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Cover: Illustration by Henry Heier for a guide issued by the Agricultural and Industrial Development Department, Missouri-Kansas-Texas Lines, ca. 1933 (courtesy of the St. Louis Mercantile Library) from The West the Railroads Made by Carlos Schwantes and James P. Ronda, page 3
The West the Railroads Made
Carlos A. Schwantes and James P. Ronda

“Railroad iron is a magician’s rod in its power to evoke the sleeping energies of land and water.” America’s Railroad Age was little more than a decade old when Ralph Waldo Emerson uttered these prophetic words. Railroads exercised a remarkable hold on the imagination. The railroad was not merely transportation; it was a technology that promised to transform the world. Railroads were second only to the federal government in shaping the West, and nowhere was that shaping more visible than on the Great Plains and in large parts of the Pacific Northwest. Filled with contemporary accounts, illustrations, and photographs, The West the Railroads Made offers a fresh look at what the iron road created.

Visionaries who imagined the railroad as a new Northwest Passage inspired Americans in the 1840s and 1850s to see the West as a fertile garden or a treasure chest of priceless minerals. Railroads could deliver the riches of that West into the hands and pockets of the modern world. These two compelling ideas – the railroad and the West – came together to create an irresistible dream. In less than half a century, railroads made the West a permanent extension of the modern, capitalist world. The railroad West sprang to life with amazing speed. Immigrants came by the thousands. Overnight a windswept stretch of Wyoming became Cheyenne. Prairies were fenced or plowed to make range land or farm land. New plants and animals shoved aside those that did not fit marketplace needs. All of this was touted as the new West, the railroad West. But all too often, the railroad West promised prosperity and security but delivered hard times and bitterness.

For more than a century the American West was the railroad West. While the railroad’s influence was challenged in the twentieth century by automobiles and the interstate highway system, railroads did not vanish from the landscape. Instead, they reinvented themselves. The iron road had once defined the West; now it was part of a larger landscape.

Carlos A. Schwantes is St. Louis Mercantile Library Endowed Professor of Transportation Studies at the University of Missouri-St. Louis, specializing in the history of the twentieth-century American West. He is author of Going Places: Transportation Redefines the Twentieth-Century West and Railroad Signatures across the Pacific Northwest. James P. Ronda holds the H. G. Barnard Chair in Western American History at the University of Tulsa, specializing in the history of exploration of the American West. He is the author of Beyond Lewis and Clark: The Army Explores the West and Jefferson’s West: A Journey with Lewis and Clark.

Published with Washington State Historical Society and the John W. Barriger III National Railroad Library at the St. Louis Mercantile Library – University of Missouri.
The Adventurous Traveler’s Guide to Health

Christopher Sanford, M.D.

*The Adventurous Traveler’s Guide to Health* is just what every traveler needs: a straightforward look at what you can do to stay healthy during your travels, from start to finish. Whether headed to the urban centers of Africa or the jungles of southeast Asia, there are precautions to be taken even before setting foot on a plane, as well as important things to remember once your travels are over.

Chris Sanford aids travelers in first finding a travel health specialist and then, knowing exactly which questions to ask. *The Adventurous Traveler’s Guide to Health* will also serve as a take-along guide to help deal with illnesses or symptoms that may arise while you’re on the road and as a post-trip reference for any delayed symptoms.

Aside from infectious diseases, Sanford also looks at the more common and overlooked problems travelers are likely to encounter, such as health risks in cities (pollution and motor vehicle accidents, for example), traveling if chronically ill or immuno-compromised, and high-altitude sickness. Each of the book’s chapters includes a question-and-answer section based on real questions that Dr. Sanford’s patients have asked him.

General travelers, including students going abroad to study or backpack through the developing world and travelers who want to get off the beaten path as well as explore the cities of the world, will find this an invaluable resource.

Christopher Sanford, MD, MPH, DTM&H, is a writer and family practice physician who specializes in travel and tropical medicine. He is the co-medical director of the Travel Clinic at Hall Health Center, University of Washington.
The Informed Gardener
Linda Chalker-Scott

In this introduction to sustainable landscaping practices, Linda Chalker-Scott addresses the most common myths and misconceptions that plague home gardeners and horticultural professionals. Chalker-Scott offers invaluable advice to gardeners who have wondered:

• Are native plants the best choice for sustainable landscaping?
• Should you avoid disturbing the root ball when planting?
• Are organic products better or safer than synthetic ones?
• What is the best way to control weeds – fabric or mulch?
• Does giving vitamins to plants stimulate growth?
• Are compost teas effective in controlling diseases?
• When is the best time to water in hot weather?
• If you pay more, do you get a higher-quality plant?
• How can you differentiate good advice from bad advice?

The answers may surprise you. In her more than twenty years as a university researcher and educator in the field of plant physiology, Linda Chalker-Scott has discovered a number of so-called truths that originated in traditional agriculture and that have been applied to urban horticulture, in many cases damaging both plant and environmental health. The Informed Gardener is based on basic and applied research from university faculty and landscape professionals, originally published in peer-reviewed journals.

After reading this book, you will:

• Understand your landscape or garden plants as components of a living system
• Save time (by not overdoing soil preparation, weeding, pruning, staking, or replacing plants that have died before their time)
• Save money (by avoiding worthless or harmful garden products, and producing healthier, longer-lived plants)
• Reduce use of fertilizers and pesticides
• Assess marketing claims objectively

This book will be of interest to landscape architects, nursery and landscape professionals, urban foresters, arborists, certified professional horticulturists, and home gardeners.

Linda Chalker-Scott is an extension urban horticulturist and associate professor at Puyallup Research and Extension Center, Washington State University. She is the Washington State editor of MasterGardener magazine and for six years authored an online column, “Horticultural Myths.”

GARDENING
March
224 pp., 36 illus., index, 5.5 x 9 in.
The Body in Time

Figures of Femininity in Late Nineteenth-Century France

Tamar Garb

The Body in Time looks at two different genres in relation to the construction of femininity in late nineteenth-century France: Degas’s representation of ballet dancers and the transforming tradition of female portraiture. Class, gender, power, and agency are at stake in both arenas, but they play themselves out in different ways via different pictorial languages.

Degas’s depictions of anonymous young female ballerinas at the Paris Opera reflect his fascination with the physical exertions and prosaic setting of the dancer’s sexualized body. Unlike the standard Romantic depictions of the ballerina, Degas’s dancers are anonymous spread-legged workers on public display. Female portraiture and self-portraiture, in contrast, depicted the unique and the distinctive: privileged women, self-assured individuals transgressing gender conventions.

Focusing on Degas’s representation of the dancer, Tamar Garb examines the development of Degas’s oeuvre from its early Realist documentary ambitions to the abstracted Symbolist renderings of the feminine as cypher in his later works. She argues that despite the apparent depletion of social significance and specificity, Degas’s later works remain deeply enmeshed in contemporary gendered ways of viewing and experiencing art and life.

Garb also looks at the transformation in the genre of portraiture heralded by the “new woman,” examining the historical expectations of female portraiture and demonstrating how these expectations are challenged by new notions of female autonomy and interiority. Women artists such as Anna Klumpke, Rosa Bonheur, and Anna Bilinska deployed the language of Realism in their own self-representation.

The figure of femininity remained central to the personal, political, and pictorial imperatives of artists across the spectrum of modern aesthetics. Gender and genre intersect throughout this book to show how these categories mutually impact one another.

Tamar Garb is Durning Lawrence Professor in Art History, University College, London.

The University of Kansas Franklin D. Murphy Lecture Series

Published with Spencer Museum of Art, Lawrence, Kansas

ART HISTORY / GENDER STUDIES

July

96 pp., 41 illus., 7 x 10 in.

Black Womanhood
Images, Icons, and Ideologies of the African Body
Edited by Barbara Thompson

Explorations of contemporary art have focused on issues of identity and race for some time. Few, however, have sought to investigate these themes by juxtaposing historical and contemporary frameworks. *Black Womanhood* examines an especially charged icon—the black female body—and contemporary artists’ interventions upon historical images of black women as exotic Others, erotic fantasies, and super-maternal Mammies.

This book presents icons of the black female body as seen from three separate but intersecting perspectives: the traditional African, the colonial, and the contemporary global. The display and contemplation of such iconic images addresses complex and often competing forces of self-presentation and the representation of others. Peeling back layers of social, cultural, and political realities, *Black Womanhood* explores how historic icons inform contemporary artistic responses to the black female body through an examination of themes such as beauty, fertility and sexuality, maternity, and women’s roles and power in society.

More than 200 historical and contemporary images accompany written contributions by artists, curators and scholars. This compelling volume makes a valuable contribution to ongoing discussions of race, gender, and sexuality by promoting a deeper understanding of past and present readings of black womanhood, both in Africa and in the West.

*Barbara Thompson* is curator of African, Oceanic, and Native American Collections at the Hood Museum of Art, Dartmouth College. The other contributors are Ifi Amadiume, Ayo Abiétou Coly, Christraud Geary, Enid Schildkrout, Kimberly Wallace-Sanders, Carla Williams, and Deborah Willis.

*Published with Hood Museum of Art, Dartmouth College*

ART HISTORY / AFRICAN AMERICAN STUDIES / GENDER STUDIES

April
376 pp., 250 illus., 212 in color, notes, bibliog., index, 9 x 12 in.
$75.00 cloth / £45.00 ISBN 978-0-295-98770-5
$50.00 paper / £26.00 ISBN 978-0-295-98771-2
Lino Tagliapietra in Retrospect

A Modern Renaissance in Italian Glass

Susanne K. Frantz

For Lino Tagliapietra, glass art represents his life: Venice and the lagoon, its shadow and light. “It is part of my culture, my brain, my blood,” he says. Born on a small Italian island known for lacemaking and fishing, Tagliapietra rose from a working class family and a minimal education to become an internationally acknowledged glass artist and maestro, an honor given to the most highly recognized of Italian glassmakers.

Tagliapietra worked exclusively on the island of Murano until coming to the Pilchuck Glass School in Stanwood, Washington, at the invitation of Benjamin Moore in 1979. Working with unfamiliar tools and speaking no English, Tagliapietra created unique pieces of glass using techniques that had rarely, if ever, been seen in the United States at that time. Despite the tradition of secrecy surrounding Italian glassblowing, he imparted knowledge to his students and colleagues, believing that keeping tradition and history alive is of the greatest importance.

While he was not the first to leave the island and its glass companies for independent work, Tagliapietra did become the first Murano artist to experience widespread international recognition, particularly in the United States. He combines techniques that are rooted in the thousand-year-old Venetian glassmaking tradition and brings fresh and creative perspectives to art in glass. Tagliapietra’s work stands within the grandest tradition of the decorative arts, an honored discipline of unabashed beauty and exquisite craftsmanship.

Susanne K. Frantz is the former curator of twentieth-century glass at the Corning Museum of Glass and author of Contemporary Glass: A World Survey from the Corning Museum of Glass. The other contributors are Helmut Ricke and Dante Marioni.

Published with Museum of Glass, Tacoma

GLASS ART
March
208 pp., 192 color illus., DVD, 9 x 12 in.
$50.00 cloth / £26.00 ISBN 978-0-295-98825-2
Munch’s Ibsen
A Painter’s Visions of a Playwright
Joan Templeton

Drawing on a mass of printed and archival sources, including Munch’s extensive unpublished writings, *Munch’s Ibsen* provides a comprehensive account of the relation between the two great Norwegian modernists. Situating the interlocking careers of Edvard Munch and Henrik Ibsen within Norway’s cultural history, Joan Templeton establishes Ibsen’s primordial importance for Munch as a pioneering modernist voice. She examines the over 400 illustrations Munch made of Ibsen’s plays, one of the greatest homages a painter ever made to a writer, showing how Ibsen’s imaginative universe was an essential and integral part of Munch’s life and work as a whole.

Templeton studies the illustrations as readings of Ibsen’s plays and as examples of some of Munch’s best work in various media: the witty, tender drawings of *Peer Gynt*; the eloquent oil sketches of *Ghosts*; the powerful woodcuts of *The Pretenders*; the sumptuous oil paintings of *John Gabriel Borkman*. She shows how some of the strongest of the illustrations result from Munch’s accommodation of his own symbolic structures to Ibsen’s text to create an osmosis of word and image. She also demonstrates how Munch sometimes refigured Ibsen’s texts to fit his own experiences and convictions in a process of reification that is as interesting as his fidelity. She offers a detailed analysis of the iconographies of Munch’s famous portraits of Ibsen and provides a historical and analytical account of the Ibsen illustrations through which Munch painted himself into theatrical history.

Besides readers interested in the relation between the two artists, *Munch’s Ibsen* will appeal to students of modern literature and art, art history, the history of the modern theatre, Scandinavian art and culture, and interdisciplinary approaches to the humanities.

*Joan Templeton* is professor of English and comparative literature at Long Island University, Brooklyn. She has published widely on Ibsen and other modern dramatists and is the author of the acclaimed book *Ibsen’s Women*.

New Directions in Scandinavian Studies
A Samuel and Althea Stroum Book

SCANDINAVIAN STUDIES / ART HISTORY / THEATRE HISTORY

World rights except UK and Continental Europe
July
256 pp., 156 illus., 96 in color; 8 x 10 in.
$35.00 cloth ISBN 978-0-295-98776-7

“An entirely new analysis of the ‘visual Ibsen’: the hundreds of sketches, drawings, illustrations, and set designs for Ibsen’s plays done by the most famous Norwegian painter, Edvard Munch. This is a unique kind of visual extension of Ibsen’s dramatic texts.” – Mark B. Sandberg, University of California, Berkeley

“Templeton’s understanding of Ibsen’s texts and her ability to recognize Munch’s visual renderings of similar themes is convincing and well argued.” – Gerd Woll, Munch Museum, Oslo

“*Munch’s Ibsen* is a pioneering study, an important book that will enrich the intellectual life of both my students at this university and my colleagues throughout the world.” – Jan Sjávik, University of Washington
Since at least the early sixth century C.E., ink rubbings of stone, metal, clay tiles, and wood inscriptions and pictorial images have been used in China to make precise copies of culturally valued material. These paper copies sometimes are all that remain of original works that have become illegible through erosion, or that have been destroyed by war or development, or have been rendered inaccessible through events such as flooding resulting from dam construction. Chinese rubbing techniques are used throughout East Asia to create copies that often also are prized in themselves as works of art. Despite the primary importance of this technology to history, art, archaeology, printing, and many other fields of knowledge, *A Grammar of Chinese Rubbings* is the first comprehensive study of rubbings in a Western language, and as such will be welcomed by both scholars and collectors.

In *Black Tigers*, Kenneth Starr recounts what he has seen and learned in fifty years of fascination with rubbings and travels to China in search of the early inscriptions from which they came. The book is a history of rubbings, a guide to connoisseurship, and a technical handbook on the materials and techniques used to make rubbings. Now readers of English, with the author as their affable guide, can gain rich insight into a rigorous discipline of classical scholarship, the way in which traditional scholars viewed their world, and some of the exquisite subtleties of Chinese high culture and connoisseurship.

*Black Tigers* will be an essential resource for students of Chinese art, history, calligraphy, archaeology, and the history of printing.

**Kenneth Starr** is the former director of the Milwaukee Public Museum and, earlier, curator of East Asian archaeology and ethnology at the Field Museum of Natural History in Chicago.
Designed for Pleasure  
The World of Edo Japan in Prints and Paintings, 1680–1860  
Edited by Julia Meech and Jane Oliver

Designed for Pleasure brings together paintings, prints, and illustrated books featuring images known as ukiyo-e, or pictures of the floating world. The carefully selected images present the principals of that realm—the actor, the artist, the courtesan, the poet, the publisher, the patron—and they also reveal the confluences and contradictions in a time of enormous social, cultural, and economic change in Japan.

This book examines the floating world of popular culture centered in Edo [modern Tokyo] during the period between 1680 and 1860, when Japan transformed itself from an agrarian to a booming commercial economy. By 1710, Edo was the largest city in the world, with a population of over a million. We know so much about this time in part because of the vast body of imagery created and treasured by succeeding generations. The artists and writers held a looking glass up to their heady world and, in the process, to themselves. Fads and fashions proliferated, and this highly literate, consumer-driven society insisted on being up to date. Innovative color printing techniques fed the demand for ever-new information.

Print publishers, mindful of a business opportunity, also responded to the clamor for representations of the public’s cherished heroes. Their stables of artists not only produced mass-market prints and books, but used their connections in the literary salons of the day to secure commissions from the wealthy and elite for luxury paintings and printed works.

Building on the existing body of ukiyo-e scholarship, a team of renowned experts presents a new perspective and an expanded view of the visual culture of Edo Japan and the way in which art became more accessible to a new class beyond the ruling elite. The volume authors showcase individuals—adding to the already substantial scholarship on Hokusai, Hiroshige, and Umaro—including the father of ukiyo-e, Hishikawa Moronobu; the artist and publisher Okamura Masanobu; the color innovator Suzuki Harunobu; the master publisher Tsutaya Jūzaburō; and the brilliant painter Katsukawa Shunshō. Rather than focus on one artist, one school, or one artistic medium, Designed for Pleasure presents the best of ukiyo-e, in their three primary manifestations: paintings, prints, and illustrated books.

Julia Meech is the author of Frank Lloyd Wright and the Art of Japan and the editor of Impressions, the journal of the Japanese Art Society of America. Jane Oliver is an editor and consultant in Asian art. Other contributors include John T. Carpenter, Timothy Clark, Julie Nelson Davis, Allen Hockley, Donald Jenkins, David Pollack, Sarah E. Thompson, and David Waterhouse.

Published with Asia Society, New York, and Japanese Art Society of America

ASIAN ART  
April  
256 pp., 200 color illus., 9.5 x 12 in.  
$45.00 paper / £23.00 ISBN 978-0-295-98786-6
“Bits of Life is a strong and vibrant contribution to the field of feminist technoscience studies. The collection is constructed as an ongoing dialogue among a group of scholars who have been thinking about these issues for a long time. It is forceful and bold in its engagement with key questions about new technologies of bio-engineering, reproduction, imaging, communication, and the redefinition of ‘life.’” – Lisa Parks, University of California, Santa Barbara

“A speedy, smart, provocative, hybrid assemblage of essays on contemporary technoscientific and mass(ively) mediated cultural transformations that is deeply invested in helping us think our way toward possible futures. The editors map the multiple intellectual and institutional histories informing the prolific imaginaries and contested terrain of feminist cultural studies of technoscience today.” – Jackie Orr, Syracuse University

“Since World War II, the biological and the technological have been fusing and merging in new ways, resulting in the loss of a clear distinction between the two. This entanglement of biology with technology isn’t new, but the pervasiveness of that integration is staggering, as is the speed at which the two have been merging in recent decades. As this process permeates more of everyday life, the urgent necessity arises to rethink both biology and technology. Indeed, the human body can no longer be regarded either as a bounded entity or as a naturally given and distinct part of an unquestioned whole.

**Bits of Life** assumes a posthuman definition of the body. It is grounded in questions about today’s biocultures, which pertain neither to humanist bodily integrity nor to the anthropological assumption that human bodies are the only ones that matter. Editors Anneke Smelik and Nina Lykke aid in mapping changes and transformations and in striking a middle road between the metaphor and the material. In exploring current reconfigurations of bodies and embodied subjects, the contributors pursue a technophilic, yet critical, path while articulating new and thoroughly appraised ethical standards.

Anneke Smelik is professor of visual culture at the Radboud University of Nijmegen, The Netherlands. Nina Lykke is professor of gender studies, Linköping University, Sweden, and head of the Nordic Research School in Interdisciplinary Gender Studies.

In Vivo

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   – Nina Lykke

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   – Maud E. McNeil

3. “There Are Always More Things Going On Than You Thought!” Interview with Donna Haraway
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    – Rosi Braidotti
Life as Surplus
Biotechnology and Capitalism in the Neoliberal Era
Melinda Cooper

Focusing on the period between the 1970s and the present, *Life as Surplus* is a pointed and important study of the relationship between politics, economics, science, and cultural values in the United States today. Melinda Cooper demonstrates that the history of biotechnology cannot be understood without taking into account the simultaneous rise of neoliberalism as a political force and an economic policy. From the development of recombinant DNA technology in the 1970s to the second Bush administration’s policies on stem cell research, Cooper connects the utopian polemic of free-market capitalism with growing internal contradictions of the commercialized life sciences.

The biotech revolution relocated economic production at the genetic, microbial, and cellular level. Taking as her point of departure the assumption that life has been drawn into the circuits of value creation, Cooper underscores the relations between scientific, economic, political, and social practices. In penetrating analyses of Reagan-era science policy, the militarization of the life sciences, HIV politics, pharmaceutical imperialism, tissue engineering, stem cell science, and the pro-life movement, the author examines the speculative impulses that have animated the growth of the bioeconomy.

“At the very core of the new post-industrial economy is the transformation of biological life into surplus value. *Life as Surplus* offers a clear assessment of both the transformative, therapeutic dimensions of the contemporary life sciences and the violence, obligation, and debt servitude crystallizing around the emerging bioeconomy. 

Melinda Cooper is a research fellow with the Centre for Biomedicine and Society, Kings College London.

In Vivo
A McLellan Book
Empire building and modernity dominate the history of the nineteenth century. The French and Ottoman empires capitalized on modern infrastructure and city building to control diverse social, cultural, and political landscapes. Zeynep Çelik examines the cities of Algeria and Tunisia under French colonial rule and those of the Ottoman Arab provinces. By shifting the emphasis from the “centers” of Paris and Istanbul to the “peripheries,” she presents a more nuanced look at cross-cultural exchanges. The different political agendas of the French and Ottoman empires reveal the myriad meanings behind remarkably similar urban forms and buildings. This lavishly illustrated volume makes numerous archival plans, photographs, and postcards available for the first time, along with reproductions from periodicals and official yearbooks.

Roads, railroads, ports, and waterways served many imperial agendas, ranging from military to commercial and even ideological. Interventions changed the urban fabrics in unprecedented ways: straight arteries were cut through cities, European-style quarters were appended to historic cores, and new industrial and mining towns, military posts, and administrative centers were built according to the latest trends. These major feats of engineering were carefully planned to construct a modern image while addressing practical concerns of growth and communication.

Çelik discusses public squares as privileged sites of imperial expression, as evidenced by the buildings that defined them and the iconographically charged monuments that adorned them. Theaters, schools, hospitals, and the offices that housed the imperial administrative apparatus (city halls, government palaces, post offices, police stations, and military structures) were new secular monuments, designed according to European models but in a range of architectural expressions.

Public ceremonies, set against modern urban spaces, played key roles in conveying political messages. Çelik maps out their orchestrated occupation of streets and squares. She concludes with questions on how the various attitudes of both empires engaged cultural differences, race, and civilizing missions.

Zeynep Çelik is distinguished professor of architecture at the New Jersey Institute of Technology. She is the author of several books including The Remaking of Istanbul: Portrait of an Ottoman City in the Nineteenth Century, Displaying the Orient, and Urban Forms and Colonial Confrontations: Algiers under French Rule.

Empire, Architecture, and the City is very original for its in-depth comparison of the Ottoman and French empires in Arab regions, their political policies, and architectural and ceremonial symbols. The comparison turns out to be an effective way of explaining common themes and variations, mutual influences, and the differences between the empires.” – Ira M. Lapidus, University of California, Berkeley

“This is an extremely significant project since it fundamentally questions and, through its judicious deployment of extensive data, demonstrates that the old binary of East versus West, Islam versus Christianity, can not historically be defended.” – Julia Clancy-Smith, University of Arizona
When Naser al-Din Shah, who ruled Iran from 1848 to 1896, claimed the title Shadow of God on Earth, his authority rested on premodern conceptions of sacred kingship. By 1941, when Mohammad Reza Shah Pahlavi came to power, his claim to authority as the Shah of Iran was infused with the language of modern nationalism. In short, between roughly 1870 and 1940, Iran’s traditional monarchy was forged into a modern nation-state.

In *Nationalizing Iran*, Afshin Marashi explores the changes that made possible this transformation of Iran into a social abstraction in which notions of state, society, and culture converged. He follows Naser al-Din Shah on a tour of Europe in 1873 that led to his importing a new public image of monarchy – an image based on the European late imperial model – relying heavily on the use of public ceremonies, rituals, and festivals to promote loyalty to the monarch. Meanwhile, Iranian intellectuals were reimagining ethnic history to reconcile “authentic” Iranian culture with the demands of modernity. From the reform of public education to the symbolism surrounding grand public ceremonies in honor of long-dead poets, Marashi shows how the state invented and promoted key features of the common culture binding state and society. The ideological thrust of that century would become the source of dramatic contestation in the late twentieth century.

“Marashi’s argument and theoretical approach are original and convincing and his conclusions are sound. This book promises to be a classic on the early formation of Iranian nationalism.” – Kamran Aghaie, author of *Martyrs of Karbala: Shi’i Symbols and Rituals in Modern Iran*

“Nationalizing Iran is a very interesting book for a wide readership. Especially original and insightful is its emphasis on continuities underlying what are commonly viewed as ruptures within modern Iranian history, such as the Constitutional Revolution, Reza Shah, Mossadeq, and the Islamic Revolution of 1979.” – Sibel Bozdoğan, author of *Modernism and Nation-Building: Turkish Architectural Culture in the Early Republic*

Marashi’s study of the formative era of Iranian nationalism will be valuable to scholars and students of history, political science, and anthropology, as well as journalists, photographers, and other close observers of contemporary Iran.

Afshin Marashi is assistant professor of history at California State University at Sacramento.

Studies in Modernity and National Identity
Modernism and the Middle East
Architecture and Politics in the Twentieth Century
Edited by Sandy Isenstadt and Kishwar Rizvi

This provocative collection of essays is the first book-length investigation of the development of modern architecture in the Middle East. Ranging geographically from Jerusalem at the turn of the twentieth century to Libya under Italian colonial rule, postwar Turkey, and present-day Iraq, the essays are drawn together by modernism’s historical tension between adhering to the international dialogue that spawned it and respecting the traditional building cultures and local identities it replaced.

Architecture, as a vehicle of cultural identity and the physical infrastructure that supports economic activity, is a window onto the powerful, often violent, forces that continue to dominate the Middle East in the twenty-first century. Experts in this volume demonstrate the political dimensions of creating the built environment – directing labor, capital, and natural resources – and subsequently inhabiting it. *Modernism and the Middle East* explores the relationship between regional and international relevance and suggests a more dynamic understanding of the region’s deep traditions and rapid modernization. Political and cultural historians, as well as architects and urban planners, will find exceptionally fresh material on a range of diverse practices.

Sandy Isenstadt is assistant professor of modern architecture in the Department of the History of Art, Yale University.

Kishwar Rizvi is assistant professor of Islamic architecture, also at Yale University.

Studies in Modernity and National Identity

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**MIDDLE EAST STUDIES / ARCHITECTURE / POLITICAL SCIENCE**

*June*

328 pp., 76 illus., notes, bibliog., index, 6 x 9 in.
$80.00 cloth / £48.00
ISBN 978-0-295-98821-4
$30.00 paper / £16.99
ISBN 978-0-295-98794-1
In *The Fishermen's Frontier*, David Arnold examines the economic, social, cultural, and political context in which salmon have been harvested in southeast Alaska over the past 250 years. The book is about Native and Euro-American fishermen, local fishing communities, industrialists, and resource managers and the ways in which these various groups have imagined, shaped, exploited, and managed the salmon fishery and its resources, arranging it to conform to understandable patterns of social organization and endowing it with cultural meaning.

The transformation of the salmon fishery in southeastern Alaska from an aboriginal resource to an industrial commodity was fraught with historical ironies. Tribal peoples – usually considered egalitarian and communal in nature – managed their fisheries with a strict notion of property rights, while Euro-Americans – so vested in the notion of property and ownership – established a “common-property” fishery when they arrived in the late nineteenth century. In the twentieth century, federal conservation officials tried to rationalize the fishery by “improving” upon nature and promoting economic efficiency, but their uncritical embrace of scientific planning and their disregard for local knowledge degraded salmon habitat and encouraged a backlash from small-boat fishermen, who clung to their “irrational” ways. Meanwhile, Indian and white commercial fishermen engaged in identical labors, but established vastly different work cultures and identities based on competing notions of “work” and “nature.”

Arnold concludes with a sobering analysis of the threats to present-day fishing cultures by forces beyond their control. However, the salmon fishery in southeastern Alaska is still very much alive, entangling salmon, fishermen, industrialists, scientists, and consumers in a living web of biological and human activity that has continued for thousands of years.

David F. Arnold is professor of history at Columbia Basin College, Pasco, Washington.

Because *The Fisherman's Frontier* looks beyond the classic role of the fishery in Alaska and, instead, tells a story of fishermen and how their relationship with the natural environment changed over time, Alaskans as well as the many folk who make their living fishing northern waters will appreciate this book.”


“Arnold has presented a complete story, chronologically, topically, and historically. He has managed to give the reader a unified grasp of an extraordinarily complex and often contentious element in environmental and regional history. This book is really a tour de force.”

– Stephen Haycox, author of *Alaska: An American Colony*
How Many Machine Guns Does It Take to Cook One Meal?

The Seattle and San Francisco General Strikes

Victoria Johnson

“This book corrects the view that American unionism was conservative in its political orientation by examining the 1919 Seattle General Strike and the 1934 San Francisco General Strike, both of which were radical to the core and deeply embedded in the communities out of which they arose. The book is a bold undertaking that presents the other face of labor in American history.”

– David Olson, University of Washington

“Shows how a militant shop-floor unionism capitalized upon radical republican political traditions to produce a distinctive movement for labor solidarity that subordinated the more state-centered ideologies of socialism and communism to the sidelines.”


How Many Machine Guns Does It Take to Cook One Meal? explores the cultural forces that shaped two pivotal events affecting the entire West Coast: the 1919 Seattle General Strike and the 1934 San Francisco General Strike. In contrast to traditional approaches that downplay culture or focus on the role of socialists or communists, Victoria Johnson shows how strike participants were inspired by distinctly American notions of workplace democracy that can be traced back to the political philosophies of Thomas Jefferson and Thomas Paine.

Johnson examines the powerful stories and practices from our own egalitarian traditions that resonated with these workers and that have too often been dismissed by observers of the American labor movement. Ultimately, she argues that organized labor’s failure to draw on these traditions in later decades contributed to its decreasing capacity to mobilize workers as well as to the increasing conservatism of American political culture.

This book will appeal to scholars of western and labor history, sociology, and political science, as well as to anyone interested in the intersection of labor and culture.

Victoria Johnson is associate professor of sociology at the University of Missouri, Columbia.

A Samuel and Althea Stroum Book
Miné Okubo

Following Her Own Road

Edited by Greg Robinson and Elena Tajima Creef

To me life and art are one and the same, for the key lies in one’s knowledge of people and life. In art one is trying to express it in the simplest imaginative way, as in the art of past civilizations, for beauty and truth are the only two things which live timeless and ageless.

– Miné Okubo

This is the first book-length critical examination of the life and work of Miné Okubo (1912–2001), a pioneering Nisei artist, writer, and social activist who repeatedly defied conventional role expectations for women and for Japanese Americans over her seventy-year career. Okubo’s landmark *Citizen 13660* (first published in 1946) is the first and arguably best-known autobiographical narrative of the wartime Japanese American relocation and confinement experience. An instant classic, the book has been in print for over fifty years and has been translated into numerous languages.

Born in Riverside, California, Okubo was incarcerated by the U.S. government during World War II, first at the Tanforan Assembly Center in California and later at the Topaz War Relocation Center in Utah. There she taught art and directed the production of a literary and art magazine. While in camp, Okubo documented her confinement experience by making hundreds of paintings and pen-and-ink sketches. These provided the material for *Citizen 13660*. Word of her talent spread to *Fortune* magazine, which hired her as an illustrator. Under the magazine’s auspices, she was able to leave the camp and relocate to New York City, where she pursued her art over the next half century.

This lovely and inviting book, lavishly illustrated with both color and halftone images, many of which have never before been reproduced, introduces readers to Okubo’s oeuvre through a selection of her paintings, drawings, illustrations, and writings from different periods of her life. In addition, it contains tributes and essays on Okubo’s career and legacy by specialists in the fields of art history, education, women’s studies, literature, American political history, and ethnic studies, essays that illuminate the importance of her contributions to American arts and letters.

In addition to tracing the artist’s career, *Miné Okubo* expands the sparse critical literature on Asian American women, as well as that on the Asian American experience in the eastern United States. It also serves as an excellent companion to *Citizen 13660*, providing critical tools and background to place Okubo’s work in its historical and literary contexts.

Greg Robinson is professor of history at the Université du Quebec à Montréal. Elena Tajima Creef is associate professor of women’s studies at Wellesley College. Other contributors are Laura Card, Fay Chiang, Vivian Fumiko Chin, Mary Curtin, Heather Fryer, Masumi Hayashi, Sohei Hohri, Lynne Horiuchi, Clemens Kalischer, Shirley Geok-lin Lim, James Masao Mitsui, Stella Oh, Kimberley L. Phillips, and Irene Poon.

ASIAN AMERICAN STUDIES / AMERICAN ART

May

224 pp., 48 illus., 8 in color, 7 x 10 in.

Explaining Culture Scientifically
Edited by Melissa J. Brown

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What exactly is culture? The authors of this volume suggest that the study of one of anthropology’s central questions may be a route to developing a scientific paradigm for the field. The contributors – prominent scholars in anthropology, biology, and economics – approach culture from very different theoretical and methodological perspectives, through studies grounded in fieldwork, surveys, demography, and other empirical data. From humans to chimpanzees, from Taiwan to New Guinea, from cannibalism to marriage patterns, this volume directly addresses the challenges of explaining culture scientifically. The evolutionary paradigm lends itself particularly well to the question of culture; in these essays, different modes of inheritance – genetic, cultural, ecological, and structural – illustrate evolutionary patterns in a variety of settings.

Explaining Culture Scientifically is divided into parts that address how to think about culture, modeling approaches to cultural influences on behavior, ethnographic case studies addressing the question of culture’s influence on behavior, and challenges to the possibility of a scientific approach to culture. It is necessary reading for scholars and students in anthropology and related disciplines.

Melissa J. Brown is assistant professor of anthropology at Stanford University.

Anthropology
May
352 pp., 20 illus., 2 maps, notes, bibliography, index, 6 x 9 in.
In this far-reaching examination of environmental problems and politics in northern Thailand, Tim Forsyth and Andrew Walker analyze deforestation, water supply, soil erosion, use of agrochemicals, and biodiversity in order to challenge popularly held notions of environmental crisis. They argue that such crises have been used to support political objectives of state expansion and control in the uplands. They have also been used to justify the alternative directions advocated by an array of NGOs.

In official and alternative discourses of economic development, the peoples living in Thailand's hill country are typically cast as either guardians or destroyers of forest resources, often depending on their ethnicity. Political and historical factors have created a simplistic, misleading, and often scientifically inaccurate environmental narrative: Hmong farmers, for example, are thought to exhibit environmentally destructive practices, whereas the Karen are seen as linked to and protective of their ancestral home. Forsyth and Walker reveal a much more complex relationship of hill farmers to the land, to other ethnic groups, and to the state. They conclude that current explanations fail to address the real causes of environmental problems and unnecessarily restrict the livelihoods of local people.

The authors' critical assessment of simplistic environmental narratives, as well as their suggestions for finding solutions, will be valuable in international policy discussions about environmental issues in rapidly developing countries. Moreover, their redefinition of northern Thailand’s environmental problems, and their analysis of how political influences have reinforced inappropriate policies, demonstrate new ways of analyzing how environmental science and knowledge are important arenas for political control.

“Forest Guardians, Forest Destroyers succeeds in casting serious doubts on the accuracy of received ideas about the nature and dynamics of environmental change. It has important policy implications because land use regulations in Thailand appear to be based on a misunderstanding of the causes of environmental problems.”
– Thomas J. Bassett, University of Illinois at Urbana-Champaign

“The fact that northern Thailand has been studied closely by many scholars, including the authors, makes possible a rich and original synthesis. Since the region served as a buffer zone during the Cold War period, this study illuminates key processes across geographic scales in Thailand and, by comparison, in other such crucial border areas. The authors’ impressive theoretical compass combines effectively with deep regional knowledge to provide a study that should spark vigorous debate about the politics of knowledge and environment.”
– K. Sivaramakrishnan, Yale University

This book makes valuable contributions to Thai studies and more generally to the fields of environmental science, ecology, geography, anthropology, and political science, as well as to policy making and resource management in the developing world.

Tim Forsyth is a reader at the London School of Economics and Political Science. Andrew Walker is a fellow in the Research School of Pacific and Asian Studies, the Australian National University.

Culture, Place, and Nature
A McLellan Book

ANTHROPOLOGY / ASIAN STUDIES / ENVIRONMENTAL HISTORY

February
World rights except Asia
304 pp., 25 illus., notes, bibliography, index, 6 x 9 in.
$65.00 cloth / £39.00 ISBN 978-0-295-98792-7
One of the earliest ethnic theaters in America was the Norwegian Theater of Marcus Thrane, established in Chicago in September 1866. Many of the plays presented by the theater were written by Thrane, a radical newspaper editor and freethinker, and are among the most significant Norwegian American literature produced in America at the time. This book includes seven translated plays written by Thrane between 1866 and 1884, and covers the entire period of his active professional life in America.

Marcus Thrane (1817–1890) was a prophet of social democracy in Norway. For his activities as a labor leader and agitator, he was sentenced to four years in prison. After his release, Thrane took his causes to America and quickly emerged as a critic of the government, the economic order, social structures, and what he perceived to be the narrowness of Norwegian American life. As a writer, speaker, and editor, he was a keen observer and critic of both the larger American society and the smaller ethnic community to which he belonged.

Among a number of more or less successful ventures in the United States, Thrane wrote and produced a number of plays for Norwegian-speaking audiences. The plays are of modest literary quality, but as entertainment and dramatically presented argument they tell us much about the author and his audiences. They continue to invite reading and may yet evoke a smile, agreement, or an argument from contemporary readers.

Terje I. Leiren is Sverre Arestad Endowed Professor in Norwegian Studies and chair of the Department of Scandinavian Studies at the University of Washington.

Published with Norwegian-American Historical Association

Selected Plays of Marcus Thrane
Translated and Introduced by Terje I. Leiren
Crime and Fantasy in Scandinavia

Fiction, Film, and Social Change

Andrew Nestingen

Scandinavian popular novels and films flourished in the last thirty years. In *Crime and Fantasy in Scandinavia*, Andrew Nestingen argues that the growth and visibility of popular culture have been at the heart of the development of heterogeneous “publics” in Scandinavia, in opposition to the homogenizing influence of the post–World War II welfare state. Novels and films have mobilized readers and viewers, serving as a preeminent site for debates over individualism, collectivity, national homogeneity, gender, and transnational relations.

*Crime and Fantasy in Scandinavia* provides insight into the changing nature of civil society in Scandinavia through the lens of popular culture. Nestingen develops his argument through the examination of genres where the central theme is individual transgression of societal norms: crime films and novels, melodramas, and fantasy fiction. Among the internationally known writers and filmmakers discussed are Henning Mankell, Aki Kaurismäki, Likas Moodysson, and Lars von Trier.

Andrew Nestingen is assistant professor of Scandinavian studies at the University of Washington.

New Directions in Scandinavian Studies

“A fascinating analysis of the significance of crime fiction for our understanding of Scandinavia’s transformations in an era of globalizing tendencies.”

– Mette Hjort, author of *Small Nation, Global Cinema: The New Danish Cinema*

“This is an important work that urges Scandinavianists to rethink received notions about the welfare state and its legacy as well as the changing status of cultural production.”

– Ellen Rees, University of Oregon
Meng Jiangnü Brings Down the Great Wall

Ten Versions of a Chinese Legend

Translation and Introduction by Wilt L. Idema

With an essay by Haiyan Lee

Meng Jiangnü Brings Down the Great Wall brings together ten versions of a popular Chinese legend that has intrigued readers and listeners for hundreds of years. Elements of the story date back to the early centuries BCE and are an intrinsic part of Chinese literary history. Major themes and subtle nuances of the legend are illuminated here by Wilt L. Idema’s new translations and pairings.

In this classic story, a young woman named Meng Jiang makes a long, solitary journey to deliver winter clothes to her husband, a drafted laborer on the grandiose Great Wall construction project of the notorious First Emperor of the Qin dynasty (BCE 221–208). But her travels end in tragedy when, upon arrival, she learns that her husband has died under the harsh working conditions and been entombed in the wall. Her tears of grief cause the wall to collapse and expose his bones, which she collects for proper burial. In some versions, she tricks the lecherous emperor, who wants to marry her, into providing a stately funeral for her husband and then takes her own life.

The versions presented here are ballads and chantefables (alternating chanted verse and recited prose), five from urban printed texts from the late Imperial and early Republican periods, and five from oral performances and partially reconstructed texts collected in rural areas in recent decades. They represent a wide range of genres, regional styles, dates, and content. From one version to another, different elements of the story – the circumstances of Meng Jiangnü’s marriage, her relationship with her parents-in-law, the journey to the wall, her grief, her defiance of the emperor – are elaborated upon, downplayed, or left out altogether depending on the particular moral lessons that the authors and singers wished to impart.

Idema brings together his considerable translation skills and broad knowledge of Chinese literature to present an assortment of tales and insightful commentary that will be a goldmine of information for scholars in a number of disciplines. Haiyan Lee’s essay discusses the appeal of the Meng Jiangnü story to twentieth-century literary reformers, and the interpretations they imposed on the material they collected.


A China Program Book

“A very important work and a true contribution to the study of traditional Chinese literature.”

– Mark Bender, Ohio State University
The Imperial Museums of Meiji Japan
Architecture and the Art of the Nation
Alice Y. Tseng

It was not until Japan’s opening to the West during the Meiji period (1868–1912) that terms for “art” (bijutsu) and “art museum” (bijutsukan) were coined. The Imperial Museums of Meiji Japan documents Japan’s unification of national art and cultural resources to forge a modern identity influenced by European museum and exhibition culture. Japan’s Imperial Museums were conceived of as national self-representations, and their creation epitomized the Meiji bureaucracy’s mission to engage in the international standards and practices of the late nineteenth century. The architecture of the museums, by incorporating Western design elements and construction methods, effectively safeguarded and set off the nation’s unique art historical lineage.

Western paradigms and expertise, coupled with Japanese resolve and ingenuity, steered the course of the museums’ development. Expeditions led by high-ranking Japanese officials to Europe and the United States, to explore the burgeoning world of art preservation and exhibition, and throughout Japan, to inventory important cultural treasures, led to the establishment of the Imperial Museums in the successive imperial cities of Nara, Kyoto, and Tokyo.

Over the course of nearly four decades, the English architect Josiah Conder, known as “the father of modern Japanese architecture,” and his student Katayama Tokuma, who became the preeminent state architect, designed four main museum buildings to house the national art collection. These buildings articulated the museums’ unified mission to preserve and showcase a millennium-long chronology of Japanese art, while reinforcing the distinctive historical and cultural character of their respective cities.

This book is the first English-language study of the art, history, and architecture of Japan’s Imperial Museums, the predecessors of today’s national museums in Tokyo, Kyoto, and Nara. The Imperial Museums of Meiji Japan examines the museums’ formative period and highlights cross-cultural influences that enriched and complicated Japan’s search for a modern yet historically grounded identity.

Alice Y. Tseng is assistant professor of art history at Boston University.

“A rigorous, closely argued yet broad-reaching analysis of the formation of Japan’s three national museums in Tokyo, Kyoto, and Nara. By clearly demonstrating how and why Japanese museums, no less than their European and American counterparts, used transnational styles to express national ideals, the author situates Japan squarely within international cultural discourses of power, empire, and political legitimation.” – Christine Guth, Royal College of Art and Victoria and Albert Museum, London
The death of the Italian Jesuit Matteo Ricci in China in 1610 was the occasion for demonstrations of European rituals appropriate for a Catholic priest and also of Chinese rituals appropriate to the country hosting the Jesuit community. Rather than burying Ricci immediately in a plain coffin near the church, according to their European practice, the Jesuits followed Chinese custom and kept Ricci’s body for nearly a year in an air-tight Chinese-style coffin and asked the emperor for burial ground outside the city walls. Moreover, at Ricci’s funeral itself, on their own initiative the Chinese performed their funerary rituals, thus starting a long and complex cultural dialogue in which they took the lead during the next century.

The Interweaving of Rituals explores the role of ritual – specifically rites related to death and funerals – in cross-cultural exchange, demonstrating a gradual interweaving of Chinese and European ritual practices at all levels of interaction in seventeenth-century China. This includes the interplay of traditional and new rituals by a Christian community of commoners, the grafting of Christian funerals onto established Chinese practices, and the sponsorship of funeral processions for Jesuit officials by the emperor. Through careful observation of the details of funerary practice, Nicolas Standaert illustrates the mechanics of two-way cultural interaction. His thoughtful analysis of the ritual exchange between two very different cultural traditions is especially relevant in today’s world of global ethnic and religious tension. His insights will be of interest to a broad range of scholars, from historians to anthropologists to theologians.

Nicolas Standaert is professor of Sinology at Katholieke Universiteit Leuven, Belgium. He is the author of Yang Tingyun, Confucian and Christian in Late Ming China: His Life and Thought and editor of Handbook of Christianity in China: Volume 1, 635–1800.

“This book is an outstanding work of original scholarship. Standaert uses a huge range of published and unpublished materials in many European languages as well as in Chinese. Several of the texts he discusses, such as the set of Chinese Christian funeral instructions from Guangdong Province, will be new to nearly all China scholars and are likely to be of great interest in themselves for the study of Chinese rituals and practices. The interpretation is original and the scholarship is so strong that one would be hard put to disagree with the conclusions.” – Henrietta Harrison, Harvard University

“The Interweaving of Rituals is one of the most surprising books on Chinese history that I have ever read. The author’s command of sources in Chinese, Latin, and vernacular European languages is exemplary. It is a book of immense erudition, worn lightly.” – Timothy Brook, University of British Columbia
Legends of the Building of Old Peking

Hok-lam Chan

Legends of the Building of Old Peking examines a series of popular legends surrounding the building and rebuilding of the city that served as the capital of a succession of dynasties, including the Nazha or Nezha City legend of the Yuan (1279–1368) “Great Capital” and the Ming (1368–1644) “Northern Capital,” and the Mongol legend of “siting by bowshot to locate the capital city” and its Chinese adaptations. These legends reveal a rich tapestry of religious and cultural traditions surrounding the majority Han and non-Han people’s conceptions of the origins of their capital cities – legends that are distinct from imperial ideologies and dynastic traditions, and evolved under changing political and cultural circumstances. The book is a unique study of the historical origins of old Peking (spelled thus to distinguish it from modern Beijing) as well as the genesis and efflorescence of related popular culture in today’s capital.

“Each story brings a political figure or ruler face to face with the legend: the integral relationship between the eight-armed Buddhist and folk child-diety Nezha and two ministers named Liu, the flight of a Mongolian archer’s arrow and the ethnicity of the Yongle emperor, and others. In uncovering these legends, the interplay of mythology, folklore, and cosmology are examined against history and urban reality. Meticulously researched, this ground-breaking book is the achievement of a career in-depth examination and interpretation of primary resources.” – Nancy Shatzman Steinhardt, author of Chinese Imperial City Planning

Hok-lam Chan is affiliate professor of Chinese history at the University of Washington and former professor and chairman of the Department of History at the Chinese University of Hong Kong.

Memory and Vision

Arts, Cultures, and Lives of Plains Indian Peoples

Emma I. Hansen et al.

PREVIOUSLY ANNOUNCED

The story of the Native peoples of the Great Plains – including the Arapaho, Cheyenne, Lakota, Shoshone, Blackfeet, Kiowa, Pawnee, Arikara, Gros Ventre, Assiniboin, Mandan, Hidatsa, and Crow tribes – is integral to the history and heritage of the American West. These buffalo-hunting and horticultural people once dominated the vast open region of the Great Plains, west of the Mississippi River and east of the Rocky Mountains, that stretches from present-day Canada to Texas.

The Native people of the Plains found this vast, harsh land rich in resources, with tall grass prairies abundant with herds of buffalo and other grazing animals and fertile river valleys that supported farming. Economic practices were intertwined with spiritual ceremonial activities and core beliefs about the people’s relationships to the land, sky, and universe. The magnificent arts of Plains Indian people also had such spiritual underpinnings, which, together with their historical and cultural contexts, can provide greater insight into and appreciation of their tribal significances. Lavishly illustrated with more than 300 images of objects from traditional feather bonnets to war shirts, bear claw necklaces, pipe tomahawks, beadwork, and quillwork, as well as archival photographs of historical events and individuals and photographs of contemporary Native life, Memory and Vision is a comprehensive examination of the environments and historic forces that forged these cultures, and a celebration of their ongoing presence in our national society.

Emma I. Hansen, a member of the Pawnee Nation, is curator of the Plains Indian Museum at the Buffalo Bill Historical Center in Cody, Wyoming.

Published with Buffalo Bill Historical Center
The sixteen essays in *Writing Off the Hyphen* approach the literature of the Puerto Rican diaspora from current theoretical positions, with provocative and insightful results. The authors analyze how the diasporic experience of Puerto Ricans is played out in the context of class, race, gender, and sexuality and how other themes emerging from postcolonialism and postmodernism come into play. Their critical work also demonstrates an understanding of how the process of migration and the relations between Puerto Rico and the United States complicate notions of cultural and national identity as writers confront their bilingual, bicultural, and transnational realities.

The collection has considerable breadth and depth. It covers earlier, undertheorized writers such as Luisa Capetillo, Pedro Juan Labarthe, Bernardo Vega, Pura Belpre, Arturo Alfonso Schomburg, and Graciany Miranda Archilla. Prominent writers such as Rosario Ferré and Judith Ortiz Cofer are discussed alongside often-neglected writers such as Honolulu-based Rodney Morales and gay writer Manuel Ramos Otero. The essays cover all the genres and demonstrate that current theoretical ideas and approaches create exciting opportunities and possibilities for the study of Puerto Rican diasporic literature.

José L. Torres-Padilla is associate professor of English, State University of New York at Plattsburgh. Carmen Haydée Rivera is associate professor of English, University of Puerto Rico.

American Ethnic and Cultural Studies
A Samuel and Althea Stroum Book

“A comprehensive view of the evolution of U.S. Puerto Rican literature through a number of new critical essays that cover some of its most important themes and trends and include a very good representation of leading authors from different historical periods. Puerto Ricans are the second largest group among the nationalities included under the Hispanic/Latino rubric, and this body of writings, which has grown considerably in recent decades, is important to both U.S. and Puerto Rican literary traditions.”

– Edna Acosta-Belén, University at Albany, State University of New York

“Fills in a dearth of critical anthologies on U.S. Puerto Rican literature as well as it foregrounds the critical works of both established and younger scholars in the field. There is no other literary anthology that is timely, up to date, and that brings together such a wide array of topics and approaches that do justice to the complexities of U.S. Puerto Rican literature.”

– Frances R. Aparicio, University of Illinois at Chicago
Toward a Global PhD?
Changes in Doctoral Education Worldwide
Edited by Maresi Nerad and Mimi Heggelund

Universities and nations have long recognized the direct contribution of graduate education to the welfare of the economy by meeting a range of research and employment needs. With the burgeoning of a global economy in the twentieth and twenty-first centuries, the economic outcome of doctoral education reaches far beyond national borders. Many doctoral programs in the United States and throughout the world are looking for opportunities to equip students to work in transnational settings, with scientists and researchers located across the globe. Nations competing within this global economy often have different and not always compatible motives for supporting graduate training. In this volume, graduate education experts explore some of the tensions and potential for cooperation between nations in the realm of doctoral education.

The contributors assess graduate education in different systems around the world, including Australia, Brazil, Canada, Germany, India, Japan, Mexico, the Nordic countries, South Africa, the United Kingdom, and the United States. Many factors motivate the need for a global understanding of doctoral education, including the internationalization of the labor market and global competition, the expansion of opportunities for doctoral education in smaller and developing nations, and a declining interest among international students in pursuing their graduate education in the United States.

“A detailed analysis of a variety of national doctoral educational systems that is not available anywhere else. Graduate deans, provosts, and university presidents, as well as corporate CEOs interested in expanding globally, would be well-advised to read this book carefully before making commitments.”
– Robert E. Thach, Dean, Graduate School, Washington University in St. Louis

Four Gandhārī Samyuktāgama Sūtras
Senior Kharos̱ṭhī Fragment 5
Andrew Glass
With a Contribution by Mark Allon

Four Gandhari Samyuktagama Sutras continues the study of Gandharan Buddhist texts and is the first investigation of a scroll from the Senior Collection of Kharosthi manuscripts. The Senior Collection, which is named after its owner, Robert Senior (Glastonbury, U.K.), consists of twenty-four birch bark scrolls or scroll fragments with at least forty-one Buddhist texts written in the Gandhari language and Kharos̱ṭhī script. Senior scroll number 5, one of the best preserved of all Kharosthi manuscripts, contains four short sutras that give a first-hand account of meditation practice in Gandhara in the middle of the second century A.D.

The first sutra, which has no direct parallel in other Buddhist literatures, presents a description of four visualization exercises, three of which are unique to the Gandharan tradition. The second sutra is a teaching of non-self, which is also found in Pali, Chinese, and Tibetan. The third and fourth sutras, also available in Pali and Chinese, emphasize the role of meditation in progressing toward enlightenment.

This volume details the textual background of the Samyuktāgama, a major collection of Buddhist scriptures arranged by topic, and places Gandhari Samyuktagama Sutras in this context. Andrew Glass compares the sutras with the parallel versions in Pali, Chinese, and Tibetan and presents a transcription and reconstruction of the text, together with an English translation. He also covers the paleography, orthography, phonology, and morphology of the text and offers a detailed analytic commentary on each sutra. Mark Allon discusses the significance of the Senior Collection to the ongoing textual studies. Appendices provide editions and translations of the parallel texts in Pali, Chinese, and Tibetan. There is also a complete word index to the Gandhari text, as well as Chinese-Gandhari and Tibetan-Gandhari indexes.

Dr. Andrew Glass is the lead researcher on the Gandhari Dictionary Project and a member of the British Library/University of Washington Early Buddhist Manuscripts Project.

Gandhārān Buddhist Texts, vol. 4

“[This book is one of the first overall considerations of doctoral education in an international perspective, and it is a solid contribution to the literature. It will appeal to policymakers concerned with higher education and specialists in doctoral education.”
– Philip Altbach, Director, Center for International Higher Education, Boston College

Maresi Nerad is director of the Center for Innovation and Research in Graduate Education (CIRGE) and associate dean of research in the Graduate School, University of Washington. Mimi Heggelund is the international coordinator of CIRGE.

Published with Center for Innovation and Research in Graduate Education, University of Washington

ASIAN STUDIES / RELIGIOUS STUDIES
February
224 pp., 9 illus., 1 color foldout, 8 x 11 in.
$75.00 cloth / £40.00 ISBN 978-0-295-98772-9

Diversity and Dialogue
The Eiteljorg Fellowship for Native American Fine Art, 2007
Edited by James H. Nottage

Diversity and Dialogue honors distinguished artist James Luna (Luiseño) and five fellows: installation artist and sculptor Gerald Clarke (Cahuilla), photographer and videographer Dana Claxton (Lakota), painter and installation artist Sonya Kelliher-Combs (Inupiaq/Athabascan), artist Larry Tee Harbor Jackson McNeil (Tlingit/Nisgaá), and photographer and installation artist Will Wilson (Diné).

An accompanying DVD presents James Luna’s in-your-face performance works that question strongly held stereotypes about Native Americans. Vibrant essays consider how he and the other artists produce works that are both contemporary yet expressive of a traditional worldview.

James H. Nottage is vice president and chief curatorial officer of the Eiteljorg Museum of American Indians and Western Art in Indianapolis. Other contributors include Margaret Archuleta (Tewa/Hispanic), Mique’l Icesis Askren (Tsimsian Nation Metlakatla, Alaska), Joanna Bigfeather (Western Cherokee/Mescalero Apache), Sandy Gillespie, Michelle La Flamme (African Canadian/Metis/Cree), Lee-Ann Martin (Mohawk), Hulleah J. Tsinhnahjinnie (Seminole/Muscogee/Diné), and Jennifer Vigil (Diné/Latina).

Published with Eiteljorg Museum of American Indians and Western Art, Indianapolis

NATIVE AMERICAN STUDIES / CONTEMPORARY ART
February
300 pp., 79 color illus., DVD, 8.5 x 11 in.

Paitarkiutenka / My Legacy to You
Miisaq / Frank Andrew, Sr.
Transcriptions and Translations by Alice Rearden and Marie Meade
Edited by Ann Fienup-Riordan

Yup’ik elders of southwest Alaska recall, “Our ancestors were never heavy with a tool kit.” They carried in their minds what they needed to live rich lives in the harsh environment of the Bering Sea coast. Frank Andrew, Sr. (1917–2006), was one of the few elders to bring this knowledge into the twenty-first century.

Not only did Frank Andrew possess knowledge and wisdom – he shared it. For five years before his death he worked tirelessly with Yup’ik translators Alice Rearden and Marie Meade and anthropologist Ann Fienup-Riordan to document his knowledge of life on the Bering Sea coast. What he shared is specific to the Canineq (lower coastal) area at the mouth of the Kuskokwim River. When he talked about kayak building, tomcod fishing, or bird hunting, it was based on his own experience in the area surrounding Kwigillingok, where he spent his life. His unprecedented depth of knowledge and eloquent storytelling inspired this book.

Paitarkiutenka / My Legacy to You is the bilingual companion volume to Yuungnaqpiallerput / The Way We Genuinely Live: Masterworks of Yup’ik Science and Survival, which gives readers a sense of the complexity and variety of Yup’ik tools and technology. Paitarkiutenka offers greater detail about working with wood, kayak construction, and coastal hunting. Stories and information on seasonal activities in the Canineq area appear here for the first time. This book acknowledges the enormous amount of information and remarkable skills that each individual needed to live life on the Bering Sea coast; it is Frank Andrew’s legacy to us all.

Published with Calista Elders Council and the Anchorage Museum Association

NATIVE AMERICAN STUDIES / MEMOIR
February
360 pp., 60 illus., map, 7 x 10 in.
For nearly four decades, Joseph Goldberg has produced paintings of great intelligence and sumptuous beauty. Raised near Spokane, Washington, he returned to live and work in the open, semi-arid spaces of Eastern Washington after building a Seattle reputation as an abstract artist working with geometric shapes in the unusual technique of encaustic painting.

In the late 1960s and early 1970s, Goldberg’s paintings were deceptively simple arrangements of geometric motifs in watercolor on paper or oil on linen. By the mid-1970s, he began to make paintings of a more complex nature, sometimes in nonrectangular forms, but still expressing a reductive sensibility. By the early 1980s, Goldberg had fully embraced his signature medium of encaustic—a demanding and difficult method of fusing intense colors of dry pigments with layers of wax, fired by heat into a lustrous surface. The paintings of the 1980s pursued a variety of motifs abstracted from architecture and landscape, including a series of irregular, banner-like works of shapes within similar shapes. At the same time, Goldberg was producing paintings and drawings of the highly varied Washington landscape and of his travels through the Southwest and Europe. As his work progressed through the 1990s, this expansive vision of the natural world embraced an increasingly larger scope of imagery.

Goldberg’s development as an artist has been enriched by his travels through ancient Roman ruins and the Greek revival manors of rural Sussex, England, as well as by his studies of Hopi, Anasazi, Navajo, and Zuni civilizations. This history emerges in the form of representational architectural details, landscape impressions, and cultural references. His more recent work is focused on Eastern Washington and its landscape of dramatic gorges, prominent ridges, and desolate fields of sage and sand. The paintings since 2000 have often returned to the severity of his earliest work, now filtered through the artist’s keen sense of the art that came before him and of the grandeur of nature surrounding him. Whether painting the space between stars in the dark skies of Eastern Washington or the expansive white ground between rural detritus abandoned at the edges of a snow-covered field, Goldberg has imbued his paintings with mystery and meaning.

An essay by New York–based poet Nathan Kernan examines Goldberg’s oeuvre and explores the role of poetry in the artist’s life and work. In her interview with Goldberg, Seattle Post-Intelligencer critic Regina Hackett considers more personal aspects of the artist’s life.

Thomas T. Wilson Series
Paul Horiuchi

East and West

Barbara Johns

Born in Japan in 1906, Paul Horiuchi came to America as a youth of fourteen and found work with the Union Pacific Railroad in Wyoming. He held the job for two decades, until World War II brought racist reaction, dislocation, and hardship to people of Japanese descent. And all the while he painted.

Working the railroad by day, Horiuchi painted in any spare moments and eventually exhibited in Seattle, San Francisco, and Oakland. When the war ended, he and his family settled in Seattle to make a new and permanent home. Here his art career began to take root – and with his discovery of collage, it burst into full bloom. Nature was his source of inspiration; collage was his métier. Acting on his friend Mark Tobey’s recommendation that he use his Japanese heritage in his art, Horiuchi expressed the beauty of the natural landscape in abstract form. With painted and torn papers laid down on canvas or board, he produced art that ranged from monumental to intimate, from fluid motion to rich repose.

Horiuchi gained national and international recognition for his work, as well as an admiring and devoted following in the Northwest. Paul Horiuchi died in 1999. This book provides a narrative of his life and major accomplishments, generously illustrated with historical photographs and works of art.

Barbara Johns, former chief curator at Tacoma Art Museum and former executive director of the Pilchuk Glass School, is an art historian and independent curator and museum consultant in Seattle, Washington. Her other book publications include Fired by Beauty: Anne Gould Hauberg. Published with Museum of Northwest Art, La Conner.

AMERICAN ART / ASIAN AMERICAN STUDIES

April

128 pp., 124 illus., 44 in color, 8.5 x 11 in.

Experiences of Passage
The Paintings of Yun Gee and Li-lan
Joyce Brodsky

In this generously illustrated volume, the distinguished teacher, author, and critic Joyce Brodsky brings together works by the expatriate Chinese painter Yun Gee and his Chinese American daughter, Li-lan, exploring connections between each artist’s life and paintings.

Yun Gee (1906–1963) was born in China, emigrated as a young man to San Francisco, and after living there and in Paris, spent the latter part of his life in New York City. Li-lan was born in New York to Yun Gee and Helen Wimmer Gee. She still lives and works in and near the city of her birth but has also spent long periods in Japan and more recently in China. Father and daughter alike exemplify the desire to live and work in freedom from the restrictions of national identity, a choice that permits openness to different cultures. For Yun Gee and Li-lan, this openness was never a reflection of trends in the art world but was an element of life itself, fully embraced and therefore embodied in each artist’s paintings.

Both artists can be understood as cosmopolitan and transnational figures – citizens, in Homi Bhabha’s terms, of contemporary culture’s “middle passage.” This book, then, although not primarily theoretical, is informed by ideas of hybridity, transnationalism, and cosmopolitanism. As artists who have embraced multinational, multicultural, and multiracial experiences, Yun Gee and Li-lan have combined those experiences intrinsically, sometimes in spite of the pain that such a complex passage may entail.

Li-lan was exposed to Yun Gee’s paintings and his cultural sophistication when she was a child, and this exposure was crucial to her artistic being. In turn, she has broadened and deepened the audience for her father’s art through her archival work, her conservation of his paintings and drawings, and her efforts to encourage exhibitions of his work.

Joyce Brodsky is professor emeritus of art and theory at the University of California, Santa Cruz. She is the author of the first major exhibition catalogue of Yun Gee’s paintings.

“With this book, Brodsky has significantly advanced our understanding of the life and work of Yun Gee – arguably the most important Chinese American modernist.”
– Mark Johnson, San Francisco State University

“Experiences of Passage represents an ambitious effort to trace the complex processes of transnational movement, cross-cultural identifications, and mixing through the work of Yun Gee and Li-lan.”
– Margo Machida, University of Connecticut

ASIAN AMERICAN STUDIES / ART HISTORY
April
248 pp., 70 illus., 45 in color, 8.5 x 10.5 in.
$40.00 cloth / £21.00   ISBN 978-0-295-98775-0
**Homebase**

Shawn Wong  *With a New Preface by the Author*

*Homebase* is the coming of age story of Rainsford Chan in 1950s and 60s California. Rainsford is a fourth-generation Chinese American named after the town where his great grandfather worked during the gold rush. Orphaned at fifteen, he attempts to claim America as his homebase, and his personal history is interwoven with dreams, stories, and letters of his family’s life in America. Moving through time and place, the story allows the reader to discover the past as Rainsford does, to see the world through his eyes, and to learn the truth about the Chinese American experience.

“Evocative, sensuous.” – *San Francisco Chronicle*

“Speaks out so eloquently . . . Moves through the dreams and visions and the bitter reality of his forebears’ lives.”

– *Kay Boyle, Rolling Stone*

**Love, Passion and Patriotism**

*Sexuality and the Philippine Propaganda Movement, 1882–1892*

Raquel A. G. Reyes

*Love, Passion and Patriotism* is an intimate account of the lives and experiences of a renowned group of young Filipino patriots, the men whose propaganda campaign was a catalyst for the country’s revolt against Spain.

José Rizal, Marcelo H. del Pilar, Graciano López Jaena, and the brothers Juan and Antonio Luna were talented writers, artists, and scientists who resided in Europe during the 1880s and 1890s. As expatriates they were free from the social constraints of their own society and eager to explore all that Europe had to offer. Their studies exposed them to scientific discourse on the body and new categorizations of pathology and disease, knowledge which they used to challenge the religious obscurantism and folk superstition they saw in their country.

Their experience of modern life in Europe also radically reshaped their ideas of sex and the sexual nature of Filipino women. Raquel A. G. Reyes uses the paintings, photographs, political writings, novels, and letters of the propagandistas to show the moral contradictions inherent in their passionate patriotism and their struggle to come to terms with the relative sexual freedom of European women, which they found both alluring and sordid. Provoked by racism and allegations of effeminacy and childishness, they displayed their manliness and urbanity through fashionable European dress, careful grooming and deportment, and demonstrated their courage and virility through fencing, pistol-shooting, and dueling.

Raquel A. G. Reyes is a British Academy post-doctoral research fellow at the School of Oriental and African Studies, the University of London.
Raven Travelling  
*Two Centuries of Haida Art*  
Peter Macnair *et al.*

The core of this powerful assemblage is an exploration of the extraordinary achievement of Haida art, as art. Interwoven throughout the text and the finely reproduced images is a skillful intermingling of key themes: the defining myths of origins; the structures of ownership and privilege; the relationship of the people to the land; the influence of the early master-carvers; the monumental achievements of Charles Edenshaw, Bill Reid, Robert Davidson, and many others; the Haida and colonialism; and hybrid tendencies in contemporary Haida art. From oral histories and genealogies to the breakout aesthetics of contemporary Haida work in many media, this book celebrates a great art in a contemporary context.

“These gorgeous pages are laden with poems and myths, prayers and interviews, all of which help to create a living portrait of a living culture that has survived for untold centuries.” – *Cascadia Weekly*

Peter Macnair is curator emeritus of ethnology at the Royal British Columbia Museum. The other contributors are Daina Augaitis, Lucille Bell, Nika Collison (Jisgung), Vince Collison, Robert Davidson, Guujaw, Marianne Jones, Bill Reid, and Isabel Rorick.

The Earth’s Blanket  
*Traditional Teachings for Sustainable Living*  
Nancy J. Turner

This is a thought-provoking look at Native American stories, cultural institutions, and ways of knowing, and what they can teach us about living sustainably.

“A unique and charming book that provides fascinating insights into ways of managing wild plant and animal resources. Drawing on stories and early accounts from Native people throughout northwestern North America and, above all, her own enormously rich and detailed experiences, Nancy Turner shows that these methods have great and increasing relevance for us today.” – Eugene Anderson, University of California, Riverside

“The Earth’s Blanket is an excellent distillation of traditional teachings and narratives. This thoroughly researched book …provides the necessary framework for identifying a resource management grounded in cultural traditions and wisdom and capable of achieving a sustainable agro-ecology.” – *Agricultural History*

Nancy J. Turner is distinguished professor in the School of Environmental Studies at the University of Victoria, British Columbia, and the author or co-author of more than fifteen books.

Culture, Place, and Nature

Native Seattle  
*Histories from the Crossing-Over Place*  
Coll Thrush

This exploration of the experiences of Native people in Seattle from the city’s founding to the present focuses on three kinds of Native American history: that of the local indigenous communities on whose land Seattle grew; accounts of Native migrants to the city and the development of a multiracial urban Indian community; and the role Indians – both real and imagined – have played in civic narratives.

“A vivid new book. . . . *Native Seattle* chronicles the breathtaking and traumatic pace of change Seattle’s Native people have endured, and the resiliency with which they have regrouped and reconstituted themselves.” – *Seattle Times*

“Thrush shows just how important a role indigenous peoples served in the economic and cultural growth of the city and region. . . . Of particular value is the Atlas of Indigenous Seattle, which lists and locates the Salish names of dozens of geographic features. . . . Many land and water features have disappeared under concrete and asphalt, but *Native Seattle* keeps them alive.” – *HistoryLink.org*

Coll Thrush is assistant professor of history at the University of British Columbia.
The Country in the City
The Greening of the San Francisco Bay Area
Richard A. Walker
Foreword by William Cronon

Despite a population of 7 million people, the San Francisco Bay Area is more greensward than asphalt jungle, more open space than hardscape. The Country in the City tells the story of how the jigsaw geography of this greenbelt has been set into place.

“A sparkling history of the greening of the Bay Area that does much more than tell a fascinating untold story. It illuminates a path forward for green politics everywhere.” – Michael Pollan, author of The Omnivore’s Dilemma and The Botany of Desire

“In The Country in the City, a history of local conservation and environmental activism, Walker delivers a deeply loving paean to this place where he grew up and has lived and worked and been a political activist all of his life.” – San Francisco Chronicle

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

ENVIRONMENTAL HISTORY
April
Orig. pub. 2007. 424 pp., 36 illus., 13 maps, 6 x 9 in.

The Lost Wolves of Japan
Brett L. Walker
Foreword by William Cronon

In pre-modern Japan, wolves were worshipped as sacred; with the spread of rabies in the 18th century, they became feared and hunted; by 1905 wolves had disappeared from the country. In this intriguing book, Brett Walker examines how and why wolves became extinct in Japan, and the changing attitudes toward nature that are implied.

“The Lost Wolves of Japan is not just a history of the wolf in Japan, but is also about Montana (the author’s home) and North America, about nature and wilderness, and about what it is to be human and animal.” – Monumenta Nipponica

“This exquisite book provides an excellent introduction to the history of taxonomy and the development of ecological science throughout the world; it is also a wonderful examination of the human dimensions of wildlife in Japan. . . . Highly recommended.” – Choice


Weyerhaeuser Environmental Books

ENVIRONMENTAL HISTORY / ASIAN STUDIES
April
Orig. pub. 2005. 360 pp., 30 illus., 4 maps, 6 x 9 in.

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 seeks and achieves immortality and then devotes himself to converting his Confucian uncle 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.

“Colorful characters, twists of plot, witty dialogue, and action suitable for a superhero comic book convey its religious message: that worldly life is ephemeral and that true contentment can be found only through Daoist cultivation.

“Yang’s novel is a true treasure trove of Chinese mythological, mystic, and alchemical 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 Chinese Vernacular Fiction: The Formative Period

Philip Clart is associate professor of religious studies at the University of Missouri-Columbia.

A China Program Book

ASIAN STUDIES / LITERATURE
February
Orig. pub. 2006. 504 pp., 31 illus., 6 x 9 in.
$40.00s paper / £22.00 ISBN 978-0-295-98725-5
**Wild by Design**

Two Hundred Years of Innovation and Artistry in American Quilts

Janet Catherine Berlo and Patricia Cox Crews

BACK IN PRINT

Wild by Design explores the American tradition of freewheeling, improvisational, often asymmetrical quilts, whose makers experimented boldly with design, color, and pictorial motifs. It examines both the aesthetics and the social history of quilts from the early nineteenth century to the present, including Amish, African American, and modern art quilts.

Over fifty appliqued and pieced quilts are illustrated, chosen from the collections of the International Quilt Study Center for their outstanding visual qualities. Each is accompanied by a lively dialogue among quilt experts that illustrates the varied dimensions of quilts as aesthetic objects of the highest order and as reflections of the lives and societies of their makers.

Janet Catherine Berlo is professor of art history at the University of Rochester in New York. Patricia Cox Crews is professor of textiles and director of the International Quilt Study Center at the University of Nebraska-Lincoln. The book also includes contributions by Carolyn Ducey, Jonathan Holstein, and Michael James.

Published with International Quilt Study Center at the University of Nebraska-Lincoln

ASIAN STUDIES / LITERARY STUDIES

March

Orig. pub. 2006. 362 pp., 6 x 9 in.


**The New Woman in Uzbekistan**

Islam, Modernity, and Unveiling under Communism

Marianne Kamp

This groundbreaking work in women’s history explores the lives of Uzbek women, in their own voices and words, during the Soviet Hujum, the 1927 campaign in Soviet Central Asia to encourage mass unveiling as a path to social and intellectual “liberation.”

“Kamp’s work represents the best of a new crop of scholarship on Central Asia. This is surely a book that will set the standard in Central Asian women’s history for a long time to come.” – Paula Michaels, author of *Curative Powers: Medicine and Empire in Stalin’s Central Asia*

“Through Kamp’s well-written account, we learn to view Central Asian women not just as victims of patriarchal societies and the Soviet coercive apparatus but also as agents in their own right.” – Edward Schatz, University of Toronto

Marianne Kamp is assistant professor of history at the University of Wyoming in Laramie.

Winner of the 2007 Central Eurasian Studies Society History and Humanities Book Award

WOMEN’S STUDIES / SLAVIC STUDIES

February

Orig. pub. 2006. 320 pp., 17 illus., 6 x 9 in.


**Text and Ritual in Early China**

Edited by Martin Kern

Leading scholars of ancient Chinese history, literature, religion, and archaeology consider the presence and use of texts in religious and political ritual. Through balanced attention to both the received literary tradition and the wide range of recently excavated artefacts, manuscripts, and inscriptions, their combined efforts reveal the rich and multilayered interplay of textual composition and ritual performance.

“Crossing the fields of Chinese history, literature, philology, and archaeology, this important collection examines understanding of the most fundamental aspects of the Chinese literary tradition and challenges established ideas about classical Han and pre-Han texts.” – *Choice*

“No other work currently available takes as seriously the symbiosis between ritual and text as does this one. . . . [It] asks us to rethink not only how many of these logia may have had their origins in ritual practice, but also how the assemblage of the texts themselves may have been ritual acts.” – *Dao: A Journal of Comparative Philosophy*

Martin Kern is associate professor of East Asian studies at Princeton University. The other contributors are William G. Boltz, K. E. Brashier, Mark Csikszentmihalyi, Joachim Gentz, Michael Nylan, David Schaberg, and Lothar von Falkenhausen.

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WOMEN’S STUDIES / SLAVIC STUDIES

February

Orig. pub. 2006. 320 pp., 17 illus., 6 x 9 in.

Genetically Modified Diplomacy
The Global Politics of Agricultural Biotechnology and the Environment
Peter Andrée

When genetically engineered seeds were first deployed in the Americas in the mid-1990s, the biotechnology industry and its partners envisaged a world in which their crops would be widely accepted as the food of the future, providing a growing population with improved nutrition and offering farmers more sustainable production options. Critics, however, raised a variety of social, environmental, economic, and health concerns regarding engineered crops. This clash in perspectives led to a protracted international struggle over the establishment of regulations for genetically engineered organisms (GEOs).

Genetically Modified Diplomacy traces the emergence of a key outcome of this struggle – the 2000 Cartagena Protocol on Biosafety – and the discourse of precaution toward GEOs that the protocol institutionalized internationally. The precautionary view is a significant departure from the way the biotechnology industry first presented GEOs to the world. Peter Andrée explains this reversal in the “common-sense” understanding of genetic engineering, and discusses the new debates it has engendered.

Peter Andrée is an assistant professor of political science at Carleton University.

Distributed for UBC Press

Smelling Land
The Hydrogen Defense Against Climate Catastrophe
David Sanborn Scott

Climate destabilization is the most serious environmental threat of the 21st century. In this timely and important new book, Dr. David Sanborn Scott, one of Canada’s foremost energy experts, clearly demonstrates the necessity to adopt sustainable energy sources that do not emit carbon dioxide and then use these sources to manufacture the twin carbon-free energy currencies, hydrogen and electricity. Together hydrogen and electricity can provide the full menu of civilization’s energy needs.

Hydrogen is the single fuel that can be manufactured by any non-fossil energy source – water, solar, or wind. It can power cars, ships, and airplanes. Hydrogen can be used to make electricity and vice versa. Together hydrogen and electricity are essential to any defense against climate catastrophe. Smelling Land gives insights into energy systems of today, and shows pathways to a brighter tomorrow.

David Sanborn Scott is vice-president of the International Association for Hydrogen Energy and the founding director of the University of Victoria’s Institute for Integrated Energy Systems.

Distributed for UBC Press

From World Order to Global Disorder
States, Markets, and Dissent
Dorval Brunelle
Translated by Richard Howard

Anti-globalization activism world-wide attests to the tensions between globalization and civil society. To better understand this fraught relationship, Dorval Brunelle compares two social orders separated by a half-century. The post-World War II order entailed a broad vision uniting three complementary objectives – security, justice, and welfare – which were entrusted to a network of international and national institutions. In contrast, globalization, with wealth as its only objective, is undermining and overhauling the values and institutions of the previous order, including the United Nations and the welfare state.

From World Order to Global Disorder demonstrates the profound effect of globalization on relations between the state, civil society, and markets, as well as on collective and individual rights.

Dorval Brunelle is professor of sociology and director of the Observatory of the Americas at the Université du Québec à Montréal.

Distributed for UBC Press
The Archive of Place
Unearthing the Pasts of the Chilcotin Plateau
William J. Turkel

The Archive of Place weaves together a series of narratives about environmental history in a particular location – British Columbia’s Chilcotin Plateau. In the mid-1990s, the Chilcotin was at the centre of three territorial conflicts. Opposing groups, in their struggle to control the fate of the region and its resources, invoked different understandings of its past – and different types of evidence – to justify their actions. These controversies serve as case studies, as William Turkel examines how people interpret material traces to reconstruct past events, the conditions under which such interpretation takes place, and the role that this interpretation plays in historical consciousness and social memory. It is a wide-ranging and original study that extends the span of conventional historical research.

William J. Turkel teaches history at the University of Western Ontario.

Be of Good Mind
Essays on the Coast Salish
Edited by Bruce Granville Miller

Be of Good Mind brings together the views of Aboriginal leaders, anthropologists, historians, archaeologists, and linguists about how Coast Salish lives and identities have been reshaped by two colonizing nations and by networks of kinfolk, spiritual practices, and understandings of landscape. This book moves beyond existing scholarship to provide a new view of the Coast Salish world.

This is the first book-length effort to directly incorporate Aboriginal perspectives and a broad interdisciplinary approach to research about the Coast Salish. Contributors point to the continual reshaping of Coast Salish identities through litigation and language revitalization, as well as community efforts to reclaim their connections with the environment. Equally important is the development of detailed local and regional history and archaeology.

Bruce Granville Miller is a professor of anthropology at the University of British Columbia.

Distributed for UBC Press

Myth and Memory
Stories of Indigenous-European Contact
Edited by John Sutton Lutz

Myth and Memory explores the narratives of indigenous and newcomer populations from New Zealand and across North America, from the Lost Colony of Roanoke Island to the Pacific Northwest and Sitka, Alaska. It illustrates how indigenous and explorer accounts of the same meetings reflect fundamentally different systems of thought, and focuses on the cultural misunderstandings embedded in these stories. The contributors discuss the contemporary relevance, production, and performance of Aboriginal and European contact narratives, and introduce new tools for interpreting the genre. They argue that we are still in the contact zone, striving to understand the meaning of contact and the relationship between indigenous and settler populations.


Distributed for UBC Press

ENVIRONMENTAL STUDIES / NATIVE STUDIES
February
U.S. rights only
304 pp., 6 x 9 in.
$36.95s paper, ISBN 978-0-7748-1377-8
The Triumph of Citizenship
The Japanese and Chinese in Canada 1941–67
Patricia E. Roy

Patricia E. Roy examines the climax of antipathy to Asians in Canada: the removal of all Japanese Canadians from the BC coast in 1942. Their free return was not allowed until 1949. Yet the war also brought increased respect for Chinese Canadians; they were enfranchised in 1947 and the federal government softened its ban on Chinese immigration.

The Triumph of Citizenship explains why Canada ignored the rights of Japanese Canadians and placed strict limits on Chinese immigration. In response, Japanese Canadians and their supporters in the human rights movement managed to halt “repatriation” to Japan, and Chinese Canadians successfully lobbied for the same rights as other Canadians to sponsor immigrants. The final triumph of citizenship came in 1967, when immigration regulations were overhauled and the last remnants of discrimination removed.

Patricia E. Roy is a professor emerita of history at the University of Victoria.

Distributed for UBC Press

Multicultural Education Policies in Canada and the United States
Edited by Reva Joshee and Lauri Johnson

This comparative study of multicultural policies in Canada and the U.S. uses a dialogical approach to examine responses to increasing diversity in both countries. This approach compares and contrasts foundational myths and highlights socio-political contexts affecting the conditions of citizenship, access to education, and the inclusion of diverse cultural knowledge and languages in educational systems.

Reva Joshee is an associate professor of educational theory and policy at the Ontario Institute for Studies in Education, University of Toronto. Lauri Johnson is an associate professor of educational leadership and policy at the University of Buffalo.

Distributed for UBC Press

Sexing the Teacher
School Sex Scandals and Queer Pedagogies
Sheila L. Cavanagh

Sexing the Teacher is a provocative study of public and professional responses to female teacher sex scandals in the United States, Canada, and Britain. Sheila Cavanagh examines the moral and professional panic over sexual transgressions in the educational milieu by analyzing several sensationalized legal cases, including Mary Kay Letourneau, Amy Gehring, and Heather Ingram.

Deploying queer theory, psychoanalysis, postcolonial theory, and feminist film theory, Cavanagh analyzes deep-seated anxieties about white female teacher sexualities and offers a critique of the damage that gets done in the name of child protection. She demonstrates that public upset over female teacher sexual transgressions, ostensibly about child welfare, is also about the regulation of gender, heteronormative, and white reproductive futures: a hidden curriculum in Western educational systems.

Timely, original, and controversial, Sexing the Teacher will appeal to scholars and students in education, sociology, gender, sexuality, and cultural studies, as well as to readers interested in the sensationalism over school sex scandals that has dominated recent headlines.

Sheila L. Cavanagh is an associate professor of sociology at York University.

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Teachers’ Schools and the Making of the Modern Chinese Nation-State, 1897–1937
Xiaoping Cong
February
320 pp., 17 tables, map, index, 6 x 9 in.
Asia is renowned for the production of fine handwoven cottons and luxurious silks – important items of trade for centuries. In addition to these celebrated fabrics, however, weavers throughout the region produced cloth from ramie, hemp, piña, and banana fibers (including Philippine abaca and Okinawan ito bashô), as well as a number of lesser-known plant fibers. Over the course of the twentieth century, many of these Asian plant fiber weaving traditions became marginalized or hovered on the brink of extinction, given the advent of synthetic fabrics, growing industrialization, and increased international textile trade. As the essays in this book testify, however, they have not vanished altogether. Rather, in recent times weavers have purposefully chosen to pursue various efforts directed at their preservation, revival, or reinvention. In many cases, the production of bast and leaf fiber textiles is now thriving in newly globalized situations.

This volume presents eight essays documenting the current state of bast and leaf fiber weaving traditions in Vietnam, Borneo, Korea, Burma, Okinawa, the Philippines, Japan, and Micronesia. The processes that have nurtured or buffeted attempts to preserve or revive the production of these textiles are examined and abundantly illustrated with color photographs.

Roy W. Hamilton is curator of Asian and Pacific collections at the Fowler Museum at UCLA. B. Lynne Milgram is professor of anthropology at Ontario College of Art and Design, Toronto. The other contributors include Sylvia Fraser-Lu, Bu-ja Koh, Sophiano Limol, Elizabeth Oley, Melissa M. Rinne, Donald H. Rubinstein, Amanda Mayer Stinchecum, Ma Thanegi, and Tran Thi Thu Thuy.
**Avalanche of Wonders / Avalancha de maravillas**

*Poems and Translations by the Students of Poetry Inside Out*

*Edited by John Oliver Simon, Stacy McKenna, and Anita Sagástegui*

*Avalanche of Wonders* is an anthology celebrating the work of students who participate in Poetry Inside Out, the only in-school creative writing program to focus on translating poetry. This fully bilingual anthology features original student poetry and artwork as well as student translations of great Spanish-language writers. Featured authors range from celebrated poets like César Vallejo, Gabriela Mistral, and Octavio Paz to newer voices from all over Latin America, as well as Chicano/Latino poets such as Gloria Anzaldúa and Francisco X. Alarcón.

“Poetry Inside Out not only teaches students to be great writers but also prepares them to be engaged and creative citizens in a global civilization.”

– John Oliver Simon

John Oliver Simon is artistic director, Stacy McKenna is program manager, and Anita Sagástegui is an instructor and curriculum specialist, all at Poetry Inside Out, San Francisco.

The Best of Poetry Inside Out, Volume VI *Distributed for Center for the Art of Translation*

This volume is ideal for introducing world poetry to students ages nine and up and can be used in English, creative writing, and Spanish language classes in addition to bilingual classrooms.

*Avalanche of Wonders* also includes the award-winning poems of five students who were selected by former United States Poet Laureate Robert Hass as winners in the national environmental poetry contest River of Words.

**POETRY / LATIN AMERICAN STUDIES / EDUCATION**

February

188 pp., text in English and Spanish, 22 illus., 8.5 x 5.5 in.

Imperial Masquerade
The Legend of Princess Der Ling
Grant Hayter-Manzies
Foreword by Pamela Kyle Crossley

Daughter of a Manchu aristocrat, granddaughter of a Boston merchant, educated like a boy in the Confucian classics, a baptized Catholic blessed by the hand of Pope Leo XIII, a woman who donned chic Western fashions in China and her ceremonial court robes in the United States, and wife of an American soldier of fortune, Princess Der Ling was a fascinating human battleground of warring identities. Imperial Masquerade is the first biography of one of the twentieth century’s most intriguing cross-cultural personalities. It traces not only the life of Princess Der Ling, but offers a fresh look at the woman she lionized and, ultimately, betrayed – the Empress Dowager Cixi.

“This is a fine book, full of historical surprises. Grant Hayter-Manzies has taken a strange and much-abused figure and brought her back to life with grace and flair. He shows that ‘Princess’ Der Ling really was a lady-in-waiting to China’s Empress Dowager Tzu-Hsi, and really was a member of the Manchu nobility. Outside China, the real Der Ling led a fabulous life as a diplomat’s daughter in Paris, in the company of world-famous celebrities, and then ended in tragedy in America, as sympathetically reconstructed in this charming book.” – Sterling Seagrave, author of Dragon Lady: The Life and Legend of the Last Empress of China.

A resident of Sidney, British Columbia, Grant Hayter-Manzies has served as art and music critic for newspapers and magazines in the U.S. and Canada.

Distributed for Hong Kong University Press

The Chinese Exotic
Modern Diasporic Femininity
Olivia Khoo

This engaging study raises important questions on the relationship between the Chinese diasporas and gender. The Chinese Exotic provides a timely critical intervention into the current visualizations of diasporic Chinese femininity. The book contends that an analysis of such images can inform the reconfigured relations between China, the Chinese diasporas, Asia, and the West in the context of contemporary globalization, and in turn takes these new intersections to account for the complex nature of modern definitions of diasporic Chinese femininity.

“The Chinese Exotic is a fascinating panoramic study of new representations of Chineseness – in film, fashion, food, as well as literature and pop culture – that transcend the tired hierarchies of East and West, tracing the cultural emergence of an empowered, passionate and thoroughly modern diasporic Chinese femininity.” – Ien Ang, University of Western Sydney

“With great sensitivity and originality, Olivia Khoo shows us how to read popular films, female movie stars, quotidian cultural artifacts, novels, and other ‘Chinese exotic’ phenomena in contemporary global circulation.” – Rey Chow, Brown University

Olivia Khoo is a lecturer in film at the University of New South Wales, Australia.

TransAsia: Screen Cultures
Distributed for Hong Kong University Press
Cinema of Feng Xiaogang
Commercialization and Censorship in Chinese Cinema after 1989
Zhang Rui

Focusing on Feng Xiaogang, this book explores Chinese film history since the early 1990s in terms of changing party film policy, industry reforms, the party's promotion of Main Melody films, and the emergence and growth of popular cinema. Feng emerges as a filmmaker working under political and economic pressures in a post-socialist state while still striving to create works with a personal socio-political agenda. The book approaches Feng as a film auteur whose works must be interpreted with attention to the specific social and political context of contemporary China.

Extensive use of Chinese film market data, and elaborate analysis of the Chinese film industry make this book especially valuable.

Rui Zhang studied the history of art and film at Ohio State University. She is currently a postdoctoral research fellow at Tsinghua University, PRC.

Distributed for Hong Kong University Press

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Mabel Cheung Yuen-ting’s An Autumn’s Tale
Staci Ford

This study of An Autumn’s Tale argues that Hong Kong films are a window into understanding the shared pasts and ongoing connections between Hong Kong and other globalized cities. Viewed through the lens of transnational American Studies, the film sheds important insights on both Hong Kong and U.S. history, culture, and identity.

Through this important film from a woman director, the author explores the way Hong Kong and the U.S. have been and continue to be connected through flows of people, ideas, and events that make their impact known on both sides of the Pacific. The book reminds readers of the importance of seeing Hong Kong films as cultural texts that address historical events, socio-economic shifts, and the impact of those events on individual lives.

Staci Ford teaches in the American Studies Program and History Department at the University of Hong Kong.

The New Hong Kong Cinema Series
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East Asian Pop Culture
Analysing the Korean Wave
Edited by Chua Beng Huat and Koichi Iwabuchi

An international group of contributors provides, collectively, a multi-layered analysis of the emerging East Asian media culture, using Korean TV drama as its analytic vehicle. This volume is motivated by the need to find both the conceptual and institutional site(s) for the constitution of an East Asian Pop Culture. The resulting discoveries demonstrate that this culture co-exists with U.S. domination in the global media industry, and offers new empirical and conceptual insights into cultural globalization which cannot be ascertained in existing U.S.-centric analyses.

Chua Beng Huat is professor of sociology at the National University of Singapore. Koichi Iwabuchi is professor of international liberal studies at Waseda University.

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Original and practical, The Hidden Web is an indispensable resource for all Web users – including very experienced ones. It provides new skills and strategies for uncovering quality information in the ever-expanding online environment. In this timely revision of the book first published in 2003, all chapters have been thoroughly updated to reflect the substantial changes that have occurred in this dynamic arena in the past few years.

“Everyone can use this road map to get off the beaten path of Internet searches. It is hard to imagine anyone who would not benefit from this book.” – Choice

Maureen Henninger is the author of the highly acclaimed Don’t Just Surf: Effective Research Strategies for the Net.

Distributed for UNSW Press

The Hearts of Men
Tales of Happiness and Despair
Chris Barker

The Hearts of Men reveals the emotional lives of men as told in their own words. With gut-wrenching honesty more than a hundred men from all walks of life share their stories with Chris Barker. They include sportsmen, executives, retired soldiers, homeless drug users, Buddhists, and members of the men’s movement. What Chris Barker finds is a striking divergence in the ways in which men’s emotional lives can generate personal happiness or despair. The book shows that men do talk about their emotions and with a surprising degree of insight. Thoughtful, provocative, and carefully researched, The Hearts of Men reveals much about emotion and happiness, and the possibility of change, both for men and their partners and families.

“Men have surged ahead in recent years in creating freer and more emotionally connected lives. But some still struggle, and for those dealing with difficult childhoods, depression, or drug and alcohol problems, this compassionate and insightful book gives a very personal map of the journey towards hope.” – Steve Biddulph, author of The Secret Lives of Men

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The Book Is Dead
Long Live the Book
Sherman Young

Sometime in the late twentieth century the book died. Sherman Young, passionate book lover and avid consumer and producer of digital technology, is on a mission to make book culture matter again. Shirking nostalgia and without apology, The Book Is Dead: Long Live the Book investigates the economics and technological demands of publishing, making a case for books and reading all the while. His bold and exciting book will inspire readers, nonreaders, and publishers to put books center-stage again, even if they’re not books as we know them now.

Sherman Young convenes the Multimedia Degree Program at Macquarie University in Sydney and is a founding member of the editorial board of Scan, An Online Journal of Media Arts and Culture.

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Robert Reynolds
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Thailand and World War II
Direk Jayanama
Edited by Jane Keyes

In *Thailand and World War II*, Direk Jayanama provides a unique, first-hand account of Thailand's diplomatic, military, and economic history between 1938 and 1948. Diplomat, statesman, academic, and writer, Direk Jayanama helped guide the Thai nation through a turbulent period in its history. He was Deputy Prime Minister when Thailand was forced on 8 December 1941 to accede to Japan's demand that its troops be permitted safe passage through Thai territory on their way to attack Singapore. In early 1942, Direk reluctantly accepted an appointment as Thai Ambassador to Japan. Returning to Thailand in July 1943 for health reasons, Direk went on to play a significant role in the Free Thai movement that sought to make contact with the Allies and overthrow the Japanese during the waning years of the war.

Direk Jayanama’s remarkable skills were employed to their greatest extent in the immediate post-war years. He not only helped bring the state of war with Britain and Australia to a successful conclusion, but he also played a major role in enabling Thailand to obtain admittance to the United Nations in 1948 and resume its full standing in the community of nations.

These detailed and fascinating memoirs include additional chapters by key Free Thai members including Puey Ungphakorn, as well as extensive appendixes containing the text of international treaties and agreements to which Thailand was signatory.

Jane Keyes has served as a research assistant in the Far Eastern and Southeast Asian Division of the Royal Institute of International Affairs in London, has collaborated with Charles Keyes on Thai research projects, and has held editorial positions at the *Journal of Asian Studies*. She lives in Seattle.

Distributed for Silkworm Books

Stamps of Burma
*A Historical Record through 1988*
Min Sun Min

The postage stamps of Burma, like stamps of other countries the world over, are a colorful visual record of a unique history. Stamps represent the British colonial government through the Japanese occupation, the British military administration, Burmese independence, the revolutionary council, and the Burmese Way to Socialism. But what of the most significant event in Burma’s modern history – the pro-democracy uprising of 1988? No stamp depicts it.

This imaginative book features each stamp issued in Burma through 1988, ending with a series of stamps specially created by Min Sun Min, to be issued, he says, “one day, when Burma is free.”

“In 1989, writer Min Sun Min ended up in New York, one of the first Burmese dissidents to make it to the West. He was a lone protester, long before human rights and democracy in Burma became international issues, and he began receiving letters of support from all over the world. That aroused his interest in postage stamps and how they reflect a country’s historical developments. This book is more than a catalog of Burmese stamps; it embodies a vision for a freer and more prosperous Burma.” – Bertil Lintener

Min Sun Min is a freedom fighter, writer, educator, and artist. He teaches graphic design at colleges and universities in New York.

Distributed for Silkworm Books
Living in a Globalized World
Ethnic Minorities in the Greater Mekong Subregion
Edited by Don McCaskill, Prasit Leepreecha, and He Shaoying

Indigenous peoples in Laos, Thailand, Vietnam, and Yunnan (in China) live in a region of massive change. This book is the result of an innovative cross-border comparative project jointly conducted by an international team of scholars. The authors focus on a variety of topics including religious conversion, the media, healing practices, rituals, hydropower projects, and tourist-oriented ethnic enclaves. A closing chapter is a theoretically informed study of the transformation of Hmong culture and identity, with insights that may well be applicable to the other groups.

Don McCaskill is chair of the Department of Indigenous Studies at Trent University in Canada. Prasit Leepreecha is a researcher at the Social Research Institute of Chiang Mai University, Thailand. He Shaoying is professor and vice president of Yunnan Nationalities University, China.

Distributed for Silkworm Books

Annotated Bibliography on the Mekong
Edited by Charnvit Kasetsiri and Chris Baker

The Mekong is the focus of wide-ranging debates over development strategy, governance, legal issues, and environmental management. This bibliography has been compiled by a team of experts actively involved in issues affecting the region. The entries include works not only in English and other European languages but also in Burmese, Japanese, Mandarin, Thai, and Vietnamese, with publication details and commentary on more than a thousand titles across a range of subject areas covering history, culture, natural resources, economics, social issues, politics, and security. There are also more than 200 additional entries on other bibliographies, journals, multimedia titles, websites, and organizations working in the area.

Charnvit Kasetsiri is a distinguished historian and former rector of Thammasat University. Chris Baker is a writer, editor, and translator resident in Bangkok.

Distributed for Silkworm Books

Defending the Majesty of Islam
Indonesia’s Front Pembela Islam, 1998–2003
Jajang Jahroni

Indonesia’s 1998 reformation movement spawned numerous organizations aimed at either establishing an Islamic state or applying Islamic law. This book focuses on one such movement, Front Pembela Islam (FPI).

The study presents the biography of Habib Muhammad Rizieq Syihab, one of FPI’s founding fathers and its current head, and discusses the group’s creation, activities, and ideology. Finally, it analyzes FPI’s organizational bases, recruitment practices, and training methods, including the use of religious teachings to justify the deliberate destruction of entertainment venues where gambling, prostitution, and drinking occur – activities which are seen as corrupting according to Islamic teaching.

Jajang Jahroni is a lecturer at the Faculty of Literature and Humanities at Syarif Hidayatullah State Islamic University in Jakarta and a researcher at the Center for the Study of Islamic Society.

Distributed for Silkworm Books
Mongolian Buddhism
The Rise and Fall of the Sangha
Michael K. Jerryson

Mongolian Buddhism is the first book to explore the development of Mongolia’s state religion, from its formation in the thirteenth century around the time of Chinggis Qaan (Genghis Khan) until its demise in the twentieth century under the Soviet Union. Until its downfall, Mongolian Buddhism had served as a scientific, political, and medical resource for the Mongolian people. During the 1930s, Mongolian Buddhist monasticism, the caretaker of these resources, was methodically and systematically demolished. Lamas were forced to apostatize, and were either enslaved or executed. Now, after the fall of the Soviet Union, Mongolian Buddhism has reemerged in a country that has yet to fully confront its bloody past.

Through historical analysis of Tibetan, Chinese, and Russian accounts, Michael Jerryson offers a much-needed religious-political perspective on the ebb and flow of Buddhism and the Sangha in Mongolia.

Michael K. Jerryson is a Ph.D. candidate in the Department of Religious Studies at the University of California, Santa Barbara.

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Buddhist Meditation in Stress Management
Frits Koster

This book gives insight into the many aspects of stress, and shows how we can develop skillful ways to deal with stress and prevent burnout and other stress-related complaints. The author examines the various forms of stress we experience at work and in our private lives, giving particular attention to the causes of stress. He also explains the important role that awareness plays in managing and preventing stress, then looks at insight meditation as a practical method of mindfulness training and a way to inner freedom. After describing the benefits of insight meditation, he reveals how it can improve our energy management and help us recover from or prevent burnout.

Frits Koster has been practicing Vipassana meditation for twenty-eight years, and has lived and practiced as a monk in Buddhist monasteries in Southeast Asia for five years. In 1988 he returned to the Netherlands, and has been facilitating meditation retreats in the Netherlands, Belgium, and Ireland ever since. He disrobed in 1994 and now works part-time in psychiatric health care and teaches courses in Buddhist psychology and philosophy. He is the author of Liberating Insight and The Web of Wisdom.

Distributed for Silkworm Books

A Traveler in Siam in the Year 1655
Extracts from the Journal of Gijsbert Heeck
Translated by Barend Jan Terwiel

Gijsbert Heeck (1619–1669) was a medicinal specialist with the Dutch East India Company (VOC). His journal is based on the daily notes he made during his third trip to the East. This volume carries the selections from his journal that deal with Siam, accompanied by the original Dutch text.

Heeck reveals how Siamese authorities reacted to a violent confrontation between the Dutch and the Portuguese. He gives a detailed description of the Dutch lodge in Ayutthaya and information on the relationships of Dutch men with indigenous women. His record of villages along the Chao Phraya River that specialized in making coffins, selling firewood, painting, and producing earthenware attests to the existence of a complex economy in this part of Siam. Heeck’s journals provide more information than other contemporary works on population, scenery, traffic, trade, and religious establishments and a unique early perspective on social arrangements and political intrigue, and on interactions between the Dutch and the locals.

Barend Jan Terwiel recently published Thailand’s Political History: From the Fall of Ayutthaya until Recent Times.

Distributed for Silkworm Books
Songket textiles are gleaming prestige cloths created when hand-loom weavers add metal-wrapped threads across the weft to build up intricate motif bands of geometric and botanical designs. The supplementary wefts are gold-wrapped silk or fine cotton yarns; silver-wrapped threads are also found in some of Indonesia’s old songket-weaving regions. Employing a weaving technique that is hundreds of years old in Malaysia, Sumatra, coastal Kalimantan, and east Bali and nearby islands, songket artistry is a thriving, living, even expanding art form, as this textile type captures the attention of new markets in an Indonesian public culture that is both tradition-minded and obsessed with modernity and middle class success.

Gold Cloths of Sumatra combines the interpretive approaches of textile scholarship and cultural anthropology to explore songket aesthetics, as this remarkable shining gold cloth moves beyond ceremonial contexts to become a “hot item” as a marketable commodity, for sale as a heritage textile and collectible. Chapters focus on contemporary songket craft by Minangkabau, Palembang, and Jambi weavers, set against a background of nineteenth-century songket-weaving excellence. As commodities, present-day Sumatran songkets show a high level of weaving creativity and technical brilliance, the expression of a resilient art.

Susan Rodgers is professor of anthropology at the College of the Holy Cross, Worcester, Massachusetts. She is the author of Telling Lives, Telling History: Autobiography and Historical Imagination in Indonesia. Anne Summerfield and John Summerfield are the authors of Walk in Splendor: Ceremonial Dress and the Minangkabau.

Iris and B. Gerald Cantor Art Gallery, College of the Holy Cross Distributed for KITLV Press

The Netherlands Indies and the Great War, 1914–1918

Kees van Dijk

World War I had just broken out, but colonial authorities in the Netherlands Indies heaved a sigh of relief. The colonial export sector had not collapsed and war offered new economic prospects; representatives from the Islamic nationalist movement had not seized upon the occasion to incite unrest. The Colonial government embarked on a campaign to create an army of Javanese to repulse a possible Japanese invasion. By 1917 the optimism of the first war years had disappeared. Trade restrictions, the war at sea, and a worldwide shortage in tonnage caused export opportunities to dwindle. Communist propaganda had radicalized the nationalist movement. By 1918, it seemed that the colony might cave in. Kees van Dijk examines how the initial wartime atmosphere of optimism changed to one of unrest and dissatisfaction, and how after World War I the situation stabilized to resemble pre-war political and economic circumstances.

Kees van Dijk is professor of the history of Islam in Indonesia at Leiden University.

Distributed for KITLV Press
National hero, Javanese mystic, pious Muslim, and leader of the “holy war” against the Dutch between 1825 and 1830, the Yogyakarta prince, Dipanagara, is pre-eminent in the pantheon of modern Indonesian historical figures. This is the first full biography based on Dutch and Javanese sources. The Power of Prophecy sets Dipanagara’s life against the context of the turbulent events of the late eighteenth and early nineteenth centuries when European imperialism reached Indonesia, destroying forever Java’s old order and propelling the twin forces of Islam and Javanese national identity into a fatal confrontation with the Dutch. This confrontation known as the Java War, in which Dipanagara was defeated and exiled, marked the beginning of the modern colonial period in Indonesia.

Peter Carey

The book presents a detailed analysis of Dipanagara’s pre-war visions and aspirations as a Javanese Ratu Adil (“Just King”) based on his autobiography, the Babad Dipanagara, and other Javanese sources, as well as Dutch and British records. The book is concerned with the rise of Western colonial rule in Indonesia, the fate of indigenous cultures in an age of imperialism, and the role of Javanese Islam in modern Indonesian history.

Peter Carey is Laithwaite Tutor in History at Trinity College, Oxford.

Distributed for KITLV Press

Catholics in Indonesia, 1903–1942

A Documented History, Volume 2

Karel Steenbrink

In the period 1903–1942 the number of indigenous Indonesian Catholics increased from 27,000 to nearly 550,000. Starting from a scattered presence in Minahasa, the Kai Islands, and Flores, four decades later Catholic centers had been established in most regions of the archipelago. Steenbrink describes in detail this formative period in the growth of Catholicism in Indonesia.

Catholics never constituted more than three per cent of the population, one-third of the total number of Christians. The author looks closely at the rivalry with Protestant missionary activities, as well as the race with Islam in many regions of the outer islands that came under Dutch rule in the early twentieth century. Several appendices give extensive information about the various European missionary orders and the missionaries who were active during this period. Forty annotated historical documents illustrate local variations in proselytizing efforts in the vast archipelago.

Karel Steenbrink is professor of intercultural theology at Utrecht University, the Netherlands.

Distributed for KITLV Press
Walter Sickert
The Camden Town Nudes
Edited by Barnaby Wright

This is the first publication devoted to Walter Sickert's remarkable group of paintings of female nudes produced in and around Camden Town between 1905 and 1912 and now considered to be among his most important and provocative works. Sickert challenged conventional idealized treatments of the nude by setting his female models in the murky interiors of cheap lodging houses, laid out on iron bedsteads, and painted with an uncompromising realism. His keyhole vantage points, implicating the viewer as a voyeuristic spectator, reached their most profound expression in his so-called "Camden Town Murder" paintings in which a clothed male figure is featured in the scene alongside the nude female.

None of the authors accept the arguments of Patricia Cornwell in Portrait of a Killer: Jack the Ripper, Case Closed that Walter Sickert was Jack the Ripper; this is a more considered approach to the same material.

Barnaby Wright is curator at the Courtauld Gallery, London. Other contributors include Wendy Baron and Lisa Tickner.

Masters and Pupils
The Artistic Succession from Perugino to Manet 1480–1880
Gert-Rudolf Flick

This book is about a family tree: the line of descent that can be traced from Perugino in Italy in the fifteenth century to Edouard Manet in France in the nineteenth. It is not the usual kind of genealogy, of those connected by blood, more that of an "apostolic succession," following the way in which art in Europe was taught, from one generation to the next, from 1480 to 1880. The sequence that connects Perugino with Manet is made up of just eighteen artists. Some are household names such as Raphael and David, while others, such as Horace Le Blanc and Louis Boulogne, have fallen into obscurity. All are connected by a common bond: the belief that art could be taught and learned, and that those lessons would, in the nature of things, be passed on from an older artist to a younger, as generation succeeded generation. With Manet, the succession came to a halt, marking the end of a great tradition but also the beginning of the modern art world.

Gert-Rudolf Flick is the author of Missing Masterpieces.

"No Equal in Any Land"
André Beauneveu, Artist to the Courts of France and Flanders
Susie Nash

André Beauneveu has long been known as one of the greatest European artists of the late fourteenth century, described by the chronicler Jean Froissart as having "no equal in any land." He was born in Valenciennes in the southern Netherlands around 1330. His reputation grew swiftly and in 1364 he was commissioned by the King of France, Charles V, to create a group of royal tombs at St. Denis. Beauneveu spent the last years of his career in Bourges as master of works for the most celebrated royal patron of all, Jean, duc de Berry.

This book re-examines the oeuvre of the artist. Publishing for the first time a magnificent limestone sculpture attributed to the artist's own hand, the author examines Beauneveu as first and foremost a master sculptor (ymagier). She surveys the whole of his work including sculpture and stained glass originally for Jean, duc de Berry's chapel at Bourges. This is an important revisionary contribution to the study of late medieval art and the practice of its workshops.

Susie Nash is a senior lecturer at the Courtauld Institute of Art. Other contributors include Jim Harris and Till-Holger Borchert.
**Picturing Piety**
*The Book of Hours*

Roger Wieck, Sandra Hindman, and Ariane Bergeron-Foote

The Book of Hours was the “bestseller” of the late Middle Ages and Renaissance. *Picturing Piety* presents two dozen Books of Hours mostly dating from the fifteenth and sixteenth centuries. Examples from France and the Netherlands are presented chronologically with illustrations in color for each entry. Highlights include a fine early Dutch Book of Hours with illuminations closely related to those by the artists of the Utrecht History Bibles (active c. 1430–45). An introductory essay explores how illuminated Books of Hours encouraged their readers to picture piety through the reading of texts accompanied by visual aids.

Roger Wieck is curator of Medieval and Renaissance manuscripts at the Morgan Library and Museum in New York. Sandra Hindman is professor emerita of art history at Northwestern University. Ariane Bergeron-Foote is an archivist and palaeographer.

Les Enluminures, Paris and Chicago
*Distributed for Paul Holberton publishing*

**Prince Henry Reviv’d**
*Image and Exemplarity in Early Modern England*

Edited by Timothy Wilks

There can be few examples of more intensive fashioning and self-fashioning of a Renaissance figure than that of Prince Henry (1594–1612). This collection of essays re-examines the extraordinary artistic and cultural response to Prince Henry and presents many new findings in the context of recent scholarship.

The investment of great hope in Prince Henry, and the extreme importance attached to the creation of a fitting image for him, extending even to its posthumous development, indicate that early modern society regarded its leaders very differently than we do now. Essays illuminate the cultural program to which Prince Henry was subjected, an impossibly demanding role requiring such strenuous effort that he became exhausted, took ill, and died young. His younger brother who survived him went on to become Charles I of England.

Timothy Wilks is a member of the Faculty of Arts and Media, Southampton Solent University. Other contributors include Malcolm R. Smuts, Aysha Pollnitz, Michelle O’Callaghan, John A. Buchtel, Gilles Berthoau, Alexander Marr, Gail C. Weigl, Gregory McNamara, Elizabeth Goldring, Michael Ulliot, and David Trim.

*Distributed for Paul Holberton publishing*

**Renoir at the Theatre**
*Looking at La Loge*

Ernst Vegelin van Claerbergen and Barnaby Wright

Pierre-Auguste Renoir’s *La Loge* (The Theatre Box), 1874, is one of the masterpieces of Impressionism. Its depiction of an elegant couple on display in a box at the theatre epitomizes the Impressionists’ interest in the spectacle of modern life. At the heart of the painting is the complex play of gazes enacted by these two figures. In turning away from the performance, Renoir focused instead upon the theatre as a social stage where status and relationships were on public display.

This book unites *La Loge* with Renoir’s other treatments of the subject and with loge paintings by contemporaries, including Mary Cassatt and Edgar Degas. Concentrating on the early years of Impressionism during the 1870s, the book explores how these artists used the loge to capture the excitement and changing nature of fashionable Parisian society. A rich selection of little-known graphic material from contemporary Parisian journals, as well as caricatures from the popular press, are also examined.

Ernst Vegelin van Claerbergen is head of the Courtauld Gallery and Barnaby Wright is acting curator of paintings at the Courtauld Gallery.

Courtauld Institute of Art Gallery
*Distributed for Paul Holberton publishing*
Theatres of Life
Drawings from the Rothschild Collection at Waddesdon Manor
Juliet Carey

Waddesdon Manor was built and furnished by Ferdinand de Rothschild (1839–1898) to show off his works of art and to entertain the fashionable world. The drawings gathered in this book include works by major French draughtsmen of the eighteenth century, including François Boucher, Jean Honoré Fragonard, Jean-Baptiste Greuze, Nicolas Lancret, Gabriel de Saint-Aubin, and Jean Baptiste Le Prince. The selection reflects the diversity of the Rothschild Collection and the overlapping preoccupations and unflagging curiosity of its creators. It encompasses observation and invention, academic learning and social comment, propaganda and reportage, and sheds light on the many different techniques and uses of drawing.

Juliet Carey is curator of paintings, drawings, and sculpture at Waddesdon Manor.

Distributed for Paul Holberton publishing

Toward an Art History of Medieval Rings
A Private Collection
Sandra Hindman with Ilaria Fatone and Angelique Laurent-di Mantova
Introduction by Diana Scarisbrick

Rings can take us back through time, illuminating vanished worlds and bringing their former owners back to life. Toward an Art History of Medieval Rings gives a full survey of Merovingian, Byzantine, Medieval, and Renaissance rings, built on the basis of a private collection of 35 rings assembled over nearly two decades. These rings range in date from around 300 to 1600 AD and are fine examples of most of the major types of ring created during this period. They include marriage rings, seal rings, stirrup rings, tart mould rings, iconographic rings, merchant rings, and gemstone rings, and are arranged chronologically. Sandra Hindman describes each ring, placing it in its art historical context, often with comparisons to works of art in other media and rings in major public collections. Ilaria Fatone discusses the provenance, exhibition, and bibliographies of each ring. There is also a technical section by conservator Angélique Laurent-Di Montova who studies each ring, its material, fabrication, and use.

Sandra Hindman is professor emerita of art history at Northwestern University.

Les Enluminures, Paris and Chicago

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Black Robe, White Mist
The Art of the Japanese Buddhist Nun Rengetsu
Melanie Eastburn et al.

Rengetsu (1791-1875), whose name translates as Lotus Moon, was a Japanese Buddhist nun whose tragic life inspired extraordinary creativity. One of a very few successful female artists in nineteenth-century Japan, Rengetsu was primarily a poet and calligrapher, but also excelled in pottery and scroll painting. Her idiosyncratic personal aesthetic attracted an enormous following in her lifetime and was imitated by many of her admirers. Black Robe, White Mist presents contemplative works on paper and clay inscribed with Rengetsu’s elegant poetry and understated calligraphy, reflecting the beauty of the imperfect and unconventional.

Melanie Eastburn is assistant curator of Asian art at the National Gallery of Australia. Other contributors include Chiaki Ajioka, Lucie Folan, Patricia J. Graham, Robyn Maxwell, Meher McArthur, Sandra Sheket, John Stevens, and Saymi Takahashi.

Distributed for National Gallery of Australia

Printed Images by Australian Artists 1885–1955
Roger Butler

This volume follows printmaking through a seventy-year period, from the latter part of the nineteenth century, as the print, freed from its reproductive bonds, became a vehicle for pure artistic expression; through the great social and political traumas of the first half of the twentieth century, when the print was co-opted to carry a political message; and concludes in the immediate postwar years with prints that signal the artists’ search for meaning and an awareness of self.

Roger Butler is senior curator of prints and drawings at the National Gallery of Australia. He is the author of Printed Images in Colonial Australia 1801–1901, the first of a planned three-volume series about the history of Australian prints.

Distributed for National Gallery of Australia

George W. Lambert Retrospective
Heroes and Icons
Anne Gray

George Washington Lambert (1873–1956) was one of Australia’s most brilliant, witty, and influential artists, “the Australian Sargent,” according to Barry Humphries. This comprehensive book presents the diverse range of Lambert’s work from Australian bush subjects to Edwardian portraits and figure groups, from sparkling oil sketches to major battle paintings and large sculpture.

Born in St. Petersburg to an American father and British mother, Lambert first came to Australia at age 13 and spent twenty years of his adult career based in London. His flamboyant personality and personal magnetism helped promote his art, though his popularity diminished after his death.

Anne Gray is head of Australian art at the National Gallery of Australia.

Distributed for National Gallery of Australia

Culture Warriors
National Indigenous Art Triennial 07
Brenda L. Croft et al.

Presenting the work of thirty artists from each Australian state and territory, the inaugural National Indigenous Art Triennial demonstrates the incredible range of contemporary Indigenous art practice. The works included were created during the past three years in a variety of media, including painting on bark and canvas, sculpture, textiles, weaving, new media, photomedia, printmaking, and installation. This substantial book provides an ongoing authoritative critical reference for contemporary Indigenous art in Australia.

Brenda L. Croft is senior curator, Aboriginal and Torres Strait Islander art, National Gallery of Australia.

Distributed for National Gallery of Australia
Seattle Architecture
A Walking Guide to Downtown
Maureen R. Elenga

Seattle Architecture: A Walking Guide to Downtown opens with an historical overview and timeline featuring the people and events that have shaped the Seattle that we know today. The guidebook is divided into nine tours beginning where Seattle did, at Pioneer Square, and ending at Seattle Center, the location of the futurist-themed 1962 Century 21 World’s Fair. The front flap folds out, providing a map of the areas covered in the book.

Each tour is accompanied by an introduction and area map with points of interest identified by numbers that correspond to individual entries. Architect names and dates of completion are provided at the beginning of each entry, and an icon indicates when a building is on a local or national landmarks register.

“This is a book that we have been waiting for someone to tackle for decades. Seattle Architecture is the first effort to assemble an up-to-date, factually accurate review of buildings downtown that is also compelling and readable. The joy of discovery that comes when someone remarks ‘I never noticed that before,’ is in the hands of every resident and visitor to Seattle.”

– Lawrence Kreisman

“Maureen Elenga and the Seattle Architecture Foundation have done a great service in providing an up-to-date guide to downtown buildings and sites. Drawing on detailed research in building records, this book is a model in terms of accuracy and level of detail. This guide will make our downtown environment accessible to a wide audience, and will be useful to professionals and policy-makers as well.”

– Jeffrey Karl Ochsner, University of Washington

Maureen R. Elenga lives in Seattle with her husband and daughter.

Distributed for Seattle Architecture Foundation

Painting at the Edge of the World
The Watercolours of Tony Foster
Tony Foster et al
Foreword by Robert F. Kennedy Jr.

In the Grand Canyon and on the icy flanks of Mount Everest, deep in rainforests and deserts, underwater and at the mouths of live volcanoes – Tony Foster paints his expansive watercolors at the edges of the world. Presented here with personal accounts of his journeys, they are an exultant testament to the power of art and the richness and fragility of our planet.

Explorer-artist Tony Foster has been trekking into and living in the world’s wildernesses for the past twenty-five years in order to make his paintings, often under extreme and demanding conditions. These monumental works, containing written narratives, symbolic souvenirs, clues, and observations, are a celebration of some of the planet’s most extraordinary places and of time spent studying and experiencing them.

His exhibitions have been shown in many major museums and galleries, including the Smithsonian Institution, Yale Center for British Art, California Academy of Sciences, the Royal Watercolour Society, and the Royal Geographical Society. This is the first comprehensive retrospective of his work.

In addition to selections from Tony Foster’s diaries, the book includes contributions by James K. Ballinger, Graham Beal, John Halkes, Duncan Robinson, Stephen Sparks, Mark Trahan, and Annie and Bill Vanderbilt.

Distributed for Royal Institution of Cornwall

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Paris 1900
Hardy S. George and Gabriel P. Weisberg

Paris 1900 focuses on the emergence of Paris as the artistic center of Europe at the turn of the century. Emphasis is placed on the Art Nouveau movement, which was at its height in 1900. Key artists considered are Henri de Toulouse-Lautrec, Alphonse Mucha, and Jules Chéret, whose works drew attention to everything from performances at the Moulin Rouge to new commercial products.

Paris 1900 shows how each artist’s work is associated with the inventiveness that made the 1900 Paris Universal Exhibition the high point in the development of Art Nouveau. It also reveals how innovations throughout the arts produced a particularly rich moment in art history.

Hardy S. George is chief curator of the Oklahoma City Museum of Art. Gabriel P. Weisberg is professor of art history at the University of Minnesota. Other contributors include Elizabeth J. Fowler and Sarah Sik.

Distributed for Oklahoma City Museum of Art

Breaking the Mold
Barbara Rose, Gerald Nordland, and Hardy S. George

Breaking the Mold focuses on paintings from a pivotal time, one of transition from postwar abstract expressionism to new artistic developments. It includes works on paper, paintings, and sculpture by fifty artists including Richard Diebenkorn, Ellsworth Kelly, Morris, Louis, and Marcel Duchamp.

The Washington Gallery of Modern Art (WGMA) was founded in Washington, D.C., on October 28, 1961, to increase the national and international attention given to contemporary art in the nation’s capital, with an expressed purpose to exhibit and collect contemporary works of art. In 1968, the museum’s collection was sold to the Oklahoma Art Center.

This historically important collection from the former Washington gallery played an important role in the collection and cultivation of contemporary American art movements from the 1950s and 1960s, including late abstract expressionism, color field painting, minimalism, and pop art.

Barbara Rose is an American art historian and critic and author of more than twenty books. The other contributors are Gerald Nordland and Hardy S. George.

Distributed for Oklahoma City Museum of Art

Shining Spirit
Westheimer Family Collection
Alison B. Amick, Linda Chase, Susan P. Casteras, and Hardy S. George

With styles ranging from traditional to abstract, the works in this volume span late nineteenth-century and twentieth-century American art and include examples from both Europe and Latin America. The common thread is excellence. Many of the paintings play on the boundaries between reality and fantasy, contain elements of humor or satire, or are rendered in a highly colorful, expressive style which does not directly imitate the natural world.

Alison B. Amick is associate curator at the Oklahoma City Museum of Art. Other contributors include Susan P. Casteras, Linda Chase, and Hardy S. George.
In the Vernacular
Photography of the Everyday
Ross Barrett and Stacey McCarroll Cutshaw

Since the inception of photography in the early nineteenth century, photographs have been made, used, collected, and discarded in greatly increasing numbers. Despite the photograph’s persistence in daily life, until recently most types of everyday photography have remained unexamined by historians and have been absent from the walls of galleries and museums. In response to this omission, some scholars have begun to consider photography as a “vernacular” practice. This reframing of the history of photography serves as the starting point for In the Vernacular: Photography of the Everyday.

In the Vernacular utilizes the Rodger Kingston Collection – a collection of approximately 4,000 images including snapshots, wedding photographs, news and advertising images, insurance pictures, family pictures, travel albums, grade-school class portraits, and pin-up photographs – as the rich visual source material for its exploration of photography of the everyday.

The publication includes 75 full-color reproductions organized thematically, as well as an introductory essay by Ross Barrett and Stacey McCarroll Cutshaw, plus essays on the vernacular and the Kingston Collection by Bernard L. Herman and Daile Kaplan. The book also includes one of the first comprehensive bibliographies on the subject of vernacular photography.

Distributed for Boston University Art Gallery

Sherry Markovitz: Shimmer
Paintings and Sculptures, 1979–2006
Chris Bruce andJosin Ianco-Starrels

This book brings together forty-two works spanning nearly three decades of Seattle artist Sherry Markovitz’s remarkable development. It traces the evolution of her work from the obsessively beaded and extravagantly patterned taxidermy heads to the more subdued and haunting figurative paintings and doll sculptures. The work is intensely alive and transformative, its sources rooted in personal experience set in conversation with diverse cultural paradigms.

Throughout more than a quarter century of work, Markovitz has shown a remarkable consistency of vision, intensity of focus, and absolute acceptance of beauty, which she extends regularly to opulence. Through highly informative and engaging essays by Chris Bruce and Josin Ianco-Starrels as well as the artist’s own commentaries, Sherry Markovitz: Shimmer provides the defining statement on this unique artist and her captivating work.

Chris Bruce is director of the Museum of Art, Washington State University, Pullman. Josin Ianco-Starrels is the curator at the Schneider Museum of Art, Southern Oregon University, Ashland.

Distributed for Museum of Art, Washington State University

An American Artist in Tokyo
Frances Blakemore, 1906–1997
Michiyo Morioka

Northwest artist Frances Blakemore had a lifelong love affair with Japan. She first went to Japan in 1935 and spent most of her adult life in Tokyo. Her experience with Japan encompassed the entire period from pre-World War II militarism to postwar modernization.

Arriving in Tokyo in 1935 to teach art and English, she became fascinated with Japanese life and chronicled her experiences both in art and writing. She spent most of the war years in Honolulu, where she designed propaganda leaflets that were dropped by the millions on the Japanese islands. In 1954, she married American attorney Thomas Blakemore and achieved prominence as an artist and gallery owner in Tokyo.

Illustrated with photographs and striking color reproductions of her work, this book introduces the adventures of a remarkable American artist and provides a new perspective on U.S.-Japanese cultural relations.


Distributed for Blakemore Foundation, Seattle

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