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Archaeology in Washington
Ruth Kirk and Richard D. Daugherty

Archaeology – along with Native American traditions and memories – holds a key to understanding early chapters of the human story in Washington. This all-new book draws together and brings up to date what has been learned about the state’s prehistory and the environments early people experienced. It presents a sample of sites representing Washington’s geographic regions and touches on historical archaeology, including excavations at fur-trade forts, the Whitman mission, and Cathlapotle, a Columbia River village visited by Lewis and Clark.

The authors portray the discovery of a mastodon butchered by hunters on the Olympic Peninsula 14,000 years ago; the nearly 13,000-year-old Clovis points in an East Wenatchee apple orchard; an 11,200-year-old “Marmes Man” in the Palouse; and the controversial “Kennewick Man,” more than 9,000 years old, eroded out of the river bank at Tri-Cities. They discuss a 5,000-year-old camas earth oven in the Pend Oreille country; 5,000 years of human habitation at Seattle’s Metro sewage treatment site; the recovery at Hoko River near Neah Bay of a 3,200-year-old fishnet made of split spruce boughs and tiny stone knife blades still hafted in cedar handles; and the world-renowned coastal excavations at Ozette, where mudslides repeatedly swept into houses, burying and preserving them.

The tale ranges from the earliest bands of hunters, fishers, and gatherers to the complex social organizations and highly developed technologies of native peoples at the time of their disruption by the arrival of Euro-American newcomers. Also included is a summary of the changing role, techniques, and perspectives of archaeology itself, from the surveys and salvage excavation barely ahead of dam construction on the Snake and Columbia rivers to today’s collaboration among archaeologists, Native Americans, private landowners, and public agencies. Color photographs, line drawings, and maps lavishly illustrate the text.

Ruth Kirk, writer and photographer, is the author and coauthor of many acclaimed books, including Exploring Washington’s Past: A Road Guide to History, The Olympic Rain Forest: An Ecological Web, and Sunrise to Paradise: The Story of Mount Rainier National Park. Archaeologist Richard D. Daugherty, emeritus professor of anthropology at Washington State University, was a presidential appointee to the national advisory council on historic preservation. He has conducted archaeological investigations abroad and directed a number of projects in the state, including several of those described in this book.
On the evening of May 16, 1958, architecture alumni of the University of Washington converged on Seattle from all over the country for a banquet celebrating the new College of Architecture and Urban Planning. When the dean introduced faculty member Lionel “Spike” Pries, one alumnus recalled, “there was a special charge in the air. . . . Everyone rose and cheered and clapped; it appeared to go on forever.” But within six months, Lionel Pries was abruptly and mysteriously gone from the university. The official explanation was illness; friends “sensed a large injustice,” though only a few knew the dismissal was based on Pries’s sexual orientation.

With Lionel H. Pries, Architect, Artist, Educator, Jeffrey Karl Ochsner redresses that injustice. Pries (1897–1968) was one of the most influential teachers of architecture and design at the University of Washington. Many prominent twentieth-century architects were trained by Pries, whose highly artistic style of design helped shape the development of American Modernism in architecture.

Ochsner offers an erudite celebration of Pries’s professional legacy, tracing his evolution as a designer, architect, teacher, and artist. He shows how Pries absorbed and synthesized disparate influences and movements in design – California Arts and Crafts and Spanish Colonial Revival, the Ecole des Beaux-Arts tradition, Art Deco, Mexican and Japanese motifs, and various strains of the Modern movement.

Ochsner paints a vivid portrait of Pries as a teacher and mentor: an unapologetic elitist, one who challenged weak students by openly fostering stronger ones; a classroom autocrat who would fling one student’s radio out a second-story window but offer rent-free lodging to another in need. This is a nuanced character study that offers a clear but sympathetic view of a major talent who sometimes clashed with his colleagues in his passionate commitment to his personal vision.

This comprehensive, lavishly illustrated work will appeal not only to architects and architectural historians, but also to those interested in American studies, the decorative arts, and Northwest history and culture. Its depth of research broadens our understanding of twentieth-century Modernism and of the history of architectural education.

Jeffrey Karl Ochsner is professor of architecture at the University of Washington. He is coauthor of the critically acclaimed Distant Corner: Seattle Architects and the Legacy of H. H. Richardson and the editor of Shaping Seattle Architecture: A Historical Guide to Architects.
The Trevelyon Miscellany of 1608
A Facsimile Edition of Folger Shakespeare Library MS V.b.232
Thomas Trevelyon
Introduction by Heather Wolfe

One of the greatest treasures in the collection of the Folger Shakespeare Library, The Trevelyon Miscellany is a 400-year-old hand drawn and lettered book created by the skilled scribe and patternmaker Thomas Trevelyon. Borrowing words and images from English and European woodcuts, engravings, broadsides, almanacs, emblem books, and the Bible, Trevelyon created a rich and fascinating encyclopedia of daily life and thought in Shakespeare’s England.

Familiar scenes of domesticity and husbandry are intertwined with accounts of the rulers of England, descriptions of local fairs, the colleges of Oxford and Cambridge, astronomy according to Ptolemy, illustrations of the seasons, the nine muses and seven deadly sins, Old Testament history, household proverbs, alphabets, and embroidery patterns.

A massive volume (18 inches tall and weighing over 17 pounds), this monumental work is now available to be studied and enjoyed in a gorgeous facsimile edition, thanks to state-of-the-art conservation and high-resolution digitization.

Produced to commemorate the seventy-fifth anniversary of the Folger Shakespeare Library, this limited edition facsimile is printed on archival paper, Smyth sewn, and bound in cloth-wrapped boards with a reinforced spine and full-color dust jacket. In addition to the 594 pages illustrated by Trevelyon, the volume includes a new introduction and indexes to poetry, scripture, subjects, images, and Trevelyon’s sources.

Heather Wolfe is curator of manuscripts, Folger Shakespeare Library.

Distributed for Folger Shakespeare Library
Hale Woodruff, Nancy Elizabeth Prophet, and the Academy

Amalia K. Amaki and Andrea D. Barnwell

African American artists Hale Woodruff and Nancy Elizabeth Prophet both worked in Paris before becoming colleagues in Atlanta. When Woodruff began teaching drawing and painting at Atlanta University in 1931 he opened a new era of art instruction. After Prophet arrived to teach sculpture in 1934, the art offerings expanded exponentially. By the mid-1930s, the Coordinated Art Program at Atlanta University Center was the place in the southeast for African Americans to study art. This generously illustrated book considers the artists’ lives and their impact as teachers and mentors.

Hale Woodruff (1900–1980) was born in Cairo, Illinois. After briefly attending the Herron Art School and the Art Institute of Chicago, he took a job at the Senate Avenue YMCA in Indianapolis, where he met some of the leading figures of the time, including W. E. B. DuBois, Charles S. Johnson, Walter White, and Countee Cullen. After winning several prizes for his drawings, he left for Paris in 1927. When he joined the newly formed Atlanta University Center, he viewed teaching as his chance to impart a sense of cultural and social responsibility to his students and encouraged them to portray black experience in America honestly. The annual exhibition he initiated became the most important national exhibition for African American artists.

Nancy Elizabeth Prophet (1890–1960) was born and raised in Warwick, Rhode Island, and in 1918 became the first African American to graduate from the Rhode Island School of Design. In 1922 she went to Paris, where she studied under the acclaimed sculptor Victor Joseph Jean Ambrose Segoffin and received the prestigious Otto Kahn and Greenough prizes. She was associated with the New Negro Movement, which called on African American artists to learn from African practitioners and to develop their own cultural style. Her arrival in Atlanta added the three-dimensional component necessary for the Atlanta University Center to initiate a degree-granting program in art.

Amalia K. Amaki is the curator of the Paul R. Jones Collection and assistant professor of art and Black American studies at the University of Delaware. Andrea D. Barnwell is the director of the Spelman College Museum of Fine Art, Atlanta.

Published with Spelman College Museum of Fine Art

AMERICAN ART / AFRICAN AMERICAN STUDIES
February
144 pp., 121 illus., 92 in color, 8 x 11.5 in.
$40.00 cloth / £24.00 ISBN-13: 978-0-295-98693-7
The Prints of Roger Shimomura
A Catalogue Raisonné, 1968–2005
Emily Stamey with notes by the artist

Best known as a painter and theater artist, Roger Shimomura explores his Japanese American identity through a vibrant and provocative stylistic combination of twentieth-century American pop art and traditional eighteenth- and nineteenth-century Japanese woodblock prints. In his printed works, one discovers a number of firsts, among them the artist’s first examination of place; his first attempt to combat stereotypes by appropriating racist caricatures; and his first use of explicitly sexual imagery.

This catalogue raisonné is also a first. Featuring color reproductions of all the artist’s extant prints to date, along with notes by Shimomura about the creative and personal history behind particular images, this is the first publication to systematically examine a specific body of work within Shimomura’s larger oeuvre.

A native of Seattle, Shimomura completed his MFA at Syracuse University in New York, and then accepted a teaching position at the University of Kansas. Now retired, Shimomura still lives in Lawrence and remains engaged with the university. He has also made its Spencer Museum of Art the repository for his prints.

Emily Stamey’s introductory essay melds a chronological narrative of Shimomura’s printmaking career with insightful analyses of both specific images and the broader conceptual role of prints within his work. She traces the artist’s stylistic trajectory from his first Andy Warhol-inspired screen prints, made in the bathroom of his graduate student apartment in the late 1960s, to his most recent suite produced with master printer Michael Sims at the Lawrence Lithography Workshop. Within this narrative, Stamey examines the ways in which Shimomura’s prints relate to and stand apart from his paintings and theater performances.

Emily Stamey is a PhD candidate in art history and a Madison and Lila Self Graduate Fellow at the University of Kansas, Lawrence.

“I have consistently turned to printmaking when I needed a fresh direction or a recharge of my creative batteries.”
– Roger Shimomura

CONTEMPORARY ART / ASIAN AMERICAN STUDIES
May
152 pp., 188 illus., 179 in color, 9.5 x 10.5 in.
$28.95 paper / £17.99
ISBN-10: 0-295-98672-7

Published with Spencer Museum of Art, Lawrence, Kansas
Much has been said and written about the failure of U.S. intelligence to prevent the terrorist attacks on September 11, 2001, and its overestimation of Iraq’s weapons of mass destruction under Saddam Hussein. This book focuses instead on the central role that intelligence-collection systems play in promoting arms control and disarmament.

Ambassador Thomas Graham Jr. and Keith Hansen bring more than fifty combined years of experience to this discussion of the capabilities of technical systems, which are primarily based in space. Their history of the rapid advancement of surveillance technology is a window into a dramatic reconceptualization of Cold War strategies and policy planning. Graham and Hansen focus on the intelligence successes against Soviet strategic nuclear forces and the quality of the intelligence that has made possible accurate assessments of WMD programs in North Korea, Iran, and Libya. Their important insights shed a much-needed light on the process of verifying how the world harnesses the proliferation of nuclear arms and the continual drive for advancements in technology.

Ambassador Thomas Graham Jr. is chairman of the Cypress Fund for Peace and Security in Washington, D.C. He served as general counsel of the U.S. Arms Control and Disarmament Agency for fifteen years and was President Clinton’s special assistant for arms control, nonproliferation, and disarmament. Keith Hansen is consulting professor in international relations at Stanford University and has spent thirty-five years in U.S. national security deliberations and strategic nuclear arms control negotiations.

“Based on three decades of their involvement in the front lines of arms control negotiations, Graham and Hansen are superbly qualified to analyze the critical role of satellites in space and other national technical means in monitoring compliance with arms control treaties. They do that very well in this short and authoritative book that takes the reader on an informative tour of the broad repertoire of treaties that were designed to meet requirements for effective verification and that helped stabilize the U.S.-Soviet confrontation during the Cold War.” – Sidney Drell

“I could not imagine two authors better experienced to tell this important story, and to continue to tell it in more detail as declassification permits. Likewise, it is hard to come up with a better example of how good intelligence can generate the transparency which defined U.S. and Soviet stability in the latter part of the twentieth century.” – William O. Studeman

“Authors Graham and Hansen have done a superior job of explaining the contributions of intelligence to strategic arms control, the downfall of the Soviet Union, and the continuing contribution to our national security. The book is a tribute to those men and women who toiled long and hard to develop sophisticated collection systems and, likewise, those analysts who turned the collected data into usable intelligence.” – Evan Hineman
Koizumi Diplomacy

Japan’s Kantei Approach to Foreign and Defense Affairs

Tomohito Shinoda

Japan’s policymaking strategy in foreign and defense affairs changed dramatically in 2001 after Prime Minister Junichiro Koizumi took the helm of the long-ruling Liberal Democratic Party. Following a series of bland and short-lived prime ministers, Koizumi’s infusion of fresh energy into a tired and opaque party has been compared with Tony Blair’s successful revamping of New Labour in the U.K. Koizumi, however, had a weak power base in the party and limited diplomatic experience. How, then, was he able to exercise leadership?

Tomohito Shinoda analyzes the prime minister’s role in policymaking, focusing on the assistance he receives from the Kantei, or Cabinet Secretariat, the Japanese equivalent of the American president’s White House cabinet. Since 2001, the Japanese government’s center of gravity for foreign policy has shifted from the traditionally dominant Ministry of Foreign Affairs to the Kantei, which allowed Koizumi to exercise a top-down style of decision making. Following another decisive win in the election of 2005, he took an even more assertive leadership role in Asian diplomacy.

Through case studies and personal interviews with former prime ministers and cabinet secretaries, Shinoda looks at how Koizumi’s new system operates on a practical level – how, for example, major post-2001 anti-terrorism legislation has been initiated and prepared by the Kantei – and compares its successes and failures with those of the U.S. system. With frank and engaging commentary by former officials, this book makes a unique contribution to the understanding of contemporary Japanese political affairs.

Tomohito Shinoda is associate professor of international relations at the International University of Japan.
“Coll Thrush quite brilliantly weaves together accounts of the lived experiences of Native peoples in Seattle with the very different ways in which those experiences came to be recorded in white folklore and place-names and in the environmental fabric of Seattle’s cultural landscapes. The result is a tour de force.” – from the Foreword by William Cronon

“This is the best book, by far, that I have ever read about Indians and cities. Thrush’s excavation and analysis are deep and wide-ranging, his narrative impassioned and engaging. A fantastic contribution.” – Ned Blackhawk, author of Violence over the Land: Indians and Empires in the Early American West

“This book is a concerted effort to mobilize a new telling of history in order to reject what is essentially an ideological narrative of the past. Indian people, Thrush argues, were not simply part of the prehistory of the city, destined to give way before modernity. They were, in fact, active co-participants in its development. Well written and argued, this book forces readers to understand Seattle – and perhaps, by extension, other cities – in whole new ways.” – Philip Deloria, author of Playing Indian and Indians in Unexpected Places

In traditional scholarship, Native Americans have been conspicuously absent from urban history. Indians appear at the time of contact, are involved in fighting or treaties, and then seem to vanish, usually onto reservations. In Native Seattle, Coll Thrush explodes the commonly accepted notion that Indians and cities – and thus Indian and urban histories – are mutually exclusive, that Indians and cities cannot coexist, and that one must necessarily be eclipsed by the other. Native people and places played a vital part in the founding of Seattle and in what the city is today, just as urban changes transformed what it meant to be Native.

On the urban indigenous frontier of the 1850s, 1860s, and 1870s, Indians were central to town life. Native Americans literally made Seattle possible through their labor and their participation, even as they were made scapegoats for urban disorder. As late as 1880, Seattle was still very much a Native place. Between the 1880s and the 1930s, however, Seattle’s urban and Indian histories were transformed as the town turned into a metropolis. Massive changes in the urban environment dramatically affected indigenous people’s abilities to survive in traditional places. The movement of Native people and their material culture to Seattle from all across the region inspired new identities both for the migrants and for the city itself. As boosters, historians, and pioneers tried to explain Seattle’s historical trajectory, they told stories about Indians: as hostile enemies, as exotic Others, and as noble symbols of a vanished wilderness. But by the beginning of World War II, a new multiracial urban Native community had begun to take shape in Seattle, even as it was overshadowed by the city’s appropriation of Indian images to understand and sell itself.

After World War II, more changes in the city, combined with the agency of Native people, led to a new visibility and authority for Indians in Seattle. The descendants of Seattle’s indigenous peoples capitalized on broader historical revisionism to claim new authority over urban places and narratives. At the beginning of the twenty-first century, Native people have returned to the center of civic life, not as contrived symbols of a whitewashed past but on their own terms.

In Seattle, the strands of urban and Indian history have always been intertwined. Including an atlas of indigenous Seattle created with linguist Nile Thompson, Native Seattle is a new kind of urban Indian history, a book with implications that reach far beyond the region.

Coll Thrush is assistant professor of history at the University of British Columbia.
The San Francisco Bay Area is one of the world’s most beautiful cities. Despite a population of 7 million people, it is more greensward than asphalt jungle, more open space than hardscape. A vast quilt of countryside is tucked into the folds of the metropolis, stitched from fields, farms and woodlands, mines, creeks, and wetlands. In *The Country in the City*, Richard Walker tells the story of how the jigsaw geography of this greenbelt has been set into place.

The Bay Area’s civic landscape has been fought over acre by acre, an arduous process requiring popular mobilization, political will, and hard work. Its most cherished environments – Mount Tamalpais, Napa Valley, San Francisco Bay, Point Reyes, Mount Diablo, the Pacific coast – have engendered some of the fiercest environmental battles in the country and have made the region a leader in green ideas and organizations.

This book tells how the Bay Area got its green grove: from the stirrings of conservation in the time of John Muir to origins of the recreational parks and coastal preserves in the early twentieth century, from the fight to stop bay fill and control suburban growth after the Second World War to securing conservation easements and stopping toxic pollution in our times. Here, modern environmentalism first became a mass political movement in the 1960s, with the sudden blooming of the Sierra Club and Save the Bay, and it remains a global center of environmentalism to this day.

Green values have been a pillar of Bay Area life and politics for more than a century. It is an environmentalism grounded in local places and personal concerns, close to the heart of the city. Yet this vision of what a city should be has always been informed by liberal, even utopian, ideas of nature, planning, government, and democracy.

In the end, green is one of the primary colors in the flag of the Left Coast, where green enthusiasms, like open space, are built into the fabric of urban life.

Written in a lively and accessible style, *The Country in the City* will be of interest to general readers and environmental activists. At the same time, it speaks to fundamental debates in environmental history, urban planning, and geography.

Richard A. Walker is professor of geography and chair of the California Studies Center at the University of California, Berkeley. His publications include *The New Social Economy: Reworking the Division of Labor and The Conquest of Bread: 150 Years of California Agribusiness.*

Weyerhaeuser Environmental Books

**The Country in the City**

*The Greening of the San Francisco Bay Area*

Richard A. Walker

*Foreword by William Cronon*

“Walker has done in this book what essentially has never before been attempted by any other scholar for any other major American city: he has researched, analyzed, and narrated the evolving environmental politics of San Francisco from their origins in the nineteenth century to their explosive growth in the decades following the Second World War, right down to the present. … A first-rate piece of scholarship.”

– from the Foreword by William Cronon

“Walker has done a fantastic job of making both historical and contemporary urban environmental relationships engaging. The style is eloquent, pithy, and sometimes poetic. *The Country in the City* is an important contribution to urban environmental geography.”

– Lisa Benton-Short, author of *The Presidio, from Army Post to National Park*
Drawing boundaries around wilderness areas often serves a double purpose: protection of the land within the boundary and release of the land outside the boundary to resource extraction and other development. In *Drawing Lines in the Forest*, Kevin R. Marsh discusses the roles played by various groups – the Forest Service, the timber industry, recreationists, and environmentalists – in arriving at these boundaries. He shows that pragmatic, rather than ideological, goals were often paramount, with all sides benefiting.

After World War II, representatives of both logging and recreation use sought to draw boundaries that would serve to guarantee access to specific areas of public lands. The logging industry wanted to secure a guaranteed supply of timber, as an era of stewardship of the nation’s public forests gave way to an emphasis on rapid extraction of timber resources. This spawned a grassroots preservationist movement that ultimately challenged the managerial power of the Forest Service. The Wilderness Act of 1964 provided an opportunity for groups on all sides to participate openly and effectively in the political process of defining wilderness boundaries.

The often contentious debates over the creation of wilderness areas in the Cascade Mountains in Oregon and Washington represent the most significant stages in the national history of wilderness conservation since World War II: Three Sisters, North Cascades and Glacier Peak, Mount Jefferson, Alpine Lakes, French Pete, and the state-wide wilderness acts of 1984.

**Kevin R. Marsh** is assistant professor of history at Idaho State University in Pocatello.

*Weyerhaeuser Environmental Books*

> “*Drawing Lines in the Forest* offers insights that are relevant to all regions of the United States, and that arguably change the way we should think not just about wilderness, but about the much larger project of American land conservation in general.” – from the Foreword by **William Cronon**

> “By focusing on grassroots activism and the politics of boundary lines, Kevin Marsh has written a compelling case study of the postwar wilderness movement in the Pacific Northwest that will challenge scholars to rethink wilderness history more broadly.” – **Paul Sutter**, University of Georgia
No other developed area in the world matches the Puget Sound region’s combination of beauty, wealth, natural resiliency, and history of environmental concern. Saving Puget Sound develops a practical proposal to conserve the Puget Sound region’s most important ecosystems in the face of long-term population growth, drawing lessons that are relevant across the Northwest and in other parts of the country. It provides both a vision for conservation and a detailed review of the political and legal issues that must be at the core of any practical strategy to achieve it.

John Lombard is senior policy analyst at Steward and Associates, an environmental consulting firm, and at the Sustainable Fisheries Foundation, a nonprofit organization dedicated to the protection, enhancement, and wise use of fisheries resources in the Pacific Northwest. Previously he was King County coordinator for salmon recovery planning in the Lake Washington watershed.

Published with American Fisheries Society

“Saving Puget Sound includes a comprehensive history and analysis of environmental policy and law across a huge range of complex, knotty, and contentious topics: salmon management, forest management, water rights, treaty rights, and land use planning. The knowledge and work it represents are immense.” – William Dietrich, author of Natural Grace: The Charm, Wonder, and Lessons of Pacific Northwest Animals and Plants

“A refreshing blast of common sense that cuts through the feel-good politics and half-measures masquerading as salmon recovery policy.” – David R. Montgomery, author of King of Fish: The Thousand-Year Run of Salmon

“A John Lombard challenges us to take an honest look at the Sound as a whole. We’ve destroyed it bit by bit, as if one piece had nothing to do with the rest of it. This book helps us see and understand the big picture. I hope it will also inspire action – now.” – Kathy Fletcher, Executive Director, People for Puget Sound

“Cleaning up Puget Sound is our generation’s responsibility. We cannot run from this challenge; we cannot wait for others to lead the way. We must act now. We need critical thinkers like John Lombard if we are to solve the many layers of issues we face. I hope people listen very carefully to what John has to say.” – Ron Sims, King County Executive
Cookbooks tell stories. They open up the worlds in which the people who wrote and read them once lived. In the hands of a good historian, cookbooks can be shown to contain the markings of political, social, and ideological changes that we conventionally locate outside the kitchen. Cookbooks allow us to trace the course of empires, of social roles, and of new nations over time. Danish Cookbooks draws from three hundred years of cookbooks to trace the growth of a bourgeois consciousness, the development of domesticity and gendered spheres, and the evolution of nationalism and a specific Danish identity from the early seventeenth to the beginning of the twentieth century.

Like all prescriptive literature, cookbooks do not merely reflect the changes of the day but also constitute them. Historian Carol Gold reads recipes and cooking instructions for what they can tell us about literacy levels, division of labor in the kitchen and in society, and changes in the gendered aspects of publishing and using cookbooks. Gold explores the authors’ instructions for economic and hygienic housekeeping and their sentiments about Danish identity as spelled out in dishes and spices. Just as the Danish nation would manage the body politic, so women were exhorted to manage the house and ensure the family’s physical and moral health. Through the pages of cookbooks – in recipes, menus, and table settings – we can chart the growth of a nationalist Denmark and track the development of what it means to be a Dane.

Written with the ease of a veteran historian and in an accessible and engaging style, Danish Cookbooks will appeal to scholars in Scandinavian studies as well as in gender and women’s studies. It will also appeal to nonacademic readers interested in historical aspects of Danish nationalism and identity, women’s social history, and cookbooks and cooking.

Carol Gold is professor of history at the University of Alaska Fairbanks.

New Directions in Scandinavian Studies

“A tasty menu of Danish cultural delights served up through an enchanting historical narrative.” – Terje Leiren, University of Washington
Fieldwork Connections
The Fabric of Ethnographic Collaboration in China and America
Bamo Ayi, Stevan Harrell, and Ma Lunzy

The authors share their histories through personal stories; their aim is to entertain while addressing the process of ethnography and the dynamics of international and intercultural communication.

Bamo Ayi is an anthropologist and scholar of comparative religion. She is deputy director of the Foreign Affairs Department, State Nationalities Commission, and professor of philosophy at Central Nationalities University, Beijing. Stevan Harrell is an anthropologist and translator. He is professor of anthropology at the University of Washington and curator of Asian ethnology at the Burke Museum of Natural History and Culture. Ma Lunzy is an ethnologist, historian, author, and curator. He is deputy director of Liangshan Minorities Research Institute.

Fieldwork Connections tells the story of the intertwined research histories of three anthropologists working in Liangshan Yi Autonomous Prefecture, Sichuan, China, in the late twentieth century. Chapters are written alternately by a male American anthropologist, a male researcher raised in a village in Liangshan, and a female scholar from an elite Nuosu/Chinese family. As decades of mutual ethnographic research unfold, the authors enter one another’s narratives and challenge the reader to ponder the nature of ethnographic “truth.” The book begins with short accounts of the process by which each of the authors became involved in anthropological field research. It then proceeds to describe the research itself, and the stories begin to connect as they become active collaborators. The scene shifts in the course of the narrative from China to America, and the relationship between the authors shifts from distant, wary, and somewhat hierarchical to close, egalitarian, and reciprocal.

ANTHROPOLOGY / ASIAN STUDIES
June
384 pp., 55 illus., 3 maps, glossary, bibliog., index, 6 x 9 in.
$30.00 paper / £17.99
During William L. Dwyer’s fifteen-year tenure as a U.S. District Court judge, he presided over many complex and groundbreaking cases. In one of his most controversial rulings, he engaged environmentalists and the timber industry in a heavily publicized and emotionally fraught battle over the territory of the northern spotted owl, ultimately approving the bird for “threatened species” status and forcing the Forest Service to substantially reduce logging in owl-habitat areas.

Before his appointment to the district court in 1987, Dwyer had spent more than thirty years as a trial lawyer, never shying away from the most difficult cases. He argued the libel suit of accused Communist sympathizer John Goldmark; he represented newspaper employees in the contested proposal for a joint-operating agreement between the Seattle Times and Seattle Post-Intelligencer; and he brought a suit against baseball’s American League that resulted in the return of the Mariners to Seattle.

The fifteen speeches in this volume cover a span from 1978 to 2002 and reveal the breadth and scope of Dwyer’s legal wisdom. He championed libraries as keepers of our language, ideas, and history; he taught students the history and philosophy of litigation; and he challenged members of the legal profession to do more pro bono work. His respect for the rule of law and his belief in the necessary contribution of lawyers to society come through clearly in his own words, whether he was speaking to the American Library Association, the Federal Bar Association, or first-year law students. The volume includes several speeches that express Dwyer’s hopes for the American legal system. “If we use our heads,” Dwyer avers, “we have the collective ability to survive and to let the rest of life survive with us.”

William L. Dwyer (1929–2002) served as U.S. District Court judge for the Western District of Washington from 1987 to 2002. He was president of the Seattle King County Bar Association, member of the Board of Governors of the Washington State Bar Association, and a fellow of the American College of Trial Lawyers. His books include The Goldmark Case: An American Libel Trial and In the Hands of the People: The Trial Jury’s Origins, Triumphs, Troubles, and Future in American Democracy.

Meade Emory is emeritus professor of law, University of Washington School of Law. Stimson Bullitt, a Seattle lawyer, has been active in politics for many years and is the author of To Be a Politician.

Published with University of Washington School of Law
During the night of August 14, 1944, an Italian prisoner of war was lynched on the Fort Lawton army base in Seattle – a murder that shocked the nation and the international community. It was a time of deep segregation in the army, and the War Department was quick to charge three African American soldiers with first-degree murder, although there was no evidence linking them to the crime. Forty other black soldiers faced lesser charges over the incident, launching one of the largest and longest army trials of World War II.

In this harrowing story of race, privilege, and power, Jack Hamann explores the most overlooked civil rights event in American history. On American Soil raises important questions about how justice is carried out when a country is at war, offering vital lessons on the tensions between national security and individual rights.

Jack Hamann has been a news reporter, network correspondent, and documentary producer for more than two decades and has served most recently as Seattle bureau chief for The NewsHour with Jim Lehrer. He has won ten Emmy Awards for his work. On American Soil won the 2005 Investigative Reporters and Editors Book Award; previous winners include Bob Woodward, Seymour Hersh, and Neil Sheehan, among others.

V Ethel Willis White Books
Coming to Stay
A Columbia River Journey
Mary Dodds Schlick

*Coming to Stay* is the memoir of Mary Dodds Schlick, who in 1950 moved from the Midwest to the Colville Indian Reservation in north central Washington with her husband Bud, a forester for the Bureau of Indian Affairs. For over fifty years, she has maintained a close connection with the Native people of the Columbia River Plateau as a neighbor, journalist, teacher, and master basket maker on the Colville, Warm Springs, and Yakama reservations. These stories take place against a backdrop of change – from the uncertainty caused by federal efforts to terminate reservations in the 1950s through the growth of tribal self-determination that began in the 1970s. Schlick tells us about community and family, celebration and loss, and how she came to stay in the place she now calls home.

“*I can’t do this, I thought, as I pulled on my moccasins in the parking lot beside Wapato Longhouse. I wrapped the hightops tight around my ankles, tied them with their long deer hide strings, and, picking up my shawl, stepped from the car. I could hear the drums.*”

– Mary Dodds Schlick

*Mary Dodds Schlick* is the author of *Columbia River Basketry: Gift of the Ancestors, Gift of the Earth*. A master artist in the Oregon Traditional Arts Program, she received an Oregon Governor’s Arts Award in 1998.

*Published with Oregon Historical Society, Portland*

*New Titles*
Reading Portland

*The City in Prose*

Edited by John Trombold and Peter Donahue

*Reading Portland* is a literary exploration of the city’s past and present. In over eighty selections, Portland is revealed through histories, memoirs, autobiographies, short stories, novels, and news reports. This single volume gives voice to women and men; the colonizers and the colonized; white, Hispanic, African American, Asian American, and Indian storytellers; and lower, middle, and upper classes.

John Trombold’s Introduction addresses Portland’s contradictory nature as a providential city on a hill; a cultivated Victorian rose garden; a center for libertarian freedom, gambling, and prostitution; and a place for utopian aspiration. In the Preface, Peter Donahue considers the importance of region—particularly Portland’s urbanity and its hybrid population—on literature.

John Trombold teaches at Linfield College in McMinnville, Oregon. Peter Donahue teaches at Birmingham-Southern College in Alabama and is the author of many short stories and books, including the novel *Madison House*. Together, they edited *Reading Seattle: The City in Prose*.

*Published with Oregon Historical Society, Portland*

Authors include:

- Carl Abbott
- Kathryn Hall Bogle
- Kevin Canty
- Beverly Cleary
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- Ed Edmo
- Stewart Holbrook
- Lawson Fusao Inada
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- Elizabeth Woody
- and many more

LITERATURE

*February*

608 pp., 45 illus., bibliog., 6 x 9 in.

$26.95 paper / £15.99


ISBN-10: 0-295-98677-8
**The City’s Pleasures**  
*Istanbul in the Eighteenth Century*  
Shirine Hamadeh

*The City’s Pleasures* is the first historical investigation of the tremendous changes that affected the fabric and architecture of Istanbul in the century that followed the decisive return of the Ottoman court to the capital in 1703. These were spectacular times that witnessed the most extraordinary urban expansion and building explosion in the history of the city. Showing how architecture and urban form became involved in the representation and construction of a changing social order, Shirine Hamadeh reassesses the dominance of the paradigm of Westernization in interpretations of this period and challenges the suggestion that change in the eighteenth century could only occur by turning toward a now superior West. Drawing on a genre of Ottoman poetry written in celebration of the built environment and on a vast array of related textual and visual sources, Hamadeh demonstrates that architectural change was the result of a dynamic synthesis between internal and external factors, and closely mirrored the process of *décloisonnement* of the city’s social landscape.

Examining novel forms, spaces, and decorative vocabularies; changing patterns of patronage; and new patterns of architectural perception; *The City’s Pleasures* shows how these exposed and reinforced the internal dynamics that were played out between a society in flux and a state anxious to recreate an ideal system of social hierarchies. Profoundly hybrid in nature, the new architectural idiom reflected a growing permeability between elite and middle-class sensibilities, an unprecedented degree of receptivity to Western and Eastern foreign traditions, and a clear departure from the parameters of the classical canon. Innovation became the new operative doctrine. As the built environment was experienced, perceived, and appreciated by contemporary observers, it increasingly revealed itself as a perpetual source of sensory pleasures.

Shirine Hamadeh is assistant professor of art history at Rice University.

**Publications on the Near East**

Shirine Hamadeh is one of the most brilliant Islamic scholars of her generation.” – Gülru Necipoğlu, Aga Khan Professor of Islamic Art and Architecture, Harvard University

“The City’s Pleasures” masquerades as a book on eighteenth-century architecture in Istanbul, but it is, in fact, far more than that. It is, as the title suggests, a glimpse of a broad spectrum of life in the Ottoman capital during one of its most productive and lively periods through the lens of architecture.” – Walter G. Andrews, University of Washington

“Shirine Hamadeh offers compelling discussions of the conceptualization of urban/public space, the relationship between courtly and popular canons, the emergence of a leisure class with new tastes and aesthetic sensibilities, and the artistic exchanges between Europe and the Ottoman Empire in the eighteenth century.” – Sibel Bozdoğan, Harvard University and Bilgi University, Istanbul
The Story of Han Xiangzi
*The Alchemical Adventures of a Daoist Immortal*

Yang Erzeng
*Translated and Introduced by Philip Clart*

In this seventeenth-century Chinese novel, Han Xiangzi, best known as one of the Eight Immortals, seeks and achieves immortality and then devotes himself to converting his materialistic, politically ambitious Confucian uncle, Han Yu (a real historical figure), to Daoism. Written in lively vernacular prose interspersed with poems and songs, the novel takes its readers over vast distances across China, to the heavens, and into the underworld. Readers listen to debates among Confucians, Daoists, and Buddhists and witness trials of faith and the performance of magical feats. Similar in style, content, and vintage to the popular Buddhist novel *Journey to the West* (also known in English as *Monkey*), *The Story of Han Xiangzi* uses colorful characters, twists of plot, witty dialogue, and action suitable for a superhero comic book to convey its religious message – that worldly life is ephemeral and that true contentment can be found only through Daoist cultivation.

This is the first translation into any Western language of *Han Xiangzi quanzhuan* (literally, *The Complete Story of Han Xiangzi*). On one level, the novel is a delightful adventure; on another, it is serious theology. Although *The Story of Han Xiangzi*’s irreverent attitude toward the Confucian establishment prevented its being taken seriously by literary critics in imperial China, it has remained popular among Chinese readers for four centuries.

Philip Clart’s Introduction outlines the Han Xiangzi story cycle, presents Yang Erzeng in his social context, assesses the literary merits and religious significance of the text, and explores the theory and practice of inner alchemy. This unabridged translation will appeal to students of Chinese literature, readers who enjoy international fiction, and readers with an interest in Daoism.

Yang Erzeng (fl. 1590–1602) was a writer and publisher from the city of Hangzhou in southeastern China. Philip Clart is assistant professor of religious studies at the University of Missouri-Columbia.

“*The Story of Han Xiangzi* is simultaneously religious inspiration and literary play. It will surely attract a broad range of readers: religious seekers, those who are curious about exotic beliefs, and students of world literature. It should be in every substantial Asian studies collection.” – Robert E. Hegel, author of *The Novel in Seventeenth-Century China*

“Yang’s novel is a true treasure trove of Chinese mythological, mystic, and alchemistical traditions, and at the same time a rich anthology of Daoist didactic and mystical verse. Because of its many humorous touches, it remains a good read throughout.” – Wilt I. Idema, author of *The Red Brush: Writing Women in Imperial China*
Beyond Literary Chinatown
Jeffrey F. L. Partridge

The phenomenon of “literary Chinatown” – the ghettoization of Chinese American literature – was produced by the same dynamics of race and representation that ghettoized the Chinese American community into literal Chinatowns. In a 1982 response to reviews of Woman Warrior, Maxine Hong Kingston pinpointed the crux of the matter: “How dare they make their ignorance our inscrutability!”

Jeffrey F. L. Partridge examines the dynamic relationship between reader expectations of Chinese American literature and the challenges to these expectations posed by recent Chinese American texts. Arguing that authors like Kingston, Li-Young Lee, Gish Jen, Shawn Wong, Shirley Geok-lin Lim, and David Wong Louie are aware of their readers’ horizons and write to challenge those assumptions, Partridge demonstrates how their writings function as a potent medium of cultural transformation.

With attentive readings not only of literary texts but also of book reviews and publishers’ marketing materials, Partridge enables us to chart and to understand the changes in Chinese American literature and its reception in the past fifty years. Beyond Literary Chinatown demonstrates how Chinese American literature has come to negotiate the tensions between the expression of ethnic identity and a resistance to racialization.

Jeffrey F. L. Partridge has taught Asian American literature at the National University of Singapore, Central Connecticut State University, and the University of Connecticut. He currently coordinates the Liberal Arts and Sciences program for Capital Community College in Hartford, Connecticut.

Complicating Constructions
Race, Ethnicity, and Hybridity in American Texts
Edited by David S. Goldstein and Audrey B. Thacker

This volume of collected essays is an important contribution to contemporary understandings of race and ethnicity, offering truly multiethnic, historically comparative, and meta-theoretical readings of the literature and culture of the United States. Covering works by a diverse set of American authors – from Toni Morrison and James Weldon Johnson to Bret Harte and Maria Amparo Ruiz de Burton – these essays map a newly variegated terrain that refuses the distinction between “ethnic” and “nonethnic” literatures.

David S. Goldstein teaches at the University of Washington, Bothell. Audrey B. Thacker teaches at California Lutheran University and California State University, Northridge. Other contributors include Jesse Alemán, Ariel Balter, Olivia Castellano, AnnaMarie Christiansen, Georgina Dodge, Tracy Floreani, Joe Lockard, Edwin J. McAllister, Sheree Meyer, William Over, Jeffrey F. L. Partridge, Chauncey Ridley, Derek Parker Royal, Alexander W. Schultheis, Andrea Tinnenmeyer, and José L. Torres-Padilla.

“The essays in this volume achieve much that is original in the field: they raise provocative challenges to prevalent theoretical paradigms (e.g., whiteness theory, double-consciousness, models of immigration); they examine a broad range of canonical and obscure, high-literary and popular texts across historical periods; and they draw attention to the ways in which race and ethnicity are fluid, dynamic, contested, and historically malleable constructs.”
– Madhu Dubey, author of Signs and Cities: Black Literary Postmodernism

“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
Everyday Life and Consumer Culture in Eighteenth-Century Damascus
James Grehan

Damascus was for centuries a center of learning and commerce. Drawing on the city’s dazzling literary tradition – a rich collection of poetry, chronicles, travel accounts, and biographical dictionaries – as well as on Islamic court records, James Grehan explores the material culture of premodern Damascus, reconstructing the economic infrastructure, social customs, and private consumer habits that dominated this cosmopolitan hub in the 1700s. He sketches a lively history of diet, furniture, fashion, and other aspects of daily life, providing an unusual and intimate account of the choices, constraints, and compromises that defined consumer behavior.

“Grehan breaks new ground in Middle Eastern historiography. There is no work that deals in detail, and also with depth and insight, with consumer culture in the Middle East like Graham’s work. This work is a truly pioneering effort in this field.” – Adbu-Karim Rafeq, The College of William and Mary

“An extraordinarily well-researched and well-written work that promises to make a unique contribution in Middle Eastern Studies. Grehan presents a very engaging picture of how the residents of Damascus lived in the eighteenth century.” – Reşat Kasaba, University of Washington

James Grehan is assistant professor of history at Portland State University.

Publications on the Near East

Writing and Law in Late Imperial China
Crime, Conflict, and Judgment
Edited by Robert E. Hegel and Katherine Carlitz

In this fascinating, multidisciplinary volume, scholars of Chinese history, law, literature, and religions explore the intersections of legal practice with writing in many different social contexts. They consider the overlapping concerns of legal culture and the arts of crafting persuasive texts in a range of documents including crime reports, legislation, novels, prayers, and law suits. Their focus is the late Ming and Qing periods (c. 1550–1911); their documents range from plaints filed at the local level by commoners, through various texts produced by the well-to-do, to the legal opinions penned by China’s emperors.

Writing and Law in Late Imperial China explores works of crime-case fiction, judicial handbooks for magistrates and legal secretaries, popular attitudes toward clergy and merchants as reflected in legal plaints, and the belief in a parallel, otherworldly judicial system that supports earthly justice.

“Writing and Law in Late Imperial China makes an important contribution to Chinese legal history. Apart from the original research on which many of the essays are based, its turn to literary methodologies in the study of law yields not only new information about late imperial law in China, but new kinds of knowledge about it.” – Teemu Ruskola, American University

Robert E. Hegel is Liselotte Dieckmann Professor of Comparative Literature at Washington University in St. Louis. Katherine Carlitz is adjunct professor of Chinese literature at the University of Pittsburgh. Other contributors include Thomas Buoye, Pengsheng Chiu, Mariam Epstein, Yasuhio Karasawa, Paul R. Katz, Mark McNicholas, Jonathan Ocko, James St. André, Janet Theiss, and Daniel Youd.

Asian Law Series
The Rebel Den of Nùng Trí Cao

Loyalty and Identity along the Sino-Vietnamese Frontier

James A. Anderson

The Rebel Den of Nùng Trí Cao examines the rebellion of the eleventh-century Tai chieftain Nùng Trí Cao (ca. 1025–1055), whose struggle for independence along Vietnam’s mountainous northern frontier was a pivotal event in Sino-Vietnamese relations. Trí Cao’s revolt occurred during Vietnam’s earliest years of independence from China and would prove to be a vital test of the Vietnamese court’s ability to confront local political challenges and maintain harmony with its powerful northern neighbor.

Trí Cao established his first kingdom in 1042, at the age of seventeen, but was captured by Vietnamese troops. After his release in 1048, he announced the founding of a second kingdom, but an attack by Vietnamese forces drove him to flee into Chinese territory. Trí Cao made his final attempt in 1052, proclaiming a new kingdom and leading thousands of his subjects in a revolt that swept across the South China coast. But within a year, Chinese imperial troops had forced him to flee to the nearest independent kingdom. Official Chinese and Vietnamese accounts of the rebel leader’s end vary: according to the Chinese, the ruler of the independent kingdom had Trí Cao executed, but in popular accounts, Trí Cao was granted safe passage into northern Thailand, where his descendants are said to flourish today.

Scholar James Anderson places Trí Cao in context by exploring the Sino-Vietnamese tributary relationship and the conflicts that engaged both the Song and Vietnamese courts. The Rebel Den of Nùng Trí Cao reconstructs the series of negotiations that took place between border communities and representatives of the imperial courts, examining the ways in which Tai and other ethnic groups deftly navigated the unstable political situation that followed the demise of China’s cosmopolitan Tang dynasty. Though his rebellion was ill-fated, Trí Cao is, almost a thousand years later, still worshipped in temples along the Sino-Vietnamese border, and his memory provides a point of unity for people who have become separated by modern political boundaries.

James A. Anderson is professor of history at the University of North Carolina at Greensboro.
Educators whose work is represented in this volume ask their students to grapple with one of the grand horrors of the twentieth century and to accept the responsibility of building a more just, peaceful world (tikkun olam). The first section of Testimony, Tensions, and Tikkun can be read as an injunction to teach and act in a manner consistent with a profound cautionary message: that there can be no tolerance for moral neutrality about the Holocaust, and that there is no subject in the humanities or social sciences where its shadow has not reached. The second section is devoted to the process and nature of students’ learning. A “Holocaust course” refers to an instructional offering that may focus entirely on the Holocaust; may serve as a touchstone in a larger program devoted to genocide studies; or may constitute a unit within a wider curriculum, including art, literature, ethics, history, religious studies, jurisprudence, philosophy, theology, film studies, Jewish studies, German studies, composition, urban studies, or architecture. It may also constitute a main thread that runs through an interdisciplinary course.

For the educators represented here, teaching itself is testimony. The story of the Holocaust is one that the world will fail to master at its own peril.

Myrna Goldenberg is professor emerita, Montgomery College, Maryland. Rochelle L. Millen is professor of religion at Wittenberg University, Springfield, Ohio. Other contributors include Beth Hawkins Benedix, Timothy A. Bennett, David R. Blumenthal, Stephen Feinstein, Donald Felipe, Leonard Grob, Marilyn J. Harran, Henry F. Knight, Paul A. Levine, Juergen Manemann, Rachel Rapperport Munn, Tam Parker, David Patterson, Didier Pollefeyt, Amy Shapiro, Stephen D. Smith, and Laurinda Stryker.

Pastora Goldner Series in Post-Holocaust Studies

Testimony, Tensions, and Tikkun
Teaching the Holocaust in Colleges and Universities
Edited by Myrna Goldenberg and Rochelle L. Millen

In the history of Korea, the nineteenth century is often considered an age of popular rebellions. Scholarly approaches have typically pointed to these rebellions as evidence of the progressive direction of the period, often using the theory of class struggle as an analytical framework. In Marginality and Subversion in Korea, Sun Joo Kim argues that a close reading of the actors and circumstances involved in one of the century’s major rebellions, the Hong Kyŏngnae Rebellion of 1812, leads instead to more complex conclusions.

Drawing from primary sources in Korean, Japanese, and classical Chinese, this book is the most extensive study in the English language of any of the major nineteenth-century rebellions in Korea. Kim explores the role of embittered local elites in providing vital support in the early stages to spur social change that would benefit these elites as much as the peasant class. Later, however, many of these same elites would rally to the side of the state, providing military and material contributions to help put down the rebellion.

This sophisticated, groundbreaking study will be essential reading for historians and scholars of Korean studies, as well as those interested in early modern East Asia, social transformation, rebellions, and revolutions.

“Kim argues convincingly that it was neither desperate peasants nor ambitious new economic forces but rather traditional local elites, frustrated by their marginalization from the center and by government policies that threatened to undermine both their status and their financial well-being, who plotted and carried out the rebellion.”

– John B. Duncan, UCLA

Sun Joo Kim is associate professor of Korean history at Harvard University.

Korean Studies Series of the Henry M. Jackson School of International Studies

Marginality and Subversion in Korea
The Hong Kyŏngnae Rebellion of 1812
Sun Joo Kim

ASIAN STUDIES / HISTORY
April
304 pp., 6 illus., 3 maps, 11 tables, glossary, notes, bibliog., index, 6 x 9 in.
$50.00 cloth / £30.00 ISBN-13: 978-0-295-98684-5
ISBN-10: 0-295-98684-0

Testimony, Tensions, and Tikkun
Teaching the Holocaust in Colleges and Universities
Edited by Myrna Goldenberg and Rochelle L. Millen

JEWISH STUDIES / EDUCATION
April
336 pp., 5 illus., notes, index, 6 x 9 in.
$50.00 cloth ISBN-13: 978-0-295-98687-6
“Sometimes I surprise myself. I am always looking for some mysterious in-between place where ideas and images come together to show me a new, exciting path to follow.”

– Elizabeth Sandvig

Much of Elizabeth Sandvig’s work has dealt with the transitory and fragile qualities of nature. Using materials that include cast polyester resin, aluminum and polyester screen, nylon thread, and silicon gels, she has emphasized a sense of layered transparency, creating a shifting visual energy affected by light and position.

Throughout her career Sandvig has painted her version of Edward Hick’s nineteenth-century fantasy, The Peaceable Kingdom. The Hicks theme is, as she observed, “an excellent excuse to paint animals,” but it is also an ordering principle, an opportunity to make marks that matter, amplified by orchestrated tones. Her animals owe allegiance only to the function their figures serve in fields of colored light.

Born in Seattle, Elizabeth Sandvig is one of the Pacific Northwest’s most respected artists. She has been artist-in-residence at the Pilchuck Glass School and the Centrum Foundation, and she has taught generations how to make monoprints and woodcuts.

Regina Hackett is art critic for the Seattle Post-Intelligencer.

Published with Francine Seders Gallery, Seattle

Memorial to a passing era? Mistress to history? Illustration of popular legend? Where is the art in traditional narrative western art? Is it kitsch or kunst? Six writers on art and popular culture survey the terrain of western art in the twenty-first century, tracing and refining its boundaries in the areas of aesthetics and national identity. Their sharp-eyed observations support a newly emerging history of western art that places it in a social, psychological, and political – as well as aesthetic – context. The result is a refreshing, vigorous, and substantial contribution in America art history.

Peter M. Hassrick is director of the Denver Art Museum’s Institute of Western American Art. The other contributors include Brian W. Dippie, Erika Doss, Patricia Limerick, Angela Miller, Martha A. Sandweiss, and William H. Truettner.

Western Passages
Published with Institute of Western American Art, Denver Art Museum

Peter Hackett

Redrawing Boundaries
Current Issues in Western American Art
Peter Hassrick et al.

I Surprise Myself
The Art of Elizabeth Sandvig
Regina Hackett
Afterword by Sean Elwood

CONTEMPORARY ART
April
64 pp., 35 color illus., 8 x 10 in.
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ART HISTORY / WESTERN HISTORY
March
80 pp., 90 color illus., 9 x 12 in.
$22.50 paper / £13.99
ISBN-10: 0-295-98711-1
The Transforming Image  
**Painted Arts of Northwest Coast First Nations**  
Bill McLennan and Karen Duffek

Struck by the dynamic character of a nineteenth-century Northwest Coast painted chest that he had walked past many times at the museum where he worked, Bill McLennan decided to photograph it for closer study. Infrared film produced surprising results. Painted areas that had been obscured with a patina of oils and soot could now be clearly seen, as the complete painting emerged from beneath the weathered surface. With this find, the Image Recovery Project was born, whose object was to produce a database of infrared photographs of historical Northwest Coast paintings. *The Transforming Image* brings together some of the most intriguing images, many revealed for the first time since the objects were collected at the beginning of the twentieth century.

Bill McLennan is project manager for the UBC Museum of Anthropology. Karen Duffek is the author of *Bill Reid: Beyond the Essential Form.*

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Embroidery from Afghanistan  
Sheila Paine

*Embroidery from Afghanistan* is varied, rich, and sumptuous. This book focuses on over thirty pieces and explores the embroidery of different tribes and their geographical regions. Illustrated in full color and in detail, the textiles included will provide designers at all levels with inspiration for the use of color and pattern in their own designs.

In her introduction, Sheila Paine sets the pieces in their social and cultural contexts and investigates the shared traditions of the various tribes. The costumes of men, women, and children are illustrated, as are embroideries for the home and yurt, domestic animals, and precious possessions. Information on decorative techniques, patterning, and stitching is included, together with a technical glossary that supports the main text.

Sheila Paine is the author of *Embroidery from India and Pakistan.*

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Embroidery from Palestine  
Shelagh Weir

This book focuses on the spectacular embroidery that flourished in rural Palestine in the nineteenth century and the first half of the twentieth. During this period Arab village women embellished their ceremonial costumes with a variety of materials and techniques: lustrous silk floss embroidery, intricate cord couching, taffeta and satin patchwork. Embroidery styles varied throughout the country, so that each garment was both a work of art and an expression of village and regional identity.

Shelagh Weir outlines the cultural context in which this beautiful work was produced, describes the main types of ornamentation, and explains how and why fashions changed through time. Over twenty pieces are illustrated in full and in detail, with captions identifying their provenances and highlighting their most important aesthetic features. Also provided are a glossary of terms and suggestions for further reading. Designers and artists cannot fail to be inspired by the striking colors and patterns of this superb example of human creativity.

Shelagh Weir, former curator for Middle Eastern ethnography at the British Museum, is the author of *Spinning and Weaving in Palestine.*

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88 pp., 100 color illus., glossary, 8.5 x 9 in.  
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China and Iran
Ancient Partners in a Post-Imperial World
John W. Garver

In recent years, Iran’s nuclear aspirations have dominated its relations with the United States and Europe. China stands as Iran’s staunchest ally on the UN Security Council, as well as its primary source of advanced technology and military assistance, built on centuries of close economic relations. Successive governments of these two ancient and proud nations have reaffirmed their common interests in seeking an Asia free of Soviet expansionism and U.S. unilateral domination.

John W. Garver charts the evolution of Sino-Iranian relations through several phases, including Iran under the shah, the 1979 revolution, and the Iran-Iraq war. China and Iran also explores the contentious debates over Iran’s nuclear programs and China’s role in assisting these programs and supporting Iran’s efforts to modernize its military and oil industry infrastructure.

“The first of its kind, Garver’s timely book combines exciting insights on politics, ideology, Islam, and energy, as well as military and nuclear policy. This will be the standard work for some time to come.”
– Yitzhak Shichor, University of Haifa

“These rigorous, refreshing, innovative insights on the intricacies of regional politics are likely to recast our thinking on power relationships in Asia and the Middle East.”
– Saaed Shafqat, Columbia University

“A tour de force of the highest importance to U.S. policymakers and scholars alike.”
– Ambassador Thomas Graham Jr.

John W. Garver is professor of international affairs at the Georgia Institute of Technology. Among his previous books are Protracted Contest: Sino-Indian Rivalry in the Twentieth Century and Face Off: China, the United States, and Taiwan’s Democratization.

The Odyssey of China’s Imperial Art Treasures
Jeannette Shambaugh Elliott with David Shambaugh

The Odyssey of China’s Imperial Art Treasures traces the 3,000-year history of the emperor’s imperial collection, from the Bronze Age to the present. The tortuous history of these treasures involves a succession of dynasties, invasion and conquest, and civil war, resulting in valiant attempts to rescue and preserve the collection. Throughout history, different Chinese regimes used the imperial collection to bolster their own political legitimacy, domestically and internationally.

The narrative follows the gradual formation of the Peking Palace Museum in 1925, its hasty fragmentation as large parts of the collection were moved perilously over long distances to escape wartime destruction, and finally its formal division into what are today two Palace Museums – one in Beijing, the other in Taipei.

Enlivened by the personalities of those who cared for the collection, this textured account of the imperial treasures highlights magnificent artworks and their arduous transit through politics, war, and diplomatic reconciliations. Over the years, control of the collections has been fiercely contested, from early dynasties through Mongol and Japanese invaders to Nationalist and Communist rivals – a saga that continues today. This first book-length investigation of the imperial collections will be of great interest to China scholars, historians, and Chinese art specialists. Its tales of palace intrigue will fascinate a wide variety of readers.

Jeannette Shambaugh Elliott (1912–96) was a Sinologist and art collector. David Shambaugh is professor and director of the China Policy Program in the Elliott School of International Affairs at George Washington University.

A Samuel and Althea Stroum Book
Shaping the Lotus Sutra
Buddhist Visual Culture in Medieval China
Eugene Y. Wang

The Lotus Sutra has been the most widely read and most revered Buddhist scripture in East Asia since the third century. The miracles and parables in the “king of sutras” inspired a variety of images in China, in particular the sweeping compositions known as transformation tableaux that developed between the seventh and ninth centuries. Surviving examples painted on cave walls or carved in relief on Buddhist monuments depict celestial journeys, bodily metamorphoses, cycles of rebirth, and the achievement of nirvana.


“Shaping the Lotus Sutra ranges over a dazzling array of topics, all of them fascinating and all tied to the central goal of illuminating the visual logic of medieval Buddhist art.” – Robert E. Harrist Jr., Columbia University

Eugene Y. Wang is Gardner Cowles Associate Professor of History of Art and Architecture, Harvard University.

Stories to Caution the World
Compiled by Feng Menglong
Translated by Shuhui Yang and Yunqin Yang

Stories to Caution the World is the first complete translation of Jingshi tongyan, the second of Feng Menglong’s three collections of stories which were pivotal in the development of Chinese vernacular fiction. These tales, whose importance in the Chinese literary canon and in world literature is without question, have been compared to Boccaccio’s Decameron and the stories of A Thousand and One Nights.

“The stories… are not only entertaining but also valuable sources of information on daily life and culture in Ming-dynasty China.” – Choice

Feng Menglong (1574–1646) is best known for his three collections of vernacular stories, now commonly known as the Sanyan.


A Ming Dynasty Collection, Volume 2

Speaking Havoc
Social Suffering and South Asian Narratives
Ramu Nagappan

Speaking Havoc investigates how literary and cinematic fictions intervene in the politics and reception of social suffering. Amitav Ghosh’s modernist novel The Shadow Lines (1988), A Fine Balance (1995) by Rohinton Mistry, the short stories of Saadat Hasan Manto, Salman Rushdie’s postmodernist novel Shame (1983), and the “spectacular” films of Maniratnam each bear witness to social violence in South Asia. These works confront squarely the catastrophes and innumerable minor tragedies that arise from clashes among religious and ethnic communities.

Focusing on central events such as the Partition of 1947, the assassination of Indira Gandhi in 1984, and more recent religious conflicts between India and Pakistan, Nagappan demonstrates the differing ways that narratives engage the political violence that has marked the last fifty years of South Asian history.

Ramu Nagappan is an instructor and coordinator of Interdisciplinary Studies in Medicine and the Humanities in the School of Medicine, University of California, San Francisco.

Literary Conjugations

ASIAN ART
February
Orig. pub. 2005. 512 pp., 160 illus., 24 in color, glossary, notes, bibliog., index, 7 x 10 in.
$60.00s / £36.00  ISBN-13: 978-0-295-98685-2

ASIAN STUDIES / LITERATURE
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256 pp., 3 illus., notes, bibliog., index, 5.5 x 9 in.
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Also available:
$45.00s cloth / £32.00  ISBN-13: 978-0-295-98488-9
ISBN-10: 0-295-98488-0
States of Nature
Conserving Canada’s Wildlife in the Twentieth Century
Tina Loo

If Canadian conservationists had had their way at the turn of the twentieth century, their country would have been the place Americans looked to when they sang yearningly of a home where the buffalo roamed. The country’s treatment of wildlife became a way for some Canadians to distinguish themselves from their southern neighbors. For others, it embodied a different kind of ecological consciousness, one that reconciled human needs with those of wildlife. For them, Canada could be home to people as well as a place where wild things lived and played.

*States of Nature* is the first book to tell the story of efforts to save Canada’s wildlife, looking at the changing substance, aims, and impacts of the conservation initiatives undertaken by government as well as private organizations and individuals during the twentieth century, before the emergence of the modern environmental movement.

Tina Loo is a professor of history at the University of British Columbia.

ENVIRONMENTAL STUDIES
February
U.S. rights only
320 pp., 37 photos, 1 map, 6 x 9 in.
$29.95 paper

Wilderness Forever
Howard Zahniser and the Path to the Wilderness Act
Mark Harvey
Foreword by William Cronon

As a central figure in the American wilderness preservation movement in the mid-twentieth century, Howard Zahniser (1906–1964) was the person most responsible for the landmark Wilderness Act of 1964. In this deeply researched and affectionate portrait, Mark Harvey brings to life this great leader of environmental activism.

Zahniser worked for the Bureau of Biological Survey (a precursor to the Fish and Wildlife Service) and the Department of the Interior, wrote for *Nature* magazine, and eventually managed the Wilderness Society and edited its magazine, *Living Wilderness*. His eloquent definition of wilderness, which still serves as a central tenet for the Wilderness Society: “an area where the earth and its community of life are untrammled by man, where man himself is a visitor who does not remain.”

Mark Harvey is professor of history at North Dakota State University in Fargo. He is the author of *A Symbol of Wilderness: Echo Park and the American Conservation Movement*.

ENVIRONMENTAL STUDIES / BIOGRAPHY
February
Orig. pub. 2005. 328 pp., 32 photos, index, 6 x 9 in.
$24.95 paper

Profiting from the Plains
The Great Northern Railway and Corporate Development of the American West
Claire Strom

*Profiting from the Plains* looks at two inextricably linked historical movements in the United States: the westward expansion of the Great Northern Railway and the agricultural development of the northern plains. Claire Strom explores the persistent, idiosyncratic attempts by the Great Northern to boost agricultural production along its rail routes from St. Paul to Seattle between 1878 and 1917. Lacking a federal land grant, the Great Northern could not make money through land sales like other railways. It had to rely on haulage to make a profit, and the greatest potential for increasing haulage lay in farming.

The energetic and charismatic owner of the Great Northern Railway, James J. Hill, spearheaded most of the initiatives undertaken by his corporation to boost agricultural production. As the first scholarly examination of Hill’s agricultural enterprises, *Profiting from the Plains* makes an important contribution to western and environmental history.

Claire Strom is assistant professor of history, North Dakota State University, Fargo.

WESTERN HISTORY
Orig. pub. 2003. 240 pp., 30 photos, 4 maps, notes, bibliog., index, 6 x 9 in.
$25.00s paper / £14.99
ISBN-10: 0-295-98663-8
Rethinking Domestic Violence
Donald G. Dutton

Rethinking Domestic Violence reviews research in the area of intimate partner violence. The research crosses disciplinary lines, including social and clinical psychology, sociology, psychiatry, criminology, and criminal justice research. Since the area of intimate partner violence is so heavily politicized, Dutton tries to steer through conflicting claims by assessing the best research methodology. As a result, he comes to some new conclusions about intimate partner violence.

After 20 years of viewing intimate partner violence as generated by gender and focusing on a punitive “law and order” approach, Dutton now argues that this approach must be more varied and flexible. Treatment providers, criminal justice systems personnel, lawyers, and researchers have indicated the need for a new view of the problem – one less invested in gender politics and more open to collaborative views and interdisciplinary insights.

Donald G. Dutton is a professor of psychology at the University of British Columbia.

Distributed for UBC Press

Wild Flowers
Emily Carr

In this delightful collection, beloved artist and writer Emily Carr (1871–1945) celebrates wild flowers and shrubs. She wrote these 21 vignettes and short stories later in life, and they rekindled in her strong childhood memories of springtime flowers and blossoms. To Emily Carr, “buttercup yellow” declares “Spring is here,” mock-orange blossoms are every bit as good as the real ones, lady’s-slipper has a “dainty jauntiness that dances out of leaf mold,” and “trillium is opulent, each flower a queen in her own right.”

Wild Flowers is illustrated with beautiful, finely-detailed watercolors of wild plants by Emily Woods, one of Carr’s childhood drawing teachers in Victoria. Archivist and historian Kathryn Bridge introduces this previously unpublished manuscript and then concludes with a short essay on how Emily Carr wrote Wild Flowers, giving it context within the body of her writings.

Royal BC Museum
Distributed for UBC Press

The Legacy
Tradition and Innovation in Northwest Coast Indian Art
Peter L. Macnair, Alan L. Hoover, and Kevin Neary

A classic book on Native American art and culture is back in print, in a new edition that includes updates to the artists’ biographies and Native American names. The Legacy is so much more than an elegant art book. It is a delightful and informative guide to the continuing Native American artistic traditions. A spectacular selection of color photographs displays the work of 39 artists, and the authors present a detailed analysis of the culture that inspired their work. The authors also discuss the social function of the artists’ work, and the different styles, techniques, and materials used to create them. Since it first appeared in print in 1984, The Legacy has been reprinted a dozen times and sold more than 25,000 copies. This enduring tribute to contemporary Northwest Coast Native American art is an important guide for both scholar and novice.

Royal BC Museum
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PSYCHOLOGY / GENDER STUDIES
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February
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ISBN-10: 0-7726-5453-0

NATIVE AMERICAN ART
May
196 pp., 270 illus., 110 in color, 9 x 9 in.
U.S. rights only
$36.95 paper
ISBN-10: 0-7726-5609-6
Amphibians and Reptiles of British Columbia
Brent M. Matsuda, David M. Green, and Patrick T. Gregory

This new book is a revised and updated edition of two popular handbooks, combined into one. Matsuda, Green, and Gregory describe 22 species of amphibians and 17 species of reptiles, along with details on their biology, habits, breeding, and distribution. This useful handbook contains general information on the biology of amphibians and reptiles, fossil history, snake venoms and amphibian toxins, mating and reproductive behavior, physical development and metamorphosis, relationships with humans, and much more.

Written in the same easy-to-read style as the 1984 editions, Amphibians and Reptiles includes detailed illustrations of the established species, including many new drawings and color photographs.

Brent M. Matsuda is an environmental consultant in Davis, California. David M. Green is director of the Redpath Museum at McGill University. Patrick T. Gregory is a professor of biology at the University of Victoria.

Royal BC Museum Handbook
Distributed for UBC Press

HISTORY / FORESTRY
February
302 pp., 98 illus., 3 maps, notes, bibliog., index, 6 x 9 in.
U.S. rights only
ISBN-10: 0-7726-5460-3

Up-Coast
Forests and Industry on British Columbia’s North Coast, 1870–2005
Richard A. Rajala

In this first comprehensive history of British Columbia’s central and north-coast forest industry, Richard Rajala integrates social, political, and environmental themes in depicting the relationship of coastal people and communities to the forest. He describes a tradition of activism against economic and political injustices and recounts the protests of First Nations, unions, and communities against corporate exploitation of labor and resources. In addressing the modern era of land claims, environmentalism, and capital-flight, Rajala arrives at the unresolved struggle for a more equitable and sustainable human relationship with British Columbia’s forests.

Richard A. Rajala teaches history at the University of Victoria. He is the author of Clearcutting the Pacific Rain Forest, winner of the Forest History Society’s Charles A. Weyerhaeuser Award.

Royal BC Museum
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NATURAL HISTORY / GUIDE BOOKS
June
176 pp., color illus., 5.5 x 8.5 in.
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NATURAL HISTORY / GUIDE BOOKS
February
272 pp., color illus., 5.5 x 8.5 in.
U.S. rights only
ISBN-10: 0-7726-5448-4
Good Intentions Gone Awry
_Emma Crosby and the Methodist Mission on the Northwest Coast_
Jan Hare and Jean Barman

_Good Intentions Gone Awry_ chronicles the experiences of a missionary wife through the letters of Emma Crosby to her family and friends in Ontario. Her husband, Thomas Crosby, came to Fort Simpson, near present-day Prince Rupert, in 1874 to set up a mission among the Tsimshian people. The authors critically examine Emma’s sincere convictions about mission work and the running of the Crosby Girl’s Home, later a residential school. They also examine the roles of Native and mixed-race intermediaries who made possible the feats attributed to Thomas Crosby.

Jan Hare (Anishinaabe) teaches in the Department of Language and Literacy Education at the University of British Columbia. Jean Barman taught for many years in the Department of Educational Studies at the University of British Columbia.

_Distributed for UBC Press_

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National Visions, National Blindness
_Canadian Art and Identities in the 1920s_
Leslie Dawn

In the 1920s a complex set of relationships linked the construction of a unified Canadian identity to England, to the depiction of the landscape as an imagined national geography in the works of the Group of Seven, and to the image of the “Indian” as a disappearing race. Leslie Dawn unravels these connections by revisiting and radically revising the understanding of several well-known events and rescuing others from obscurity.

Leslie Dawn is professor of art at the University of Lethbridge.

_Distributed for UBC Press_

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Switchbacks
_Art, Ownership, and Nuxalk National Identity_
Jennifer Kramer

_Switchbacks_ explores how the Nuxalk of Bella Coola, British Columbia, negotiate complex questions about cultural heritage and the selling and buying of Nuxalk art. Based on participant observation in artists’ studios, homes, and the Nuxalk-run band school’s cultural education classes, Jennifer Kramer charts the fluid character of tangible material culture (such as masks and other regalia) and intangible material culture (such as songs and dances). In addition, she analyzes the Nuxalk ambivalent reactions to ownership, appropriation, and repatriation of Nuxalk culture, likening their response to “switchbacks” on a mountain road.

Jennifer Kramer is assistant professor of cultural anthropology and curator of Northwest Coast ethnology at the Museum of Anthropology, University of British Columbia.

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Makishi
Mask Characters of Zambia
Manuel Jordán

In *Makishi*, Manuel Jordán reveals the beauty and complexity of the remarkable masquerade traditions of the Chokwe, Mbunda, Lunda, Lwena/Luvale, and Luchazi peoples who live in the “Three Corners” region of northwestern Zambia, northeastern Angola, and southwestern Democratic Republic of the Congo. The distinct yet overlapping mask types and styles used by these groups reflect their continual interaction and demonstrate the constant reformulation of visual and performance genres. Relations among peoples of the “Three Corners” are further complicated by recent refugee flows, and the masquerades that Jordán considers and vividly illustrates in his field photographs reflect histories of compromise and creative tension, as well as contemporary struggles for survival.

While exquisite masks drawn from the Fowler Museum’s collections demonstrate long use, Jordán shows how new characters can be created within earlier categories, so that basic dramatic plots are preserved while reference is made to new technologies, foreign encounters, and the dynamics of social interaction in a rapidly changing world. In many ways, as the author astutely argues, the masks are a performative mechanism used to explain, cope with, and, often enough, celebrate life’s most difficult transitions and transformations. *Makishi* vibrantly documents the ability of theater to perpetuate tradition while providing an adaptive leading edge.

Manuel Jordán is the Phyllis Wattis Curator of the Arts of Africa, Oceania, and the Americas at the Iris and B. Gerald Cantor Center for Visual Arts at Stanford University.

Fowler in Focus
*Distributed for the Fowler Museum at UCLA*
New World / New Words
Recent Writing from the Americas – A Bilingual Anthology

Edited by Thomas Christensen
Foreword by Gregory Rabassa

This fully bilingual (Spanish/English) anthology of Latin American literature showcases the region’s enormous vitality and variety of writing. New World/New Words includes selections by widely celebrated writers such as Gabriel García Márquez, Julio Cortázar, and Senel Paz, as well as work by authors just beginning to make their mark in the English-speaking world. The collection features many of today’s leading translators, several of whom are also distinguished poets and writers.

New World/New Words makes the literature of Latin America available to those who want to sample its scope and depth, and includes works published for the first time in English. With original introductions by the translators that focus on voice, tone, rhythm, context, and the role of the translator, New World/New Words offers a unique window on the translator’s art while presenting an exciting cross-section of the latest Latin American writing.

“These authors are still being discovered by readers outside their linguistic realm and in so many cases they are offering something really new….Let the reader turn his or her mind loose on these pieces – the best and the new that has come out of Latin America.” – from the Foreword by Gregory Rabassa

Featuring Classic Authors and New Voices:
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Gabriel García Márquez
Pablo Neruda
Senel Paz
Christina Peri Rossi
Luisa Valenzuela
Jorge Volpi

Thomas Christensen’s translations include works by Alejo Carpentier, Louis-Ferdinand Céline, Julio Cortázar, Laura Esquivel, and Carlos Fuentes. Formerly the director of Mercury House and a senior editor at North Point Press, he is now director of publications at the Asian Art Museum in San Francisco.

Two Lines World Library
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The University of Washington Press is pleased to distribute publications of the Center for the Art of Translation, San Francisco. Their new series, TWO LINES WORLD LIBRARY, will spotlight literature of different regions around the globe, with new translations of contemporary works by established and emerging writers. Volumes in the Center’s ongoing series of annual anthologies, TWO LINES: WORLD WRITING IN TRANSLATION, are also available.
Two Lines XIV
World Writing in Translation
Edited by Zack Rogow
Founding Editor, Olivia E. Sears

Two Lines publishes the best of world writing in an annual anthology. Every edition of Two Lines features a diverse selection of new writers side-by-side with celebrated authors, presented in their original languages and in fresh English translations. This new volume includes writing from five continents. Two Lines is the only annual of international writing that offers work from every literary genre and every corner of the world, placed in context by the translators themselves. Each piece features commentary by the translator on the unique challenges involved in creating an English version of the work. Published since 1994, Two Lines is essential reading for anyone interested in keeping up-to-date on what writers are saying and thinking around the globe.

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Zack Rogow has won the PEN/Book-of-the-Month Club Translation Award. He teaches literature and writing at the California College of the Arts.

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Sometimes a poem has her own husband
And children, her nooks and gardens
and kitchens,
Her stairs, and those sweet-armed
serving boys
Who carry veal in shiny copper pans.
Some poems do give plebian sweets
Tastier than the chocolates French diners
Eat at evening, and old pleasures abundant
As Turkish pears in the garden in August.
– from Turkish pears in the garden in August.

The long-awaited paperback edition of
Robert Bly’s Turkish Pears in August,
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letterpress edition, includes 25 poems,
each centered on an animal or outdoor theme.
Bly chose the term ramage,
related to the French noun for “branch,” to
describe this brief poetic form.

Robert Bly lives in Minneapolis with his
wife, not far from two sons and three
grandchildren. He is the author of many
books, including Light Around the Body,
winner of the National Book Award, and
The Urge to Travel Long Distances.

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Fortune
Poems
Joseph Millar

“Only someone who has a deep capacity
to love and enjoy the music of life could
have written these wonderful, troubling
poems. There’s a tenderness at the core
of Fortune, where the commonplace
becomes atypical and fantastical, and each
poem possesses a voice that summons and
reveals. Joseph Millar is a poet we can
believe.” – Yusuf Komunyakaa, winner of
the 1994 Pulitzer Prize for poetry

“If you want the real news of how America
lives, of what it’s like to be here with us,
Millar will tell you with exactitude and
delicacy in poems like none you’ve read
before. He knows a country, an America,
that’s been here all along waiting for its
voice. It’s time we listened.” – Philip Levine,
Ploughshares

Joseph Millar teaches at Oregon State
University, Corvallis. He spent much of
the past two decades in the San Francisco
Bay Area working at a variety of jobs,
from telephone repairman to commercial
fisherman. His previous book of poems
is Overtime.

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University Press

Revolt of the
Crash-Test Dummies
Poems
Jim Daniels

2006 BLUE LYNX PRIZE FOR POETRY

“Daniels can turn a poem in unexpected
directions, and he has an ear for real
American phrasing – nothing pumped up,
inflated, ‘Poetic’ with a capital ‘P.’ Revolt
of the Crash-Test Dummies is the real
stuff: honest, very well made, engaging,
and loaded with irony and humor.”
– Christopher Buckley, author of Sleepwalk:
California Dreamin’ and a Last Dance with
the ’60s

On Places/Everyone:
“These poems are a refreshment. They hiss
and steam with the street’s vibrant hard-
ness, the effort to look around the corner,
pain in the eyes after a long day’s work.”
– Carolyn Forché, author of Blue Hour

Jim Daniels has published nine collections
of poetry, as well as screenplays and short
fiction. His poems have appeared in the
Pushcart Prize and the Best American
Poetry anthologies. He lives in Pittsburgh,
where he directs the Creative Writing
Program at Carnegie Mellon University.

Distributed for Eastern Washington
University Press
Range of Poets
Contemporary Poetry and Interviews
Edited by Tod Marshall

This new set, ideal for teaching poetry, combines two acclaimed volumes at a special price. Range of Voices is an accessible and stimulating anthology of the work of twenty of America’s most influential contemporary poets. Its companion volume, Range of the Possible, includes extensive interviews with each of the poets, who talk about the rich interactions of their life and work. The two volumes are also available separately; for more information see www.washington.edu/uwpress.

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Boundary Country
Tom Wayman

Boundary Country is a collection of fablelike short fiction, a hitchhiker’s guide to the quirks and foibles of those who live in British Columbia’s distinctive Kootenay mountain region. The stories reflect Wayman’s interest in capturing those precise moments where history becomes memory, desire is transformed into belief, and where some locale or condition shifts and we name it a boundary. Deploying a mix of settlers, descendants, resource industry employees, back-to-the-landers, and the new wave of transplanted urban professionals, Wayman’s narratives capture those voices in near perfect pitch – their personalities echoing their geography, their substance steeped in authenticity, and their collective truth reminding us that the only wilderness that remains is within ourselves.

Tom Wayman has published over a dozen collections of poetry. He teaches at the University of Calgary and the University of Phoenix.

Distributed for Eastern Washington University Press

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Slim Night of Recognition
Emma Howell

“Emma Howell’s surprisingly mature vision is always deep and often dark: ‘All I know I have said into an emptiness / to test the depth of it,’ she wrote, even as she reached for transcendence. The poems approach the nearly unsayable through unexpected juxtapositions of imagery and sure but unpredictable music.” – Martha Collins, author of Some Things Words Can Do

“How very gifted she was; the poems possess such an uncanny authority, swerve in such clean and unsettling ways, and hit such detailed, wonderfully unpredictable and always right-feeling notes, they’re truly stirring. Astonishing to think she wrote them at so young an age, given their authority and patient, graceful movement. This is a beauty of a book and, though she is not here, it will keep her voice among us.” – Laurie Sheck, author of Black Series: Poems

Emma Howell died in 2001 at the age of 20. She lived in Spain and Brazil, as well as her native Oregon, and left behind a body of poetry bright with darkness and joy.

Distributed for Eastern Washington University Press

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I Little Slave
A Prison Memoir from Communist Laos
Bounsang Khamkeo

“This memoir of the Laotian death camps is the first full account of the Pathet Lao’s secret jungle prisons. What a miracle that Dr. Khamkeo survived to write the story. And what a gift to us is this haunting narrative of undaunted will.” – Keith Quincy, author of Harvesting Pa Chay’s Wheat

Bounsang Khamkeo worked in the Ministry of Foreign Affairs of the last coalition government of Laos and then for the communist government of the Pathet Lao until his arrest in June 1981. He was imprisoned for over seven years. He now lives in Vancouver, Washington.

Distributed for Eastern Washington University Press

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Boundary Country
Tom Wayman

Boundary Country is a collection of fablelike short fiction, a hitchhiker’s guide to the quirks and foibles of those who live in British Columbia’s distinctive Kootenay mountain region. The stories reflect Wayman’s interest in capturing those precise moments where history becomes memory, desire is transformed into belief, and where some locale or condition shifts and we name it a boundary. Deploying a mix of settlers, descendants, resource industry employees, back-to-the-landers, and the new wave of transplanted urban professionals, Wayman’s narratives capture those voices in near perfect pitch – their personalities echoing their geography, their substance steeped in authenticity, and their collective truth reminding us that the only wilderness that remains is within ourselves.

Tom Wayman has published over a dozen collections of poetry. He teaches at the University of Calgary and the University of Phoenix.

Distributed for Eastern Washington University Press

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Slim Night of Recognition
Emma Howell

“Emma Howell’s surprisingly mature vision is always deep and often dark: ‘All I know I have said into an emptiness / to test the depth of it,’ she wrote, even as she reached for transcendence. The poems approach the nearly unsayable through unexpected juxtapositions of imagery and sure but unpredictable music.” – Martha Collins, author of Some Things Words Can Do

“How very gifted she was; the poems possess such an uncanny authority, swerve in such clean and unsettling ways, and hit such detailed, wonderfully unpredictable and always right-feeling notes, they’re truly stirring. Astonishing to think she wrote them at so young an age, given their authority and patient, graceful movement. This is a beauty of a book and, though she is not here, it will keep her voice among us.” – Laurie Sheck, author of Black Series: Poems

Emma Howell died in 2001 at the age of 20. She lived in Spain and Brazil, as well as her native Oregon, and left behind a body of poetry bright with darkness and joy.

Distributed for Eastern Washington University Press

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I Little Slave
A Prison Memoir from Communist Laos
Bounsang Khamkeo

“This memoir of the Laotian death camps is the first full account of the Pathet Lao’s secret jungle prisons. What a miracle that Dr. Khamkeo survived to write the story. And what a gift to us is this haunting narrative of undaunted will.” – Keith Quincy, author of Harvesting Pa Chay’s Wheat

Bounsang Khamkeo worked in the Ministry of Foreign Affairs of the last coalition government of Laos and then for the communist government of the Pathet Lao until his arrest in June 1981. He was imprisoned for over seven years. He now lives in Vancouver, Washington.

Distributed for Eastern Washington University Press

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Boundary Country
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Distributed for Eastern Washington University Press
“Each essay in Virtual Identities explores a different facet of online identities: those personae adapted, imposed, or suggested by computer games, email, chat rooms, blogs, instant messaging software, or other online sites. With great clarity and originality, they examine the opportunities, fluidity, and problematics of the brave new world of virtual identity creation. This book will be of great interest to both lay and academic audiences, particularly students of technical communication.” – Anthony Flinn, Eastern Washington University

Distributed for Eastern Washington University Press

COMMUNICATION
June
160 pp., 6 x 9 in.
$24.95 paper / £14.99

Counseling Suicidal People
A Therapy of Hope, Revised Edition
Paul G. Quinnnett

Counseling Suicidal People provides the therapist, counselor, social worker, nurse, pastor, and mental health professional with a practical set of tools with which to intervene and work with suicidal people. Designed and written for the nonexpert in clinical suicidology, it has been called the quintessential book for suicide prevention. This revised edition covers recent advances in the scientific understanding of suicide and offers state-of-the-art advice about helping suicidal people.

Paul Quinnnett is a clinical psychologist and award-winning writer. He trains clinicians and counselors in the Department of Psychiatry and Behavioral Sciences at the University of Washington School of Medicine and is the clinical director of behavioral health services at Holy Family Hospital in Spokane, Washington.

Distributed for Eastern Washington University Press

SOCIAL WORK / COUNSELING
June
240 pp., 5.5 x 8.5 in.
$24.95 paper / £14.99

Commerce and Culture
The Coming of the Carnegie Libraries to the Western Frontier
Susan Swetnam

At the turn of the last century, citizens of the vast region between the Rockies and the Cascades were given the same choice as many cities and towns across America: do you want a “free” library, courtesy of philanthropist Andrew Carnegie? Of course, the gift came with strings attached. The municipality had to donate the land and set aside money for books and maintenance. Those citizens who favored the idea usually extolled the library as a magnet for commerce, and some in the more settled areas tended to trumpet the virtues of learning and culture. The gift was sometimes hotly contested when business interests that didn’t see the advantage of the expenditure were pitted against boosters of culture. Eventually 69 of these libraries were built in the intermountain west.

Susan Swetnam has written an intriguing and scholarly account of this “cultural war” at the end of the frontier era.

Susan Swetnam is professor of English at Idaho State University. She is the author of Home Mountains: Reflections from a Western Middle Age.

Distributed for Eastern Washington University Press

WESTERN HISTORY / LIBRARY SCIENCE
June
230 pp., illus., 6 x 9 in.
$37.95 cloth / £24.00
Carving Traditions of Northwest California
Ira Jacknis

The people of the Klamath River region in Northwestern California possess one of the richest carving traditions in Native American art. Today this tradition is undergoing an exciting revival. This volume includes a facsimile reprint of a 1930 essay by archaeologist Isabel Kelly, “The Carver’s Art of the Indians of Northwestern California.” An extensive introduction to the art by Ira Jacknis is the first substantial writing on this subject in over half a century.

Food in California Indian Culture
Edited by Ira Jacknis

This richly illustrated volume is the first book devoted to the Native cuisines of California and includes the food-related sections from many hard-to-find sources. Representing all regions of modern California, these detailed descriptions present the full range of Native food from gathering through storage, processing, cooking, and eating, as well as the role of food in myth and ritual.

Pomo Indian Basketry
Samuel A. Barrett
Introduction by Sherrie Smith-Ferri

At the time of its publication in 1908, Pomo Indian Basketry was the most complete and detailed study of a single Native American basketry tradition. This edition is supplemented with two early articles, “Basket Designs of the Pomo Indians” by Barrett (1905) and “California Basketry and the Pomo” by his teacher Alfred Kroeber (1909). Sherrie Smith-Ferri’s introduction reviews Barrett’s early life and research and identifies the human sources of Barrett’s collections and information — a community of talented Pomoan basket weavers.

Yurok-Karok Basket Weavers
Lila M. O’Neale
Introduction by Margot Blum Schevill

First published in 1932, this book remains one of the finest and most comprehensive books devoted to American Indian basketry. Lila M. O’Neale regarded the weavers as individuals, with personal styles and outlooks and a capacity for innovation. A pioneer in the study of Native American art, she presented the art from the weaver’s point of view. In addition to an introduction by O’Neale scholar Margot Schevill, this edition includes an appendix listing the identities and tribal affiliations of O’Neale’s 43 consultants.
Laos
From Buffer State to Crossroads?
Vatthana Pholsena and Ruth Banomyong

Can Laos—with its small, scattered, ethnically diverse population, enchanting but rugged landscapes, and rich natural resources—emerge from the shadows of its more powerful neighbors? It has been carved up by colonial powers in the nineteenth century and dragged into devastating revolution and war in the twentieth. The authors provide a full, frank, and engaging survey of Laos today, assessing its history, prospects, and hopes. The book is essential reading for scholars, policymakers, and anyone interested in coming to grips with Laos today.

Vatthana Pholsena is assistant professor of Southeast Asian studies at the National University of Singapore.
Ruth Banomyong is head of the Department of International Business, Logistics, and Transport at the Thammasat University Business School, Thailand.

Mekong Press
Distributed for Silkworm Books

The Mekong Arranged and Rearranged
Edited by Maria S. I. Diokno and Nguyen Van Chinh

Flanked by a fast-growing China hungry for markets and energy and other resources, the Mekong region is a target of competing local, national, regional, and transnational as well as commercial interests. There are many “Mekong regions” and claims to its water, heritage sites, tourism potential, and other resources affect one or all the countries. This volume contains provocative and sometimes conflicting views about history, geopolitics, and current dilemmas by scholars across the region.

Maria S. I. Diokno is professor of history at the University of the Philippines.
Nguyen Van Chinh is senior lecturer in social anthropology at the Vietnam National University, Hanoi.

Mekong Press
Distributed for Silkworm Books

Of Gods, Kings, and Men
The Reliefs of Angkor Wat
Photographs by Jaroslav Poncar
Text by Thomas S. Maxwell

The rich and evocative bas-reliefs of Angkor Wat have captured the imagination of travelers, artists, and scholars for centuries. Built for the Khmer king Suryavarman II in the twelfth century, the enormous temple complex consists of an outer enclosure surrounded by a moat, with three further concentric rectangular enclosures inside it. The bas-reliefs featured in this book are carved on the walls of the third enclosure.

Jaroslav Poncar has brilliantly captured the detail of these huge reliefs, measuring more than two meters in height and five hundred meters in overall length, using the high-precision technique of slit-scan photography. One hundred full-page panoramic photographs bring readers within the very walls of Angkor. Scenes from the great Indian epics, the Ramayana and Mahabharata, are expansively explained and interpreted by Angkor expert Thomas S. Maxwell.

Jaroslav Poncar is professor for photo engineering and media technology at the University of Applied Sciences in Cologne. He is currently in charge of photographic documentation of Angkor Wat as part of the UNESCO program for the preservation of Angkor.
Baptism
An English Translation of Xizao
Yang Jiang
Translated by Judith Amory and Yaohua Shi

Baptism is the only novel written by the distinguished Chinese woman playwright, essayist, and translator, Yang Jiang. Born in 1911, she has experienced the entire sweep of China’s turbulent 20th-century history. The characters in this vivid, witty, and engrossing novel, set in a Beijing literary institute right after the revolution, are a group of intellectuals from the old society adjusting to a new reality. There is a love story, intrigue, back-biting, and deception, familiar circumstances of academic life. But in the end, all must undergo the harrowing ordeal of public confession in the first great purge of the 1950’s. As each responds with subterfuge, terror, or humility, they reveal more about their souls than about their politics.

Yang Jiang is the author of Six Chapters of My Life Down Under, a memoir of life during the Cultural Revolution. Judith Amory is a retired Harvard University librarian. She lives in New York. Yaohua Shi teaches Chinese, Chinese literature, and Chinese film at Wake Forest University.

Distributed for Hong Kong University Press

Carl Crow – a Tough Old China Hand
The Life, Times, and Adventures of an American in Shanghai
Paul French

Carl Crow arrived in Shanghai in 1911 and made the city his home for the next quarter of a century, working as a journalist, newspaper proprietor, and groundbreaking adman. He also did stints as a hostage negotiator, emergency police sergeant, gentleman farmer, go-between for the American government, and propagandist. As his career progressed, so did the fortunes of Shanghai. The city transformed itself from a dull colonial backwater to the thriving and ruthless cosmopolitan metropolis of the 1930s, when Crow wrote his pioneering book 400 Million Customers, that encouraged a flood of businesses into the China market in an intriguing foreshadowing of today’s boom.

Paul French has lived and worked in Shanghai for many years. He is a widely published analyst, journalist and commentator on China and foreign business in the country.

Distributed for Hong Kong University Press

Discourse as Cultural Struggle
Edited by Shi-xu

The first book in a new series edited by Shi-xu and Doreen Wu, Discourse as Cultural Struggle challenges the cultural imbalance in current research traditions, and argues for a culturalist perspective in facilitating better intercultural exchange amidst accelerated processes of globalization. It is the first engagement with discourses in non-mainstream cultures. Covering a wide range of issues in public, professional, media and intercultural communication, twelve original essays tackle culturally pressing issues by aligning viewpoints from various geo-political contexts. This is a thought-provoking book for scholars and researchers of language and communication studies who seek innovative approaches in their fields of interest.

“Here is a book that takes diversity seriously and lifts it to the level of an epistemic paradigm.” – Jan Blommaert, University of London

Shi-xu is Qiushi Distinguished Professor and Director of the Institute of Discourse and Cultural Studies, Zhejiang University, China. He is the author of A Cultural Approach to Discourse among other works.

Distributed for Hong Kong University Press

FICTION / ASIAN STUDIES
April
304 pp., 5.5 x 8.5 in.
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ISBN-10: 962-209-830-4

LITERARY STUDIES
February
216 pp., 6 x 9 in.
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Andrew Lau and Alan Mak’s Infernal Affairs – The Trilogy
Gina Marchetti

Gina Marchetti explores the ways this example of Hong Kong’s cinematic eclecticism has crossed borders as a story, a commercial product, and a work of art; and has had an undeniable impact on current Hong Kong cinema.

“Although remade by Martin Scorsese, Infernal Affairs still awaits recognition as one of the masterworks of international genre filmmaking. Gina Marchetti’s hugely insightful book calls much-deserved attention to this deceptively complex trilogy.” – David Desser, University of Illinois, Urbana-Champaign

Gina Marchetti is associate professor of comparative literature at the University of Hong Kong.

The New Hong Kong Cinema Series
Distributed for Hong Kong University Press

King Hu’s A Touch of Zen
Stephen Teo

A Touch of Zen won the Grand Prix in the 1975 Cannes Film Festival and created the generic mold for the “crossover” success of Ang Lee’s Crouching Tiger Hidden Dragon in 2000.

“Stephen Teo has taught me – and continues to teach me – more about Hong Kong movies than any other writer. And he does this not by seeing them in isolation from the rest of cinema but by regarding them as a living part of an ever-changing whole.” – Jonathan Rosenbaum, Chicago Reader

Stephen Teo is a research fellow at the Asia Research Institute, National University of Singapore.

The New Hong Kong Cinema Series
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Hong Kong x 24 x 365
A Year in the Life of a City
David Clarke

Through color photographs taken over twelve months, David Clarke presents a year in the life of the city in which he has lived for the last two decades. Personal in its perspective, this extended photo essay offers a fabricated journey through the real space of Hong Kong, looking awry at scenes too often photographed before, and looking anew at scenes too often overlooked.

David Clarke teaches in the Department of Fine Arts of the University of Hong Kong.

The New Hong Kong Cinema Series
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Streets
Exploring Kowloon
Jason Wordie

This is a guidebook with a difference: it aims to illustrate aspects of Hong Kong’s history, culture, society and heritage in ways not covered in standard works, and to guide the reader to areas where few visitors go. With maps and travel information, it takes the reader on walks along specific streets pointing out historically and culturally important sites, but also the curious and the intriguing.

Jason Wordie is a local historian and long-time resident of Hong Kong. The outstanding photographs are by Anthony J. Hedley and John Lambon.

Distributed for Hong Kong University Press
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Alain Le Pichon
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Kai Yiu Chan
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Siu Leung Li
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Memoirs of a Rebel Journalist
The Autobiography of Wilfred Burchett
Edited by George Burchett and Nick Shimmin

Wilfred Burchett (1911–1983) was one of Australia’s most important – and controversial – journalists and war correspondents. The unexpurgated version of his remarkable biography, co-edited by his son, leads the reader into key moments of twentieth-century history from Hiroshima to Vietnam, guided by an eyewitness who is a writer of passion and insight.

Burchett experienced some of the horrors of Nazi Germany at first hand before becoming a war correspondent. He covered the first use of bacteriological warfare (by the Japanese in Central China in 1942) and traveled across India, Burma, and the Pacific. He was the first Westerner to witness and report to the world on the atomic bomb at Hiroshima. He covered the struggles of early Cold War Europe and reported on the wars in Korea and Vietnam. Criticized ferociously by anti-communist groups and intelligence organizations in the U.S., and Australia, he was exiled from his own country when a passport would not be reissued.

“One man, Wilfred Burchett, alerted Western public opinion to the nature of this war and the struggle of the Vietnamese people.” – Bertrand Russell

“In [Burchett’s] ceaseless travel he has met most of the diplomats and national leaders of his time . . . There is probably no other man who was on intimate terms with both Ho Chi Minh and Henry Kissinger.” – Harrison Salisbury

Distributed for UNSW Press

Biography / Journalism
February 860 pp., notes, index, 6 x 9 in.
North American rights only
ISBN-10: 0-86840-869-7
Also available:
$45.00s cloth ISBN-13: 978-0-86840-842-2
ISBN-10: 0-86840-842-5

Rescuing Afghanistan
William Maley

Afghanistan is the forgotten theatre of operations in the War on Terrorism. Rapidly eclipsed by the war in Iraq, it nonetheless remains a key element in the struggle over the future of Muslim political life. Religious moderates, religious extremists, and nationalists of various kinds are striving to give effect to sharply differing visions of social and political life. The outcome of this struggle could send shock-waves to remote parts of the globe.

William Maley shows just how complex this struggle is. He explains that religious radicalism is a substantially alien force which has thrived only through external patronage or parasitic attachment to victims of large-scale social dislocation. However, he also demonstrates that decades of conflict have created an extremely challenging set of problems for the Afghan people and the wider world, and that only determined, credible, long-term commitment from the wider world – of a type that is rarely if ever found – offers a reasonable prospect of rescuing Afghanistan from the dangers it continues to face.

William Maley is foundation director of the Asia-Pacific College of Diplomacy, a barrister of the High Court of Australia, and a member of the executive committee of the Refugee Council of Australia.

Briefings
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Kevin Rozzoli

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Taking Stock of Australia’s Anti-Terror Laws
Andrew Lynch and George Williams

February. 96 pp., 6 x 9 in.
ISBN-10: 0-86840-809-X
Listening to an Earlier Java

Aesthetics, Gender, and the Music of Wayang in Central Java

Sarah Weiss

In “old-style” Central Javanese wayang, still known to many shadow-puppet performers and musicians in Java today, the male dhalang and his female accompanist are gendered embodiments of an aesthetic that has its origins in early Java. Analysis of the musical style known as “female style” grimmingan makes it possible to “listen back” to and reconstruct aesthetics for Javanese performance that can be felt in literary sources as early as the twelfth century.

This study is the first large-scale treatment of gender issues in Indonesian music. Integrating the analysis of gender and music with that of aesthetics, this study of the musical synergy between the puppeteer and his female accompanist describes the ways in which shifting gender constructions have helped to shape and change Central Javanese music and theatre performance practice while throwing new light on the history of Javanese gender relations and culture, as well as on the aesthetics of Central Java shadow-puppet theatre.

Sara Weiss is assistant professor of music at Yale University. She is the founding director of Javanese gamelan ensembles at the University of Sydney, University of North Carolina, Chapel Hill, and Yale University.

Distributed for KITLV Press

A Lifelong Passion

P. J. Veth (1814–1895) and the Dutch East Indies

Paul van der Velde

Translated from the Dutch by Beverley Jackson

With his great knowledge of the Dutch Indies – although he never went there himself – P. J. Veth played an influential role in the shaping of Dutch identity, of which the vast Asian colony was an inseparable part. His numerous publications on a wide range of subjects attest to his knowledge and industriousness.

Paul van der Velde describes Veth’s turbulent life and his passionate desire to have the Dutch Indies accepted by the Netherlands as a full partner. As one of the most eminent and internationally reputed Dutch scholars, Veth played a remarkable role in the literary and political circles of his time. A Lifelong Passion gives a vivid insight into the life of this exceptional nineteenth-century man.

Paul van der Velde is the secretary of the International Convention of Asia Scholars (ICAS).

Distributed for KITLV Press
Jacopo Tintoretto was recognized in his own lifetime as an extraordinarily prolific and bold painter, and his status as one of the great Renaissance painters is unchallenged. With Titian and Veronese, Tintoretto shared a new pictorial language characterized by bravura brushwork, but he went further by creating a style that synthesized Tuscan and Venetian techniques, combining Titian’s very loose brushwork and Michelangelo’s draftsmanship.

Tintoretto perfected an extraordinarily efficient production system that enabled him to generate an impressive volume of paintings. The present book is based on a thorough examination of fifty paintings and twenty drawings that enable readers to appreciate the originality and true artistic personality of one of the most outstanding painters in the history of art.

Beautifully produced, it is a landmark publication, attempting to explain how and why Tintoretto painted in the way he did – both unsettling and fascinating his contemporaries. It investigates particularly his “model theatres.”

Miguel Falomir is head of the Department of French and Italian Painting at the Museo del Prado. Other contributors include Linda Borean, Jill Dunkerton, Robert Echols, Frederick Ilchmann, and Roland Krischel.

Museo Nacional de Prado
Distributed for Paul Holberton publishing

Hogarth, France and British Art
Robin Simon

_Hogarth, France and British Art_ is a radical reappraisal of the art and achievement of William Hogarth (1697–1764). Hogarth has long been viewed as an insular and chauvinistic individual, with a particular aversion to all things French. On the contrary, while Hogarth himself liked to project this image, his effective invention of British art was founded upon a profound knowledge of contemporary French art and theory. This lavishly illustrated book conjures up in great detail the French and wider European context within which Hogarth’s art was formed.

The author examines the ways in which Hogarth interacted with and influenced his contemporaries not only in painting and print-making, but also in sculpture, poetry, the novel, the theatre, public life, art education, copyright law, music, and opera. In this wide-ranging but richly detailed book, full of analyses of individual works, Robin Simon draws upon a mass of new material, with fresh considerations of Hogarth’s most famous and less well-known works alike, opening a window on to one of the most creative and formative periods in British life.

Robin Simon is editor of _The British Art Journal_. He is the author of _The Portrait of Britain in America_.

Distributed for Paul Holberton publishing
François Boucher
Seductive Visions
Jo Hedley

This first book in English to focus on Boucher for nearly twenty years is an invaluable contribution to the study of eighteenth-century art. Here, at last, his work is seen at its very best in numerous beautiful reproductions. Jo Hedley brings new insights into Boucher’s art, explaining both his stylistic development and his cultural context. Boucher’s artistic legacy is also analyzed, demonstrating how the mythology surrounding the painter’s so-called libidinous private life has continued to undermine serious consideration of his ability.

“Splendidly written and lavishly illustrated, Jo Hedley’s book on François Boucher is a pioneering publication . . . It abounds in new information, fresh insights, and suggestive analysis.” – Colin B. Bailey, The Burlington Magazine

Xanto
Pottery-Painter, Poet, Man of the Italian Renaissance
J. V. G. Mallet

Francesco Xanto Avelli da Rovigo was an intriguing artist who painted some of the most beautiful and fascinating ceramics produced in Renaissance Italy. With surfaces entirely painted with scenes from classical literature, Roman history, or the Bible, his dishes were much sought after by the educated elite of his time, and continue to fascinate ceramics enthusiasts today. The colors of his works appear as fresh now as when the pieces were first made, providing a sense of immediacy that brings the culture of Xanto’s Italy to life before our eyes.

This book – the first ever dedicated to the artist – puts the work of Xanto and his contemporaries in its historical, political, and artistic context. Xanto’s “cut and paste” method of incorporating figures derived from prints is explored, his artistic development is traced, and the spread of his influence assessed. Included is a transcription of Xanto’s sonnet sequence with an English translation and a full list of Xanto’s works.

The Wallace Collection, London
Distributed for Paul Holberton publishing

ART HISTORY
March
224 pp., 150 color illus., 9.5 x 11 in.
Rights in U.S. and Canada only

ART HISTORY
March
128 pp., 80 illus., 6 x 9 in.
Rights in U.S. and Canada only

ART HISTORY
March
208 pp., 160 color illus., 9.5 x 11 in.
Rights in U.S. and Canada only
$45.00s paper  ISBN-13: 978-1-903470-52-7
David Teniers and the Theatre of Painting
Margret Klinge, Giles Waterfield, et al.

This is an overdue investigation into one of the most remarkable artistic enterprises of the seventeenth century, David Teniers the Younger’s publication in 1660 of the magnificent *Theatrum Pictorium* or *Theatre of Painting*, the first illustrated and printed collection catalogue. This book provides a detailed and richly layered account of this extraordinary project.

In 1651, David Teniers (1610–1690) was appointed painter to the Brussels court of Archduke Leopold Wilhelm, governor of the Hapsburg Netherlands and owner of one of the finest princely collections in Europe, which now forms the core of the Kunsthistorisches Museum. Teniers first documented this collection in a series of detailed views of the interior of the Archduke’s picture gallery. But his far more ambitious project was a lavishly illustrated single-volume catalogue of 243 of the Archduke’s Italian paintings. Fundamental to the project was Tenier’s production of small copies in oil of each of the selected paintings for use by the Theatrum’s engravers, many of which are illustrated in this book.

Transformation of Knowledge
Early Manuscripts from the Collection of Lawrence J. Schoenberg

Edited by Crofton Black
Introduction by Christopher de Hamel

This remarkable collection of medieval and Renaissance manuscripts in Western and Eastern languages reflects the collector’s fascination with science and technology. These hand-written volumes reveal the complexity and sophistication of pre-modern knowledge about the physical world in the Christian, Jewish, and Muslim traditions. The interdependence of these traditions, and their mutual reliance on the legacy of antiquity, are a particular emphasis of this richly illustrated volume.

Manuscripts, properly speaking, are not rare; they are unique. Each one provides a snapshot of one or more individuals – some celebrated, others unknown or anonymous – grappling with the intellectual problems of their time. The collection presented here is a direct and evocative testament to the range of human knowledge – mathematical, medical, astronomical, technological – as it evolved in the medieval and early modern era.

Previously announced
Display and Displacement
*Sculpture and the Pedestal from Renaissance to Post-Modern*
Edited by Alexandra Gerstein

The relationship between sculpture and pedestal is at the intersection of a number of art-historical disciplines, from the history of design, architecture, and urbanism to museum studies. Essays investigate the making, placing, or abandonment of the pedestal, plinth, or socle within a particular context, ranging from sixteenth-century Venice to twenty-first century London. Among the topics under study are the display and reception of sculpture (with or without bases), and the displacement or mediation of sculptural meaning through inscriptions, ornament, and other devices. While approaches differ, the essays all consider particular moments in the history of the relationship between sculpture and pedestal.

The contributors include Victoria Avery, Malcolm Baker, Charlotte Chastel-Rousseau, David Getsy, Etienne Jollet, Sue Malvern, Philip Ward-Jackson, Jon Wood, and Alison Yarrington.

Courtauld Institute of Art Research Forum
Distributed for Paul Holberton publishing

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Courtauld Institute of Art Research Forum
Distributed for Paul Holberton publishing
The National Gallery of Ireland was one of Samuel Beckett’s favorite Dublin haunts. He whiled away many hours there and was particularly drawn to works by Perugino, Poussin, Rembrandt, and Rubens. Encouraged by his friend Thomas MacGreevy, who later became director of the Gallery, Beckett developed a life-long passion for art.

Essays trace Beckett’s interest in art from its origins in the National Gallery, through his admiration for the work of Jack B. Yeats, to his art criticism and associations with contemporary artists including Bram van Velde, Alberto Giacometti, and Avigdor Arikha. The book concludes with the proceedings of the round table discussion “Samuel Beckett and the Visual Arts.”

Fionnuala Croke is head of exhibitions at the National Gallery of Ireland. Other contributors include Nicholas Allen, John Banville, Riann Coulter, Della Henke, Charles Klabunde, James Knowlson, Rémi Labrusse, David Lloyd, Breon Mitchell, Lois Oppenheim, Peggy Phelan, and Susan Schreibman.

National Gallery of Ireland
Distributed for Paul Holberton publishing

Through the lens of art, this book focuses on Irish people engaged in recreational activities across the last two centuries. Arranged thematically, it covers sport, music and dance, visits to the beach, religious observance and pilgrimage, theatre, circus, calendar customs, fairs and markets, pubs, clubs, and parades.

The aim is to investigate the lives of Irish people away from work and to celebrate the richness and diversity of Irish society across class, community, geography, and generation, as recorded by some of the finest artists practising in the country. The book brings together works by some of Ireland’s most accomplished figurative painters of the eighteenth, nineteenth, and twentieth centuries, including Richard Brydges Beechey, William Conor, William van der Hagen, Paul Henry, Sean Keating, Harry Kernoff, Charles Lamb, John Lavery, Richard Thomas Moynan, James Arthur O’Connor, William Osborne, Joseph Tudor, and Jack B. Yeats.

National Gallery of Ireland
Distributed for Paul Holberton publishing

On November 22, 2001, an arsonist set candles under stacked plastic chairs beside the crossing of Peterborough Cathedral. The resulting fire endangered but did not destroy the cathedral’s fabric; it did destroy nearly five years’ work of restoration and left a thick sooty residue over the cathedral’s interior. A wonderful display of photographs reveals the determination and hard work that have brought this magnificent building back to a worthy state.

Peterborough is one of a group of superb East Anglian Romanesque cathedrals, including Ely and Norwich, but its particular glory is its thirteenth-century painted wooden ceiling, unique in the world. This, too, was covered in a layer of black soot that had to be painstakingly removed. An essay considers the ceiling and its imagery.

The Very Reverend Michael Bunker is former dean of Peterborough Cathedral. Paul Binski is professor of medieval art and architecture, Cambridge University.

Distributed for Paul Holberton publishing
Imants Tillers
*One World Many Visions*
*Edited by Deborah Hart*

This is a landmark publication on a major Australian artist. A scholarly and lively account of Tillers’s art, it includes numerous works that are documented for the first time and introduces his remarkable Canvasboard System, in which he works on all canvasboard panels numbered from 1 to around 80,000 at the present time. In-depth discussions consider Tillers’s artistic development over more than twenty years, the relationship of his work with indigenous art, a biographical account of his art and life, and a poetic interpretation of his recent work relating to place and the environment.

Deborah Hart is senior curator of Australian painting and sculpture at the National Gallery of Australia. Other contributors include Charles Merewether, Howard Morphy, and Jennifer Slayter.

*Distributed for National Gallery of Australia*

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Michael Riley
*Sights Unseen*
*Edited by Brenda L. Croft*

Michael Riley (1960–2004) was one of the most important contemporary Australian Indigenous visual artists. His contribution to the urban-based Indigenous visual arts industry was substantial and his film and video work challenged non-Indigenous perceptions of Indigenous experience, particularly among the most disenfranchised communities in the eastern region of Australia. He worked with Indigenous people from communities throughout rural and remote regions of Australia and brought a singularly Indigenous visual language to the forefront of international contemporary art.

Riley’s work is not social-documentary but draws on a multiplicity of influences – European and North American filmmaking, international fashion and design, and Indigenous and European spirituality and its contradictions.

Brenda L. Croft, senior curator of Aboriginal and Torres Strait Islander art at the National Gallery of Australia, Canberra, is a member of the Gurindji and Mutpurra peoples from the Northern Territory. Other contributors include Anthony “Ace” Bourke, Gael Newton, Victoria Lynn, Djon Mundine, Nikos Papastergiadis, and Hetti Perkins.

*Distributed for National Gallery of Australia*

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Papua New Guinea Prints
*Melanie Eastburn*

*Papua New Guinea Prints* is the first in-depth study of printmaking in Papua New Guinea from its beginnings in the late 1960s to the present. It explores the National Gallery of Australia’s exceptional collection of over 600 prints and drawings from Papua New Guinea, including the earliest known contemporary prints.

Richly illustrated and clearly written, *Papua New Guinea Prints* is a groundbreaking contribution to the understanding of a vital period in the history of art in Papua New Guinea.

The book is the first in a new series which will publish research of the Gordon Darling Fellowship for the study of prints and printmaking in Australia and the Australasian region.

Melanie Eastburn is curator of Asian art at the National Gallery of Australia, Canberra.

*Distributed for National Gallery of Australia*
Accidently on Purpose
The Aesthetic Management of Irregularities in African Textiles and African-American Quilts
Eli Leon
Introduction by Robert Farris Thompson

This exuberantly illustrated book celebrates the sophistication, vivacity, and significance of improvisational African-American quilts, both as artistic achievements and as expressions of African-American traditions.

The knowledge, attitudes, and values carried across the Atlantic by enslaved Africans appear to have informed a quiltmaking tradition so powerful that, to this day, it preserves its identity in a special province of African-American quilts. Such “Afro-traditional” quilts are made by people who have no formal art training and who usually do not consider themselves artists; they learned their craft and absorbed its aesthetics by watching and helping their mothers, aunts, and grandmothers who, in turn, learned form previous generations.

Improvisation, pervasive in black African art and familiar as a basic element of many African-American musical forms, is a vital force in this tradition. The artists maintain a generous attitude toward the accidental, embracing innovations that originate beyond the conscious domain.

Afro-traditional attitudes and methods are antithetical to the standard American quiltmaking tradition – practiced by both whites and blacks – in which great value is placed on precise measurement and exact pattern replication. Instead they bear a keen likeness to the improvisatory practices of the textile-makers of Kongo and West Africa, regions from which American slaves were taken. These antipathies and affinities suggest an enduring African influence on the Afro-traditional quilt.

Distributed for Figge Art Museum

Material Difference
Soft Sculpture and Wall Works
Polly Ullrich and Camille J. Cook

Today there are no limits to what are appropriate materials to use in art making. In this richly-illustrated book sculptures of the human form constructed of thread, sticks, cantaloupe peels, and beads are pictured. Interiors of five collectors’ homes are presented showing the pleasure and comfort the owners derive from living with their handsome, provocative, even surreal possessions. It is art that invites touching.

Polly Ullrich delights in finding art-historical precedents for the objects produced between the mid-twentieth to the early twenty-first centuries by an international group of artists.

The artists represented mined (and modified) traditional techniques from fields outside painting and sculpture, especially textile arts. Crocheted thread, twisted wire, embroidered drawings, woven hangings, stapled photographs, zippered wood, expoxied burlap, and knotted maps are used in some of the pieces selected. A diverse palette of animal products are employed including exotic feathers, human hair, fish skin, hog casing, and egg shells.

Material Difference is essential for the art connoisseur (collector, critic, curator, scholar, historian, student, dealer, artist), textile professional, and interior designer.

Polly Ullrich is a critic, curator, and independent scholar based in Chicago.

Distributed for Friends of Fiber Art International
Inspired by China
Contemporary Furnituremakers Explore Chinese Traditions
Nancy Berliner and Edward S. Cooke Jr.

In 2005, a group of studio furnituremakers from China, Canada, and the United States gathered at the Peabody Essex Museum in Salem, Massachusetts, for a three-day intensive exploration of historical Chinese furniture. Inspired by China documents the exploration that took place during the workshop and demonstrates the provocative results launched in response. The book brings together new work by 22 preeminent North American and Chinese studio furnituremakers in a way that both celebrates each individual’s work and looks at the experience of inspiration as a unifying process. Essays provide historical background from both Chinese and American furniture perspectives. Illustrations showcase both historical pieces of Chinese furniture and the contemporary pieces that resulted from the workshop. Ranging from respectful reinterpretations of chairs, stools, and tables to sculptural reimaginings of purpose and structure, these pieces of furniture combine to tell an eloquent story of cross-cultural interchange and community.

Nancy Berliner is curator of Chinese art at the Peabody Essex Museum in Salem, Massachusetts. Edward S. Cooke Jr. is the Charles F. Montgomery Professor of American Decorative Arts at Yale University.

Distributed for Peabody Essex Museum

A Way with Words
The Calligraphic Art of Jung Do-jun
Charles Lachman
Photography by Richard Gehrke

Although it remains underappreciated in the West, calligraphy in Korea and throughout East Asia has traditionally been viewed as the highest of the visual arts, more valued than painting or sculpture. Contemporary Korean calligrapher Jung Do-jun’s bold and handsome art displays a great diversity of style and format. Jong’s work incorporates many styles of calligraphy, featuring both Korean hangul script and Chinese characters. In addition to his mastery of traditional calligraphic styles, Jong also creates expressive, modernistic works whose vibrancy helps keep calligraphy relevant as a modern art form.

A Way with Words introduces a broad range of readers to Jung Do-jun’s compelling work, covering the art of calligraphy generally and placing Jung’s work in the context of the East Asian calligraphic tradition.

Charles Lachman is curator of Asian art at the Jordan Schnitzer Museum, University of Oregon.

The Collection in Context Series
Distributed for Jordan Schnitzer Museum, University of Oregon

American Paintings
The Collections of the Nelson-Atkins Museum of Art
Edited by Margaret C. Conrads

Showcasing one of the nation’s finest collections of American art, this remarkable two-volume set features 267 exceptional paintings reproduced in full color and illuminated with never-before-published research findings. Works span American history from the colonial period through the close of World War II and are by many of the nation’s best-known artists, including Mary Cassatt, Thomas Cole, Childe Hassam, Winslow Homer, Edward Hopper, and Georgia O’Keeffe.

Volume 1 includes 140 extended essays on the most important canvases in the collection, which are represented in full-page color reproductions. Volume 2 reproduces in color all the works in the collection and is accompanied by thorough technical notes based on recent object examination, complete provenance, listings of directly related works, and exhaustive exhibition and publication histories.

American Paintings is an outstanding resource and a beautifully illustrated record of our country’s history and culture.

Distributed for Nelson-Atkins Museum of Art
Rembrandt
Face to Face
Stephanie S. Dickey

This book is a close examination of one of the earliest of the more than seventy self-portraits in painting, drawing, and print that Rembrandt produced. Painted around 1629, it depicts a young artist in his twenties, in gorget and cap.

The phrase “Rembrandt self-portrait” instantly conjures up an image of a world-weary, ruddy-cheeked man, donning a floppy hat and gazing at us benignly while alert to the source of his next guilder. By stark contrast, the Clowes Rembrandt portrays a soft-whiskered youth with a surprised expression, open mouth, and dashing military garb. The spontaneity of this image sets it apart from much else in Rembrandt's oeuvre. Stephanie S. Dickey's penetrating study of the Clowes Rembrandt is a model of acute observation and rigorous research. By retracing the place of this work in Rembrandt's canon, Dutch society in the early 17th century, the genre of self-portraiture, and pertinent iconographical traditions, she allow us to approach a work familiar to many with fresh eyes.

Distributed for Indianapolis Museum of Art

ART HISTORY
February
64 pp., 24 illus., notes, 8 x 10.5 in.
$20.00 paper / £11.99
ISBN-10: 0-936260-83-1

Rembrandt and
the Golden Age of Dutch Art
Treasures from the Rijksmuseum, Amsterdam
Ruud Priem
Edited by Penelope Hunter-Stiebel

Rembrandt and the Golden Age of Dutch Art celebrates an unprecedented era in the history of art. Drawn from the superb collections of Amsterdam’s famed Rijksmuseum, the works of art featured here are a testament to the richness and variety of the paintings, prints, and decorative arts produced in the Netherlands in the seventeenth century. In a unique approach, Ruud Priem leads the viewer through the highlights of the Golden Age, beginning with the artists themselves and their studios, emerging into busy city streets and the bucolic Dutch countryside, and sampling the variety of seventeenth-century life and culture. Featured are ninety dazzling works by preeminent Dutch artists – Rembrandt van Rijn, Frans Hals, Jacob van Ruisdael, Pieter de Hooch, and Jan Steen, among them.

Ruud Priem is education coordinator of the Dutch Postgraduate School for Art History at Utrecht University. Penelope Hunter-Stiebel is curator of European art at the Portland Art Museum.

Distributed for Portland Art Museum, Oregon

Guercino
Stylistic Evolution in Focus
Shilpa Prasad

Giovanni Francesco Barbieri (1591–1666), more commonly known as Guercino, was one of the most prolific and celebrated artists of his time. Essentially self-taught, he was profoundly influenced by the Carraci – the brothers Annibale and Agostino, and their cousin Ludovico – who initiated a reform of painting in Bologna to replace what was considered stale, contrived mannerism with a sense of naturalism. In Guercino: Stylistic Evolution in Focus, Shilpa Prasad offers new insights into the artist through an exploration of the complex, intellectually rich environment in which Guercino thrived.

Distributed for Timken Museum of Art

ART HISTORY
February
64 pp., 45 color illus., notes, 8 x 10.5 in.
$27.50 paper / £16.99

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Distributed for Timken Museum of Art

ART HISTORY
February
64 pp., 45 color illus., notes, 8 x 10.5 in.
$27.50 paper / £16.99
“Noyses, sounds, and sweet aires”
Music in Early Modern England
Compiled and Edited by Jessie Ann Owens

Church bells ring the time, street vendors cry out their wares, ballad-singers push the latest scandal, and music spills from tavern doors—these are the sounds of the City of London in the early seventeenth century.

“Noyses, sounds, and sweet aires” explores the “soundworlds” of early modern England. It leads the reader through streets, into taverns and theaters, to court masques, cathedral services, and individual homes in pursuit of sounds that have long since vanished.

Essays by noted scholars explore the noises that echoed through London’s streets, the sounds of worlds in collision in an age of political and religious turmoil, and the sweet airs of petty amateurs and seasoned professionals preserved in manuscripts, printed books, images, and musical instruments—the material remains of musical culture.

Jessie Ann Owens is Louis, Frances, and Jeffrey Sachar Professor of Music at Brandeis University. The other contributors include Ross W. Duffin, Stacey Jocoy Houck, Craig Monson, Bruce R. Smith, Jeremy Smith, and Nicholas Temperley.

Distributed for Folger Shakespeare Library

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A Romance with the Landscape
Realism to Impressionism
Janie M. Welker and Linda Stratford

Nineteenth-century France produced a cadre of artists whose first impulse was to escape the turmoil of Paris and seek refuge in the countryside, where they created an art grounded in their fresh responses to the natural world. Such artists as Charles Emile Jacque and Jean-Francois Millet discovered a quiet heroism and even a spiritual quality in those working the land, while others, like Julien Dupré, featured attractive young laborers toiling in picturesque settings that did not hint of hard work or the often harsh realities of agricultural labor. Social and political ideologies are coded into the landscape in subtle ways in many paintings. Rarely seen paintings from public and private collections illustrate the metamorphosis from the neoclassical ideal to the Modern over the course of the nineteenth century through the lens of landscape art.

Janie M. Welker is curator of exhibitions and collections at the University of Kentucky Art Museum. Linda Stratford is Lilly Scholar at Asbury College in Wilmore, Kentucky. Other contributors include Gabriel P. Weisberg and Janet Whitmore.

Distributed for University of Kentucky Art Museum

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The Persistence of Geometry
Form, Content, and Culture in the Collection of the Cleveland Museum of Art
Lowery Stokes Sims

Geometry can be found all around us. The Persistence of Geometry is an exploration of the visualization of geometry and geometrical forms through history with a special emphasis on modern and contemporary art. It is a highly personal visual journey that records not only the commonalities of human perception throughout the ages and in different cultures, but also the continuing dialogue of vanguard art from the nineteenth, twentieth, and twenty-first centuries with traditional and historical art.

The Persistence of Geometry provides an opportunity to understand forms and shapes as carriers of meaning that are both specific to a particular cultural context and universal in their immediate appeal. It presents works of art that date from the Neolithic and Predynastic periods in China and Egypt to the contemporary period in New York City.

Distributed for Cleveland Museum of Art
The need to describe the world around us is an impulse as old as the earliest cave-wall depictions of running horses and wounded bison. In this descriptive enterprise we have consistently found nature to be a valuable and inspiring companion, and over the centuries, as we moved beyond simple narrative to the complex, exhortative inventions of allegory, nature has reciprocally grown with us, giving us a crucial and familiar framework to help us to know our place in the universe. As a consequence of this evolution, the human imagination can claim innumerable – often epic – accounts built on the marriage of nature and allegory.

**Norman Lundin**

*Selections from Three Decades of Drawing and Painting*

Richard V. West, Bruce Guenther, and David Brody

At first glance, a casual observer might assume that Norman Lundin’s recent paintings are about things. That would be a mistake. Instead, silence and space form a void that is shaped and manipulated by the things that displace it and defined by the light and atmosphere captured in its gravitational field. This void is the true subject of Lundin’s paintings.

Lundin’s fascination with still life, landscape, and compositional integrity reaches its peak in a series of paintings depicting objects arranged along a shelf, in front of mullioned windows that allow glimpses of a landscape beyond. This volume includes an interview with the artist and illustrates works ranging from 1973 to 2006.

**George Rickey**

*Kinetic Sculpture: A Retrospective*

Kevin Sharp *et al.*

Presenting both indoor and outdoor work, this volume examines the depth and breadth of George Rickey’s sculptural oeuvre between 1950 and 2000 and its place in the history of American art. Trained originally as a painter, George Rickey turned to sculpture in 1949. In 1964 his kinetic piece *Two Lines Temporal* “established him internationally as a major figure in the history of kinetic sculpture,” according to art historian Nan Rosenthal. In 1966 he gave up teaching to devote himself entirely to his creative work. The recipient of 10 honorary doctorate degrees and many awards and honors, George Rickey built a stellar career as an exhibiting artist, author, and professor of art in the U.S. and abroad.

**Fresh! Contemporary Takes on Nature and Allegory**

Juli Cho Bailar

The need to describe the world around us is an impulse as old as the earliest cave-wall depictions of running horses and wounded bison. In this descriptive enterprise we have consistently found nature to be a valuable and inspiring companion, and over the centuries, as we moved beyond simple narrative to the complex, exhortative inventions of allegory, nature has reciprocally grown with us, giving us a crucial and familiar framework to help us to know our place in the universe. As a consequence of this evolution, the human imagination can claim innumerable – often epic – accounts built on the marriage of nature and allegory.
Frank Boyden
The Empathies
Frank Boyden, David James Duncan, and Kim Stafford

“Inspired by slow-burning anger at the seemingly incurable inhumanity of man, and of his countrymen in particular, Frank Boyden set out to portray, in a series of drypoints, ‘man-unkind’ at his most hideous. . . . Moved by anger, yet led by the exigencies of an exacting and unforgiving medium, Frank soon forgot the ax he’d set out to grind, lost himself in the making of each image, and was gradually moved, by his own admission, from anger into feelings of empathy toward the monstrous characters he was depicting. . . . Via the magic of concentration and self-effacement, art itself created 96 paradoxically beautiful images of ugliness, against the artist’s initial will.” – David James Duncan

This volume reproduces the complete suite of 96 drypoints in actual size (2 by 3 inches), together with an essay and notes by the artist, companion prose by Kim Stafford and David James Duncan, and a discussion between the artist, Julia D’Amario, Tom Prochaska, and Prudence Roberts.

Distributed for Hallie Ford Museum of Art

Jules Kirschenbaum
The Need to Dream of Some Transcendent Meaning
Thomas Worthen

Drawing on existential themes from philosophy, literature, and religion, the art of Jules Kirschenbaum deals with issues of mortality and the spirit. In an age which reveled in abstraction and images of the banal, Kirschenbaum’s art was steeped in the Western tradition of representation. In his mature work, images of people and objects become metaphors for a deep examination of the nature of being and the human spirit. A professor of art at Drake University for over 30 years, Kirschenbaum is an undiscovered master.

Distributed for University of Iowa Museum of Art

Julie Speidel
Elizabeth A. Brown and Clare Henry

Julie Speidel’s bronze and stone sculptures loom large over their human viewers, their tall stature reflecting her love of ancient monuments and totems, their heavy mass often pierced and punctured by defiant holes, their geometric sections, sliced coils, facets and hard edges softened by texture and exquisite patination. With influences as varied as the megaliths of the British Isles and the totemic Native American art of her home and birthplace, the Pacific Northwest, Speidel’s work builds on organic forms, reinterpreting them with a clear, contemporary vision. Her sculptures are a tribute to the power of ancient monuments and their power to link the world of the senses to the world of the spirits.

Julie Speidel was born in Seattle in 1941 and raised in the Pacific Northwest and Europe. She works from her studio on one of the original strawberry farms on Vashon Island, Washington.

Distributed for Museum of Northwest Art

SCULPTURE
March
112 pp., 40 color illus., bibliog., 9 x 11 in.
$50.00 cloth / £30.00 ISBN-13: 978-0-295-98658-6
ISBN-10: 0-295-98658-1

CONTEMPORARY ART
February
80 pp., 109 illus., 10 x 10.5 in.
Territories of Terror
Mythologies and Memories of the Gulag in Contemporary Russian-American Art
Svetlana Boym

This volume records one of the first attempts to tackle the dual imperative of Gulag history and mythology, map and territory, through contemporary art. Seven internationally recognized contemporary artists – Vitaly Komar and Alexander Meiamid, Leonid Sokov, Grisha Bruskin, Eugene Yelchin, Irena Nakhova, and Vadim Zakharov – who grew up in the former Soviet Union were given a “territory” in the Boston University Art Gallery in which to confront the haunted space of the “zone” in history and in the individual psyche. Their territories of terror are border zones that reflect their cross-cultural experience. What they capture in their installations is the legacy of terror that shaped structures of mentality, spatial imagination, utopian aspirations, and claustrophobic anxieties that mirror the tragic paradoxes of twentieth century history.

Distributed for Boston University Art Gallery

The Space of Freedom
Apartment Exhibitions in Leningrad, 1964–1986
Richard Waller et al.

For the Russian nonconformist artists of the 1960s through the 1980s, a room or an apartment – whether one’s own or someone else’s – was a departure point into the world of art, a world free of limitations. An apartment, while limited in space, opened up a world of infinite space – the entire cosmos. The transformation of those apartments was accomplished by covering the walls from floor to ceiling with the art of unofficial artists who were forbidden to show their works in exhibition halls and museums of the Soviet Union.

This volume illustrates works from the Museum of Nonconformist Art, St. Petersburg, Russia, to focus on both the artwork shown in communal apartments and on the exhibition space of the apartments themselves as a significant part of the history of Russian art. It includes pieces by the most important figures in the history of these exhibitions and in the history of nonconformist painting.

Distributed for University of Richmond Museums

Marsden Hartley
An American Modern
Patricia McDonell

Marsden Hartley (1877–1943), one of the most important artists from the American early modern period, was part of the heady group surrounding Alfred Stieglitz and his galleries in the early decades of the twentieth century. While New York and Stieglitz acted as a base of support and friendship for Hartley, he constantly shifted from place to place, living abroad and in varying locales across the country. Marsden Hartley: An American Modern traces the artist’s movements and the evolution in his thinking and art.

For the first 40 years of his life, Hartley pursued the ideals and philosophical principles of American transcendentalism. He shifted radically from his approach after the First World War. Instead of embracing subjectivity, he honored rational intellect and objectivity. Toward the end of his life, he returned to a passionate belief in the subjective self. Patricia McDonell analyzes Hartley’s beliefs and artistic practice in the context of the cultural and political realities that deeply affected the man and his times.

This completely redesigned version of the book published by the Weisman Art Museum in 1997 features an expanded section of color plates.

Distributed for Weisman Art Museum, University of Minnesota
Biography of a Place
Passages through a Central Oregon Meadow
Martin Winch

Biography of a Place explores and weaves together the social and natural history of one meadow. It digs down into the roots of place. This is a meadow with a surprising and entertaining story and a memorable cast of characters. The storyline flows across overlapping circles of connection among people and place. This is a pleasurable, novel way to understand how a social and natural landscape became what it is today.

Imagine being at the meadow to witness unfolding before you the larger story of this landscape. Follow Indian peoples through traditional time, early European exploration and commerce, Civil War, and eventual settlement. Meet the persons whose lives touched the meadow. Probe their attitudes toward the natural environment, the interplay between the biotic and human communities. Track the tale to the present day, when the meadow has become a nature preserve.

“This with the patience and skill of an expert gardener, Martin Winch has imaginatively cultivated a certain meadow in arid Central Oregon, making it stand forth as both a unique locale, with its own rich natural and human history, and a signifying microcosm of our imperiled Western landscape. His narrative of the creation of the Camp Polk Meadow Preserve, whereby against all odds the meadow is being restored and conserved, is a valuable primer in post-Leopold environmental activism.” – Jarold Ramsey, author of Coyote Was Going There and Reading the Fire

Distributed for Deschutes County Historical Society

This Bountiful Place
Art About Agriculture: The Permanent Collection
Edited by Shelley Curtis

This Bountiful Place showcases works of art from the OSU College of Agricultural Sciences’ permanent collection, which includes more than 200 pieces of original fine art, including drawings, fiber arts, works in mixed media, prints sculpture, and acrylic, oil, and watercolor paintings. The collection celebrates the natural bounty of the Northwest and the stewardship necessary to maintain it, as seen through the eyes of the region’s artists.

“The OSU College of Agricultural Sciences has undertaken the creation of a juried exhibition, Art About Agriculture, occurring on an annual basis since 1983. This show acts as a bellwether of how the artists of the Pacific Northwest see our land and what it provides.” – Tad Savinar, Portland artist and playwright

“Art About Agriculture does not intend to challenge its viewers, as so much avant-garde work does, but rather, its purpose is to celebrate the earth’s bounty and the energy, commitment, and persistence of the many workers who bring from it our life-giving sustenance.” – Lois Allan, author of Contemporary Art in the Northwest

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