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Advance Praise for
Christian America and the Kingdom of God

“Those who think that the United States is a distinctly Christian nation and those who are sure it is not will both read this book with great profit.”
—Mark A. Noll, author of *God and Race in American Politics: A Short History*

“Meticulously researched, brilliantly reasoned, and carefully written, this book is grounded in the prophetic peace-and-justice values of the Hebrew Bible and the New Testament. Timeless in theme and timely in need.”
—Dr. Ronald B. Sobel, Senior Rabbi Emeritus, Congregation Emanu-El of the City of New York

“This may well be the best book ever written about American civil religion and our peculiar penchant for fashioning a god in Uncle Sam’s image.”
—Tony Norman, columnist and associate editor, *Pittsburgh Post-Gazette*

“With relevant analysis and restrained passion, Hughes employs both the Bible and American history to dismantle the politically dangerous idea of a Christian America. Few have written on this topic with as much intelligence and authority as he.”
—Diana Butler Bass, author of *Christianity for the Rest of Us* and *A People’s History of Christianity*

“We American Christians desperately need to learn the difference between America and the Kingdom of God, and Hughes is a master teacher on this important subject.”
—Richard J. Mouw, President and Professor of Christian Philosophy, Fuller Theological Seminary

“With roots in the Churches of Christ—a tradition that takes the Bible with great seriousness—Hughes knows his New Testament and tells those who place flags above their Bibles that the kingdom of God salutes no flag.”
—Robert M. Randolph, Chaplain, Massachusetts Institute of Technology

“An insightful, unsettling analysis of a fundamental misunderstanding and misuse of Christian faith. In these dark times, Hughes sheds a discerning light.”
—John Neafsey, author of *A Sacred Voice is Calling: Personal Vocation and Social Conscience*

“With passion and compelling evidence, this superb book shows the clear difference between the kingdom of God and the kingdom of America.”
—Donald B. Kraybill, author of *The Upside-Down Kingdom*

“With peerless research into both biblical and historical sources, Hughes dispels the myth of America as a ‘Christian nation.’”
—Randall Balmer, author of *Thy Kingdom Come: How the Religious Right Distorts the Faith and Threatens America*

ON THE COVER:

A weathered corn crib in southeast Tazewell County, Illinois, owner unknown. One of the dozens of full-color images by Larry Kanfer in *Barns of Illinois* (see pages 8-9).

Christian America and the Kingdom of God

RICHARD T. HUGHES

Foreword by Brian McLaren

A provocative indictment of the fundamentalist myth of Christian America

“An eloquent critique of those who would use a distorted interpretation of Christian belief to further their political agenda. Hughes does this with impressive theological scholarship and with an unswerving commitment to peace and social justice.”

—**Howard Zinn**, author of *A People's History of the United States: 1492 to Present*

“Hughes bases his narrative on thorough research, is at home in the biblical and theological literature that informs the debates, and demonstrates a conscience for presenting an approach that should advance the common good.”

—**Martin E. Marty**, author of *The Protestant Voice in American Pluralism*

“A powerful call for truth in the muddled world that confuses Christianity and American nationalism.”

—**Robert N. Bellah**, coauthor of *Habits of the Heart: Individualism and Commitment in American Life*

The idea of the United States as a Christian nation is a powerful, seductive, and potentially destructive theme in American life, culture, and politics. Many fundamentalist and evangelical leaders routinely promote this notion, and millions of Americans simply assume the Christian character of the United States. And yet, as Richard T. Hughes reveals in this powerful book, the biblical vision of the “kingdom of God” stands at odds with the values and actions of an American empire that sanctions war instead of peace, promotes dominance and oppression instead of reconciliation, and exalts wealth and power instead of justice for the poor and needy.

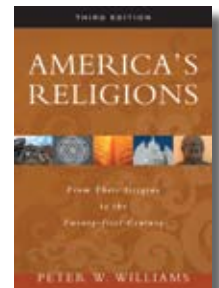
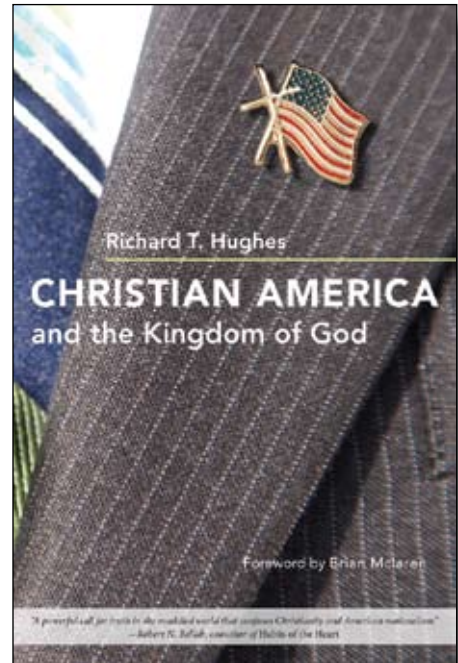
With conviction and careful consideration, Hughes reviews the myth of Christian America from its earliest history in the founding of the republic to the present day. With extensive analysis of both Christian scripture and American history, Hughes investigates the reasons why so many Americans think of the United States as a Christian nation. Timely and thought-provoking, *Christian America and the Kingdom of God* illuminates the devastating irony of a “Christian America” that so often behaves in unchristian ways.

RICHARD T. HUGHES is Senior Fellow in the Ernest L. Boyer Center and Distinguished Professor of Religion at Messiah College in Grantham, Pennsylvania, and author or editor of more than a dozen books, including *Myths America Lives By* and *How Christian Faith Can Sustain the Life of the Mind*.

SEPTEMBER

216 PAGES. 6 x 9 INCHES

CLOTH, 978-0-252-03285-1. **\$29.95** £22.99



ALSO OF INTEREST

Myths America Lives By

RICHARD T. HUGHES

Paper, 978-0-252-07220-8, **\$19.95** £14.99

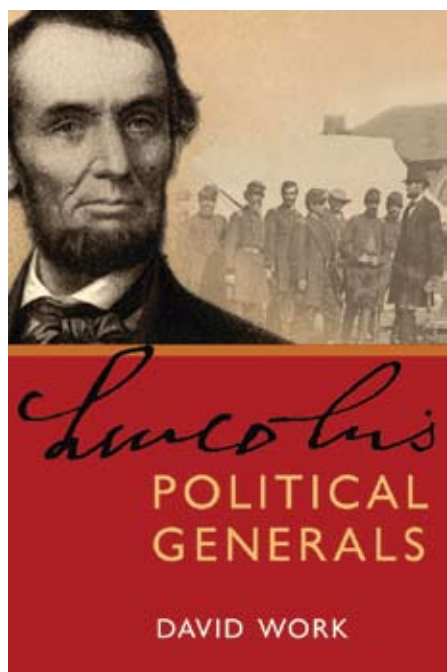
America's Religions

From Their Origins to the Twenty-first Century

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PETER W. WILLIAMS

Paper, 978-0-252-07551-3, **\$35.00s** £26.99



Lincoln's Political Generals

DAVID WORK

Boldly reassessing the contested legacy of Lincoln's military appointments

"Demonstrates convincingly that these generals' efforts significantly aided the Union war effort in their capacity as administrators, political supporters, recruiters and organizers of troops, and advocates of the Union cause among key political and ethnic constituencies."

—**James M. McPherson**, author of *Battle Cry of Freedom: The Civil War Era*, winner of the Pulitzer Prize

"With an appealing even-handedness, *Lincoln's Political Generals* fills a hole in the literature on the Civil War. David Work's military analysis is sound and balanced. A very valuable contribution to our knowledge of both Lincoln and the Civil War."

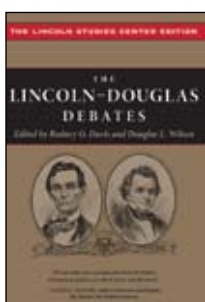
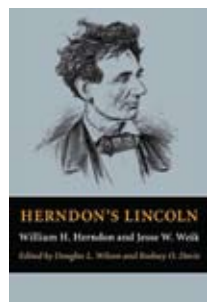
—**Brian Dirck**, author of *Lincoln the Lawyer*

In this book, David Work examines Lincoln's policy of appointing political generals to build a national coalition to fight and win the Civil War. Work follows the careers of sixteen generals through the war to assess their contributions and to ascertain how Lincoln assessed them as commander-in-chief. Eight of the generals began the war as Republicans and eight as Democrats. Some commanded armies, some regiments. Among them were some of the most famous generals of the Union—such as Francis P. Blair Jr., John A. Dix, John A. Logan, James S. Wadsworth—and others whose importance has been obscured by more dramatic personalities.

As the war proceeded, the value of the political generals became a matter of serious dispute. Could politicians make the shift from a political campaign to a military one? Could they be trusted to fight? Could they avoid destructive jealousies and the temptations of corruption? And with several of the generals being Irish or German immigrants, what effect would ethnic prejudices have on their success or failure?

Work finds that Lincoln's policy was ultimately successful, as these generals provided effective political support and made important contributions in military administration and on the battlefield. Although several of them proved to be poor commanders, others were effective in exercising influence on military administration and recruitment, slavery policy, and national politics.

DAVID WORK received his Ph.D. in history from Texas A&M University. *Lincoln's Political Generals* won the Hay-Nicolay Prize of the Abraham Lincoln Association and the Abraham Lincoln Institute.



ALSO OF INTEREST

Herndon's Lincoln

WILLIAM H. HERNDON AND JESSE W. WEIK

Cloth, 978-0-252-03072-7, **\$35.00s** £26.99

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The Lincoln Studies Center Edition

EDITED BY RODNEY O. DAVIS AND DOUGLAS L. WILSON

Cloth, 978-0-252-03355-1, **\$35.00s** £26.99

SEPTEMBER

304 PAGES. 6.125 x 9.25 INCHES

16 BLACK & WHITE PHOTOGRAPHS

CLOTH, 978-0-252-03445-9. **\$34.95** £26.99

George Gershwin

An Intimate Portrait

WALTER RIMLER

The dramatic story of a legendary American composer

"A dynamic, fast-paced biography that has the verve and staccato drive of the composer himself. A fuller, more complex, more humorous, and more vulnerable picture of Gershwin than has yet appeared in print."

—**Philip Furia**, coauthor of *The Poets of Tin Pan Alley: A History of America's Great Lyricists*

"Hugely enjoyable. This neat, polished package offers a new critical angle on the composer's achievement."

—**Stephen Banfield**, author of *Jerome Kern*

George Gershwin lived with purpose and gusto, but with melancholy as well, for he was unable to make a place for himself—no family of his own and no real home in music.

He and his siblings received little love from their mother and no direction from their father. The closest George came to domesticity was his long-time affair with fellow composer Kay Swift. But she remained married to another man while he went endlessly from woman to woman. Only in the final hours of his life did he realize how much he needed her. Fatally ill, unprotected by (and perhaps estranged from) his older brother Ira, he was exiled by Ira's hard-edged wife Leonore from the house that she and the brothers shared, and he died horribly and alone at the age of thirty-eight.

Nor did Gershwin find a satisfying musical harbor. For years his genius could be expressed only in the ephemeral world of show business, as his brilliance as a composer of large-scale works went unrecognized by high-brow music critics. When he resolved this quandary with his opera *Porgy and Bess*, critics were unable to understand or validate it. Decades would pass before his most ambitious composition was universally regarded as one of music's lasting treasures and before his stature as a great composer became secure.

In this book, Walter Rimler makes use of fresh sources, including newly discovered letters by Kay Swift as well as correspondence between and interviews with intimates of Ira and Leonore Gershwin. It is written with spirited prose and contains more than two dozen photographs.

WALTER RIMLER is the author of *Not Fade Away: A Comparison of Jazz Age with Rock Era Pop Song Composers* and *A Gershwin Companion*. He lives in the San Francisco area.

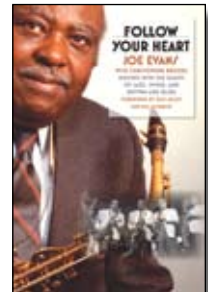
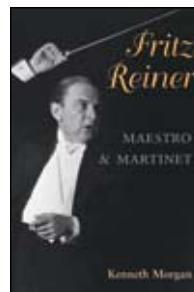
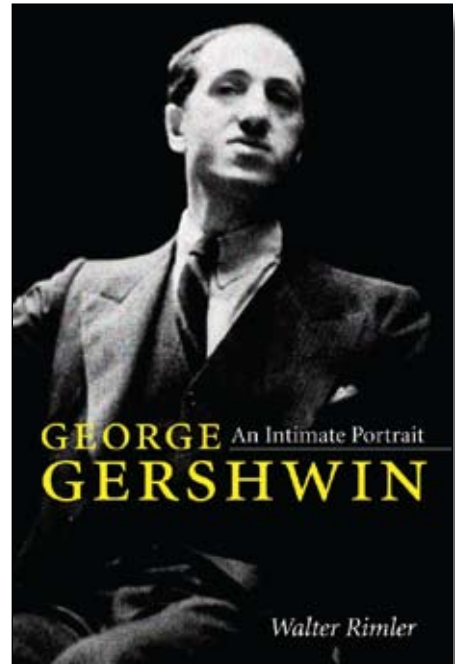
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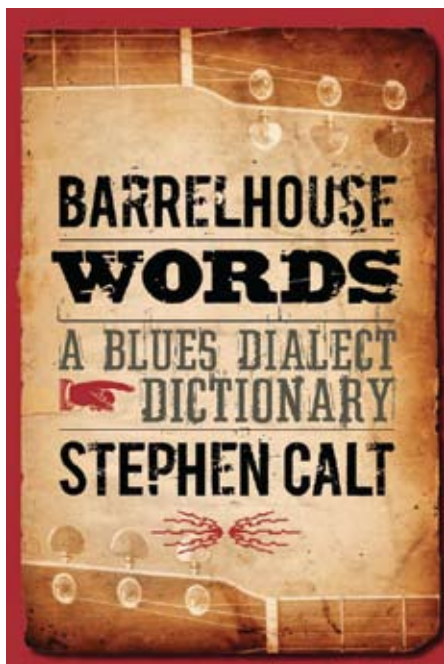
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Barrelhouse Words

A Blues Dialect Dictionary

STEPHEN CALT

An exhaustive, engrossing lexicon of blues idioms

"A valuable, unique work. No other book explains as many new, often subtle aspects of the blues language that Stephen Calt has lived with for over forty years."

—**Kip Lornell**, author of *The NPR Curious Listener's Guide To American Folk Music*

barrelhouse (n.):

An' I tol' my woman, 'fore I left the town:

"Don't you let nobody tear the barrelhouse down."

—Hambone Willie Newbern, "Roll And Tumble Blues," 1929

An illicit commercial establishment serving as an all-purpose tavern, gambling den, dance hall, and often brothel. The term stems from the outmoded use of *barrel* to mean liquor, which survived into the 19th century and produced the term *barrel fever*.

barrelhouse ways:

I believe I believe, I will stop my barrelhouse ways

For I feel myself sinkin' every day.

—Teddy Darby, "Built Right On The Ground," 1931

Habitual carousing in a manner associated with barrelhouse patrons.

break one's neck:

Way down South you oughta see the women shimmy and shake

Got a new way a-wiggle, make a weak man break his neck.

—Blind Lemon Jefferson, "Southern Woman Blues," 1928

To marry, in Southern slang.

This fascinating compendium explains the most unusual, obscure, and curious words and expressions from vintage blues music. Utilizing both documentary evidence and invaluable interviews with a number of now-deceased musicians from the 1920s and '30s, blues scholar Stephen Calt unravels the nuances of more than twelve hundred idioms and proper or place names found on oft-overlooked "race records" recorded between 1923 and 1949. From "aggravatin' papa" to "yas-yas-yas" and everything in between, this truly unique, racy, and compelling resource decodes a neglected speech for general readers and researchers alike, offering invaluable information about black language and American slang.

STEPHEN CALT is the author or coauthor of the blues biographies *I'd Rather Be The Devil: Skip James and the Blues* and *King Of The Delta Blues: The Life and Music of Charlie Patton*. He lives in New York City.

NOVEMBER

264 PAGES. 6 x 9 INCHES

CLOTH (UNJACKETED), 978-0-252-03347-6. **\$75.00x** £58.00

PAPER, 978-0-252-07660-2. **\$26.95** £20.99

King of the Queen City

The Story of King Records

JON HARTLEY FOX

Foreword by Dave Alvin

From James Brown to the Stanley Brothers, the glory years of a pioneering independent record company

“The police came, saw the line, and said, ‘We’ll have a riot. Let ‘em alone. Let ‘em go.’ So here, whites and blacks together, we gave them a common denominator, a common love of music. We appealed to something that the law couldn’t do a damn thing about. We gave them something to share. That was King’s big contribution: to break the shit down, especially in the Deep South. Break it down. That was our major contribution to American culture. We broke the shit down.”

—**Ralph Bass**, from *King of the Queen City: The Story of King Records*

“King Records was absolutely unique, and it deserves a unique account of its history. *King of the Queen City* is that account: focused, thoroughly researched, well written, and filled with vital information.”

—**Nolan Porterfield**, author of *Jimmie Rodgers: The Life and Times of America’s Blue Yodeler*

King of the Queen City is the first comprehensive history of King Records, one of the most influential independent record companies in the history of American music. Founded by businessman Sydney Nathan in the mid-1940s, this small outsider record company in Cincinnati, Ohio, attracted a diverse roster of artists, including James Brown, the Stanley Brothers, Grandpa Jones, Redd Foxx, Earl Bostic, Bill Doggett, Ike Turner, Roy Brown, Freddie King, Eddie Vinson, and Johnny “Guitar” Watson. While other record companies concentrated on one style of music, King was active in virtually all genres of vernacular American music, from blues and R & B to rockabilly, bluegrass, western swing, and country.

A progressive company in a reactionary time, King was led by an interracial creative and executive staff that redefined the face and voice of American music as well as the way it was recorded and sold. Drawing on personal interviews, research in newspapers and periodicals, and deep access to the King archives, Jon Hartley Fox weaves together the elements of King’s success, focusing on the dynamic personalities of the artists, producers, and key executives such as Syd Nathan, Henry Glover, and Ralph Bass. The book also includes a foreword by legendary guitarist, singer, and songwriter Dave Alvin.

JON HARTLEY FOX writes about music and the arts in Sacramento, California. He wrote, produced, and narrated “King of the Queen City: the Story of King Records,” a series of sixty-minute documentaries for National Public Radio in the 1980s.

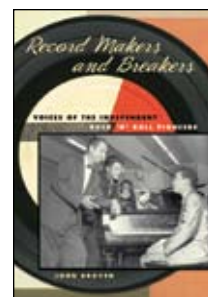
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ALSO OF INTEREST

Air Castle of the South

WSM and the Making of Music City

CRAIG HAVIGHURST

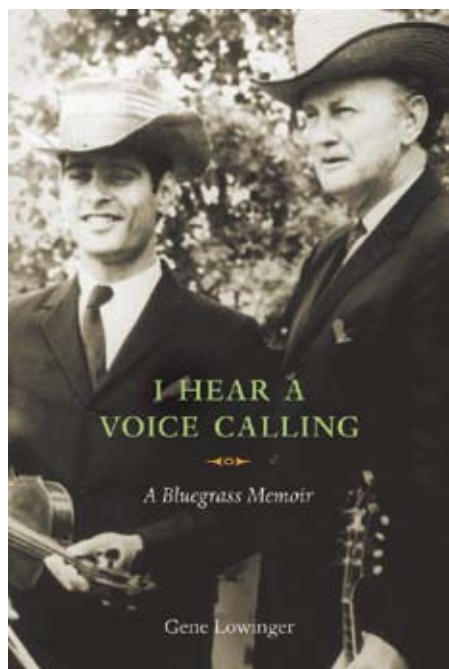
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Record Makers and Breakers

Voices of the Independent Rock 'n' Roll Pioneers

JOHN BROVEN

Cloth, 978-0-252-03290-5, **\$50.00s** £38.00



I Hear a Voice Calling

A Bluegrass Memoir

GENE LOWINGER

A sensitive remembrance of bluegrass dreams and lessons

“A vivid, emotional, and poignant look at a unique era in bluegrass music.”

—**Douglas B. Green** (Ranger Doug), guitarist and vocalist of Riders in the Sky and author of *Singing in the Saddle: The History of the Singing Cowboy*

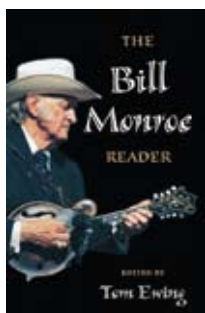
“A fascinating meditation on the nature of creativity and mentorship. Intimate and moving, funny and profound, Lowinger’s photographs powerfully represent the indomitable Bill Monroe in his last years as a performer.”

—**Erika Brady**, author of *A Spiral Way: How the Phonograph Changed Ethnography*

During the final years of Bill Monroe’s life, bluegrass fiddler Gene Lowinger took a series of on- and off-stage photographs of Monroe on the road—preparing for shows, performing, interacting with fans and audiences—and in informal settings with family, friends, and fellow musicians. As a bandmate, Lowinger was given unique access to Monroe’s private life, and this book presents these photos as well as other photos documenting Lowinger’s involvement with the bluegrass scene beginning in the early 1960s.

Lowinger also tells his own story of a New Jersey boy obsessed with folk and old-time music, and he recounts college trips to country music parks in Pennsylvania to see Monroe and other bluegrass masters; his stints as a fiddler for the New York Ramblers, Greenbriar Boys, and Blue Grass Boys; and his memories of playing at the Grand Ole Opry and music festivals. A photographic reflection on Bill Monroe’s public and private life, *I Hear a Voice Calling* also testifies to the bluegrass master’s profound mentorship and guidance.

GENE LOWINGER is a freelance photojournalist based in New York and New Jersey. The first “Northern” fiddler to join the ranks of the Blue Grass Boys, Lowinger is also the author of *Bluegrass Fiddle*, one of the first books to accurately capture the bluegrass fiddle style in standard musical notation.

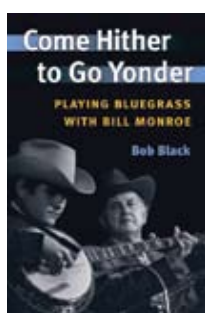


ALSO OF INTEREST

The Bill Monroe Reader

EDITED BY TOM EWING

Paper, 978-0-252-07399-1, **\$19.95** £14.99



Come Hither to Go Yonder

Playing Bluegrass with Bill Monroe

BOB BLACK

Paper, 978-0-252-07243-7, **\$21.95** £16.99

OCTOBER

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Jerry Lewis

CHRIS FUJIWARA

The premier study of an incomparable American director

“Absolutely brilliant. Fujiwara powerfully gives body and coherence to Lewis’s work with identity, image, sound, space, and time, and the interview with Lewis is pure gold: the finest and most probing interview with the director I have ever read in any language.”

—Adrian Martin, coeditor of *Movie Mutations: The Changing Face of World Cinephilia*

Well known for his slapstick comedic style, Jerry Lewis has also delighted worldwide movie audiences with a directing career spanning five decades. One of American cinema’s great innovators, Lewis made unmistakably personal films that often focused on an ideal masculine image and an anarchic, manic acting out of the inability to assume this image. Films such as *The Bellboy*, *The Errand Boy*, *Three on a Couch*, and *The Big Mouth* present a series of thematic variations on this tension, in which such questions as how to be a man, how to be popular, and how to maintain relationships are posed within frameworks that set up a liberating and exhilarating confusion of roles and norms. With sharp, concise observations, Chris Fujiwara examines this visionary director of self-referential comedic masterpieces. The book also includes an enlightening interview with Lewis that offers unique commentary on the creation and study of comedy.

CHRIS FUJIWARA is the author of *The World and Its Double: The Life and Work of Otto Preminger* and *Jacques Tourneur: The Cinema of Nightfall*. He lives in Tokyo, Japan.

A volume in the series *Contemporary Film Directors*, edited by James Naremore

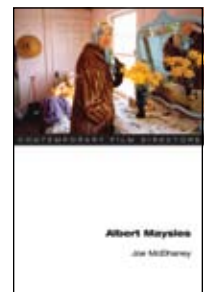
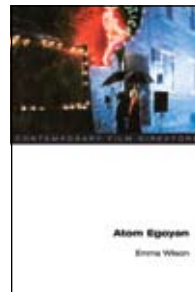
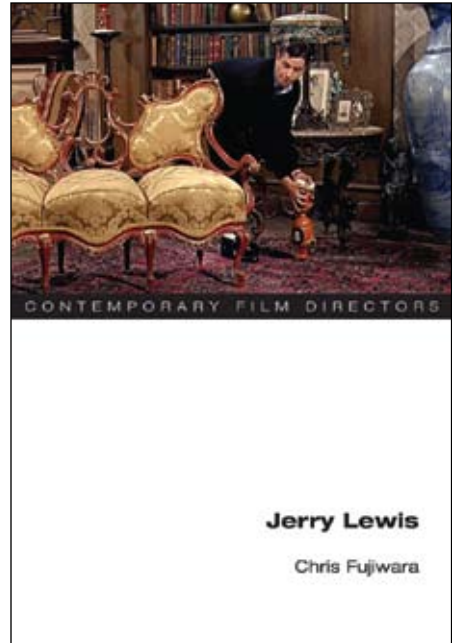
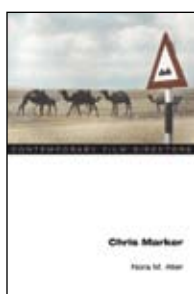
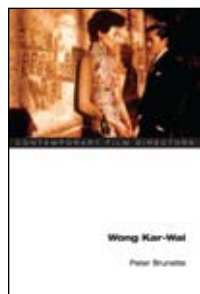
DECEMBER

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Joel and Ethan Coen

R. BARTON PALMER

Paper, 978-0-252-07185-0, \$16.95 £12.99

COUNTER-CLOCKWISE FROM TOP:

- Lincoln Park Zoo Farm-in-the-Zoo in Chicago, Cook County.
- Central Illinois Small Animal Rescue in Colfax, McLean County.
- Interior of Round Barn at the University of Illinois at Urbana-Champaign's South Farms, Champaign County.
- Steve Gerdes Barn, south of Walnut, Bureau County.
- Aldeen Barn at the Aldeen Golf Club in Rockford, Winnebago County.



Barns of Illinois

PHOTOGRAPHS BY LARRY KANFER

TEXT BY ALAINA KANFER

An endearing tribute to the well-grounded majesty of Illinois barns

“Throughout the Midwest the flat, fertile landscape is punctuated by vestiges of civilization—barns. In vast, open space and in fast-changing times, barns are anchors for us, revered for their landmark status: directional, architectural, emotional, or cultural. We are delighted when we see a familiar barn on a seemingly unending continuum of empty land. Then we know we can find our way.”

—from *Barns of Illinois*

In this magnificent new collection, renowned photographer Larry Kanfer documents the diversity of barns throughout the Prairie State, from weathered, abandoned shelters in the countryside to proudly well-preserved landmarks featured in barn tours and even Chicago’s Lincoln Park Zoo. Kanfer presents barns from every angle, inside and out, from a distance and up close, to capture the many reasons why they fascinate, inspire, and reassure.

With engaging prose, Alaina Kanfer recounts the histories of many of the barns featured, revealing each barn’s unique character and tracing its distinctive imprint on the land and on people’s lives. While many of the buildings continue to function within family farms for storage and shelter, others have been rescued and restored and put to a wide array of new uses, such as schools and gymnasiums in Kane and Effingham Counties, an animal rescue organization in McLean County, a winery in St. Clair County, and workshops in Sangamon and Union Counties.

With more than one hundred full color photographs of dozens of barns from across the state, *Barns of Illinois* presents these proud emblems of the heartland as never before—a unique chronicle of a state and its evolving way of life.

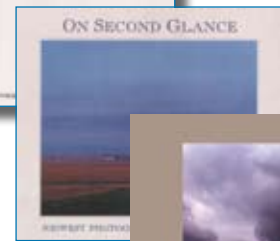
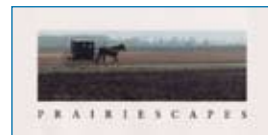
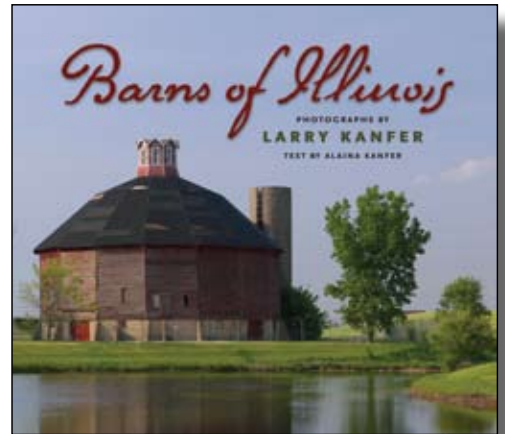
LARRY KANFER is an award-winning photographic artist who operates galleries in Champaign, Illinois, and online at www.kanfer.com. His previous books include *On Firm Ground*, *Prairiescapes*, and *On Second Glance: Midwest Photographs*. **ALAINA KANFER** grew up in Chicago and received her doctorate in mathematical social sciences from the University of California, Irvine.

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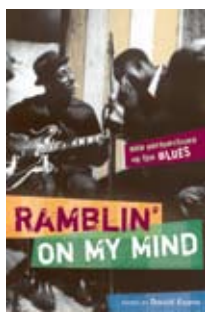
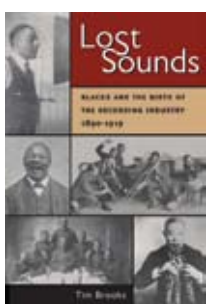
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Mamie Smith’s 1920 recording of “Crazy Blues” is commonly thought to signify the beginning of commercial attention to blues music and culture, but by that year more than 450 other blues titles had already appeared in sheet music and on recordings. In this examination of early popular blues, Peter C. Muir traces the genre’s early history and the highly creative interplay between folk and popular forms, focusing especially on the roles W. C. Handy played in both blues music and the music business. Exposing for the first time the full scope and importance of early popular blues to mainstream American culture in the early twentieth century, *Long Lost Blues* revises our understanding of the evolution and sociology of blues at its inception.

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This first biography of Jimmy McHugh captures a lively and significant contributor to American songwriting. Creator of favorite tunes such as "I'm in the Mood for Love" and "On the Sunny Side of the Street," McHugh was a one-man history of twentieth-century popular music: in his prolific composing career, he wrote songs for Duke Ellington, Shirley Temple, Bobby Breen, Carmen Miranda, Deanna Durbin, Frank Sinatra, Ethel Waters, Adelaide Hall, and scores of other entertainers, and his last works were turned into smash hits by Pat Boone and Fats Domino.

Following McHugh from humble Irish-American beginnings in Boston to eventual success in New York, Europe, and Los Angeles, Alyn Shipton deftly evokes the lively milieu of Tin Pan Alley, the Cotton Club, Broadway, and Hollywood. McHugh crossed the color line frequently, writing revues for both black and white entertainers, and he and his songwriting partner Dorothy Fields were also among the first to create Hollywood musical films. In the 1940s, he waged heroic fundraising efforts for the war effort and the crusade against polio. He continued to write songs for shows, movies, and revues, and managed up-and-coming singers late in his life.

ALYN SHIPTON is a jazz critic for the *Times* of London and a regular broadcaster on BBC Radio. His books include *A New History of Jazz* and biographies of Bud Powell, Fats Waller, and Dizzy Gillespie.

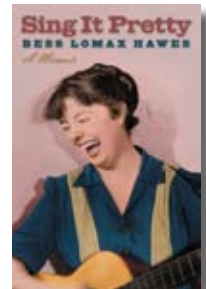
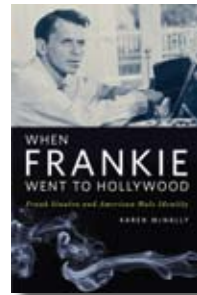
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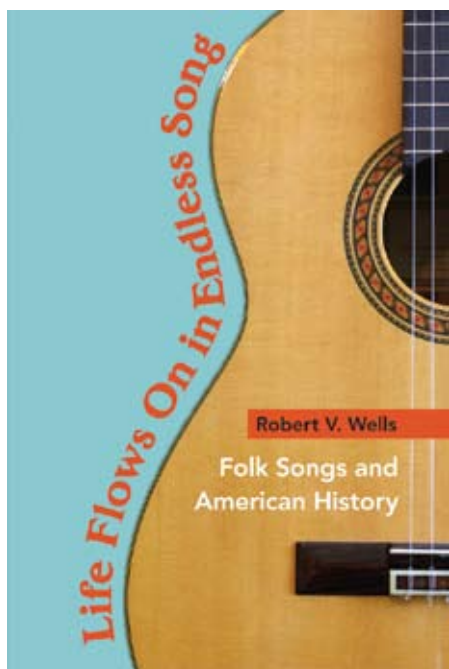
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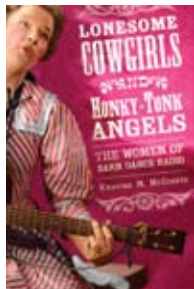
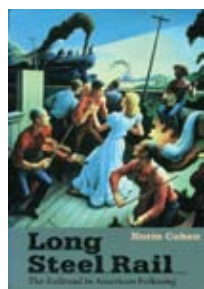
“A fabulous book with wide appeal. Wells opens up contemporary folk songs to provide fascinating glimpses of daily life and everyday responses to historical events.”

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Life Flows On in Endless Song explores American folk songs as a frame for the American experience. Robert V. Wells discusses how folk songs emerged from particular historical circumstances and evolved as they migrated from one region to another. Crafting a thematic map of four centuries of American history, Wells investigates how songs embody shifting attitudes toward the institution of the family, war and religion, work and the labor movement, transportation in America, and slavery and Jim Crow. He also considers modern folk heroes Leadbelly and Woody Guthrie. Featuring a selective discography of key recordings, this book offers an accessible model for using folk songs as a richly evocative reflection of the American past.

ROBERT V. WELLS is the Chauncey H. Winters Professor of History and Social Sciences at Union College in Schenectady, New York, and the author of *Facing the ‘King of Terrors’: Living with Death in an American Community in Schenectady, New York, 1750-1990* and other works.

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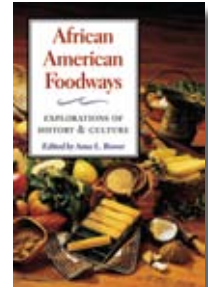
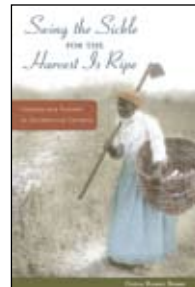
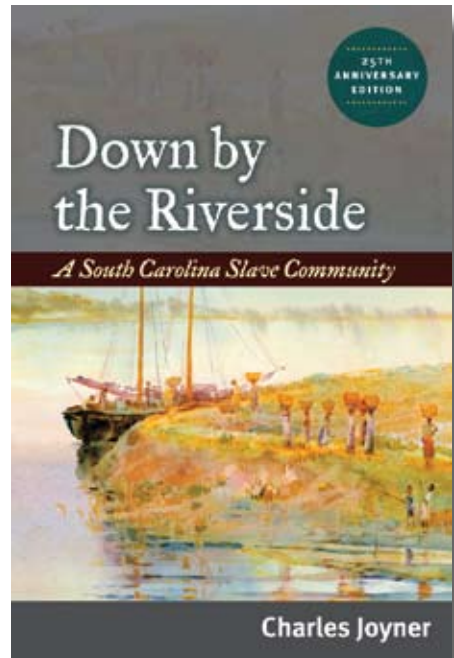
This anniversary edition of Joyner's landmark study includes a new introduction in which the author recounts his process of writing the book, reflects on its critical and popular reception, and surveys the path of scholarship in slave history in the decades since the book's first publication.

CHARLES JOYNER is Burroughs Distinguished Professor Emeritus of Southern History and Culture at Coastal Carolina University, past president of the Southern Historical Association, and the author of *Shared Traditions: Southern History and Folk Culture* and other works.

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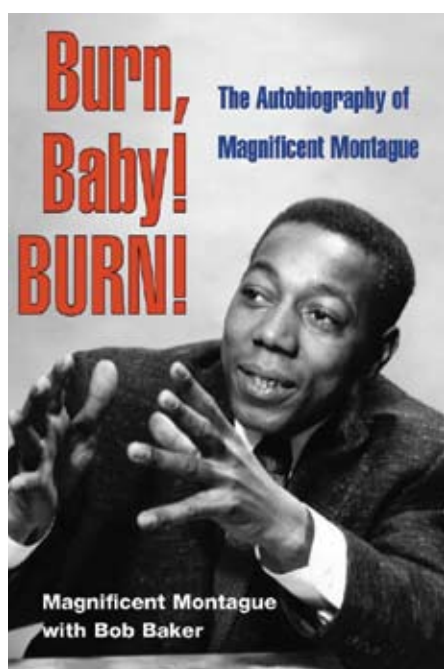
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“Montague was splendid in his ability to captivate the listening audience, superb in his role as a community leader, and noble in the way he showed young people how to move through life with class. I’m so glad he was around during the infancy years at Motown. What a blessing he was to so many of us.”

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“Montague’s undeniable energy and passion for life leap from the pages.”

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With his dynamic on-air personality and his trademark cry of “Burn, baby! BURN!” before spinning the hottest new records, Magnificent Montague was the charismatic voice of soul music in Chicago, New York, and Los Angeles from the mid-1950s to the mid-1960s. In this memoir Montague recounts his momentous radio career, which ran from the era of segregation to that of the civil rights movement. He also tells the broader story of a life spent in the passionate pursuit of knowledge.

A founder of the National Association of Radio Announcers, **MAGNIFICENT MONTAGUE** (Nathaniel Montague) has been a disc jockey, a radio station owner, and a major collector of black memorabilia. He lives in Las Vegas. **BOB BAKER** is a staff writer and the former deputy metropolitan editor at the *Los Angeles Times* and the author of *Newstinking: The Secret of Making Your Facts Fall into Place*.

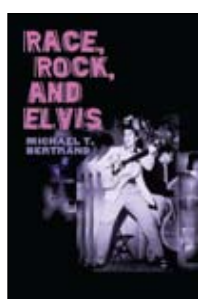
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In this dynamic book, Stefan M. Bradley describes the impact of Black Power ideology on the Students' Afro-American Society (SAS) at Columbia. While white students—led by Mark Rudd and Students for a Democratic Society (SDS)—sought to radicalize the student body and restructure the university, black students focused on stopping the construction of the gym in Morningside Park. Through separate, militant action, black students and the black community stood up to the power of an Ivy League institution and stopped it from trampling over its relatively poor and powerless neighbors. Bradley also compares the events at Columbia with similar events at Harvard, Cornell, Yale, and the University of Pennsylvania.

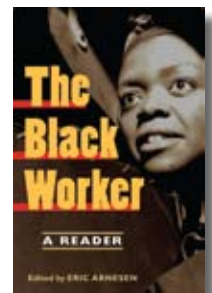
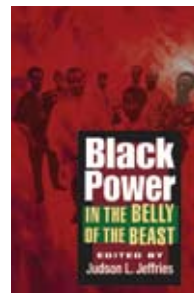
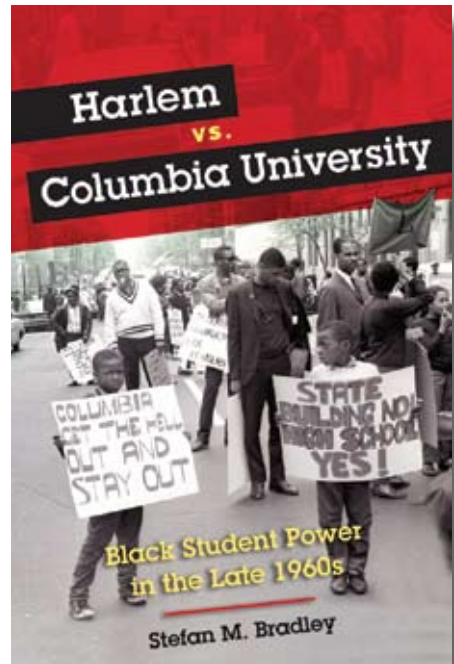
STEFAN M. BRADLEY is an assistant professor of history and African American studies at Saint Louis University.

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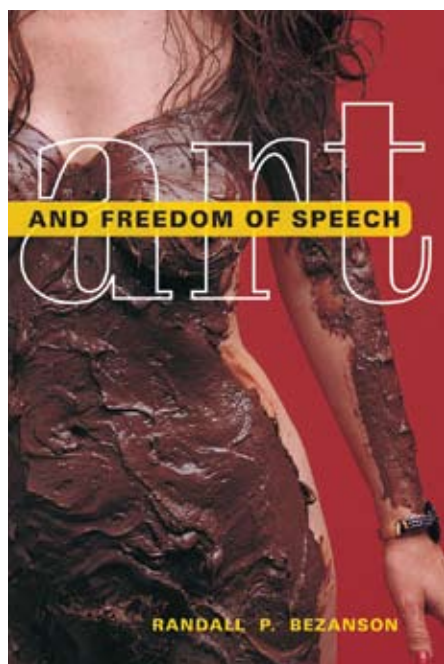
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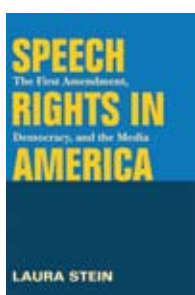
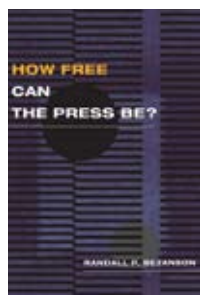
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This book analyzes the broad range of Supreme Court cases that concern the protection of art and free speech under the First Amendment. Finding that debates about free expression (whether in speech or art) swirl around sex and cultural blasphemy, Randall P. Bezanson tracks and interprets the Court's decisions on film, nude dancing, music, painting, and other visual expressions. Showing how the Court has dealt with judgments of art, quality, meaning, and how to distinguish types of speech and expression, Bezanson explores issues as diverse as homosexuality in the Boy Scouts, gay and lesbian parade floats, 2 Live Crew's alleged copyright infringement, National Endowment for the Arts grants and diversity, dangerous art, and screenings of the film *Carnal Knowledge*.

Accessibly written and evocatively argued, *Art and Freedom of Speech* explores the fundamental questions underlying the discussion of art as protected free speech and concludes with the argument that, for legal purposes, art should be absolutely free under the First Amendment—in fact, even more free than other forms of speech.

RANDALL P. BEZANSON is the David H. Vernon Professor of Law at the University of Iowa. He is the author of *How Free Can Religion Be?*; *How Free Can the Press Be?*; and many other books.



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The result of years of critical analysis of Israeli media law, this book argues that the laws governing Israeli electronic media are structured to limit the boundaries of public discourse. Amit M. Schejter posits the theory of a "mute democracy," one in which the media are designed to provide a platform for some voices to be heard over others. While Israel's institutions may be democratic, and while the effect of these policies may be limited, this book contends that free speech in Israel is institutionally muted to ensure the continued domination of the Jewish majority and its preferred interpretation of what Israel means as a Jewish-democratic state. Analyzing a wide range of legal documents recorded in Israel from 1961 to 2007, *Muting Israeli Democracy* demonstrates in scrupulous detail how law and policy are used to promote the hegemonic national culture through the constraints and obligations set on electronic media.

AMIT M. SCHEJTER is an assistant professor of communications and co-director of the Institute for Information Policy at Penn State University and a former attorney specializing in Israeli telecommunication and media law, policy, and regulation.

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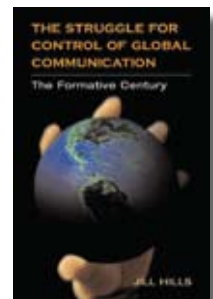
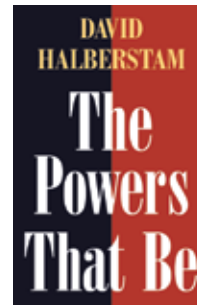
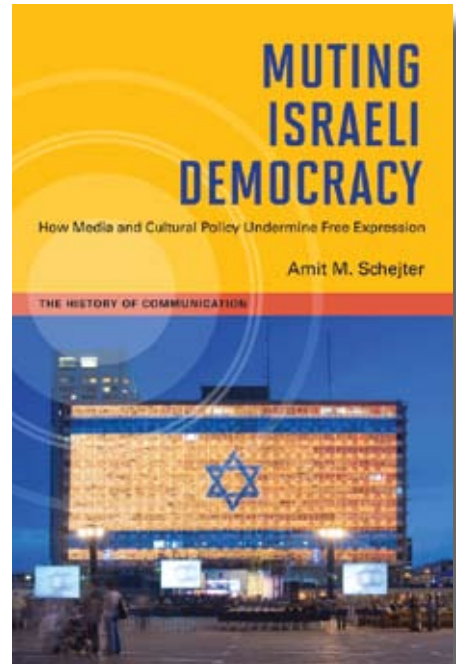
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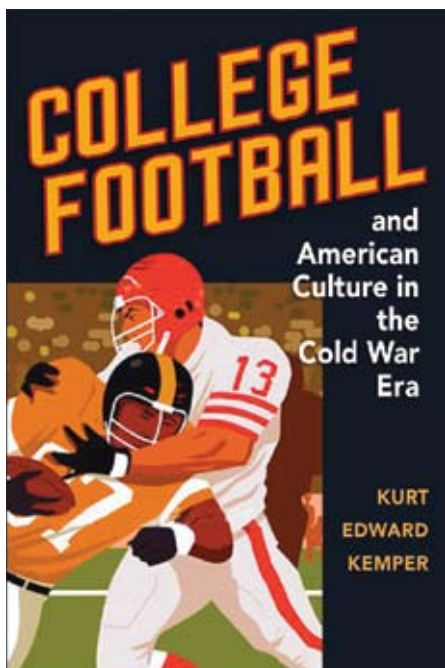
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"This wonderful work examines an extremely interesting and revealing episode in the history of college football and demonstrates the power of Cold War rhetoric as a political device for the defenders of the status quo."

—**Richard C. Crepeau**, past president of the North American Society for Sport History and author of *Baseball: America's Diamond Mind*

The Cold War era spawned a host of anxieties in American society, and in response, Americans sought cultural institutions that reinforced their sense of national identity and held at bay their nagging insecurities. They saw football as a broad, though varied, embodiment of national values. College teams in particular were thought to exemplify the essence of America: strong men committed to hard work, teamwork, and overcoming pain.

In this book, Kurt Kemper charts the steadily increasing investment of American national ideals in the presentation and interpretation of college football, beginning with a survey of the college game during World War II. From the Army-Navy game immediately before Pearl Harbor, through the gradual expansion of bowl games and television coverage, to the public debates over racially integrated teams, college football became ever more a playing field for competing national ideals. Americans utilized football as a cultural mechanism to magnify American distinctiveness in the face of Soviet gains, and they positioned the game as a cultural force that embodied toughness, discipline, self-deprivation, and other values deemed crucial to confront the Soviet challenge.

Americans applied the game in broad strokes to define an American way of life. They debated and interpreted issues such as segregation, free speech, and the role of the academy in the Cold War. *College Football and American Culture in the Cold War Era* offers a bold new contribution to our understanding of Americans' assumptions and uncertainties regarding the Cold War.

KURT EDWARD KEMPER is an associate professor of history at Dakota State University.

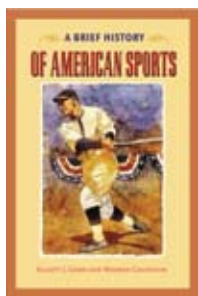
A volume in the series Sport and Society, edited by Benjamin G. Rader and Randy Roberts

SEPTEMBER

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NEW IN PAPER

The End of Autumn

Reflections on My Life in Football

MICHAEL ORIARD

A classic recollection of college and pro football, from a player's inside perspective

"If you read one sports book this fall, try to make it *The End of Autumn* by Michael Oriard. This is a book about football, what it is or should be, the place it fills or should fill in American life, what it feels like when it's played properly."

—*Sports Illustrated*

Much of Michael Oriard's education took place outside the schoolroom of his native Spokane, Washington, during "slaughter practices" on high school football fields. He was taught to "punish" and "dominate," to rouse his school spirit with religion, and to "tough it" through injuries, even serious ones. At the age of eighteen he entered Notre Dame and walked onto the football team, where studying hard was never harder. By his senior year, playing for Ara Parseghian's Fighting Irish, he was the starting center and co-captain of the team.

After graduating, he signed with the Kansas City Chiefs and head coach Hank Stram. There he learned what it meant to be "owned." He rediscovered the game as it was played by grown men with families who were still treated like children and who dreaded nothing more than the end of their football careers. And without their fully realizing the consequences, every hard tackle inflicted its injury, some gradually growing into chronic conditions, some suddenly cutting a player's career short and ushering him off the field to be soon forgotten.

Originally published in 1982, *The End of Autumn* recounts the experiences of an ordinary player in a bygone era—before ESPN, before the Bowl Championship Series, before free agency and million-dollar salaries for NFL players. In a new afterword, Oriard reflects on the process of writing the book and how the game has changed in the thirty years since his "retirement" from football at the age of twenty-six.

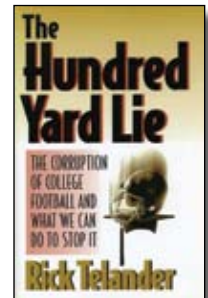
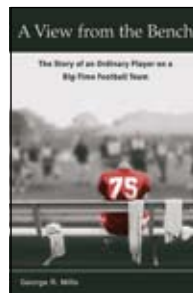
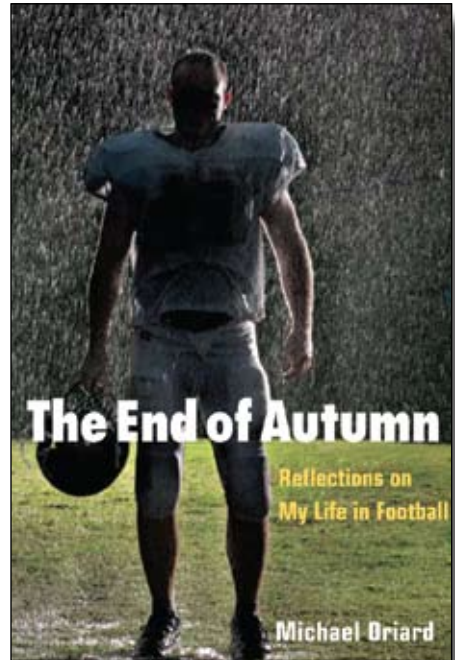
MICHAEL ORIARD is a Distinguished Professor of American Literature and associate dean of the College of Liberal Arts at Oregon State University. He is the author of *Brand NFL: Making and Selling America's Favorite Sport* and several other books.

AUGUST

368 PAGES. 5.5 x 8.25 INCHES

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ALSO OF INTEREST

A View from the Bench

The Story of an Ordinary Player on a Big-Time Football Team

GEORGE R. MILLS

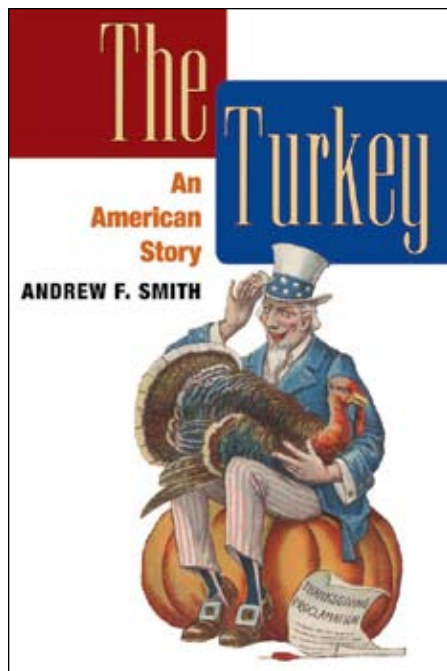
Paper, 978-0-252-07172-0, **\$20.00** £14.99

The Hundred Yard Lie

The Corruption of College Football and What We Can Do to Stop It

RICK TELANDER

Paper, 978-0-252-06523-1, **\$21.95** £16.99



NEW IN PAPER

The Turkey

An American Story

ANDREW F. SMITH

“Talking turkey” about the bird you thought you knew

“Virtually every page offers a fact worth recalling.”

—*Chicago Tribune*

“A lively, literate tour of turkey lore.”

—*Wall Street Journal*

“Smith gives depth and authority to a subject we thought we knew. . . . The turkey covers vast terrain, and his book is invaluable to anyone in its pursuit.”

—*Gastronomica*

Fondly remembered as the centerpiece of family Thanksgiving reunions, the turkey is a cultural symbol as well as a multi-billion dollar industry. As a bird, dinner, commodity, and national icon, the turkey has become as American as the bald eagle (with which it actually competed for supremacy on national insignias).

Food historian Andrew F. Smith’s sweeping and multifaceted history of *Meleagris gallopavo* separates fact from fiction, serving as both a solid historical reference and a fascinating general read. With his characteristic wit and insatiable curiosity, Smith presents the turkey in ten courses, beginning with the bird itself (actually several different species of turkey) flying through the wild. *The Turkey* subsequently includes discussions of practically every aspect of the iconic bird, including the wild turkey in early America, how it came to be called “turkey,” domestication, turkey mating habits, expansion into Europe, stuffing, conditions in modern industrial turkey factories, its surprising commercial history of boom and bust, and its eventual ascension to holiday mainstay. The second half of the book collects an amazing array of over one hundred historical and modern turkey recipes from across America and Europe. Historians will enjoy a look back at the varied appetites of their ancestors, and seasoned cooks will have an opportunity to reintroduce a familiar food in forgotten ways.

ANDREW F. SMITH is a freelance writer who teaches culinary history and professional food writing at the New School in Manhattan. He is the author of many books, including *The Tomato in America: Early History, Culture, and Cookery* and *Peanuts: The Illustrious History of the Goober Pea*. He is the editor-in-chief of the *Oxford Encyclopedia on Food and Drink in America*.

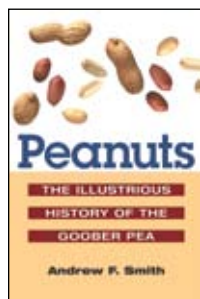
A volume in The Food Series

OCTOBER

264 PAGES. 6 x 9 INCHES.

22 BLACK & WHITE PHOTOGRAPHS.

PAPER, 978-0-252-07687-9. **\$19.95** £14.99



ALSO OF INTEREST

Peanuts

The Illustrious History of the Goober Pea

ANDREW F. SMITH

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Edible Wild Mushrooms of Illinois and Surrounding States

A Field-to-Kitchen Guide

JOE MCFARLAND AND GREGORY M. MUELLER

Paper, 978-0-252-07643-5, **\$24.95** £18.99

The Taste for Civilization

Food, Politics, and Civil Society

JANET A. FLAMMANG

From table talk to farmers' markets, analyzing the cultural politics of what and how we eat

"Deftly bringing together political theory, feminist analysis, and cultural studies, Flammang uses the familiar world of our private lives and everyday practices with food to interrogate the public life of American democracy and civil society. Thoughtful and creative."

—**Anna Sampaio**, coeditor of *Transnational Latina/o Communities: Politics, Processes, and Cultures*

This book explores the idea that table activities—the mealtime rituals of food preparation, serving, and dining—lay the foundation for a proper education on the value of civility, the importance of the common good, and what it means to be a good citizen. The arts of conversation and diplomatic speech are learned and practiced at tables, and a political history of food practices recasts thoughtfulness and generosity as virtues that enhance civil society and democracy. In our industrialized and profit-centered culture, however, foodwork is devalued and civility is eroding.

Looking at the field of American civility, Janet A. Flammang addresses the gendered responsibilities for foodwork's civilizing functions and argues that any formulation of "civil society" must consider food practices and the household. To allow space for practicing civility, generosity, and thoughtfulness through everyday foodwork, Americans must challenge the norms of unbridled consumerism, work-life balance, and domesticity and caregiving. Connecting political theory with the quotidian activities of the dinner table, Flammang discusses practical ideas from the "delicious revolution" and Slow Food movement to illustrate how civic activities are linked to foodwork, and she points to farmers' markets and gardens in communities, schools, and jails as sites for strengthening civil society and degendering foodwork.

JANET A. FLAMMANG is a professor and the chair of political science at Santa Clara University and the author of *Women's Political Voice: How Women are Transforming the Practice and Study of Politics* and other works.

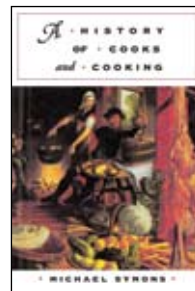
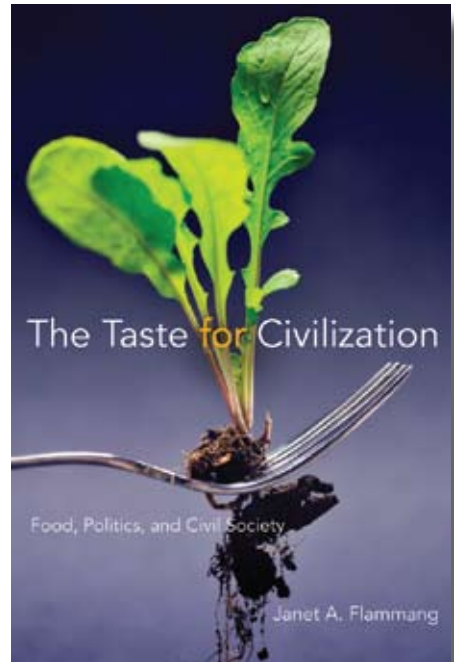
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ALSO OF INTEREST

A History of Cooks and Cooking

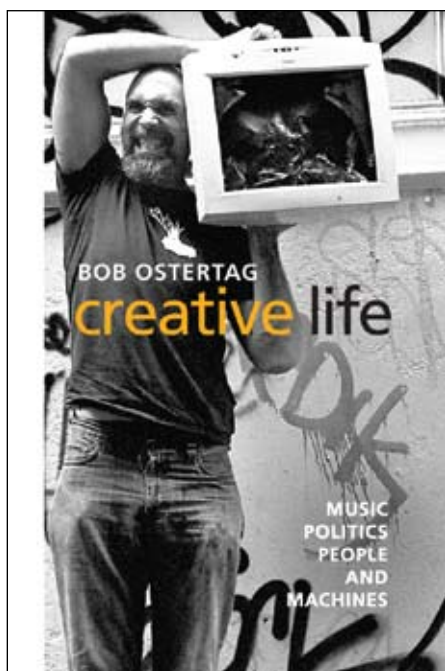
MICHAEL SYMONS

Paper, 978-0-252-07192-8, **\$24.95** £18.99

The Herbalist in the Kitchen

GARY ALLEN

Cloth, 978-0-252-03162-5, **\$65.00s** £50.00



Creative Life

Music, Politics, People, and Machines

BOB OSTERTAG

Luminous essays on the nexus of music, politics, and technology

“Unique and engaging. *Creative Life* spins an intriguing narrative, builds a compelling argument about the nature of art and politics, and raises a stimulating set of questions for politically engaged art in an age of digital technologies.”

—Jonathan Scott Lee, author of *Jacques Lacan*

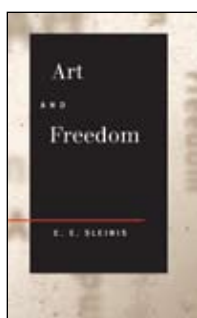
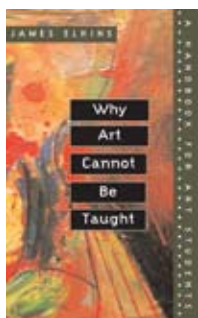
“For the last thirty years, I’ve come to rely on Bob Ostertag to claw away at the superficial and often misleading ‘official’ versions of all things cultural and political and get simply and unpretentiously to the real heart of the matter. His passionate engagement can be felt on every page of this wonderful (re)collection.”

—Fred Frith, musician

In this eloquent and passionate volume, composer and electronic musician Bob Ostertag explores the common ground and points of friction among music, creativity, politics, culture, and technology. In terrain ranging from the guerrilla underground in El Salvador’s civil war to the drag queen underground in San Francisco and New York, these essays combine journalism and autobiography to explore fundamental questions of what art is and what role it can occupy in a violent and fragmented world, a world in which daily events compromise the universality toward which art strives.

Drawing on his intimate engagement with political conflict in Latin America, the Balkans, and the Middle East, Ostertag identifies an art of “insurgent politics” that struggles to expand the parameters of the physical and social world. He also discusses his innovative collaborations with major modern performers, filmmakers, and artists around the world. Part memoir, part journalism, and part aesthetic manifesto, *Creative Life* is a dazzling set of writings from a musical artist who has worked on the cutting edge of new music for thirty years.

BOB OSTERTAG—composer, performer, historian, instrument builder, journalist, and activist—is a professor of technocultural studies and music at the University of California at Davis and the author of *People’s Movements*, *People’s Press: The Journalism of Social Justice Movements*.



ALSO OF INTEREST

Why Art Cannot Be Taught

A Handbook for Art Students

JAMES ELKINS

Paper, 978-0-252-06950-5, **\$23.00s** £17.99

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E. E. SLEINIS

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SEPTEMBER

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PAPER, 978-0-252-07646-6. **\$20.00s** £14.99

The Black Hand

Terror by Letter in Chicago

ROBERT M. LOMBARDO

Unraveling the truth about the sinister extortion scheme that preyed on innocent Chicagoans

“Stimulating and informative. This book corrects the record of the criminological phenomenon of The Black Hand for the first time, and it presents the truth of its role in the immigrant Italian community in America.”

—**Arthur J. Bilek**, author of *The First Vice Lord: Big Jim Colosimo and the Ladies of the Levee*

“A classic treatise on the social construction of crime, with dozens of colorful stories. Italian Americans in Chicago and nationwide will appreciate this book, as will readers interested in criminal justice and ethnic studies.”

—**Dominic Candeloro**, coauthor of *Chicago Heights: At the Crossroads of the Nation*

This book examines the history of Black Hand crime in Chicago primarily from 1905 to 1920 and challenges the belief that the Black Hand was an extension of the Sicilian Mafia. A crude method of extorting money from primarily wealthy Italians, the Black Hand involved sending victims a letter stating that they would come to harm if the blackmailers’ demands were not met; the threatening letter often included a drawing of a black hand or other frightening symbols.

While many criminologists and scholars believe that Black Hand crime originated in Italy, that only Southern Italians and Sicilians committed Black Hand crime, and that only Southern Italians and Sicilians were Black Hand victims, Robert M. Lombardo argues that Black Hand crime actually evolved as the result of social conditions within American society such as the isolation of the Italian community, political corruption, and an ineffective criminal justice system. He shows that this association of the Black Hand and the Sicilian Mafia is a media construction, resulting from a narrative created by the news media despite the fact that many non-Italians also committed Black Hand crimes. Looking at the Black Hand from a sociological perspective, the book discusses the “news-making criminology” that tied Black Hand crime to the Sicilian Mafia and Neapolitan Camorra and the evolution of traditional organized crime in Chicago and elsewhere.

ROBERT M. LOMBARDO is an assistant professor of criminal justice at Loyola University of Chicago and a former deputy chief of police for Cook County, Illinois.

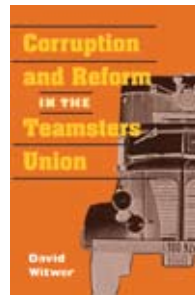
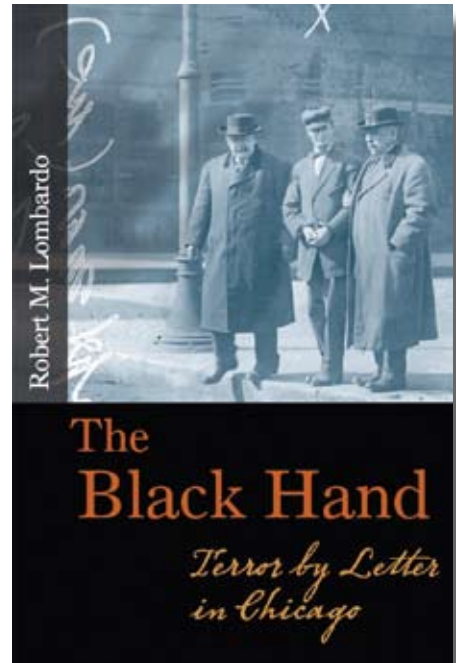
JANUARY

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DAVID WITWER

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Flawed Light

American Women Poets and Alcohol

BRETT C. MILLIER

Women poets who found both inspiration and isolation at the bottom of the glass

“Millier makes a convincing case for the way these poems engage, often in veiled forms, with both the allures of alcohol for women writers and the consequent dangers of alcoholism. An intelligent and captivating work.”

—**Thomas Travisano**, editor of *Words in Air: The Complete Correspondence Between Elizabeth Bishop and Robert Lowell*

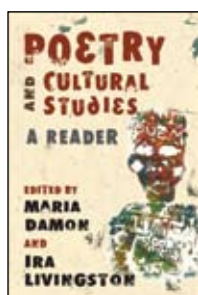
“An extraordinarily important, groundbreaking book that offers precious new information about women poets and focuses on their shared life-frustrations as well as their shared aesthetic strategies.”

—**Annie Finch**, author of *The Body of Poetry: Essays on Women, Form, and the Poetic Self*

The relationship between alcoholism and the poetic process has been well established, but the history of heavy-drinking poets in the twentieth century tilts disproportionately toward male writers such as John Berryman, Robert Lowell, or Theodore Roethke. Women poets, however, were just as susceptible to alcohol, and they very often wrote about its effects on their bodies, minds, and lives. In this study, Brett C. Millier looks at the role of drinking in the lives and poetry of American women poets in the first half of the twentieth century. Millier reads the poems of Dorothy Parker, Louise Bogan, Edna St. Vincent Millay, Elinor Wylie, Léonie Adams, Isabella Gardner, and Elizabeth Bishop—and in counterpoint, the poems of Jean Garrigue—to see how they negotiated their alcoholism with their art.

Despite the shame and isolation these writers suffered as a result of their heavy drinking and despite the oppressive restrictions on subject matter placed on women poets by the critical establishment in this era, these female poets nevertheless wrote about alcohol. Millier looks at figures for alcohol and inebriation that these writers used in their work in defiance of the masculine Modernist code of impersonality in art.

BRETT C. MILLIER is Reginald L. Cook Professor of American Literature at Middlebury College and the author of *Elizabeth Bishop: Life and the Memory of It* and other works.



ALSO OF INTEREST

Poetry and Cultural Studies

A Reader

EDITED BY BY MARIA DAMON AND IRA LIVINGSTON

Paper, 978-0-252-07608-4, **\$30.00s** £22.99

Other People's Stories

Entitlement Claims and the Critique of Empathy

AMY SHUMAN

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OCTOBER

168 PAGES. 6 x 9 INCHES

8 BLACK & WHITE PHOTOGRAPHS

CLOTH, 978-0-252-03461-9, **\$40.00s** £30.99

Oscar Wilde in America

The Interviews

OSCAR WILDE

Edited by Matthew Hofer and Gary Scharnhorst

Oscar Wilde's grand U.S. tour, captured in dozens of newspaper interviews

"Wilde was a source of fascination and provocation, and these assembled portraits reveal the rawness and the refinements, the pride and the anxieties, of American culture in the making during this important period. A vital and valuable book."

—**Eric Haralson**, editor of *Reading the Middle Generation Anew: Culture, Community, and Form in Twentieth-Century American Poetry*

"An invaluable record of Wilde's speech, appearance, and demeanor of interest both to Wilde specialists and to general readers."

—**Donald Mead**, chairman of the Oscar Wilde Society and editor of *The Wildean: A Journal of Oscar Wilde Studies*

This comprehensive and authoritative collection of Oscar Wilde's American interviews affords readers a fresh look at the making of a literary legend. Better known in 1882 as a cultural icon than a serious writer (at twenty-six years old, he had by then published just one volume of poems), Wilde was brought to North America for a major lecture tour on Aestheticism and the decorative arts that was organized to publicize a touring opera, Gilbert and Sullivan's *Patience*, which lampooned him and satirized the Aesthetic "movement" he had been imported to represent.

In this year-long series of broadly distributed and eagerly read newspaper interviews, Wilde excelled as a master of self-promotion. With characteristic aplomb, he adopted the role as the ambassador of Aestheticism, and reporters noted that he was dressed for the part. He wooed and flattered his hosts everywhere, and he tried out a number of phrases, ideas, and strategies that ultimately made him famous as a novelist and playwright. This exceptional volume cites all ninety-one of Wilde's interviews and contains transcripts of forty-eight of them, and it also includes his lecture on his travels in America.

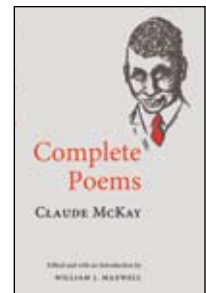
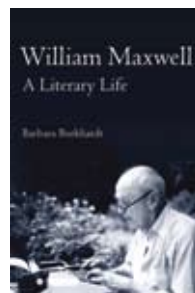
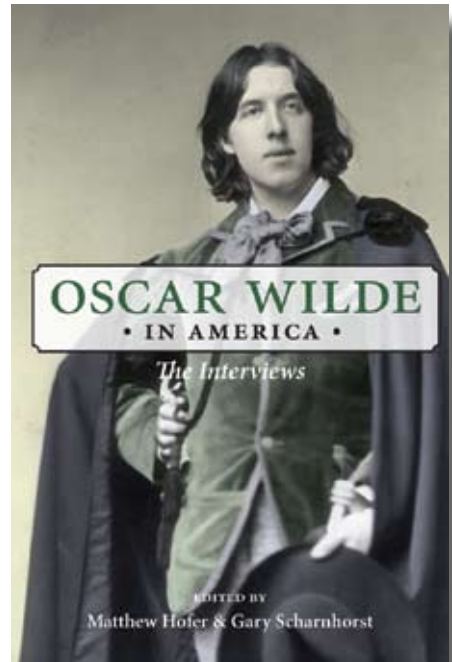
MATTHEW HOFER is an assistant professor of English at the University of New Mexico. **GARY SCHARNHORST** is Distinguished Professor of English at the University of New Mexico and the author of *Bret Harte: Opening the American Literary West* and other works.

JANUARY

208 PAGES. 6 x 9 INCHES

1 BLACK & WHITE PHOTOGRAPH, 1 LINE DRAWING

CLOTH, 978-0-252-03472-5. **\$40.00s** £30.99



ALSO OF INTEREST

William Maxwell

A Literary Life

BARBARA A. BURKHARDT

Paper, 978-0-252-07583-4, **\$24.95** £18.99

Complete Poems

CLAUDE MCKAY

Paper, 978-0-252-07590-2, **\$30.00s** £22.99

Foot Soldiers for Democracy

The Men, Women, and Children of the Birmingham Civil Rights Movement

EDITED BY HORACE HUNTLEY AND JOHN W. McKERLEY

Firsthand accounts from the Civil Rights Movement's frontlines

"This outstanding work is an enormous contribution to the literature on the civil rights movement, and it will provide rich material for debate as well as inspiration for years to come."

—**Paul Ortiz**, author of *Emancipation Betrayed: The Hidden History of Black Organizing and White Violence in Florida from Reconstruction to the Bloody Election of 1920*

Drawn from the rich archives of the Birmingham Civil Rights Institute, this collection brings together twenty-nine oral histories from people of varying ages and occupations who participated in civil rights activism at the grassroots level. These highly personal narratives convey the real sense of fear and the risk of bodily danger people had to overcome in order to become the movement's foot soldiers. Participants in the struggle ranged from teachers, students of all ages, and domestic workers to elderly women and men, war veterans, and a Black Panther leader. This volume demonstrates the complexity and diversity of the spirit of resistance at a formative moment in American history.

HORACE HUNTLEY is a professor of history at the University of Alabama, Birmingham, the director of the Oral History Project at the Birmingham Civil Rights Institute, and the coeditor of *Black Workers' Struggle for Equality in Birmingham*.

JOHN W. McKERLEY is a faculty research associate and assistant editor with the Freedmen and Southern Society Project at the University of Maryland in College Park.

NOVEMBER

280 PAGES. 6 x 9 INCHES

7 BLACK & WHITE PHOTOGRAPHS, 1 MAP

CLOTH (UNJACKETED), 978-0-252-03478-7. **\$75.00x** £58.00

PAPER, 978-0-252-07668-8. **\$25.00s** £18.99

Remembering Brown at Fifty

The University of Illinois Commemorates *Brown v. Board of Education*

EDITED BY ORVILLE VERNON BURTON AND DAVID O'BRIEN

Original interpretations of *Brown v. Board of Education's* impact, fifty years later

Inspired by the University of Illinois's celebration of the *Brown v. Board of Education* decision's fiftieth anniversary in 2004, this collection addresses the significance of the *Brown* decision in the contributors' lives or work in education and civil rights. The book stands as a historic document in its own right, preserving the reactions of many prominent intellectuals, artists, and activists fifty years after the decision.

Contributors are Kal Alston, Margaret L. Andersen, Kathryn H. Anthony, Nathaniel C. Banks, Bernice McNair Barnett, Christopher Benson, Ed Blankenheim, Julian Bond, Orville Vernon Burton, Jason Chambers, Constance Curry, Joseph A. De Laine Jr., Mary L. Dudziak, Joe R. Feagin, John Hope Franklin, Ophelia De Laine Gona, Lani Guinier, Darlene Clark Hine, Freeman A. Hrabowski III, John Jennings, Ralph Lemon, George Lipsitz, Jim Loewen, Laughlin McDonald, David O'Brien, James C. Onderdonk, Sekou Sundiata, Christopher Teal, Nicholas Watkins, Carrie Mae Weems, Juan Williams, and Joy Ann Williamson.

ORVILLE VERNON BURTON is Burroughs Distinguished Chair of Southern History and Culture at Coastal Carolina University. **DAVID O'BRIEN** is an associate professor of art history at the University of Illinois at Urbana-Champaign.

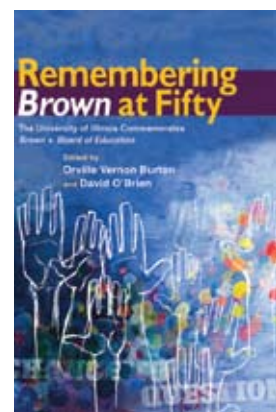
DECEMBER

424 PAGES. 6.125 x 9.25 INCHES

26 BLACK & WHITE PHOTOGRAPHS, 9 COLOR PHOTOGRAPHS, 7 MAPS, 1 TABLE

CLOTH (JACKETED), 978-0-252-03477-0. **\$75.00x** £58.00

PAPER, 978-0-252-07665-7. **\$35.00s** £26.99



Black Europe and the African Diaspora

EDITED BY DARLENE CLARK HINE,
TRICA DANIELLE KEATON, AND STEPHEN SMALL

Multifaceted analyses of the African diaspora in Europe

"An elegant, imaginative, and penetrating intervention in the ethnographies and theories of race and community in the African diaspora. A masterful contribution to the growing field of Black European studies and to diaspora studies."

—**Mamadou Diouf**, coeditor of *New Perspectives on Islam in Senegal: Conversion, Migration, Wealth, Power, and Femininity*

"Enormously stimulating, this volume is essential reading for those interested in exploring the evolving story of the Black presence worldwide."

—**David Barry Gaspar**, coeditor of *Beyond Bondage: Free Women of Color in the Americas*

The presence of Blacks in a number of European societies has drawn increasing interest from scholars, policymakers, and the general public. This interdisciplinary and multi-disciplinary collection penetrates the multifaceted Black presence in Europe, and, in so doing, complicates the notions of race, belonging, desire, and identities assumed and presumed in revealing portraits of Black experiences in a European context. In focusing on contemporary intellectual currents and themes, the contributors theorize and re-imagine a range of historical and contemporary issues related to the broader questions of blackness, diaspora, hegemony, transnationalism, and "Black Europe" itself as lived and perceived realities.

Contributors are Allison Blakely, Jacqueline Nassy Brown, Tina Campt, Fred Constant, Alessandra Di Maio, Philomena Essed, Terri Francis, Barnor Hesse, Darlene Clark Hine, Dienne Hondius, Eileen Julien, Trica Danielle Keaton, Kwame Nimako, Tiffany Ruby Patterson, T. Denean Sharpley-Whiting, Stephen Small, Tyler Stovall, Alexander G. Weheliye, Gloria Wekker, and Michelle M. Wright.

DARLENE CLARK HINE is Board of Trustees Professor of African American Studies at Northwestern University. **TRICA DANIELLE KEATON** is an associate professor in African American and Diaspora Studies at Vanderbilt University. **STEPHEN SMALL** is an associate professor in African American Studies at the University of California, Berkeley.

A volume in The New Black Studies Series, edited by Darlene Clark Hine and Dwight A. McBride

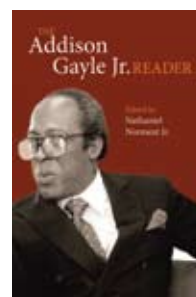
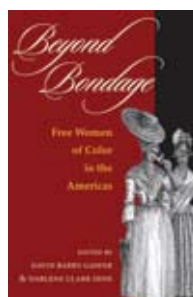
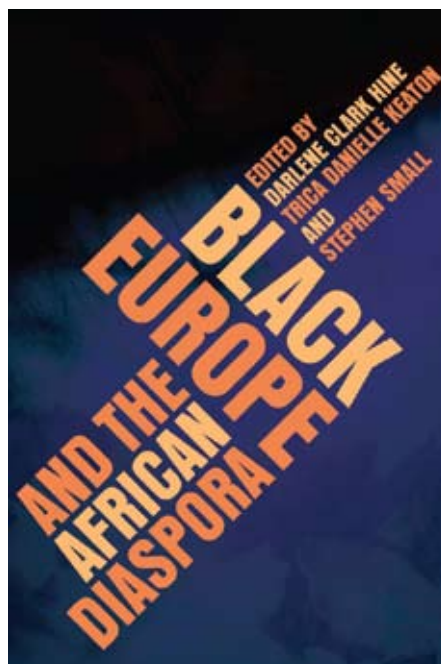
OCTOBER

376 PAGES. 6.125 x 9.25 INCHES

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Race Struggles

EDITED BY THEODORE KODITSCHKEK,
SUNDIATA KEITA CHA-JUA, AND
HELEN A. NEVILLE

**Examining the material conditions of race and
its relation to class and gender**

The essays in this collection start with the premise that although race, like class and gender, is socially constructed, all three categories have been shaped profoundly by their context in a capitalist society. Race, in other words, is a historical category that develops not only in dialectical relation to class and gender but also in relation to the material conditions in which all three are forged. In addition to discussing and analyzing various dimensions of the African American experience, contributors also consider the ways in which race plays itself out in the experience of Asian Americans and in the very different geopolitical environments of the British Empire and postcolonial Africa.

Contributors are Pedro Cabán, Sundiata Keita Cha-Jua, David Crockett, Theodore Koditschek, Scott Kurashige, Clarence Lang, Minkah Makalani, Helen A. Neville, Ibitola O. Pearce, David Roediger, Monica M. White, and Jeffrey Williams.

THEODORE KODITSCHKEK is an associate professor of history at the University of Missouri. **SUNDIATA KEITA CHA-JUA** is an associate professor of history at the University of Illinois at Urbana-Champaign. **HELEN A. NEVILLE** is a professor of educational psychology and African American studies at the University of Illinois at Urbana-Champaign.

SEPTEMBER

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New Histories of Black People

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Foreword by Darlene Clark Hine

**Exciting perspectives on the black diaspora's
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This groundbreaking collection addresses both new and familiar topics to produce original and thought-provoking scholarship on the diasporic histories of black peoples. Through a variety of methodologies and theoretical constructs, the contributors plumb a wide range of localities to engage many important subjects, including slavery and emancipation, transnational and diasporic experiences, social and political activism, and political and cultural identity.

Contributors are Iris Berger, John Campbell, Afua Cooper, Dawne Y. Curry, Eric D. Duke, Fatima El-Tayeb, Stephen G. Hall, Joel T. Helfrich, Beatriz G. Mamigonian, Yuichiro Onishi, Cassandra Pybus, Micol Seigel, Marshanda A. Smith, and Matthew J. Smith.

DAWNE Y. CURRY is an assistant professor of history and ethnic studies at the University of Nebraska. **ERIC D. DUKE** is an assistant professor of Africana studies at the University of South Florida. **MARSHANDA A. SMITH** is a Ph.D. candidate in comparative black history at Michigan State University.

*A volume in The New Black Studies Series,
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SEPTEMBER

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NORMAN CAULFIELD

A cogent analysis of North American trade unions' precipitous decline in recent decades

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As companies increasingly look to the global market for capital, cheaper commodities and labor, and lower production costs, the impact on Mexican and American workers and labor unions is significant. National boundaries and the laws of governments that regulate social relations between laborers and management are less relevant in the era of globalization, rendering ineffective the traditional union strategies of pressuring the state for reform.

Focusing especially on the effects of the North American Free Trade Agreement and the North American Agreement on Labor Cooperation (the first international labor agreement linked to an international trade agreement), Norman Caulfield notes the waning political influence of trade unions and their disunity and divergence on crucial issues such as labor migration and workers' rights. Comparing the labor movement's fortunes in the 1970s with its current weakened condition, Caulfield notes the parallel decline in the United States' hegemonic influence in an increasingly globalized economy. As a result, organized labor has been transformed from organizations that once pressured management and the state for worker concessions to organizations that now request that workers concede wages, pensions, and health benefits to remain competitive in the global marketplace.

NORMAN CAULFIELD is a professor of history at Fort Hays State University in Hays, Kansas; the former acting director of research for the Secretariat of the Commission for Labor Cooperation; and the author of *Mexican Workers and the State: From the Porfiriato to NAFTA*.

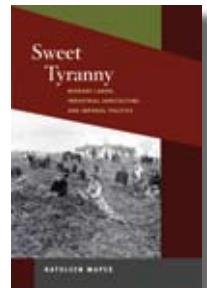
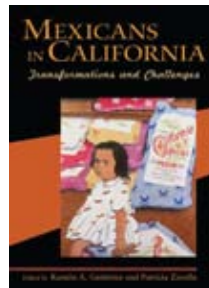
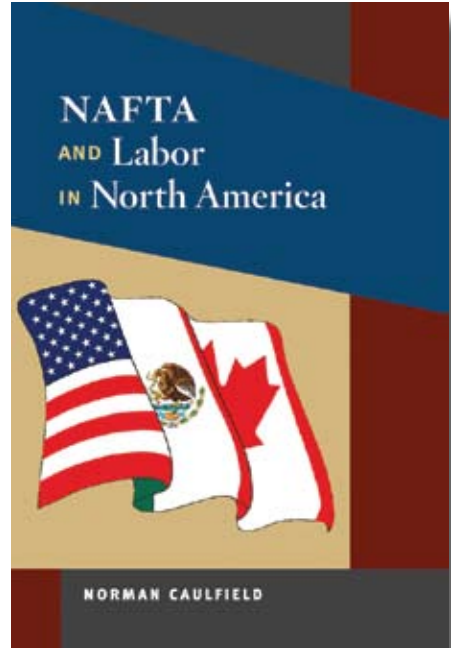
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Workplaces in the United States are safer today than they were a hundred and twenty years ago. In this book, Donald W. Rogers attributes this improvement partly to the development in the Progressive Era of surprisingly strong state-level work safety and health regulatory agencies, a patchwork of commissions and labor departments that advanced safety law from common-law negligence to the modern system of administrative regulation. Rogers examines the Wisconsin Industrial Commission and compares it to arrangements in Ohio, California, New York, Illinois, and Alabama. Connecting this history to the creation of the Occupational Safety and Health Administration in 1970, *Making Capitalism Safe* will revise historical understandings of state regulation, compensation insurance, and labor law politics—issues that remain pressing in our time.

DONALD W. ROGERS is an instructor in history at Central Connecticut State University and the editor of *Voting and the Spirit of American Democracy: Essays on the History of Voting and Voting Rights in America*.

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JANUARY

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Railroad Brotherhoods, 1877-1917

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This engaging study provides an account of the independent railroad brotherhoods from the period of their formation in the 1860s and '70s to the consolidation of their power on the eve of World War I. By commanding the attention of U.S. presidents and establishing the eight-hour workday, railroad brotherhoods employed responsible trade unionism to their advantage. Paul Michel Taillon focuses on the Brotherhood of Locomotive Engineers, the Order of Railway Conductors, the Brotherhood of Locomotive Firemen, and the Brotherhood of Railroad Trainmen to investigate the impact of these unions on early twentieth-century politics and society.

Notorious for their conservative bent and exclusiveness based on race and trade, the unions also demonstrated a capacity for change and a particular acumen for negotiating in political and public circles, all but guaranteeing brotherhood survival. In highlighting the successes and failures of these railroad unions, Taillon shows how they employed capitalist principles; how they were influenced by considerations of gender, race, and class; and how they prompted momentous debates about the proper relationships among government, private enterprise, labor, and management.

PAUL MICHEL TAILLON is a senior lecturer in the History Department at the University of Auckland, New Zealand.

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DECEMBER

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In the midst of the United States’ immense economic growth in the 1850s, Americans worried about whether the booming agricultural, industrial, and commercial expansion came at the price of cherished American values such as honesty, hard work, and dedication to the common good. This study examines how popular writers and widely read newspapers, magazines, and books expressed social tensions between prosperity and morality. The authors draw on that nationwide conversation through leading mass media, including newspapers such as the *New York Herald* and the *New York Tribune*; best-selling magazines aimed at middle-class tastes, *Harper’s Magazine* and the *Southern Literary Messenger*; novels by women authors Susan Warner, Maria Cummins, and Harriet Beecher Stowe; and works by novelist George Lippard, historian George Bancroft, and travel writer Bayard Taylor.

LORMAN A. RATNER was a professor of history, dean of the College of Arts & Sciences, and director of the Center of Multicultural Studies at the University of Tennessee, Knoxville. He died in 2007 as he worked to complete the manuscript for this book. He worked with his wife, **PAULA T. KAUFMAN**, university librarian and dean of libraries at the University of Illinois at Urbana-Champaign, and with **DWIGHT L. TEETER JR.**, professor of journalism & electronic media at the University of Tennessee. Ratner and Teeter coauthored *Fanatics and Fire-eaters: Newspapers and the Coming of the Civil War*.

SEPTEMBER

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In August 1835, in the midst of a particularly tumultuous year of nationwide unrest and upheaval, Baltimore suffered one of the most violent and destructive riots experienced by any antebellum American city. Fueled by a growing outrage over frauds associated with the closing of the Bank of Maryland, rioters devastated the splendid homes of the city’s wealthiest and most prominent citizens. In this study, Robert E. Shalhope examines the Baltimore Bank Riot’s relationship to the emergent political culture not only of antebellum Maryland but of the nation at large. The book provides insights into similar riots of the 1830s, banking practices of the early nineteenth century, and the ideological struggle between those advocating the rule of law and those committed to the concept of the sovereignty of the people.

ROBERT E. SHALHOPE is George Lynn Cross Professor of History Emeritus at the University of Oklahoma and the author of *A Tale of New England: The Diaries of Hiram Harwood, Vermont Farmer, 1810-1837* and several other books.

DECEMBER

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Race and Radicalism in the Union Army

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The untold story of the common efforts of whites, blacks, and Indians on the Civil War's western front

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—**Bruce Laurie**, author of *Beyond Garrison: Antislavery and Social Reform*

Identifying elements of radicalism and reform in the interactions among blacks, Indians, and whites, Mark A. Lause examines how a multiracial vision of American society developed on the western frontier during the Civil War. Focusing on the radical followers of John Brown in territorial Kansas, Lause examines the impact of abolitionist sentiment on relations with Indians and the crucial role of nonwhites in the conflict. He discusses the radicalizing impact of this triracial Unionism upon the military course of the war in the upper Trans-Mississippi. Assessing the social interrelations, ramifications, and military impact of nonwhites in the Union forces, *Race and Radicalism in the Union Army* explores the extent of interracial thought and activity among Americans in this period and greatly expands the historical narrative on the Civil War in the West.

MARK A. LAUSE is a professor of American history at the University of Cincinnati and the author of *Young America: Land, Labor, and the Republican Community* and other books.

NOVEMBER

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Examining how nineteenth-century Black women writers engaged radical reform, sentiment and their various readerships

"With key readings and startling acuity, Foreman's work will be very useful not only to literary scholars but also to historians of the black woman's era."

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Activist Sentiments takes as its subject women who in fewer than fifty years moved from near literary invisibility to prolific productivity. Grounded in primary research and paying close attention to the historical archive, this book offers against-the-grain readings of the literary and activist work of Harriet Jacobs, Harriet Wilson, Frances E. W. Harper, Victoria Earle Matthews and Amelia E. Johnson.

Part literary criticism and part cultural history, *Activist Sentiments* examines nineteenth-century social, political, and representational literacies and reading practices. P. Gabrielle Foreman reveals how Black women's complex and confrontational commentary—often expressed directly in their journalistic prose and organizational involvement—emerges in their sentimental, and simultaneously political, literary production.

P. GABRIELLE FOREMAN is a professor of English and American studies at Occidental College. She is the author of multiple articles and the coeditor of Harriet E. Wilson's *Our Nig; or, Sketches from the Life of a Free Black*.

*A volume in The New Black Studies Series,
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The Social Philosophy of Jane Addams

MAURICE HAMINGTON

A sustained analysis of how Addams gave American pragmatism a radical, revolutionary edge

"An invaluable schematic of the central philosophical concepts in Addams's work. The book will be a classic to which Addams readers will refer over and over, and it will have repercussions in the wider fields of American philosophy, American political theory, and American studies."

—Ann K. Clark, professor of philosophy, Saint Mary's College

"Hamington deftly and intelligently draws upon the range of available Addams scholarship—philosophical and non-philosophical—and also upon a relevant body of pragmatist and feminist literature. An approachable resource for readers who wish to understand Jane Addams as a philosopher."

—Lisa Heldke, author of *Exotic Appetites: Ruminations of a Food Adventurer*

Although there has been a resurgence of scholarly interest in Jane Addams, much of the recent literature has dwelt more on her extraordinary and pioneering life than on the philosophical contribution of her twelve books and hundreds of published articles. This study is the first book-length work to focus entirely on Addams as a philosopher, a moral and political theorist who was steeped in the classic American Pragmatist tradition but who transcended that tradition to emphasize the significance of gender, race, and class.

Exploring Addams's contribution to epistemology, ethics, and feminist theory, Maurice Hamington sets the intellectual framework for Addams's social philosophy by discussing her influences, her particular brand of feminism, and finally her unique analytical perspective, which she described as "sympathetic knowledge." The book also investigates how Addams applied her social philosophy to issues of politics, women's rights, prostitution, business ethics, education, and religion.

Addams's philosophical work remains relevant to current feminist ethical discourse, and *The Social Philosophy of Jane Addams* leads to an understanding of a cosmopolitan theorist who eschewed ideological stances in favor of intermediary steps toward social progress.

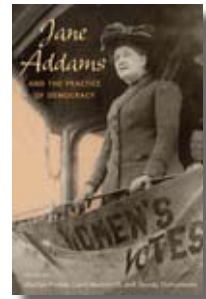
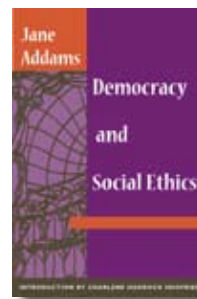
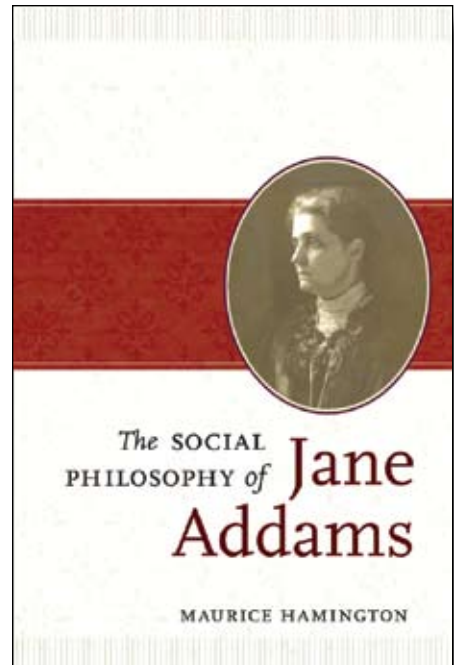
MAURICE HAMINGTON is an associate professor of women's studies and philosophy and director of the Institute for Women's Studies and Services at Metropolitan State College of Denver. He is the author or editor of six books including *Embodied Care: Jane Addams, Maurice Merleau-Ponty, and Feminist Ethics*.

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—**Eileen Boris**, Hull Professor and Chair, Department of Feminist Studies, University of California, Santa Barbara

This study of feminist labor reform examines how working women pursued equality by claiming new identities for themselves as citizens and as breadwinners. Lara Vapnek tells the story of American labor feminism from the end of the Civil War through the winning of woman suffrage rights, a period in which working women in the nation's industrializing cities launched a series of campaigns to gain economic equality and political power.

Focusing particularly on disjunctions between middle-class and working-class women's notions of independence, Vapnek highlights the specific contributions of reformers such as Jennie Collins, Leonora O'Reilly, and Helen Campbell, and organizations such as the National Consumers' League, the Women's Educational and Industrial Union, and the Women's Trade Union League. Locating households as important sites of class conflict, *Breadwinners* recovers the class and gender politics behind the marginalization of domestic workers in debates over labor reform while documenting the ways in which working-class women raised their voices on their own behalf.

LARA VAPNEK is an assistant professor of history at St. John's University in Queens, New York.

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

DECEMBER

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American Women Scientists in World War II

JORDYNN JACK

A critical essay of the rhetorical and cultural obstacles faced by women scientists

"Jordynn Jack is the first to tell in splendid detail what opportunities existed during World War II for scientific women, what they accomplished, and what barriers remained. No other books are comparable to this excellent text."

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"Jack has worked insightfully through a wide variety of documents that have been less studied, and she introduces important women psychologists, anthropologists, physicists, and nutritionists whose stories have been neglected. A stimulating and compelling work about gender and genre in science."

—**Ann B. Shteir**, coeditor of *Figuring It Out: Science, Gender, and Visual Culture*

During World War II, women scientists responded to urgent calls for their participation in the war effort. However, the war produced few long-term gains in the percentage of women in the sciences or in their overall professional standing. In this book, Jordynn Jack argues that it was the very language of science—the discourses and genres of scientific communication—that helped to limit women's progress in science even as it provided opportunities for a small group of prominent female scientists to advance during the war. The book illuminates the broader limitations of masculine scientific culture and its discourses of expertise, gender neutrality, technical expediency, and objectivity. The study identifies key characteristics of scientific culture and rhetoric that continue to limit women's advancement in science and to stifle their unique perspectives.

JORDYNN JACK is an assistant professor of English at the University of North Carolina at Chapel Hill.

NOVEMBER

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Jewish Feminists

Complex Identities and Activist Lives
DINA PINSKY

How Jewishness and feminism converged in the life histories of twentieth-century activists

"Delightful to read, this book provides an underrepresented perspective in Jewish women's studies and significant evidence about the ways individuals negotiate changes brought about by social movements."

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"An enjoyable, thoughtful book that connects theoretical questions to the embodied lived experience of Jewish feminists."

—**Caryn Aviv**, coauthor of *New Jews: The End of the Jewish Diaspora*

Studying American Jewish feminism from the 1960s and '70s, *Jewish Feminists* examines how second-wave feminist activists retrospectively construct their identities as Jews and how these constructions have changed throughout their lives. Dina Pinsky argues that these Jewish feminists experience a sense of ambivalence as both feminists and Jews as they ask how being Jewish makes them different from other feminists. Drawing from interviews with more than two dozen second-wave feminist Jews, of which five are men, Pinsky describes how these identities sometimes coincide or contrast. The book demonstrates that Jews share a unique relationship to gender, influenced by their experiences and perspectives as Jews. Pinsky adds to the feminist dialogue about cultural difference and intersectionality by exploring the narratives of a group that has long been absent from this discussion.

DINA PINSKY is an assistant professor of sociology at Arcadia University in Glenside, Pennsylvania.

DECEMBER

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The Edge of Change

Women in the Twenty-First-Century Press

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Foreword by Ellen Goodman

A powerful and complex assessment of how women are transforming the news industry

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—**Kay Mills**, author of *Changing Channels: The Civil Rights Case That Transformed Television*

In this book, the nation's leading female newspaper journalists, editors, and executives provide critical perspectives on the challenges women face in today's news organizations, such as connecting with diverse audiences, maintaining credibility, negotiating media consolidation and corporate pressures, and overcoming the persistent barriers to professional advancement.

Contributors are Catalina Camia, Kathleen Carroll, Pamela J. Creedon, Paula Ellis, Helen E. Fisher, Dorothy Butler Gilliam, Ellen Goodman, Sharon Grigsby, Carol Guzy, Kirsten Scharnberg Hampton, Cathy Henkel, Pamela J. Johnson, Jane Kirtley, Jan Leach, Caroline Little, Wanda S. Lloyd, Arlene Notoro Morgan, June O. Nicholson, Geneva Overholser, Marty Petty, Deb Price, Donna M. Reed, Sandra Mims Rowe, Peggy Simpson, Margaret Sullivan, Julia Wallace, and Keven Ann Willey.

JUNE O. NICHOLSON is the associate director of the School of Mass Communication at Virginia Commonwealth University.

PAMELA J. CREEDON is a professor and former director of the School of Journalism and Mass Communication at the University of Iowa. **WANDA S. LLOYD** is the executive editor of the *Montgomery Advertiser* and the founding executive director of the Freedom Forum Diversity Institute at Vanderbilt University. **PAMELA J. JOHNSON** is the executive director of the Donald W. Reynolds Journalism Institute at the Missouri School of Journalism, University of Missouri.

OCTOBER

312 PAGES. 6.125 x 9.25 INCHES

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Moving Beyond Borders

Julian Samora and the Establishment of Latino Studies

EDITED BY ALBERTO LÓPEZ PULIDO,
BARBARA DRISCOLL DE ALVARADO,
AND CARMEN SAMORA

The lifework of a pioneering scholar and leader in Latino studies

"This outstanding book provides marvelous insight not only into the life of a remarkable man but into the era that he helped to shape. I literally could not put the book down."

—**David T. Abalos**, author of *Latinos in the United States: The Sacred and the Political*

This book examines the life and accomplishments of Julian Samora, the first Mexican American sociologist in the United States and the founding father of the discipline of Latino studies. Detailing his distinguished career at the University of Notre Dame from 1959 to 1984, the book documents the history of the Mexican American Graduate Studies program that Samora established at Notre Dame and traces his influence on the evolution of border studies, Chicano studies, and Mexican American studies.

Contributors are Teresita E. Aguilar, Jorge A. Bustamante, Gilberto Cárdenas, Miguel A. Carranza, Frank M. Castillo, Anthony J. Cortese, Lydia Espinosa Crafton, Barbara Driscoll de Alvarado, Herman Gallegos, Phillip Benitez Gallegos Jr., José R. Hinojosa, Delfina Landeros, Paul López, Sergio X. Madrigal, Ken Martínez, Vilma Martínez, Alberto Mata, Amelia M. Muñoz, Richard A. Navarro, Jesus "Chuy" Negrete, Alberto López Pulido, Julie Leininger Pycior, Olga Villa Parra, Ricardo Parra, Victor Rios Jr., Marcos Ronquillo, Rene Rosenbaum, Carmen Samora, Rudy Sandoval, Alfredo Rodriguez Santos, and Ciro Sepulveda.

ALBERTO LÓPEZ PULIDO is director and professor of ethnic studies at the University of San Diego. **BARBARA DRISCOLL DE ALVARADO** teaches humanities at Anna Maria College. **CARMEN SAMORA** teaches American studies at the University of New Mexico and directs the Julian Samora Legacy Project.

A volume in the series Latinos in Chicago and the Midwest, edited by Frances R. Aparicio, Pedro Cabán, Juan Mora, and Maria de los Angeles Torres

NOVEMBER

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CLOTH (UNJACKETED), 978-0-252-03463-3. **\$70.00x** £54.00

PAPER, 978-0-252-07656-5. **\$30.00s** £22.99

Latina/o Stars in U.S. Eyes

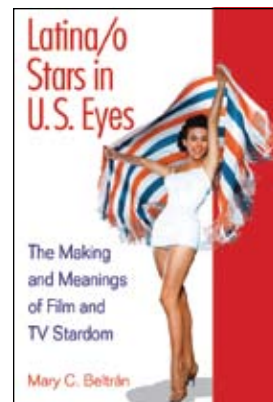
The Making and Meanings of Film and TV Stardom

MARY C. BELTRÁN

A penetrating analysis of the construction of Latina/o stardom in U.S. film, television, and celebrity culture since the 1920s

"Well researched, highly readable, and tremendously significant. This book expands our understanding of media, stardom, and Latino and multiracial identities historically and in the present day."

—**Diane Negra**, coeditor of *Interrogating Postfeminism: Gender and the Politics of Popular Culture*



This book explores the role film and television stardom has played in establishing, reinforcing, and challenging popular ethnic notions of Latina/os in the United States since the silent film era of the 1920s. Mary Beltrán focuses on key moments in the construction of "Hollywood Latinidad" by analyzing the public images of these stars as promoted by Hollywood film studios, television networks, producers, and the performers themselves. The book critically surveys the careers of such film and television stars as Dolores Del Rio, Desi Arnaz, Rita Moreno, Freddie Prinze, Edward James Olmos, Jessica Alba, and Jennifer Lopez.

MARY C. BELTRÁN is an assistant professor of communication arts and Chicana/o and Latina/o studies at the University of Wisconsin-Madison and the coeditor of *Mixed Race Hollywood*.

SEPTEMBER

224 PAGES. 6 x 9 INCHES

18 BLACK & WHITE PHOTOGRAPHS

CLOTH (UNJACKETED), 978-0-252-03454-1. **\$65.00x** £50.00

PAPER, 978-0-252-07651-0. **\$25.00s** £18.99

Latin American Melodrama

Passion, Pathos, and Entertainment

EDITED AND WITH AN INTRODUCTION BY
DARLENE J. SADLIER

The first book to consider cinematic and televisual melodrama in a broad Latin American and U.S. Latino context

"A welcome addition to the literature, particularly given melodrama's centrality in cinematic and televisual discourses in Brazil, Mexico, and Venezuela. A very important volume."

—**Randal Johnson**, author of *Manoel de Oliveira*

"Stimulating, interesting, and informative. The originality and breadth of the research and the interpretations of individual films make this volume truly significant."

—**Dennis D. West**, author of *Contemporary Brazilian Cinema*

Like their Hollywood counterparts, Latin American film and TV melodramas have always been popular and highly profitable. The first of its kind, this anthology engages in a serious study of the aesthetics and cultural implications of Latin American melodramas. Written by some of the major figures in Latin American film scholarship, the studies range across seventy years of movies and television within a transnational context, focusing specifically on the period known as the "Golden Age" of melodrama, the impact of classic melodrama on later forms, and more contemporary forms of melodrama. An introductory essay examines current critical and theoretical debates on melodrama and places the essays within the context of Latin American film and media scholarship.

Contributors are Luisela Alvaray, Mariana Baltar, Catherine L. Benamou, Marvin D'Lugo, Paula Félix-Didier, Andrés Levinson, Gilberto Perez, Darlene J. Sadlier, Cid Vasconcelos, and Ismail Xavier.

DARLENE J. SADLIER is a professor of Spanish and Portuguese at Indiana University and the author of *Nelson Pereira dos Santos* and, most recently, *Brazil Imagined: 1500 to the Present*.

OCTOBER

200 PAGES. 6 x 9 INCHES

24 BLACK & WHITE PHOTOGRAPHS

CLOTH (UNJACKETED), 978-0-252-03464-0. **\$60.00x** £46.00

PAPER, 978-0-252-07655-8. **\$25.00s** £18.99

The Uncanny Gaze

The Drama of Early German Cinema

HEIDE SCHLÜPMANN,
TRANSLATED BY INGA POLLMANN

Foreword by Miriam Hansen

The first English translation of a preeminent analysis of early German film

"Schlupmann's approach to early German cinema is central to current thinking about early cinema, aesthetic formations, and female spectatorship. This translation will prove enormously helpful to scholars both within and outside the U.S."

—**Patrice Petro**, author of *Joyless Streets: Women and Melodramatic Representation in Weimar Germany*

Heide Schlupmann's classic study of early German cinema was published in German as *Unheimlichkeit des Blicks: Das Drama des Frühen deutschen Kinos* in 1990. This translation makes available her feminist examination of German cinema and Germany in the sociopolitical context of Wilhelmine society. By examining then-unknown pre-World War I narrative films, this study paints a picture of the conflicted early years of the German cinema. This volume includes a critical foreword by film scholar Miriam Hansen and a new afterword by Schlupmann.

HEIDE SCHLÜPMANN is a professor of film at Johann Wolfgang Goethe-Universität in Frankfurt, Germany, and the author of *Öffentliche Intimität: Die Theorie im Kino* (*Public Intimacy: Theory in the Cinema*) and other works.

INGA POLLMANN works as a translator and is a doctoral student in cinema and media studies at the University of Chicago. **MIRIAM HANSEN** is Ferdinand Schevill Distinguished Service Professor in the Humanities at the University of Chicago.

A volume in the series Women and Film History International

JANUARY

336 PAGES. 6 x 9 INCHES

188 BLACK & WHITE PHOTOGRAPHS

CLOTH (UNJACKETED), 978-0-252-03283-7. **\$85.00x** £65.00

PAPER, 978-0-252-07671-8. **\$30.00s** £22.99

Radio's Hidden Voice

The Origins of Public Broadcasting in the United States

HUGH RICHARD SLOTTEN

A detailed study of American public radio's early history

"Thoroughly researched and engaging. An important contribution to scholarship on public radio, early radio history, and on questions of how the 'public interest' has been defined in broadcast and communication policy in the twentieth century."

—**Jason Loviglio**, author of *Radio's Intimate Public: Network Broadcasting and Mass-Mediated Democracy*

Since the 1960s, the existence of a largely noncommercial public broadcasting system has become a familiar feature of American cultural and social life. Most histories of broadcasting, however, overlook public radio's early development during the 1920s and 1930s by focusing on the mainstream, hegemonic practices of large commercial stations connected to networks.

Employing extensive research from archives across the United States, Hugh Richard Slotten examines the origins of alternative broadcasting models based especially on a commitment to providing noncommercial service for the public. These stations, operated largely by universities and colleges, offered diverse forms of programming meant to entertain as well as educate, inform, enlighten, and uplift local citizens. Radio stations operated by institutions of higher education were especially significant because they not only helped pioneer the idea and practice of broadcasting but also provided a noncommercial alternative to the emerging commercial broadcast system.

HUGH RICHARD SLOTTEN is a senior lecturer at the University of Otago, New Zealand, and the author of *Radio and Television Regulation: Broadcast Technology in the United States, 1920-1960* and *Patronage, Practice, and the Culture of American Science*.

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

AUGUST

336 PAGES. 6 x 9 INCHES

32 BLACK & WHITE PHOTOGRAPHS

CLOTH, 978-0-252-03447-3. **\$50.00x** £38.00

Normative Theories of the Media

Journalism in Democratic Societies

CLIFFORD G. CHRISTIANS,
THEODORE L. GLASSER, DENIS MCQUAIL,
KAARLE NORDENSTRENG,
AND ROBERT A. WHITE

A contemporary analysis of mass media and modern democracy

"This long awaited book by a group of the most distinguished scholars of journalism and the media will define the terms of discussion of normative theory for the next generation."

—**John C. Nerone**, coauthor of *The Form of News: A History*

Using Fred S. Siebert, Theodore Peterson, and Wilbur Schramm's classic *Four Theories of the Press* as their point of departure, the authors consider what the role of journalism ought to be in a democratic society. They examine the philosophical underpinnings and political realities of journalism, thereby identifying four distinct yet overlapping roles for the media: "monitorial," "facilitative," "radical," and "collaborative." Ultimately they show how these competing paradigms can affect the laws, policies, and public attitudes of a liberal society.

CLIFFORD G. CHRISTIANS is research professor of communications and the director of the Institute of Communications Research at the University of Illinois at Urbana-Champaign.

THEODORE L. GLASSER is a professor of communication at Stanford University. **DENIS MCQUAIL** is a professor emeritus of mass communication at the University of Amsterdam.

KAARLE NORDENSTRENG is a professor of journalism and mass communication at the University of Tampere, Finland.

ROBERT A. WHITE is a professor of social sciences and communications at St. Augustine University of Tanzania.

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

AUGUST

312 PAGES. 6.125 x 9.25 INCHES

3 LINE DRAWINGS, 2 TABLES

CLOTH (UNJACKETED), 978-0-252-03423-7. **\$75.00x** £58.00

PAPER, 978-0-252-07618-3. **\$30.00s** £23.99

Ubiquitous Learning

EDITED BY BILL COPE AND MARY KALANTZIS

Exploring the anywhere/anytime possibilities for learning in the age of digital media

"This book taps directly into seismic shifts occurring in what it means to go about one's everyday life when information and ideas are so readily at hand. The contributors move well beyond the speculative to afford readers a rich range of substantive definitions and concrete examples of ubiquitous learning."

—**Michele Knobel**, coauthor of *New Literacies: Changing Knowledge in the Classroom*

This collection seeks to define the emerging field of "ubiquitous learning," an educational paradigm made possible in part by the omnipresence of digital media, supporting new modes of knowledge creation, communication, and access. As new media empower practically anyone to produce and disseminate knowledge, learning can now occur at any time and any place. The essays in this volume present key concepts, contextual factors, and current practices in this new field.

Contributors are Simon J. Appleford, Patrick Berry, Jack Brighton, Bertram C. Bruce, Amber Buck, Nicholas C. Burbules, Orville Vernon Burton, Timothy Cash, Bill Cope, Alan Craig, Lisa Bouillion Diaz, Elizabeth M. Delacruz, Steve Downey, Guy Garnett, Steven E. Gump, Gail E. Hawisher, Caroline Haythornthwaite, Cory Holding, Wenhao David Huang, Eric Jakobsson, Tristan E. Johnson, Mary Kalantzis, Samuel Kamin, Karrie G. Karahalios, Joycelyn Landrum-Brown, Hannah Lee, Faye L. Lesht, Maria Lovett, Cheryl McFadden, Robert E. McGrath, James D. Myers, Christa Olson, James Onderdonk, Michael A. Peters, Evangeline S. Pianfetti, Paul Prior, Fazal Rizvi, Mei-Li Shih, Janine Solberg, Joseph Squier, Kona Taylor, Sharon Tettegah, Michael Twidale, Edee Norman Wiziecki, and Hanna Zhong.

BILL COPE is a research professor in educational policy studies at the University of Illinois at Urbana-Champaign. He is coeditor of *The Future of the Book in the Digital Age*. **MARY KALANTZIS** is the dean of the College of Education and professor of curriculum and instruction at the University of Illinois at Urbana-Champaign. She is coauthor of *New Learning: Elements of a Science of Education*.

DECEMBER

264 PAGES. 6 x 9 INCHES

38 BLACK & WHITE PHOTOGRAPHS, 3 LINE DRAWINGS, 2 TABLES

CLOTH (UNJACKETED), 978-0-252-03496-1. **\$70.00x** £54.00

PAPER, 978-0-252-07680-0. **\$25.00s** £18.99



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Toward the Universal Digital Library

CHRISTIAN VANDENDORPE

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C. P. Cavafy

The Economics of Metonymy

PANAGIOTIS ROILOS

**A new look at the unique poetics of
C. P. Cavafy**

“A gem of original thought. I have not read anything else on Cavafy that uses philological analysis as acutely and with as sure a hand. This book must be read by everyone who is interested in seeing modernist poetry and especially C. P. Cavafy in a fresh way.”

—**John Chioles**, professor of comparative literature,
New York University

Konstantinos P. Kavafis—known to the English-reading world as C. P. Cavafy—has been internationally recognized as an important poet and attracted the admiration of eminent literary figures such as E. M. Forster, F. T. Marinetti, W. H. Auden, George Seferis, and James Merrill. Focusing on Cavafy’s intriguing and idiosyncratic work, this book navigates new territories in critical theory and offers an interdisciplinary study of the construction of (homo)erotic desire in poetry in terms of metonymic discourse and anti-economic libidinal modalities. Panagiotis Roilos shows that problematizations of art production, market economy, and trafficability of erôs in diverse late-nineteenth and early twentieth-century European sociocultural and political contexts were re-articulated in Cavafy’s poetry in new subversive ways that promoted an “unorthodox” discursive and libidinal anti-economy of jouissance.

PANAGIOTIS ROILOS is professor of modern Greek studies and of comparative literature at Harvard University and the author of *Amphoteroglossia: A Poetics of the Twelfth-Century Medieval Greek Novel* and other works.

A volume in the series Traditions, edited by Gregory Nagy

DECEMBER

256 PAGES. 6 x 9 INCHES

CLOTH, 978-0-252-03481-7. **\$55.00x** £42.00

Written in Red

The Communist Memoir in Spain

GINA HERRMANN

**The first major study of the profound impact of
international communist politics and culture on
Spanish letters**

“Thoroughly researched and elegantly written. A long overdue reckoning of the role of Spain and the Spanish left in one of the central historical dramas of the 20th century: the rise and fall of communist ideology and practice across Europe and Asia.”

—**Kathleen Vernon**, editor of *The Spanish Civil War and the Visual Arts*

In this book, Gina Herrmann looks at the memoirs of six Spanish Communist writers to reveal the fascinating and often painful evolution of their politics from the beginning of the war through their long years of exile. While Spanish Communist authors initially shaped their identities and autobiographies along the lines of Soviet models, Herrmann shows how, with the recognition of Stalinism’s betrayal of the Communist ideal, the writers increasingly came to experience those models as straitjackets unfit to contain the stories of their rich and difficult lives. The six writers studied—Dolores Ibárruri, María Teresa León, Rafael Alberti, Jorge Semprún, and Teresa and Tomás Pàmies—devoted their lives to the cause of the revolution. Though they have told their separate stories, this book is the first to gather, compare, and interpret them within their historical and intellectual context and from a comparative perspective that takes into account recent developments in Soviet studies.

GINA HERRMANN is an assistant professor of Spanish at the University of Oregon.

A volume in the series Hispanisms, edited by Anne J. Cruz

JANUARY

264 PAGES. 6 x 9 INCHES

CLOTH, 978-0-252-03469-5. **\$45.00s** £35.00

The Task of Cultural Critique

TERESA L. EBERT

A bold and compelling remapping of contemporary cultural critique

“A stimulating, path-breaking text that stands out as both an anti-text in the arena of cultural studies and as a classic Marxist analysis of the field of cultural critique.”

—**Peter McLaren**, author of *Che Guevara, Paulo Freire, and the Pedagogy of Revolution*

In this study, Teresa L. Ebert makes a spirited, pioneering case for a new cultural critique committed to the struggles for human freedom and global equality. Demonstrating the implosion of the linguistic turn that isolates culture from historical processes, *The Task of Cultural Critique* maps the contours of an emerging materialist critique that contributes toward a critical social and cultural consciousness.

Through groundbreaking analyses of cultural texts, Ebert questions the contemporary Derridan dogma that asserts “the future belongs to ghosts.” Events-to-come are not spectral, she contends, but the material outcome of global class struggles. Not “hauntology” but history produces cultural practices and their conflictive representations—from sexuality, war, and consumption to democracy, torture, globalization, and absolute otherness. With close readings of texts from Proust and Balzac to “Chick Lit,” from Lukács, de Man, Deleuze, and Marx to Derrida, Žižek, Butler, Kollontai, and Agamben, the book opens up new directions for cultural critique today.

TERESA L. EBERT is a professor of cultural theory at the University at Albany, State University of New York. Her works include *Class in Culture and Ludic Feminism* and *After: Postmodernism, Desire, and Labor in Late Capitalism*.

AUGUST

280 PAGES. 6 x 9 INCHES

CLOTH (UNJACKETED), 978-0-252-03434-3. **\$75.00x** £58.00

PAPER, 978-0-252-07626-8. **\$25.00s** £18.99

Reading Ronell

EDITED BY DIANE DAVIS

A scintillating exploration of the responsibility of reading in Avital Ronell's work

“An engagement with Avital Ronell that, stimulated by her dazzlingly capacious intellectual and aesthetic imagination, bears on many of the most important topics in the humanities today.”

—**Frederick M. Dolan**, coeditor of *Between Terror and Freedom: Philosophy, Politics, and Fiction Speak of Modernity*



In works such as *The Test Drive*, *Stupidity*, *Crack Wars*, and *The Telephone Book*, Avital Ronell has perpetually raised new and powerful questions about how we think, what thinking does, and how we fool ourselves about the troubled space between thought and action. In this collection, some of today's most distinguished and innovative thinkers turn their attention to Ronell's teaching, writing, and provocations, observing how Ronell reads and what comes from reading her. By reading Ronell, and reading Ronell reading, contributors examine the ethico-political implications of her radical dislocations and carefully explicate, extend, and explore the paraconcepts addressed in her works.

Contributors are Pierre Alferi, Gil Anidjar, Susan Bernstein, Judith Butler, Tom Cohen, Diane Davis, Peter Fenves, Werner Hamacher, Elissa Marder, Jean-Luc Nancy, Shireen R. K. Patell, Thomas Pepper, Laurence A. Rickels, Hent de Vries, Elisabeth Weber, and Samuel Weber.

DIANE DAVIS is an associate professor of rhetoric & writing, English, and communication studies at the University of Texas at Austin. She is the editor of *The ÜberReader: Selected Works of Avital Ronell*.

AUGUST

272 PAGES. 5.75 x 9.25 INCHES

CLOTH (UNJACKETED), 978-0-252-03450-3. **\$75.00x** £58.00

PAPER, 978-0-252-07647-3. **\$25.00s** £18.99

Camp Harmony

Seattle's Japanese Americans and the Puyallup Assembly Center

LOUIS Fiset

A detailed portrait of one assembly center for Japanese American internees

"With a narrative style that is consistently crisp, clear, and cogent, this book brilliantly fills a significant void in the study of the Japanese American detention in World War II."

—**Arthur A. Hansen**, editor of the *Japanese American World War II Evacuation Oral History Project*

This book is the first full portrait of a single assembly center—located at the Western Washington fairgrounds at Puyallup, outside Seattle—that held Japanese Americans for four months prior to their transfer to a relocation center during World War II. Gathering archival evidence and eyewitness accounts, Louis Fiset reconstructs the events leading up to the incarceration as they unfolded on a local level. The book explores the daily lives of the more than seven thousand inmates at "Camp Harmony," detailing how they worked, played, ate, and occasionally fought with each other and with their captors. Fiset also includes details on how army surveyors selected the center's site, oversaw its construction, and managed the transfer of inmates to the more permanent Minidoka Relocation Center in Idaho.

LOUIS Fiset is the author of *Imprisoned Apart: The World War II Correspondence of an Issei Couple* and other works. He has appointments in the University of Washington's dental and medical schools, where he helps train Alaska Natives to provide dental services in Bush Alaska.

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

NOVEMBER

232 PAGES. 6 x 9 INCHES

14 BLACK & WHITE PHOTOGRAPHS, 5 TABLES

CLOTH (UNJACKETED), 978-0-252-03491-6. **\$65.00x** £50.00

PAPER, 978-0-252-07672-5. **\$25.00s** £18.99

Echoes of Chongqing

Women in Wartime China

DANKE LI

The voices of ordinary women in China's War of Resistance against Japan

"This insightful study reveals the complex nature of the changes brought by war not only on gender relations, but also on Chinese society, culture, politics, and economics. A major contribution to the study of Chinese history."

—**Christina Kelley Gilmartin**, author of *Engendering the Chinese Revolution: Radical Women, Communist Politics, and Mass Movements in the 1920s*

This collection of annotated oral histories records the personal stories of twenty Chinese women who lived in the wartime capital of Chongqing during China's War of Resistance against Japan during World War II. The women interviewed came from differing social, economic, and educational backgrounds and experienced the war in a variety of ways, some of them active in the communist resistance and others trying to support families or pursue educations in the face of wartime upheaval. The accounts of how women coped, worked, and lived during the war years in the Chongqing region recast historical understanding of the roles played by ordinary people in wartime and give women a public voice and face that, until now, have been missing from scholarship on the war.

DANKE LI is an associate professor of history at Fairfield University in Fairfield, Connecticut.

JANUARY

240 PAGES. 6 x 9 INCHES

19 BLACK & WHITE PHOTOGRAPHS, 1 MAP, 1 TABLE

CLOTH (UNJACKETED), 978-0-252-03489-3. **\$70.00x** £54.00

PAPER, 978-0-252-07674-9. **\$25.00s** £18.99

Musical Improvisation

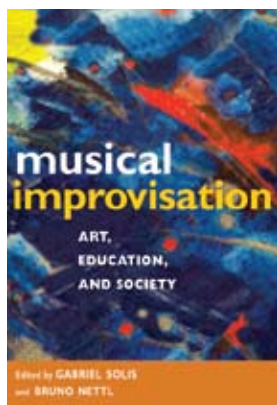
Art, Education, and Society

EDITED BY GABRIEL SOLIS AND
BRUNO NETTL

Diverse perspectives and alternate takes on musical improvisation

“Cutting across traditional subject boundaries in music and cultural studies, this admirably comprehensive work adopts a welcome interdisciplinary ideal and makes a truly significant contribution to our knowledge of musical improvisation.”

—**Robert Witmer**, professor emeritus of music, York University



A musical practice used for centuries the world over, improvisation too often has been dismissed as either technically undissectible or inexplicably mysterious. Approaching musical improvisation from the fields of ethnomusicology, education, performance, historical musicology, and music theory, the contributors to this volume delve into diverse topics such as the creative minds of Mozart and Beethoven, the place of improvised musics in Western and non-Western societies, and the development of jazz as a musical and cultural phenomenon.

Contributors are Stephen Blum, Patricia Shehan Campbell, Sabine M. Feisst, Lawrence Gushee, Robert S. Hatten, William Kinderman, Natalie Kononenko, Robert Levin, Ingrid Monson, John P. Murphy, Bruno Nettl, A. Jihad Racy, Anne K. Rasmussen, Stephen Slawek, Gabriel Solis, Nicholas Temperley, John Toenjes, and Thomas Turino.

GABRIEL SOLIS is an associate professor of music and African American studies at the University of Illinois at Urbana-Champaign and the author of *Monk's Music: Thelonious Monk and Jazz History in the Making*. **BRUNO NETTL** is a professor emeritus of music and anthropology at the University of Illinois at Urbana-Champaign and the author of *The Study of Ethnomusicology: Thirty-one Issues and Concepts* and other works.

OCTOBER

392 PAGES. 6 x 9 INCHES

1 BLACK & WHITE PHOTOGRAPH, 6 LINE DRAWINGS,

51 MUSICAL EXAMPLES, 2 TABLES

CLOTH (UNJACKETED), 978-0-252-03462-6. **\$75.00x** £58.00

PAPER, 978-0-252-07654-1. **\$30.00s** £22.99

Music and Cultural Rights

EDITED BY ANDREW N. WEINTRAUB
AND BELL YUNG

Global and local perspectives on the meaning and significance of cultural rights through music

Framing timely and pressing questions concerning music and cultural rights, this collection illustrates the ways in which music—as a cultural practice, a commercial product, and an aesthetic form—has become enmeshed in debates about human rights, international law, and struggles for social justice. The essays in this volume examine how interpretations of cultural rights vary across societies; how definitions of rights have evolved; and how rights have been invoked in relation to social struggles over cultural access, use, representation, and ownership. The individual case studies, many of them based on ethnographic field research, demonstrate how musical aspects of cultural rights play out in specific cultural contexts, including the Philippines, China, Hawaii, Peru, Ukraine, and Brazil.

Contributors are Nimrod Baranovitch, Adriana Helbig, Javier F. León, Ana María Ochoa, Silvia Ramos, Helen Rees, Felicia Sandler, Amy Ku'uileialoha Stillman, Ricardo D. Trimillos, Andrew N. Weintraub, and Bell Yung.

ANDREW N. WEINTRAUB is an associate professor of music at the University of Pittsburgh and the author of *Power Plays: Wayang Golek Puppet Theater of West Java*. **BELL YUNG** is a professor of music, the former director of the Asian Studies Center at the University of Pittsburgh, and the author of *The Last of China's Literati: The Music, Poetry, and Life of Tsar Teh-yun*.

Supported by the Human Rights Division under the Peace and Social Justice Program of the Ford Foundation

NOVEMBER

336 PAGES. 6 x 9 INCHES

16 BLACK & WHITE PHOTOGRAPHS

1 MAP, 4 CHARTS, 3 TABLES

CLOTH (UNJACKETED), 978-0-252-03473-2. **\$70.00x** £54.00

PAPER, 978-0-252-07662-6. **\$25.00s** £18.99

East African Hip Hop

Youth Culture and Globalization

MWENDA NTARANGWI

Hip hop music that empowers and engages youth in East Africa

In this book, Mwenda Ntarangwi analyzes how young hip hop artists in the East African nations of Kenya, Uganda, and Tanzania showcase the opportunities and challenges brought by the globalization of music. Combining local popular music traditions with American and Jamaican styles of rap, East African hip hop culture reflects the difficulty of creating commercially accessible music while honoring tradition and East African culture. Ntarangwi pays special attention to growing cross-border exchanges within East African hip hop, collaborations in recording music and performances, and themes and messages that transcend local geographic boundaries.

In using hip hop as a medium for discussing changes in East African political, economic, and social conditions, artists vocalize their concerns about economic policies, African identity, and political establishments, as well as important issues of health (such as HIV/AIDS), education, and poverty. Through three years of fieldwork, rich interviews with artists, and analysis of live performances and more than 140 songs, Ntarangwi finds that hip hop provides youth an important platform for social commentary and cultural critique and calls attention to the liberating youth music culture in East Africa.

MWENDA NTARANGWI is an associate professor of anthropology at Calvin College in Grand Rapids, Michigan, and the author of *Gender, Performance, and Identity: Understanding Swahili Cultural Realities Through Songs* and coeditor of *African Anthropologies: History, Critique and Practice*.

A volume in the series Interpretations of Culture in the New Millennium, edited by Norman E. Whitten Jr.

OCTOBER

176 PAGES. 6 x 9 INCHES

CLOTH (UNJACKETED), 978-0-252-03457-2. **\$60.00x** £46.00

PAPER, 978-0-252-07653-4. **\$20.00s** £14.99

The Invention of Hebrew

SETH L. SANDERS

How choosing a language created a people

“An absolutely innovative way of reading the use of ancient Hebrew for generating political identity and for understanding the Hebrew Bible itself. It is refreshing to see such profound insight and analyses come out of material that has otherwise not received substantial recognition of its cultural and political importance.”

—**Mark S. Smith**, author of *God in Translation: Deities in Cross-Cultural Discourse in the Biblical World*

The Invention of Hebrew is the first book to approach the Bible in light of recent findings on the use of the Hebrew alphabet as a deliberate and meaningful choice. Seth L. Sanders connects the Bible’s distinctive linguistic form—writing down a local spoken language—to a cultural desire to speak directly to people, summoning them to join a new community that the text itself helped call into being. Addressing the people of Israel through a vernacular literature, Hebrew texts gained the ability to address their audience as a public. By comparing Biblical documents with related ancient texts in Hebrew, Ugaritic, and Babylonian, this book details distinct ways in which Hebrew was a powerfully self-conscious political language. Revealing the enduring political stakes of Biblical writing, *The Invention of Hebrew* demonstrates how Hebrew assumed and promoted a source of power previously unknown in written literature: “the people” as the protagonist of religion and politics.

SETH L. SANDERS is an assistant professor of religion at Trinity College and the editor of the *Journal of Ancient Near Eastern Religions*.

A volume in the series Traditions, edited by Gregory Nagy

NOVEMBER

280 PAGES. 6 x 9 INCHES

14 BLACK & WHITE PHOTOGRAPHS, 2 TABLES

CLOTH, 978-0-252-03284-4. **\$50.00x** £38.00

The Making of a Mystic

New and Selected Letters of Evelyn Underhill

EVELYN UNDERHILL

Edited by Carol Poston

Substantial correspondence from an exceptional writer, poet, pacifist, and mystic

Evelyn Underhill (1875-1941) achieved international fame in 1911 with the publication of her book, *Mysticism*, now in its eighteenth edition. In the course of her long career she published nearly forty books, including three novels and two volumes of poetry, as well as numerous poems in periodicals. She was the religion editor for *Spectator*, a friend of T. S. Eliot (her influence is visible in his last masterpiece, *Four Quartets*), and the first woman invited to lecture on theology at Oxford University.

In time for the centennial celebration of her classic *Mysticism*, this volume of Underhill's letters will enable readers and researchers to follow her as she reconciled her beliefs with her daily life. The letters reveal her personal and theological development and clarify the relationships that influenced her life and work. Drawing from collections previously unknown to scholars, this volume demonstrates an exceptional range and scope, including Underhill's earliest letters from boarding school to her mother, correspondence with Nobel prize laureate Rabindrinath Tagore and Sir James Frazier, and a letter written to T. S. Eliot from what was to be her deathbed in London in 1941 as the London Blitz blazed around her.

CAROL POSTON is a former professor of English and coordinator of women's studies at Saint Xavier University, Chicago. She is the editor of Mary Wollstonecraft's *A Vindication of the Rights of Woman* and *Letters Written during a Short Residence in Sweden, Norway, and Denmark*.

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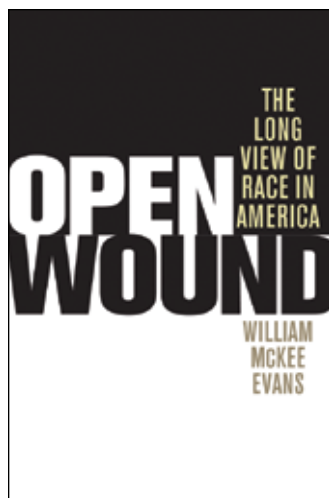
THEODORE L. BROWN is the founding director of the Beckman Institute and a professor emeritus of chemistry at the University of Illinois at Urbana-Champaign, where he also served as vice chancellor for research and interim vice chancellor for academic affairs. He is the author of *Making Truth: Metaphor in Science* and *Imperfect Oracle: The Epistemic and Moral Authority of Science* and the coauthor of *Chemistry: The Central Science*.

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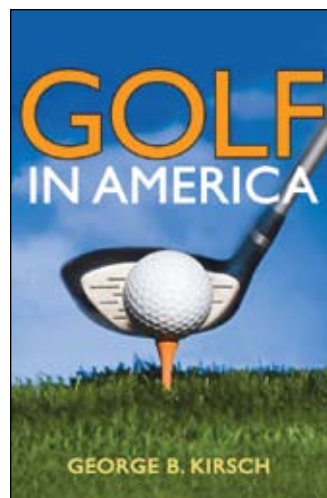
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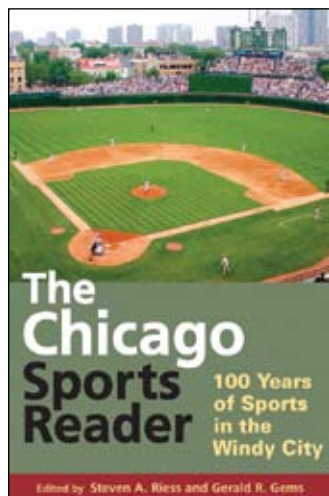


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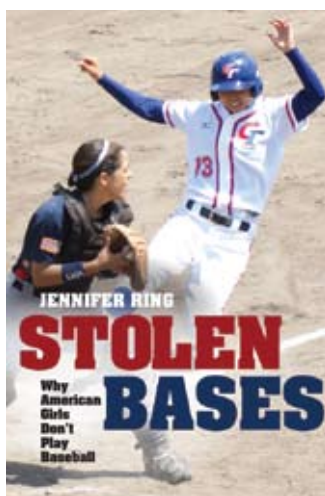
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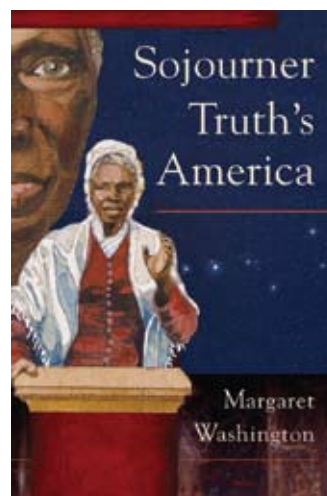
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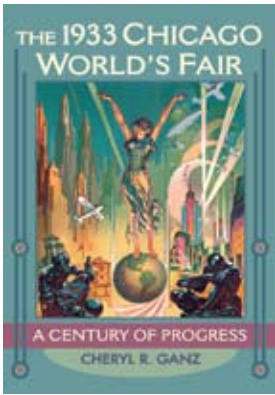
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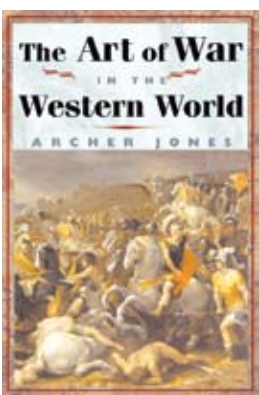
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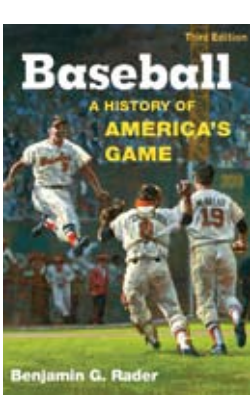
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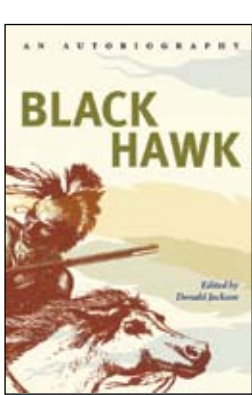
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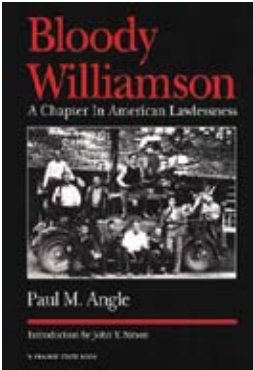
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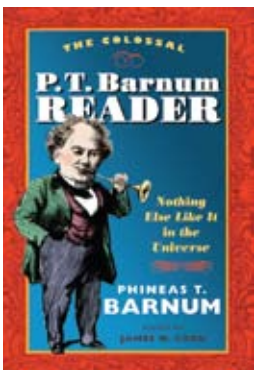
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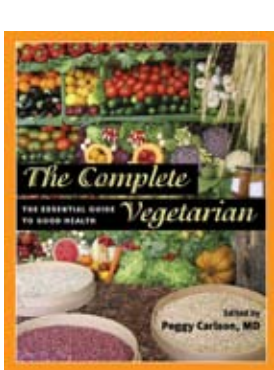
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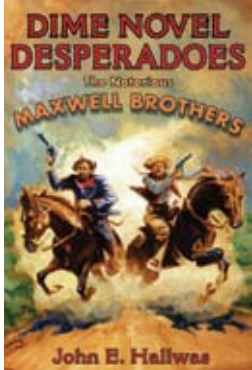
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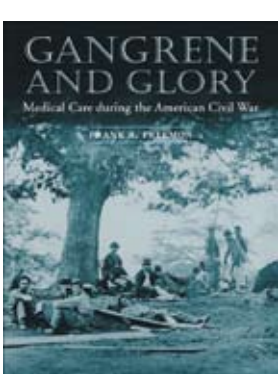
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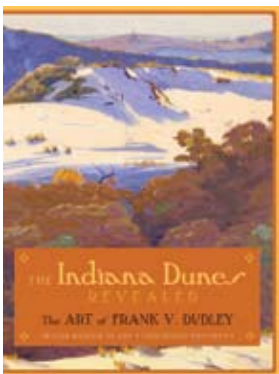
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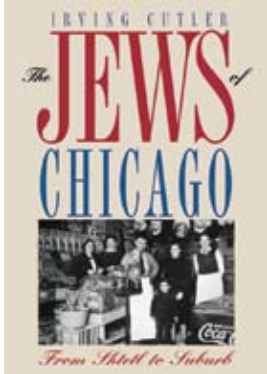
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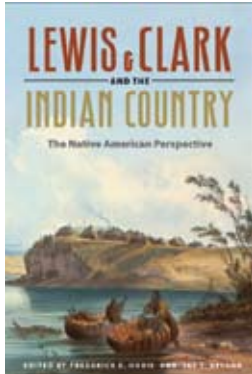
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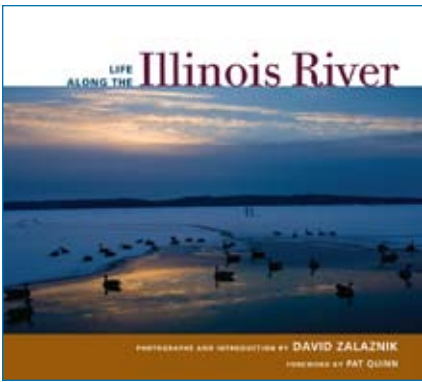


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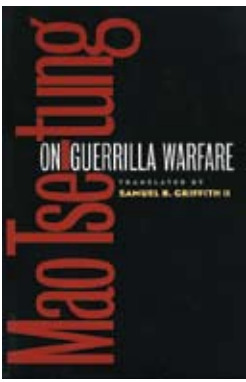


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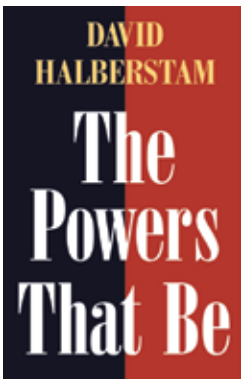
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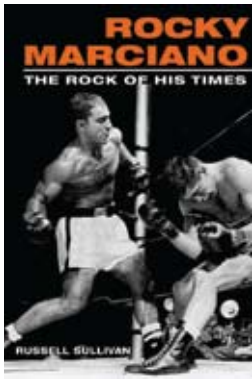
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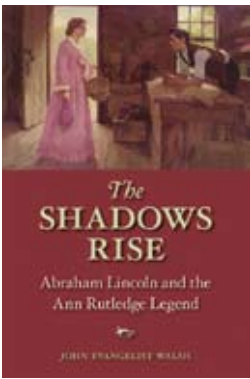
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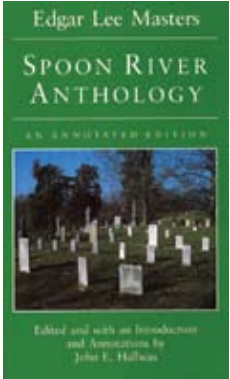
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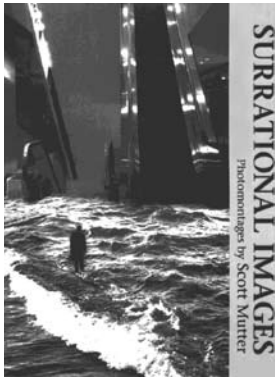
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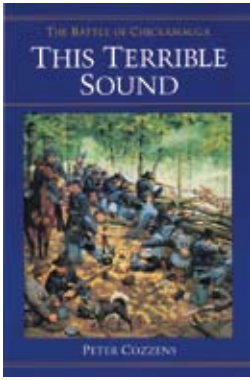
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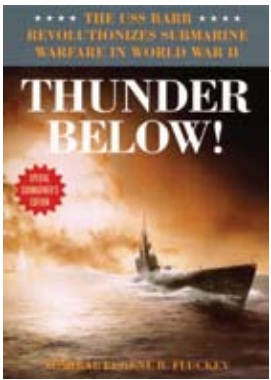
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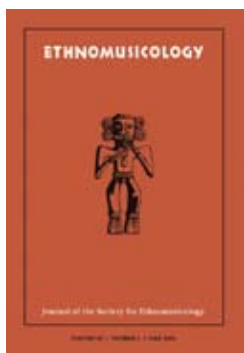


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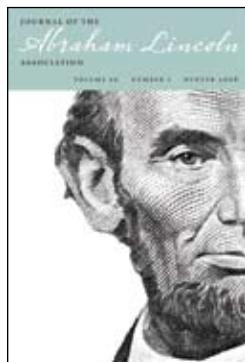


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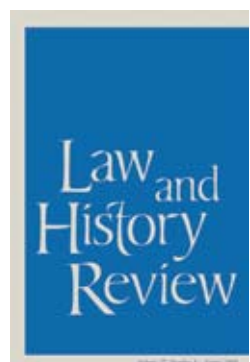


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