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 Zane Grey in Monument Valley, ca 1920.
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Zane Grey

His Life, His Adventures, His Women

THOMAS H. PAULY

The first accurate and thorough biography of the man behind the myths of the Old West

"Much has been written about Zane Grey in the century since his first book was published. Sadly, very little of it will stand the test of time. Thomas Pauly's book, on the other hand, ranks with the best that has ever been written on the subject. It is thoroughly researched, well documented, and fascinating. Quite simply, it is a masterpiece. A must-read for every serious student of the Old West."

— Joe L. Wheeler, Ph.D., cofounder and executive director of Zane Grey's West Society, publisher and editor of *Zane Grey's West* magazine

Zane Grey was a disappointed aspirant to major league baseball and an unhappy dentist when he belatedly decided to take up writing at the age of thirty. He went on to become the most successful American author of the 1920s, a significant figure in the early development of the film industry, and central to the early popularity of the Western.

Grey's personal life was as colorful as his best novels. Two backcountry trips into the Grand Canyon inspired his first Westerns, and he returned to Arizona annually for many years. His matching passion for sport fishing carried him to Mexico, Nova Scotia, the Galapagos Islands, New Zealand, Tahiti, and Australia. These trips were a canvas for the striking contradictions in Grey's life. Though he celebrated chastity and romantic love in his novels and his marriage was crucial to his success, these ideals were sorely tested by his long separations, deep depressions, and multiple involvements with women. Likewise his popularization of hunting, fishing, and the latest equipment threatened the wilderness that he revered and campaigned to protect.

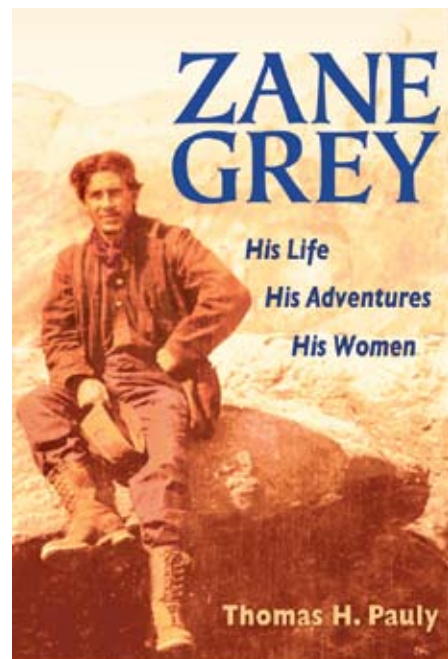
Thomas H. Pauly's book is the first full-length biography of Zane Grey to appear in over thirty years. Using a hitherto unknown trove of letters and journals, including never-before-seen photographs of his adventures—both natural and amorous—*Zane Grey* will greatly enlarge and radically alter the current understanding of the superstar author.

THOMAS H. PAULY is a professor of English at the University of Delaware. He is the author of books on Elia Kazan and the historical background of the musical *Chicago*.

OCTOBER

392 PAGES. 6 X 9 1/4 INCHES. 37 PHOTOGRAPHS

CLOTH, ISBN 0-252-03044-3. \$34.95 £22.95



"Pauly's work is unsurpassed. Not only has he thoroughly researched the existing material on Grey, he has industriously tracked down all sorts of family archives, letters, journals and other materials barely used by previous authors."

— John Cawelti, author of *Six-Gun Mystique*



Frank Norris

A Life

JOSEPH R. McELRATH JR. AND JESSE S. CRISLER

The first complete biography of this centrally important American novelist to appear in over seventy years

"The fluid prose and exhaustive research of *Frank Norris, A Life* dramatically revises and updates our view of Norris as an aesthete and theorist of fiction, and neatly distinguishes between verifiable facts and reasonable inferences. Written by the world's leading scholars in the field, this is the definitive Norris biography."

— Gary Scharnhorst, editor of the journal *American Literary Realism*

"McElrath and Crisler have produced a major, much-needed work of scholarship which will become the standard on Norris immediately."

— Joel Myerson, Distinguished Professor Emeritus, University of South Carolina

Born in Chicago in 1870, Frank Norris led a life of adventure and art. He moved to San Francisco at fifteen, spent two years in Paris painting, and returned to San Francisco to become an internationally famous author. He died at age thirty-two from a ruptured appendix. During his short life, he wrote an inspired series of novels about the United States coming of age. *The Octopus* was a prescient warning about the threat of monopolies, and *The Pit* exposed the intrigues and dirty dealings at the Chicago grain exchange. Extensively reprinted, Norris's works have also found their way into popular consciousness through film (Erich von Stroheim's *Greed*), and even an opera based on his portrait of the huge, dumb, and murderous dentist, *McTeague*.

Interest in this dynamic writer was wide and sustained, but Frank Norris and his family did biographers no favors. Norris burned most of his correspondence, the 1906 San Francisco earthquake and fire devoured more, and his brother and widow dispersed his surviving papers as gifts. As a result, it was thought impossible to assemble enough material to surpass the single existing biography, published in 1932. Authors Joseph R. McElrath Jr. and Jesse S. Crisler, acknowledged as the leading experts on Norris, have spent over thirty years overcoming these obstacles, devotedly amassing the material necessary to at last fashion a truly full-scale portrait of the artist. Anyone familiar with the breezier existing accounts of the man and hungering for the real story will agree that *Frank Norris, A Life* was worth the wait.

JOSEPH R. McELRATH JR. is the William Hudson Rogers Professor of English at Florida State University. He is the author of *Frank Norris Revisited* and *Frank Norris: A Descriptive Bibliography*. **JESSE S. CRISLER** is a professor of English at Brigham Young University. He is the editor of *Frank Norris: Collected Letters*, and coeditor of *Frank Norris: A Reference Guide*.

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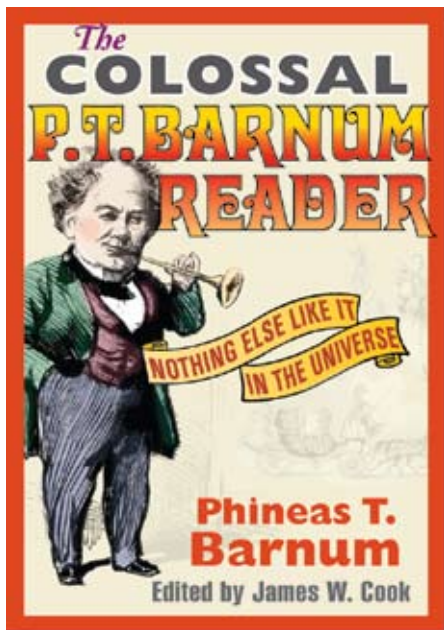
The Turmoil

BOOTH TARKINGTON

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The Colossal P. T. Barnum Reader

Nothing Else Like It in the Universe

PHINEAS T. BARNUM

Edited by James W. Cook

An encyclopedic treasure trove from the mastermind behind “The Greatest Show on Earth”

“Barnum—arguably more than any other nineteenth-century impresario—transcended local cultural markets to cultivate a powerful and profitable presence on the national and global stage under the guise of providing educational entertainment for diverse audiences of all ages. Using fascinating, funny, and informative sources, Cook offers an excellent showcase of the central role that nineteenth-century showman P. T. Barnum played in laying the foundations of the modern culture industry.”

—Janet M. Davis, author of *The Circus Age: Culture and Society under the American Big Top*

The Colossal P. T. Barnum Reader reveals the trailblazing American showman P. T. Barnum as, by turns, a moral reformer, a habitual hoaxer, an insightful critic, a savvy “puffer,” a master of images, a sparkling writer, a relentless provocateur, and an early advocate of “family” entertainments. Taken together, these selections paint a new and more complete portrait of this complex man than has ever been seen before.

James W. Cook’s *The Colossal P. T. Barnum Reader* is the largest collection of Barnum’s works ever produced. Included are excerpts from his pseudo-autobiographical novel *The Adventures of an Adventurer* (1841), his European letters from 1844–46 informing readers of the *New York Atlas* of his regal reception overseas, and a large selection from his *Ancient and Modern Humbugs of the World*, Barnum’s 1864–65 insider’s look into the frauds of nineteenth-century American culture. It offers a glimpse of Tom Thumb’s minstrel and singing performances in front of Queen Victoria, Barnum’s many fraudulent representations of the supposedly ancient Joice Heth, and a more immediate, less filtered sense of Barnum as cultural and social critic in his serialized writings and travelogues. This volume also features reproductions of difficult-to-find posters from Barnum’s two-decade collaboration with the prominent New York lithographers Currier and Ives, and vintage photographs.

We follow P. T. Barnum’s career from itinerant hawker, hardly distinguishable from his pre-industrial forebears, to manager of the world’s first show business empire, with a staff of thousands and brand recognition across four continents. *The Colossal P. T. Barnum Reader* tracks the shifting personas of the great showman, his representational choices, and his publics across the nineteenth century.

JAMES W. COOK is an associate professor of history and American culture at the University of Michigan. He is the author of *The Arts of Deception: Playing with Fraud in the Age of Barnum*.

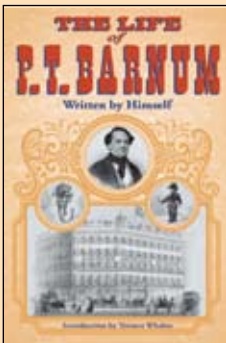
NOVEMBER

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PAPER, ISBN 0-252-07295-2. **\$19.95** £12.95

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Introduction by Terence Whalen

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American Engineer

LEONARD K. EATON

Appendix by Emory L. Kemp

The life of one of America's most brilliant civil engineers

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In this close study of a key figure in the history of technology, Leonard K. Eaton examines Hardy Cross's training, his work, his teaching, and his ideas, demonstrating how his achievements represent a pivotal moment in the history of structural engineering. During Cross's tenure at the University of Illinois (1921–37), he developed the "moment distribution method," allowing mathematicians to calculate statistically indeterminate frames of reinforced concrete for the first time. Later known as the Cross method, this achievement made possible the calculations that allowed for safe and efficient designs from reinforced concrete—a new material at the time—and the subsequent architectural revolution.

LEONARD K. EATON is Emil Lorch Professor of Architecture, emeritus, at the University of Michigan. He is the author of *Landscape Artist in America: The Life and Work of Jens Jensen* and other books. **EMORY L. KEMP** is professor emeritus and director of the Institute for the History of Technology and Industrial Archaeology at West Virginia University.

Supported by grants from the Graham Foundation for Advanced Studies in the Fine Arts and from the Henry Luce III fund for Distinguished Scholarship administered by The College of Wooster.

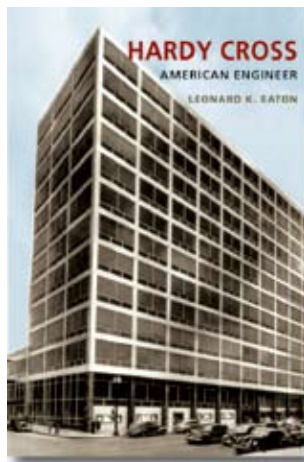
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NEW IN PAPERBACK

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The definitive story of a troubled poet's struggles and triumphs

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— *Library Journal*

"This is the first full biography of Masters, and it is also likely to be the last, Russell has done his job so well. . . . Crisply written, meticulously researched and documented, this is *the* biography of Masters for the foreseeable future."

— James Hurt, author of *Writing Illinois: The Prairie, Lincoln, and Chicago*

Now in paperback, this biography of Edgar Lee Masters, author of the celebrated *Spoon River Anthology*, one of the most widely read and discussed works of poetry ever written in America, brilliantly conveys the internal contradictions that drove Masters throughout his life.

Herbert K. Russell is the first scholar to be allowed to read and quote from all of Masters's diaries, his correspondence, and the unpublished chapters of his 1936 autobiography *Across Spoon River*. Russell skillfully tempers Masters's own version of events to craft a nuanced account of the poet's tempestuous relationships, impetuous business decisions, and artistic struggles.

HERBERT K. RUSSELL, retired director for college relations at John A. Logan College, Carterville, Illinois, is the editor of *The Enduring River: Edgar Lee Masters' Uncollected Spoon River Poems* and other books.

AUGUST

496 PAGES. 6 1/4 X 9 1/2 INCHES.

25 PHOTOGRAPHS

PAPER, ISBN 0-252-07314-2.

\$21.95 £14.95

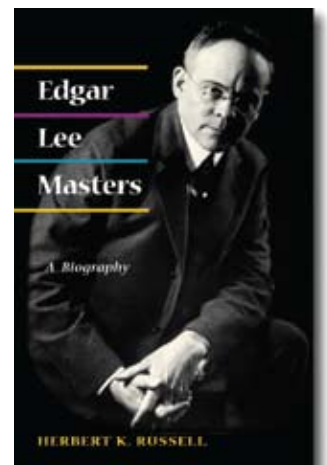


Figure Skating

A History

JAMES R. HINES

The only comprehensive history of figure skating in over forty years

Figure skating, unique in its sublimely beautiful combination of technical precision, musicality, and interpretive elements, has undergone many dramatic developments since the only other history of the sport was published in 1959. This exciting and information-packed new history describes skating's many technical and artistic advances, its important personages, its intrigues and scandals, and its historical high points. Abundant full-color and black-and-white photographs illustrate the text.

James R. Hines divides his history into three periods separated by the World Wars. First, he follows functional and recreational ice skating through its evolution into national schools, culminating in the establishment of the International Skating Union and the ascendancy of an international style of skating. Second, he explains the changes that occurred as the sport expanded into the form we recognize and enjoy today. And finally, he shows how skating became increasingly athletic, imaginative, and intense following World War II, as the main focus turned to the skaters themselves. *Figure Skating* profiles 148 World and Olympic champions as well as others who, in Dick Button's words, "left the sport better because they were in it."

Beginning with mythological tales from twelfth- and thirteenth-century Scandinavians, Hines presents hundreds of individual skaters who have contributed to the sport. They include figure skating's patron saint Lydwina of Schiedam, whose late-fourteenth-century skating tumble has been documented in a woodcut; Ulrich Salchow and Axel Paulsen, who gave their names to distinctive jumps; Madge Syers, who entered and medaled at the previously all-male World Championships in 1902; and Sonja Henie, who took skating to the silver screen. The history ends with the 2002 skating season, when Maria Butyrskaya and Michelle Kwan commanded the most attention, and an unfortunate judging decision rocked the pairs' competition, resulting in a new judging system.

Beyond the contributions of individual skaters, *Figure Skating* traces the growth of competitions and show skating (professional and amateur), and discusses social, political, and ethical concerns that have affected the sport. Along with over seventy magnificent historical illustrations spread throughout the book, a very special gallery features the photographs of every World and Olympic champion. *Figure Skating* is an informative and inspiring resource, sure to be enjoyed by anyone who has ever skated recreationally or in competition, and by the many fans who have followed this beautiful sport as spectators.

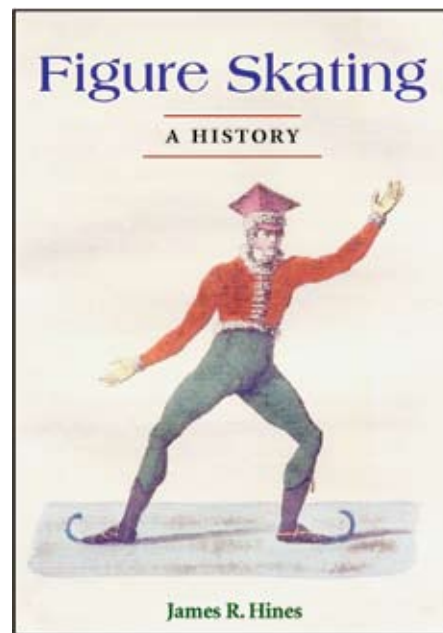
JAMES R. HINES is a professor of musicology at Christopher Newport University, Newport News, Virginia, and has been skating since the 1950s.

Copublished with the World Figure Skating Museum and Hall of Fame in Colorado Springs

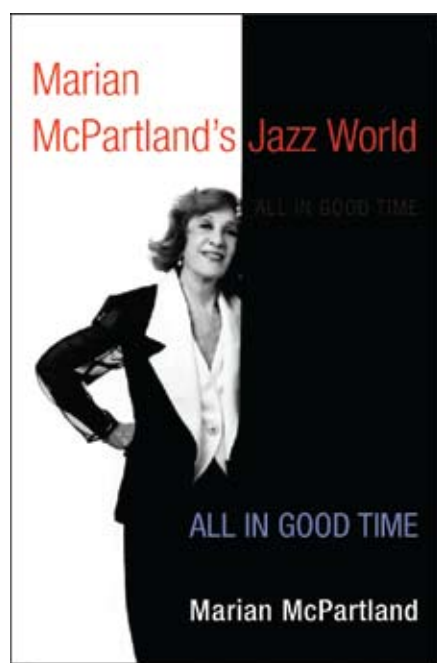
JANUARY

456 PAGES. 7 X 10 INCHES. 222 PHOTOGRAPHS (65 COLOR)

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Michelle Kwan presenting a forward outside spiral. Courtesy of the World Figure Skating Museum and Hall of Fame, Colorado Springs



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All in Good Time

MARIAN MCPARTLAND

Foreword by James T. Mahar

An updated edition of jazz pianist and radio host Marian McPartland's tribute to legendary musicians

"She has done her studying from the inside: as one of the few working jazz musicians to write about the music with any frequency, she offers a perspective on the men and women who play jazz for a living that seldom finds its way into print."
— *New York Times*

"I wonder if Marian McPartland fully realizes what an elegant prose stylist she is. But then, it's only natural that her choices with language should be no less sensitive or discriminating than those she makes at the keyboard. In the truest sense these word portraits are McPartland compositions and remain among my most treasured music reading. What a joy to have an expanded and updated edition."
— Richard M. Sudhalter, author of *Stardust Melody: The Life and Music of Hoagy Carmichael*

"Marian McPartland has always been one of my favorite pianists, and this book shows that she is every bit as good a writer as she is a musician."
— Dave Brubeck

In this collection of musical portraits, jazz pianist and radio host Marian McPartland pays tribute to such beloved and legendary figures as Benny Goodman, Bill Evans, Joe Morello, Paul Desmond, Alec Wilder, Mary Lou Williams, and others. McPartland's reminiscences and anecdotes about these jazz greats are informed by her encyclopedic knowledge of their music, making this richly detailed collection an important addition to the literature of jazz.

In a preface to this new edition—originally published as *All in Good Time*—McPartland extends her commentary to include details of her long-running National Public Radio show "Marian McPartland's Piano Jazz" and memories of her late husband, famed Chicago trumpeter Jimmy McPartland.

MARIAN MCPARTLAND, a renowned musician, has hosted "Marian McPartland's Piano Jazz" on National Public Radio since April, 1979. She has many recordings to her credit and continues to perform in the United States. **JAMES T. MAHER**, a noted jazz, musical theater, and popular music historian, is the author of several books and many articles.

A volume in the series Music in American Life

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GARRY BOULARD

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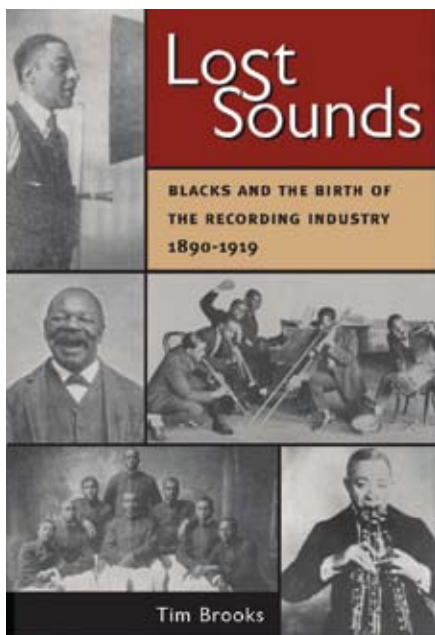
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NEW IN PAPERBACK

Lost Sounds

Blacks and the Birth of the Recording Industry, 1890-1919

TIM BROOKS

Appendix by Dick Spottswood

The stories of the first African American recording stars, and how they succeeded against tremendous odds

"An act of cultural reclamation – the great lost heroes of black performance."
— *New York Times*

"Brooks has uncovered a wealth of fascinating detail about the record business, its artists, and the range of music they recorded 100 years ago. This engaging work of thorough scholarship is essential reading for anyone interested in the birth of commercial recording and African American music in the early part of the 20th century."
— Samuel Brylawski, Head, Recorded Sound Section, Library of Congress

Available in paperback for the first time, this groundbreaking in-depth history of the involvement of African Americans in the early recording industry examines the first three decades of sound recording in the United States, charting the surprising roles black artists played in the period leading up to the Jazz Age and the remarkably wide range of black music and culture they preserved.

Applying more than thirty years of scholarship, Tim Brooks identifies key black artists who recorded commercially and provides illuminating biographies for some forty of these audio pioneers, including George W. Johnson, Bert Williams, Eubie Blake, and many more. Their stories illuminate the forces—both black and white—that gradually allowed African Americans greater entree into the mainstream American entertainment industry. The book also discusses how many of these historic recordings are withheld from the public today because of stringent U.S. copyright laws.

Lost Sounds includes Brooks's selected discography of CD reissues, and an appendix by Dick Spottswood describing early recordings by black artists in the Caribbean and South America.

TIM BROOKS is Executive Vice President of Research at Lifetime Television. He is the author of *Little Wonder Records: A History and Discography* and other books, as well as past president of the Association for Recorded Sound Collections. **DICK SPOTTSWOOD** is a freelance author, broadcaster, and record producer. He is the author of the seven-volume reference work, *Ethnic Music on Records*.

A volume in the series Music in American Life

Made possible in part by gifts from the Henry and Edna Binkley Classical Music Fund and the H. Earle Johnson Fund of the Society for American Music

SEPTEMBER

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"We do not understand music—it understands us." This aphorism by Theodor W. Adorno expresses that quandary and fascination many listeners have felt in approaching Beethoven's late quartets. No group of compositions occupies a more central position in chamber music, yet the meaning of these works continues to stimulate debate. William Kinderman's *The String Quartets of Beethoven* stands as the most detailed and comprehensive exploration of the subject. It collects new work by leading international scholars who draw on a variety of historical sources and analytical approaches to offer fresh insights into the aesthetics of the quartets, probing expressive and structural features that have hitherto received little attention. This volume also includes an appendix with updated information on the chronology and sources of the quartets and a detailed bibliography.

WILLIAM KINDERMAN is a professor of music at the University of Illinois, Urbana-Champaign. His publications include *Beethoven's Diabelli Variations*, *Beethoven*, and the three-volume *Artaria 195: Beethoven's Sketchbook for the Missa solemnis and the Piano Sonata in E Major, Opus 109*.

Supported in part by the UIUC Research Council, the Society for Music Theory, and the American Musicological Society

NOVEMBER

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Jeanne Swack presents an enlightening comparison of Georg Phillip Telemann's and Bach's approach to the French overture as concerted movements in their church cantatas, and Steven Zohn views the B-minor orchestral suite from the standpoint of the "concert en ouverture," responding to Rifkin by suggesting that the early version of the B-minor orchestral suite may also have been scored for flute.

GREGORY BUTLER is a professor of musicology at the University of British Columbia, and the author of *Bach's Clavier-Übung III: The Making of a Print*.

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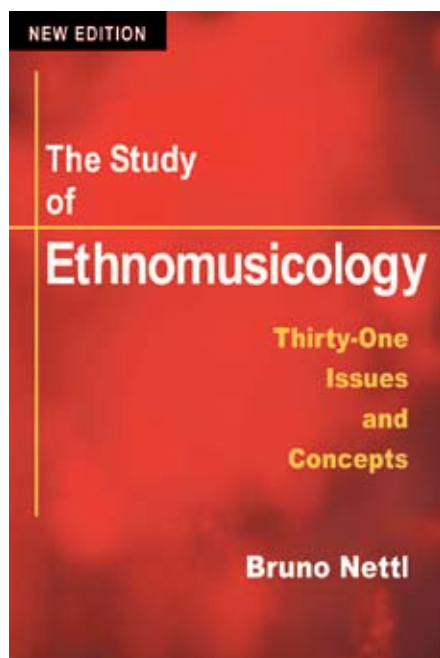
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The first edition of this book, *The Study of Ethnomusicology: Twenty-Nine Issues and Concepts*, has become a classic in the field. This revised edition, written twenty-two years after the original, continues the tradition of providing engagingly written analysis that offers the most comprehensive discussion of the field available anywhere.

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Each chapter looks at its subject historically and goes on to make its points with case studies, many taken from Nettl’s own field experience. Drawing extensively on his field research in the Middle East, Western urban settings, and North American Indian societies, as well as on a critical survey of the available literature, Nettl advances our understanding of both the diversity and universality of the world’s music. This revised edition’s four new chapters deal with the doing and writing of musical ethnography, the scholarly study of instruments, aspects of women’s music and women in music, and the ethnomusicologist’s study of his or her own culture.

BRUNO NETTL is professor emeritus of music and anthropology at the University of Illinois at Urbana-Champaign. An internationally renowned musicologist, he is both a founder and past president of the Society for Ethnomusicology and the author of many books.

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ELISE K. KIRK, author of *Musical Highlights from the White House* and *Music at the White House*, is the founder and former editor of the award-winning *Dallas Opera Magazine* and has served on the National Advisory Board of the Kennedy Center.

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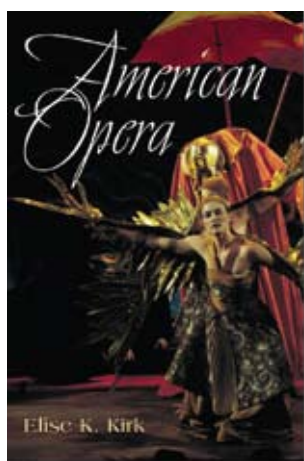
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— Steven Hillyer, editor of *Podium*

This much anticipated book is the first solid appraisal of the legendary career of Fritz Reiner (1888–1963), the eminent Hungarian-born conductor. Personally enigmatic and often described as difficult to work with, he was nevertheless renowned for the dynamic galvanization of the orchestras he led, a nearly unrivaled technical ability, and high professional standards.

Kenneth Morgan has consulted printed and archival resources and undertaken new interviews with Reiner's associates, critics, and family. *Fritz Reiner, Maestro and Martinet* also offers the first close and systematic look at Reiner's recordings, interpretations, and musicality, vividly characterizing Reiner's distinctive qualities as a conductor. A *Reiner on CD* discography lists recordings by orchestras or other groups that Reiner conducted.

KENNETH MORGAN is a professor of history at Brunel University, Uxbridge, Middlesex, in the United Kingdom.

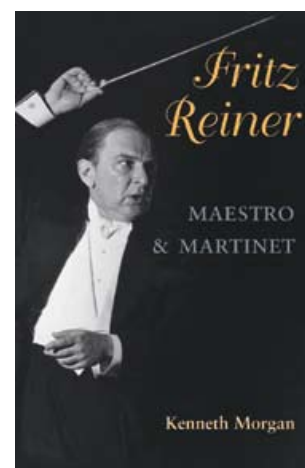
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Alphaville

CHRIS DARKE

An engrossing, original book on a masterful director's romantic hymn to the poetic imagination

A striking black-and-white hybrid of film noir and science fiction, *Alphaville* (1965) has proved to be one of the most enduringly popular of Jean-Luc Godard's films of the 1960s. Working without sets, special effects, or even a script, Godard created a dystopian vision of a technocratic city of the future that continues to resonate with filmmakers today.

Alphaville pits secret agent Lemmy Caution (Eddie Constantine) against Alpha 60, the supercomputer that presides over a city where weeping is outlawed, poetry goes unrecognized, and the words *conscience* and *love* have ceased to exist. Lemmy's mission is to capture the renegade scientist Professor von Braun (Howard Vernon), but it is complicated when he falls in love with the professor's ravishing daughter Natasha (Anna Karina).

In this exploration a Godard masterpiece, published on the fortieth anniversary of its release, Chris Darke uncovers the film's unique combination of genres and styles and draws on new interviews with the director's collaborators to chronicle the film's production. Analyzing *Alphaville* in its historical context, he also examines how the film influenced Godard's later work, and explores *Alphaville's* "afterlife" in the work of other filmmakers and artists.

CHRIS DARKE is a screenwriter and cinema programmer, and produces arts reportage for television. He is the author of *Light Readings: Film Criticism and Screen Arts* and is a regular contributor to *Sight and Sound*, *Mute*, and the *Independent*.

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NOVEMBER

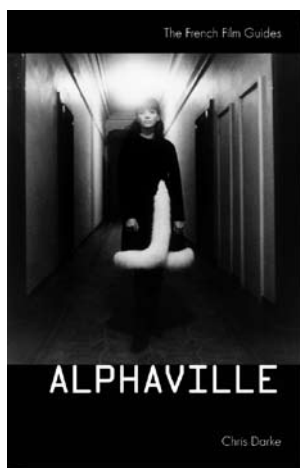
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La Reine Margot

JULIANNE PIDDUCK

An epic portrayal of aristocratic sex and violence in sixteenth century France

Patrice Chéreau's 1994 film *La Reine Margot* paints a vivid canvas of political intolerance and intrigue framed as a romance between Marguerite de Valois (Isabelle Adjani) and her Protestant lover La Môle (Vincent Perez). The film is based on Alexandre Dumas's historical novel and is renowned for its eroticized and violent depiction of the French national past, especially its treatment of the 1572 St. Bartholomew's Day massacre of French Protestants at the film's outset.

Julianne Pidduck examines the industrial, social, and political contexts of the film's production as part of an influential recent cycle of French historical "super-productions," including *Cyrano de Bergerac*, *Germinal*, and *The Horseman on the Roof*. Conceived as a cinematic "event" film featuring the elusive star Isabelle Adjani, *Margot* presents a theatrical chiar-oscuro Renaissance past, in which struggles for political and religious power are entwined with plots, poisons, and the pleasures and perils of the flesh. Pidduck goes deep into this prestigious costume film and traces the wide critical acclaim it has received, both nationally and internationally. She also reveals how *Margot's* cinematic spectacle of Renaissance religious intolerance offers a haunting allegory for modern French and European experience.

JULIANNE PIDDUCK teaches at the Institute for Cultural Research at Lancaster University in the areas of media and cultural studies and film. She is the author of *Contemporary Costume Cinema: Spaces of the Self*.

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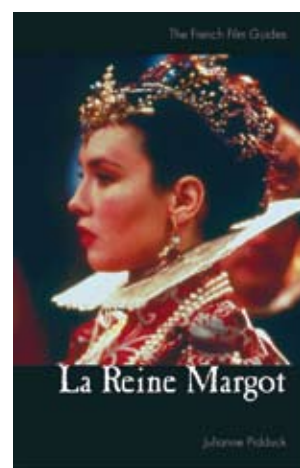
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Les Diaboliques

SUSAN HAYWARD

A classic tale of suspense at the apex of film noir

Les Diaboliques (The Fiends) is an icy masterpiece of murder, mystery, and suspense, and was a top grossing film in 1955. Henri-Georges Clouzot shrouded his film in mystery, beseeching his audience not to give away the ending, and radically changed the original story of Boileau and Narcejac's novel (*Celle qui n'était plus*), heterosexualizing the original lesbian plot. His film is a study in how to imply rather than show horror, keeping the spectator in a state of continued suspense, only to be released in the few final frames. Fifty years later, *Les Diaboliques* still intrigues viewers with its myriad ambiguities, numerous plot twists, and the great performance of Simone Signoret.

In this enjoyable and challenging volume, Susan Hayward, leading writer on French cinema, sets *Les Diaboliques* against the political culture of its time and demonstrates the importance of Clouzot as a master of the thriller genre. She gives an illuminating, in-depth textual analysis of the film and compares it with its U.S. remake, which, juxtaposed with the original and the book on which it is based, highlights the great staying power of Clouzot's version, still popular with international audiences half a century after its première.

SUSAN HAYWARD is a professor of French at the University of Exeter. She is the author of *Simone Signoret: The Star as Cultural Sign, 1921–1985* and coeditor of *Luc Besson: Filmmaker and Bard*.

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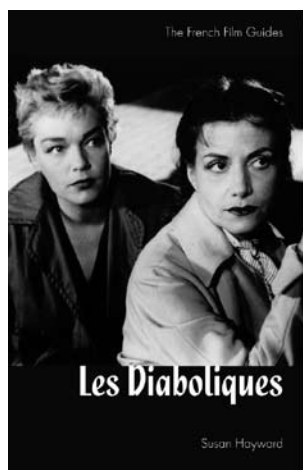
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La Haine

GINETTE VINCENTEAU

The story behind the surprise success of a young crew's film of alienation and rebellion

Released in 1995, *La Haine* is a raw, edgy drama about a mixed-race group of young men from a run-down Parisian suburb who decide to take on the police after a friend is brutally beaten. The work of a then-unknown young team (director and actors were all under 30), it became hugely and unexpectedly successful both commercially and critically, launching director Mathieu Kassovitz and lead player Vincent Cassel to stardom. The film's combination of hard-hitting social exposé, stylish black and white cinematography, and hip-hop culture also turned it into an enduring cult movie with younger viewers.

With style and insight, Ginette Vincendeau provides a thorough understanding of the context of the film's making, both in terms of the film industry and of French society; of the film's narrative tension, stylistic sophistication and ideological ambiguity; and of its extraordinary success nationally and internationally. She explains why, out of so many films about disaffected youth, *La Haine* is the one that caught the audience's imagination, becoming an instant classic.

GINETTE VINCENTEAU is a professor of film studies at the University of Warwick. She is the author of *Melville: "An American in Paris"* and *Stars and Stardom in French Cinema*. She is the editor of *Film/Literature/Heritage: A Sight and Sound Reader*.

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Into the Vortex

Female Voice and Paradox in Film

BRITTA H. SJOGREN

A pathbreaking feminist analysis of sound's shifting relation to image in film

Into the Vortex challenges and rethinks feminist film theory's brilliant but often pessimistic reflections on the workings of sound and voice in film. Including close readings of major film theorists such as Kaja Silverman and Mary Ann Doane, Britta H. Sjogren offers an alternative to image-centered scenarios that dominate feminist film theory's critique of the representation of sexual difference. Sjogren focuses on a rash of 1940s Hollywood films in which the female voice bears a marked formal presence to demonstrate the ways that the feminine is expressed and difference is sustained. She argues that these films capitalize on particular psychoanalytic, narratological and discursive contradictions to bring out and express difference, rather than to contain or close it down. Exploring the vigorous dynamic engendered by contradiction and paradox, Sjogren charts a way out of the pessimistic, monolithic view of patriarchy and cinema's representation of women's voices.

BRITTA H. SJOGREN is a filmmaker and associate professor of cinema at San Francisco State University. Her films include *Jo-Jo at the Gate of Lions* (1992), *A Small Domain* (1996, Grand Jury Prize for Best Short Film at Sundance) and *In This Short Life* (2005).

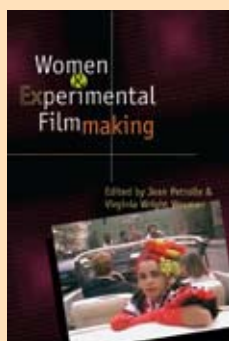
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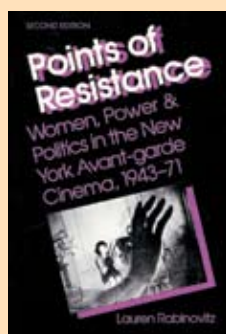
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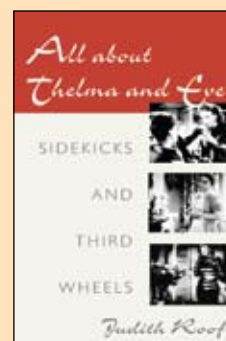
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**IAN WARDROPPER, KAREN KETTERING,
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Porcelain, politics, and propaganda

In a 1925 article on the post-Revolutionary production of the State Porcelain Factory in Leningrad, the ceramic artist Elena Danko described the factory's wares as "news from a radiant future." This volume is a catalog of the Art Institute of Chicago's 1992 exhibit of Soviet porcelain from the collection of Craig and Kay Tuber. The essays included in *News from a Radiant Future* discuss the relationship between Bolshevik propaganda and the state porcelain factory, as well as the larger tradition of Russian imperial ceramics. They also consider porcelain's connection to the Russian folk heritage and specifically to the October Revolution.

IAN WARDROPPER is a curator of European decorative arts and sculpture at the Metropolitan Museum of Art. **KAREN KETTERING** is the Associate Curator of Russian Art, Hillwood Museum and Gardens, Washington, D.C. **JOHN BOWLT** is professor of Slavic languages and literature at the University of Southern California. **ALISON HILTON** is the Wright Family Professor of Art History and department chair at Georgetown University.

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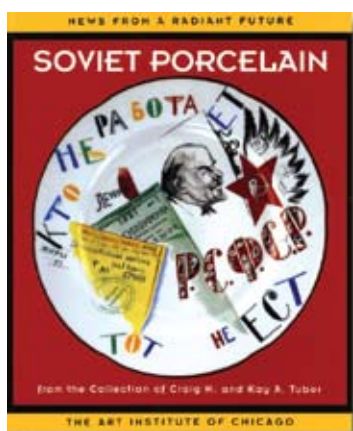
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EUNICE DAUTERMAN MAGUIRE

An ancient time brought to life by textiles

While the monumental sculptures of ancient Egypt are more widely known, the simple pleasures of life as it was lived are better portrayed in textiles, which carried designs commemorating the joys of festivals, food, and dancing. *The Rich Life and the Dance* presents 103 full-color images of the astonishing textile collection of Rose Choron, featuring rare examples from Egypt's Coptic Christians as well as the Islamic period.

Dating primarily from the third to seventh centuries, these hand-woven fabrics showcase colorful images of dancers, haloed saints with hands raised in prayer, and a plethora of flowers and animals evoking the bountiful ecology of the Nile Delta. Some display Arabic inscriptions celebrating divine power, and all offer insights into a lost world.

Eunice Dauterman Maguire explains the work by providing a rich historical and mythic context, as well as detailed technical explanations. This volume also features a preface by Rose Choron herself, explaining the origins of the collection and the source of her fascination with the textiles.

EUNICE DAUTERMAN MAGUIRE is curator of the Johns Hopkins University Archaeological Collection. She is the coauthor of *Ceramic Art from Byzantine Serres*, and was formerly the curator of the Krannert Art Museum at the University of Illinois, Urbana-Champaign.

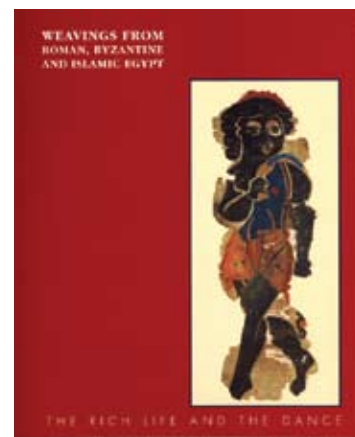
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EDITED BY GREGORY NOSAN

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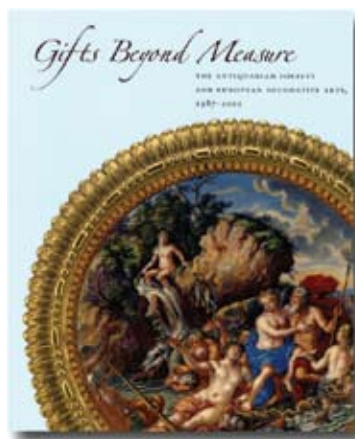
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Museum Education at the Art Institute of Chicago

EDITED BY GREGORY NOSAN

Introduction by James N. Wood

Museum Education at the Art Institute of Chicago explores the broad history and practice of art education, charting the museum's past, present, and future vision of what museum education can be and do. Drawing from a rich trove of archival, oral, and photographic resources, authors offer a lively account of museum education as an evolving profession, an outlet for aesthetic and political programs, and a crucial element of the Art Institute's public mission from the moment of its founding in 1879. Contributors include Danielle Rice, Director of Program at the Philadelphia Museum of Art; Sylvia Rhor, art historian; Gregory Nosan, Museum Studies Editor; and Robert Eskridge, the Woman's Board Endowed Executive Director of Museum Education at the Art Institute. The publication of Museum Education was supported by the Woman's Board of the Art Institute of Chicago.

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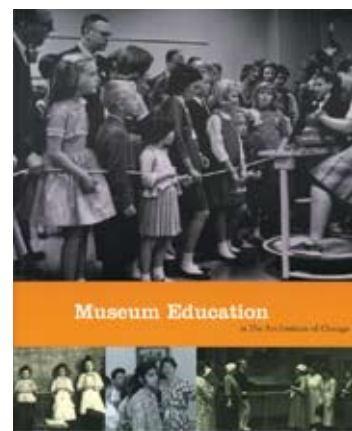
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The culmination of a two-part project, this volume takes an extended look at recent, important acquisitions by the Art Institute of Chicago's departments of American Arts, Architecture, Asian Art, European Painting, and Prints and Drawings. Bringing the museum's collecting activities into wide public view, it showcases over forty notable works handpicked by Art Institute curators and the museum's director and president, James N. Wood. Together with its companion issue, which was published in Fall 2003, this publication explores art works acquired between 1992 and 2003, years that have brought significant additions to every area of the Art Institute's holdings. This volume surveys an impressive array of objects, including a glittering Empire card table from early nineteenth-century New York; a fragment of Frank Lloyd Wright's Imperial Hotel, Tokyo (1923); and important paintings and works on paper by artists as diverse as Lee Krasner, Edvard Munch, Ni Zan, and Rembrandt van Rijn. Illuminated by striking, full-color reproductions and a lively, accessible text, this is an indispensable guide to the newest and finest the Art Institute has to offer.

GREGORY NOSAN is the editor of *Museum Studies* at the Art Institute of Chicago. **JAMES N. WOOD** is the director and president of the Art Institute of Chicago.

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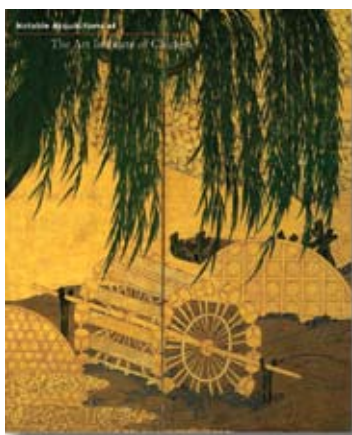
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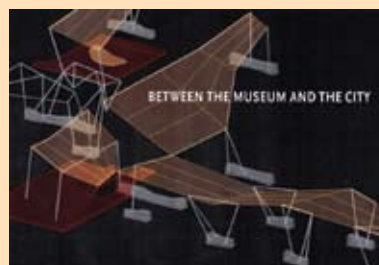
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Revealing the values implicit in today's crime and public policy agenda

Philosophy, Crime, and Criminology represents the first systematic attempt to unpack the philosophical foundations of crime in Western culture. Utilizing the insights of ontology, epistemology, aesthetics, and ethics, contributors demonstrate how the reality of crime is informed by a number of implicit assumptions about the human condition and unstated values about civil society.

Charting a provocative and original direction, editors Bruce A. Arrigo and Christopher R. Williams couple theoretically oriented chapters with those centered on application and case study. In doing so, they develop an insightful, sensible, and accessible approach for a philosophical criminology in step with the political and economic challenges of the twenty-first century. Revealing the ways in which philosophical conceits inform prevailing conceptions of crime, *Philosophy, Crime, and Criminology* is required reading for any serious student or scholar concerned with crime and its impact on society and in our lives.

BRUCE A. ARRIGO is a professor of crime, law, and society and the former chair of the department of criminal justice at the University of North Carolina at Charlotte. He is the author of *Social Justice/Criminal Justice* and many other books. **CHRISTOPHER R. WILLIAMS** is an associate professor of criminology at the University of West Georgia. He is the coauthor of *Law, Psychology, and Justice: Chaos Theory and the New (Dis)Order* with Bruce A. Arrigo.

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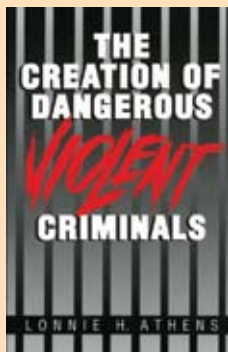
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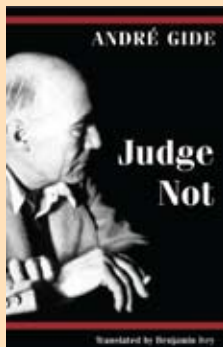


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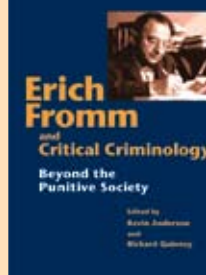
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Private Prisons in America

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MICHAEL A. HALLETT

Foreword by Randall Shelden

The role of for-profit prisons in the history of oppression and legal discrimination aimed primarily at African American men

"In *Private Prisons in America*, Michael Hallett offers a concise and compelling account of how race (and class) continues to shape the march toward greater investment in imprisonment. As Hallett demonstrates convincingly, people of color (and the poor) serve as raw material for a prison industry that produces a generous windfall for private corrections firms."

— Michael Welch, Rutgers University, author of *Ironies of Imprisonment*

Under the auspices of a governmentally sanctioned "war on drugs," incarceration rates in the United States have risen dramatically since 1980. Increasingly, correctional administrators at all levels are turning to private, for-profit corporations to manage the swelling inmate population. Policy discussions of this trend toward prison privatization tend to focus on cost-effectiveness, contract monitoring, and enforcement, but in his *Private Prisons in America*, Michael A. Hallett reveals that these issues are only part of the story. Demonstrating that imprisonment serves numerous agendas other than "crime control," Hallett's analysis suggests that private prisons are best understood not as the product of increasing crime rates, but instead as the latest chapter in a troubling history of discrimination aimed primarily at African American men.

MICHAEL A. HALLETT is an associate professor of criminal justice and director of the Center for Race and Juvenile Justice Policy at the University of North Florida. He is the coauthor of *U.S. Criminal Justice Interest Groups: Institutional Profiles* with Dennis J. Palumbo.

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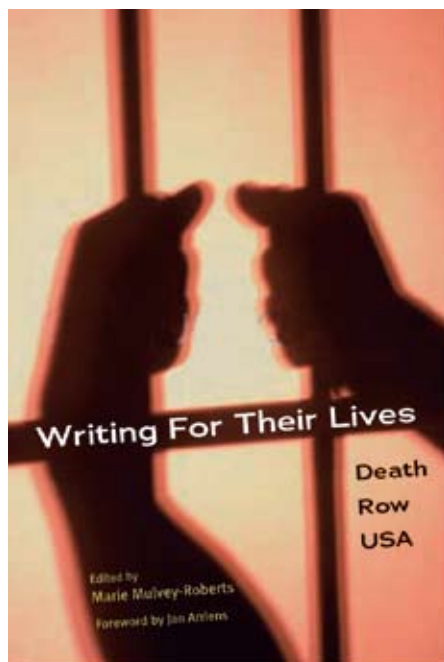
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ANNOUNCING A NEW SERIES

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SERIES EDITOR: BRUCE A. ARRIGO, *University of North Carolina at Charlotte*

Critical Perspectives in Criminology seeks to disseminate intellectually stimulating and practically relevant criminology books that emphasize critical research, theoretical grounding, synthetic analysis, and policy (re)formation. Published works in the series will rely on the interpretive tools of various domains of critical criminological thought, such as feminist discourse, critical race theory, poststructuralism, restorative justice, critical hermeneutics, Marxism, postmodernism, etc. In this way, series titles will not only investigate concrete and pressing problems in crime, law, and justice, but also assess the evolving meaning(s) of criminology.



“Two intertwined themes . . . often dominate the lives of many of the men and women on death row: the terrifying, traumatic, soul-destroying efforts by the State to take their lives, and the first true flowering of many of them as human beings. Many discover that they are in fact intelligent and talented.”

— Jan Arriens, from the foreword

Writing for Their Lives

Death Row USA

EDITED BY MARIE MULVEY-ROBERTS

Foreword by Jan Arriens

A powerful anthology documenting the thoughts and experiences of those waiting to die

Going well beyond graphic descriptions of death row's madness and suicide-inducing realities, *Writing for Their Lives* offers powerful, compassionate, and harrowing accounts of prisoners rediscovering the value of life from within the brutality and boredom of the row. Editor Marie Mulvey-Roberts brings together the writings of prisoners (many of whom are also prize-winning authors) and the words of those who work in the field of capital punishment, whose roles have included defense attorney, prison psychiatrist, chaplain and warden, spiritual advisor, abolitionist and executioner, as well as a Nobel Prize nominee and a murder victim family member. The material is presented through articles, journal extracts, letters, short stories, and poems.

Exposing little-known facts about the five modes of execution practiced in the United States today, *Writing for Their Lives* documents the progress of life on death row from a capital trial to execution and beyond, through the testimony of the prisoners themselves as well as those who watch, listen, and write to them. What emerges are stories of the survival of the human spirit under even the most unimaginable circumstances, and the ways in which some prisoners find penitence and peace in the most unlikely surroundings. In spite of the uniformity of their prison life and its nearly inevitable conclusion, prisoners able to read and write letters are shown to retain and develop their individuality and humanity as their letters become poems and stories.

Writing for Their Lives serves ultimately as an affirmation of the value of life and provides bountiful evidence that when a state executes a prisoner, it takes a life that still had something to give. This edition features an introduction by the editor as well as a foreword by Jan Arriens. Royalties from this volume are donated to the legal charity Amicus, which assists in capital defense in the United States.

MARIE MULVEY-ROBERTS is a Reader in Literary Studies in the School of English and Drama at the University of the West of England, Bristol. She has published extensively and has taught in a number of prisons in the United Kingdom, including Open University courses for prisoners serving life sentences. **JAN ARRIENS** is the founder of Lifelines, an international organization of correspondents who exchange letters with death row prisoners.

JANUARY

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Science and Social Inequality

Feminist and Postcolonial Issues

SANDRA HARDING

Rethinking the ways modern science encodes destructive political philosophies

In *Science and Social Inequality*, Sandra Harding makes the provocative argument that the philosophy and practices of today's Western science, contrary to its enlightenment mission, work to insure that more science will only worsen existing gaps between the best and worst off around the world. She defends this claim by exposing the ways that hierarchical social formations in modern Western sciences encode antidemocratic principles and practices, particularly in terms of their services to militarism, the impoverishment and alienation of labor, Western expansion, and environmental destruction. The essays in this collection—drawing on feminist, multicultural, and postcolonial studies—propose ways to reconceptualize the sciences in the global social order.

At issue here are not only social justice and environmental issues but also the accuracy and comprehensiveness of our understandings of natural and social worlds. The inadvertent complicity of the sciences with antidemocratic projects obscures natural and social realities and thus blocks the growth of scientific knowledge. Scientists, policy makers, social justice movements and the consumers of scientific products (that is, the rest of us) can work together and separately to improve this situation.

SANDRA HARDING is a professor of philosophy and women's studies in the Graduate School of Education and Information Studies at University of California, Los Angeles, and the author or editor of eleven books including *The Science Question in Feminism*, *Whose Science? Whose Knowledge?*, and *Is Science Multicultural?*

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Eight Women Philosophers

Theory, Politics, and Feminism

JANE DURAN

A unique examination of women philosophers in the Western tradition, from the medieval period to the twentieth century

Spanning over nine hundred years, *Eight Women Philosophers* is the first singly-authored work to trace the themes of standard philosophical theorizing and feminist thought across women philosophers in the Western tradition. Jane Duran has crafted a comprehensive overview of eight women philosophers—Hildegard of Bingen, Anne Conway, Mary Astell, Mary Wollstonecraft, Harriet Taylor Mill, Edith Stein, Simone Weil, and Simone de Beauvoir—that underscores the profound and continuing significance of these thinkers for contemporary scholars.

Duran devotes one chapter to each philosopher and provides a sustained critical analysis of her work, utilizing aspects of Continental theory, poststructuralist theory, and literary theory. She situates each philosopher within her respective era and in relation to her intellectual contemporaries, and specifically addresses the contributions each has made to major areas such as metaphysics/epistemology, theory of value, and feminist theory. She affirms the viability and importance of recovering these women's overlooked work and provides a powerful answer to the question of why the rubric "women philosophers" remains so valuable.

JANE DURAN is a fellow in the department of philosophy and lecturer in Black studies, the humanities, and the Gevirtz Graduate School of Education at the University of California, Santa Barbara. Her books include *Worlds of Knowing: Global Feminist Epistemologies*, *Philosophies of Science/Feminist Theories*, and *Epistemics*.

NOVEMBER

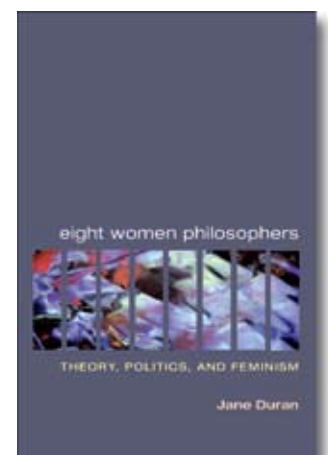
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Dark Horses

Poets on Overlooked Poems

EDITED BY JOY KATZ AND KEVIN PRUFER

Poets discuss forgotten favorites

Too many amazing poems end up overlooked by the academy and excluded from the canon, remaining largely unknown to the poetry-reading public. Joy Katz and Kevin Prufer's *Dark Horses* joyfully rediscovers dozens of these poems, recognizes their power, and illuminates their significance.

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JOY KATZ is the author of *Fabulae*, winner of the Crab Orchard Award in poetry. She held a Wallace Stegner fellowship in poetry, is a senior editor at *Pleiades*, and is a frequent contributor to *Parnassus: Poetry in Review*, *Verse*, *Bomb*, *Fence*, and *Conduit*.

KEVIN PRUFER is the editor of *The New Young American Poets*, listed as one of the ten best poetry books of 2000 by *Booklist*, and of *Pleiades: A Journal of New Writing*. He is the author of *The Finger Bone*, a finalist for the 2002 Laughlin Award, the new *Fallen From a Chariot*, and other books.

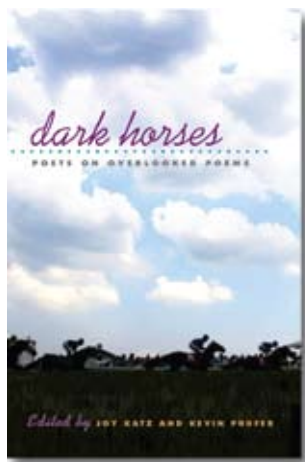
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EDITED AND WITH AN INTRODUCTION BY PAULA BERNAT BENNETT

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"Paula Bennett has restored to us a major poet in Sarah Piatt, whose astringent, polyvocal, haunting work will be read alongside that of Whitman and Dickinson. *Palace-Burner* will quickly become a touchstone in scholars' ongoing reevaluation of the relationship between politics and aesthetics in nineteenth-century American literature."

— Karen L. Kilcup, editor of *Nineteenth-Century American Women Writers: A Critical Reader*

Sarah Morgan Bryan Piatt (1836–1919) now ranks as the most important American woman poet of the nineteenth century after Emily Dickinson. Published heavily in all the period's most prestigious journals, Piatt was widely celebrated by her peers as a gifted stylist in the genteel tradition. *Palace-Burner*, however, also reveals Piatt's other side: ironic, experimental, and pushing the limits of Victorian language, the sentimental female persona, and what women's poetry could say. Paula Bernat Bennett's astutely edited selection of Piatt's mature work—much of it never before collected—explains why her "deviant poetics" caused her peers such discomfort and why they remain such a fertile ground for study today.

PAULA BERNAT BENNETT is a professor of English at Southern Illinois University at Carbondale. She is the author of *Poets in the Public Sphere: The Emancipatory Project of American Women's Poetry, 1800–1900*, and other books.

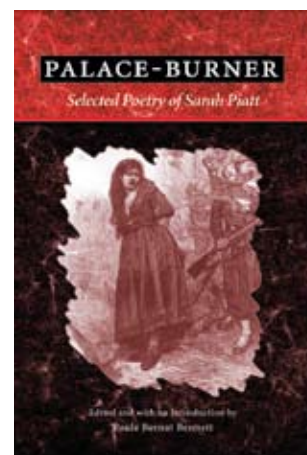
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Battles and Lullabies

POEMS BY RICHARD MICHELSON

An ambitious poetry of love and witness

With his father gunned down in a petty robbery and his aunt haunted by the threats of the Gestapo, Richard Michelson's experiences growing up in Brooklyn were far from ordinary, yet they remain all too common—too much a part of ongoing violence—to be dismissed as merely private events, safely past. In *Battles and Lullabies* he writes out memory, anxiety, and grief, worry over his wife and children, and the recurring clashes between love and cruelty that test wisdom with suffering, day after day.

RICHARD MICHELSON is best known as an author of books for children, including *Ten Times Better*, *Grandpa's Gamble*, and his newest, *Happy Feet*. He is the recipient of the Felix Pollack Prize in Poetry, the New Letters Literary Award, and was a finalist for the Pablo Neruda Prize. He is also the author of *Tap Dancing for the Relatives* and *Masks*. His poems have appeared in *New Letters*, *Poetry Northwest*, the *Norton Introduction to Poetry*, and other anthologies.

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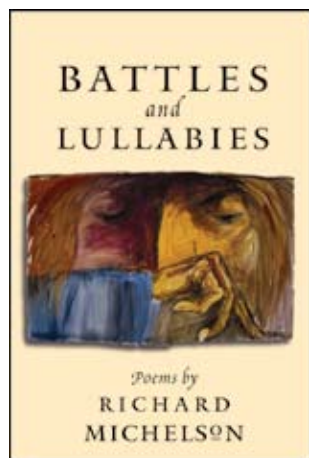
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—Stephen Dunn, winner of the 2001 Pulitzer Prize for Poetry

DAVID FRIEDMAN is a graduate of Cornell University and Columbia University. He lives in New York City.

DECEMBER

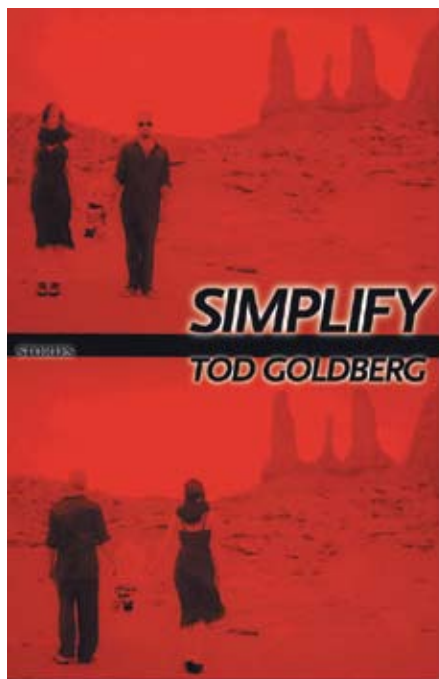
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— from "The Last Time We Never Met"

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"The stories in this collection hum with speed and ferocity and a raw energy that exposes your nerve endings, wakes up places inside of you that you had happily lulled to sleep. The sharp-edged, hard-luck boys that populate these pages know exactly how you feel at two in the morning and are telling the truth about it. *Simplify* is ruthless and tender, truthful, full of heart and scary in all the right ways."
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TOD GOLDBERG is the author of the novels *Living Dead Girl* and *Fake Liar Cheat*. His short stories have appeared in numerous magazines and journals, including *Other Voices*, *The Sun*, and *Santa Monica Review*, twice earning a Special Mention for the Pushcart Prize. He teaches creative writing at the UCLA Extension Writers' Program.

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The Flowers of Tarbes

or, Terror in Literature

JEAN PAULHAN

*Translated from the French and with an
Introduction by Michael Syrotinski*

Paulhan's seminal work in English for the first time

"One of the most important works of contemporary literary criticism."

— Maurice Blanchot

Les Fleurs de Tarbes, ou la terreur dans les lettres, first published as a single volume in 1941, was considered by Jean Paulhan to be the furthest-reaching expression of his thinking about literature and language. It is now recognized as a landmark text in the history of twentieth-century literary criticism and in the emergence of contemporary literary theory. This is the first time it has been translated into English.

The playful tone and quirky, casual style of Paulhan's writing mask a theoretical intent and seriousness of purpose that are extraordinarily prescient. In *The Flowers of Tarbes* Paulhan probes the relationship between language, meaning, context, intention and action with unremitting tenacity, and in so doing produces a major treatise on the nature of the literary act, and a meditation on what we might now call the responsibility or ethical imperative of literature itself.

JEAN PAULHAN (1884–1968) is often referred to as the "grey eminence" of the publishing world in France, where he played a central role in literary and intellectual life. He was editor of the *Nouvelle Revue française* from 1925–1940, and under him it became the most influential literary journal of interwar France.

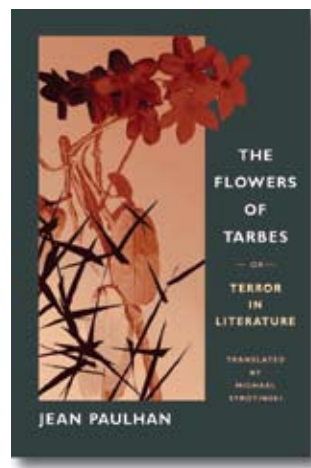
MICHAEL SYROTINSKI is a professor of French at the University of Aberdeen, Scotland. He previously co-translated Paulhan's *Progress in Love on the Slow Side*, a collection of short narrative fiction.

DECEMBER

120 PAGES. 5 1/2 X 8 1/4 INCHES

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Israel in Exile

Jewish Writing and the Desert

RANEN OMER-SHERMAN

The idea of the desert as catalyst for compelling questions about justice and community in Jewish writing

Israel in Exile is a bold exploration of how the ancient desert of Exodus and Numbers, as archetypal site of human liberation, forms a template for modern political identities, radical skepticism, and questioning of official narratives of the nation that appear in the works of contemporary Israeli authors including David Grossman, Shulamith Hareven, and Amos Oz, as well as diasporic writers such as Edmund Jabès and Simone Zelitch.

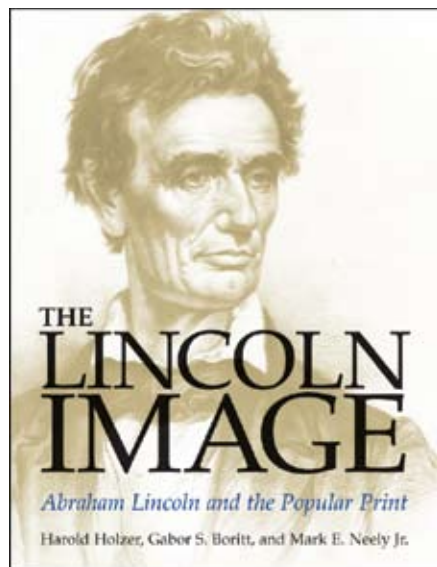
In contrast to other ethnic and national representations, Jewish writers since antiquity have not constructed a neat antithesis between the desert and the city or nation; rather, the desert becomes a symbol against which the values of the city or nation can be tested, measured, and sometimes found wanting. This book examines how the ethical tension between the clashing Mosaic and Davidic paradigms of the desert still reverberates in secular Jewish literature and produces fascinating literary rewards. Omer-Sherman ultimately argues that the ancient encounter with the desert acquires a renewed urgency in response to the crisis brought about by national identities and territorial conflicts.

RANEN OMER-SHERMAN spent thirteen years in the Arava desert as a kibbutznik, guide, and ranger. He is an assistant professor of English at the University of Miami, and the author of *Diaspora and Zionism in Jewish American Literature*.

JANUARY

216 PAGES. 6 X 9 INCHES

CLOTH, ISBN 0-252-03043-5. **\$35.00s £22.95**



NEW IN PAPERBACK

The Lincoln Image

Abraham Lincoln and the Popular Print

**HAROLD HOLZER, GABOR S. BORITT,
AND MARK E. NEELY, JR.**

How printmakers chronicled and influenced Lincoln's transfiguration into an American icon

"An intriguing assemblage of Lincoln's many looks: wild Republican; family man; angry prophet; sagacious dreamer."

— *Los Angeles Times*

"Absorbing and entertaining."

— *The New Yorker*

"[An] important contribution to the history of American prints as well as to the study of Lincoln . . . a feast for both eye and mind."

— *Choice*

"An exquisite archival picture book."

— *Chicago Tribune*

Focusing on prints produced in Lincoln's lifetime and in the iconographically important months immediately following his death, this lavishly illustrated volume—now available in paperback for the first time—pairs original photographs and paintings with the prints made from them. Featuring the work of Currier and Ives, John Sartain, and other artists, the juxtaposition reveals how the printmakers reworked the original images to refine Lincoln's appearance, substituting his image for those of earlier politicians or adding a beard to images of him that originally appeared clean-shaven.

The Lincoln Image also includes wartime cartoons, Lincoln family portraits (most of which appeared after the assassination), and renderings of the fateful moment of the shooting at Ford's Theatre. In addition to discussing the prints themselves, prominent Lincoln scholars Harold Holzer, Gabor S. Boritt, and Mark E. Neely Jr. examine the political environment of the nineteenth century that sustained and helped to shape the market for political prints, showing how images of Lincoln were made, altered, and manipulated before, during, and after the Civil War.

HAROLD HOLZER is vice president for external affairs at the Metropolitan Museum of Art and the author or editor of several books, including *Lincoln at Cooper Union*.

GABOR S. BORITT, Robert C. Fluhrer Professor of Civil War Studies and director of the Civil War Institute at Gettysburg College, is the author of *The Lincoln Enigma* and other books. **MARK E. NEELY JR.**, McCabe Greer Professor of History at Pennsylvania State University, is the author of *The Last Best Hope of Earth: Abraham Lincoln and the Promise of America* and other books.

SEPTEMBER

264 PAGES. 8 1/2 X 11 INCHES. 106 PHOTOGRAPHS

PAPER, ISBN 0-252-06984-6. \$19.95 £12.95

OF RELATED INTEREST

The Inner World of Abraham Lincoln

MICHAEL BURLINGAME

416 pages.

Cloth, ISBN 0-252-02086-3. \$30.00s £19.95

Paper, ISBN 0-252-06667-7. \$18.95 £12.95

Behind the Scenes

Thirty Years a Slave, and Four Years in the White House

ELIZABETH KECKLEY

Edited by Frances Smith Foster

344 pages. 5 x 7 inches. 42 photographs.

Paper, ISBN 0-252-07020-8. \$19.95 £12.95

Devil's Game

The Civil War Intrigues of Charles A. Dunham

CARMAN CUMMING

328 pages. 27 photographs.

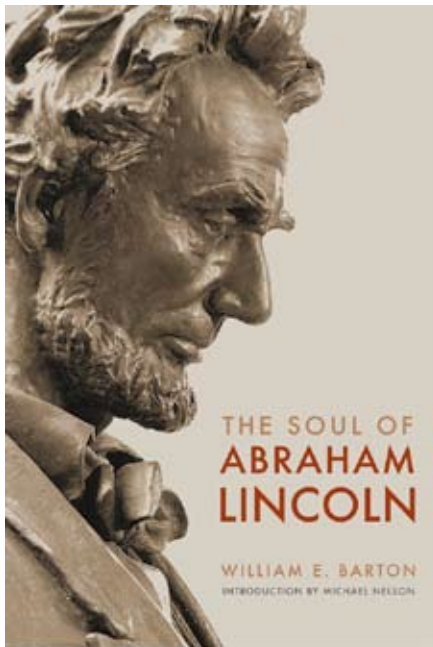
Cloth, ISBN 0-252-02890-2. \$34.95 £22.95

The Lincoln Murder Conspiracies

WILLIAM HANCHETT

328 pages.

Paper, ISBN 0-252-01361-1. \$19.95 £12.95



The Soul of Abraham Lincoln

WILLIAM E. BARTON

Introduction by Michael Nelson

A wonderfully dispassionate look at Lincoln's religious passions

"The best objective analysis of Lincoln's religious beliefs."

— Benjamin P. Thomas, author of *Abraham Lincoln: A Biography*

"The most serious and balanced investigation of Lincoln's religion."

— Allen C. Guelzo, author of *Abraham Lincoln: Redeemer President*

"A classic tour de force in studies of Lincoln's religion."

— William J. Wolf, author of *The Almost Chosen People: A Study of the Religion of Abraham Lincoln*

Modern secularists have been reluctant to recognize Abraham Lincoln's deep spirituality, in spite of the fact that he was often known as "Father Abraham" and has been described as one of the most deeply religious presidents the country has ever seen. Yet for all of his familiarity with the Bible, his invocation of Providence, and of the Almighty, he did not actively participate in a church or lend his name and authority to a denomination.

After more than fifty years of hagiographic and contradictory accounts of Abraham Lincoln's life, William E. Barton stepped boldly into the bedlam of claims and counterclaims about Lincoln's religion. Armed with an enormous collection of Lincoln materials and his own strict evidentiary rules, Barton worked to avoid partisan politicking over Lincoln's legacy and instead to simply "lay bare the facts."

To enable a better examination of the vexed questions surrounding Lincoln's faith and religious principles, Barton gathered Lincoln's most important writing and speeches about religion, and topically and chronologically assembled testimonies by his friends, family, and associates about the most important and most debated issues. This volume, Barton's first and most important work on Lincoln, is introduced by Michael Nelson, who provides a history of the literature on Lincoln's religion, the historical context of Barton's writing, and the details of the method that made Barton's approach to this American icon such a distinctive success.

WILLIAM E. BARTON was a minister at the First Congregational Church of Oak Park, Illinois, who began writing on Lincoln shortly before retiring from the pulpit. In the last ten years of his life, Barton produced eight substantial studies of the sixteenth president and was credited by Benjamin P. Thomas with ushering in the "modern, thoroughgoing, . . . realistic school" of Lincoln biography. **MICHAEL NELSON** is a professor of political science at Rhodes College.

OF RELATED INTEREST

In Tender Consideration

Women, Families, and the Law in Abraham Lincoln's Illinois

EDITED BY DANIEL W. STOWELL

256 pages. 11 photographs.

Cloth, ISBN 0-252-02702-7. \$35.00s £22.95

"Right or Wrong, God Judge Me"

The Writings of John Wilkes Booth

EDITED BY JOHN RHODEHAMEL AND LOUISE TAPER

200 pages. 11 photographs.

Cloth, ISBN 0-252-02347-1. \$27.00s £17.95

Paper, ISBN 0-252-06967-6. \$16.95 £10.95

"We Cannot Escape History"

Lincoln and the Last Best Hope of Earth

EDITED BY JAMES M. MCPHERSON

184 pages.

Cloth, ISBN 0-252-02190-8. \$28.00s £17.95

Paper, ISBN 0-252-06981-1. \$18.95 £12.95

DECEMBER

432 PAGES. 6 X 9 INCHES

CLOTH, ISBN 0-252-03049-4. **\$50.00x** £32.95

PAPER, ISBN 0-252-07291-X. **\$21.95** £14.95

American Dreaming, Global Realities

Rethinking U.S. Immigration History

**EDITED BY DONNA GABACCIA AND
VICKI L. RUIZ**

**An introduction to the best from the new directions
in U.S. immigration history**

"Ruiz and Gabaccia demonstrate clearly why they are such important leaders in this field. In addition to their own fine scholarly contributions, *American Dreaming, Global Realities* presents a precise, careful, and panoramic vision of conceptual issues appropriate for a variety of audiences."

— Nora Faires, associate professor of history and women's studies, Western Michigan University

Representing a selection of the finest new research on immigration, *American Dreaming, Global Realities* explores the ways in which immigrant lives and the lives of their descendants are shaped by transnational bonds, globalization, family ties, and personal choice, and the ways in which these factors engender a sense of belonging and a sense of themselves as "Americans."

American Dreaming, Global Realities considers a plurality of very specific historical, economic, regional, familial, and cultural contexts. This history reveals resistance and accommodation, both persistent older traditions and Americanization, plus the creation of new cultural forms blending old and new. The twenty-two interdisciplinary essays included in this collection explore the intricate overlapping of race, class, and gender on ethnic identity and on American citizenship.

DONNA R. GABACCIA is Mellon Professor of History, University of Pittsburgh. She is the author of *We Are What We Eat: Ethnic Food and the Making of Americans* and other books. **VICKI L. RUIZ** is a professor of history and Chicano/Latino studies at the University of California at Irvine, and the author of *From Out of the Shadows: Mexican Women in Twentieth Century America* and other books.

*A volume in the Statue of Liberty–Ellis Island Centennial Series,
edited by Jon Gjerde and Vicki L. Ruiz*

JANUARY

608 PAGES. 7 X 10 INCHES. 2 LINE DRAWINGS

CLOTH, ISBN 0-252-03064-8. **\$75.00x £48.00**

PAPER, ISBN 0-252-07305-3. **\$35.00s £22.95**

The Immigrant Threat

The Integration of Old and New Migrants
in Western Europe since 1850

LEO LUCASSEN

Common threads in the long-term integration experience of migrants, past and present

Since the 1980s, anti-immigrant discourse has shifted away from the "color" of immigrants to their religion and culture, focusing on newcomers from Muslim countries who are feared as terrorists and the products of tribal societies with values fundamentally opposed to those of secular western Europe.

Leo Lucassen's *The Immigrant Threat* tackles the question of whether it is reasonable to believe that the integration process of these new immigrants will indeed be fundamentally different in the long run (over multiple generations) from ones experienced by immigrant groups in the past. For comparison, Lucassen focuses on "large and problematic groups" from western Europe's past (the Irish in the United Kingdom, the Poles in Germany, and the Italians in France) and demonstrates a number of structural similarities in the way migrants and their descendants integrated into these nation states. Lucassen emphasizes the changed geographic sources of the "threat" and the tendency to exaggerate the threat of each successive wave of immigrants, in part because the successfully incorporated immigrants have become invisible in national histories. The book also includes a discussion of old and new migrants in the U.S.

LEO LUCASSEN is an associate professor of social and economic history at the University of Amsterdam and the author of numerous books and articles in Dutch, German, and English.

The inaugural volume in the series Studies of World Migrations

NOVEMBER

280 PAGES. 6 X 9 INCHES. 9 LINE DRAWINGS

CLOTH, ISBN 0-252-03046-X. **\$55.00x £35.95**

PAPER, ISBN 0-252-07294-4. **\$25.00s £16.95**

ANNOUNCING A NEW SERIES

Studies of World Migrations

SERIES EDITORS: DONNA R. GABACCIO, *University of Pittsburgh*,
and LESLIE PAGE MOCH, *Michigan State University*

Studies of World Migrations will publish innovative studies of human mobility and migration—by historians, social scientists, or humanists—regardless of chronological or geographical focus. The series will encourage the study of mobile groups larger or smaller than national groups; comparative, transnational, and diasporic studies; interdisciplinary perspectives; and the creative blending of quantitative and qualitative methodologies.

White Slave Crusades

Race, Gender, and Anti-vice Activism,
1887–1917

BRIAN DONOVAN

Forced prostitution, moralism, and the narratives of prejudice

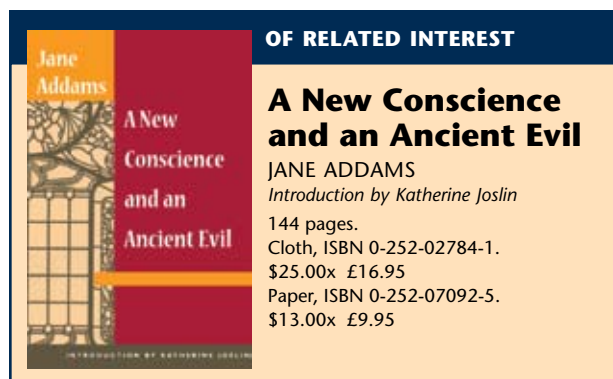
During the early twentieth century, individuals and organizations from across the political spectrum launched a sustained effort to eradicate forced prostitution, commonly known as “white slavery.” *White Slave Crusades* is the first comparative study to focus on how these anti-vice campaigns also resulted in the creation of a racial hierarchy in the United States.

Focusing on the intersection of race, gender, and sex in the antiprostitution campaigns, Brian Donovan analyzes the reactions of native-born whites to new immigrant groups in Chicago, to African Americans in New York City, and to Chinese immigrants in San Francisco. Donovan shows how reformers employed white slavery narratives of sexual danger to clarify the boundaries of racial categories, allowing native-born whites to speak of a collective “us” as opposed to a “them.” These stories about forced prostitution provided an emotionally powerful justification for segregation, as well as other forms of racial and sexual boundary maintenance in urban America.

BRIAN DONOVAN is an assistant professor of sociology at the University of Kansas.

JANUARY

184 PAGES. 6 X 9 INCHES. 13 PHOTOGRAPHS
CLOTH, ISBN 0-252-03025-7. **\$30.00s** £19.95



Newer Ideals of Peace

JANE ADDAMS

Introduction by Berenice A. Carroll and Clinton F. Fink

A paradigm for peace discovered in the cosmopolitan neighborhoods of poor urban immigrants

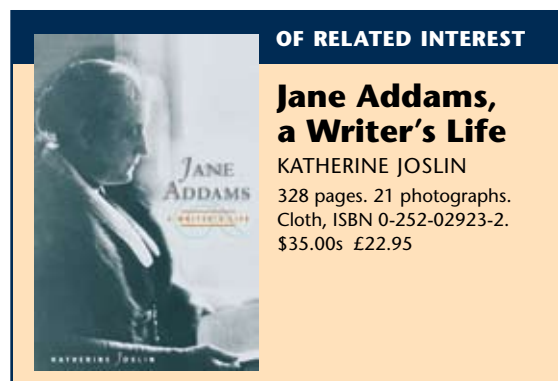
In this her second book, Jane Addams moves beyond humanitarian appeals to sensibility and prudence, advancing a more aggressive, positive idea of peace as a dynamic social process emerging out of the poorer quarters of cosmopolitan cities. Her deep analysis of relations among diverse groups in American society, exemplified by inter-ethnic and labor relations in Chicago, draws widely useful lessons for both domestic and global peace in an early formulation of today’s “globalization from below.”

In an unprecedented, revolutionary critique of the pervasive militarization of society, Addams applies her scathing pen to traditional advocates and philosophers of “negative” peace, founders of the U.S. constitution, militarists, bigots, imperialists, and theories of “democratic peace” and liberal capitalism. Instead she sees a slow, powerful emergence of forces from below—the poor, the despised, workers, women, ethnic and racial communities, oppressed groups at home and abroad—that would invent moral substitutes for war and gradually shape a just, peaceful, and varied social order. An extensive, in-depth introduction by Berenice A. Carroll and Clinton F. Fink provides historical context, analysis, and a reassessment of the theoretical and practical significance of *Newer Ideals of Peace* today.

BERENICE A. CARROLL, a professor of political science and women’s studies at Purdue University, is coeditor of *Women’s Political and Social Thought* and editor of *Liberating Women’s History*. **CLINTON F. FINK**, visiting scholar in sociology at Purdue University, is coeditor of *Peace Research in Transition* and coauthor of *Peace and War: A Guide to Bibliographies*.

JANUARY

176 PAGES. 6 X 9 INCHES
CLOTH, ISBN 0-252-03105-9. **\$35.00x** £22.95
PAPER, ISBN 0-252-07345-2. **\$15.00s** £9.95



Habits of Compassion

Irish Catholic Nuns and the
Origins of the Welfare System, 1830–1920

MAUREEN FITZGERALD

**The Sisters' critical contributions to charitable care
in New York City**

Habits of Compassion is a study of Irish-Catholic Sisters' tremendously successful work in founding charitable organizations in New York City from the famine through the early 20th century. Maureen Fitzgerald argues that it was these nuns' championing of the rights of the poor—especially poor women—that resulted in an explosion of state-supported services and programs.

Unlike Protestant reformers who argued that aid should be meager and provisional (based on means-testing) to avert widespread dependence, Irish-Catholic nuns argued instead that the poor should be aided as an act of compassion. Positioning the nuns' activism as resistance to the cultural hegemony of Protestantism, Fitzgerald contends that Catholic nuns offered strong and unequivocal moral leadership in condemning those who punished the poor for their poverty and unmarried women for sexual transgression. Fitzgerald discusses the communities of women to which the nuns belonged, the class-based hierarchies within the convents, the political power wielded by these female leaders in the city at large, and how, in conjunction with an Irish-Catholic political machine, they expanded public charities in the city on an unprecedented scale.

MAUREEN FITZGERALD is an associate professor of religious studies and American studies at the College of William and Mary.

*A volume in the series Women in American History,
edited by Anne Firor Scott, Susan Armitage, Susan K. Cahn,
and Deborah Gray White*

FEBRUARY

304 PAGES. 6 X 9 INCHES. 6 PHOTOGRAPHS
CLOTH, ISBN 0-252-03034-6. **\$50.00x** £32.95
PAPER, ISBN 0-252-07282-0. **\$25.00s** £16.95

Good Hearts

Catholic Sisters in Chicago's Past

SUELLEN HOY

**The critical roles of Catholic nuns in Chicago's
development**

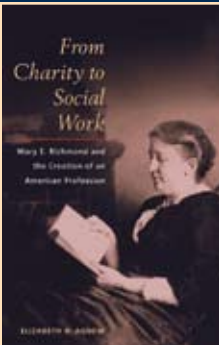
Suellen Hoy's *Good Hearts* describes and analyzes the activities and contributions of Catholic nuns in Chicago. Beginning with the arrival of women-religious in 1846 and ending with the sisters' social activism in the 1960s, *Good Hearts* traces the development and evolution of the sisters' work and ministry that included education, health care, and social services.

Contrary to conventional portrayals of religious as reclusive and conservative, the nuns in *Good Hearts* are revealed as dynamic, powerful agents of change. Catholic sisters lived on the edge, serving sick and poor immigrants as well as those racially and religiously unlike themselves, such as the uneducated black migrants from the South. At all times, the sisters emphasized the importance of education to social mobility and equality. Hoy makes extensive use of primary documents, secondary sources, and personal interviews, as well as a series of revealing photographs to document their work and show that while almost always hidden, never-ending, and regularly ignored by male church leaders, the sisters' contributions were unique and generous, often saving those most at risk in a growing city.

SUELLEN HOY, guest professor of history at the University of Notre Dame, is the author of *Chasing Dirt: The American Pursuit of Cleanliness* and other books.

FEBRUARY

264 PAGES. 6 X 9 INCHES. 65 PHOTOGRAPHS
CLOTH, ISBN 0-252-03057-5. **\$50.00x** £32.95
PAPER, ISBN 0-252-07301-0. **\$22.00s** £14.95



OF RELATED INTEREST

From Charity to Social Work
Mary E. Richmond
and the Creation of an
American Profession
ELIZABETH N. AGNEW
304 pages. 2 photographs
Cloth, ISBN 0-252-02875-9.
\$35.00s £22.95

Reinventing “The People”

The Progressive Movement and the Problem of Class

SHELTON STROMQUIST

On the Progressive myth of a classless society

In this much needed comprehensive study of the Progressive movement, its reformers, their ideology, and the social circumstances they tried to change, Shelton Stromquist contends that the persistence of class conflict in America challenged the very defining feature of Progressivism: its promise of social harmony through democratic renewal.

Profiling the movement's work in diverse arenas of social reform, politics, labor regulation and “race improvement,” Stromquist argues that while progressive reformers may have emphasized different programs, they crafted a common language of social reconciliation in which an imagined civic community (“the People”) would transcend parochial class and political loyalties. As progressive reformers sought to reinvent a society in which class had no enduring place, they also marginalized new immigrants and African Americans as being unprepared for civic responsibilities. In so doing, Stromquist argues, Progressives laid the foundation for twentieth-century liberals' inability to see their world in class terms and to conceive of social remedies that might alter the structures of class power.

SHELTON STROMQUIST is a professor of history at the University of Iowa, coeditor of *The Pullman Strike and the Crisis of the 1890s*, and the author of other books.

A volume in the series The Working Class in American History, edited by James Barrett, Alice Kessler-Harris, David Montgomery, and Nelson Lichtenstein

FEBRUARY

320 PAGES. 6 X 9 INCHES

CLOTH, ISBN 0-252-03026-5. **\$50.00x** £32.95

PAPER, ISBN 0-252-07269-3. **\$22.00s** £14.95

OF RELATED INTEREST

Women and American Socialism, 1870–1920

MARI JO BUHLE

384 pages.

Paper, ISBN 0-252-01045-0. **\$20.00s** £12.95

The Samuel Gompers Papers

Volume 10: World War I, 1917–18

EDITED BY PETER J. ALBERT AND GRACE PALLADINO

Labor and the Great War

“A distinguished and invaluable collection.”

— Bruce Laurie, *Industrial and Labor Relations Review*

Volume 10 of *The Samuel Gompers Papers* focuses on the AFL's struggle to serve the nation and the labor movement during the critical period when American neutrality gave way to war. Beginning with Gompers' last minute effort to persuade German workers to avoid war with the United States, it follows the labor movement's internal debate over the meaning of American participation and the Executive Council's pragmatic—and in some cases reluctant—pledge of support, offered just weeks before war was declared.

This volume also charts the evolution of a new relation between organized labor and the federal government: Acknowledging organized labor's vital role in the war effort, government now supported labor-adjustment boards that upheld the eight-hour day, equal pay for equal work, and labor's right to organize and bargain collectively with employers. As organized labor's main spokesman in Washington, Gompers played a central role in the development of wartime labor policies, with an eye to increasing production, reducing industrial conflict, and advancing labor's wage and hour standards.

PETER J. ALBERT and **GRACE PALLADINO** are codirectors of the Samuel Gompers Papers and members of the history faculty at the University of Maryland at College Park. Peter 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*.

FEBRUARY

680 PAGES. 6 1/8 X 9 1/4 INCHES

CLOTH, ISBN 0-252-03041-9. **\$100.00x** £65.00

The Origins of the Welfare State

Women, Work, and the French Revolution

LISA DiCAPRIO

Women workers and the revolutionary origins of the modern welfare state

In May 1790, the French National Assembly created spinning workshops (*ateliers de filature*) for thousands of unemployed women in Paris. These ateliers disclose new aspects of the process which transformed Old Regime charity into revolutionary welfare initiatives characterized by secularization, centralization, and entitlements based on citizenship. This study is the first to examine women and the welfare state in its formative period at a time when modern concepts of human rights were elaborated.

In *The Origins of the Welfare State*, Lisa DiCaprio reveals how the women working in the ateliers, municipal welfare officials, and the national government vied to define the meaning of revolutionary welfare throughout the Revolution. Presenting demands for improved wages and working conditions to a wide array of revolutionary officials, the women workers exercised their rights as “passive citizens” capaciously and shaped the meanings of work, welfare, and citizenship. Looking backward to the Old Regime and forward to the nineteenth century, this study explores the interventionist spirit that characterized liberalism in the eighteenth century and serves as a bridge to the history of entitlements in the nineteenth and twentieth centuries.

LISA DiCAPRIO is a visiting assistant professor in the history department at Washington and Lee University. She is coeditor with Merry E. Wiesner of *Lives and Voices: Sources in European Women's History*.

JANUARY

248 PAGES. 6 X 9 INCHES. 9 LINE DRAWINGS
CLOTH, ISBN 0-252-03021-4. **\$40.00s** £25.95

Widows and Orphans First

The Family Economy and Social Welfare Policy, 1865–1939

S. J. KLEINBERG

The impact of surprisingly varied local attitudes towards widows and their children

Widows and Orphans First investigates the importance of local economies and values in the origins of the welfare state through an exploration of widows' lives in three industrial American cities with widely differing economic, ethnic, and racial bases.

In Fall River, Massachusetts, employment was regarded as the solution to widows' poverty, so public charitable expenditure was drastically limited. In Pittsburgh, where few jobs were available for women or children—and where jobs for men were in “widowmaking” industries such as steel and railroading—the city's charitable establishments were more sympathetic. In the border city of Baltimore, which had a large African American population and a diverse economy that relied on inexpensive child and female labor, funds for public services were limited, and African Americans tended to establish their own charitable institutions. In this unique comparative study of widows' welfare and family economy, S. J. Kleinberg examines the role of children in society and the development of social welfare policy for widows.

S. J. KLEINBERG is a professor of American history at Brunel University, West London, in the United Kingdom. She is the author of *Women in the United States, 1830–1945* and other books.

A volume in the series Women in American History, edited by Anne Firor Scott, Susan Armitage, Susan K. Cahn, and Deborah Gray White

DECEMBER

272 PAGES. 6 X 9 INCHES
CLOTH, ISBN 0-252-03020-6. **\$35.00s** £22.95

Beyond Cannery Row

Sicilian Women, Immigration, and Community in Monterey, California, 1915–99

CAROL LYNN MCKIBBEN

The unique role of Sicilian women in maintaining community through change

Presenting a nuanced story of women, migration, community, industry, and civic life at the turn of the twentieth century, Carol Lynn McKibben's *Beyond Cannery Row* analyzes the processes of migration and settlement of Sicilian fishers from three villages in Western Sicily to Monterey, California—and sometimes back again.

McKibben's analysis of gender and gender roles shows that it was the women in this community who had the insight, the power, and the purpose to respond and even prosper amid changing economic conditions. Vividly evoking the immigrants' everyday experiences through first-person accounts and detailed description, McKibben demonstrates that the cannery work done by Sicilian immigrant women was crucial in terms of the identity formation and community development. These changes allowed their families to survive the challenges of political conflicts over citizenship in World War II and intermarriage with outsiders throughout the migration experience. The women formed voluntary associations and celebrated *festas* that effectively linked them with each other and with their home villages in Sicily. Continuous migration created a strong sense of transnationalism among Sicilians in Monterey, which has enabled them to continue as a viable ethnic community today.

CAROL LYNN MCKIBBEN teaches in the department of history at the University of California, Berkeley, and has been visiting assistant professor and director of the Gender and Development Program at the Monterey Institute of International Studies.

A volume in the Statue of Liberty–Ellis Island Centennial Series, edited by Jon Gjerde and Vicki L. Ruiz

JANUARY

160 PAGES. 6 X 9 INCHES. 9 PHOTOGRAPHS

CLOTH, ISBN 0-252-03058-3. **\$40.00x** £25.95

PAPER, ISBN 0-252-07300-2. **\$18.00s** £11.95

Merchants, Midwives, and Laboring Women

Italian Migrants in Urban America

DIANE C. VECCHIO

Challenging long-held patriarchal assumptions about Italian women's work in the United States

Diane C. Vecchio's unique study considers the work experiences of Italian immigrant women and their daughters in the previously unexamined regions of Milwaukee, Wisconsin, and Endicott, New York, during the turn of the twentieth century. Using Italian and American sources and rich oral histories, this study reveals that women in Italy had economic responsibilities that often included work experiences outside of the home, including jobs as midwives and businesswomen.

Demonstrating the regional variation of Italian women's work as well as the skills they transplanted to America serves to balance the image of inexperienced and low-skilled laborers that dominates scholarship on Italian working women. Vecchio's research on Endicott sheds light on the gendered nature of life in a "company town" governed by welfare paternalism, while her research on Milwaukee emphasizes how Italian immigrant women turned to small business enterprise when local opportunities for wage-earning were limited. This comparative method helps to move beyond reductionist theories and conventional portraits of Italian women to explore the diverse factors that prompted them to seek certain kinds of occupations to the exclusion of others.

DIANE C. VECCHIO is an associate professor of history at Furman University in Greenville, South Carolina.

A volume in the Statue of Liberty–Ellis Island Centennial Series, edited by Jon Gjerde and Vicki L. Ruiz

FEBRUARY

136 PAGES. 6 X 9 INCHES. 10 PHOTOGRAPHS

CLOTH, ISBN 0-252-03039-7. **\$35.00s** £22.95

Beyond the Gibson Girl

Reimagining the American New Woman, 1895–1915

MARTHA H. PATTERSON

Race, ethnicity, and the American New Woman

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."

As she appears in these writers' works, the New Woman both promises and threatens to effect sociopolitical change as a consumer, as an instigator of evolutionary and economic development, and (for writers of color) as an icon of successful assimilation into dominant Anglo-American culture. 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 assistant professor of English at McKendree College, Lebanon, Illinois.

NOVEMBER

240 PAGES. 6 X 9 1/4 INCHES. 19 PHOTOGRAPHS
CLOTH, ISBN 0-252-03017-6. \$35.00x £22.95

Next to Godliness

Confronting Dirt and Despair in Progressive-Era New York City

DANIEL BURNSTEIN

Civic sanitation and Americanizing immigrants

To many Progressive-Era reformers, the extent of street cleanliness was considered an important gauge for determining whether a city was providing the conditions necessary for impoverished immigrants to attain a state of "decency"—a level of individual well-being and morality that would help ensure a healthy and orderly city. The struggle for enhanced civic sanitation significantly reinforced the broader movement to improve urban social and environmental conditions and influence the individual behaviors considered crucial to personal advancement and societal health.

Daniel Burnstein's *Next to Godliness* examines prominent street sanitation issues in Progressive-Era New York City—ranging from garbage strikes to pushcarts to "juvenile street cleaning leagues"—as a way of exploring how reformers amassed a base of middle-class support for social reform measures to a greater degree than in practically any other period of prosperity in U.S. history. Linking social reform concerns with practical politics and with compelling urban environmental and public health issues, Burnstein stresses an ethos of mutual obligations in discussing reformers' attitudes toward individual and governmental responsibility, individual character and its relationship to the social and physical environment, and the integration of immigrants into the broader society.

DANIEL BURNSTEIN is an associate professor of history at Seattle University.

JANUARY

232 PAGES. 6 X 9 1/4 INCHES. 15 PHOTOGRAPHS
CLOTH, ISBN 0-252-03024-9. \$38.00s £24.95

God's Country, Uncle Sam's Land

Faith and Conflict in the American West

TODD M. KERSTETTER

How and why three new religious groups failed to find a peaceful home in a purportedly tolerant region

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.

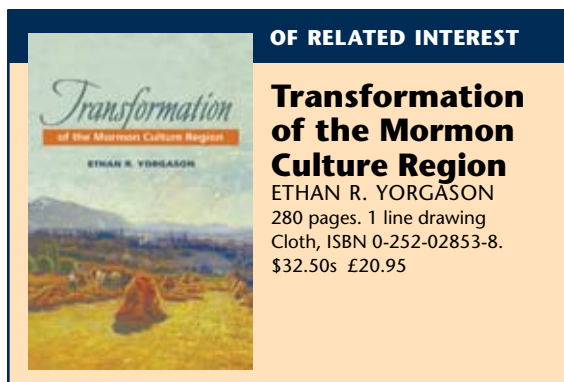
God's Country, Uncle Sam's Land analyzes Mormon history from the Utah Expedition and Mountain Meadows Massacre of 1857 through subsequent decades of federal legislative and judicial actions aimed at ending polygamy and limiting church power. It also focuses on the Lakota Ghost Dancers and the Wounded Knee Massacre in South Dakota (1890), and the Branch Davidians in Waco, Texas (1993). In sharp contrast to the mythic image of the West as the "Land of the Free," these three tragic episodes reveal the West as a cultural battleground—in the words of one reporter, "a collision of guns, God, and government." Kerstetter asks important questions about what happens when groups with a deep trust in their differing inner truths meet, and he exposes the religious motivations behind government policies that worked to alter Mormonism and extinguish Native American beliefs.

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

JANUARY

232 PAGES. 6 X 9 INCHES

CLOTH, ISBN 0-252-03038-9. **\$36.00s** £23.95



OF RELATED INTEREST

Transformation of the Mormon Culture Region

ETHAN R. YORGASON

280 pages. 1 line drawing
Cloth, ISBN 0-252-02853-8.
\$32.50s £20.95

Queering Gay and Lesbian Studies

THOMAS PIONTEK

How gay and lesbian studies and politics must change to thrive in the twenty-first century

Queering Gay and Lesbian Studies is a broadly interdisciplinary study that considers a key dilemma in gay and lesbian studies through the prism of identity and its discontents: the field has modeled itself on ethnic studies programs, perhaps to be intelligible to the university community, but certainly because the ethnic studies route to programs is well established. Since this model requires a stable and identifiable community, gay and lesbian studies have emphasized stable and knowable identities. The problem, of course, is that sexuality is neither stable, tidy, nor developmental. With the advent of queer theory, there are now other perspectives available that frequently find themselves at odds with traditional gay and lesbian studies.

In this pioneering new study, Thomas Piontek provides a history of the development of gay and lesbian studies alongside the development of queer theory, and argues that each is essential to the other. He pays close attention to the disputes between them, and to criticism of their activities from both in and outside of the gay academic community, examining disputes about transgendering, gay male promiscuity, popular culture, political activism, and about the pedagogy of gay and lesbian studies.

THOMAS PIONTEK is an assistant professor of English at The Ohio State University, Columbus.

JANUARY

136 PAGES. 6 X 9 INCHES. 3 PHOTOGRAPHS

CLOTH, ISBN 0-252-03031-1. **\$35.00x** £22.95

PAPER, ISBN 0-252-07280-4. **\$20.00s** £12.95

The Prime-time Presidency

The West Wing and U.S. Nationalism

**TREVOR PARRY-GILES AND
SHAWN J. PARRY-GILES**

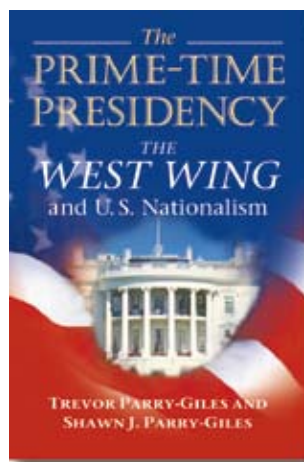
Television drama and the rhetoric of U.S. cultural identity

Contrasting strong women and multiculturalism with portrayals of a heroic white male leading the nation into battle, *The Prime-time Presidency* explores the NBC drama *The West Wing*, paying particular attention to its role in promoting cultural meaning about the presidency and U.S. nationalism. Based in a careful, detailed analysis of the “first term” of *The West Wing*’s President Josiah Bartlett, this criticism highlights the ways the text negotiates powerful tensions and complex ambiguities at the base of U.S. national identity—particularly the role of gender, race, and militarism in the construction of U.S. nationalism. Unlike scattered and disparate collections of essays, Trevor Parry-Giles and Shawn J. Parry-Giles offer a sustained, ideologically driven criticism of *The West Wing*. *The Prime-time Presidency* presents a detailed critique of the program rooted in presidential history, an appreciation of television’s power as a source of political meaning, and television’s contribution to the articulation of U.S. national identity.

TREVOR PARRY-GILES is an assistant professor of communication at the University of Maryland, College Park. **SHAWN J. PARRY-GILES** is an associate professor of communication and director of the Center for Political Communication and Civic Leadership at the University of Maryland, College Park. Their past collaborations include *Constructing Clinton: Hyperreality and Presidential Image-Making in Postmodern Politics*.

FEBRUARY

248 PAGES. 6 X 9 INCHES.
10 PHOTOGRAPHS
CLOTH, ISBN 0-252-03065-6.
\$50.00x £32.95
PAPER, ISBN 0-252-07312-6.
\$25.00s £16.95



Advertising on Trial

Consumer Activism and Corporate Public Relations in the 1930s

INGER L. STOLE

The dynamic relationship between Depression-era consumer rights groups and advertisers

It hasn’t occurred to even the harshest critics of advertising since the 1930s to regulate advertising as extensively as its earliest opponents almost succeeded in doing. Met with fierce political opposition from organized consumer movements when it emerged, modern advertising was viewed as propaganda that undermined the ability of consumers to live in a healthy civic environment.

In *Advertising on Trial*, Inger L. Stole examines how these consumer activists sought to limit the influence of corporate powers by rallying popular support to moderate and transform advertising. She weaves their story together through the extensive use of primary sources, including archival research done with consumer and trade group records, as well as trade journals and a thorough engagement with the existing literature. Stole’s account of this contentious struggle also demonstrates how public relations developed as a way to justify laissez-faire corporate advertising in light of a growing consumer rights movement, and how the failure to rein in advertising was significant not just for that period but for ours as well.

INGER L. STOLE is an assistant professor in the Institute of Communications Research at the University of Illinois, Urbana-Champaign. She has contributed to *Television: Critical Concepts in Media and Cultural Studies*, Vol. 1, edited by Toby Miller, and other books and journals.

A volume in the series The History of Communication, edited by Robert W. McChesney and John C. Nerone

FEBRUARY

280 PAGES. 6 X 9 INCHES. 10 PHOTOGRAPHS
CLOTH, ISBN 0-252-03059-1. **\$50.00x £32.95**
PAPER, ISBN 0-252-07299-5. **\$25.00s £16.95**

Redesigning Women

Television after the Network Era

AMANDA D. LOTZ

The complex causes and effects of television's changing portrayal of women

In the 1990s, American television audiences witnessed an unprecedented rise in programming devoted explicitly to women. Cable networks such as Oxygen Media, Women's Entertainment Network, and Lifetime targeted a female audience, and prime-time dramatic series such as *Buffy the Vampire Slayer*, *Judging Amy*, *Gilmore Girls*, *Sex and the City*, and *Ally McBeal* empowered heroines, single career women, and professionals struggling with family commitments and occupational demands. After establishing this phenomenon's significance, Amanda D. Lotz explores the audience profile, the types of narrative and characters that recur, and changes to the industry landscape in the wake of media consolidation and a profusion of channels.

Employing a cultural studies framework, Lotz examines whether the multiplicity of female-centric networks and narratives renders certain gender stereotypes uninhabitable, and how new dramatic portrayals of women have redefined narrative conventions. *Redesigning Women* also reveals how these changes led to narrowcasting, or the targeting of a niche segment of the overall audience, and the ways in which the new, sophisticated portrayals of women inspire sympathetic identification while also commodifying viewers into a marketable demographic for advertisers.

AMANDA D. LOTZ is an assistant professor of communication at the University of Michigan. She has contributed to the *Encyclopedia of Television*, Second Edition, and other books and journals.

The inaugural volume in the series Feminist Studies and Media Culture

JANUARY

240 PAGES. 6 X 9 INCHES

CLOTH, ISBN 0-252-03067-2. **\$50.00x** £32.95

PAPER, ISBN 0-252-07310-X. **\$25.00s** £16.95

OF RELATED INTEREST

Gandhi Meets Primetime

SHANTI KUMAR

284 pages. 12 photographs

Cloth, ISBN 0-252-03001-X. \$45.00x

Paper, ISBN 0-252-07244-8. \$25.00s



The Consumer Trap

Big Business Marketing
in American Life

MICHAEL DAWSON

216 pages. 3 photographs

Cloth, ISBN 0-252-02809-0. \$26.95s

Paper, ISBN 0-252-07264-2. \$17.95

ANNOUNCING A NEW SERIES

Feminist Studies and Media Culture

SERIES EDITOR: ANDREA L. PRESS, *University of Illinois, Urbana-Champaign*

Feminist Studies and Media Culture seeks to publish major interdisciplinary scholarship emphasizing feminist analysis of media culture. Series titles will explore the relationship between media—broadly defined—and gender issues. Drawing upon research across disciplines, works in this series will investigate the political dynamics of media representation, audience reception, and the role media and communication play in the construction of gendered cultural norms and practices.

Race and the Foundations of Knowledge

Cultural Amnesia in the Academy

EDITED BY JOSEPH YOUNG AND JANA EVANS BRAZIEL

The hidden impact of race on modern ideals

How are literary genres racialized? How are definitions of history and historicity predicated on notions of racial difference? How have the arts been constructed on racialized aesthetic foundations, and how have they benefitted from institutions of slavery and colonialism?

This anthology demonstrates the longstanding, multi-farious, and major role that race has played in the formation of knowledge. The authors demonstrate how race theory intersects with other bodies of knowledge by examining discursive records such as travelogues, literature, and historiography; theoretical structures such as common sense, pseudoscientific racism, and Eurocentrism; social structures of class, advancement, and identity; and politico-economic structures of capitalism, colonialism, and law. Editors Joseph Young and Jana Evans Braziel aim to demonstrate the richness that emerges when race is taken into consideration and the misrepresentation of thought that results when it is not.

JOSEPH YOUNG is an associate professor of English at the University of Wisconsin, LaCrosse, and the author of *Black Novelist as White Racist: The Myth of Black Inferiority in the Novels of Oscar Micheaux*. **JANA EVANS BRAZIEL** is an assistant professor in the department of English and comparative literature at the University of Cincinnati, and has coedited *Theorizing Diaspora: A Reader* and other books.

DECEMBER

312 PAGES. 6 X 9 INCHES

CLOTH, ISBN 0-252-03012-5. **\$50.00x** £32.95

PAPER, ISBN 0-252-07256-1. **\$20.00s** £12.95

African Americans in the Furniture City

The Struggle for Civil Rights in Grand Rapids

RANDAL MAURICE JELKS

The formation of a northern African American community and its struggle for civil rights

African Americans in the Furniture City is unique not only in terms of its subject, but also for its framing of the African American struggle for survival, civil rights, and community inside a discussion of the larger white community. Examining the African American community of Grand Rapids, Michigan between 1850 and 1954, Randal Maurice Jelks uncovers the ways in which its members faced urbanization, responded to structural racism, developed in terms of occupations, and shaped their communal identities.

Focusing on the intersection of African Americans' nineteenth-century cultural values and the changing social and political conditions in the first half of the twentieth century, Jelks pays particularly close attention to the religious community's influence during their struggle toward a respectable social identity and fair treatment under the law. He explores how these competing values defined the community's politics as it struggled to expand its freedoms and change its status as a subjugated racial minority.

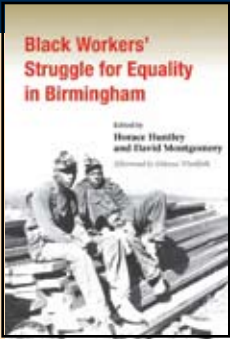
RANDAL MAURICE JELKS is an associate professor of history and director of the African and African Diaspora Studies program at Calvin College.

JANUARY

264 PAGES. 6 X 9 INCHES. 20 PHOTOGRAPHS

CLOTH, ISBN 0-252-03040-0. **\$60.00x** £38.95

PAPER, ISBN 0-252-07347-9. **\$25.00s** £16.95

OF RELATED INTEREST	
 <p>Black Workers' Struggle for Equality in Birmingham</p> <p>Edited by Horace Huntley and David Montgomery Afterword by Odessa Woolfolk</p> <p>264 pages. Cloth, ISBN 0-252-02952-6. \$35.00s £22.95</p>	<p>Black Workers' Struggle for Equality in Birmingham</p> <p>EDITED BY HORACE HUNTLEY AND DAVID MONTGOMERY Afterword by Odessa Woolfolk</p> <p>264 pages. Cloth, ISBN 0-252-02952-6. \$35.00s £22.95</p>

The Chicago Black Renaissance and Women's Activism

ANNE MEIS KNUPFER

The untold story of the prodigious activism of African American women on Chicago's south side

Following on the heels of the Harlem Renaissance, the Chicago Renaissance was a resonant flourishing of African American arts, literature, theater, music, and intellectualism, from 1930 to 1955. Anne Meis Knupfer's *The Chicago Black Renaissance and Women's Activism* demonstrates the complexity of black women's many vital contributions to this unique cultural flowering.

The book examines various groups of black female activists, including writers and actresses, social workers, artists, school teachers, and women's club members to document the impact of social class, gender, nativity, educational attainment, and professional affiliations on their activism. Together, these women worked to sponsor black history and literature, to protest overcrowded schools, and to act as a force for improved South Side housing and employment opportunities. Knupfer also reveals the crucial role these women played in founding and sustaining black cultural institutions, such as the first African American art museum in the country; the first African American library in Chicago; and various African American literary journals and newspapers. As a point of contrast, Knupfer also examines the overlooked activism of working-class and poor women in the Ida B. Wells and Altgeld Gardens housing projects.

ANNE MEIS KNUPFER is an associate professor of educational studies at Purdue University. She is the author of *Reform and Resistance: Gender, Delinquency, and America's First Juvenile Court* and *Toward a Tenderer Humanity and a Nobler Womanhood: African American Women's Clubs in Turn-of-the-Century Chicago*.

DECEMBER

256 PAGES. 6 X 9 INCHES. 10 PHOTOGRAPHS, 7 LINE DRAWINGS
CLOTH, ISBN 0-252-03047-8. **\$40.00x** £25.95
PAPER, ISBN 0-252-07293-6. **\$20.00s** £12.95

The Plays of Georgia Douglas Johnson

From the "New Negro" Renaissance to the Civil Rights Movement

EDITED AND WITH AN INTRODUCTION BY JUDITH L. STEPHENS

Recovering the stage work of one of America's finest black female writers

"This thorough study and collection of Georgia Douglas Johnson's plays is handled with generosity, scholarship, and insight. It is exciting to see this important work come to fruition, and there is no one better equipped to have edited it than Judith Stephens."

— David Krasner, Yale University

This volume collects twelve of Georgia Douglas Johnson's one-act plays, including two never-before-published scripts found in the Library of Congress. As an integral part of Washington, D.C.'s thriving turn-of-the-century literary scene, Johnson hosted regular meetings with Harlem Renaissance writers and other artists, including Countee Cullen, Langston Hughes, May Miller, and Jean Toomer, and was herself considered among the finest writers of the time. Johnson also worked for U.S. government agencies and actively supported women's and minorities' rights.

As a leading authority on Johnson, Judith L. Stephens provides a brief overview of Johnson's career and significance as a playwright; the creative environment in which she worked; her S Street Salon; "The Saturday Nighters," and its significance to the New Negro Theatre; selected photographs; and a discussion of Johnson's genres, themes, and artistic techniques.

JUDITH L. STEPHENS is a professor of humanities and theater at Penn State University, Capital College, Schuylkill Campus. She has served on the executive board of the Black Theater Network, and is the coeditor of *Strange Fruit: Plays on Lynching by American Women*.

DECEMBER

192 PAGES. 6 X 9 INCHES. 17 PHOTOGRAPHS
CLOTH, ISBN 0-252-03092-3. **\$40.00x** £25.95
PAPER, ISBN 0-252-07333-9. **\$20.00s** £12.95

Sovereign Selves

American Indian Autobiography and the Law

DAVID J. CARLSON

The surprising engagements of American Indian autobiographers with colonial discourses

This book is an exploration of how American Indian autobiographers' approaches to writing about their own lives have been impacted by American legal systems from the Revolutionary War until the 1920s. Historically, Native American autobiographers have written in the shadow of "Indian law," a nuanced form of natural law discourse with its own set of related institutions and forms (the reservation, the treaty, etc.). In *Sovereign Selves*, David J. Carlson develops a rigorously historicized argument about the relationship between the specific colonial model of "Indian" identity that was developed and disseminated through U.S. legal institutions, and the acts of autobiographical self-definition by the "colonized" Indians expected to fit that model.

Carlson argues that by drawing on the conventions of early colonial treaty-making, nineteenth- and early twentieth-century Indian autobiographers sought to adapt and redefine the terms of Indian law as a way to assert specific property-based and civil rights. Focusing primarily on the autobiographical careers of two major writers (William Apess and Charles Eastman), *Sovereign Selves* traces the way that their sustained engagement with colonial legal institutions gradually enabled them to produce a new rhetoric of "Indianness."

DAVID CARLSON is an assistant professor of English at California State University, San Bernardino.

DECEMBER

248 PAGES. 6 X 9 INCHES

PAPER, ISBN 0-252-07266-9. **\$30.00s** £19.95

Going Indian

JAMES HAMILL

Learning from the Oklahoma Indians' own stories about the forces shaping their ethnic identity

Going Indian explores Indian (as opposed to tribal) ethnic identity among Native American people in Oklahoma through their telling, in their own words, of how they became Indian and what being Indian means to them today. Divided into four parts, the book features Oklahoma Indians' constructions of their histories and their view of today's native populations, their experiences with forced removals and Indian educational institutions, the meaning they place on blood quantum and ancestry in relation to Indian identity, and their practice of religion in Native churches.

James Hamill makes extensive use of the Indian Pioneer and Doris Duke material at the University of Oklahoma's Western History Library to assemble these narratives, using interviews collected between 1937–38 and 1967–70, as well as interviews he conducted from 2000 to 2001. While most books on Native American people in Oklahoma focus on tribes and their histories, Hamill instead explores the use of Indian symbolism across a wide field of experience to reveal what they thought and what they think about these various issues, and how these have influenced and affected their self-perceptions over time.

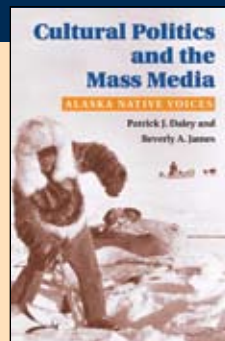
JAMES HAMILL is a professor of anthropology at Miami University in Ohio and the author of *Ethno-Logic: The Anthropology of Human Reasoning*.

FEBRUARY

216 PAGES. 6 X 9 INCHES. 11 LINE DRAWINGS

CLOTH, ISBN 0-252-03032-X. **\$40.00x** £25.95

PAPER, ISBN 0-252-07279-0. **\$20.00s** £12.95



OF RELATED INTEREST

Cultural Politics and the Mass Media

Alaska Native Voices

PATRICK J. DALEY AND
BEVERLY A. JAMES

256 pages. 4 photographs,
4 line drawings
Cloth, ISBN 0-252-02938-0.
\$35.00s £22.95

NEW IN PAPERBACK

Indian Metropolis

Native Americans in Chicago, 1945–75

JAMES B. LAGRAN

The inside story of American Indian life in Chicago

“Highly recommended.”

— *Choice*

“A masterly addition both to the ethnic history of the American city and to the history of Native Americans.”

— *Journal of American History*

“*Indian Metropolis* offers a unique perspective on Native American urbanization. It explains why Indian people began leaving reservations in large numbers in the 1940s and how they remade their communities in an alien urban space. It tells this important story from the point of view of the participants who lived through it, demonstrating in the process the creativity and drive of Chicago’s Native Americans. They transformed experiences of hardship into stories of adaptation and success. A must read.”

— Frederick E. Hoxie, Swanlund Professor of History at the University of Illinois at Urbana-Champaign

This dynamic social history focuses on Chicago during a thirty-year period of remarkable demographic growth that saw the city’s American Indian population increase by twentyfold. James B. LaGrand places the Indian people within the context of many of the twentieth century’s major themes, including rural to urban migration, the expansion of the wage labor economy, increased participation in and acceptance of political radicalism, and growing interest in ethnic nationalism.

JAMES B. LAGRAN is an associate professor in the department of history at Messiah College in Grantham, Pennsylvania.

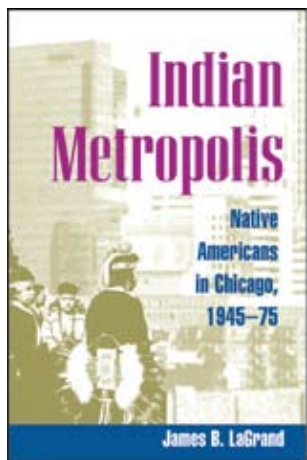
SEPTEMBER

312 PAGES. 6 X 9 INCHES

9 PHOTOGRAPHS, 2 LINE DRAWINGS

PAPER, ISBN 0-252-07296-0.

\$20.00s £12.95



ANNOUNCED FALL 2004

Not without Our Consent

Lakota Resistance to Termination, 1950–59

EDWARD CHARLES VALANDRA

Foreword by Vine Deloria Jr.

In a 1953 effort to end the authority of local Native American governments, Congress passed Public Law 83-280. Allowing states to apply their criminal and civil laws to Native American country, the law provided an unparalleled opportunity for the state of South Dakota to crush burgeoning Lakota nationalism. *Not without Our Consent* documents the tenacious and formidable Lakota resistance to attempts at applying this law.

EDWARD CHARLES VALANDRA is a Sicangu Lakota (enrolled) from the Rosebud Sioux Reservation. He has served on several Native American councils and committees, including the Rosebud Sioux Tribal Council. **VINE DELORIA JR.** is the author of *Custer Died for Your Sins: An Indian Manifesto* and other works.

DECEMBER

248 PAGES. 6 X 9 INCHES

CLOTH, ISBN 0-252-02944-5. \$35.00s £22.95 U.K.

ANNOUNCED SPRING 2005

Benjamin Franklin, Pennsylvania, and the First Nations

The Treaties of 1736–62

SUSAN KALTER

This annotated edition of the treaties between the British colonies and Indian nations was originally printed and sold by Benjamin Franklin. Last published in 1938, *Benjamin Franklin, Pennsylvania, and the First Nations* makes these important treaties available once again, featuring a simpler, easier-to-read format, extensive explanatory notes, and maps. A detailed introduction by Susan Kalter puts the treaties in their proper historical and cultural context.

SUSAN KALTER is an assistant professor of English at Illinois State University, Normal.

FEBRUARY

472 PAGES. 6 X 9 1/4 INCHES. 3 LINE DRAWINGS

CLOTH, ISBN 0-252-03035-4. \$45.00s £28.95

Choreographies of African Identities

Négritude, Dance, and the National Ballet of Sénégal

FRANCESCA CASTALDI

A rich portrait of the National Ballet of Sénégal's work and of the urban dance world of Dakar

"Castaldi presents an innovative overview of African performance practices, art, and ideology in her study of Négritude and the National Ballet of Sénégal. Combining ethnography, dance theory, and personal descriptions, Castaldi takes us on a journey from frontstage to backstage in the arena of African dance. Her book is a 'must read' for students of African popular culture and scholars of performance in the humanities, arts, and social sciences. The debates emerging from her important research will be of great significance in many fields."
— Bennetta Jules-Rosette, author of *Black Paris: The African Writers' Landscape*

Choreographies of African Identities traces interconnected interpretative frameworks around and about the National Ballet of Sénégal. Using the metaphor of a dancing circle Castaldi's arguments cover the full spectrum of performance, from production to circulation and reception. Castaldi first situates the reader in a North American theater, focusing on the relationship between dancers and audiences as like that between black performers and white spectators. She then examines the work of the National Ballet in relation to Léopold Sédar Senghor's Négritude ideology and cultural politics. Finally, Castaldi addresses the circulation of dances in the streets, discotheques, and courtyards of Dakar, drawing attention to women dancers' occupation of the urban landscape.

FRANCESCA CASTALDI is an independent dance scholar and ethnographer.

DECEMBER

264 PAGES. 6 X 9 INCHES

CLOTH, ISBN 0-252-03027-3. **\$50.00x** £32.95

PAPER, ISBN 0-252-07268-5. **\$25.00s** £16.95

ANNOUNCED FALL 2004

Fragments of Bone

Neo-African Religions in a New World

EDITED BY PATRICK BELLEGARDE-SMITH

African religions as adapted and recontextualized in various New World environments

"*Fragments of Bone*, Patrick Bellegarde-Smith's collection of essays on religions that developed out of the experience of chattel slavery and colonialism, takes the reader to a deeper and broader understanding of Afro-Caribbean traditions than we have had before. . . . The cumulative effect of this unusual collection moves religions such as Vodou, Santería, Palo, and Candomblé out of the realm of the exotic and into a merited position among progressive religious alternatives in the contemporary world."

— Karen McCarthy Brown, author of *Mama Lola: A Vodou Priestess in Brooklyn*

Unique in presenting the voices of scholars primarily outside of the Western tradition, *Fragments of Bone* discusses African religions as forms of resistance and survival in the face of Western cultural hegemony and imperialism. Patrick Bellegarde-Smith, himself a priest in the Haitian Vodou religion, brings together thirteen contributors from different disciplines, genders, and nationalities. *Fragments of Bone* draws on an impressive range of sources including research, fieldwork, personal interviews, and spiritual introspection to support the provocative thesis that fragments of the ancestral traditions are fluidly interwoven in the New World African religions as creolized rituals, symbolic systems, and cultural identities.

PATRICK BELLEGARDE-SMITH, professor of Africology at the University of Wisconsin–Milwaukee, is the author of *Haiti: The Breached Citadel* and other books.

AUGUST

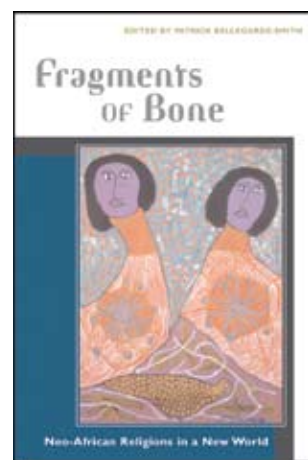
256 PAGES. 6 X 9 INCHES

CLOTH, ISBN 0-252-02968-2.

\$45.00x £28.95

PAPER, ISBN 0-252-07205-7.

\$20.00s £12.95



In Defense of Asian American Studies

The Politics of Teaching and Program Building

SUCHENG CHAN

Insights from the vanguard of academic program building

In Defense of Asian American Studies amounts to tales from the trenches on the origins and evolution of the field of Asian American studies, as told by one of its founders and most highly regarded scholars. With great intellectual energy, critical acumen, and a sly sense of humor, Sucheng Chan discusses her experiences on three campuses within the University of California system where Asian American studies was first developed—in response to vehement student demand—under the rubric of ethnic studies.

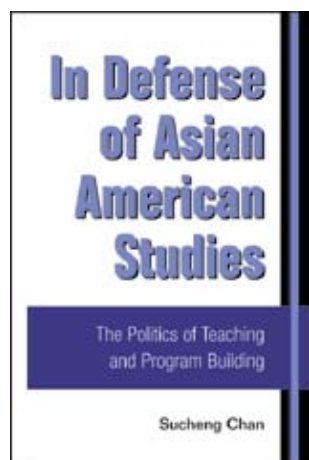
Chan speaks by turns as an advocate and an administrator striving to secure a place for Asian American studies; as a teacher working to give Asian American students a voice and white students a perspective on race and racism; and as a scholar and researcher still asking her own questions. The essays span three decades, closing with a piece on new challenges that face Asian American studies. Eloquent documentation of a field of endeavor in which scholarship and identity define and strengthen each other, this volume combines analysis, personal experience, and practical advice indispensable to those engaged in building and sustaining programs in Asian American studies.

SUCHENG CHAN is a professor emerita of Asian American studies and global studies at the University of California at Santa Barbara. She is the author or editor of fourteen books, the most recent of which is *Survivors: Cambodian Refugees in the United States*.

A volume in the series The Asian American Experience, edited by Roger Daniels

AUGUST

248 PAGES. 6 X 9 INCHES
CLOTH, ISBN 0-252-03009-5.
\$40.00x £25.95
PAPER, ISBN 0-252-07253-7.
\$20.00s £12.95



American Paper Son

A Chinese Immigrant in the Midwest

WAYNE HUNG WONG

Edited and with an Introduction by Benson Tong

A captivating look at a hidden chapter in Chinese American history

During the height of racist anti-Chinese U.S. immigration laws, illegal aliens were able to come into the States under false papers identifying them as the sons of those who had returned to China to marry and have children. *American Paper Son* is the story of one such Chinese immigrant who came to Wichita, Kansas, in 1935 as a thirteen-year-old “paper son” to help in his father’s restaurant there.

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BENSON TONG is an assistant professor of government and history at Gallaudet University. He is the author of *The Chinese Americans* and other books.

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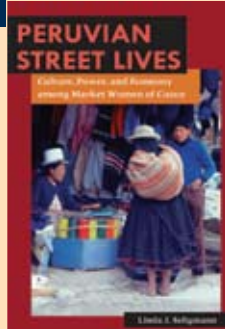
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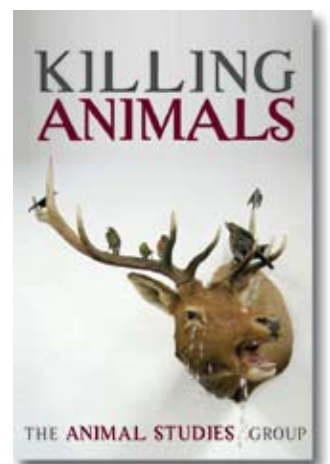
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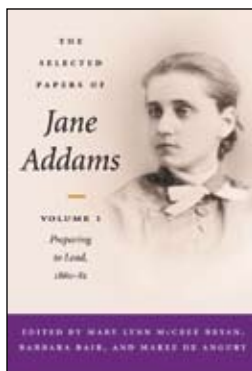
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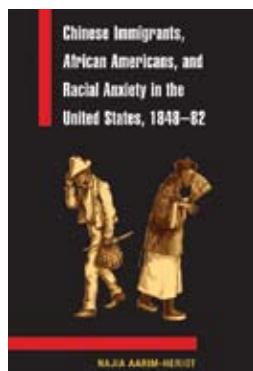
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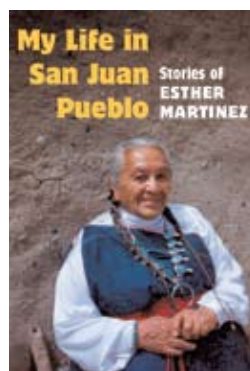
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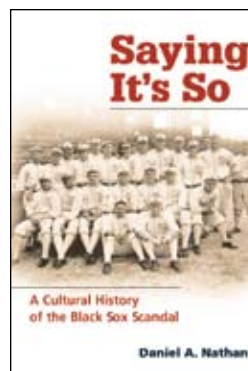
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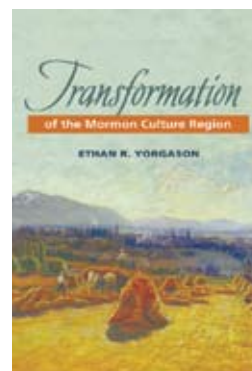
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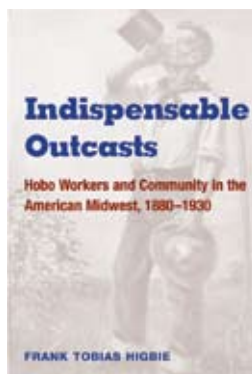
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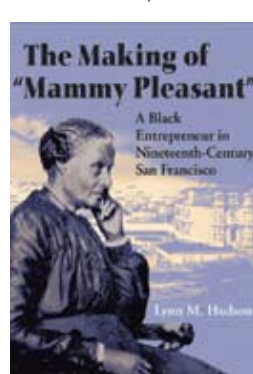
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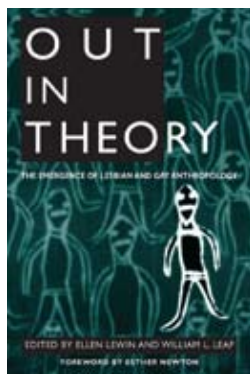
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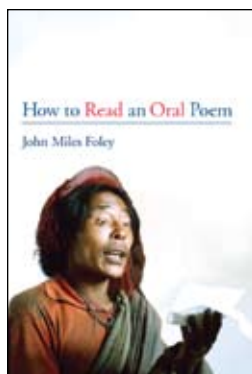
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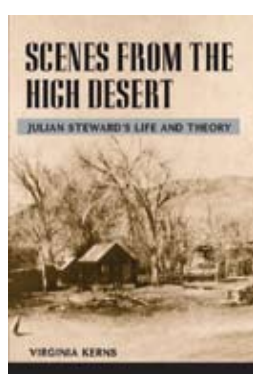
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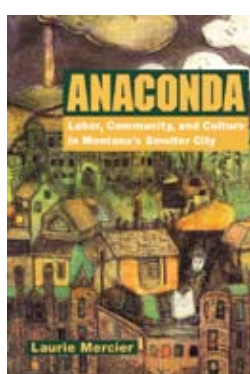
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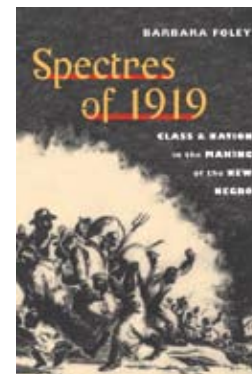
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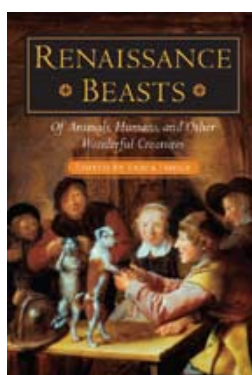
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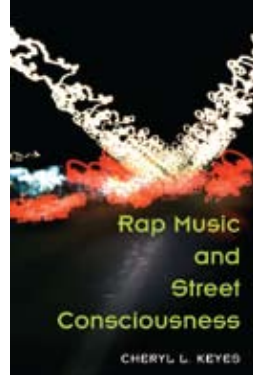
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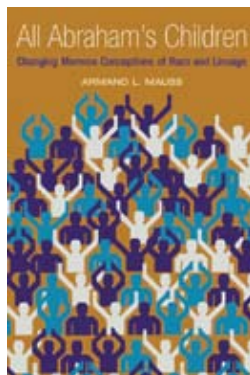
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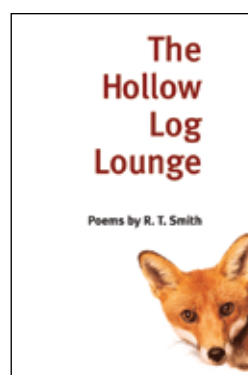
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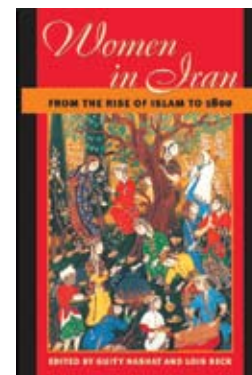
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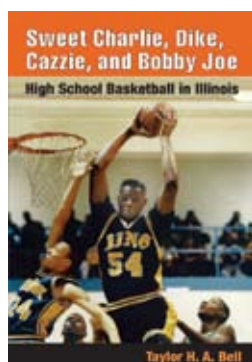


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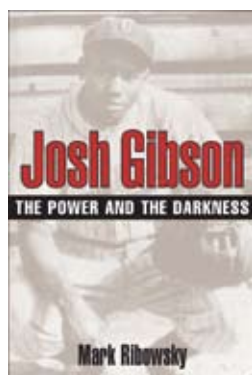


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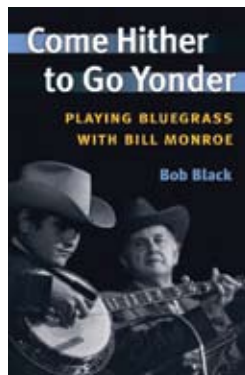
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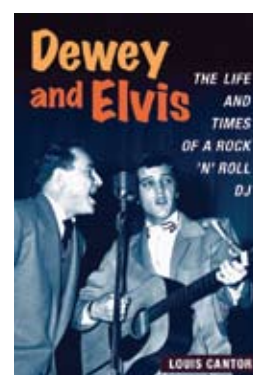
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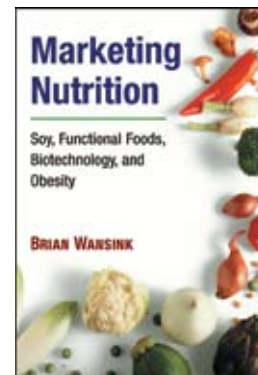
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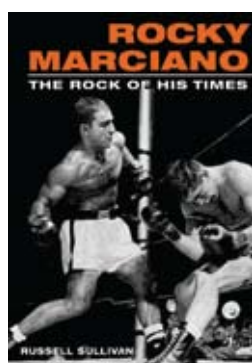
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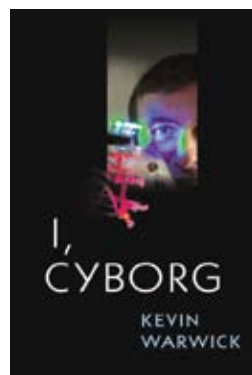
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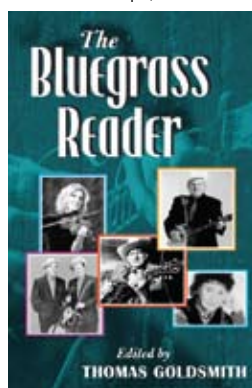
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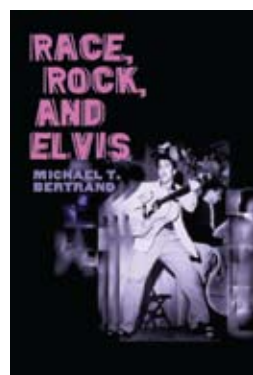
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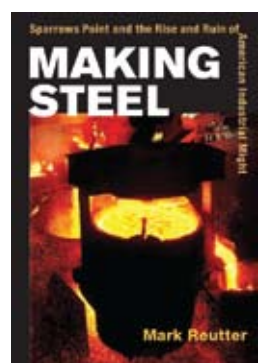
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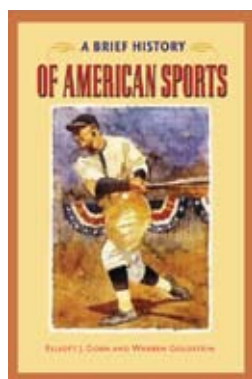
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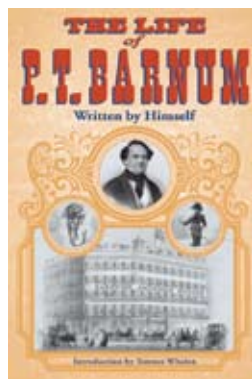
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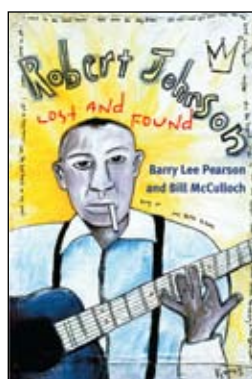
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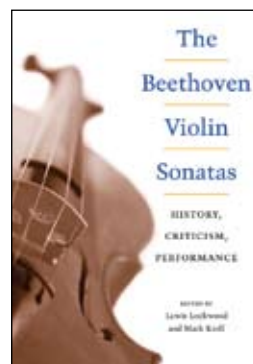
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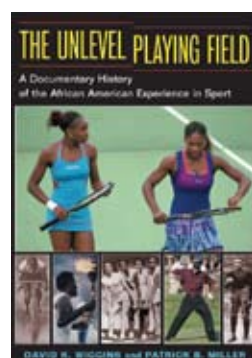
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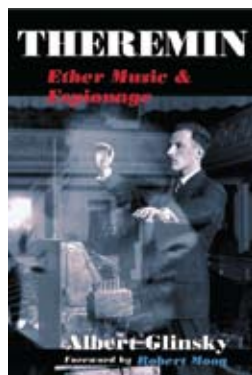
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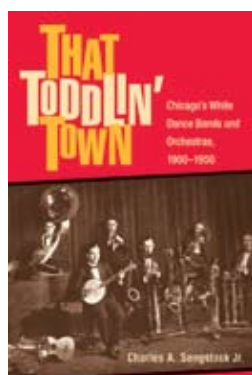
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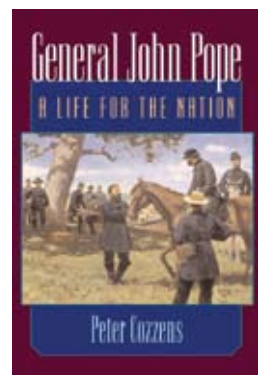
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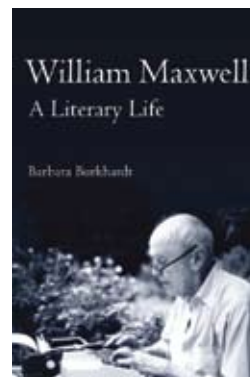
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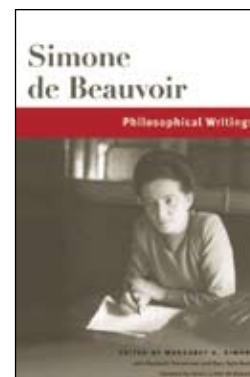
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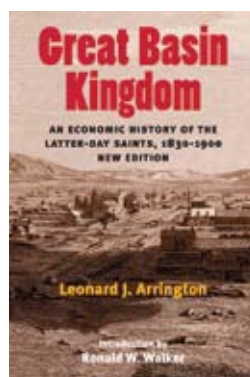
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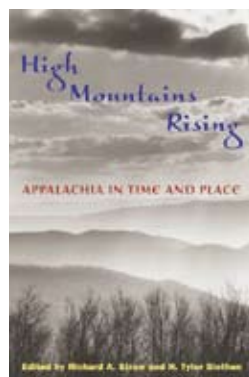
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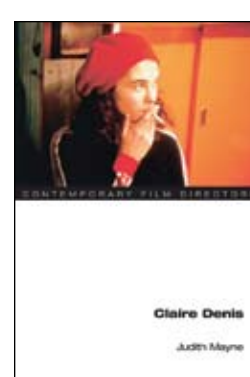
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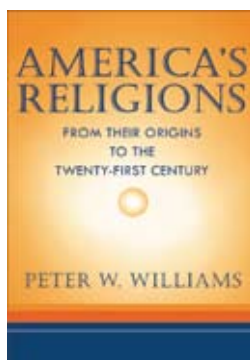
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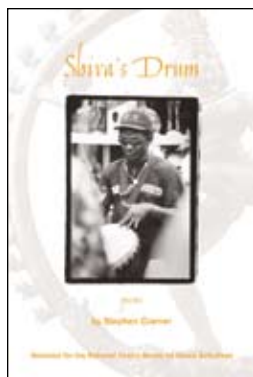
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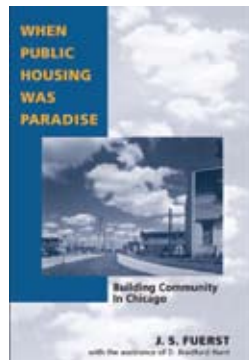
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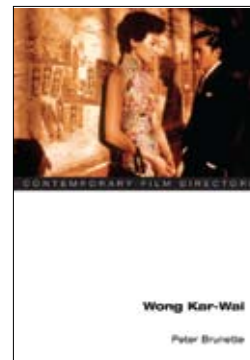
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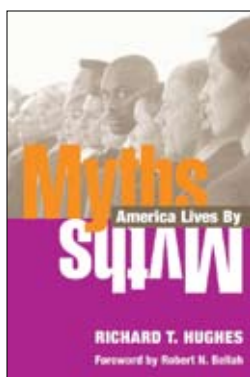
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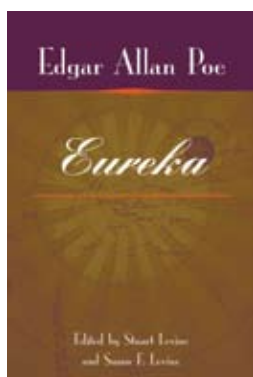
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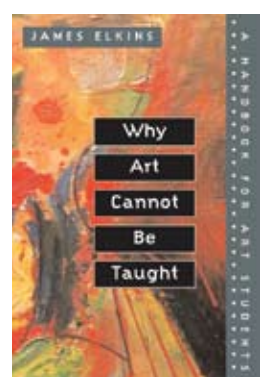
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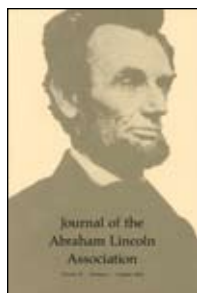
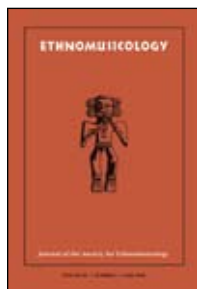
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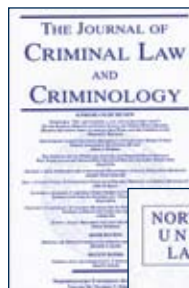
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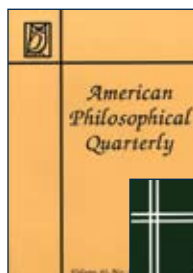
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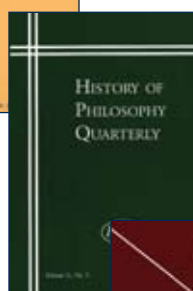
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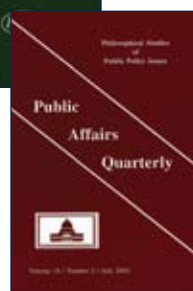
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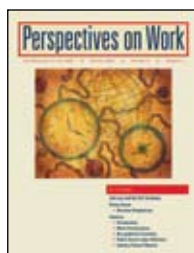
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