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UNIVERSITY of WASHINGTON PRESS
FALL 2014

FRONT & BACK COVERS: COURTESY OF IAN MCALLISTER, GREAT BEAR WILD
Cities of the Dead
The Ancestral Cemeteries of Kyrgyzstan

A Kyrgyz cemetery seen from a distance is astonishing. The ornate domes and minarets, tightly clustered behind stone walls, seem at odds with this desolate mountain region. Islam, the prominent religion in the region since the twelfth century, discourages tombstones or decorative markers. However, elaborate Kyrgyz tombs combine earlier nomadic customs with Muslim architectural forms. After the territory was formally incorporated into the Russian Empire in 1876, enamel portraits for the deceased were attached to the Muslim monuments. Yet everything within the walls is overgrown with weeds, for it is not Kyrgyz tradition for the living to frequent the graves of the dead.

Architecturally unique, Kyrgyzstan’s dramatically sited cemeteries reveal the complex nature of the Kyrgyz people’s religious and cultural identities. Often said to have left behind few permanent monuments or books, the Kyrgyz people in fact left behind a magnificent legacy when they buried their dead.

Traveling in Kyrgyzstan, photographer Margaret Morton became captivated by the otherworldly grandeur of these cemeteries. Cities of the Dead: The Ancestral Cemeteries of Kyrgyzstan collects the photographs she took on several visits to the area and is an important contribution to the architectural and cultural record of this region.

MARGARET MORTON is professor of art at The Cooper Union. She is the author of four previous photography books exploring alternative built environments: Fragile Dwellings; The Tunnel: The Underground Homeless of New York City; Transitory Gardens, Uprooted Lives (with Diana Balmori); and Glass House.

“A spectacular book. Morton has a keen eye for the murky region where visibility of form and invisibility of meaning overlap, and this book contains some of her absolutely best work.”—ALAN TRACHTENBERG, Yale University

“There is a definite fascination in this collection of photographs . . . a physical and cultural landscape full of desolation, mystery, and charisma. The presence of the dead . . . renders its bleakness all the more sublime, [as] these ‘cities’ testify [that] their residents—the dead who are buried there as well as the people who built them—have made the surrounding nature their place of belonging.”—ROBERT POGUE HARRISON, author of The Dominion of the Dead

Also of Interest

Shadows of a Fleeting World
$45.00 PB
978-0-295-99085-9

The Birth of a Republic
$40.005 HB
978-0-295-98940-2
Great Bear Wild

Dispatches from a Northern Rainforest

IAN MCALLISTER
Foreword by Robert F. Kennedy Jr.

The Great Bear Rainforest is the fabled region that stretches up the rugged Pacific coast from the top of Vancouver Island to southern Alaska. A longtime resident of the area, award-winning photographer and conservationist Ian McAllister takes us on a deeply personal journey from the headwaters of the Great Bear Rainforest’s unexplored river valleys down to where the ocean meets the rainforest and finally to the hidden depths of the offshore world.

Along the way, we meet the spectacular wildlife that inhabits the Great Bear Rainforest—in a not-so-unusual week, McAllister quietly observes twenty-seven bears fishing for salmon, three of which are the famed pure white grizzlies, Kermodes. McAllister introduces us to the First Nations people who have lived there for millennia and have become his close friends and allies, and to the scientists conducting groundbreaking research and racing against time to protect the rainforest from massive energy projects.

Rich with full-color photographs of the wolves, whales, and other creatures who make the rainforest their home, Great Bear Wild is a stunning celebration of this legendary area.

IAN MCALLISTER is a cofounder of the wildlife conservation organization Pacific Wild and an award-winning photographer and author of The Last Wild Wolves. Time magazine named him one of the Leaders of the 21st Century.

Also of Interest

Beneath Cold Seas
$45.00 HB
978-0-295-99116-0

Voyages
$55.00 HB
978-0-295-99115-3
Narwhals

Arctic Whales in a Melting World

TODD McLEISH

Among all the large whales on earth, the most unusual and least studied is the narwhal, the northern-most whale on the planet and the one most threatened by global warming. Narwhals thrive in the fjords and inlets of northern Canada and Greenland. These elusive whales, whose long tusks were the stuff of medieval European myths and Inuit legends, are uniquely adapted to the Arctic ecosystem and are able to dive below thick sheets of ice to depths of up to 1,500 meters in search of their prey—halibut, cod, and squid. Narwhals reveals the beauty and thrill of the narwhal, its habitat, and the threat it faces from a rapidly changing world.


“As one of the first general-interest books for adults dedicated to the narwhal, it’s an important first start. Full of science, story, and some amazing images, Narwhals introduces us to the ‘sea unicorn’s’ world.”—ELIZABETH BRADFIELD, Orion

“His expertise shines in this pithy, entertaining book, which concludes with a sober assessment of the future for this species, one of only three truly Arctic cetaceans, in a warming world.”—KIERAN MULVANEY, BBC Wildlife
Known for both her landscapes and portraits, Mary Randlett began documenting Northwest figures in 1963 when Theodore Roethke asked her to photograph him in his Seattle home. Hers were the last pictures taken of the poet before his death, and the portraits garnered international attention. In addition to Roethke, *Mary Randlett Portraits* includes portraits of renowned artists Jacob Lawrence, Mark Tobey, Morris Graves, and George Tsutuakawa; writers Tom Robbins, Henry Miller, and Colleen McElroy; arts patrons Betty Bowen and Richard Fuller; and more.

Randlett’s portraits are known for their effortless intimacy, illuminating her subjects as few ever saw them—something noted by many of those whom she photographed. The portraits are accompanied by biographical sketches written by Frances McCue, which blend life stories and reflections on the works with Randlett’s own reminiscences. McCue also provides an essay on Randlett’s life and professional career.

Randlett’s photographs represent an artistic and literary history of the Pacific Northwest. No other book brings together these important historical figures from the rich past and present of this region. A curated collection of ninety photographs from the more than six hundred portraits she took of Northwest artists, writers, and cultural luminaries, *Mary Randlett Portraits* documents the region’s artistic legacy through one woman’s camera lens.

**FRANCES McCUE** is an award-winning poet, essayist, and arts administrator. The founding director of the Richard Hugo House, McCue currently teaches writing and literature as a writer-in-residence at the University of Washington’s Undergraduate Honors Program. Her first book of poetry, *The Stenographer’s Breakfast*, won the Barnard New Women’s Poetry Prize, and her most recent book of poetry, *The Bled*, won the 2011 Washington State Book Award for poetry. She is also the author, with photographs by Mary Randlett, of *The Car That Brought You Here Still Runs: Revisiting the Northwest Towns of Richard Hugo*. *MARY RANDLETT* has been photographing the Northwest for more than fifty-five years. Her works are held in at least forty permanent collections, including the Metropolitan Museum of Art and the Smithsonian Institution.
Mary Randlett Landscapes

PHOTOGRAPHS BY MARY RANDLETT

With Barry Herem, Jo Ann Ridley, and Joyce Thompson
Introduction by Ted D’Arms, with an essay and poems by Denise Levertov

Mary Randlett’s photographic vision of the Northwest is big-hearted, intricate, and tender—and fully inhabited by the animals, tides, forests, mountains, and spirits that dwell there. These magnificent photographs are accompanied by text that sheds light on the artist and her work.

MARY RANDLETT has been photographing the Northwest for more than fifty-five years. Her works are held in at least forty permanent collections, including the Metropolitan Museum of Art and the Smithsonian Institution.

“This quiet, reflective collection is filled with photos that work like poems. It invites repeat visits because of the subtlety of Randlett’s art—much of it focused on light, clouds, and mist—and also because it stands as a stern rebuke of what growth and development are doing to a bounteous natural world that once seemed immutable.”—JOHN MARSHALL, Seattle Post-Intelligencer

“Like all the great landscape photographers, Randlett avoids excess studio manipulation and instead lets her subject do the talking. And oh, how Mother Nature talks—or rather sings—in front of her lens.”—Seattle Magazine

“Randlett’s interest isn’t in place as much as mood and composition. And of course, the main ingredient in these introspective studies is light, its endless variations, its absence.”—SHEILA FARR, Seattle Times
Since the 1950s, the housing developments in the West that historian Lincoln Bramwell calls “wilderburbs” have offered residents both the pleasures of living in nature and the creature comforts of the suburbs. Remote from cities but still within commuting distance, nestled next to lakes and rivers or in forests and deserts, and often featuring spectacular views of public lands, wilderburbs celebrate the natural beauty of the American West and pose a vital threat to it.

Wilderburbs tells the story of how roads and houses and water development have transformed the rural landscape in the West. Bramwell introduces readers to developers, homeowners, and government regulators, all of whom have faced unexpected environmental problems in designing and building wilderburb communities, including unpredictable water supplies, threats from wildfires, and encounters with wildlife. By looking at wilderburbs in the West, especially those in Utah, Colorado, and New Mexico, Bramwell uncovers the profound environmental consequences of Americans’ desire to live in the wilderness.

LINCOLN BRAMWELL is chief historian of the USDA Forest Service.

“Delightfully accessible and extremely thought-provoking... Bramwell makes clear the misery that can result from the disconnect between what people think land, property, and environmental resources and conditions should be and what they actually are.”—ELLEN STROUD, author of Nature Next Door

“Engaging... a new perspective on the transformation of the rural West in the later twentieth century.”—JOHN M. FINDLAY, coauthor of Atomic Frontier Days
Vacationland
Tourism and Environment in the Colorado High Country
WILLIAM PHILPOTT
Foreword by William Cronon

Vacationland tells the story of the transformation of the Colorado high country, where a coalition of tourist boosters fashioned alluring images of nature and local, state, and federal actors built the infrastructure for high-volume tourism. Together they created ski resorts, stocked trout streams, built motels and vacation villages, and made highway improvements that culminated in an entirely new corridor through the Rocky Mountains, Interstate 70.

“Written in a lively style and peopled by characters like balladeer John Denver and gonzo journalist Hunter S. Thompson, Vacationland is a must-read for those interested in the environmental movement, modern tourism, and the power of the state in building the twentieth-century West.”—SUSAN S. RUGH, author of Are We There Yet? The Golden Age of American Family Vacations

Car Country
An Environmental History
CHRISTOPHER W. WELLS
Foreword by William Cronon

For most people in the United States, going almost anywhere begins with reaching for the car keys. Through deft prose and a wide-ranging analysis, Car Country tells the story of how car dependence became woven into the basic fabric of the American landscape.

“Car Country is a valuable addition to our knowledge on urban development, the environmental impact of automobiles, and the evolution of the twentieth-century American landscape.”—Enterprise & Society

“For students and inhabitants of car country, Wells offers a terrific excavation of the sprawlscapes that still drives our days.”—Human Ecology

CHRISTOPHER W. WELLS is associate professor of environmental history at Macalester College in St. Paul, Minnesota.

Tangled Roots
The Appalachian Trail and American Environmental Politics
SARAH MITTELFEHLDT
Foreword by William Cronon

Tangled Roots tells of the creation of the Appalachian Trail. Originally a grassroots endeavor, the trail project retained unprecedented levels of community involvement as citizen volunteers entered into conversation with the National Parks Service. The Appalachian Trail is an unusual hybrid of public and private efforts and an inspiring success story of environmental protection.

“Mittlefehldt adds insights from the contemporary environmental movement to her interpretation of the history of the Appalachian Trail. . . . Recommended.”—Choice

“Tangled Roots will . . . end up in the backpacks of the trail’s many fans. It is original and well-researched, ranging the length of the trail and lingering . . . to explore representative or illuminating developments.”—KATHRYN NEWFONT, author of Blue Ridge Commons
Northwest Coast Indian Art

An Analysis of Form, 50th Anniversary Edition

The 50th anniversary edition of this classic work on the art of Northwest Coast Indians now offers color illustrations for a new generation of readers along with reflections from contemporary Northwest Coast artists about the impact of this book.

The masterworks of Northwest Coast Native artists are admired today as among the great achievements of the world’s artists. The painted and carved wooden screens, chests and boxes, rattles, crest hats, and other artworks display the complex and sophisticated northern Northwest Coast style of art that is the visual language used to illustrate inherited crests and tell family stories.

In the 1950s Bill Holm, a graduate student of Dr. Erna Gunther, former director of the Burke Museum, began a systematic study of northern Northwest Coast art. In 1965, after studying hundreds of bentwood boxes and chests, he published Northwest Coast Indian Art: An Analysis of Form. This book is a foundational reference on northern Northwest Coast Native art. Through his careful studies, Holm described this visual language using new terminology that has become part of the established vocabulary that allows us to talk about works like these and understand changes in style both through time and between individual artists’ styles. Holm examines how these pieces, although varied in origin, material, size, and purpose, are related to a surprising degree in the organization and form of their two-dimensional surface decoration.

The author presents an incisive analysis of the use of color, line, and texture; the organization of space; and such typical forms as ovoids, eyelids, U forms, and hands and feet. The evidence upon which he bases his conclusions constitutes a repository of valuable information for all succeeding researchers in the field.

BILL HOLM is professor emeritus of art history at the University of Washington and curator emeritus of Northwest Coast Indian art at the Burke Museum of Natural History and Culture.

Also of Interest

Return to the Land of the Head Hunters
$50.00 HB
978-0-295-99344-7

In the Spirit of the Ancestors
$45.00 HB
978-0-295-99260-0
tertiary split "S"
primary formline ovoid
socket (tertiary)
socket (tertiary)
inner ovoid

secondary formline "U"

tertiary split "S"

tertiary "U"

tertiary "S"
Without a recognized reservation or homeland, what keeps an Indian tribe together? How can members of the tribe understand their heritage and pass it on to younger generations? For Christine Dupres, a member of the Cowlitz tribe of southwestern Washington State, these questions were personal as well as academic.

In *Being Cowlitz: How One Tribe Renewed and Sustained Its Identity*, what began as the author’s search for her own history opened a window into the practices and narratives that sustained her tribe’s identity even as its people were scattered over several states. Dupres argues that the best way to understand a tribe is through its stories. From myths and spiritual traditions defining the people’s relationship to the land to the more recent history of cultural survival and engagement with the U.S. government, Dupres shows how stories are central to the ongoing process of forming a Cowlitz identity. Through interviews and profiles of political leaders, Dupres reveals the narrative and rhetorical strategies that protect and preserve the memory and culture of the tribe. In the process, she creates a blueprint for cultural preservation that current and future Cowlitz tribal leaders—as well as other indigenous activists—can use to keep tribal memories alive.

**CHRISTINE DUPRES** is on the faculty at the American Leadership Forum and owner of Radiant Life Counseling.

“Applies both intellectual rigor and a unique insider-outsider perspective to the thorny question of how the Cowlitz people can reclaim and reassert their tribal identity. Dupres uses personal insights to humanize an abstract problem.”—ANDREW H. FISHER, author of *Shadow Tribe*

“*Being Cowlitz* expands our understanding of ‘usual and accustomed places’ and highlights community persistence in opposition to federal aims.”—LAURIE ARNOLD, author of *Bartering with the Bones of Their Dead*
Čáw Pawá Láakni / They Are Not Forgotten

*Sahaptian Place Names Atlas of the Cayuse, Umatilla, and Walla Walla*

**EUGENE S. HUNN, E. THOMAS MORNING OWL, PHILLIP E. CASH CASH, AND JENNIFER KARSON ENGUM**

Čáw Pawá Láakni / They Are Not Forgotten is an ethnographic atlas of Native place names that presents a compelling account of interactions between a homeland and its people. A project of the Tamástslikt Cultural Institute at the Confederated Tribes of the Umatilla Indian Reservation—composed of the Cayuse, Umatilla, and Walla Walla Tribes in eastern Oregon—Čáw Pawá Láakni documents and describes more than four hundred place names. This meticulous assemblage echoes cultural and geographical information that has all but disappeared from common knowledge.

EUGENE S. HUNN is professor emeritus of anthropology at the University of Washington; E. THOMAS MORNING OWL is Umatilla master speaker for the CTUIR Language Program; PHILLIP E. CASH CASH is a Ph.D. candidate in anthropology and linguistics at the University of Arizona; JENNIFER KARSON ENGUM is anthropologist / ethnographer for the CTUIR Cultural Resources Protection Program.

“Čáw Pawá Láakni is an innovative work of collaborative scholarship that makes a bold statement of sovereignty over the tribes’ culture, history, and territory. By recovering and preserving the traditional names and uses of significant aboriginal sites, the atlas declares that modern Indian nations intend to remain stewards of their natural and human heritage.”—ANDREW H. FISHER, author of Shadow Tribe
FICTION
August
272 pp., 6 x 9 in.
$19.95 / £12.99 PB

Temple Grove
A Novel
SCOTT ELLIOTT

Temple Grove is a gripping tale of suspense and a multilayered novel of place that captures in taut, luminous prose the traditions that tie people to a powerful landscape and the conflicts that run deep among them.

SCOTT ELLIOTT is associate professor of creative writing and English at Whitman College and author of the novel Coiled in the Heart. He lives in Walla Walla, Washington.

“Temple Grove’s geographical backdrop is not incidental but serves as a character itself. Knowledge of the Olympic Peninsula exudes from the pages as though they were printed from an old growth and the trees were speaking for themselves.”—DEVAN SCHWARTZ, The Oregonian

“A subtle, brooding novel of environmentalism and human complexities set in the Pacific Northwest.”—Shelf Awareness

POETRY
Pacific Northwest Poetry Series
October
80 pp., 6 x 9 in.
$19.95 / £12.99 PB
ISBN 978-0-295-99431-4

Pacific Walkers
Poems
NANCE VAN WINCKEL

Presented in two parts, Pacific Walkers first gives imagined voice to anonymous dead individuals, entries in the John Doe network of the Spokane County Medical Examiner’s Records. The focus then shifts to named but now-forgotten individuals in a discarded early-1900s photo album purchased in a secondhand store. Their worlds—and ours—intersect and flicker in this haunting book.

NANCE VAN WINCKEL is the author of five books of poetry, including No Starling and After a Spell, winner of the Washington State Governor’s Award for Poetry, and three collections of short stories. Her numerous awards include two National Endowment for the Arts Poetry Fellowships, a Pushcart Prize, and Poetry Magazine’s Friends of Literature Award. She lives near Spokane, Washington, with her husband, the artist Rik Nelson.

“These moving poems span a multifaceted range of narrators.”—Publishers Weekly

“Nance Van Winckel’s new collection is alive with the natural world, full of kinetic storytelling and a willingness to observe even the smallest part of our lives which, of course, often impact us the most. This is also a book of poems that celebrate the ten thousand things of our culture, from the Bronze Age to Value Village. Van Winckel knows that part of the poet’s job is to witness back to us our own experience and she does this with a voice I am happy to know is singing in the sometimes dark and rainy days of our planet.”—MATTHEW DICKMAN
Becoming Big League

Seattle, the Pilots, and Stadium Politics

*Becoming Big League* is the story of Seattle’s relationship with major league baseball, from the 1962 World’s Fair to the completion of the Kingdome in 1976 and beyond. Bill Mullins focuses on the acquisition and loss, after only one year, of the Seattle Pilots. At once a look at the business of baseball and an explanation of how a major league baseball franchise becomes part of the life of a city, *Becoming Big League* is essential reading for sports fans and people interested in modern urban life and politics.

**BILL MULLINS** is professor emeritus of history at Oklahoma Baptist University. He lives in Federal Way, Washington.

“The story of how major league sports finally came to Seattle—and then left after only one year. Stadium politics remain at the heart of Seattle’s ongoing struggle with sports, even nearly fifty years later, as the city vies for an NBA team.”—Publishers Weekly

“Bill Mullins has taken a novel and very fresh approach to an important and fascinating chapter in Seattle sports history.”—DAVID S. ESKENAZI

Stirring Up Seattle

Allied Arts in the Civic Landscape

**R. M. CAMPBELL**

Photographs by Roger Schreiber

In the 1950s, the city of Seattle began a transformation from an insular, provincial outpost to a vibrant and cosmopolitan cultural center. As veteran Seattle journalist R. M. Campbell illustrates in *Stirring Up Seattle: Allied Arts in the Civic Landscape,* this transformation was catalyzed in part by the efforts of a group of civic arts boosters originally known as “The Beer and Culture Society.” This “merry band” of lawyers, architects, writers, designers, and university professors, eventually known as Allied Arts of Seattle, lobbied for public funding for the arts, helped avert the demolition of Pike Place Market, and were involved in a wide range of crusades and campaigns in support of historic preservation, cultural institutions, and urban livability. In *Stirring Up Seattle,* Campbell offers a behind-the-scenes account of the campaigns that galvanized the community to take action for arts and culture. Profiling arts leaders, both well known and unsung, Campbell tells the lively story of how many of the most beloved elements of Seattle culture came to be.

A reporter for the *Seattle Post-Intelligencer* for over thirty years, **R. M. CAMPBELL** had a front-row seat to the growth and maturation of Seattle’s cultural landscape.
Cities of Others

Reimagining Urban Spaces in Asian American Literature

XIAOJING ZHOU

Asian American literature abounds with complex depictions of American cities as spaces that reinforce racial segregation and prevent interactions across boundaries of race, culture, class, and gender. However, in Cities of Others, Xiaojing Zhou uncovers a much different narrative, providing the most comprehensive examination to date of how Asian American writers—both celebrated and overlooked—depict urban settings. Zhou goes beyond examining popular portrayals of Chinatowns by paying equal attention to life in other parts of the city. Her innovative and wide-ranging approach sheds new light on the works of Chinese, Filipino, Indian, Japanese, Korean, and Vietnamese American writers who bear witness to a variety of urban experiences and reimagine the American city as other than a segregated nation-space.

Drawing on critical theories on space from urban geography, ecocriticism, and postcolonial studies, Zhou shows how spatial organization shapes identity in the works of Sui Sin Far, Bienvenido Santos, Meena Alexander, Frank Chin, Chang-rae Lee, Karen Tei Yamashita, and others. She also shows how the everyday practices of Asian American communities challenge racial segregation, reshape urban spaces, and redefine the identity of the American city. From a reimagining of the nineteenth-century flâneur figure in an Asian American context to providing a framework that allows readers to see ethnic enclaves and American cities as mutually constitutive and transformative, Zhou gives us a provocative new way to understand some of the most important works of Asian American literature.

XIAOJING ZHOU is professor of English at the University of the Pacific.

“No other book has provided as sustained and wide-ranging a discussion on figures of urban space in Asian American literature.” —JULIANA CHANG, author of Inhuman Citizenship: Traumatic Enjoyment and Asian American Literature

“Opens up a new area for discussion in Asian American writing and moves criticism on Asian American literature into a dialogue with the issues germane to contemporary American fiction in general.” —ROCIO G. DAVIS, author of Relative Histories: Mediating History in Asian American Family Memoirs

Also of Interest

Troubling Borders
$50.00 HB
978-0-295-99319-5

War Baby / Love Child
$45.00 PB
978-0-295-99225-9
“No-No Boy has the honor of being the very first Japanese American novel,” writes novelist Ruth Ozeki in her new foreword to John Okada’s classic of Asian American literature. First published in 1956, No-No Boy was virtually ignored by a public eager to put World War II and the Japanese internment behind them. It was not until the mid-1970s that a new generation of Japanese American writers and scholars recognized the novel’s importance and popularized it as one of literature’s most powerful testaments to the Asian American experience.

No-No Boy tells the story of Ichiro Yamada, a fictional version of the real-life “no-no boys.” Yamada answers “no” twice in a compulsory government questionnaire as to whether he would serve in the armed forces and swear loyalty to the United States. Unwilling to pledge himself to the country that interned him and his family, Ichiro earns two years in prison and the hostility of his family and community when he returns home to Seattle. As Ozeki writes, Ichiro’s “obsessive, tormented” voice subverts Japanese postwar “model-minority” stereotypes, showing a fractured community and one man’s “threnody of guilt, rage, and blame as he tries to negotiate his reentry into a shattered world.”

The first edition of No-No Boy since 1979 presents this important work to new generations of readers.

JOHN OKADA was born in Seattle in 1923. He served in the U.S. Army in World War II, attended the University of Washington and Columbia University, and died of a heart attack at the age of 47. No-No Boy is his only published novel.

“Asian American readers will appreciate the sensitivity and integrity with which the late John Okada wrote about his own group. He heralded the beginning of an authentic Japanese American literature.”
—GORDON HIRABAYASHI, Pacific Affairs

“Noise will recognize the authenticity of the idioms Okada’s characters use, as well as his descriptions of the familiar Issei and Nisei mannerisms that make them come alive.”
—BILL HOSOKAWA, Pacific Citizen
In the early twentieth century, most Chinese immigrants coming to the United States were detained at the Angel Island Immigration Station in San Francisco Bay. There, they were subject to physical exams, interrogations, and often long detentions aimed at upholding the exclusion laws that kept Chinese out of the country. Many detainees recorded their anger and frustrations, hopes and despair in poetry written and carved on the barrack walls.

*Island* tells these immigrants’ stories while underscoring their relevance to contemporary immigration issues. First published in 1980, this book is now offered in an updated, expanded edition including a new historical introduction, 150 annotated poems in Chinese and English translation, extensive profiles of immigrants gleaned through oral histories, and dozens of new photographs from public archives and family albums.

An important historical document as well as a significant work of literature, *Island* is a testament to the hardships Chinese immigrants endured on Angel Island, their perseverance, and their determination to make a new life in America.

The late *Him Mark Lai* was internationally renowned as the dean of Chinese American history and the author of *The Chinese of America, 1785–1980* and *Becoming Chinese American: A History of Communities and Institutions*. *Genny Lim* is a native San Francisco poet, playwright, performer, and educator. She is the author of three poetry collections and the award-winning play *Paper Angels*, about Chinese immigrants detained on Angel Island. *Judy Yung* is professor emerita of American studies at the University of California, Santa Cruz, and the author of *Unbound Feet: A Social History of Chinese Women in San Francisco* and *Angel Island: Immigrant Gateway to America*.

“During the time they spent on the island, as little as a few days, as long as three years, [immigrants] carved and ink brushed their concerns onto the walls of their barracks. One hundred thirty-five calligraphic poems survived, first discovered by a Federal park ranger after Angel Island was abandoned in 1940. Together with the interviews, the poems—angry, heroic, wrenchingly forlorn, despairing, provocative, resistant—convey, as no secondhand or thirdhand account could ever do, what it was like to be Chinese and to be on Angel Island.”—*New York Times*
Roots and Reflections
*South Asians in the Pacific Northwest*

**AMY BHATT AND NALINI IYER**

Foreword by Deepa Banerjee

Using personal stories along with historical, media, and popular accounts, *Roots and Reflections* shows how South Asian immigrant experiences were shaped by the region and how they differed over time and across generations.

“The authors address different social mores for women and men, as well as organizations created to support progressive world agendas and help individuals. Highly recommended.” — *Choice*

“The interviews were so rich in life experience and so telling in diasporic drama.” — BARBARA LLOYD McMICHAEL, *Bellingham Herald*

AMY BHATT is assistant professor of gender and women’s studies at the University of Maryland, Baltimore County. NALINI IYER is professor of English at Seattle University.

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A Principled Stand
*The Story of Hirabayashi v. United States*

**GORDON HIRABAYASHI**

With James A. Hirabayashi and Lane Ryo Hirabayashi

In 1942, Gordon Hirabayashi defied the curfew and mass removal of Japanese Americans and was convicted and imprisoned as a result. Here’s the story of the Supreme Court case that in 1943 upheld and on appeal in 1987 vacated his conviction.

“It has not been, until *A Principled Stand*, that readers have had access to Hirabayashi’s reflections at the time of his resistance.” — *The Chronicle of Higher Education*

GORDON K. HIRABAYASHI (1918–2012) was awarded the Presidential Medal of Freedom in 2012. He was professor emeritus of sociology at the University of Alberta. JAMES A. HIRABAYASHI (1926–2012) was professor emeritus of Asian American studies at San Francisco State University. LANE RYO HIRABAYASHI is professor of Asian American studies at UCLA.

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And the View from the Shore
*Literary Traditions of Hawai‘i*

**STEPHEN H. SUMIDA**

This study of a little-explored branch of American literature both chronicles and reinterprets the variety of patterns found within Hawai‘i’s pastoral and heroic literary traditions. Unprecedented in its scope and theme, it covers two centuries of Hawai‘i’s culture since the arrival of Captain James Cook in 1778.

“A generous-hearted, brave, and category-defining study.” — *Hawaii Herald*

“[Sumida’s book] is groundbreaking... [It] should interest anyone concerned about the survival of native and local traditions in the face of overwhelming odds.” — *International Examiner*

STEPHEN H. SUMIDA is professor of American ethnic studies at the University of Washington.
**Great Qing**

*Painting in China, 1644–1911*

This comprehensive overview of painting in China's last dynasty, the Qing (1644–1911), fills a need in the field of East Asian art history and will be welcomed by students and collectors. Claudia Brown provides a thorough chronological account of painting in the Qing period, from the tumultuous Ming–Qing transition to the end of imperial rule, while examining major influences along the way. Among topics explored are the relationship between painting and mapmaking, the role of patrons and collectors, printmaking and publishing, religious themes, and Western influences. *Great Qing* is innovative in providing many fine examples of Qing painting in American museums, works from all regions of China, and paintings by women.

This book will appeal to historians of Chinese art, culture, and society; museum curators; and art collectors.

**CLAUDIA BROWN** is professor of art history at Arizona State University and research curator for Asian art at Phoenix Art Museum. She is the primary author and editor of *Weaving China’s Past: The Amy S. Clague Collection of Chinese Textiles* and *Minol Araki*, and coeditor of *Buddhist Manuscript Cultures: Knowledge, Rituals, and Art*.

“Great Qing is a rare achievement, a remarkable accomplishment that could have been possible only after many years of research, reading, looking, and thinking about the monuments, meanings, and functions of the art of an important era in human history. After a lifetime of study, the author brings the entire range of Qing painting alive in all of its diverse forms for the first time. Amazing!”—**RICHARD M. BARNHART**, Yale University

“The scope is immense—comprising nearly three centuries of painting history during a period of rapid and unprecedented social, economic, and political change. Brown casts a wide net in her attempt to capture both longstanding subfields of study and newer territories. She ranges geographically across the Qing empire, beyond frequently trod ground in Beijing and the Jiangnan region. She considers social categories, conscientiously including imperial family, government officials, religious persons, women, and foreigners in her broad narrative. And she gestures toward a variety of issues, such a patronage, politics, identity, commemoration, commercialization, travel, tradition, and modernity.”—**DE-NIN LEE**, author of *The Night Banquet: A Chinese Scroll through Time*
During the last two centuries BCE, the Western Han capital of Chang’an, near today’s Xi’an in northwest China, outshone Augustan Rome in several ways while administering comparable numbers of imperial subjects and equally vast territories. At its grandest, during the last fifty years or so before the collapse of the dynasty in 9 CE, Chang’an boasted imperial libraries with thousands of documents on bamboo and silk in a city nearly three times the size of Rome and nearly four times larger than Alexandria. Many reforms instituted in this capital in late Western Han substantially shaped not only the institutions of the Eastern Han (25–220 CE) but also the rest of imperial China until 1911.

Although thousands of studies document imperial Rome’s glory, until now no book-length work in a Western language has been devoted to Han Chang’an, the reign of Emperor Chengdi (whose accomplishments rival those of Augustus and Hadrian), or the city’s impressive library project (26–6 BCE), which ultimately produced the first state-sponsored versions of many of the classics and masterworks that we hold in our hands today. Chang’an 26 BCE addresses this deficiency, using as a focal point the reign of Emperor Chengdi (r. 33–7 BCE), specifically the year in which the imperial library project began. This in-depth survey by some of the world’s best scholars, Chinese and Western, explores the built environment, sociopolitical transformations, and leading figures of Chang’an, making a strong case for the revision of historical assumptions about the two Han dynasties. A multidisciplinary volume representing a wealth of scholarly perspectives, the book draws on the established historical record and recent archaeological discoveries of thousands of tombs, building foundations, and remnants of walls and gates from Chang’an and its surrounding area.

MICHAEL NYLAN is professor of history at the University of California, Berkeley. GRIET VANKEERBERGHEN is associate professor of history at McGill University. Other contributors are Miranda Brown, Mark Csikszentmihalyi, Luke Habberstad, Huang Yijun, David Knechtges, Juri Kroll, Arlen Lian, Liu Tseng-Kuei, Michael Loewe, Carlos Noreña, Tang Xiaofeng, Tian Tian, Hans van Ess, Yang Shao-yun, and Zhang Jihai.

“A model of the way future research in the field should be done. All scholars who study early China, particularly those with an interest in the Han dynasty, will welcome this book as a major contribution to the field.”—STEPHEN W. DURRANT, University of Oregon

“Tremendously valuable . . . redefines how to look at an ancient Chinese city. Every historian of early China will find a treasure-trove of new and valuable information on the social, administrative, cultural, and ideological fabric of one of the most important cities of antiquity.”—MARTIN KERN, Princeton University
Imperial Illusions

Crossing Pictorial Boundaries in the Qing Palaces

KRISTINA KLEUTGHEN

In the Forbidden City and other palaces around Beijing, Emperor Qianlong (r. 1736–1795) surrounded himself with monumental paintings of architecture, gardens, people, and faraway places. The best artists of the imperial painting academy, including a number of European missionary painters, used Western perspectival illusionism to transform walls and ceilings with visually striking images that were also deeply meaningful to Qianlong. These unprecedented works not only offer new insights into late imperial China’s most influential emperor, but also reflect one way in which Chinese art integrated and domesticated foreign ideas.

In Imperial Illusions, Kristina Kleutghen examines all known surviving examples of the Qing court phenomenon of “scenic illusion paintings” (tongjinghua), which today remain inaccessible inside the Forbidden City. Produced at the height of early modern cultural exchange between China and Europe, these works have received little scholarly attention. Richly illustrated, Imperial Illusions offers the first comprehensive investigation of the aesthetic, cultural, perceptual, and political importance of these illusionistic paintings essential to Qianlong’s world.

KRISTINA KLEUTGHEN is assistant professor of art history and archaeology at Washington University in St. Louis.

“An important and highly original contribution to the field of Chinese art history.”—ROBERT E. HARRIST JR., Columbia University

“Ambitious, intelligently conceived and realized, and exceptionally well written. Rather than being isolated curiosities, in this exposition the illusions are seen as part of a long-term and spatially extensive interest that engaged the talents and energies of many for more than a century. Kleutghen combines recent scholarship, archival research, and close analysis of surviving monuments to offer an expansive account.”—RICHARD VINOGRAD, Stanford University

Also of Interest

Empresses, Art, and Agency in Song Dynasty China

$65.00 HB 978-0-295-98963-1

The Night Banquet

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Searching for Modernity

Western Influence and True-View Landscape in Korean Painting of the Late Chosón Period

Korean painters participated in two major cultural trends of the late Chosón period in the eighteenth and nineteenth centuries: inquiry into things Korean and investigation of things Western. Departing from Chinese sources long considered authoritative, they developed the distinctly Korean mode known as “true-view” landscape painting for depicting the scenery of their own country. Rooted in the documentary painting of the early Chosón period and displaying special techniques developed to describe distinctive features of Korea’s topography, true-view paintings portray the most exemplary and ideal landscapes of Korea, such as those of Mount Kŭmgang (Diamond Mountain).

The same painters also drew on Western painting methods, which they learned from descriptions of Western paintings seen and recorded by Korean emissaries to Beijing as well as from actual paintings these emissaries brought back. This knowledge inspired them to produce not only landscapes but also portraits, images of animals, and other paintings based on firsthand observations of nature. Both trends, looking inward to Korea and outward to the West, represented Korean aspiration for something new—for “modernity.” Deftly weaving these two strands together as the unifying theme of Searching for Modernity, Yi Sŏng-mi expands her pioneering work on true-view landscape painting to reveal even more of the depth and complexity of this mature and fully Korean form of artistic expression.

YI SŎNG-MI is professor emerita of art history at the Academy of Korean Studies in Sŏngnam, near Seoul. She is the author of Korean Landscape Painting: Continuity and Innovation through the Ages.

Also of Interest

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Secrets of the Sacred
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The Scholar and the State

Fiction as Political Discourse in Late Imperial China

LIANGYAN GE

In imperial China, intellectuals devoted years of their lives to passing rigorous examinations in order to obtain a civil service position in the state bureaucracy. This traditional employment of the literati class conferred social power and moral legitimacy, but changing social and political circumstances in the Ming (1368–1644) and Qing (1644–1911) periods forced many to seek alternative careers. Politically engaged but excluded from their traditional bureaucratic roles, creative writers authored critiques of state power in the form of fiction written in the vernacular language. 

In this study, Liangyan Ge examines the novels Romance of the Three Kingdoms, The Scholars, Dream of the Red Chamber (also known as Story of the Stone), and a number of erotic pieces, showing that as the literati class grappled with its own increasing marginalization, its fiction reassessed the assumption that intellectuals’ proper role was to serve state interests and began to imagine possibilities for a new political order. 

LIANGYAN GE is associate professor of Chinese language and literature at the University of Notre Dame.

“A significant contribution to our understanding of late imperial Chinese culture. This is the first book to put the individual novels [discussed here] into a very specific political context.”—MARGARET WAN, University of Utah

Literati Storytelling in Late Medieval China

MANLING LUO

Scholar-officials of late medieval China were not only enthusiastic in amateur storytelling, but also showed unprecedented interest in recording stories on different aspects of literati life. These stories were recounted in diverse forms, including narrative poems, “tales of the marvelous,” “records of the strange,” historical miscellanies, and transformation texts. Through storytelling, literati explored their own changing place in a society that was making its final transition from hereditary aristocracy to a meritocracy ostensibly open to all. Literati Storytelling in Late Medieval China shows how these writings offer crucial insights into the reconfiguration of the Chinese elite, which monopolized literacy, social prestige, and political participation in imperial China. 

MANLING LUO is assistant professor of East Asian languages and literatures at Indiana University.

“A book of startling originality, which studies an area of late medieval Chinese culture that has been scanted for too long . . . one of the most enjoyable and enlightening books I have read in years. It will reshape much of the received picture of late medieval literature and history.”—PAUL W. KROLL, University of Colorado

“A masterful study of a rich corpus of narrative material . . . a major contribution to our understanding of later Tang literary and social history.”—RONALD EGAN, Stanford University
Educatin in Conflict
Franciscans and the Boxer Uprising in Shanxi
ANTHONY E. CLARK

One of the most violent episodes of China’s Boxer Uprising was the Taiyuan Massacre of 1900, in which rebels killed foreign missionaries and thousands of Chinese Christians. This first sustained scholarly account of the uprising to focus on Shanxi Province illuminates the religious and cultural beliefs on both sides of the conflict and shows how individualization of students both challenges and reinforces state control of society.

ANTHONY E. CLARK is associate professor of history at Whitworth University and the author of China’s Saints: Catholic Martyrdom during the Qing (1644–1911).

“Well researched and well argued. Original in its extensive use of church archives in Rome and elsewhere and in its parallel examination of the Franciscans and the Boxers.”—ROBERT ENTENMANN, St. Olaf College

Heaven in Conflict
Franciscans and the Boxer Uprising in Shanxi
ANTHONY E. CLARK

One of the most violent episodes of China’s Boxer Uprising was the Taiyuan Massacre of 1900, in which rebels killed foreign missionaries and thousands of Chinese Christians. This first sustained scholarly account of the uprising to focus on Shanxi Province illuminates the religious and cultural beliefs on both sides of the conflict and shows how individualization of students both challenges and reinforces state control of society.

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“Well researched and well argued. Original in its extensive use of church archives in Rome and elsewhere and in its parallel examination of the Franciscans and the Boxers.”—ROBERT ENTENMANN, St. Olaf College
Presented here are nine tales from the celebrated Ming dynasty *Sanyan* collection of vernacular stories compiled and edited by Feng Menglong (1574–1646), the most knowledgeable connoisseur of popular literature of his time in China. The stories he collected were pivotal to the development of Chinese vernacular fiction, and their importance in the Chinese literary canon and world literature has been compared to that of Boccaccio’s *Decameron* and the stories of *One Thousand and One Nights*.

Peopled with scholars, emperors, ministers, generals, and a gallery of ordinary men and women in their everyday surroundings—merchants and artisans, prostitutes and courtesans, matchmakers and fortune-tellers, monks and nuns, servants and maids, thieves and imposters—the stories provide a vivid panorama of the bustling world of imperial China before the end of the Ming dynasty.

The three volumes constituting the *Sanyan* set—*Stories Old and New*, *Stories to Caution the World*, and *Stories to Awaken the World*, each containing forty tales—have been translated in their entirety by Shuhui Yang and Yunqin Yang. The stories in this volume were selected for their popularity with American readers and their usefulness as texts in classes on Chinese and comparative literature. These unabridged translations include all the poetry that is scattered throughout the original stories, as well as Feng Menglong’s interlinear and marginal comments, which point out what seventeenth-century readers of the stories were being asked to appreciate.

**SHUHUI YANG** is professor of Chinese at Bates College, Lewiston, Maine. **YUNQIN YANG** is a simultaneous interpreter in the United Nations Secretariat.

**PRAISE FOR VOLUMES IN A MING DYNASTY COLLECTION**

“An important addition to any collection supporting Asian literature in translation or Chinese history. . . . The three-volume set is invaluable. Highly recommended.” —Choice

“As a truly complete collection of vernacular stories, [this] clearly sets a new standard for the English-speaking world.” —Review of Bibliography in Sinology

“Only by reading [the stories] in context. . . . can we come to see in them the complexity of different discourses conditioning and competing with each other. And only with that realization can we fully appreciate the value of the first-ever complete English translation of the *Sanyan* and the significance of the translators’ contributions.” —Chinese Literature
Calling in the Soul

*Gender and the Cycle of Life in a Hmong Village*

**PATRICIA V. SYMONDS**

With a new afterword by the author

“Calling in the Soul” (*Hu Plig*) is the chant the Hmong use to guide the soul of a newborn baby into its body on the third day after birth. Based on extensive original research conducted in the late 1980s in a village in northern Thailand, this ethnographic study examines Hmong cosmological beliefs about the cycle of life as expressed in practices surrounding birth, marriage, and death and considers the gender relationships evident in these practices. The Hmong (or Miao, as they are called in China, and Meo, in Thailand) have lived on the fringes of powerful Southeast Asian states for centuries. Their social framework is distinctly patrilineal, granting little direct power to women. Yet within the limits of that structure, Hmong women wield considerable influence in the spiritually critical realms of birth and death. *Calling in the Soul* will be of interest to sociocultural anthropologists, medical anthropologists, Southeast Asianists, and gender specialists.

**PATRICIA V. SYMONDS** is visiting professor at Brown University.

“A gold mine of information for American social scientists. It is a ‘must have.’”
—Choice

“A sensitive . . . ethnography with real social application. A commendable study.”
—Journal of Contemporary Asia

Ploughshare Village

*Culture and Context in Taiwan*

**STEVAN HARRELL**

With a new preface by the author

This anthropological study of a workers’ village in North Taiwan, based on fieldwork conducted in 1973 and 1978, makes an important contribution to the comparative literature on Chinese and Taiwanese social organization.

**STEVAN HARRELL** is professor of anthropology and environmental and forest sciences at the University of Washington. He is the author of *Ways of Being Ethnic in Southwest China*; coauthor of *Fieldwork Connections: The Fabric of Ethnographic Collaboration in China and America*; editor of *Cultural Encounters of China’s Ethnic Frontiers*; and coeditor of *Cultural Change in Postwar Taiwan*.

“*Ploughshare Village* balances between Taiwan’s hills and plains as its people do between laborers and petty entrepreneurs. Stevan Harrell neatly builds these and the many other dialectical relationships he perceives in Ploughshare into an exceptional anthropological study.”—Journal of Asian Studies

“Strongly recommend[ed] . . . not just to readers interested in China and Taiwan . . . but to those having broad interests in economic development, Marxist analyses, and dependency theories.”—American Anthropologist

“A welcome addition to the growing literature on contemporary China. . . . Demonstrate[s] how Chinese social structure . . . is utilized in varying socioeconomic contexts.”—American Ethnologist
Market Street

* A Chinese Woman in Harbin

**XIAO HONG**

Translated and with a new preface by Howard Goldblatt

“This simple little book has the irresistible appeal of all narratives of survival, and it is also an interesting account of the times, which included the Japanese occupation of China in 1931. Later Xiao Hong became an anti-Japanese writer of considerable celebrity . . . [until] her death at age thirty.”—Booklist

“Intensely personal, lyrical, evocative, these poignant sketches detail with urgent beauty two years in the life of a young writer who confronts, first, the misery of hunger and cold, and later, the fear of seizure by the occupation police.”—Los Angeles Times

“Market Street, this hole in the wall in a Manchurian city, is a state of mind. . . . Even in translation [Xiao Hong’s] voice is that of a true original.”—Far Eastern Economic Review

“In its specificity, Market Street offers an ultimately universal lesson about freedom and oppression.”—Boston Globe

XIAO HONG (1911–1942) is best known for her two short novels, *Field of Life and Death* and *Tales of Hulan River*. HOWARD GOLDBLATT has translated numerous works of contemporary Chinese fiction, most notably the novels of Nobel Prize winner Mo Yan.

Swallowing Clouds

* A Playful Journey through Chinese Culture, Language, and Cuisine

**A. ZEE**

With a new afterword by Linda Rui Feng

“In this lyrical work, theoretical physicist Zee steps outside his specialty to write about his true loves—Chinese cooking, language, and culture. Zee’s format is elegant: he takes a common food on the menu of any Chinese American restaurant, explicates the Chinese characters designating the food, and relates charming anecdotes and history associated with the food.”—Kirkus Reviews

“Charming. . . . A study of the very nature of Chinese culture. Zee has a quirky, personal style that draws the reader in.”—ANNE TYLER, Washington Post Book World

“The most delightful food book of the year . . . a happy blending of instruction and amusement in the language, culture, and cuisine of China.”—Minneapolis Star-Tribune

“Interesting and unique. . . . Family anecdotes, folklore, and good sketches help the author present a new understanding and meaning behind this rich and complex cuisine.”—Christian Science Monitor

“A truly delightful literary compendium of wit, wisdom, and how-to.”—Newsday

A. ZEE is professor of theoretical physics at the University of California, Santa Barbara, and the author of *Fearful Symmetry: The Search for Beauty in Modern Physics* and *An Old Man’s Toy: Gravity at Work and Play in Einstein’s Universe*. 
Radical Theatrics
*Put-Ons, Politics, and the Sixties*

From burning draft cards to staging nude protests, much left-wing political activism in 1960s America was distinguished by deliberate outrageousness. This theatrical activism, aimed at the mass media and practiced by Abbie Hoffman and the Yippies, the Black Panthers, and the Gay Activists Alliance, among others, is often dismissed as naive and out of touch, or criticized for tactics condemned as silly and off-putting to the general public.

In *Radical Theatrics*, however, Craig Peariso argues that these over-the-top antics were far more than just the spontaneous actions of a self-indulgent radical impulse. Instead, he shows, they were well-considered aesthetic and political responses to a jaded cultural climate in which an unreflective “tolerance” masked an unwillingness to engage with challenging ideas. Through innovative analysis that links political protest to the art of contemporaries such as Andy Warhol, Peariso reveals how the “put-on”—the signature activist performance of the radical left—ended up becoming a valuable American political practice, one that continues to influence contemporary radicals such as Occupy Wall Street and the Anonymous hacking group.

**Craig Peariso** is assistant professor of art history at Boise State University.

“Admirably lucid . . . a significant challenge to much scholarship on this crucial decade.”—T. V. Reed, author of *The Art of Protest: Culture and Activism from the Civil Rights Movement to the Streets of Seattle*

“An important piece of intellectual history, art history synthesis, or reinterpretation of aspects of 1960s politicized performance. Peariso’s argument is fresh and original.”—Bradford Martin, author of *Theater Is in the Street: Politics and Performance in Sixties America*
A Best-Selling Hebrew Book of the Modern Era

The Book of the Covenant of Pinḥas Hurwitz and Its Remarkable Legacy

In 1797, in what is now the Czech Republic, Pinḥas Hurwitz published one of the best-selling Hebrew books of the modern era. Nominally an extended commentary on a sixteenth-century kabbalist text, The Book of the Covenant was in fact a compendium of scientific knowledge and a manual of moral behavior. Its popularity stemmed from its ability to present the scientific advances and moral cosmopolitanism of its day in the context of Jewish legal and mystical tradition. Describing the latest developments in science and philosophy in the sacred language of Hebrew, Hurwitz argued that an intellectual understanding of the cosmos was not at odds with but actually key to achieving spiritual attainment.

In A Best-Selling Hebrew Book of the Modern Era, David B. Ruderman offers a literary and intellectual history of Hurwitz’s book and its legacy. Hurwitz not only wrote the book, but was instrumental in selling it as well and his success ultimately led to the publication of more than forty editions in Hebrew, Ladino, and Yiddish. Ruderman provides a multidimensional picture of the book and the intellectual tradition it helped to inaugurate. Complicating accounts that consider modern Jewish thought to be the product of a radical break from a religious, mystical past, Ruderman shows how, instead, a complex continuity shaped Jewish society’s confrontation with modernity.

DAVID B. RUDERMAN

“[A] gripping read. . . . The book succeeds in making clear how important this largely forgotten late eighteenth-century book has been in modern Jewish cultural history.”—DAVID MYERS, University of California, Los Angeles

“Of great interest—makes an important contribution to the understanding of Judaism in the modern period.”—JONATAN MEIR, Ben-Gurion University of the Negev, Israel

Also of Interest

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A Gandhārī Version of the Rhinoceros Sūtra

*British Library Kharoṣṭhī Fragment 5b*

**RICHARD SALOMON**
With Andrew Glass

Examines in detail the complete text of the Rhinoceros Sūtra found in the British Library’s Kharoṣṭhī scrolls.

**RICHARD SALOMON** is professor of Sanskrit in the department of Asian languages and literature at the University of Washington and director of the University of Washington Early Buddhist Manuscripts Project. He is the author of *Ancient Buddhist Scrolls from Gandhāra*.

“The Gandhārī canon may prove to be a crucial link in understanding the way Buddhism moved northward along the Silk Road, into Central and East Asia.”—*Chronicle of Higher Education*

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Three Gandhārī Ekottarikāgama-Type Sūtras

*British Library Kharoṣṭhī Fragments 12 and 14*

**MARK ALLON**
With Andrew Glass

Describes the condition of the scroll and its reconstruction, examines in detail the literary and textual background of the sūtras, and presents a transcription of the extant text and an English translation.

**MARK ALLON** is a senior research associate with the Early Buddhist Manuscripts Project. He is the author of *Style and Function: A Study of the Dominant Stylistic Features of the Prose Portions of Pali Canonical Texts and Their Mnemonic Function*.

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A New Version of the Gandhārī Dharmapada and a Collection of Previous-Birth Stories

*British Library Kharoṣṭhī Fragments 16 + 25*

**TIMOTHY LENZ**
With Andrew Glass and Bhikshu Dharmamitra

Describes an anthology of verses and stories concerning previous births of the Buddha and of some of his disciples.

“[As did] its predecessors, this book has ... advanced our knowledge of Gandhārī.”—*Journal of the American Oriental Society*

**TIMOTHY LENZ** is acting assistant professor in the department of Asian languages and literature at the University of Washington and a member of the Early Buddhist Manuscripts Project.
Gandhāra Avadanas

British Library Kharoṣṭhī Fragments 1–3 and 21 and Supplementary Fragments A–C

TIMOTHY LENZ

Gandhāra Avadanas features editions and studies of five fragmentary scrolls containing collections of avadanas, or edifying stories.

TIMOTHY LENZ is acting assistant professor in the department of Asian languages and literature at the University of Washington and a member of the Early Buddhist Manuscripts Project.

“These schematic stories are fascinating puzzles, rough drafts for Buddhist literature to come, and Lenz is an excellent guide for making sense of them.” —Religious Studies Review
The Limits of the Rule of Law in China
EDITED BY KAREN G. TURNER, JAMES V. FEINERMAN, AND R. KENT GUY

Twelve authors working in different academic disciplines examine questions that have troubled Chinese and Western scholars of jurisprudence since classical times. Using data from the early nineteenth century through the contemporary period, they analyze how tension between formal laws and discretionary judgments is discussed and manifested in the Chinese context.

KAREN TURNER is professor of history at Holy Cross College. JAMES V. FEINERMAN is James M. Morita Professor of Asian Legal Studies at Georgetown University. R. KENT GUY is professor emeritus of history at the University of Washington. Other contributors are William P. Alford, Alison W. Conner, Jack L. Dull, Tahriah V. Lee, Jonathan K. Ocko, Pitman B. Potter, Claudia Ross, Lester Ross, Yuanyuan Shen, Joanna Waley-Cohen, and Margaret Y. K. Woo.

“A skillful, multidisciplinary collection by China specialists, this volume treats fazhi (the rule of law) as it relates conceptually and practically to historical and contemporary China.” —Choice

Legal Reform in Taiwan under Japanese Colonial Rule, 1895–1945
The Reception of Western Law
TAY-SHENG WANG

This comprehensive study documents how Western traditions influenced the formation of Taiwan’s modern legal structure through the conduit of Japanese colonial rule and demonstrates the extent to which legal concepts diverted from the Chinese legal tradition and moved toward Western law.

TAY-SHENG WANG is professor of law at National Taiwan University.
Samuel Beckett
*A Study of His Novels*
**EUGENE WEBB**

Collectively the works of Samuel Beckett, winner of the 1969 Nobel Prize for Literature, reveal a remarkable continuity of theme. Together his writings present a particular view of life and each novel constitutes part of a larger whole.

**EUGENE WEBB** is professor emeritus in the Henry M. Jackson School of International Studies at the University of Washington.

“Professor Webb’s book is clear, sober, and informative. . . . What distinguishes this book from much that has gone before is its unpretentiousness; hence it can be recommended to anyone who wants an introduction to Beckett’s narrative prose.” —*New Statesman*

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The Plays of Samuel Beckett

**EUGENE WEBB**

In *The Plays of Samuel Beckett* Eugene Webb summarizes the western philosophical tradition which has culminated in the void—the centuries of attempts to impose form and meaning on existence, the failure of which has left experience in fragments and man a stranger in an unintelligible universe.

**EUGENE WEBB** is professor emeritus in the Henry M. Jackson School of International Studies at the University of Washington.

“Sensitive, well-ordered, and fascinating study of Beckett’s plays. . . . Webb’s ability to evaluate, to synthesize, and to probe Beckett’s thought in the light of universal and eternal philosophies makes his volumes essential for libraries and for those haunted by Beckett’s work.” —*Library Journal*

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Philosophers of Consciousness

Polanyi, Lonergan, Voegelin, Ricoeur, Girard, Kierkegaard

**EUGENE WEBB**

*Philosophers of Consciousness* is both an expository study of the thought of the six figures it focuses on and an original exploration of the themes they address. In addition, as Eugene Webb states, “it does not hesitate to probe the more problematic areas of the thought of each thinker and to suggest what to some of their advocates will probably seem rather bold and controversial interpretations of their ideas.”

**EUGENE WEBB** is professor emeritus in the Henry M. Jackson School of International Studies at the University of Washington.
The Self Between
From Freud to the New Social Psychology of France
EUGENE WEBB

After the disappointing events of the 1960s, including the loss of Algeria, the Soviet invasion of Czechoslovakia, and the American war in the former French colony of Indo-China, people in France began to look seriously to Freudianism in the transformed version of Jacques Lacan, for a new way of understanding human relations and the relations between human beings and society.

EUGENE WEBB is professor emeritus in the Henry M. Jackson School of International Studies at the University of Washington.

“Of great interest to all those who study psychoanalysis and ponder its ongoing development.”—Choice

Eric Voegelin
Philosopher of History
EUGENE WEBB

A search for an understanding of the order that can be found in history, and within the human being who is the subject of history, has resulted in a large and complicated body of work by this contemporary philosopher. Eugene Webb offers a full illumination and assessment of that work.

EUGENE WEBB is professor emeritus in the Henry M. Jackson School of International Studies at the University of Washington.

“Eugene Webb, whose fields are comparative literature and religion, has written an introduction to Voegelin’s work which attempts to sort out and define its perspective and to make the opus more accessible to a variety of readers.”—Journal of Modern History

“The Dark Dove
The Sacred and Secular in Modern Literature
EUGENE WEBB

In a subtle exposition of the tension between sacred and secular themes in twentieth-century literature, Eugene Webb analyzes works by Yeats, Mann, Rilke, Stevens, Beckett, Joyce, Nietzsche, Eliot, Auden, and Ibsen. He demonstrates the connection between modern literature and religious tradition, and shows how conceptions of the sacred and its relation to the secular have been transformed in modern literary imagery.

EUGENE WEBB is professor emeritus in the Henry M. Jackson School of International Studies at the University of Washington.
Forbidden City

Imperial Treasures from the Palace Museum, Beijing

LI JIAN

With He Li, Houmei Sung, and Ma Shengnan

Part of the first exchange agreement between China’s Palace Museum and an American museum, Forbidden City: Imperial Treasures from the Palace Museum, Beijing accompanies an exhibition of the same name at the Virginia Museum of Fine Arts in Richmond. More than 200 works of art drawn from the collection of the Palace Museum—court paintings, furniture, costumes, sculpture, decorative objects, arms, and armor—highlight the artistic accomplishments of the Ming (1368–1644) and Qing (1644–1911) dynasties, with a focus on the mid-Qing dynasty of the 18th century. In addition, the book features a number of works selected from VMFA’s collection. These magnificent artworks, all reproduced in full color, illustrate the splendor of the Forbidden City and offer an intimate look at its rituals, religion, and daily life.

LI JIAN is E. Rhodes and Leona B. Carpenter Curator of East Asian art at the Virginia Museum of Fine Arts. HE LI is associate curator of Chinese art at the Asian Art Museum of San Francisco. HOUMEI SUNG is curator of Asian art at the Cincinnati Museum of Art. MA SHENGNAN is associate researcher at the Palace Museum, Beijing.

Ming

50 Years that Changed China

EDITED BY CRAIG CLUNAS AND JESSICA HARRISON-HALL

Ask anyone what single object they associate with China and the most common answer will be a Ming vase. Probably without even knowing the dates of the Ming dynasty (1368–1644), people are aware of the fragility of its porcelain, its rarity and value. But porcelain is just one part of the story of one of the most glorious époques of China’s past. By focusing on the significant years of the early Ming dynasty and through the themes of court people and their lives, extraordinary developments in culture, the military, religion, diplomacy and trade, this magnificent book brings the wider history of this fascinating period to colorful life.

This was an age of great voyages of exploration, undertaken for many reasons including trade and diplomacy. Long before the regular arrivals of Europeans in China, court-sponsored expeditions were sent to Asia, the Middle East, and the African coast, bringing back knowledge of and objects from lands thousands of miles away—gold, gems and foreign fashions. This period also saw the compilation of the world’s first comprehensive encyclopedia (worked on by over 2,000 scholars); the undertaking of major building projects such as the Forbidden City and Ming tombs; the creation of beautiful textiles, paintings, ceramics, gold, jewelry, furniture, jade, and lacquer.

CRAIG CLUNAS is professor of art history at the University of Oxford. JESSICA HARRISON-HALL is curator of Chinese ceramics at the British Museum.
Painting Traditions of the Drigung Kagyu School

DAVID P. JACKSON

With Christian Luczanits and Kristen Muldowney

Though the Drigung Kagyu was one of the most prominent and powerful schools of Tibetan Buddhism during its early period (12th–14th century), its art is still relatively poorly known, even among Tibetans. With its mother monastery destroyed twice, once in the late 13th century and again during the Great Cultural Revolution, much of the art was lost or dispersed. The iconography of the Drigung School is examined with regard to its three main periods—early, middle, and late—in combination with the distinctive influences of the Sharri, Khyenri, and Driri styles. The book aims to elucidate the painting traditions of the Drigung Kagyu School and investigate lineage depictions and methods of dating, while referring to previously overlooked Tibetan sources, both ancient and modern. The publication and related exhibition also explores the beneficial quality ascribed to the works of art and the elements they contain.

DAVID P. JACKSON is the author of Patron and Painter: Situ Panchen and the Revival of the Encampment Style; A History of Tibetan Painting; The Nepalese Legacy in Tibetan Painting; Mirror of the Buddha: Early Portraits from Tibet; and The Place of Provenance: Regional Styles in Tibetan Painting.

Roger Shimomura

An American Knockoff

ANNE GOODYEAR AND CHRIS BRUCE

For four decades, Roger Shimomura’s paintings, prints, and theatre pieces have addressed sociopolitical issues of Asian America. He does this through a style that combines his childhood interest in comic books, American Pop Art, and traditions of Japanese woodblock prints, thereby evoking his Japanese ancestry while locating him firmly within modern American artistic developments. Through this artistic device, he is able to bring together a wild mixture of compositions that offer up patterns of criticism within visually compelling works of sumptuous color and lighthearted Pop directness.

In his recent work, under the banner An American Knockoff (2009 to the present), Shimomura has taken on the long tradition of self-portraiture through the radical lens of cultural conflict. Two thematic directions—assimilation and resistance—are often fused together as the artist inserts himself as an aging Asian Everyman in various guises and situations, both funny and poignant.

ANNE GOODYEAR is codirector of the Bowdoin College Museum of Art. CHRIS BRUCE is director of the Museum of Art at Washington State University.
World Arts, Local Lives
The Collections of the Fowler Museum at UCLA

MARLA C. BERNs

This lavishly illustrated volume, demonstrating the scope and depth of the vast and remarkable global collections of the Fowler Museum at UCLA, has been produced as part of the ongoing celebration of the institution’s 50th anniversary year. It recalls many of the highlights of the Museum’s formation, focusing not only on collections development but also on a long history of programmatic innovation.

The book begins with an essay by the Museum’s director, Marla C. Berns, which sketches the Fowler’s history, and this is followed by a section reproducing in color and large format 250 stunning works from the collection. Berns’s lengthy history of involvement with the Fowler—which began when she worked for the Museum as a graduate intern while pursuing her doctorate at UCLA—and the innovative strategies she has introduced, have uniquely situated her to author this book.

Sinful Saints and Saintly Sinners at the Margins of the Americas

EDITED BY PATRICK A. POLK

With Luís Américo Bonfim, Alicia Gaspar de Alba, Sabrina Gledhill, Jim Pieper, Katherine Smith, Stephen C. Wehmeyer, and Jeri Bernadette Williams

The margins of the Americas—borders that are at once physical and societal—engender sacred figures who walk the fine line between sinfulness and sanctity. In worship and artistic representation alike, these entities reflect and impact the experiences of those who regularly struggle with harsh and frequently dangerous realities.

The authors examine a series of divine beings from Mexico, Brazil, Guatemala, Argentina, and the United States. They find fascinating parallels between the lives and acts of these holy ones and those who have been formally sanctioned by the Catholic Church, revealing the peculiar interrelationship of sin and sanctity.

American Encounters
Anglo-American Portraiture in an Era of Revolution
KEVIN M. MURPHY

This book in the American Encounters series addresses artists’ conceptions of political and military authority through portraiture during and after North American and European revolutionary upheavals in the late eighteenth and early nineteenth centuries. The works discussed demonstrate shifting ideals of leadership through examination of artistic style, from restrained Neoclassicism to dynamic Romanticism, as well as the iconography of martial and civilian power. Contributions also delve into issues of colonial, post-colonial, and post-revolutionary identity, investigating the ability of artists to navigate oscillating national, social, and cultural boundaries.

KEVIN M. MURPHY is curator of American art at the Crystal Bridges Museum of American Art.
In Passionate Pursuit
The Arlene and Harold Schnitzer Collection and Legacy

BRUCE GUENTHER

In Passionate Pursuit: The Arlene and Harold Schnitzer Collection and Legacy is the first comprehensive publication to document the richly diverse collecting activity and profound impact of the cultural patronage of Portland’s most distinguished post-war patrons of the arts and nationally-known art collectors, Arlene and the late Harold Schnitzer.

Including painting and sculpture by Northwest masters, international glass works, Native American works, and English and American silver, the book presents singular artworks that form the core of their collecting activity and explores the impact of this deeply philanthropic couple’s activities as collectors, donors, and role models for successive generations in the arts. The curators of the Portland Art Museum address the quality and impact of the Schnitzer’s collection on the Northwest arts community and the museum.

Tradition and Transformation
Chicana/o Art from the 1970s through the 1990s

SHIFRA GOLDMAN
Edited by Charlene Villaseñor Black
Preface by Chon A. Noriega

Pioneering art historian Shifra Goldman brought the study of Chicana/o and contemporary Latin American art to the notice of art history. She was determined to correct the stereotypes that had distorted the critical reception of Chicana/o and Latina/o art since the 1950s. This collection of essays, edited and introduced by Charlene Villaseñor Black, not only represents her groundbreaking scholarship but also reflects her political activism. Many of the illustrations have not been widely reproduced, adding to the importance of this collection.

The late SHIFRA MEYEROWITZ GOLDMAN is the author of Contemporary Mexican Painting in a Time of Change and Dimensions of the Americas: Art and Social Change in Latin America and the United States. CHARLENE VILLASEÑOR BLACK is associate professor of art history at UCLA.

Blue Sky
The Oregon Center for Photographic Arts

JULIA DOLAN

Blue Sky: The Oregon Center for the Photographic Arts is the first comprehensive publication to document and situate Portland’s nonprofit Blue Sky Gallery within the national photography scene, charting its four-decade history from upstart artists’ collective to mature nonprofit photographic space.

Founded in 1975, before photography was embraced widely as a meaningful fine art form, Blue Sky’s founders endeavored to bring the most dynamic contemporary photographers working in the United States, and eventually throughout the world, to the Northwest. The Center’s early support of now-renowned photographers, including Nan Goldin, John Divola, Mark Klett, Robert Frank, and Larry Sultan, established Blue Sky as a preeminent West-Coast venue. The gallery remains a vital location where emerging photographers engaging with twenty-first century technologies continue to find their voices and eager audiences.
Fred Graham—Creator of Forms

Te Tohunga Auaha

MARIA DE JONG AND FRED GRAHAM
Photographs by Geoff Dale

This comprehensive survey of the art of Fred Graham details the artist’s life from his childhood in the Waikato to his career as a sculptor. Fred Graham began as an art teacher, and since 1984, he has been a full-time sculptor, producing a wealth of work and having sell-out exhibitions. His work is displayed in public spaces in New Zealand and several Pacific Rim countries including the United States, Canada, and Korea.

This book is richly illustrated with photographs of the artworks by award-winning photographer Geoff Dale, and it includes essays by Jonathan Mane-Wheoki, Rob Jahnke, and Jill Smith that discuss Fred Graham’s work in the context of New Zealand art.

MARIA DE JONG is a writer and biographer.

Garden of the East

Photography in Indonesia 1850s–1940s

GAEL NEWTON

With essays by Susie Protschky, Alexander Supartono, Matt Cox, Vigen Galstyan, Anne Maxwell, Anneke Groeneveld, Annabelle Lacour, and Anne O’Hehir

Garden of the East opens the door to a time of change in Indonesia in the century before independence from Dutch colonial interests. It takes the journey from the beginnings of photography in the region in the 1850s, which were driven by colonial interests, to the rise of the self-made Indonesian man and the upheaval before liberation in 1945, painting a portrait of the former Dutch East Indies and its eventual end.

The portrait is one of immense beauty and mixed sentiment, showing the splendour of the country’s islands and people, its landscapes and rich ancient histories, burgeoning tourism and industry, and the changing relationships between the indigenous peoples and the colonial machine.

Peter and the Wolf

DANILA VASSILIEFF

Peter and the Wolf is a Russian folk tale that has entranced children and adults for generations. Sixteen of Danila Vassilieff’s illustrations for the story are featured in this delightful publication by the National Gallery of Australia.

The original works are part of two separate series painted by Vassilieff in late 1948 in his home at Warrandyte, near Melbourne, Australia. They are painted in water-based paint on butchers’ paper and because of their extreme fragility will rarely be on public display. By publishing this book the National Gallery of Australia brings to a wider audience this charming aspect of Vassilieff’s work and the joy of the story of Peter and the Wolf.

MARIA DE JONG is a writer and biographer.
Evolution of the Genus Iris
Poems
ROBERT MICHAEL PYLE

“Robert Michael Pyle’s poems respond to details, events, and emanations from the real, physical world and its species: humans and all the rest . . . . Robert Michael Pyle’s voice is an essential element in the culture of our literary and scientific community. His deep knowledge of the ecology of the earth and the life patterns of a wide variety of living forms, his careful attention to detail, his passion and energy and commitment to humanity that appear in his past work are present in abundance throughout the poetry in Evolution of the Genus Iris. We are fortunate readers indeed to have this new book and its poems abroad in the world.” —PATIANN ROGERS

ROBERT MICHAEL PYLE is the author of eighteen books, including Wintergreen and The Tangled Bank. Evolution of the Genus Iris is his first full-length book of poems.

Habitation
Collected Poems
SAM HAMILL

Habitation collects the best poetry from a career spanning more than forty years by the distinguished Northwest poet-editor-translator, Sam Hamill. Drawn from fifteen volumes of celebrated poetry, whether in brief haiku-like poems or long-ranging narratives, Habitation presents a lyrical voice that is unique in American poetry today. Jim Harrison has declared, “Hamill has reached the category of a National Treasure,” and Hayden Carruth has written, “[His] poetry is no less than essential.”

SAM HAMILL cofounded, with Bill O’Daly and Tree Swenson, Copper Canyon Press. Hamill was editor-printer there from 1972 until 2004. Hamill has been awarded fellowships from the National Endowment for the Arts, the Guggenheim Foundation, the Woodrow Wilson Foundation, and the Mellon Fund, and has won the Stanley Lindberg Lifetime Achievement Award for Editing and the Washington Poets Association Lifetime Achievement Award. He lives in Anacortes, Washington.

Folly
Poems
DAVID AXELROD

David Axelrod’s new collection of poems, Folly, is perhaps his most personal, vivid and honest work to date. Taking Desiderius Erasmus as his noble guide, Axelrod follows the road of folly, error, and ignorance that constitute our common life. Along the way we meet Dostoyevsky while Nordic skiing, get a haircut, watch a divorced woman and her daughter fly kites, hold a crippled bird in our hands, consider the virtue of shovels and the perversity of old chainsaws, cross a river with Basho, and blow up an oven heating bagels. Striking notes of real praise alongside bewilderment, this new collection from the author of What Next Old Knife?, reminds us over and over of our privilege and reverence for this existence and our “dumb luck.”

DAVID AXELROD has published seven collections of poems and a collection of nonfiction, Troubled Intimacies. He teaches at Eastern Oregon University, where he directs the Ars Poetica Lecture Series and edits—along with Jodi Varon—the award-winning basalt: a journal of fine and literary arts.
Detroit as Barn
Poems
CRYSTAL WILLIAMS

“In Detroit as Barn, Crystal Williams distills the breathing presences and absences in her native city, its industrial decay and human resilience, its shouts of despair and whispers birthing love. Her poetry teaches us the words to the beauty that the world passes over, discovers the soul in what has been lost or cast aside. This book gives me hope for America and for American poetry—and hope too for the spirit of Detroit that lives within us all.”—DAVID MURA

CRYSTAL WILLIAMS is the author of Troubled Tongues, winner of the 2009 Naomi Long Madgett Poetry Prize, finalist for the 2009 Oregon Book Award, and shortlisted for the 2008 Idaho Prize. She is also the author of Lunatic and Kin. She currently serves as associate vice president and chief diversity officer at Bates College, where she is also professor of English.

Balefire
Poems
SHANN RAY

“Shann Ray brings to American poetry a voice that is at once rugged and unapologetically vulnerable. In these poems, Ray writes with the same incisive eye that has won him so much praise for his fiction, but with an even sharper ear. Like any decent bluesman, Shann knows when to wail, when to whisper, and when to let the silences do their own damn work. Here, folks, is an able and true ‘vessel for the song of this world.’”—JOHN MURILLO, author of Up Jump the Boogie

SHANN RAY is the author of American Masculine, named by Esquire for their “Three Books Every Man Should Read” series, selected by Kirkus Reviews as a Best Book, and won the Bakeless Prize, the High Plains Book Award, and the American Book Award. He lives in Spokane, Washington where he teaches leadership and forgiveness studies at Gonzaga University.

The Gold Shop of Ba-‘Ali
Poems
YAYHA FREDERICKSON

“The Gold Shop of Ba-‘Ali delivers us into an Arab world stripped of exoticism, a world made palpable by mundane reality, an ordinary world made luminous by the vision and speech of a genuinely gifted poet.”—SAM HAMILL, Final Judge for the Idaho Prize for Poetry 2013

“Yahya Frederickson’s rich poems . . . invite us to cross an invisible bridge. Here, in a land he is bound to through experience and marriage, a land of most ecstatic architecture, Yemen—we find gracefully created, intricate room-on-room dimensions of human lives, legacies, and linkage. May poems like these be protection for the precious spaces and breaths of attentive exchange.”—NAOMI SHIHAB NYE

YAHYA FREDERICKSON teaches writing and literature at Minnesota State University Moorhead. His poetry has appeared in Black Warrior Review, Crab Orchard Review, CutBank, Hanging Loose, Prairie Schooner, The Southern Review, and many other journals.
Angels at Bus Stops

Poems

JON VEINBERG

“Veinberg gives himself over to his subjects completely. His voice is at once replete with experiential detail and with imaginative and brilliant image making. Every Veinberg poem has a forceful rhythm, a syntax that sings just above the edge of the vernacular. His cast of characters populate the poor side of town and he is their voice, their witness—a larger conscience for us all. Few poets have his grit, empathy, invention, and original vision.”—CHRISTOPHER BUCKLEY

“His poems have a strong sense of conflict and drama. They try to tell the truth about ordinary people—they also grant those people their individuality and dignity.”—EDWARD HIRSCH

JON VEINBERG was born in Germany shortly after his family fled Estonia. He has twice been the recipient of NEA grants in poetry, and his work has appeared in POETRY, Ploughshares, The Missouri Review, The Gettysburg Review, Black Warrior Review, Quarterly West, SENTENCE, and Miramar.

Open Twenty-Four Hours

Poems

SUZANNE LUMMIS

“With candor, power, and poignancy, Suzanne Lummis illuminates the glorious absurdities of our lives, especially the pride and paranoia that arise from living in an urban landscape. Nobody can ride a metaphor bareback better than this poet, and nobody delivers her work to the page with as much sass and wry humor. If Los Angeles were to have its own poet laureate, my choice would be Suzanne Lummis.”—DAVID ST. JOHN

“If L.A. has anything like a poetry ‘community’ these days, I think it is in large part owing to the presence of Suzanne Lummis—one of L.A.’s major poetic voices, a highly influential teacher of the art of poetry; a keeper of the dark flame of L.A. noir.”—B. H. FAIRCHILD

SUZANNE LUMMIS‘ s poetry can be found in the anthologies California Poetry from the Gold Rush to the Present, New California Writers 2012, Poems of the American West, Poems of Murder and Mayhem, and in Human and Inhuman Monstrous Verse. They have appeared in national magazines including Ploughshares, The Hudson Review, The Ohio Review, Hotel Amerika, The Antioch Review, and many others.
The Buddhist Monastery

A Cross-Cultural Survey

EDITED BY PIERRE PICHARD AND FRANÇOIS LAGIRARDE

What is a Buddhist monastery? We might define it as a long-term residence of monastics, whether monks or nuns, but even this basic definition fails to cover the whole Buddhist world. In all periods and regions, the architectural, social, and religious organization of Buddhist places of worship and monastic residence have varied considerably.

This collection is the result of an international research program conducted by the Bangkok branch of the École française d’Extrême-Orient between 1997 and 2003. The simple and straightforward title belies the uniqueness of the work, for this is the only comprehensive study presenting a clear geographical and historical overview of Buddhist monasteries throughout Asia, especially Southeast Asia, and particularly in Thailand.

PIERRE PICHARD, an architect with the École française d’Extrême-Orient for over thirty years, has participated in conservation projects in Thailand, Burma, India, Bhutan, Laos and Vietnam. FRANÇOIS LAGIRARDE is associate professor and researcher at the École française d’Extrême-Orient in Paris and long-time resident of Thailand and Laos.

Going Down to the Sea

Chinese Sex Workers Abroad

KO-LIN CHIN

In this book, eighteen Chinese women tell how they came to sell sex in Hong Kong, Macau, Taipei, Bangkok, Singapore, Kuala Lumpur, Jakarta, Los Angeles, and New York. The women’s candid stories put a human face on issues of globalized commercial sex and provide a raw, inside view of the money-driven transnational sex industry. The author, an expert in the field of criminal justice, frames their personal accounts with contextual details and incisive commentary to provide a rich understanding of the realities and myths of prostitution and global sex trafficking.

While the interviews were gathered as part of an extensive research project for the author’s 2012 book, Selling Sex Overseas, the full accounts are published here for the first time. The women describe, in their own words, what motivated them to leave China to work in the sex trade abroad, how much they earn, what hardships they face, and what they hope for in the future.

KO-LIN CHIN is professor at the School of Criminal Justice, Rutgers University, Newark.
Living Dead in the Pacific
Contested Sovereignty and Racism in Genetic Research on Taiwan Aborigines
MARK MUNSTERHJELM
Colonized since the 1600s, Taiwan is largely a nation of settlers, yet within its population of 23 million are 500,000 Aboriginal people. In their quest to learn about disease and evolution, genetic researchers have eagerly studied this group over the past thirty years but have often disregarded the rights of their subjects. Examining a troubling revival of racially configured genetic research and the questions of sovereignty it raises, Living Dead in the Pacific details a history of exploitation and resistance that represents a new area of conflict facing Aboriginal people both within Taiwan and around the world.

MARK MUNSTERHJELM teaches sociology, anthropology, and criminology at the University of Windsor.

This Is Our Life
Haida Material Heritage and Changing Museum Practice
CARA KRMPOPOTICH AND LAURA PEERS, WITH THE HAIDA REPATRIATION COMMITTEE AND THE STAFF OF THE PITT RIVERS MUSEUM AND BRITISH MUSEUM
In September 2009, twenty-one members of the Haida Nation went to the Pitt Rivers Museum and the British Museum to work with several hundred heritage treasures. Featuring contributions from all the participants and a rich selection of illustrations, This Is Our Life details the remarkable story of the Haida Project—from the planning to the encounter and through the years that followed. A fascinating look at the meaning behind objects, the value of repatriation, and the impact of historical trajectories like colonialism, this is also a story of the understanding that grew between the Haida people and museum staff.

CARA KRMPOPOTICH is assistant professor of museum studies at the University of Toronto. LAURA PEERS is curator at the Pitt Rivers Museum and a reader in material anthropology in the School of Anthropology and Museum Ethnography at the University of Oxford.

Native Art of the Northwest Coast
A History of Changing Ideas
EDITED BY CHARLOTTE TOWNSEND-GAULT, JENNIFER KRAMER, AND KI-KE-IN
The Northwest Coast of North America has long been recognized as one of the world’s canonical art zones. This volume makes accessible for the first time a broad selection of the 250 years of writing on Northwest Coast art. The contributors provide perspectives on the diverse intellectual traditions that have influenced, stimulated, and clashed with each other. In unsettling the conventions that have shaped the idea of Northwest Coast Native art, this book joins the lively, often heated, debates about what constitutes Native art and who should decide.

CHARLOTTE TOWNSEND-GAULT is professor of art history and visual art at the University of British Columbia. JENNIFER KRAMER is curator of the Pacific Northwest at the Museum of Anthropology and associate professor of cultural anthropology at the University of British Columbia. KI-KE-IN is a Nuuchaanulth historian, poet, and creator of many things, with forty years’ experience as a speaker and ritualist.
Welcome to Resisterville
American Dissidents in British Columbia
KATHLEEN RODGERS

Between 1965 and 1975, thousands of American migrants traded their established lives for a new beginning in the West Kootenay region of British Columbia. Some were non-violent resisters who opposed the war in Vietnam. But a larger group was inspired by the ideals of the 1960s counterculture and, hoping to flee the restrictive demands of their parents’ world, they set out to build a peaceful, egalitarian society in the Canadian wilderness. Even today, their success is evident, as these impassioned ideals still define community life. Welcome to Resisterville is both a look at an untold chapter in U.S.—Canadian history and a compelling story of enduring idealism.

KATHLEEN RODGERS is assistant professor of sociology at the University of Ottawa.

Mission Invisible
Race, Religion, and News at the Dawn of the 9/11 Era
ROSS PERIGOE AND MAHMOUD EID

For many Canadians, the attacks of 9/11 produced feelings of insecurity, vulnerability, and suspicion of “Arabs.” How did these negative attitudes come about? Many point to the complicity of the news media in reproducing racist images of Muslim minorities. Mission Invisible chronicles varying racialized constructions of Muslim communities in the news during the most significant stage of reportage: the initial weeks when the events, issues, and primary actors of 9/11 were all first framed by journalists. By unravelling the discourse and rhetoric of news coverage in Canada at the dawn of the 9/11 era, this book not only uncovers racist representations of Muslim communities but also reveals the discursive processes that rendered this racism invisible.

ROSS PERIGOE was associate professor of journalism at Concordia University. MAHMOUD EID is associate professor of communication at the University of Ottawa.

Game Changer
The Impact of 9/11 on North American Security
EDITED BY JONATHAN PAQUIN AND PATRICK JAMES

The events of 9/11 turned North American politics upside down. U.S. policy makers stopped thinking about how they could better integrate the economies of Mexico, Canada, and the United States and instead focused on security and sovereignty. Although security experts tend to view the developments that followed within a bilateral framework, Game Changer broadens the canvas by asking—how has America's desire to keep its two borders closed to threats but open to trade influenced Canada and Mexico? By adopting a truly North American, or trilateral, framework, this authoritative volume suggests new approaches to security in the post-9/11 world.

JONATHAN PAQUIN is associate professor of political science and director of the International Peace and Security Program at Université Laval. PATRICK JAMES is Dornsife Dean’s Professor of International Relations at the University of Southern California.
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SEANTEL ANAÏS is assistant professor of sociology at the University of Winnipeg.

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