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Cover: Photograph of the Olympic Mountains. Sunset Avenue Productions / Digital Vision / Getty Images
The Pacific Northwest experiences the most varied and fascinating weather in the United States, including world-record winter snows, the strongest nontropical storms in the nation, and shifts from desert to rain forest in a matter of miles. Local weather features dominate the meteorological landscape, from the Puget Sound convergence zone and wind surges along the Washington Coast to gap winds through the Columbia Gorge and the “Banana Belt” of southern Oregon. This book is the first comprehensive and authoritative guide to Northwest weather directed to the general reader; helpful to boaters, hikers, and skiers; and valuable to an expert meteorologist.

In *The Weather of the Pacific Northwest*, University of Washington atmospheric scientist and popular radio commentator Cliff Mass unravels the intricacies of Northwest weather, from the mundane to the mystifying. By examining our legendary floods, snowstorms, and windstorms, and a wide variety of local weather features, Mass answers such interesting questions as:

- Why does the Northwest have localized rain shadows?
- What is the origin of the hurricane force winds that often buffet the region?
- Why does the Northwest have so few thunderstorms?
- What is the origin of the Pineapple Express?
- Why do ferryboats sometimes seem to float above the water’s surface?
- Why is it so hard to predict Northwest weather?

Mass brings together eyewitness accounts, historical records, and meteorological science to explain Pacific Northwest weather. He also considers possible local effects of global warming. The final chapters guide readers in interpreting the Northwest sky and in securing weather information on their own.

**Cliff Mass**, professor of atmospheric sciences at the University of Washington and weekly guest on KUOW, is the preeminent authority on Northwest weather. He has published dozens of articles on Northwest weather and leads the regional development of advanced weather prediction tools.

“Cliff Mass has written an excellent, clear and comprehensive survey of weather in this region covering the origin and incidence of all major weather phenomena in the Northwest, from rain to wind to snow to drought to optical illusions. Weather, as Mass makes abundantly clear, is not just a source of griping or amusement or awe in this region but often a life and death matter.” – **David Laskin**, author of *Rains All the Time* and *The Children’s Blizzard*

“The book employs solid scientific rigor in explaining the many mysteries and curiosities of the weather in the Pacific Northwest. It provides an unsurpassed opportunity to interested laypersons and weather enthusiasts not only to learn about the many weather events that occur in the Northwest but also about the meteorological principles that are at the root of their existence.” – **Brad Colman**, NOAA/National Weather Service
In 1982, the fledgling Native nonprofit Sealaska Heritage Institute held a dance-and-culture festival to celebrate the Tlingit, Haida, and Tsimshian cultures of Southeast Alaska. A couple of hundred Native people gathered in Juneau for the event, called Celebration. They could not have imagined then that Celebration would spark a movement across the region—a renaissance of Native culture that prompted people largely unfamiliar with their heritage to learn their ancestral songs and dances and to make regalia for future Celebrations.

Today, Celebration is the largest cultural event in the state, drawing thousands of people to the five-day biennial festival. Celebration: Tlingit, Haida, Tsimshian Dancing on the Land, featuring the work of noted Alaska photographer Bill Hess, includes images from the first Celebration to present-day festivals. It is both an introduction to Native cultures and a cherished keepsake for the people who have participated in Celebration.

Sealaska Heritage Institute is a regional Native nonprofit organization serving the indigenous peoples of Southeast Alaska. The Institute was founded in 1980 to administer cultural programs for Sealaska Corporation, a Native for-profit company formed under the Alaska Native Claims Settlement Act. The Institute’s mission is to perpetuate and enhance Tlingit, Haida, and Tsimshian cultures.

Rosita Worl is director of the Sealaska Heritage Institute, Juneau, Alaska

Published with Sealaska Heritage Institute, Juneau
NATIVE AMERICAN STUDIES
September
152 pp., 267 illus., 178 in color, 9.5 x 11 in.
$40.00 cloth / £21.00 ISBN 978-0-295-98829-0
S’abadeb, The Gifts
Pacific Coast Salish Art and Artists
Edited by Barbara Brotherton

S’abadeb, The Gifts captures the essence of Coast Salish culture through its artistry, oral traditions, and history. Developed in conjunction with the first extensive exhibition of the art and culture of the Coast Salish peoples of Washington State and British Columbia, the book traces the development of Salish art from prehistory to the present. Sculpture in wood, stone, and bone – including monumental house posts – as well as expertly crafted basketry, woven regalia, and works in glass, print media, and painting showcase a sweeping artistic tradition and its contemporary vibrant manifestations.

S’abadeb is the Lushootseed term for “gifts” and invokes a principle at the heart of Salish sculpture: reciprocity, in both the public and spiritual domains. This richly symbolic word expresses the importance of giving gifts at potlatches, of giving thanks during first food ceremonies, of the creativity bestowed upon artists and other leaders, and of the roles of the master artists, oral historians, and cultural leaders in passing vital cultural information to the next generations. The theme of s’abadeb and practices of reciprocal exchange in Salish society are illuminated here through the intersection of art with ceremony, oral traditions, the land, and contemporary realities.

Barbara Brotherton is curator of Native American art at the Seattle Art Museum. Other contributors are Crisca Bierwert, Steven C. Brown, Sharon Fortney, Vi taq̓ebl̓u̓ Hilbert, Michael Kew, Carolyn J. Marr, Gerald Bruce subiyay Miller, Jay Miller, Astrida Blukis Onat, D. Michael Ch̓íxapk̓áid Pavel, Qwalsius Shaun Peterson, Susan Point, Wayne Suttles, and Ellen White.

Published with Seattle Art Museum

NATIVE AMERICAN ART
December
World rights except Canada
240 pp., 225 illus., 200 in color, bibliog., index, 9 x 12 in.
$40.00 paper / £21.00 ISBN 978-0-295-98863-4
The name of Carl Hagenbeck is as evocative in Europe as that of P. T. Barnum or Walt Disney in North America. Hagenbeck was the nineteenth century’s foremost animal trader and ethnographic showman, known for his enormously popular displays of people, animals, and artifacts gathered from all corners of the globe. The culmination of Hagenbeck’s commercial ventures was the opening of his Tierpark near Hamburg in 1907, a dazzling assemblage of constructed exotic environments inhabited by humans and animals.

Eric Ames shows that Hagenbeck’s various enterprises illustrate a significant evolution in popular culture. Earlier display forms that relied on the collection and presentation of “authentic” artifacts and living beings – the panorama, the zoological garden, the ethnographic collection – gave rise to the self-consciously synthetic forms of entertainment that we now associate with theme parks and films. This shift took place in the context of Hagenbeck’s exhibitions, which were simultaneously the apotheosis of the collecting impulse and the germinating source for the creation of fictional spaces that rely for their effect on the spectator’s imaginative engagement and interaction with the spectacle.

Carl Hagenbeck’s Empire of Entertainments locates Hagenbeck’s myriad enterprises in the context of colonialism and nascent globalization; ethnography and anthropology; zoological gardens and international expositions; museum culture and visual spectacle; and consumerism and immersive entertainments. By tracing out the divergent lineages of themed environments, Ames offers a vivid reconstruction of the impulses and contradictions that lay behind the visual and display culture of the nineteenth and early twentieth centuries – a culture that forms the foundation of contemporary themed environments.

Written in an accessible style with many wonderful images, this book draws on meticulous archival research and a wealth of primary sources not available in English. It is an original and entertaining interdisciplinary study that will appeal to readers interested in visual culture, popular culture, nineteenth-century German history, and film studies, as well as anyone intrigued by the history of such popular entertainments as zoos, museums, panoramas, world’s fairs, cinema, theme parks, anthropological exhibitions, and Wild West Shows.

Eric Ames is assistant professor of German at the University of Washington.
Carl Theodor Dreyer’s *Gertrud*
*The Moving Word*

James Schamus

If there is one film in the canon of Carl Theodor Dreyer that can be said to be, as Jacques Lacan might put it, his most “painfully enjoyable,” it is Gertrud. The film’s Paris premier in 1964 was covered by the Danish press as a national scandal; it was lambasted on its release for its lugubrious pace, wooden acting, and old-fashioned, stuffy milieu. Only later, when a younger generation of critics came to its defense, did the method in what appeared to be Dreyer’s madness begin to become apparent.

To make vivid just what was at stake for Dreyer, and still for us, in his final work, James Schamus focuses on a single moment in the film. He follows a trail of references and allusions back through a number of thinkers and artists (Boccaccio, Lessing, Philostratus, Charcot, and others) to reveal the richness and depth of Dreyer’s work – and the excitement that can accompany cinema studies when it opens itself up to other disciplines and media. Throughout, Schamus pays particular attention to Dreyer’s lifelong obsession with the “real,” developed through his practice of “textual realism,” a realism grounded not in standard codes of verisimilitude but on the force of its rhetorical appeal to written, documentary sources.

As do so many of the heroines of Dreyer’s other films, such as *La Passion de Jeanne d’Arc* (1928), Gertrud serves as a locus for Dreyer’s twin fixations; written texts, and the heroines who both embody and free themselves from them. Dreyer based Gertrud not only on Hjalmar Söderberg’s play of 1906 but also on his own extensive research into the life of the “real” Gertrud, Maria von Platen, whose own words Dreyer interpolated into the film. By using his film as a kind of return to the real woman beneath the text, Dreyer rehearsed another lifelong journey, back to the poor Swedish girl who gave birth to him out of wedlock and who gave him up for adoption to a Danish family, a mother whose existence Dreyer only discovered later in life, long after she had died.

James Schamus is a professor in the School of Arts, Columbia University, and the CEO of Focus Features, the studio behind a number of celebrated films, including *Eternal Sunshine of the Spotless Mind*, *The Constant Gardener*, and *Brokeback Mountain*. His screenwriting and producing credits include *The Ice Storm*, *Crouching Tiger, Hidden Dragon*, and a number of other films from his long collaboration with Ang Lee.

“Schamus creates an intricate web of connections that sheds light especially on the conflicted relation of image and text in Dreyer’s films.” – Brigitte Peucker, Yale University

Hjalmar Söderberg’s play of 1906 but also on his own extensive research into the life of the “real” Gertrud, Maria von Platen, whose own words Dreyer interpolated into the film. By using his film as a kind of return to the real woman beneath the text, Dreyer rehearsed another lifelong journey, back to the poor Swedish girl who gave birth to him out of wedlock and who gave him up for adoption to a Danish family, a mother whose existence Dreyer only discovered later in life, long after she had died.

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**CINEMA STUDIES / SCANDINAVIAN STUDIES**

*September*

World rights except UK and Continental Europe
128 pp., 15 illus., notes, bibliog., 7 x 9 in.
DDT, *Silent Spring*, and the Rise of Environmentalism

*Classic Texts*

*Edited by Thomas R. Dunlap*

*Foreword by William Cronon*

No single event played a greater role in the birth of modern environmentalism than the publication of Rachel Carson’s *Silent Spring* and its assault on insecticides. The documents collected by Thomas Dunlap trace shifting attitudes toward DDT and pesticides in general through a variety of sources: excerpts from scientific studies and government reports, advertisements from industry journals, articles from popular magazines, and the famous “Fable for Tomorrow” from *Silent Spring*.

Beginning with attitudes toward nature at the turn of the twentieth century, the book moves through the use and early regulation of pesticides, the introduction and early success of DDT, the discovery of its environmental effects, and the uproar over *Silent Spring*. It ends with recent debates about DDT as a potential solution to malaria in Africa. This collection of texts, the first of its kind, allows readers to see how scientists, pesticide manufacturers, conservationists, and ordinary citizens approached this issue and how profoundly their attitudes changed from the 1890s to the present.

**Thomas Dunlap** is professor of history at Texas A & M University. He is the author of four books, including *Faith in Nature: Environmentalism as Religious Quest* and *DDT: Scientists, Citizens, and Public Policy*.

“A fascinating and thought-provoking collection of texts that will give readers whole new perspectives on this critical controversy in the history of environmental thought.” – **William Cronon**, University of Wisconsin-Madison

“Students can use this collection to gain greater understanding of the development of the environmental movement, changing ideas about progress, science, and technology, as well as changing ideas about the role of nature in the modern world.” – **David Stradling**, University of Cincinnati

**Weyerhaeuser Environmental Classics**

**ENVIRONMENTAL STUDIES**

*September*

160 pp., 2 illus., notes, bibliog., index, 6 x 9 in.

Shaping the Shoreline
Fisheries and Tourism on the Monterey Coast
Connie Y. Chiang
Foreword by William Cronon

The Monterey coast, home to an acclaimed aquarium and the setting for John Steinbeck’s classic novel Cannery Row, was also the stage for a historical junction of industry and tourism. Shaping the Shoreline looks at the ways in which Monterey has formed, and been formed by, the tension between labor and leisure.

Connie Y. Chiang examines Monterey’s development from a seaside resort into a working-class fishing town and, finally, into a tourist attraction again. Through the subjects of work, recreation, and environment – the intersections of which are applicable to communities across the United States and abroad – she documents the struggles and contests over this magnificent coastal region. By tracing Monterey’s shift from what was once the literal Cannery Row to an iconic hub that now houses an aquarium in which nature is replicated to attract tourists, the interactions of people with nature continue to change.

Drawing on histories of immigration, unionization, and the impact of national and international events, Chiang explores the reciprocal relationship between social and environmental change. By integrating topics such as race, ethnicity, and class into environmental history, Chiang illustrates the idea that work and play are not mutually exclusive endeavors.

Connie Y. Chiang is assistant professor of history and environmental studies at Bowdoin College.

“Today the Monterey Bay Aquarium famously embraces both fish and tourism within the confines of an old cannery. The two histories have coexisted for years, and they spawned a diverse and divided society. Therein lies Connie Chiang’s fascinating and revealing story of the people of Monterey and the sea that gave them life.”
– Richard White, Stanford University

“A compelling narrative that is, at once, a social history of Monterey and an environmental history of the region that begins at the turn of the century and ends in the present day.”
– Carol McKibben, author of Beyond Cannery Row

“Shaping the Shoreline brilliantly explores – and explodes – the dualities that have long defined not only Monterey but also American thinking about the natural world: work vs. play, white vs. non-white, tourism vs. industry, nature as spectacle vs. nature as worksite.”
– Karl Jacoby, Brown University

“Four two decades, scholars have been calling for environmental histories that pay as much attention to changes in human social relationships as to changes in the natural world. Shaping the Shoreline demonstrates the value of such an approach with great subtlety and insight by exploring how the curiously intermingled worlds of commercial fishing and elite tourism created one of the most celebrated and sought-after communities on the coast of California.”
– William Cronon, University of Wisconsin-Madison
Awful Splendour
A Fire History of Canada
Stephen J. Pyne
Foreword by Graeme Wynn

Fire is a defining element in Canadian land and life. With few exceptions, Canada’s forests and prairies have evolved with fire. Its peoples have exploited fire and sought to protect themselves from its excesses, and since Confederation the country has devised various institutions to connect fire and society. Awful Splendour narrates the history of this grand saga.

The story has three parts. “Torch” sketches the historical geography of fire from the retreat of the ice sheets to the advent of agriculture, with human control limited to ignition. “Axe” focuses on the era of European colonization and describes what happens when people create new fuels through cutting. “Engine” traces the impact of industrialization. This section tells the story of institutions and events, province by province, and the federal government, era by era, through the early 1980s. An Epilogue summarizes recent developments.

Fire remains a vital presence in the boreal environment. How Canadians have chosen to relate to it says a great deal about their national character. The book will interest geographers, historians, and members of the fire community.

Stephen J. Pyne is the author of the Cycle of Fire, a suite of books examining the history of fire around the world. He is a Regents’ Professor in the School of Life Sciences, Arizona State University.
“It all began when architect Daniel, then a bachelor, built his own house on a wild hillside lot, developing his garden as next-door-neighbor, Ann, was developing a garden around natural springs in her backyard. We married, and together with our growing son, Benjamin, continued these gardens as we also fought through blackberries, horsetails, and morning glories to push intersecting paths through the adjacent two-lot wilderness we later purchased, creating a little park which we planted and nurtured and ultimately gave to the City of Seattle in 1996, with our promise to maintain it through our lifetimes.”

– from the Introduction

This richly illustrated book offers timely inspiration to gardeners in an increasingly urban world. In an engaging narrative, the Streissguths follow the emergence of their gardening partnership during forty years of marriage and family life, and their philosophy of sharing their garden along a public stairway with neighbors and passersby. They offer practical insight into concepts of linking inside and outside rooms and of combining private and public spaces, and they describe the process through which they transformed a steep forested hillside in the heart of Seattle into a deciduous woodland garden with banks of perennials, a dell, vistas of the city and lake, and a site for ornamental and food-producing plants.

Finally, they consider the future stewardship of the Streissguth Gardens, a park linking the wild and tamed sections of a unique greenbelt garden shared with joggers, strollers, fellow gardeners, schoolchildren, and those who call it “a touch of Eden in a big city.”

Ann Streissguth is professor emerita at the University of Washington School of Medicine. Daniel Streissguth is professor emeritus at the University of Washington College of Architecture and Urban Planning. Benjamin Streissguth has a degree in landscape architecture from the University of Washington and lives in Seattle.
John Witte’s poetry sweeps the reader immediately into its crosscurrents, its passionate engagement, and its ambivalence. Composed of staggered tercets, the poems in Second Nature track the chaotic rush and swerve of life as we live it. Wide open to the world, Witte writes with uncommon energy and urgency and his vision is exhilarating. Second Nature teems with expertly realized lyrics, monologues, and narratives, as well as poems based on historical figures from Ovid to Janis Joplin. The metaphors for human endurance, and the transformative power of art and community, are accurate and rich. Alert to the dangers of love and loss, Witte finds his poems where sorrow and transcendence converge. Like birds singing their “desperate psalm” in a clear-cut, his poems bring us a rare kind of hope.

John Witte’s poems have appeared in the New Yorker, Paris Review, American Poetry Review, and, among numerous anthologies, The Norton Introduction to Literature. The recipient of two fellowships from the National Endowment for the Arts, he lives with his family in Eugene, Oregon, where he teaches at the University of Oregon and edits Northwest Review. Second Nature is his third book of poetry.

I’ll write it
but in my measure not your clotted
hexed pentameters but these quick whiplash triplets the first
line breathless
then a rustle of wings spilling out
a long tumbling exhalation probing the margin of possibility
– from “Ovid 101”
B Street
The Notorious Playground of Coulee Dam
Lawney L. Reyes

B Street tells intimate stories about the street of shops, restaurants, bars, and brothels where the workmen who built the Grand Coulee Dam spent their recreational hours and wages. From the beginning, B Street was the place to play and let off steam for the white workingmen who had faced the hard times of the Depression. It was a raucous playground that denied blacks and most dark-skinned Indians access to the frivolity, good times, and pretty ladies that were the main attractions of that provocative place.

This vivid account of a colorful era is based largely on the memories of Lawney Reyes. As a young boy he wandered B Street with his little sister, Luana, and their dog, Pickles, while their Indian mother and Filipino father eked out a living running a Chinese restaurant. His mother’s diary and the stories told by his parents and older members of the Sin-Aikst tribe contribute to his story.

Reyes tells of hard times, dreams, and extreme courage and reveals the humor, toughness, and recklessness of the adventurers who came to work on the dam. He also describes the history and culture of the Indians whose villages were flooded and whose way of life was irrevocably changed by the building of the Grand Coulee Dam.

Lawney L. Reyes is the author of White Grizzly Bear’s Legacy: Learning to Be Indian and Bernie Whitebear: An Urban Indian’s Quest for Justice.

B Street
The Notorious Playground of Coulee Dam
Lawney L. Reyes

MEMOIR / NATIVE AMERICAN STUDIES / WESTERN HISTORY
August
184 pp., 32 illus., 5.5 x 8 in.
Carl Maxey was, in his own words, “a guy who started from scratch – black scratch.” He was sent, at age five, to the scandal-ridden Spokane Children’s Home and then kicked out at age eleven with the only other “colored” orphan. Yet Maxey managed to make a national name for himself, first as an NCAA championship boxer at Gonzaga University, and then as eastern Washington’s first black lawyer and a renowned civil rights attorney who always fought for the underdog.

During the tumultuous civil rights and Vietnam War eras, Carl Maxey fought to break down color barriers in his hometown of Spokane and throughout the nation. As a defense lawyer, he made national headlines working on lurid murder cases and war-protest trials, including the notorious Seattle Seven trial. He even took his commitment to justice and antiwar causes to the political arena, running for the U.S. Senate against powerhouse senator Henry M. Jackson.

In *Carl Maxey: A Fighting Life*, Jim Kershner explores the sources of Maxey’s passions as well as the price he ultimately paid for his struggles. The result is a moving portrait of the man called a “Type-A Gandhi” by the *New York Times*, whose own personal misfortune spurred his lifelong, tireless crusade against injustice.

Jim Kershner is a journalist for *The Spokesman-Review* in Spokane.

“An essential biography of one city’s civil rights hero, wonderfully written and impeccably researched . . . Carl Maxey was a man whose complicated life transcended its own gripping details to mirror a turbulent time in our recent history, a time when it seemed as if race and justice would forever run on separate tracks.”

– *Jess Walter*, author of *The Zero*

“Jim Kershner’s biography of activist Carl Maxey is not only inspirational and informative, but because it is so well written it is also a pleasure to read.”

– *Carlos Schwantes*, author of *The Pacific Northwest: An Interpretive History*
“Smilin’ Joe” Miller learned early that political campaigns hadn’t changed since the days of Babylon, when politicians – or, more correctly, kings and emperors – stamped their visages on coins and invented lies about themselves. By capitalizing on this simple secret, he found that politics could be simplified to glorifying his candidate and denigrating the opposition. It just required keeping up with the latest technological developments and using them to advantage. There was nothing ennobling about this, but it paid well, or, as Bob Dole liked to say, there was no heavy lifting and it was all indoor work.

The Wicked Wine of Democracy is a frank account by a political operative and practicing lobbyist who in the early 1950s went from being a journalist in Seattle to working on the campaigns of such important political figures as Warren G. Magnuson, Henry “Scoop” Jackson, Frank Church, William Proxmire, and, finally, John F. Kennedy. He was so successful in managing the media for campaigns across the country that in 1957 the Washington Post labeled him “the Democrat’s answer to Madison Avenue.” After Kennedy’s victory, Miller opened a lobbying office on Capitol Hill and took on clients as diverse as the United Steelworkers of America, the Western Forest Industries Association, and the Marine Engineers Beneficial Association. In this always revealing and often humorous memoir, Miller reports on the highlights and backroom conversations from political campaigns, labor negotiations, and lobbying deals to give an honest picture of how politics worked over his forty-year career in the nation’s capitol.

Joseph S. Miller is a retired lobbyist living in Washington, D.C. Miller wrote and edited for the Lewiston Morning Tribune, Boise Daily Statesman, Oregon Journal, and Seattle Post-Intelligencer before beginning his career as a media consultant for political campaigns and a lobbyist for a variety of unions and associations.
Interventions
Native American Art for Far-flung Territories
Judith Ostrowitz

Interventions examines how members of Native American and Canadian First Nation groups situate their art in contemporary global environments, creating a new kind of nexus between the requirements of Native communities and the forms of public display that are of interest to worldwide audiences.

Judith Ostrowitz selects several critical cases to demonstrate this strategic tacking between macro- and micro-identities. The long-term implications of the totem pole restoration projects of the second half of the twentieth century; the opening of the National Museum of the American Indian; the dance event in Juneau known as Celebration; the impact of modernism and postmodernism on Indian art; the use of electronic media to establish Indian territory on the Internet all demonstrate facets of the purposeful and context-driven strategies of self-representation designed by Native communities.

The NMAI may be the paramount example of the construction of public identity originating from Indian Country to date. Ostrowitz describes how, in the course of the museum’s creation, the distinctions among many specific groups of origin were selectively blurred in service of larger goals. In contrast, the purpose of the gathering of Tlingit, Haida, and Tsimshian people at the biennial Celebration is to rejoice in distinct Native groups and in the vitality of their traditions. Postmodernism has afforded twentieth- and twenty-first-century Native artists the opportunity to penetrate mainstream art worlds, where experimentation is encouraged and the former criteria for the production of “Native art” are selectively referenced.

“This is a first-rate contribution to Native American art history and to transdisciplinary conversations about diverse modern and postmodern realms. It brings many intellectual worlds together.”
– Janet Catherine Berlo, University of Rochester

“An invaluable and timely contribution to the increasingly complex debates around Northwest Coast Native art.”
– Charlotte Townsend-Gault, University of British Columbia

Through close readings of Native cultural productions, Ostrowitz puts Native art practices into conversation with larger issues in cultural studies. Art audiences are becoming familiar with many works that address global communities but are generated in environments affected by specific ethnic, gendered, and cultural perspectives. As the work of non-Native artists in world-system venues is now also interpreted in the context of the biographical and cultural histories of their makers, all works of art may be better appreciated as expressions of local artistic position.

Judith Ostrowitz is the author of Privileging the Past: Reconstructing History in Northwest Coast Art. She is an adjunct associate professor who has taught at Columbia University, Yale University, New York University, and the City College of New York.
Joe Feddersen

Vital Signs
Rebecca J. Dobkins, Barbara Earl Thomas, and Gail Tremblay

Vital signs, the pulses and patterns of the body, are indicators of essential life functions. The powerful work of Joe Feddersen reveals, like vital signs themselves, the state of the human condition from the vantage point of a contemporary artist who has inherited an ancient aesthetic tradition.

Arising from Plateau Indian iconographic interpretations of the human-environment relationship, Feddersen’s prints, weavings, and glass sculptures explore the interrelationships between contemporary urban place markers and indigenous design. Following in the footsteps of his Plateau Indian ancestors who “spoke to the land in the patterns of the baskets,” Feddersen interprets the urban-scapes and the landscapes surrounding him and transforms those rhythms into art forms that are both coolly modern and warmly expressionistic.

Joe Feddersen was born in 1953, in Omak, Washington, just off the Colville Indian Reservation. His mother was Okanagan and Lakes from Penticton, Canada; his father was the son of German immigrants. He has been a member of the art faculty at Evergreen State College in Olympia, Washington, since 1989.

Rebecca J. Dobkins is a curator at the Hallie Ford Museum of Art and professor of anthropology at Willamette University, Salem, Oregon. Barbara Earl Thomas is a painter and writer living in Seattle. Gail Tremblay is a member of the faculty at the Evergreen State College, Olympia, Washington.
Treaties with Native American groups in the Pacific Northwest have had profound and long-lasting implications for land ownership, resource access, and political rights in both the United States and Canada. In *The Power of Promises*, a distinguished group of scholars, representing many disciplines, discuss the treaties’ legacies.

In North America, where treaties have been employed to define relations between indigenous and colonial societies, many such pacts have continuing legal force, and many have been the focus of recent, high-stakes legal contests. *The Power of Promises* shows that Indian treaties have implications for important aspects of human history and contemporary existence, including struggles for political and cultural power, law’s effect on people’s self-conceptions, the functions of stories about the past, and the process of defining national and ethnic identities.

Alexandra Harmon is associate professor of American Indian studies at the University of Washington and author of *Indians in the Making: Ethnic Relations and Indian Identities around Puget Sound*.

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Becoming Tsimshian
The Social Life of Names
Christopher F. Roth

The Tsimshian people of coastal British Columbia use a system of hereditary names in which names are treated as objects of inheritable wealth. Human agency and social status reside in names rather than in the individuals who hold these names, and the politics of succession associated with names and name-taking rituals have been, and continue to be, at the center of Tsimshian life.

_Becoming Tsimshian_ examines the way in which names link members of a lineage to a past and to the places where that past unfolded. At traditional potlatch feasts, for example, collective social and symbolic behavior “gives the person to the name.” Oral histories recounted at a potlatch describe the origins of the name, of the house lineage, and of the lineage’s rights to territories, resources, and heraldic privileges. This ownership is renewed and recognized by successive generations, and the historical relationship to the land is remembered and recounted in the lineage’s chronicles, or _adawx_.

In investigating the different dimensions of the Tsimshian naming system, Christopher Roth draws extensively on recent literature, archival references, and elders in Tsimshian communities. _Becoming Tsimshian_, which covers important themes in linguistic and cultural anthropology and ethnic studies, will be of great value to scholars in Native American studies and Northwest Coast anthropology, as well as in linguistics.

Christopher F. Roth is a lecturer in anthropology at the University of Wisconsin, Milwaukee.

“Roth’s work is an exemplar of both theory and ethnography that will rekindle the excitement and interest in this region, its society, and its culture. His book on Tsimshian names has a relevance for all anthropologists and scholars interested in contemporary theory and ethnography.”
– Charles Menzies, University of British Columbia

“This is an important work that combines extensive ethnographic fieldwork with sophisticated theoretical analysis of cultural, historical, and linguistic data. It will be valued by scholars of the region, as well as by those interested in such issues as cultural continuity, naming practices, and traditional land tenure. It should be the new gold standard for Tsimshian studies.”
– Michael Harkin, University of Wyoming

“Roth provides a major new contribution to Tsimshian, Northwest, and personhood studies. His argument is persuasive and well written and is likely to appeal to a wide readership because it includes vivid examples.”
– Jay Miller, Ohio State University

ANTHROPOLOGY / NATIVE AMERICAN STUDIES
September
296 pp., map, notes, bibliography, index, 6 x 9 in.
$60.00 cloth / £38.00 ISBN 978-0-295-98806-1
Haa Léelk’w Has Aaní Saax’ú
Our Grandparents’ Names on the Land

Edited by Thomas F. Thornton

Haa Léelk’w Has Aaní Saax’ú / Our Grandparents’ Names on the Land presents the results of a collaborative project with Native communities of Southeast Alaska to record indigenous geographic names. Documenting and analyzing more than 3,000 Tlingit, Haida, and other Native names on the land, it highlights their descriptive force and cultural significance. With community maps, tables, and photographs, this book will be invaluable for those seeking to understand Alaska Native geographic perspectives.

As Tlingits from the Hoonah Indian Association explain in the book: “Long before Russian, French, Spanish, and British explorers mapped and named the mountains and bays of the Huna Tlingit homeland, we identified special places in our own vibrant, descriptive ways. Tlingit place names reflect important natural resources, ancestral stories, sacred places, and major geological and historic events. Our place names describe more than just inanimate locations, for we perceive the mountains, glaciers, and streams to be as alive and aware as ourselves. Rather, they capture the history, emotions, and stories of our enduring relationship with a living, evolving landscape.”

Thomas F. Thornton is professor of anthropology at Portland State University, Oregon. He is the author of Being and Place among the Tlingit.

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Anóoshi Lingít Aaní Ká
Russians in Tlingit America
The Battles of Sitka, 1802 and 1804

Edited by Nora Marks Dauenhauer, Richard Dauenhauer, and Lydia T. Black
PREVIOUSLY ANNOUNCED

The battles of Sitka were seminal events in the history of the Tlingit people, the multicultural history of Alaska, and the history of America. The Tlingits saw themselves as victors even as they formally ceded to the Russians the site of their village and fort, now known as Sitka.

This book covers the period from the first arrival of European and American fur traders in Tlingit territory to the establishment of a permanent Russian presence in the Pacific Northwest. It presents transcriptions and English translations of Tlingit oral traditions recorded almost fifty years ago and translations of newly available Russian historical documents.

Nora Marks Dauenhauer, whose first language is Tlingit, is affiliate professor of English and Richard Dauenhauer is President’s Professor of Alaska Native Languages, both at the University of Alaska Southeast. The late Lydia T. Black was professor emerita of the University of Alaska Fairbanks.

Classics of Tlingit Oral Literature
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NATIVE AMERICAN STUDIES / AMERICAN HISTORY
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$60.00s cloth / £38.00 ISBN 978-0-295-98600-5
Money Matters

Economics and the German Cultural Imagination, 1770–1850

Richard T. Gray

In Money Matters, Richard Gray investigates the discourses of aesthetics and philosophy alongside economic thought, arguing that their domains are not mutually exclusive. The transition in Germany from an agrarian or proto-industrial economy to a capitalist industrial economy, which was paralleled by a shift from the exchange of money in coin to the use of paper currencies, occurred simultaneously with an efflorescence of German-language literature and philosophy. Based on close readings of canonical literary and philosophical texts, Gray explores how this confluence led to a rich cross-fertilization between economic and literary thought in Germany during this period.

Money Matters documents the surprising degree to which literature and philosophy participated in the creation of modern economic paradigms, as well as the extent to which economics influenced literature and philosophy. The cultural artifacts of the period demonstrate the existence of the “economic unconscious”: persistent notions of value and exchange that inflect the aesthetic and thematic dimensions of literary and philosophical texts. This book offers a thought-provoking and original analysis of literature and ideas in the critical transition period from Kant and Goethe, through the German Romantics, to Marx.

“Money Matters is both a manifesto for what Gray terms the ‘New Economic Criticism’ and a model of how it should be done. He argues against the notion that culture and economics have nothing to do with one another, insisting instead that German aesthetic theory and artistic practice are deeply implicated in a parallel discourse about the meaning of money at a time of sweeping political, cultural, and economic change. Money Matters is a landmark study that belongs to the very best work in German studies today.” – Todd Kontje, author of German Orientalisms

Richard T. Gray is Byron W. and Alice L. Lockwood Professor in the Humanities at the University of Washington. He is the author of About Face: German Physiognomic Thought from Lavater to Auschwitz.

“Money Matters” is available in both hardcover and paperback editions.
Gathering Leaves and Lifting Words
Histories of Buddhist Monastic Education in Laos and Thailand
Justin Thomas McDaniel

Gathering Leaves and Lifting Words examines modern and premodern Buddhist monastic education traditions in Laos and Thailand. Through five centuries of adaptation and reinterpretation of sacred texts and commentaries, Justin McDaniel traces curricular variations in Buddhist oral and written education that reflect a wide array of community goals and values. He depicts Buddhism as a series of overlapping processes, bringing fresh attention to the continuities of Theravada monastic communities that have endured despite regional and linguistic variations. Incorporating both primary and secondary sources from Thailand and Laos, he examines premodern inscriptive, codicological, anthropological, art historical, ecclesiastical, royal, and French colonial records. He traces how pedagogical techniques found in premodern palm-leaf manuscripts are pervasive in modern education by looking at modern sermons, television programs, and websites.

McDaniel explores curriculum as an interpretive category for the history of religions, Buddhist studies, and Asian Studies. He builds on the work of anthropologists and historians who have studied the competing influences and changing concerns that over time create libraries, notions of textuality, and teaching methods. McDaniel describes the differences between religious canons of scripture in vernacular and classical languages amid premodern and modern educational developments. He illustrates how these rhetorical styles, methods, literary cultures, and interpretive communities are the “proximate mechanisms” of history, which are often ignored by historians for the study of institutional evidence, or “structural mechanisms.”

“This book is a gold mine of descriptive information, analysis, and informed speculative inference. It will add substantially to our knowledge of Buddhism in northern Thailand and Laos, monastic education, the relationship between canon and commentary, and, I hope, will promote the study of pedagogical intertextuality that is at the heart of McDaniel’s project.”

– Donald K. Swearer, Harvard Divinity School

“This is a brilliant study which will establish McDaniel as the foremost student of the relationship between Buddhist religious texts and the contexts in which they are read, heard, seen, and interpreted.”

– Charles Keyes, University of Washington

As the first comprehensive study of monastic education in Thailand and Laos, Gathering Leaves and Lifting Words will appeal to a wide audience of scholars and students interested in religious studies, anthropology, social and intellectual history, and pedagogy.

Justin Thomas McDaniel is an assistant professor of religious studies at the University of California, Riverside.

Critical Dialogues in Southeast Asian Studies

RELIGIOUS STUDIES / ASIAN STUDIES
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Accumulating Culture
*The Collections of Emperor Huizong*
Patricia Buckley Ebrey

By the end of the sixth century CE, both the royal courts and the educated elite in China were collecting works of art, particularly scrolls of calligraphy and paintings done by known artists. By the time of Emperor Huizong (1082–1135) of the Song dynasty (960–1279), both scholars and the imperial court were cataloguing their collections and also collecting ancient bronzes and rubbings of ancient inscriptions. The catalogues of Huizong’s paintings, calligraphy, and antiquities collections list over 9,000 items, and the tiny fraction of the listed items that survive today are all among the masterpieces of early Chinese art.

Patricia Ebrey’s study of Huizong’s collections places them in both political and art historical context. The acts of adding to and cataloguing the imperial collections were political ones, among the strategies that the Song court used to demonstrate its patronage of the culture of the brush, and they need to be seen in the context of contemporary political divisions and controversies. At the same time, court intervention in the art market was both influenced by and had an impact on the production, circulation, and imagination of art outside the court.

*Accumulating Culture* provides a rich context for interpreting the three book-length catalogues of Huizong’s collection and specific objects that have survived. It contributes to a rethinking of the cultural side of Chinese imperial rule and of the court as a patron of scholars and the arts, neither glorifying Huizong as a man of the arts nor castigating him as a megalomaniac but rather taking a hardheaded look at the political and cultural ramifications of collecting and the reasons for choices made by Huizong and his curators. The reader is offered glimpses of the magnificence of the collections he formed and the disparate fates of the objects after they were seized as booty by the Jurchen invaders in 1127.

The heart of the book examines in detail the primary fields of collecting – antiquities, calligraphy, and painting. Chapters devoted to each of these use Huizong’s catalogues to reconstruct what was in his collection and to probe choices made by the cataloguers. The acts of inclusion, exclusion, and sequencing that they performed allowed them to influence how people thought of the collection, and to attempt to promote or demote particular artists and styles.

“This book will be of interest to scholars and students of Chinese art history, social history, and culture, as well as art collectors. Patricia Buckley Ebrey is professor of history at the University of Washington and author of *The Cambridge Illustrated History of China* and *The Inner Quarters: Marriage and the Lives of Chinese Women in the Sung Period*.

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“Traditional historiography has never succeeded in assessing the cultural enterprises of Huizong independent of their final cost in political terms, which Ebrey manages to accomplish with considerable skill. Placing the reign in the context of its time, she explores the contemporary political value of Huizong’s cultural enterprises as well as their impact on later practices of art collecting and criticism.” – Richard L. Davis, Lingnan University, Hong Kong

“If Leonardo or Rubens had unexpectedly (and impossibly!) become king, perhaps we would have a match for Huizong, but there is really no one like him in history. Ebrey brilliantly illuminates the complexities of the political and military situations of which his life was the center, and her recreation of Huizong’s collections is a huge achievement.” – Richard M. Barnhart, Yale University
Heroines of Jiangyong
Chinese Narrative Ballads in Women’s Script
Translated and Introduction by Wilt L. Idema

Heroines of Jiangyong is the first English translation of a set of verse narratives recorded in the unique women’s script (nüshu) of rural Jiangyong County, Hunan, in southern China. This folk literature provides a rare window into the everyday life of rural daughters, wives, and mothers as they transmit valuable lessons about surviving in a patriarchal society that is often harsh and unforgiving. Featuring strong female protagonists, the ballads deal with moral issues, dangers women face outside the family home, and the difficulties of childbirth.

The women’s script, which represents units of sound in the local Chinese dialect, was discovered by scholars in the late twentieth century, creating quite a stir in China and abroad. This volume offers a full translation of all the longer ballads in women’s script, providing an exceptional opportunity to observe which specific narratives appealed to rural women in traditional China. The translations are preceded by a brief introduction to women’s script and its scholarship, and a discussion of each of the twelve selections.

Wilt L. Idema is professor of Chinese literature at Harvard University. He is the translator of Meng Jiangnü Brings Down the Great Wall: Ten Versions of a Chinese Legend and the coauthor of The Red Brush: Writing Women of Imperial China.

Women Playing Men
Yue Opera and Social Change in Twentieth-Century Shanghai
Jin Jiang

This ground-breaking volume documents women’s influence on popular culture in twentieth-century China by examining Yue opera. A subgenre of Chinese opera, it migrated from the countryside to urban Shanghai and morphed from its traditional all-male form into an all-female one, with women cross-dressing as male characters for a largely female audience. By evolving in response to sociopolitical and commercial conditions and actress-initiated reforms, Yue opera emerged as Shanghai’s most popular opera from the 1930s through the 1980s and illustrates the historical rise of women in Chinese public culture.

As Yue opera actresses initiated reforms to purge their theater of bawdy eroticism in favor of the modern love drama, they elevated their social image, captured the public imagination, and sought independence from the patriarchal opera system by establishing their own companies. Throughout the story of Yue opera, Jin Jiang looks at Chinese women’s struggle to control their lives, careers, and public images and to claim ownership of their history and artistic representations.

Jin Jiang is professor of history and director of the Center for Gender and Cultural Studies at East China Normal University in Shanghai. She is a contributor to Some of Us: Chinese Women Growing Up in the Mao Era.
The Ironies of Freedom

Sex, Culture, and Neoliberal Governance in Vietnam

Thu-huong Nguyen-vo

In the late 1980s, Vietnam joined the global economy after decades of war and relative isolation, demonstrating how a former socialist government can adapt to global market forces with their neoliberal emphasis on freedom of choice for entrepreneurs and consumers. The Ironies of Freedom examines an aspect of this new market: commercial sex.

Combining methods and theories from the social sciences and humanities, Nguyen-vo’s analysis relies on fieldwork conducted in Ho Chi Minh City and its vicinity, in-depth interviews with informants, participant observation at selected sites of sexual commerce and governmental intervention, journalistic accounts, literature, and films.

“The Ironies of Freedom is a path-breaking effort to document the explosive growth and evolving character of commercial sex in contemporary Vietnam and to explain the complex social, cultural, economic, and political significance of this well-known but poorly understood phenomenon. But it operates, as well, as a remarkably sophisticated, lucid, and ambitious attempt to mobilize insights gleaned from the Vietnamese ‘case’ to revise influential (post) Marxist and (neo) Foucauldian notions of the relationship between dominant modes of government and the current neoliberal economic order.” – Peter Zinoman, University of California, Berkeley

Thu-huong Nguyen-vo is assistant professor of Asian languages and cultures and Asian American studies at the University of California, Los Angeles.

Nature Protests

The End of Ecology in Slovakia

Edward Snajdr

As societies around the world are challenged to respond to ever growing environmental crises, it has become increasingly important for activists, policy makers, and environmental practitioners to understand the dynamic relationship between environmental movements and the state. In communist Eastern Europe, environmental activism fueled the rise of democratic movements and the overthrow of totalitarianism. Yet, as this study of environmentalism in Slovakia shows, concern for the environment declined during the post-communist period, an ironic victim of its own earlier success.

Through ethnographic interviews and archival materials, Edward Snajdr explains why Slovakia’s ecology movement, so strong under socialism, fell apart so rapidly despite the persistence of serious environmental problems in the region. Synthesizing theory in anthropology and political ecology, he suggests that the fate of environmentalism in Slovakia marks the beginning of a global post-ecological age, where nature is culturally marginalized in new ways.

“This book tells two important stories – about ecological activism and about the tumultuous transformation to democracy and market in Eastern Europe – from the point of view of a small country that is not much studied but that is, in fact, a keystone for the region.” – Andrzej W. Tymowski, director of International Programs, American Council of Learned Societies

Edward Snajdr is associate professor of anthropology, John Jay College of Criminal Justice, City University of New York.
Two Kinds of Time
Graham Peck
Introduction by Robert A. Kapp

Graham Peck (1914–1968) made his first trip to China in 1935 and served with the U.S. Office of War Information in China throughout the 1940s. His memoir, Two Kinds of Time, first published in 1950, is witty and eloquent in both its words and the drawings with which it is lovingly illustrated. Long out of print in its unabridged version, this engagingly written eye-witness narrative of China on the eve of revolution remains an important source of historical and political information. Robert Kapp’s new Introduction analyzes the book’s original contribution and highlights its relevance to issues in the twenty-first century.

“What is missing in the most recent assessments of China’s tectonic changes over the past half century is a baseline against which to measure the grand scale of its development. Two Kinds of Time by Graham Peck, written in lucid, descriptive prose by someone who has based his reportage on ‘being there,’ provides just such a baseline. In the most vivid way, Peck takes us back to Chiang Kai-shek’s China during WWII, and by doing so, reminds us of the amazingly transformative odyssey this so-called ‘sick man of Asia’ has been on since.”
– Orville Schell, Arthur Ross Director, The Center on US-China Relations, Asia Society

“This unique and fascinating book tells how Graham Peck looked into the hearts of the Chinese of his day, from peasant to coolie to clerk, and understood what he saw as few Americans ever have. Today, rising China is immersed in a new kind of revolution. Understanding China is critical for our future – this book is a unique treasure-house of background for that understanding.”
– Sidney Rittenberg, longtime resident in the People’s Republic of China, now professor of China Studies at Pacific Lutheran University

Yellowfish
A Novel
John Keeble
New Foreword by William Kittredge
New Afterword by the Author

Wesley Erks, itinerant machinist and adventurer, takes a hefty fee for smuggling a group of illegal Chinese immigrants (“yellowfish”) from Vancouver, B.C., to San Francisco in the 1970s. Three are teenaged “Hong Kong boys,” one of whom is dying from an earlier stab wound; the fourth is the son of a rich Chinese casino owner who wants to settle some debts with the Triad, a secret Chinese society. The story of the perilous and suspenseful journey of these five men, filled with colorful fictional and historical characters, is as memorable as the story of the West itself.

“A novel of grandeur and daring, a book of fierce pleasures. Its themes are those that have occupied the great story-tellers from the beginning: the journey of self-discovery, danger and self-reliance.”
– Raymond Carver

“A complex, almost Faulknerian portrait of the Pacific Northwest – as beautiful and mysterious as the area itself. It is also a hell of a good read.”
– James Welch

“One golden book. A Western worthy of the name . . . yet mystical, timeless, universal.”
– Chicago Sun Times

“The author restores the tired abstractions of great Western space and silence with fresh feelings of motion and flight. Both animals and men are hunted in this hard though never heartless book. The prey die with fierce dignity and the predators do not gloat.”
– Time

John Keeble, professor emeritus of creative writing at Eastern Washington University, is the author of four novels, including Broken Ground and Nocturnal America.
Complicating Constructions

Race, Ethnicity, and Hybridity in American Texts

Edited by David S. Goldstein and Audrey B. Thacker

Covering works by a diverse set of American authors – from Toni Morrison to Bret Harte – these essays provide a vital supplement to the critical literary canon, mapping a newly variegated terrain that refuses the distinction between “ethnic” and “nonethnic” literatures.

“Unlike other recent treatments . . . this one is broad, and therein lies its strength. . . . Recommended.” – Choice

“This volume approaches traumas, conundrums, and opportunities of American hybridity from fresh angles. The writing is clear and the scholarship is alert and serious about its mission: to honestly confront America’s racist history and practices and to understand the evolving complexity of American life and letters as fully and carefully as possible.”

– John Whalen-Bridge, author of Political Fiction and the American Self

From Enslavement to Environmentalism

Politics on a Southern African Frontier

David McDermott Hughes

This challenging ethnographic and historical look at the politics of eco-development in the Zimbabwe-Mozambique border zone argues that European colonization in southern Africa has profoundly reshaped rural politics and culture, as neoliberal developers commoditize the lands of African peasants in the name of conservation and economic progress.

“Smart and original, this book will provoke interest and controversy among both advocates and critics of neoliberal development policy in Africa. Its strength lies precisely in its bold conceptual framework and polemical style.”

– Eric Worby, Yale University

“Hughes offers a fresh, grounded, and provocative take on questions central to political ecology in southern Africa.”

– Jocelyn Alexander, Queen Elizabeth House, University of Oxford

“An excellent study . . . [that] presents policymakers, activists, and scholars alike with an important and provocative argument that deserves to be heard.” – International Journal of African Historical Studies

“The historical analysis of political development in these two regions of Mozambique and Zimbabwe is provocative, and suggests a novel way of viewing the dynamics of colonialism . . . An important addition to the scant historiography of the region.”

– Anthropological Quarterly

David McDermott Hughes is assistant professor of human ecology at Rutgers University.
Strange Harbors
Two Lines World Literature in Translation
Edited by John Biguenet and Sidney Wade
Founding Editor, Olivia E. Sears

Like sailing into new ports of call, Strange Harbors suggests that reading the world’s literature can ignite affinities across languages and literary traditions – and that the art of translation can distill familiar experiences from disparate lands.

Featuring a special focus on Turkish poetry and a preview of Edith Grossman’s latest work, Strange Harbors ferries poetry and fiction from eighteen languages and twenty-three countries to English readers. Highlights include: a crime story that unravels in Franco’s Spain; a Catalonian twist on painter Edward Hopper’s noir Americana; poems by a man who barely escaped the political terror in El Salvador; a Romanian story about a bizarre contest at a communist beach resort where the top prize is a paddleboat ride in the Black Sea with a teen beauty queen; and a story about the devastating legacy of Agent Orange on the people and culture of Vietnam. Placed in context by the translators themselves, each selection in Strange Harbors features commentary on the singular challenges and discomfiting pleasures of mediating the shift from language to language.

“These are works that could never have been written first in English, as their necessities so clearly reside in the soil and local waters of their cultures.” – Sidney Wade

John Biguenet is the Robert Hunter Distinguished Professor at Loyola University in New Orleans and the author of The Torturer’s Apprentice: Stories and the novel Oyster. Sidney Wade is a professor at the University of Florida in Gainesville, where she teaches poetry and translation, and is the author of five collections of poetry.

Mami Wata
Arts for Water Spirits in Africa and Its Diasporas
Henry John Drewal et al.

This book traces the visual cultures and histories of Mami Wata and other African water divinities. Mami Wata, often portrayed with the head and torso of a woman and the tail of a fish, is at once beautiful, jealous, generous, seductive, and potentially deadly. A water spirit widely known across Africa and the African diaspora, her origins are said to lie “overseas,” although she has been thoroughly incorporated into local beliefs and practices. She can bring good fortune in the form of money, and her power increased between the fifteenth and twentieth centuries, the era of growing international trade between Africa and the rest of the world. Her name, which may be translated as “Mother Water” or “Mistress Water,” is pidgin English, a language developed to lubricate trade. Africans forcibly carried across the Atlantic as part of that trade brought with them their beliefs and practices honoring Mami Wata and other ancestral deities.

Henry John Drewal is the Evjue-Bascom Professor of African and African Diaspora Arts at the University of Wisconsin-Madison. Other contributors include Marilyn Houlberg, Bogumil Jewsiewicki, Amy L. Noell, John W. Nunley, and Jill Salmons.
Renegades
Canadians in the Spanish Civil War
Michael Petrou

Between 1936 and 1939, almost 1,700 Canadians defied their government and volunteered to fight in the Spanish Civil War. They chose to leave behind punishing lives in Canadian relief camps, mines, and urban flophouses to confront fascism in a country few knew much about. Four hundred died there.

Michael Petrou has drawn on recently declassified archival material, interviewed surviving Canadian veterans, and visited the battlefields of Spain to write the definitive account of Canadians in the Spanish Civil War. It reveals who these men and women were, why they volunteered, how they lived and died in Spain, and how the Canadian government and the Royal Canadian Mounted Police reacted to their decision to illegally join another country’s war.

Renegades is an intimate and unflinching story of idealism and courage, duplicity and defeat. It will appeal to anyone interested in the history of Canada, the Spanish Civil War, and the struggle between democracy and totalitarianism in the 1930s.

Michael Petrou is a foreign correspondent at Maclean’s magazine and holds a doctorate in modern history from the University of Oxford.

The New Lawyer
How Settlement Is Transforming the Practice of Law
Julie Macfarlane

An adversarial “client warrior” image dominates historical notions of the lawyer, and a commitment to “zealous advocacy” remains one of the core norms of the legal model. Yet structural changes within both the justice system and the legal profession have rendered the “warrior” notion outdated and inadequate, with a shift toward conflict resolution rather than protracted litigation.

The new lawyer’s skills go beyond court battles to encompass negotiation, mediation, and restorative justice initiatives. Julie Macfarlane sets out the parameters of practitioners’ evolving roles, articulating legal and ethical complexities in a variety of contexts drawn from Canadian and American legal literature as well as from her own empirical research. The result is an extremely thoughtful exploration of the increasing impact of alternative consensus-seeking strategies on the lawyer-client relationship, as well as on the legal system itself.

Julie Macfarlane is a professor of law at the University of Windsor.

Indigenous Storywork
Educating the Heart, Mind, Body, and Spirit
Jo-ann Archibald

Indigenous oral narratives are an important source for, and component of, Coast Salish knowledge systems. Stories are not only to be recounted and passed down; they are also intended as tools for teaching.

Jo-ann Archibald worked closely with elders and storytellers, who shared both traditional and personal life-experience stories, in order to develop ways of bringing storytelling into educational contexts. Indigenous Storywork is the result of this research and it demonstrates how stories have the power to educate and heal the heart, mind, body, and spirit. It builds on the seven principles of respect, responsibility, reciprocity, reverence, holism, interconnectedness, and synergy that form a framework for understanding the characteristics of stories, appreciating the process of storytelling, establishing a receptive learning context, and engaging in holistic meaning-making.

Jo-ann Archibald (Q’um Q’um Xiiem) from the Stó:lo Nation is associate dean for Indigenous education at the University of British Columbia.
Let Right Be Done
Aboriginal Title, the Calder Case, and the Future of Indigenous Rights
Edited by Hamar Foster, Heather Raven, and Jeremy Webber

In the early 1970s, many questioned whether Aboriginal title existed in Canada and rejected the notion that Aboriginal peoples should have rights different from those of other citizens. But in 1973 the Supreme Court of Canada issued a landmark decision in the Calder case, confirming that Aboriginal title constituted a right within Canadian law. Let Right Be Done examines the doctrine of Aboriginal title thirty years later and puts the Calder case in its legal, historical, and political context, both nationally and internationally. With its innovative blend of scholarly analysis and input from many of those intimately involved in the case, this book should be essential reading for anyone interested in Aboriginal law, treaty negotiations, and the history of the “BC Indian land question.”

Hamar Foster is professor of law at the University of Victoria. Heather Raven is senior lecturer in law at the University of Victoria. Jeremy Webber holds the Canada Research Chair in Law and Society at the University of Victoria.

Distributed for UBC Press
NATIVE STUDIES / LAW
August
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352 pp., 13 illus., 2 maps, 6 x 9 in.
$32.95 paper, ISBN 978-0-7748-1404-1

Carnivores of British Columbia
David F. Hatler, David W. Nagorsen, and Alison M. Beal

Carnivores are mammals that hunt and eat other animals, mostly herbivorous mammals. Humans share a long history with carnivores. We fear carnivores as predators, revile them as competitors, exploit them for their fur, or admire them for their grace and beauty. This book provides comprehensive, up-to-date information on 21 species of wild terrestrial carnivores, including the coyote, grey wolf, red fox, American black bear, grizzly bear, northern raccoon, sea otter, wolverine, northern river otter, American martin, fisher, ermine, long-tailed weasel, least weasel, American mink, American badger, striped skunk, western spotted skunk, cougar, Canada lynx, and bobcat.

Carnivores of British Columbia describes each species, with illustrations of whole animals and skulls. For each species it discusses distribution and habitat, feeding ecology, social behavior, reproduction, issues of health and mortality, abundance, human uses, conservation, and management.

David F. Hatler is a wildlife biologist based in Enderby. David W. Nagorsen is a biological consultant based in Victoria. Alison M. Beal researches and writes about furbearers and trapping.

Royal British Columbia Museum
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NATURAL HISTORY
August
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416 pp., 105 illus., 25 in color, 5.5 x 8.5 in.

The Inner Bird
Anatomy and Evolution
Gary W. Kaiser

The Inner Bird introduces readers to the avian skeleton, then moves beyond anatomy to discuss the relationships between birds and dinosaurs and other early ancestors. Gary Kaiser examines the challenges scientists face in understanding avian evolution – even recent advances in biomolecular genetics have failed to provide a clear evolutionary story. Using examples from recently discovered fossils of birds and near-birds, Kaiser describes an avian history based on the gradual abandonment of dinosaur-like characteristics, and the related acquisition of avian characteristics such as sophisticated flight techniques and the production of large eggs. Such developments have enabled modern birds to invade the oceans and to exploit habitats that excluded dinosaurs for millions of years.

While ornithology is a complex discipline that draws on many fields, it is nevertheless burdened with obsolete assumptions and archaic terminology. The Inner Bird offers modern interpretations of some of those ideas and links them to more current research. It should help anyone interested in birds to bridge the gap between long-dead fossils and the challenges faced by living species.

Gary W. Kaiser has worked as a biologist for Environment Canada and the Nature Conservancy of Canada, and as an independent researcher. He is a co-author of the 4-volume Birds of British Columbia.
The Chinese State at the Borders

Edited by Diana Lary

The People’s Republic of China claims to have 22,000 kilometers of land borders and 18,000 kilometers of coast line. How did this vast country come into being? The state credo describes an ancient process of cultural expansion, where border peoples gratefully accepted Chinese high culture en route to becoming inalienable parts of the country. And yet, the “center” also fights against manifestations of discontent in the border regions, not only to maintain control over the regions themselves, but also to prevent a loss of power at the edges of the state from triggering a general process of regional devolution in the Han Chinese provinces. These contradictions take away from the elegance and simplicity of the official credo. The essays in this volume look at this relationship over a long time span, questioning whether the process of expansion was a benevolent civilizing mission.

Diana Lary is a professor emerita of history at the University of British Columbia. Contributors include Timothy Brook, Nicola Di Cosmo, Benjamin Elman, Stevan Harrell, Van Nguyen-Marshall, Pitman Potter, Peter Perdue, André Schmid, Leo Shin, Wang Ning, Alexander Woodside, and Victor Zatsepine.

Resisting Manchukuo

Chinese Women Writers and the Japanese Occupation

Norman Smith

Resisting Manchukuo reveals the literary world of Japanese-occupied Manchuria (Manchukuo, 1932–45) and examines the lives, careers, and literary legacies of seven prolific Chinese women writers during the occupation.

In Manchukuo, a complex blend of fear and freedom produced an environment in which Chinese women writers could articulate dissatisfaction with the overtly patriarchal and imperialist nature of the Japanese cultural agenda while working in close association with colonial institutions.

The first book in English on women’s history in twentieth-century Manchuria, Resisting Manchukuo adds to a growing literature that challenges traditional understandings of Japanese colonialism.

Norman Smith is an assistant professor of history at the University of Guelph.

Hiroshima Immigrants in Canada, 1891–1941

Michiko Midge Ayukawa

Hiroshima Immigrants in Canada, 1891–1941 is a fascinating investigation of Japanese migration to Canada prior to the Second World War. It makes Japanese-language scholarship on the subject available for the first time, and also draws on interviews, diaries, community histories, biographies, and the author’s own family history.

Starting with the history of the feudal fiefs of Aki and Bingo, which were merged into Hiroshima prefecture, Ayukawa describes the political, economic, and social circumstances that precipitated emigration between 1891 and 1941. She then examines the lives and experiences of those migrants who settled in western Canada. Interviews with three generations of community members, as well as with those who never emigrated, supplement research on immigrant labor, the central role of women, and the challenges Canadian-born children faced as they navigated life between two cultures.

Michiko Midge Ayukawa lives in Victoria, British Columbia, and has published widely on Japanese Canadian history.
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Poetry against Torture
Criticism, History, and the Human
Paul A. Bové

Set against the dogmas of state regimes that torture, against the misapplications of technology to the destruction of human subjectivities, and against the use of spiritual traditions to suppress human poesies, this book speaks for poetry as the highest form of human consciousness, self-making, and imaginative possibility. Paul Bové sets out to remind society and intellectuals of the species’ dependence upon those historical processes of self-making that result from and make possible such remarkable achievements as Dante’s poetry, Bach’s music, and the very being of humanity as a historical species that has the right to imagine and create its own futures.

Poetry against Torture discusses poetics, Dante, and the great critic William Empson. It asks how essential is liberalism to human history and treats Mill at length. It asks about the relative importance of philosophy and poetry, and discusses such contemporaries as Foucault and Said along with traditional figures such as Descartes and Vico. Poets Wallace Stevens and George Herbert take central places as exemplary teachers.

Paul A. Bové is Distinguished Professor of English at the University of Pittsburgh, editor of boundary 2, an international journal of literature and culture, and the author of books on critical theory, intellectuals, and poetry.

Eastern Figures
Orient and Empire in British Writing
Douglas Kerr

Eastern Figures is a literary history with a difference. It examines British writing about the East – centered on India but radiating as far as Egypt and the Pacific – in the colonial and postcolonial periods. It takes as its subject “the East” in the British imagination, largely the creation of writers whose descriptions and stories were colored by the experience of empire and its aftermath. It is bold in its scope, with a center of gravity in the work of writers like Stevenson, Kipling, Conrad, and Orwell, but also covering less well-known literary authors, and including Anglo-Indian romance writing, the reports and memoirs of administrators, and travel writing from Auden and Isherwood in China to Redmond O’Hanlon in Borneo. Eastern Figures produces a history of this writing by looking at a series of “figures” or tropes of representation through which successive writers sought to represent the East and the British experience of it.

Douglas Kerr is professor of English at the University of Hong Kong. He is the author of Wilfred Owen’s Voices, among other books, and a founding co-editor of Critical Zone: A Forum of Chinese and Western Knowledge.

The Last of China’s Literati
The Music, Poetry, and Life of Tsar Teh-yun
Bell Yung

In this biography of Tsar Teh-yun, centenarian poet, calligrapher, and qin master, Bell Yung tells the story of a life steeped in the refined arts, and faithful to the traditional way of the Chinese literati. Set in Shanghai and Hong Kong, this book recounts the experiences of an individual who lived through war, displacement, exile, and unrequited longing for home and for a style of living now lost. Yet Mme Tsar sustained, as one of its last exemplars, much of that style of living despite being a woman in the largely male world of the refined arts. The author weaves a picture of an extraordinary but also tragic figure: extraordinary as daughter, wife, mother, and a celebrated musician, poet, and calligrapher; tragic as a member of the literati exiled from Shanghai to Hong Kong. Known particularly for her accomplishments as a teacher and performer on the qin – instrument par excellence of the literati – the book delves deeply into her teaching method and musical style and is an important contribution to musicological study.

A prolific author on Chinese music and musicology, Bell Yung is professor of music at the University of Pittsburgh.
Evanescent Isles
From My City-Village
Xu Xi

In this unusual book of quirky essays, some deeply personal, Xu Xi writes of Hong Kong’s vanishing culture and sensibility. She zooms in on her own life in the city: on family, friends and her professional history as both business executive and author. She casts her eye on films, pop stars, public transportation, and also muses on the political, without losing sight of the distinctly apolitical culture that evolved through the city’s history as a former British colony. Like letters to a dying lover, the tone shifts – at times comic or nostalgic, at others angry or despairing, at still others in raptures of delight – in a voice that is utterly Hong Kong.

Xu Xi is one of Hong Kong’s leading English language writers. She is on the faculty at the Vermont College of Fine Arts.

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125 pp., 14 illus., 5.5 x 8.5 in.

The Story of a Stele
China’s Nestorian Monument and Its Reception in the West, 1625–1916
Michael Keevak

This is the first detailed study in English of the Western reception of the Nestorian monument since its discovery in Xi’an in 1625. “A lively and perceptive account of East/West cultural encounters by way of the history of Western (mis)perceptions of a valuable cultural artifact whose significance it took over four centuries to apprehend. Keevak is particularly good at analyzing the ways Western Protestant, Catholic, and imperialist ideological lenses distorted views of an ancient Chinese artifact. This new study is a valuable contribution to an understanding of the broad history of East/West cultural encounters, but also particularly of the West’s perception of ancient and modern China.” – Arthur F. Marotti, Wayne State University

Michael Keevak is a professor in the Department of Foreign Languages at National Taiwan University in Taipei, Taiwan.

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Macao’s Church of Saint Paul
A Glimmer of the Baroque in China
César Guillén Nuñez

Macao’s Ruins of St. Paul, or Church of Madre de Deus, is the only example of Baroque art and architecture in China. This book explores the once renowned church, as well as the Jesuit college of which it was part, where the first major China-Japan cultural exchange with Europe took place in the 17th century. Both church and college disappeared in an 1835 fire.

The author imaginatively reconstructs and describes their ground plans, architecture, and decoration in the light of new information provided by original documents in archives and libraries in Europe and Macao.

César Guillén Nuñez is research fellow and art historian at the Macao Ricci Institute, China.

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144 pp., 46 illus., 6 x 9 in.

Telecommunications Development in Asia
Edited by John Ure

No industry has expanded so fast, gained so many new users, added so much value, or spread so rapidly to the underdeveloped areas of developing countries as the telecommunications sector in the countries of the Asia Pacific region. Telecommunications Development in Asia provides a completely new and comprehensive analysis of the policies adopted throughout the region that have led to the explosive growth of this sector. It reviews global best-practices across a range of key issues facing the industry and examines markets across the Asia Pacific region through in-depth country studies.

John Ure is associate professor and director of the Telecommunications Research Project at the University of Hong Kong.

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Challenging the Limits
Indigenous Peoples of the Mekong Region
Edited by Prasit Leepreecha, Don McCaskill, and Kwanchewan Buadaeng

Except on tourist brochures, the indigenous peoples of Laos, Thailand, Vietnam, and southern China (Yunnan) are the least visible, and most excluded, of citizens. All these countries have used similar strategies to classify, include, or exclude minority peoples from the project of nationalism. Understanding the cultural and economic trajectories of key minorities such as the Dai, Hmong, Lahu, Akha, and Karen is critical to apprehending the construction, workings, and future of each of these nation-states, indeed of the Mekong region as a whole.

Conversely, as vividly demonstrated here, the minority peoples – many spanning more than one country – have adapted and accommodated to, or actively resisted, majority culture and state policy alike. There continues to be undeniable impoverishment, cultural loss, and “social suffering” in some communities, particularly among ex-swidden based upland groups in Vietnam and Laos; the rearranging or reconstituting of trading and social networks; the over-commodification of aspects of culture, often for domestic tourism; and struggles to maintain language, rituals, and belief systems.

The studies here bring alive these communities in transformation, pointing out those in near dissolution, such as some Akha villages in Laos affected by overzealous opium-eradication programs, as well as those reclaiming and expanding their cultural space, such as the Dai in Sipsongpanna/Xishuangbanna engaged in a cross-border revival of Theravada Buddhism and Dai culture.

Prasit Leepreecha and Kwanchewan Buadaeng are researchers at the Social Research Institute of Chiang Mai University, Thailand. Don McCaskill is chair of the Department of Indigenous Studies at Trent University, Canada.

The Shan are the largest of the many national ethnic groups residing in the Union of Myanmar. After migrating from their early home in the Hwangho-Yangtze region of China, they settled in the eastern part of today’s Myanmar, primarily in the Shan Plateau, around the first century AD. The Shan dominated the political stage for several centuries, founding three historically important dynasties in the heartland of Myanmar at Pinya, Sagaing, and Inwa. Shan history then merged with that of Myanmar until after World War II and Myanmar’s independence from the British, when the Shan initiated efforts to establish an autonomous state.

Sai Aung Tun deftly traces the cultural and political history of the Shan people from their origins through Myanmar’s independence and up to the constitutional crisis of 1962. His work highlights particularly the political affairs of the Shan state from 1946 to 1962. He details the Second Pang Long Conference of 1947, which brought about the historic agreement of all the nationalities of Myanmar to work together for independence. He concludes with an account of the military coup of 1962. Unique among Shan histories is the in-depth analysis of the Kuomintang incursion into the Shan States in the early 1950s, with its political, military, and economic consequences.

Sai Aung Tun is a native of the Shan State. He teaches history and international relations at colleges and universities in Myanmar and is a member of the Myanmar Historical Commission.
Imagining Communities in Thailand

*Ethnographic Approaches*

*Edited by Shigeharu Tanabe*

The essays in this volume consider the communal relations and properties of newly emerging or transforming communities, associations, and networks: the “imagined family” in shaping the modern Thai nation-state, the Asoke community of a new Buddhist movement, a Karen millenarian Buddhist community on the Thai-Myanmar border, networks of producers and sellers in the Night Bazaar of Chiang Mai, female factory workers in Lamphun, and HIV/AIDS self-help groups of northern Thailand.

Taken together, these case studies demonstrate the possibilities of new communities in Thailand and provide a key reference for both students and scholars concerned with a critical approach to sociology, history, development studies, Southeast Asian studies, and anthropology.

Shigeharu Tanabe is professor of anthropology at Otani University, Kyoto. He is the coeditor (with Charles F. Keyes) of *Cultural Crisis and Social Memory: Modernity and Identity in Thailand and Laos*.

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**Killer Karma**

*A Father Ananda Mystery*

*Nick Wilgus*

For the past seven months, every full moon night has brought eerie sightings of ghostly heads bobbing on the surface of the sea. An excited throng of people are gathering each month to witness the grisly spectacle at Wat Phloi, a tiny monastery on the coast of Chanthaburi province in central Thailand. Father Ananda, an urban monk and former police officer, is summoned from his Bangkok temple to investigate. His search for an explanation is complicated and severely threatened by the escalating polarization within the community around the destruction of the coastal mangroves by fishing trawlers.

As always, Jak, the former temple boy, now a novice, accompanies Father Ananda on his intrepid investigations in this third episode of the Father Ananda mystery series.

Nick Wilgus is the chief sub-editor for the “Outlook” section of the *Bangkok Post*. He is the author of *Bilal’s Bread* and *Adventures of the Birdshit Foreigner* under the pen name of Sulayman X. His previous Father Ananda mysteries are *Mindfulness and Murder* and *Garden of Hell*.

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**Muslims and Tolerance**

*Non-Muslim Minorities under Shariah in Indonesia*

*Pramono U. Tanthowi*

Indonesia’s Reformasi era ushered in a new atmosphere of political openness under which groups long suppressed resurfaced, including those that were deemed “extreme left” and “extreme right” by previous regimes. Among the issues raised in this new climate is the possibility of the implementation of Islamic law or shariah. Pramono U. Tanthowi begins with the question, “Does Islam tolerate non-Muslim minorities?,” considering it from historical, political, and religious perspectives within the Indonesian context. Although the central government has not instituted Islamic law nationally, the local government of Cianjur regency in Sunda (West Java) has implemented certain aspects of Islamic law on its own. Using Cianjur as a case study, Tanthowi surveys the views of non-Muslims on shariah as it has been applied over the last several years.

Pramono U. Tanthowi has served as a governmental advisor in Indonesia and is now studying political science at the University of Hawaii at Manoa.
Performing Political Identity
The Democrat Party in Southern Thailand
Marc Askew

Performing Political Identity is an anthropological account of the multi-level dynamics that underlie the continuing electoral dominance of the Democrat Party in southern Thailand, a conspicuous anomaly in Thailand’s political landscape. Based on extensive participant observation and interviews, the book presents a detailed study of candidates, support groups, and election campaigns in the province of Songkhla in the eventful years 2004 and 2005, highlighting the intimate links between local and national politics.

In the dramatic settings of political rallies, southern Democrat voters and politicians alike demonstrate their loyalty and identity as a moral community against political enemies who are demonized as their evil opposites bent on buying votes and “eating the country.” In 2001, Thaksin Shinawatra’s Thai Rak Thai Party, although triumphant elsewhere in Thailand, faced stubborn opposition in the south. Again in 2005, against all national trends, southern voters stubbornly reaffirmed their loyalty to the Democrats. This book, the first detailed treatment of the southern Democrat Party in action, explores the symbolic and organizational strategies that the party employs to reproduce and sustain its regional political ascendancy.

Marc Askew is a senior fellow in anthropology at the University of Melbourne.

Thai Capital after the 1997 Crisis
Edited by Pasuk Phongpaichit and Chris Baker

The 1997 crisis was not only a massive shock but also a major turning point for Asian economies. In Thailand, it marked the end of an era when the economy was powered by local entrepreneurship. Around a quarter of major business groups were wrecked. Foreign capital poured in. The engine of growth is now an export economy dominated by multinationals, while domestic capital is confined to service and rentier activities.

This book, the product of a four-year project by a dozen researchers, provides a panorama of this jolting change. It examines the fate of major business groups, the changing role of family firms, the transformation of the automotive industry, the invasion of the megastores, the saga of the mobile phone, the success stories of the Crown Property Bureau and Charoen liquor empire, the impact on business and local politics in the provinces, the exploits of Thai multinationals overseas, and the changing interplay between business capital and political power. Finally, it questions whether domestic capital in countries like Thailand has any future in a globalized world economy.

Pasuk Phongpaichit is professor of economics at Chulalongkorn University, Bangkok. Chris Baker is a writer, editor, translator, and former lecturer at Cambridge University, now living in Thailand.

The Shift in Zakat Practice in Indonesia
From Piety to an Islamic Socio-Political-Economic System
Arskal Salim

Zakat, one of Islam’s Five Pillars, is the practice of giving a fixed proportion of one’s financial assets to those in need, thereby purifying both one’s soul and one’s remaining wealth. In Indonesia, since the coming of Islam, zakat has been a means of worship, and its collection has been voluntary and decentralized.

Arskal Salim’s study argues that in the post–New Order regime (1966–1998) zakat practice changed structurally and institutionally through the enactment of a law on zakat management, followed by the establishment of a national zakat agency. A cultural shift is now in progress with two possible outcomes: either zakat collection will become compulsory and centralized or it will become such an intricate part of taxation law that it loses its spiritual relevance.

Arskal Salim is senior lecturer at the Faculty of Syariah and Law, Syarif Hidayatullah State Islamic University (UII), Jakarta.
The Cutting Edge

Central African throwing knives constitute a unique category of weapons found nowhere else in the world. The products of extraordinary craftsmanship and inventiveness on the part of Central African blacksmiths, they are objects of aesthetic appeal. They are also quite deadly.

African throwing knives were weapons of war and implements of the hunt. The end of the functional use of the throwing knife came during the last two decades of the 19th and the first decade of the 20th century. However, the end of traditional warfare did not mean that the throwing knife disappeared. Its persistence may be attributed to its potential to take on the role of ceremonial and ritual weapon and other completely new roles.

This group of knives came to the National Museum of Ethnology, Leiden, at the end of the nineteenth century. It is one of the earliest such collections and is closely associated with Dutch trade interests in the Congo. A number of related items are also included, such as hand weapons, axes with a bird-like form, ceremonial weapons, and shields.

Jaranan

The dramatic genre of the horse dance (jaranan) is part of an age-old Javanese tradition displaying wide local and regional variations. A striking feature of the performances of the majority of horse dance groups is the appearance of trance dancers. These are used as a means of establishing contact with the spirits of the ancestors, who continue to play an important part in the lives of their descendants as moral beacons in the solution of problems and the fulfillment of wishes.

As a consequence of the modernization of society in almost every aspect of life by the Suharto regime, the trance in horse dancing has been strongly discouraged as an anachronism. This has prompted a number of local horse dance companies to search for new ways of preserving this dramatic genre for future generations. This book includes a brief account of the history of horse dancing in Java, as well as a description of the great variety of horse dance groups.

Loan-words in Indonesian and Malay

This is a dictionary of 20,000 loan-words in Indonesian and Malay, deriving from Sanskrit, Arabic, Persian, Hindi, Tamil, Chinese, Portuguese, Dutch, English, and Japanese. Given for each are the Indonesian or Malay headword, English translation, the word in the source language, and, for foreign scripts, the page where it is to be found in a bilingual dictionary of the source language.

Accompanying the book is a DVD including a facsimile edition of the 1899 publication A Chinese-English Dictionary of the Vernacular or Spoken Language of Amoy by Rev. Carstairs Douglas, together with Supplement to Dictionary of the Vernacular or Spoken Language of Amoy by Thomas Barclay.

With this publication, Indonesian is served with an etymological resource which few other Asian languages can claim, and from which many may benefit.

Distributed for KITLV Press

Linguistics / Dictionaries

August

Rights in U.S. and Canada only
402 pp., map, bibliog., DVD. 6.5 x 9.5 in.
$72.00 cloth, ISBN 978-90-6718-304-8

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Anthropology

August

Rights in U.S. and Canada only
300 pp., CD. 6.5 x 9.5 in.
$42.00s paper, ISBN 978-90-6718-306-2
The F Word
How We Learned to Swear by Feminism
Jane Caro and Catherine Fox

When it comes to the work/life balance, modern women continually find themselves in a no-win situation where they are criticized regardless of the path they choose. The F Word argues that the pervasive idea that women will never be able to effectively combine work or interests outside the home with marriage, a social life, and parenting is false. In their lively and topical new book, Caro and Fox combine both personal experience and the stories of a range of women with the big picture, and provide practical suggestions for forgiving ourselves, having fun, and not giving up while holding it all together.

Jane Caro is an award-winning advertising writer and frequent media commentator.
Catherine Fox is deputy editor of AFR Boss magazine and a columnist for the Australian Financial Review.

Rights and Redemption
History, Law, and Indigenous People
Ann Curthoys, Ann Genovese, and Alexander Reilly

This book examines the role of history in key Indigenous rights cases which occurred during the era of the Howard government, when Indigenous rights and the place of Aboriginal people in the national story were repudiated in a variety of government laws and policies. The book investigates how the courts have made use of historians as expert witnesses, and how the colonial past has been framed and understood by the courts. This is an important historical record of a unique period of litigation in Indigenous affairs in Australia.

Children on Demand
The Ethics of Defying Nature
Tom Frame

Children on Demand examines the ethics of various forms of alternative parenthood, focusing specifically on adoption and assisted reproductive technologies, and the moral dilemmas they create for both individuals and the state. Tom Frame discusses the ethical challenges that arise when scientific possibilities get ahead of community consensus. The central question of this comprehensive, careful, and challenging book is: What is best for the child?

Tom Frame is director of St. Mark’s National Theological Centre and head of the School of Theology at Charles Sturt University in Australia.

Doing Business in China
A Guide for Australians
The National Centre for Language Training

This is a quick and handy guide that takes the reader through the basics of Chinese etiquette and gives insight into the way Chinese executives approach negotiations with foreign companies. An essential primer, its no-nonsense approach will show you how to prepare and conduct yourself in order to significantly increase your success rate when doing business in China.
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Kathleen Maltzahn
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128 pp., 6 x 9 in.
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Up on the Hill
A History of St. Patrick’s College, Goulburn
David Bollen
August
640 pp., 6 x 9 in.
$56.00s paper, ISBN 978-0-86840-894-1
Nomadic lifestyles dependent on herd animals developed independently on the grasslands of Eurasia and North America about 5,000 years ago. The landscapes that these peoples occupied were generally similar, but the basis of their nomadism was quite different. Eurasian steppe nomads relied on domestic sheep, goats, cattle and horses for their subsistence and on horses, cattle and, to a limited extent, camels for their travel. North American prairie nomads relied on wild bison for subsistence and on themselves and dogs for travel. In comparing the two lifestyles, this study shows that certain features, such as the use of circular portable dwellings, seasonal rhythms of movement, and minimalist material cultures, were quite similar, but other features, such as the use of metals, access to urban civilizations, the nature and scale of warfare, and overall population sizes, were very different. Yet, both kinds of nomadism dominated their respective landscapes until being supplanted by European or EuroAmerican expansionism between about 300 to 150 years ago. The book includes contributions by Anna Kochkina, Ludmila Kuznetsova, Dmitry Stashenkov, Mikhail Turetzky, and Edward Dubman.

The Siglit, or Mackenzie Inuit, the ancestors of the modern Inuvialuit, were, at the time of Euroamerican contact, the most populous and complex Inuit society in the Canadian Arctic. Through innovative analysis of animal bones recovered from their ancient archaeological sites, this comprehensive study documents the complex relationships between the Mackenzie Inuit and their food animals, and tracks these connections over some 800 years, from their earliest occupations to the arrival of Europeans in the 19th century. Methodological in focus, this study examines the way in which archaeologists integrate animal remains into their analyses and proposes a systematic methodology for evaluating faunal data against other archaeological information. This volume chronicles the relationship between developing Siglit economic strategies and shifts in technology, settlement strategies, demography, and climate, exposing in the process the primary link between Siglit culture and their subsistence practices.
Crafting New Traditions

*Canadian Innovators and Influences*

*Edited by Melanie Egan, Alan C. Elder, and Jean Johnson*

*Crafting New Traditions* brings together the work of eleven historians and craftspeople to address the two questions: Who has influenced the recent history of Canadian studio craft? and Who will be considered as the “pioneers” of Canadian craft in the future? This book examines those innovators who have influenced five craft fields: ceramics, glass, metal, textiles, and wood. *Crafting New Traditions* also includes five essays that look at recent leading-edge activity in the crafts.

**Mercury Paper 84**
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August
U.S. rights only
136 pp., 30 illus., 17 in color, 6.5 x 9.5 in.
$34.95s, ISBN 978-0-660-19784-5

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Around and About Marius Barbeau

*Modelling Twentieth-Century Culture*

*Edited by Gordon E. Smith, Lynda Jessup, and Andrew Nurse*

Marius Barbeau (1883–1969) played a vital role in shaping Canadian culture in the twentieth century. *Around and About Marius Barbeau* extends discussion about Barbeau beyond the life and work framework by providing critical and interpretive approaches to the different aspects of Barbeau. Rooted in the premise that his cultural work – in anthropology, fine arts, music, film, folklore studies, fiction, historiography – cannot be read uni-dimensionally, this book advances the idea that, by merging disciplinary perspectives about Barbeau, evaluations and understandings of the situation around Barbeau can be deepened.

The sixteen articles and eighty illustrations that comprise this book consider Barbeau’s cultural work from a variety of different perspectives, each of which carries with it complex and competing dynamics, as well as a critical and subject context. Together, they present alternative stances from which Barbeau’s historical situation and the implications of his work can be reflected upon today.

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Through Darkening Spectacles

*Memoirs of Diamond Jenness*

Diamond Jenness

*and Stuart E. Jenness*

In 1926 New Zealander Diamond Jenness was appointed chief of anthropology at the National Museum of Canada. For the next twenty-two years he sought to expand the Museum’s exhibits, anthropological collections, and reputation, and to improve the recognition, understanding, and living conditions of Canada’s Native peoples. Almost single-handedly he produced basic publications on Canada’s two Aboriginal peoples: five early Canadian Arctic Expedition volumes on the Inuit in Canada’s Arctic, and *The Indians of Canada*. His *People of the Twilight* has been described as “the best single book on the traditional Canadian Inuit.”

Now, revealed in his own words, augmented with biographical and anecdotal contributions by his son Stuart, are details about the private life and activities of this dedicated scholar, one of Canada’s greatest early scientists, Diamond Jenness.

**Mercury Paper 55**
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BIOGRAPHY / ANTHROPOLOGY
August
U.S. rights only
436 pp., 61 illus., 14 maps, 6.5 x 9.5 in.
Through the prism of America’s most enduring African-inspired art form, the Lowcountry basket, Grass Roots guides readers across 300 years of American and African history. In scholarly essays and beautiful photographs, Grass Roots follows the coiled basket along its transformation on two continents from a simple farm tool once used for processing grain to a work of art and a central symbol of African and African American identity. Featuring images of the stunning work of contemporary basket makers from South Carolina to South Africa, as well as historic photographs that document the artistic heritage of the southern United States, Grass Roots appears at a moment when public recognition of the Gullah/Geechee heritage is encouraging a reexamination of Africa’s contribution to American civilization.

Working with basket makers from Charleston and Mt. Pleasant, South Carolina, historian Dale Rosengarten has been studying African American baskets for over 20 years and brings her research up-to-date with interviews of artists and the results of recent historical inquiry. Anthropologist Enid Schildkrout draws on her research in West Africa and museum collections around the world to explore the African antecedents of Lowcountry basketry. Geographer Judith A. Carney discusses the origins of rice in Africa and reveals how enslaved Africans brought to America not only rice seeds but, just as important, the technical know-how that turned southern coastal forests and swamps into incredibly profitable rice plantations. Historian Peter H. Wood discusses the many skills that enslaved Africans contributed to the settlement of the Old South and at the same time used to resist the conditions of their servitude. John Michael Vlach, a leading authority on African American folk art, discusses the history of visual depictions of plantation life. Fath Davis Ruffins, a specialist on the imagery of popular culture, sheds light on the history embedded in old photographs of African Americans in the Charleston area. Cultural historian Jessica B. Harris explores the tradition of rice in American cooking and the enduring African influences in the southern kitchen. Anthropologist and art historian Sandra Klopper sketches the history of coiled basketry in South Africa, illuminating its evolution from utilitarian craft to fine art, parallel to developments in America. Anthropologist J. Lorand Matory traces the changing meanings of Gullah/Geechee identity and discusses its appearance as a significant force on the American cultural scene today.

Dale Rosengarten is curator of special collections at the College of Charleston library. Theodore Rosengarten teaches history at the College of Charleston and University of South Carolina. Enid Schildkrout is chief curator and director of exhibitions and publications at the Museum for African Art, New York.
Sculpture parks and gardens, whether woodland sanctuaries or urban retreats, sprawling sites or intimate oases, offer sculpture lovers and artists alike unique ways to experience the outdoors, sculpture, and the intersections between nature and culture. Since the mid-20th century, these venues have become important tourist destinations and essential aspects of public life in cities such as Chicago, Minneapolis, and Seattle and regions such as Yorkshire in England and the Hudson Highlands in New York.

Landscapes for Art
Contemporary Sculpture Parks
Edited by Glenn Harper and Twylene Moyer

Landscapes for Art surveys a wide range of sculpture parks and gardens that focus on contemporary art – from well-established, museum-type institutions to small-scale, non-collecting, experimental programs. The book includes profiles of sculpture parks in the U.S., U.K., Japan, Australia, Lithuania, China, Italy, Canada, the Netherlands, Belgium, India, Latvia, Sweden, and Finland (among others). There are articles on key topics by art critics, landscape architects, and sculpture park professionals and interviews with Isamu Noguchi, Martin Friedman, and Alfio Bonanno.

Turner to Monet
The Triumph of Landscape Painting
Christine Dixon, Ron Radford, and Lucina Ward

This book presents a new look at landscape painting in the nineteenth century as it transformed from the depiction of known places to explorations of mood and time passing. Masterpieces in oil and watercolor illustrate the genre from its predominance in Britain to extraordinary manifestations in France, Germany and the rest of Europe. Turner to Monet shows the spread of landscape painting to new territories where European artists in Australia, Asia, and the Americas extended the Western tradition.

In the new worlds of Australia and North America, the land itself became a heroic character in the pictorial narrative. Vast skies of crystalline air, dramatic sunsets, expansive plains and valleys all emphasize the size of the continents. Increasingly, humans are shown in modern surroundings, the all-enveloping city in which nature seems controlled. In the last decades of the century, artists used the genre of landscape to experiment with color and form, and so questioned the nature of painting itself. Works by the finest artists of the time – Turner, Constable, Friedrich, Corot, Courbet, Glover, Von Guérard, Church, Streeton, Roberts, Cézanne, Van Gogh, Gauguin, and Monet – are included, from public and private collections in Australia and around the world.

Christine Dixon is senior curator of international paintings and sculpture, Ron Radford is director, and Lucina Ward is curator of international paintings and sculpture, all at the National Gallery of Australia.
Ken Thomson was no mere trophy gatherer. A man of passionate commitment and of wide-ranging cultural curiosity, the late Lord Thomson of Fleet (1923–2006) began a half-century of collecting in 1953 during a visit to Bournemouth, England, and continued to the very end of his life. The Thomson Collection has drawn the respect of museum curators worldwide. Both in terms of quantity and quality, the collection’s body of Canadian art has no equal. Many of its works, principal among them *Massacre of the Innocents*, the masterpiece of Rubens’s early maturity, are of truly international significance.

This book surveys the collection as a whole, exploring the particular character of Ken Thomson’s taste, describing and evaluating individual pieces, and setting them in their historical context. The collection features major paintings by Canadian artists from the 19th to the mid 20th century including some of iconic works of the Group of Seven and Tom Thomson. Among its European works is the fabulous 12th-century Malmesbury reliquary casket, an extraordinary selection of medieval ivories, and a fine group of portrait miniatures. A large and varied group of ship models, from the Napoleonic era to the 20th century, is an intriguing facet of the collection.

Together with important First Nations material, the Thomson Canadian Collection is the largest of all private holdings of Canadian art. Ten essays by authorities on Northwest Coast art, Cornelius Krieghoff, James Wilson Morrice, Tom Thomson, the Group of Seven painters Frederick Varley, Lawren Harris and J.E.H. MacDonald, as well as David Milne, Paul-Emile Borduas and William Kurelek, explore in depth and breadth centuries of artistic achievement in Canada.

Rare and incomparable examples of Northwest Coast Aboriginal art in the Thomson Collection of Canadian art are distinctive in their design vocabulary and rich in symbolic meaning. Krieghoff’s inspired accounts of life in the Canadas, prior to Confederation, bring the light and atmosphere of history fully into the present. A staggering power to capture the fleeting and the fugitive in paint still distinguishes the work of the early 20th-century painter, Morrice.

By comparison, Tom Thomson and the Group of Seven loaded their brushes with the raw pigment of the Canadian wilderness to set the enduring standard of Canadian landscape art. Milne, and then Borduas, remain international leaders of experimental painterly practice. Kurelek, by contrast, painted the story of his life with unparalleled intensity and individuality. Altogether these artists tell the rich story of the country Ken Thomson called home.

The contributors to the volume include Jeremy Adamson, Katerina Atanassova, Steven Brown, Lucie Dorais, Charles Hill, Joan Murray, Roald Nasgaard, Dennis Reid, David Silcox, and Shirley Thomson.
Rubens’s Massacre of the Innocents
in the Thomson Collection
at the Art Gallery of Ontario
David Jaffé and Amanda Bradley

The recent rediscovery of Rubens’s Massacre of the Innocents offers an important opportunity to reassess the painter’s early career. Of Rubens’s works immediately following his return to Antwerp in 1608, it is the most assured, achieving a remarkable complexity both compositionally and emotionally.

David Jaffé, senior curator at the National Gallery, London, considers the work in its context, discussing the numerous sources and influences – both visual and literary – from which Rubens drew. He also compares it to contemporary works by the artist, such as the London National Gallery’s Samson and Delilah, and discusses it in relation to the latter’s first owner, Nicolaas Rockox, the humanist and burgomaster of Antwerp and one of Rubens’s most enthusiastic patrons.

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ART HISTORY
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128 pp., 80 color illus., 9.5 x 11 in.
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Medieval Ivories and Works of Art
in the Thomson Collection
at the Art Gallery of Ontario
John Lowden and John Cherry

The Thomson Collection contains examples of the highest quality of most types of medieval ivory carving, both secular and religious. These include large statuettes of the Virgin and Child intended to stand on altars in chapels, small versions for private use in the home, and folding tablets or diptychs with scenes from the life of Christ carved in relief. Alongside these are beautiful small carved writing tablets, boxes and caskets, combs, hair parters, mirror cases with scenes of romantic encounters between elegant young men and women, and a rare set of carving and serving knives with fabulous beasts decorating the ivory handles.

The magnificent Dormeuil Diptych of the Passion of Christ is a highlight of the collection and appears to be the largest ivory Passion diptych extant. Equally remarkable is a beautiful small carved writing tablets, boxes and caskets, combs, hair parters, mirror cases with scenes of romantic encounters between elegant young men and women, and a rare set of carving and serving knives with fabulous beasts decorating the ivory handles.

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Ship Models
in the Thomson Collection
at the Art Gallery of Ontario
Simon Stephens

Spanning some 350 years, the Thomson Collection of ship models contains examples of exquisite workmanship and some of the masterpieces of the genre. Foremost in the Collection are rare late 17th and 18th century British dockyard models, made to scale for the Royal Navy and wealthy individuals. There is also a large number of models made by some of the 120,000 prisoners of the Napoleonic Wars. These models – made from wood and bone, with rigging of silk and human hair – were often produced by teams of highly skilled craftsmen and sold to local British collectors who gathered at the prison gates.

The shipbuilder’s models extend from the mid 19th century to the Second World War, representing a diversity of both model style, and ship types ranging from tugs, dredgers and trawlers to cargo vessels, passenger steamers, private yachts, corvettes, battleships, cruisers, torpedo boats, destroyers and two aircraft carriers. The collection is an important three-dimensional resource for students of maritime history and the naval architecture of ships, accurately recording vessels that no longer exist.

The author considers in detail the rich history and artistry of model-making. New photography captures the breathtaking mastery – the carving, casting, gilding, and stitching – that such “ship building in miniature” demands.

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COLLECTING
November
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128 pp., 200 color illus., 9.5 x 11 in.
$50.00 paper, ISBN 978-1-903470-82-4
Tibetan Elemental Divination Paintings
_Illuminated Manuscript from the White Beryl of Sangs-rgyas rGya-mtsho_
Translations and Commentary by Gyurme Dorje
Foreword by His Holiness the Dalai Lama

This extraordinary publication represents a landmark in both Tibetan studies and the art of bookmaking. It presents for the first time two magnificent 18th-century manuscripts illuminating in exquisite detail the practices of elemental divination as described in The White Beryl – an important 17th-century treatise written by the regent to the Fifth Dalai Lama. The manuscripts depict the zodiac of Indian astrology, the cakra diagrams of martial conquest, and the elaborate charts of Chinese elemental divination. Accompanying the images is a detailed summary of the White Beryl text, an extensive commentary, and the first English translation of a related text known as Moonbeams.

Cameroon – Art and Kings
_Edited by Lorenz Homberger_

The ancient kingdoms of the Cameroon Grassfields are famous for their splendid artworks – ornamented thrones, wooden figures, enormous drums, finely carved jewelry made from ivory and brass, and fabulous masks. This book presents 150 masterpieces from the courts of the Grassfield kingdoms. Historical photographs illustrate the magnificent life at the courts encountered by European visitors in the late 19th century. Field photographs taken in recent years show that the traditions in the Grassfields are still alive today. Christraud M. Geary explores the dynamics of palace art in the kingdom of Bamum and Hans-Joachim Koloss gives a detailed overview of court art and masks in the North West Province.

Boucher and Chardin
_Masters of Modern Manners_
_Edited by Anne Delau_

_Boucher and Chardin_ examines the relationship between two iconic images of French art of the 18th century: Woman Taking Tea (1735) by Jean-Siméon Chardin and its pair, Madame Boucher (1743) by François Boucher. Both paintings are believed to represent the respective artists’ wives. When considered together, the two paintings acquire a new resonance, showing the imaginative and Parisian response of two very different painters to a new interest in scenes from everyday life. Essayists include Christoph Martin Vogtherr, on genre painting of the period, and Ann Eatwell, on the fashion for tea and its “equipage” in London and Paris.

Division and Revision
_Manet’s Reichshoffen Revealed_
_Juliet Wilson-Bareau and Malcom Park_

Manet’s well-known painting in the National Gallery, London, of a café-concert – a kind of cabaret performance that was the latest fashion in Paris of the 1870s – has a peculiar history. The painter initially planned an ambitious canvas with which he grew dissatisfied, then cut it in two. He repainted both fragments to make each a picture in its own right, but modern technology has discovered and reconstructed the original greater work. This study of a pivotal work in the troubled painter’s oeuvre reveals his pioneering genius and the modernity of his search to capture a distillation of life.
The Courtauld Cézannes
Stephanie Buck, John House, Elizabeth Reissner, and Barnaby Wright

The Courtauld Gallery holds the most important group of works by Paul Cézanne (1839–1906) in Britain. This book presents the entire collection for the first time, with major paintings such as the iconic Montagne Sainte-Victoire (1887) and Card Players (1892–95) shown alongside rarely seen drawings and watercolors.

Also considered are a significant group of nine autograph letters in which Cézanne reflects upon the principles of his artistic practice. Extensive new research by the Courtauld’s Department of Conservation and Technology adds fresh insights into the artist’s working methods and techniques.

Courtauld Gallery
Distributed for Paul Holberton publishing

ART HISTORY
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$60.00s cloth, ISBN 978-1-903470-85-5

Treasures of the English Church
A Thousand Years of Sacred Gold and Silver
Edited by Tim Schroder
Foreword by The Archbishop of Canterbury

This book gathers gold and silver objects and sets of objects spanning the history of the church from the earliest possible times to the present day. Twelve essays by distinguished authorities illustrate aspects of evolving liturgy and church history such as the medieval Mass, church patronage in the Middle Ages, and the English Reformation, Catholic recusancy, the 17th- and 18th-century altar service, and the medieval revivals that mirrored the Victorian Christian movement. Important commissions from the 1980s and 1990s for Lichfield Cathedral and York Minster, and the future of church plate in the modern liturgy are also discussed.

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Art History / Religious Studies
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The Architecture of Lucknow and Oudh 1722–1856
Its Evolution in an Aesthetic and Social Context
Banmali Tandan

This study examines the hundreds of secular and religious buildings, urban residential and commercial foundations, and public monuments commissioned in Lucknow and Oudh between 1722 and 1856 by the fabulously rich Nawabs of Oudh and their court, the English East India Company, and others. Based on extensive field work and archival research in the English, French, and Oriental languages, the text is lavishly illustrated with rare photographs and line drawings.

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ASIAN ART / ARCHITECTURE
October
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352 pp., 860 illus., maps, bibliog., glossary, 7 x 9.5 in.
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Housing the Twentieth-Century Nation
Edited by Elain Harwood and Alan Powers

This book considers British housing from across the century, from rural Norfolk to inner London, via Scotland and Wales. It looks at the work of local authorities on meager budgets, at the colorful world of housing charities in the 1920s, and even at the problems of building high-density flats for the rich.

Distributed for Paul Holberton publishing

ARCHITECTURE
August
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176 pp., Illus., 7.5 x 10.5 in.
$40.00s paper, ISBN 978-0-955668-70-8
Road to Freedom
Photographs of the Civil Rights Movement, 1956-1968
Julian Cox
Introduction by Charles Johnson
Afterword by John Lewis

The direct action social protest movement of the 1950s and 1960s resulted in sit-ins, marches, and other showdowns with armed police officers and National Guardsmen. Trained in Dr. Martin Luther King Jr.’s methods of non-violence, young black men and women took to the streets to fight for their civil rights and sparked a social revolution. Thousands of acts of courage were undertaken in the pursuit of freedom – acts that were often photographed, leaving behind a disquieting visual record of this violent and tumultuous period in American history.

Road to Freedom presents a narrative of some of the key moments of the civil rights movement, including the Freedom Rides of 1961, the Birmingham hosings of 1963, and the Selma to Montgomery March of 1965. These are the unforgettable images, taken by many photographers – photojournalists, artists, movement photographers, and amateurs – that helped to change the nation.

Julian Cox is curator of photography at the High Museum of Art, Atlanta. Charles Johnson is the S. Wilson and Grace M. Pollock Professor of Writing at the University of Washington. John Lewis is a member of the U.S. House of Representatives and was a leader in the American civil rights movement.

Distributed for High Museum of Art
PHOTOGRAPHY / AMERICAN HISTORY / AFRICAN AMERICAN STUDIES
August
352 pp., 120 illus., 10 in color., 9 x 10 in.
$40.00 cloth / £21.00 ISBN 978-1-932543-23-0

Cinema Remixed and Reloaded
Black Women and the Moving Image Since 1970
Andrea Barnwell Brownlee and Valerie Cassel Oliver

Cinema Remixed and Reloaded is a daring, bold, innovative look at black women artists and video art. This historical survey examines an intriguiging and unbounded scope of work, including experimental film, projections, and installations. Creative projects by established artists who became interested in time-based media several decades ago, such as Camille Billops, Barbara McCullough, Howardena Pindell, and Adrian Piper, are presented alongside such midcareer artists as Berni Searle, Lorna Simpson, Kara Walker, and Carrie Mae Weems, who continually garner international acclaim. Works by emerging artists, including Elizabeth Axtman, Debra Edgerton, Lauren Kelley, Jessica Ann Peavy, Pamela Sunstrum, and Lauren Woods, are also featured. While exploring personal experiences and dissecting popular visual culture, the artists in Cinema Remixed and Reloaded provide relevant views on several important topics – memory, loss, alienation, racial politics, gender inequities, empowerment, and the pursuit of power.

Andrea Barnwell Brownlee is director of the Spelman College Museum of Fine Art, Atlanta. Valerie Cassel Oliver is curator at the Contemporary Arts Museum Houston. Other contributors include Isolde Brielmaier, Rhea Combs, Romi Crawford, Makeha Dixon-Hill, Leslie King-Hammond, Lowery Stokes Sims, and Anne Collins Smith.

Distributed for Spelman College Museum of Fine Art
FILM STUDIES / CONTEMPORARY ART / AFRICAN AMERICAN STUDIES / WOMEN’S STUDIES
August
196 pp., 82 color illus., bibliog., 10 x 10 in.
$27.95 cloth / £14.99 ISBN 978-0-295-98864-1

Ballyhoo!
Posters as Portraits
Wendy Wick Reaves

Ballyhoo! looks at the poster as a form of popular portraiture. These celebrity likenesses are dramatic – and often enormous – but in fact, what a poster communicates about an individual is usually secondary to its principal message: Barnum and Bailey announcing the arrival of their circus, the Woodbury Soap company using Veronica Lake to promote its “matched make-up,” Greta Garbo advertising the Swedish version of Queen Christina, or Bette Midler publicizing her 1973 concert at the Palace Theater.

By interweaving the themes of poster art, celebrity promotion, and advertising, Ballyhoo! suggests how a famous face can enhance the message of the poster and, conversely, how posters have defined and disseminated images of prominent Americans. Furthermore, posters provide an instructive glimpse of an era’s prevailing ideals, prejudices, and presumptions. These images remind us of the ubiquitous presence of portrait images outside the world of fine art. Widely disseminated forms of popular portraiture – like the poster – remain a profound influence in our culture.

Distributed for National Portrait Gallery, Smithsonian Institution
VISUAL CULTURE / GRAPHIC ARTS
August
160 pp., 68 color illus., 6.5 x 9 in.

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A Community of Collectors
75 Anniversary Gifts to the Seattle Art Museum
Edited by Chiyo Ishikawa

This volume celebrates an unprecedented series of gifts to the Seattle Art Museum on the occasion of its 75th anniversary. The gifts—nearly 1,000 works from more than forty collections—have significantly enhanced the museum’s holdings and reinforced the museum’s dedication to artistic excellence.

A Community of Collectors includes essays by nine curators who have selected some of the most significant works of art given, pledged, and promised to the museum to be featured. The book offers a sense of the collection’s depth and future direction and highlights this gem shining in the Emerald City.

From 17th-century Dutch still lifes to Roy Lichtenstein’s Still Life with Silver Pitcher, from paintings by Marsden Hartley, Georgia O’Keeffe, Edward Hopper, and a sculpture of Gwendolyn Knight by Augusta Savage to Asmat war shields from New Guinea, the works considered here touch on the extraordinary richness and variety of the Seattle Art Museum’s collections.

The book includes essays by Barbara Brotherton, Michael Darling, Julie Emerson, Chiyo Ishikawa, Patricia Junker, Pam McClusky, Marisa Sanchez, Yukuko Shirahara, and Josh Yiu.

Distributed for Seattle Art Museum
ART HISTORY
September
304 pp., 200 color illus., 10 x 13 in.
$50.00 cloth / £26.00 ISBN 978-0-932216-60-1

The Dancer
Degas, Forain, Toulouse-Lautrec
Annette Dixon et al.

Artists in late 19th-century France produced some of Europe’s most celebrated and revolutionary works of art. Among those innovators are Edgar Degas, Jean-Louis Forain, and Henri de Toulouse-Lautrec, who captured the renowned dancers of Paris in paintings, pastels, drawings, prints, and sculptures, creating potent icons of a unique time, place, and culture. Each sought to portray rapidly changing urban life, concentrating on the human figure in its social context. The dancer proved to be a fruitful subject for their investigations of modernity.

Degas focused on the artifice of the performance and the harsh daily life of the dancer. Drawing on his background as a newspaper illustrator, Forain’s vignettes focus on backstage flirtations between social unequals, especially their exploitative aspects. By contrast, Lautrec’s paintings, prints, and posters of celebrity dancers reveal his uncritical acceptance of the sexual commerce that was part of the popular entertainment scene of Montmartre.

Annette Dixon is curator of prints and drawings at the Portland Art Museum. Other contributors include Mary Weaver Chapin, Jill DeVonyar, Richard Kendall, and Florence Valdés-Forain.

Distributed for Portland Art Museum, Oregon
ART HISTORY
August
256 pp., 269 color illus., bibliog., 10 x 12.5 in.
$39.95 cloth / £21.00 ISBN 978-1-883124-98-0

Peter Henry Emerson and American Naturalistic Photography
Christian A. Peterson

Peter Henry Emerson (1856-1936) was a leading English photographer who spearheaded a style he termed “naturalistic photography.” He argued for photography as a fine art, encouraged his colleagues to use nature as their standard, and introduced the theory of “differential focusing,” whereby the main subject was in focus and everything else fell off into moderate softness.

Many young Americans admired Emerson’s work, forming a movement of naturalistic photography in this country that lasted from the 1890s to about 1930. Like Emerson, they emphasized the beauty of Mother Nature and humankind’s harmony with her, photographing the land in all its seasons. Among the photographers whose work is included are Edward Curtis, Rudolf Eickemeyer, Alfred Stieglitz, and Doris Ulman.

Distributed for Minneapolis Institute of Arts
PHOTOGRAPHY
August
96 pp., 46 color illus., 10 x 8.5 in.
$35.00 cloth / £18.99 ISBN 978-0-912964-98-0
Alloy of Love
Dario Robleto
Edited by Ian Berry

San Antonio-based artist Dario Robleto is well known for his astonishing hand-crafted objects: works that reflect his intense investigation of such wide-ranging topics as science, music, popular culture, philosophy, war, and American history. Utilizing a lengthy roster of bizarre and disparate materials— including melted and pulverized vinyl records, artifacts gleaned from battlefields, rare herbs and minerals, and even prehistoric fossils and human bones—Robleto excavates conceptually-loaded elements from the past. He then seamlessly combines and refashions these potent details into poetic works that speak volumes about history and nostalgia, as well as concerns about the present condition of our world and its future. The resulting works are much more than just the sum of their constituent parts or factual interpretations of particular events and personalities; rather, they are sincere and emotional meditations on love, loss, spirituality, and ultimately, healing.

Alloy of Love chronicles a decade of Robleto’s works with formal “portraits” and details of his sculptures and collages, along with song lyrics and poems associated with each work.

Ian Berry is associate director and Malloy Curator of the Frances Young Tang Teaching Museum and Art Gallery, Skidmore College. The other contributors include Elizabeth Dunbar, Michael Duncan, Jennifer Michael Hecht, Robin Held, Ginny Kollak, and Therese Recio.

Eden Revisited
The Ceramic Art of Kurt Weiser
Edited by Peter Held

Eden Revisited is the first full-scale survey of one of America’s most ingenious ceramic artists. Redefining his artistic career over three decades of creative excellence as a skilled potter, master draftsman, and accomplished china painter, Kurt Weiser has created a singular body of work that provides insight into the mind. Beautifully illustrated with signature works, Eden Revisited presents an artist’s journey that mirrors the evolution of American studio ceramics since 1975.

During his eleven-year tenure as resident director of the Archie Bray Foundation for the Ceramic Arts in Helena, Montana, he attracted some of the best ceramists of his generation. In his own work, he concentrated on producing functional ceramics inspired by his love of Asian pottery traditions, using a wide range of firing and building techniques. In 1989, Weiser accepted a teaching position at Arizona State University, where his work took a dramatic turn. Paying homage to the rich European and Asian china painting traditions, he began to paint surreal, lush porcelain vases, creating provocative and unnerving narrative vessels that were met with critical praise worldwide.

Peter Held is curator of ceramics at the Ceramics Research Center, Arizona State University Art Museum, Tempe. Other contributors include Ulysses Grant Dietz and Edward Lebow.

Following the Rhythms of Life
The Ceramic Art of David Shaner
Edited by Peter Held

This is the first in-depth critical overview of the illustrious ceramic career of David Shaner (1934–2002). Trained in the late 1950s at the Alfred University’s School of Ceramics, Shaner became the director of the influential Archie Bray Foundation for the Ceramic Arts in Montana and an acclaimed studio potter. This book provides a timely tribute to a highly disciplined clay artist who had a deep understanding of himself, his materials, and the world in which he lived, and offers a fresh perspective on the burgeoning ceramic movement in the United States.

Richly illustrated, Following the Rhythms of Life presents a survey of Shaner’s work, as it evolved from functional pottery to more sculptural concerns throughout his career. The book draws on interviews with Shaner’s colleagues, mentors, and family members to provide insight on the artist’s worldview and the ceramic work that is the legacy of a life fully lived.

Peter Held is the curator of ceramics at the Ceramics Research Center, Arizona State University Art Museum, Tempe. Other contributors include Conan Putnam, Jacy Troy, and Hollis Walker.
Michael Dailey

*Color, Light, Time, and Place*

Selected Works, 1965–2007

Robin Updike

Michael Dailey has been making landscape paintings for more than forty years. During that time he has been balancing line and color to produce paintings about the nuances of space, light, and atmosphere that comprise our memories of time and place. We value Dailey’s paintings not because they provide a literal description of a landscape, but because they offer us a chance to revisit and savor part of our past.

Born and educated in Iowa, Michael Dailey moved to Seattle in 1963 to teach painting and drawing at the University of Washington. He is regarded as an influential and much loved teacher by his former students, many of whom are now practicing artists. Dailey retired in 1998 but continues to live and paint in the Northwest.

Robin Updike writes about art and cultural affairs from Seattle, Washington. She is the former art critic for the *Seattle Times* and has worked as a reporter on newspapers in California, Colorado, and Washington.

Distributed for Francine Seders Gallery

CONTemporary ART

August

48 pp., illus. $20.00 cloth / £10.99 ISBN 978-0-295-98830-6

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John Buck

*Iconography*

Ben Mitchell et al.

Over the past four decades Iowa-born artist John Buck, working out of his studios in Bozeman, Montana, and in Hawaii, has created a large and enormously important body of woodblock prints and rubbings, sculpture, and three-dimensional wood panels. Both his two- and three-dimensional forms are saturated with a visual and spatial richness of images, icons, symbols, motifs, and an intensely lyrical and deeply authentic evocation of both the natural and social worlds. Tough-minded and visually complex, Buck’s art comprises a thorough and relentless examination of deeply personal and shared social concerns. This book includes works from throughout the artist’s career: a complete catalog raisonné of his prints from 1980 to 2007, representative works of wood sculpture, a selection of his shadowbox-like wood panels, and works from his little-known glass jar series.

Ben Mitchell is senior curator of art at the Northwest Museum of Arts and Culture, Spokane, Washington. Other contributors include Eleanor Heartney, John Yau, and Bud Shark.

Distributed for Northwest Museum of Arts and Culture

CONTemporary ART

August

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Sculpture Woods

*Studio Grounds of Ann Morris*

Ted Lindberg and Jake Seniuk

Ann Morris has become a priestess of sorts, investing her mind and spirit into an ambitious oeuvre of figurative bronzes that speak with a singular and meditative voice. In a comprehensive and insightful essay, Ted Lindberg traces the arc of Morris’s artistic development from her beginnings as a mother, philosophy student, and Pasadena printmaker, to her reclusion on the wind-swept bluffs of Lummi Island in north Puget Sound. There Morris has created an extraordinary bronze park that she calls Sculpture Woods, a 15-acre sanctuary of stately forest and highbank waterfront that is home to her studio and to a winding path populated by 16 sculptural tableaus seen through a Jungian lens. Monumental figures emerge from the forest, as if stepping through a rift in time from the mists of classical and Celtic antiquities, to tell their archetypal tales.

In a second essay, Jake Seniuk muses on how Morris moved from such overtly mythological themes to a kind of talismanic naturalism when she turned to an ongoing series of more intimately scaled bronzes that trace an ongoing *Bone Journey*. Unfolding her own creation myth through her work, Morris remains true to the marriage of the Platonic and the aboriginal, where a clear-eyed awareness of mortality is liberating and transcendent.

Distributed for Museum of Northwest Art

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