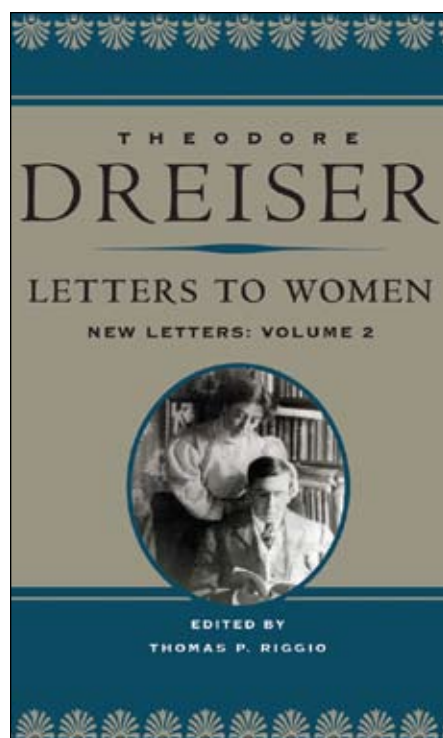
THOMAS P. RIGGIO is a professor emeritus of English at the University of Connecticut and the general editor of The Dreiser Edition for the University of Illinois Press.

A volume in The Dreiser Edition, edited by Thomas P. Riggio

DECEMBER

384 PAGES. 6 X 9 INCHES. 23 PHOTOGRAPHS

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THEODORE DREISER

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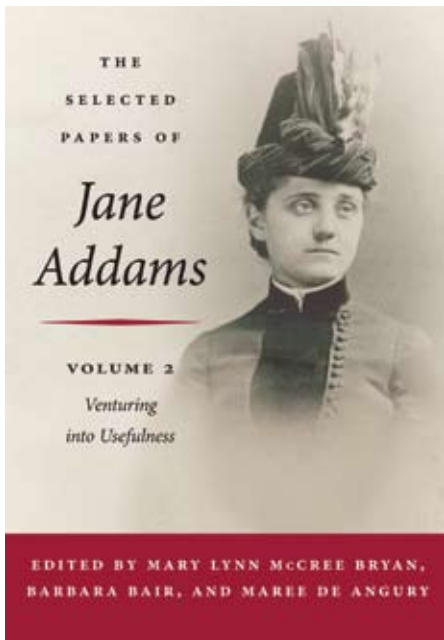
A Picture and a Criticism of Life

New Letters, Volume I

THEODORE DREISER

Edited by Donald Pizer

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The Selected Papers of Jane Addams

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Documenting a transitional period in the life of the preeminent American social activist and writer

"A fascinating collection, illuminating Jane Addams's transition to an independent adult life dedicated to social reform. The book will be indispensable not only for scholars, but also for teachers and students interested in women's education and for young women on the brink of deciding their own futures."

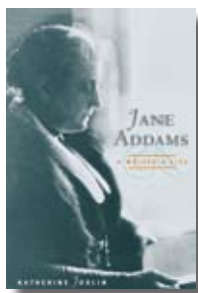
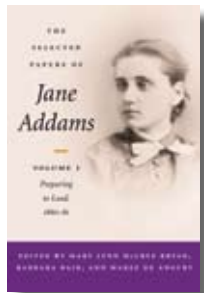
—Gwendolyn Mink, author of *Welfare's End*

"This important and intriguing work will interest all of those who are fascinated by Jane Addams, as well as general readers interested in life in the 1880s, upper middle-class family life, European travel, and medical education for women."

—Allen F. Davis, author of *American Heroine: The Life and Legend of Jane Addams*

Venturing into Usefulness, the second volume of *The Selected Papers of Jane Addams*, documents the experience of this major American historical figure, intellectual, social activist, and author between June 1881, when at twenty-one she had just graduated from Rockford Female Seminary, and early 1889, when she was on the verge of founding the Hull-House settlement with Ellen Gates Starr. During these years she evolved from a high-minded but inexperienced graduate of a women's seminary into an educated woman and seasoned traveler well-exposed to elite culture and circles of philanthropy. Themes inaugurated in the previous volume are expanded here, including dilemmas of family relations and gender roles; the history of education; the dynamics of female friendship; religious belief and ethical development; changes in opportunities for women; and the evolution of philanthropy, social welfare, and reform ideas.

MARY LYNN MCCREE BRYAN is the editor of The Jane Addams Papers Project in the department of history at Duke University, editor of the microfilm edition of the Jane Addams Papers, a coeditor of *The Jane Addams Papers: A Comprehensive Guide*, and a former curator of the Jane Addams Hull-House at the University of Illinois at Chicago. **BARBARA BAIR** is the associate editor of The Jane Addams Papers Project, an historian in the Manuscript Division of the Library of Congress, and the author of *Though Justice Sleeps: African Americans, 1880–1900*. **MAREE DE ANGURY** has worked on the Jane Addams Papers Project for more than two decades, is a coeditor of *The Jane Addams Papers: A Comprehensive Guide*, and is an administrative manager at the University of North Carolina, Wilmington.



ALSO OF INTEREST

The Selected Papers of Jane Addams
Vol. 1: Preparing to Lead, 1860–81
EDITED BY MARY LYNN MCCREE BRYAN,
BARBARA BAIR, AND MAREE DE ANGURY
Cloth, 978-0-252-02729-1, **\$65.00x** £37.00

Jane Addams, a Writer's Life

KATHERINE JOSLIN
Cloth, 978-0-252-02923-3, **\$35.00s** £19.99

DECEMBER

704 PAGES. 6.125 X 9.25 INCHES. 65 PHOTOGRAPHS, 2 LINE DRAWINGS
CLOTH, 978-0-252-03349-0. **\$75.00x** £42.00

Women in American Journalism

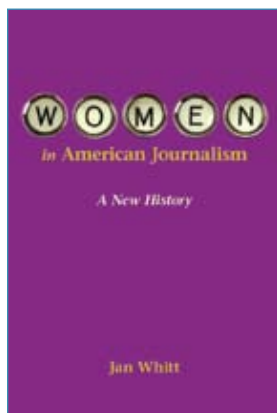
A New History

JAN WHITT

The previously untold stories of women throughout the history of journalism

"A readable and comprehensive book on a subject that does need updating. *Women in American Journalism* makes an interesting contribution to the field and will be well read and appreciated by those interested in journalism history, women's studies, and journalism in general."

—Marilyn S. Greenwald, author of *A Woman of the Times: Journalism, Feminism, and the Career of Charlotte Curtis*



Jan Whitt tells the stories of women who have been overlooked in journalism history, offering an important corrective to scholarship that narrowly focuses on the deeds of men like Joseph Pulitzer and William Randolph Hearst. She explores the lives of women reporters who achieved significant historical recognition, such as Ida Tarbell and Ida Wells-Barnett, as well as literary authors such as Joan Didion, Susan Orlean, Willa Cather, and Eudora Welty, whose work blends influences from both journalism and literature. This study shows how numerous women broadened the editorial scope of newspapers and journals, transformed women's professional roles, used journalism as a training ground for major literary works, and led breakthroughs in lesbian and alternative presses.

JAN WHITT is an associate professor in the School of Journalism and Mass Communication at the University of Colorado, Boulder, and the author of *Allegory and the Modern Southern Novel*.

SEPTEMBER

264 PAGES. 6 X 9 INCHES

CLOTH (UNJACKETED), 978-0-252-03354-4. **\$65.00x** £37.00

PAPER, 978-0-252-07556-8. **\$25.00s** £13.99

Global TV

New Media and the Cold War, 1946–69

JAMES SCHWOCH

Exploring the relationship between the growth of global media and Cold War tensions and resolutions

"A wholly original, well-researched, and superbly written account of the development of global television set within the intertwined contexts of American foreign policy, psychological warfare, and information diplomacy. Stimulating and enjoyable."

—John T. Caldwell, author of *Production Culture: Industrial Reflexivity and Critical Practice in Film and Television*

"The sheer joy that Schwoch takes in hauling curiosities out of the archives is contagious. The result provides serious food for thought in considering current U.S. policy about international media and goodwill building."

—John Durham Peters, author of *Courting the Abyss: Free Speech and the Liberal Tradition*

James Schwoch presents a unique retelling of the Cold War period by examining the relationship of global television, diplomacy, and new electronic communications media. Beginning with the Allied occupation of Germany in 1946 and ending with the 1969 Apollo moon landing, this book explores major developments in global media, including the postwar absorption of the International Telecommunications Union into the United Nations and its impact on both television and international policy; the rise of psychological warfare and its relations to new electronic media of the 1950s; and the role of the Ford Foundation in shaping global communication research concepts.

JAMES SCHWOCH is an associate professor of communication studies at Northwestern University and the coeditor, with Mimi White, of *Questions of Method in Cultural Studies*.

NOVEMBER

370 PAGES. 6 X 9 INCHES. 28 PHOTOGRAPHS

CLOTH (UNJACKETED), 978-0-252-03374-2. **\$70.00x** £39.00

PAPER, 978-0-252-07569-8. **\$25.00s** £13.99

Policing and the Poetics of Everyday Life

JONATHAN M. WENDER

A former police sergeant draws on philosophy, literature, and art to reveal the profound—indeed poetic—significance of police-citizen encounters

“A fascinating book that contributes to a variety of contexts including philosophy, sociology, and criminology. Indeed, wherever the issue is challenging the inflexibility of bureaucratic thinking, this book will provoke good discussions.”

—Robert Bernasconi, Lillian and Morrie Moss Professor of Philosophy, University of Memphis

Policing and the Poetics of Everyday Life takes a unique approach to several abiding issues in criminology and sociology from the standpoint of philosophy and aesthetics. This study by a self-described “philosopher-cop” develops a phenomenological interpretation of police-citizen encounters, revealing the importance of metaphysics in everyday life through a disclosure of the grounding principles that inform the bureaucratic approach to human predicaments.

Jonathan M. Wender, a social philosopher and veteran police sergeant, draws on Martin Heidegger to argue that “praxis is poetry,” interpreting all social action as intentional creation (or “poiesis”) that is intrinsically meaningful. Using an interpretive framework that he calls a “phenomenological aesthetics of encounter,” Wender takes up a number of case studies of police-citizen encounters, including cases of domestic violence, contacts with juveniles, drug-related situations, instances of mental and emotional crisis, and death.

JONATHAN M. WENDER, a former police officer and sergeant of fifteen years, is a lecturer in the department of sociology and the Law, Societies, and Justice Program at the University of Washington.

NOVEMBER

248 PAGES. 6 X 9 INCHES. 2 PHOTOGRAPHS
CLOTH, 978-0-252-03371-1. **\$40.00s** £23.00

Been a Heavy Life

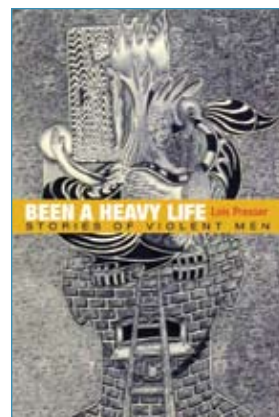
Stories of Violent Men

LOIS PRESSER

An investigation of how violent men negotiate their own narrative identities

“*Been a Heavy Life* makes a huge contribution to several different areas of research, including the criminological study of violence and narrative psychology. Presser does researchers across disciplines a great service by wrestling with some of the most daunting methodological and theoretical problems in the intersection of these fields.”

—Shadd Maruna, author of *Making Good: How Ex-Convicts Reform and Rebuild Their Lives*



In this groundbreaking work, Lois Presser investigates the life stories of men who have perpetrated violence. She applies insights from across the academy to in-depth interviews with men who shared their accounts of how they became the people we most fear—those who rape, murder, assault, and rob, often repeatedly. *Been a Heavy Life* provides the discipline of criminology with two crucial frameworks: one for critically evaluating the construction of offenders' own stories, and one for grasping the cultural meta-narratives that legitimize violence. For social scientists generally, this book offers a vivid demonstration of just how dynamic and contingent self-narratives are.

LOIS PRESSER is an assistant professor of sociology at the University of Tennessee, Knoxville.

A volume in the series Critical Perspectives in Criminology, edited by Bruce A. Arrigo

SEPTEMBER

184 PAGES. 6 X 9 INCHES
CLOTH (UNJACKETED), 978-0-252-03358-2. **\$65.00x** £37.00
PAPER, 978-0-252-07558-2. **\$25.00s** £13.99

Migration, Class, and Transnational Identities

Croatians in Australia and America

VAL COLIC-PEISKER

A sophisticated study of transnational migration from the Balkans to Western Australia

Harnessing concepts and theories from sociology, anthropology, and political science, this interdisciplinary study compares the vastly different experiences of two Croatian immigrant cohorts who have settled in the city of Perth in Western Australia. The populations explored represent an earlier group of working-class migrants arriving from communist Yugoslavia from the 1950s to 1970s and a later group of urban professionals arriving in the 1980s and 1990s as 'independent' or skills-based migrants. This latter group integrated into professional ranks but also used their Australian experience as a stepping stone in becoming part of a highly mobile global professional middle class.

Employing a refined theoretical analysis, this rich ethnography challenges the domination of the ethnic perspective in migration studies and the idea of ethnic community itself. It emphasizes the importance of class, focusing on the intersection of class, ethnicity, and gender in the process of migration, migrant incorporation and transnationalism. In theorizing the connection of the two migrant cohorts with their native Croatia the study introduces concepts of "ethnic" and "cosmopolitan" transnationalism as two distinctive experiences mediated by class.

VAL COLIC-PEISKER is a Senior Research Fellow in the Australian Housing and Urban Research Institute at Royal Melbourne Institute of Technology in Melbourne, Australia, and the author of *Split Lives: Croatian Australian Stories*.

A volume in the series Studies of World Migrations, edited by Donna R. Gabaccia and Leslie Page Moch

NOVEMBER

272 PAGES. 6 X 9 INCHES

12 PHOTOGRAPHS, 2 LINE DRAWINGS

CLOTH, 978-0-252-03360-5. **\$45.00s** £26.00

Moving Subjects

Gender, Mobility, and Intimacy
in an Age of Global Empire

EDITED BY TONY BALLANTYNE AND
ANTOINETTE BURTON

Investigating how intimacy is constructed across the restless world of empire

"A significant contribution to some lively areas of historical scholarship, conceptualizing them in new ways: the history of the body, the history of sexuality, the 'new imperial' history, the history of settler societies, and the intersections of race, gender, and class in all of these."

—Ann Curthoys, coeditor of *Connected Worlds: History in Transnational Perspective*

Moving Subjects is the first of its kind to make a case not simply for the necessity of a spatial analysis of imperial formations, but for the indispensability of an investigative approach that links space and movement with the domain of the intimate. Through careful archival research and a commitment to excavating the variety of "mobile intimacies" at the heart of imperial power, its agents, and its interlocutors, contributors offer new evidence and approaches for scholars engaged in capturing the historical nuances of imperial domination.

Contributors are Tony Ballantyne, Antoinette Burton, Adrian Carton, David Haines, Katherine Ellinghaus, Charlotte Macdonald, Michael A. McDonnell, Kirsten McKenzie, Michelle Moran, Fiona Paisley, Adele Perry, Dana Rabin, Christine M. Skwiot, Rachel Standfield, Frances Steel, Elizabeth Vibert, and Kerry Wynn.

TONY BALLANTYNE is an associate professor of history and international studies at Washington University, St Louis, and the author of *Between Colonialism and Diaspora: Sikh Cultural Formations in an Imperial World*. **ANTOINETTE BURTON** holds the Bastian Chair in Global and Transnational Studies at the University of Illinois at Urbana-Champaign and is the author of *The Postcolonial Careers of Santha Rama Rau*.

DECEMBER

320 PAGES. 6 X 9 INCHES. 7 PHOTOGRAPHS

CLOTH (UNJACKETED), 978-0-252-03375-9. **\$70.00x** £39.00

PAPER, 978-0-252-07568-1. **\$27.00s** £15.99

A Noble Fight

African American Freemasonry and the Struggle for Democracy in America

COREY D. B. WALKER

A critical investigation into the associational culture of African American freemasonry

“Walker’s attention to freemasonry expands the terrain of analysis of black civil society. His retelling of the story of the beginning of the association—foregrounding the black Atlantic context—recasts how scholars in the field think of the Masons and their place in African American history. Superb scholarship.”

—Eddie S. Glaude Jr., author of *In a Shade of Blue: Pragmatism and the Politics of Black America*

A Noble Fight examines the metaphors and meanings behind the African American appropriation of the culture, ritual, and institution of freemasonry in navigating the contested domain of American democracy. Combining cultural and political theory with extensive archival research—including the discovery of a rare collection of nineteenth-century records of an African American Freemason Lodge—Corey D. B. Walker provides an innovative perspective on American politics and society during the long transition from slavery to freedom. With great care and detail, Walker argues that African American freemasonry provides a critical theoretical lens for understanding the distinctive ways African Americans have constructed a radically democratic political imaginary through racial solidarity and political nationalism, forcing us to reconsider much more circumspectly the complex relationship between voluntary associations and democratic politics.

COREY D. B. WALKER is an assistant professor in the department of Africana Studies at Brown University.

NOVEMBER

328 PAGES. 6 X 9 INCHES

CLOTH, 978-0-252-03365-0. **\$45.00s** £26.00

Black Star

African American Activism in the International Political Economy

RAMLA M. BANDELE

How activists in the African diaspora formed a black merchant marine, building the foundation for a black nation-state

“A welcome addition to the growing field of African diaspora studies. Bandele’s conclusions are multi-textured and well argued, and she breaks new ground by establishing a framework for analyzing, defining, and testing this often illusive concept.”

—Irma Watkins-Owens, author of *Blood Relations: Caribbean Immigrants and the Harlem Community, 1900–1930*

This book describes how the first African American mass political organization was able to gain support from throughout the African diaspora to finance the Black Star Line, a black merchant marine that would form the basis of an enclave economy after World War I. Ramla M. Bandele explores the concept of diaspora itself and how it has been applied to the study of émigré and other ethnic networks.

In characterizing the historical and political context of the Black Star Line, Bandele analyzes the international political economy during 1919–25 and considers the black politics of the era, focusing particularly on the Universal Negro Improvement Association for its creation of the Black Star Line. She offers an in-depth case study of the Black Star Line as an instance of the African diaspora attempting to link communities and carry out a transnational political and economic project. Arguing that ethnic networks can be legitimate actors in international politics and economics, Bandele also suggests, however, that activists in any given diaspora do not always function as a unit.

RAMLA M. BANDELE is an assistant professor of political science at Indiana University-Purdue University at Indianapolis.

OCTOBER

248 PAGES. 6 X 9 INCHES. 3 LINE DRAWINGS

CLOTH, 978-0-252-03339-1. **\$40.00s** £23.00

Laboring to Learn

Women's Literacy and Poverty in the Post-Welfare Era

LORNA RIVERA

The struggle for literacy, education, and employment for women during welfare reform

"Given the increasing gap between the rich and the poor in the U.S., there is a desperate need for the kind of scholarship that *Laboring to Learn* contributes to the field. There is no other text that I have encountered that so forthrightly and effectively engages the literature on adult education, the political economy of poverty, and questions of public policy."

—Antonia Darder, author of *Reinventing Paulo Freire:*

A Pedagogy of Love

The American adult education system has become an alternative for school dropouts, with some state welfare policies requiring teen mothers and women without high school diplomas to participate in adult education programs to receive aid. Very little has been published about women's experiences in these mandatory programs and whether the programs reproduce the conditions that forced women to drop out in the first place. Lorna Rivera bridges the gap with this important study, the product of ten years' active ethnographic research with formerly homeless women who participated in adult literacy education classes before and after welfare reform. Analyzing the web of ideological contradictions regarding "work first" welfare reform policies, Rivera argues that poverty is produced and reproduced when women with low literacy skills are pushed into welfare-to-work programs and denied education.

LORNA RIVERA is an associate professor of sociology and community studies in the College of Public and Community Service at the University of Massachusetts, Boston.

SEPTEMBER

184 PAGES. 6 X 9 INCHES. 10 PHOTOGRAPHS

CLOTH (UNJACKETED), 978-0-252-03351-3. **\$70.00x** £39.00

PAPER, 978-0-252-07555-1. **\$25.00s** £13.99

Unbound Spirit

Letters of Flora Belle Jan

FLORA BELLE JAN

Edited by Fleur Yano and Saralyn Daly

Introduction by Judy Wu

The inner life of a sensitive and ambitious woman—an exceptional Chinese American flapper, writer, and journalist

"This is a story of a woman living between the two cultures of China and the United States, told in a moving and often heartrending manner. Flora Belle Jan is an exceptional woman who portrays many of the problems of her generation."

—Sue Fawn Chung, author of *Chinese American Death*

Rituals: Respecting the Ancestors

This volume collects the letters written over a thirty-year period by a second generation Chinese American woman, Flora Belle Jan (1906–50). Born in California to immigrant parents and educated at Berkeley and the University of Chicago, Jan raised three children with her husband Charles Wang and worked as a journalist in both the United States and China. Written during the years 1918–48, these letters offer unique insight into the social and political situation of educated, middle-class, professional Chinese American women in the early twentieth century. Literate, candid, and charming, they convey the intellectual curiosity and perspicacity of a vivacious and ambitious woman while tracing her engagement with two different worlds.

FLEUR YANO is a professor emerita of physics and astronomy at California State University, Los Angeles, and a daughter of Flora Belle Jan. **SARALYN DALY** is a professor emerita of English at California State University, Los Angeles, and author of the biography *Katherine Mansfield*. **JUDY WU** is an associate professor of history at The Ohio State University.

JANUARY

264 PAGES. 6 X 9 INCHES. 19 PHOTOGRAPHS

CLOTH, 978-0-252-03380-3. **\$42.00s** £23.00

Postmodern American Literature and Its Other

W. LAWRENCE HOGUE

Redefining postmodern American literature to include the voices of women and nonwhite writers

"The most extended critique of contemporary American literature's blind spots published to date. Few critics before Hogue have taken such a nuanced approach to the best work of these authors; perhaps none have addressed the degree to which they remain within or work against the narrowest precepts of the Enlightenment. This book will challenge our conversations about American literature for years to come."

—Darryl Dickson-Carr, author of *The Columbia Guide to Contemporary African American Fiction*

Although literary postmodernism has been defined in terms of difference, multiplicity, heterogeneity, and plurality, some of the most vaunted authors of postmodern American fiction—such as Thomas Pynchon, Paul Auster, and other white male authors—often fail to adequately represent the distinct subjectivities of African Americans, American Indians, Latinos and Latinas, women, the poor, and the global periphery. In this groundbreaking study, W. Lawrence Hogue exposes the ways in which much postmodern American literature privileges a typically Eurocentric, male-oriented type of subjectivity, often at the expense of victimizing or objectifying the ethnic or gendered Other. In contrast to the dominant white male perspective on postmodernism, Hogue points to African American, American Indian, and women authors within the American postmodern canon—Rikki Ducornet, Kathy Acker, Ishmael Reed, and Gerald Vizenor—who work against these structures of stereotype and bias, resulting in a literary postmodernism that more genuinely respects and represents difference.

W. LAWRENCE HOGUE is a professor of English at the University of Houston and the author of several books, including *The African American Male, Writing, and Difference: A Polycentric Approach to African American Literature, Criticism, and History*.

JANUARY

264 PAGES. 6 X 9 INCHES

CLOTH, 978-0-252-03383-4. **\$45.00s** £26.00

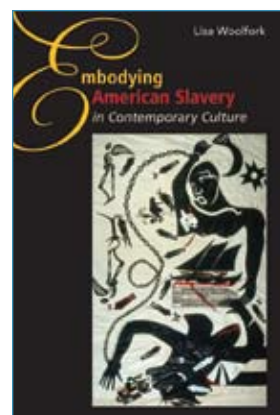
Embodying American Slavery in Contemporary Culture

LISA WOOLFORK

A unique study of slavery reenactments and performances in African American literature and culture

"A welcome addition to the African diaspora conversations about slavery, its trauma, and the complications of its remembrance. Woolfork's focus on the bodily epistemology of the slave past as a part of a transnational, multi-racial, multi-generational critique is well conceived and provocative."

—Sheila Smith McKoy, author of *When Whites Riot: Writing Race and Violence in American and South African Violence*



This study explores contemporary novels, films, performances, and reenactments that depict American slavery and its traumatic effects by invoking a time-travel paradigm to produce a representational strategy of "bodily epistemology." Disrupting the prevailing view of traumatic knowledge that claims that traumatic events are irretrievable and accessible only through oblique reference, these novels and films circumvent the notion of indirect reference by depicting a replaying of the past, forcing present-day protagonists to witness and participate in traumatic histories that for them are neither dead nor past. Lisa Woolfork cogently analyzes how these works deploy a representational strategy that challenges the divide between past and present, imparting to their recreations of American slavery a physical and emotional energy to counter America's apathetic or amnesiac attitude about the trauma of the slave past.

LISA WOOLFORK is an associate professor of English at the University of Virginia.

JANUARY

256 PAGES. 6 X 9 INCHES. 2 PHOTOGRAPHS

CLOTH, 978-0-252-03390-2. **\$40.00s** £23.00

African Women Playwrights

EDITED AND WITH AN INTRODUCTION BY
KATHY A. PERKINS

Foreword by Amandina Lihamda

For the first time, a distinctive collection of plays by African women published in English

"These plays are fascinating; the plots and characters are varied, interesting, and well developed. Moreover, as the only collection of plays written exclusively by African women, this collection will be immensely appealing to students and scholars of theatre, literature, cultural studies, African studies, and women's studies, as well as general readers interested in contemporary African plays and playwrights."

—Judith Stephens-Lorenz, editor of *The Plays of Georgia Douglas Johnson: From the New Negro Renaissance to the Civil Rights Movement*

This anthology consists of nine plays by a diverse group of women from throughout the African continent. The plays focus on a wide range of issues, such as cultural differences, AIDS, female circumcision, women's rights to higher education, racial and skin color identity, prostitution as a form of survival for young girls, and nonconformist women resisting old traditions. In addition to the plays themselves, this collection includes commentaries by the playwrights on their own plays, and editor Kathy A. Perkins provides additional commentary and a bibliography of published and unpublished plays by African women.

The playwrights featured are Ama Ata Aidoo, Violet R. Barungi, Tsitsi Dangarembga, Nathalie Etoke, Dania Gurira, Andiah Kisia, Sindiwe Magona, Malika Ndlovu (Lueen Conning), Juliana Okoh, and Nikkole Salter.

KATHY A. PERKINS is a professor of theatre at the University of Illinois at Urbana-Champaign. Her publications include *Black South African Women: An Anthology of Plays*, *Strange Fruit: Plays on Lynching by American Women*, and several other anthologies of plays.

DECEMBER

280 PAGES. 6.125 X 9.25 INCHES. 10 PHOTOGRAPHS
CLOTH (UNJACKETED), 978-0-252-03387-2. **\$65.00x** £37.00
PAPER, 978-0-252-07573-5. **\$25.00s** £13.99

The Devil You Dance With

Film Culture in the New South Africa
EDITED AND WITH AN INTRODUCTION BY
AUDREY THOMAS McCLUSKEY

Invaluable, illuminating interviews with South African filmmakers

"An extremely important work, *The Devil You Dance With* is the first comprehensive study of South African filmmaking in the critical post-apartheid period. This book gives vital insight into how globalization actually impacts a non-Western society that has few defenses beyond the awareness and canniness of the artists involved. Strongly recommended to anyone interested in film."

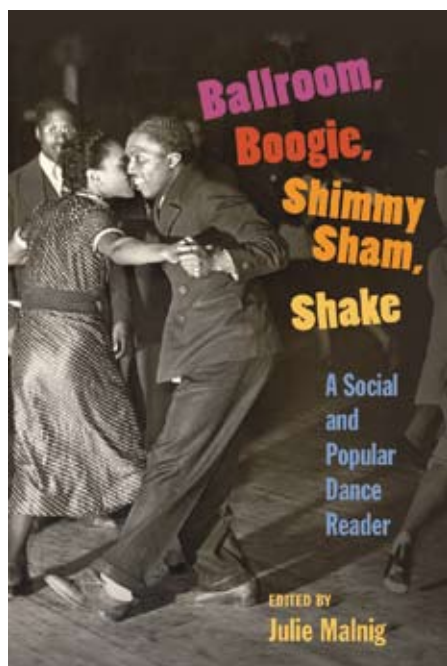
—Peter Davis, director of the award-winning documentary films *Winnie Mandela* and *In Darkest Hollywood: Cinema and Apartheid*

South African film culture, like so much of its public life, has undergone a tremendous transformation during its first decade of democracy. Filmmakers, once in exile, banned, or severely restricted, have returned home; subjects once outlawed by the apparatchiks of apartheid are now fair game; and a new crop of insurgent filmmakers are coming to the fore. Compiled and edited by Audrey Thomas McCluskey, this extraordinary volume presents twenty-five in-depth interviews with established and emerging South African filmmakers such as Zola Maseko, Teboho Mahlatsi, Ntshaveni wa Luruli, and many more. The interviews capture the filmmakers' spirit, energy, and ambition as they attempt to give birth to a film culture that reflects the heart and aspirations of their diverse and emergent nation.

AUDREY THOMAS McCLUSKEY is an associate professor of African American and African diaspora studies and served for seven years as the director of the Black Film Center/Archive at Indiana University. Her publications include *Imaging Blackness: Race And Racial Representation in Film Poster Art* and other books.

JANUARY

240 PAGES. 6 X 9 INCHES. 21 PHOTOGRAPHS
CLOTH (UNJACKETED), 978-0-252-03386-5. **\$65.00x** £37.00
PAPER, 978-0-252-07574-2. **\$25.00s** £13.99



Ballroom, Boogie, Shimmy Sham, Shake

A Social and Popular Dance Reader

EDITED BY JULIE MALNIG

Examining social and popular dance forms from a variety of critical and cultural perspectives

“An incredibly needed volume for undergraduate and graduate students, teachers, and advisors in the field of dance. These essays afford compelling glimpses into communities dancing in particular places and times; the authors provide nuanced understandings of dancing as a means of forming identity and community.”

—Ann Dils, coeditor of *Moving History/Dancing Cultures: A Dance History Reader*

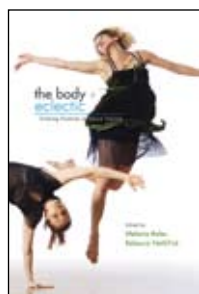
“This invaluable volume covers an impressive range of genres, illuminating the liveliness and diversity of social dance. The book makes a unique contribution at a time when the field of dance studies is expanding to include forms other than Euro-American concert dance. An excellent book and a godsend for classroom use.”

—Tricia Henry Young, director of the graduate program in American dance studies, Florida State University

This dynamic collection documents the rich and varied history of social dance and the multiple styles it has generated, while drawing on some of the most current forms of critical and theoretical inquiry. The essays cover different historical periods and styles; encompass regional influences from North and South America, Britain, Europe, and Africa; and emphasize a variety of methodological approaches, including ethnography, anthropology, gender studies, and critical race theory. While social dance is defined primarily as dance performed by the public in ballrooms, clubs, dance halls, and other meeting spots, contributors also examine social dance’s symbiotic relationship with popular, theatrical stage dance forms.

Contributors are Elizabeth Aldrich, Barbara Cohen-Stratynier, Yvonne Daniel, Sherril Dodds, Lisa Doolittle, David F. García, Jurretta Jordan Heckscher, Constance Valis Hill, Karen W. Hubbard, Tim Lawrence, Julie Malnig, Carol Martin, Juliet McMains, Terry Monaghan, Halifu Osumare, Sally R. Sommer, May Gwin Waggoner, Tim Wall, and Christina Zanfagna.

JULIE MALNIG is an associate professor at the Gallatin School of Individualized Study at New York University and the author of *Dancing Till Dawn: A Century of Exhibition Ballroom Dance*.



ALSO OF INTEREST

The Body Eclectic

Evolving Practices in Dance Training

EDITED BY MELANIE BALES AND REBECCA NETTL-FIOL

Paper, 978-0-252-07489-9, **\$30.00s** £16.99

Dancing Lives

Five Female Dancers from the Ballet d'Action
to Merce Cunningham

KAREN ELIOT

Cloth, 978-0-252-03250-9, **\$32.95** £18.99



NOVEMBER

356 PAGES. 6 X 9 INCHES. 27 PHOTOGRAPHS

CLOTH (UNJACKETED), 978-0-252-03363-6. **\$75.00x** £42.00

PAPER, 978-0-252-07565-0. **\$25.00s** £13.99

If Beale Street Could Talk

Music, Community, Culture

ROBERT CANTWELL

A dazzling, expansive exploration of the culture-making activities and artifacts of everyday life

"This collection is magisterial in terms of its historical and contemporary depth and breadth, and its conversations with a very wide range of philosophers, theorists, artists, musicians, and cultural forms and ideas. The writing is superb, suffused with originality, playfulness, intensity, and the willingness to take risks that models the best of public intellectual writing."

—Mary Hufford, editor of *Conserving Culture: A New Discourse on Heritage*

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ROBERT CANTWELL is a professor of American studies at the University of North Carolina and the author of *Ethnomimesis: Folklife and the Representation of Culture* and other works.

OCTOBER

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AMY KORITZ is an associate professor of English at Tulane University and the author of *Gendering Bodies/Performing Art: Dance and Literature in Early Twentieth-Century British Culture*.

DECEMBER

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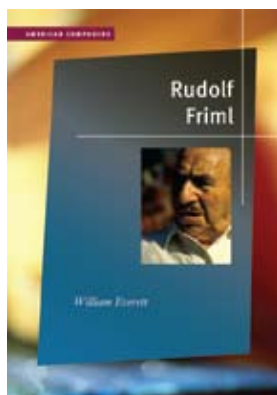
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Rudolf Friml (1879–1972) is best known as the composer of romantic 1920s operettas. Beginning in 1912 he wrote music in different styles for Broadway, and in 1914, along with Irving Berlin and Victor Herbert, he became a charter member of the American Society of Composers, Authors and Publishers (ASCAP). Skilled at evoking far-away times and places through music, Friml also composed music for films, often based on his popular musicals such as *Rose Marie* and *The Vagabond King*. Parallel to this stage and screen activity, he composed piano concertos, orchestral works, and piano pieces and songs. William Everett discusses Friml in the larger historical contexts of the American operetta, the Indianist movement, Francophilia, Orientalism, and romantic nostalgia.

WILLIAM EVERETT is associate professor of music history at the Conservatory of Music, University of Missouri–Kansas City. He is the author of *Sigmund Romberg* and coeditor of *The Cambridge Companion to the Musical*.

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NOVEMBER

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LOYAL JONES is the author of nine books and dozens of articles on Appalachian culture, including *Laughter in Appalachia: A Festival of Southern Mountain Humor*. For twenty-three years he was director of the Appalachian Center at Berea College.

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Until recently, most scholarly work on Chinese music in both Chinese and Western languages has focused on genres, musical structure, and general history and concepts, rather than on the musicians themselves. This volume breaks new ground by focusing on individual musicians active in different amateur and professional music scenes in mainland China, Hong Kong, and Chinese communities in Europe. Using biography to deepen understanding of Chinese music, contributors present contextualized portraits of rural folk singers, urban opera singers, literati, and musicians on both geographic and cultural frontiers.

Contributors are Nimrod Baranovitch, Rachel Harris, Frank Kouwenhoven, Tong Soon Lee, Peter Micic, Helen Rees, Antoinet Schimmelpenninck, Shao Binsun, Jonathan P. J. Stock, and Bell Yung.

HELEN REES is a professor of ethnomusicology at the University of California, Los Angeles, and the author of *Echoes of History: Naxi Music in Modern China*.

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PETER J. ALBERT and **GRACE PALLADINO** are codirectors of the Samuel Gompers Papers and members of the history faculty at the University of Maryland. Peter J. Albert's other books include the fifteen-volume *Perspectives on the American Revolution*, coedited with Ronald Hoffman. Grace Palladino's most recent book is *Skilled Hands, Strong Spirits: A Century of Building Trades History*.

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DANIEL M. FRIEDENBERG is the president of John-Platt Enterprises. A recipient of the Heath Literary Award for Distinguished Numismatic Achievement, he is the former curator of coins and medals for the Jewish Museum, New York, and his books include *Great Jewish Portraits in Metal* and *Medieval Jewish Seals from Europe*.

JANUARY

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JONATHAN D. HILL is a professor in the Department of Anthropology at Southern Illinois University Carbondale and the author of *Keepers of the Sacred Chants: The Poetics of Ritual Power in an Amazonian Society*.

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This history of health, illness, and medical care in one downstate Illinois county offers a richly detailed account, spanning more than a century of health care, from the perspectives of county residents, nurses, doctors, and public health professionals. Drawing on a wealth of oral history interviews, hospital records, and other primary documents, Lucinda McCray Beier provides insight into home management of ill health, birth, and death; nurses’ training and practices; the experiences of African American healers and patients; public health provision; and other topics. By observing the history of medicine and public health through the eyes of practitioners and laypeople over an extended period in one Midwestern county, this volume offers insight into broad American experience as well as an important counterweight to metropolitan-oriented, physician-centered studies.

LUCINDA MCCRAY BEIER is a professor of history at Illinois State University and the author of *For Their Own Good: The Transformation of English Working-Class Health Culture, 1880–1970*.

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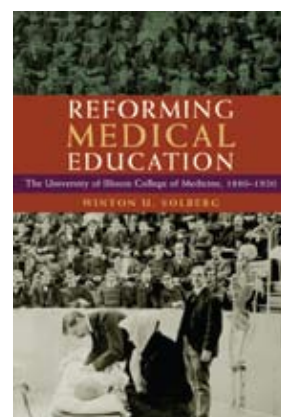
The University of Illinois College of Medicine has its origins in the 1882 opening of the College of Physicians and Surgeons of Chicago. In 1897 the College of Physicians and Surgeons became affiliated with the University of Illinois and began a relationship that endured its fair share of trials, successes, and even a few bitter fights. In this fact-filled volume, Winton U. Solberg places the early history of the University of Illinois College of Medicine in a national and international context, tracing its origins, crises, and reforms through its first tumultuous decades.

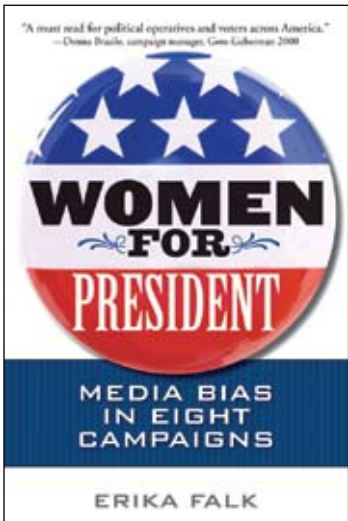
Solberg discusses the role of the College of Medicine and the city of Chicago in the historic transformation from the late nineteenth century, when Germany was the acknowledged world center of medicine and the germ theory of disease was not yet widely accepted, to 1920, by which time the United States had emerged as the leader in modern medical research and education. With meticulous scholarship and attention to detail, this volume chronicles the long and difficult struggle to achieve that goal.

WINTON U. SOLBERG is professor emeritus of history at the University of Illinois at Urbana-Champaign. His many publications include *The University of Illinois, 1894–1904: The Shaping of the University* and *Redeem the Time: The Puritan Sabbath in Early America*.

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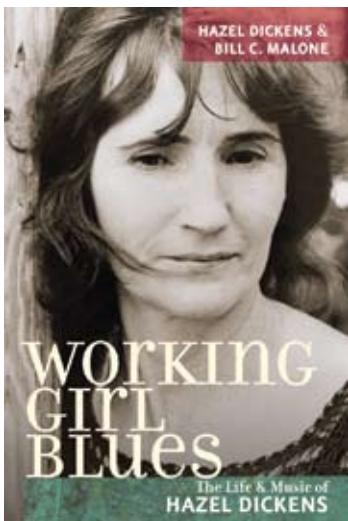




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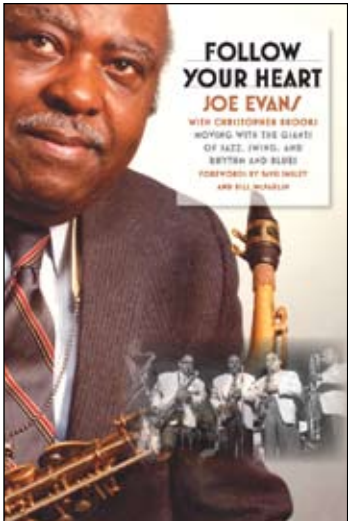
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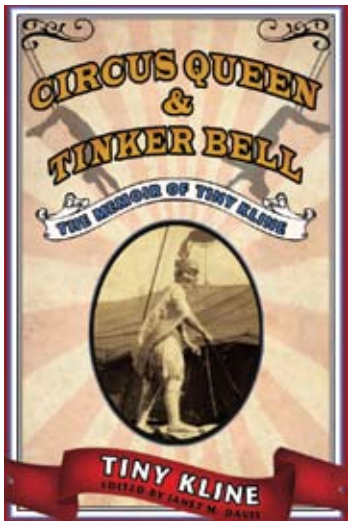


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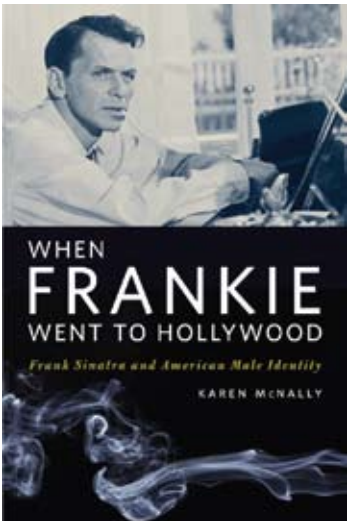


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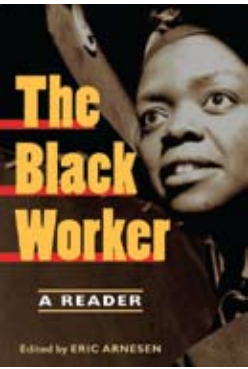
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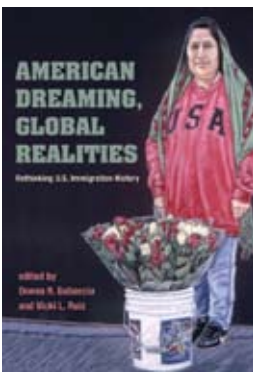
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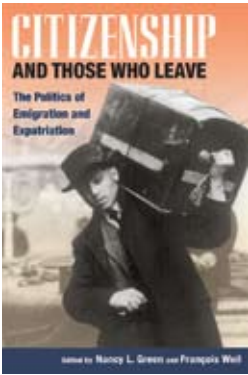
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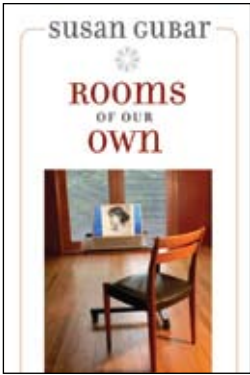
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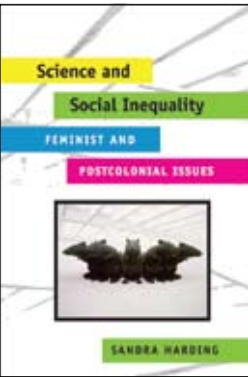
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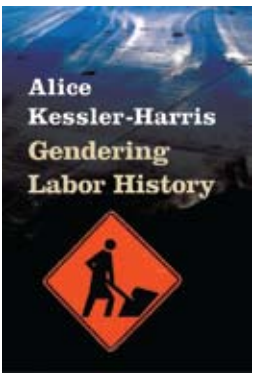
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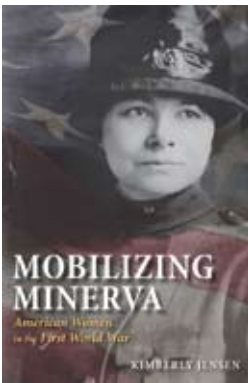
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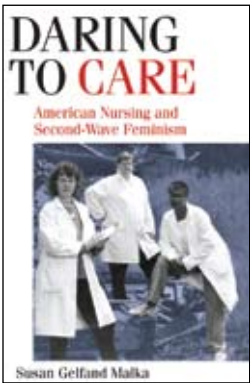
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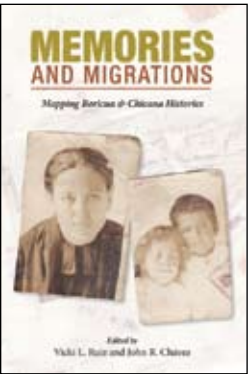
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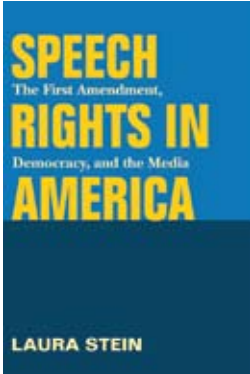
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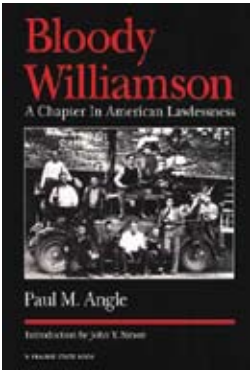


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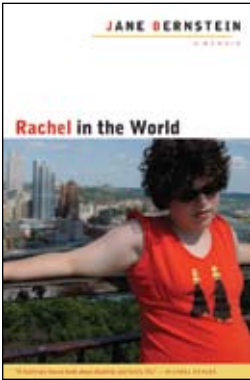
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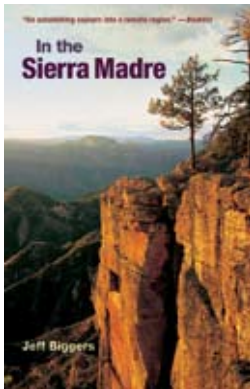
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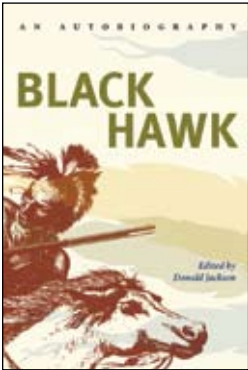
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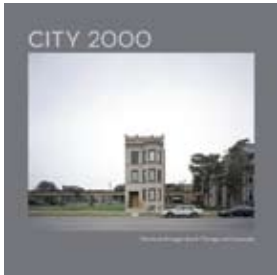
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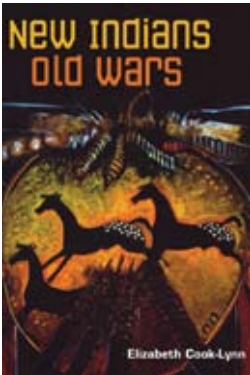
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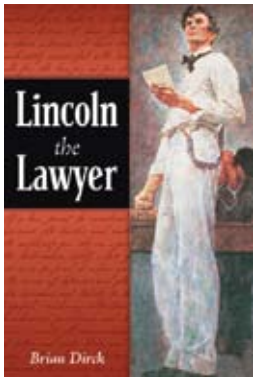
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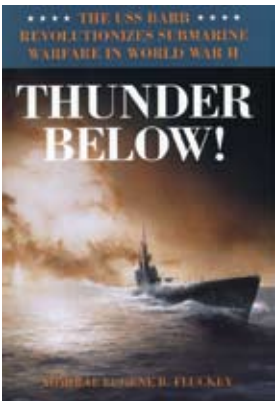
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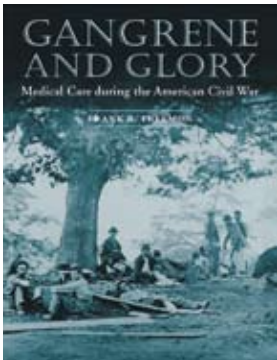
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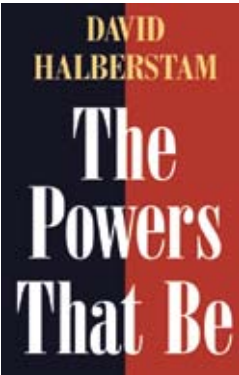
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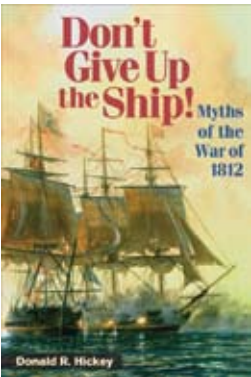
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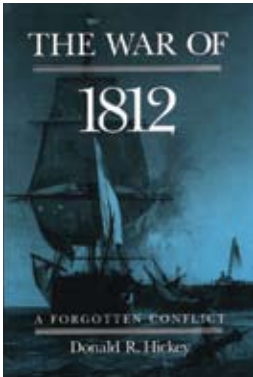
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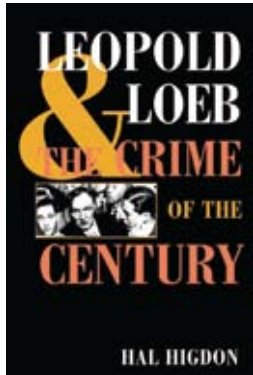
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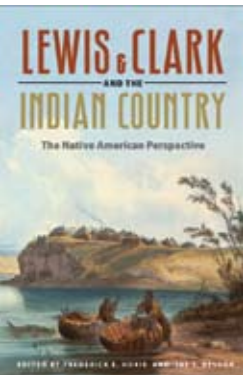
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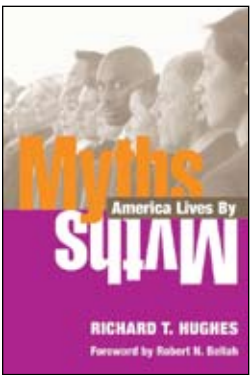
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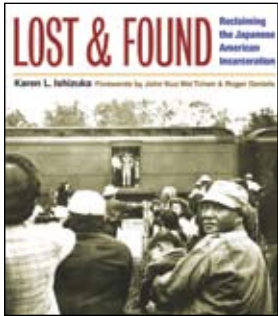
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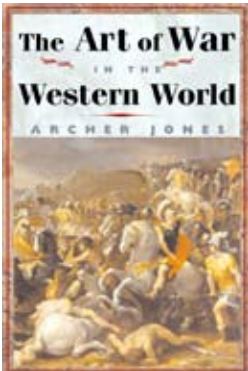


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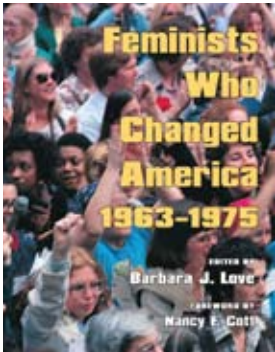


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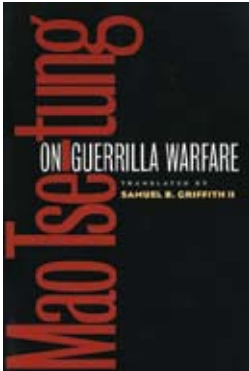
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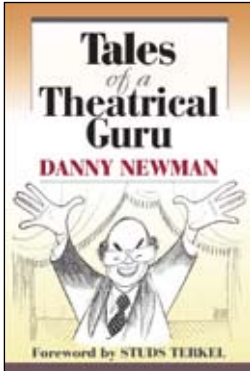
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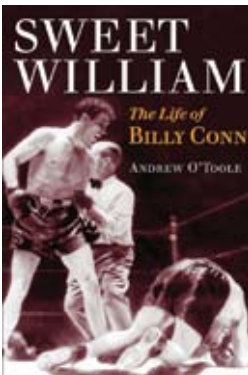
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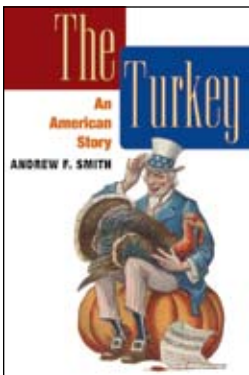
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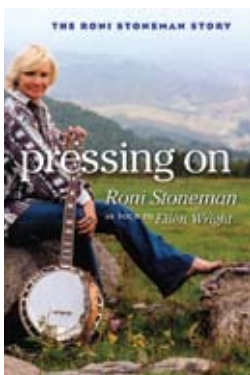
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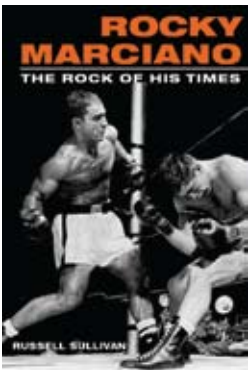
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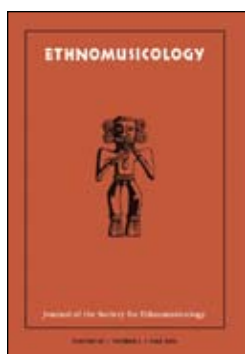


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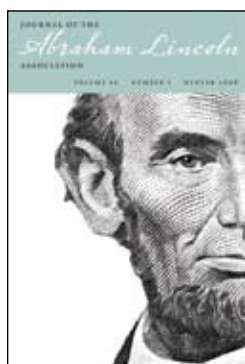
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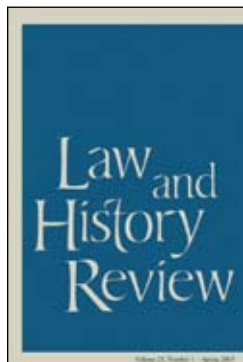
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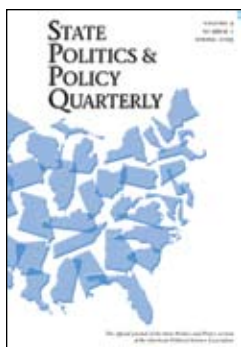
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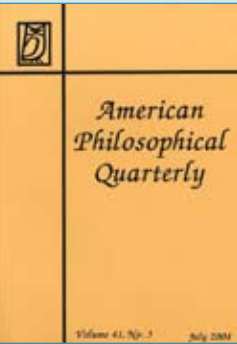
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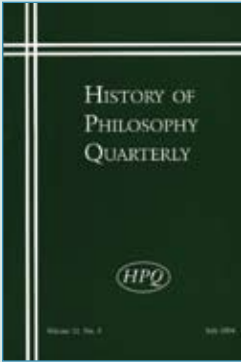
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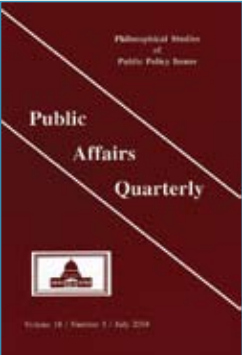
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African Women Playwrights	43	God's Country, Uncle Sam's Land	27	Place Names of Illinois	15
American in Hitler's Berlin	12	Gompers	48	Plotkin	12
Ancient Rome in Early Opera	47	Hallwas	2	Poetry and Violence	31
Ballantyne/Burton	39	Harper	33	Policing and the Poetics of Everyday Life	38
Ballroom, Boogie, Shimmy Sham, Shake	44	Hayloft Gang	3	Political Geographies of Pregnancy	26
Bande	40	Health Culture in the Heartland, 1880–1980	50	Political Use of Racial Narratives	29
Beauvoir	11	Hill	49	Postmodern American Literature and Its Other	42
Been a Heavy Life	38	Hogue	42	Presser	38
Beier	50	How to Live/What to Do	22	Pride	29
Berry	3	If Beale Street Could Talk	45	Prostitution, Polygamy, and Power	25
Bertram	14	Immortal Sofa	34	Queer Episodes in Music and Modern Identity	30
Beyond the Gibson Girl	23	Irmscher	18	Record Makers and Breakers	10
Black Star	40	Jan	41	Rees	47
Bound for America	30	Jones	46	Reforming Medical Education	50
Broven	10	Kanfer	16	Riggio	35
Brown	24	Kerstetter	27	Rivera	41
Bryan/Bair/De Angury	36	Ketterer	47	Rudolf Friml	46
Buchanan	34	Koritz	45	Sally Potter	4
Burkhardt	19	Kronenfeld	49	Samuel Gompers Papers	48
Callary	15	Kumar	28	Sasanian Jewry and Its Culture	48
Cantwell	45	La Marche	24	Schwoch	37
Colic-Peisker	39	Laboring to Learn	41	Selected Papers of Jane Addams	36
Collomp/Groppa	12	Legacy of Edward W. Said	13	Simons	11
Complete Poems	21	Letters to Women	35	Solberg	50
Country Music Humorists and Comedians	46	Life along the Illinois River,	6-7	Spanos	13
Culture Makers	45	Lincoln Assassination	9	Spectres of 1919	20
Davis/Wilson	8	Lincoln-Douglas Debates	8	Spring	34
Davis	22	Lives in Chinese Music	47	Stanton	34
Daynes	25	Longfellow Redux	18	Stein	32
Devil You Dance With	43	Made-from-Bone	49	Sufficiency of the Actual	32
Dime Novel Desperadoes	2	Making Truth	24	Temperley	30
Dreiser	35	Malnig	44	Terrence Malick	4
Edwards/Steers	9	Map of the Night	32	Unbound Spirit	41
Embodying American Slavery in Contemporary Culture	42	Maxwell	19	Underwood	27
Engaging Humor	31	McAndrews	28	Use Trouble	33
Era of Education	28	McCluskey	43	Wagoner	32
Everett	46	McDowell	31	Walker	40
Eve's Daughter/ <i>Modern Woman</i>	17	McKay	21	Wartime Diary	11
Familiar and the Unfamiliar in Twentieth-Century Architecture	24	Michaels	4	Webster	17
Fanti Kinship and the Analysis of Kinship Terminologies	49	Migration, Class, and Transnational Identities	39	Wender	38
Female Gladiators	26	More Wives Than One	25	Whitt	37
Fields	26	Morris	22	William Maxwell	19
Foley	20	Moving Subjects	39	Woliver	26
Fowler	4	My Sense of Silence	22	Women in American Journalism	37
Friedenberg	48	Nichols	25	Woolfork	42
From Yahweh to Yahoo!	27	Nietzsche	14	Yano/Daly	41
Fuller/Whitesell	30	Noble Fight	40	Zalaznik	6-7
		On Firm Ground	16		
		Oring	31		
		Outside the Box	28		