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Patrick Nagatani, *Trinity Site, Jornada del Muerto*, 1989. Courtesy of the artist.
From *Museum Frictions* by Karp, Kratz, Szwaja & Ybarra-Frausto, p. 16.

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The Cult of Pharmacology

How America Became
the World's Most Troubled Drug Culture

RICHARD DEGRANDPRE



Bottle originally containing five grams of heroin, manufactured by Bayer, ca. 1890.

America had a radically different relationship with drugs a century ago. Drug prohibitions were few, and while alcohol was considered a menace, the public regularly consumed substances that are widely demonized today. Heroin was marketed by Bayer Pharmaceuticals, and marijuana was available as a tincture of cannabis sold by Parke Davis and Company.

Exploring how this rather benign relationship with psychoactive drugs was transformed into one of confusion and chaos, *The Cult of Pharmacology* tells the dramatic story of how, as one legal drug after another fell from grace, new pharmaceutical substances took their place. Whether Valium or

OxyContin at the pharmacy, cocaine purchased on the street, or alcohol from the corner store, drugs and drug use proliferated in twentieth-century America despite an escalating war on “drugs.”

Richard DeGrandpre, a past fellow of the National Institute on Drug Abuse and author of the bestselling book *Ritalin Nation*, delivers a remarkably original interpretation of drugs by examining the seductive but ill-fated belief that they are chemically predestined to be either good or evil. The determination to treat the medically sanctioned use of drugs such as Miltown or Seconal separately from illicit use of substances like heroin or ecstasy has blinded America to how drug effects are transformed by the way in which society deals with them.

Bringing forth a wealth of scientific research showing the powerful influence of social and psychological factors on how the brain is affected by psychoactive substances, DeGrandpre demonstrates that drugs are not angels or demons irrespective of why, how, or by whom they are used. *The Cult of Pharmacology* is a bold and necessary new account of America's complex relationship with drugs.

“Every decade or two a book comes along that causes a fundamental shift of gaze. Richard DeGrandpre's *The Cult of Pharmacology* is one. It pulls apart the mythic powers we have attributed to drugs, showing that drug effects are not the products of mere molecules alone but of the deeply politicized meanings inscribed upon them by society, which shape how they are used. This book charts a new course beyond the repressive excesses and costly failures of punitive prohibition. It will make fascinating reading for citizens concerned with drug use and drug problems; it should be required reading for policymakers.”—**CRAIG REINARMAN**, author of *Crack In America* and *Cocaine Changes*



Richard DeGrandpre is an independent scholar of drugs and other “technologies of the self.” He has a doctorate in psychopharmacology and was a fellow of the National Institute on Drug Abuse. He is the author of *Ritalin Nation: Rapid-Fire Culture and the Transformation of Human Consciousness* and *Digitopia: The Look of the New Digital You*. He has also written numerous scientific, theoretical, and popular articles on drugs, and is a former senior editor of *Adbusters* magazine.

“Those coming to this book with preconceptions should divest them before starting, or at least try to remain calm. Those who think a book on the role drugs play in our culture cannot possibly surprise them are likely to discover preconceptions they never suspected. This is one of the best books to read if you are coming new to the problems that drugs pose, and also one of the best books for those who think they know everything there is to know about drugs. This is a wonderful book.”—**DAVID HEALY**, author of *Let Them Eat Prozac: The Unhealthy Relationship between the Pharmaceutical Industry and Depression*

“*The Cult of Pharmacology* brings badly needed information, insight, and—above all—sanity to the emotionally charged debate over legal and illegal drugs in America, whether LSD, caffeine, or Prozac. This book should be required reading for those whose lives are touched by the war on drugs—which of course means all of us.”—**JOHN HORGAN**, author of *The End of Science*, *The Undiscovered Mind*, and *Rational Mysticism*

CURRENT AFFAIRS/DRUGS

November 296 pages

cloth, 0-8223-3881-5, ISBN 13 978-0-8223-3881-9, \$24.95tr/£15.99



Kirkpatrick Sale is the author of a dozen books including *The Fire of His Genius: Robert Fulton and the American Dream*; *Rebels against the Future: The Luddites and their War on the Industrial Revolution: Lessons for the Computer Age*; *The Green Revolution: The American Environmental Movement, 1962–1992*; and *The Conquest of Paradise: Christopher Columbus and the Columbian Legacy*. He is a member of the American Association for the Advancement of Science and a former editor at the *New York Times Magazine*.

PRAISE FOR KIRKPATRICK SALE

for *The Fire of His Genius: Robert Fulton and the American Dream*

“Kirkpatrick Sale illuminates one of those overlooked corners of American history, and by his light we understand much more fully the true story of how we became what we now are, for better but also for worse.”—**BILL MCKIBBEN**

“Kirkpatrick Sale is one of those writers whose pen will always set the imagination alight.”—*Fourth World Review*

for *The Conquest of Paradise: Christopher Columbus and the Columbian Legacy*

“Sale is an invaluable guide and teacher.”
—*The Economist*

“Scholarly, ambitious, meticulous, and angry.”
—*Washington Post Book World*

“The author’s lucid, vigorous prose is a delight.”—*The New Yorker*

After Eden

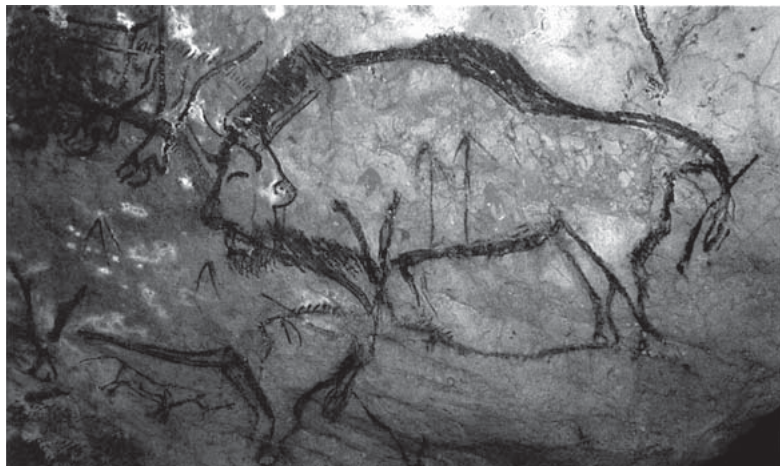
The Evolution of Human Domination

KIRKPATRICK SALE

When did the human species turn against the planet that we depend on for survival? Human industry and consumption of resources have altered the climate, polluted water and soil, destroyed ecosystems, and rendered many species extinct, vastly increasing the likelihood of an ecological catastrophe. How did humankind come to rule nature to such an extent? To regard the planet’s resources and creatures as ours for the taking? To find ourselves on a seemingly relentless path toward ecocide?

In *After Eden*, Kirkpatrick Sale answers that question in a radically new way. Integrating research in paleontology, archaeology, and anthropology, he points to the beginning of big-game hunting as the origin of Homo sapiens’ estrangement from the natural world. Sale contends that a new recognizably modern human culture based on the hunting of large animals developed in southern Africa some 70,000 years ago in response to a fierce plunge in worldwide temperature triggered by an enormous volcanic explosion in Asia. Tracing the migration of populations and the development of hunting thousands of years forward in time, he shows that hunting became increasingly adversarial in relation to the environment as people fought over scarce prey during Europe’s glacial period between 35,000 and 10,000 years ago. By the end of that era, humans’ idea that we were the superior species on the planet, free to exploit other species toward our own ends, was well established.

After Eden is a sobering tale, but not one without hope. Sale asserts that Homo erectus, the variation of the hominid species that preceded Homo sapiens and survived for nearly two million years, did not attempt to dominate the environment. He contends that vestiges of this more ecologically sound way of life exist today—in some tribal societies, in the central teachings of Hinduism and Buddhism, and in the core principles of the worldwide environmental movement—offering redemptive possibilities for ourselves and for the planet.



Bison with arrowmarks, from Niaux Cave, 14–13,000 years ago. Antonio Beltran, Monografias Arqueológicas.

ENVIRONMENT/HUMAN EVOLUTION

January 184 pages, 9 illustrations

paper, 0-8223-3938-2, ISBN 13 978-0-8223-3938-0, \$19.95/£12.99; cloth, 0-8223-3885-8, ISBN 13 978-0-8223-3885-7, \$69.95/£52.00

The Robert Bellah Reader

ROBERT N. BELLAH

Edited by Robert N. Bellah & Steven M. Tipton

Perhaps best known for his coauthored bestselling books *Habits of the Heart* and *The Good Society*, Robert N. Bellah is a truly visionary leader in the social study of religion. For more than four decades, he has examined the role of religion in modern and premodern societies, attempting to discern how religious meaning is formed and how it shapes ethical and political practices. *The Robert Bellah Reader* brings together twenty-eight of Bellah's seminal essays. While the essays span a period of more than forty years, nearly half of them were written in the past decade, many in the past few years.

The *Reader* is organized around four central concerns. It seeks to place modernity in theoretical and historical perspective, drawing from major figures in social science, historical and contemporary, from Aristotle and Rousseau through Durkheim and Weber to Habermas and Mary Douglas. It takes the United States to be in some respects the type-case of modernity and in others the most atypical of modern societies, analyzing its common faith in individual freedom and democratic self-government, and its persistent paradoxes of inequality, exclusion, and empire. The *Reader* is also concerned to test the axiomatic modern assumption that rational cognition and moral evaluation, fact and value, are absolutely divided, arguing instead that they overlap and interact much more than conventional wisdom in the university today usually admits. Finally, it criticizes modernity's affirmation that faith and knowledge stand even more utterly at odds, arguing instead that their overlap and interaction, obvious in every premodern society, animate the modern world as well.

Through such critical and constructive inquiry this *Reader* probes many of our deepest social and cultural quandaries, quandaries that put modernity itself, with all its immense achievements, at mortal risk. Through the practical self-understanding such inquiry spurs, Bellah shows how we may share responsibility for the world we have made and seek to heal it.

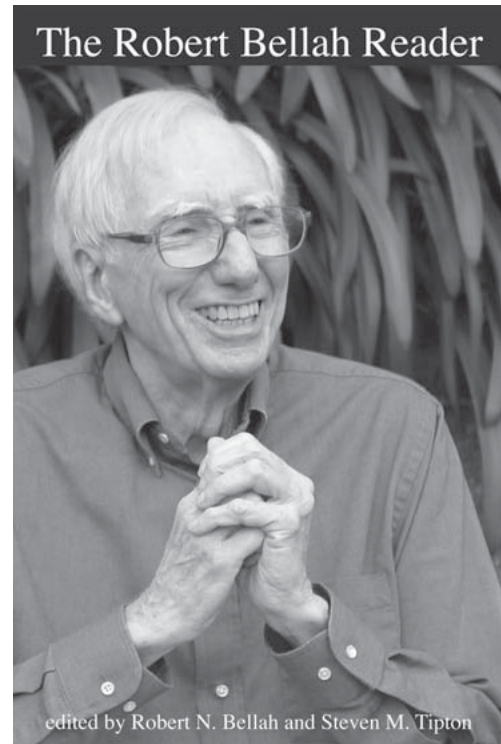
"No other scholar has had a more profound influence on my thinking than Robert Bellah. His has been a strong and challenging voice in the continuing debate about modernity's effects on America and on the human condition. Having these important essays collected in a single volume is a valuable service. My hope is that the next generation of students and scholars will savor these essays and learn from them what it means to engage in critical reflection about the deepest quandaries of our time."—**ROBERT WUTHNOW**, Princeton University

"I believe that Robert Bellah is one of the more incisive religious commentators we've had on the American scene in recent times. Drawing on an astounding range of literatures he has helped us see what otherwise might not be seen. At once sociological theorist, social critic, and serious religious thinker, Bellah has blazed new trails for helping establish work in several disciplines. We are therefore extremely fortunate to have this superb collection of his work as otherwise the interconnectedness of all that Bellah has done might be lost."—**STANLEY HAUERWAS**, Duke University

RELIGION/SOCIOLOGY

November 544 pages

paper, 0-8223-3871-8, ISBN 13 978-0-8223-3871-0, \$27.95tr/£17.99; cloth, 0-8223-3855-6, ISBN 13 978-0-8223-3855-0, \$99.95/£75.00



Robert N. Bellah is the Elliott Professor of Sociology Emeritus at the University of California, Berkeley. He coauthored *The Good Society* and *Habits of the Heart: Individualism and Commitment in American Life*, which was nominated for a Pulitzer Prize and has sold more than 500,000 copies. His other books include *Imagining Japan*, *The Broken Covenant*, and *Beyond Belief*. In 2000 President Clinton awarded Bellah the National Humanities Medal.

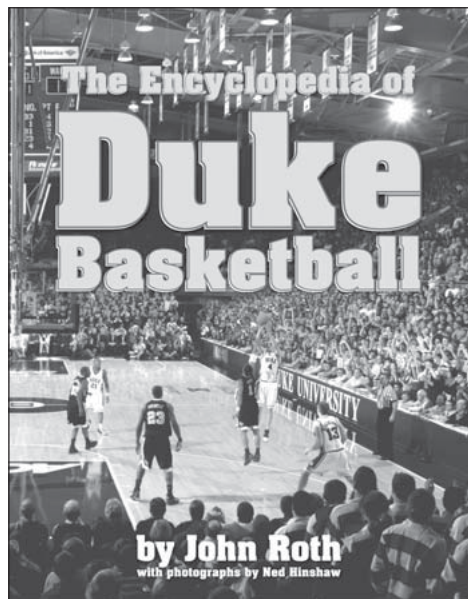
Steven M. Tipton teaches sociology and religion at Emory University and its Candler School of Theology, where he is a Professor and Director of the Graduate Division of Religion. He is the author of *Getting Saved from the Sixties* and *Public Pulpits* (forthcoming) and a coauthor of *The Good Society* and *Habits of the Heart*.

The Encyclopedia of Duke Basketball

JOHN ROTH

With photographs by Ned Hinshaw

John Roth (Duke '80) has been an analyst on the Duke Radio Network since 1998 and editor of *Blue Devil Weekly* since 1991. A former editor of *Basketball America* magazine, he was Sports Information Director at Duke from 1986 to 1990.



Duke basketball is one of the most celebrated programs in intercollegiate athletics. With fourteen Final Four appearances and three national championships for the men's teams and four Final Four appearances and five ACC championships for the women's teams, the Blue Devils have established a worldwide reputation for excellence and have inspired the fierce devotion of generations of fans.

The Encyclopedia of Duke Basketball is the ultimate reference source for true-blue fans, with profiles of great games, classic finishes (both wins and losses), and compelling personalities, including coaches, players, and opponents. While it includes statistical information, the *Encyclopedia* goes well beyond the numerical record to deliver insights on people and performances and anecdotes that will surprise even the most seasoned Duke supporter.

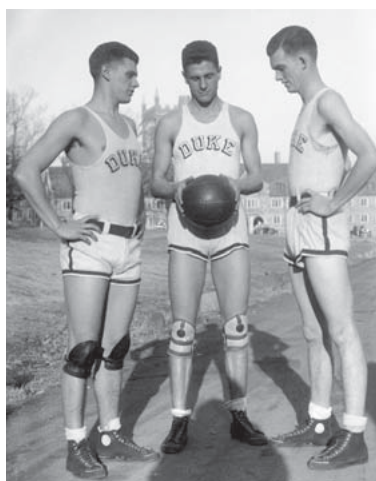
The *Encyclopedia* features:

- A timeline of key events in men's and women's basketball history.
- Capsules of the most important men's and women's games in the program's history, including the men's 1992 buzzer-beating overtime win against Kentucky and the women's stunning victory over Tennessee to reach the Final Four in 1999.
- An alphabetical encyclopedia with entries on players from Alaa Abdelnaby to Bill Zimmer and on coaches, customs, opponents, venues, and records.
- Exclusive interviews with standout players, including Danny Ferry, Mike Gminski, Grant Hill, Christian Laettner, and Jason Williams, in which they recount moments they'll never forget.
- A statistical record book covering every season through 2006.
- 125 photographs of Duke players in action.

Designed as a source of entertainment as well as insider information, this volume will be a great resource for fans hoping to settle arguments, win bets, relive favorite games, or simply enjoy hours of pleasurable reading.

Some topics from the A-Z entries:

Amaker, Tommy	Heyman, Art
Associated Press Poll	Hurley, Bobby
Banks, Gene	Jordan, Michael
Beard, Alana	Meadowlands
Case, Everett	Moreland, Chris
Coach K Court	Mullins, Jeff
Crazy Towel Guy	NCAA Tournament
Dixie Classic	Redick, J. J.
Driesell, Lefty	Secret Game
Freshman basketball	Television ratings
Gminski, Mike	Triple-Double
Goestenkors, Gail	Verga, Bob



Duke men's basketball captain Phil Weaver, with brothers Herb and Jim Thompson, ca. 1930.



Duke women's basketball guard Alana Beard, 2002.

SPORTS/REFERENCE

November 424 pages, 130 b&w photos, 8" x 11" trim size
cloth, **0-8223-3904-8**, ISBN 13 978-0-8223-3904-5, **\$34.95tr/£22.99**

Half-Life of a Zealot

SWANEE HUNT



FROM LEFT: Campaigning for Goldwater in San Francisco, 1964; with daughter Lillian, 1987; a private moment with President Clinton, mid-1990s. All from the author's collection.

Swanee Hunt's life has lived up to her Texas-size childhood. Daughter of legendary oil magnate H. L. Hunt, she grew up in a household dominated by an arch-conservative patriarch who spawned a brood of colorful offspring. Her family was nothing if not zealous, and that zeal—albeit for more compassionate causes—propelled her into a mission that reaches around the world.

Half-Life of a Zealot tells how the girl who spoke against “Reds” alongside her father became a fierce advocate for progressive change in America and abroad, an innovative philanthropist, and Bill Clinton's Ambassador to Austria. In captivating prose, Hunt describes the warmth and wear of Southern Baptist culture, which instilled in her a calling to help those who are vulnerable. The reader is drawn into her full-throttle professional life as it competes with critical family needs.

Hunt gives a remarkably frank account of her triumphs and shortcomings; her sorrows, including a miscarriage and the failure of a marriage; the joys and struggles of her second marriage; and her angst over the life-threatening illness of one of her three children. She is candid about the opportunities her fortune has created as well as the challenge of life as an heiress.

Much of Swanee Hunt's professional life is devoted to expanding women's roles in making and shaping public policy. She's the founding director of Harvard's Women and Public Policy Program at the Kennedy School of Government, chair of the Initiative for Inclusive Security, and president of the Hunt Alternatives Fund.

Swanee Hunt's autobiography brims over with strong women: her mother, whose religious faith and optimism were an inspiration; her daughter, who fights the social stigma of mental disorders; the women of war-torn Bosnia, who transformed their grief into action; and friends like Hillary Clinton, who used her position as First Lady to strengthen the voices of others.

Hunt is one more strong woman. *Half-Life of a Zealot* is her story—so far.

Swanee Hunt is the founding director of the Women and Public Policy Program at the Kennedy School of Government at Harvard University, chair of the Initiative for Inclusive Security (formerly Women Waging Peace), president of the Hunt Alternatives Fund, and a member of the U.S. Council on Foreign Relations and the boards of the International Crisis Group and Amnesty International. The U.S. Ambassador to Austria from 1993 until 1997, she is the author of the award-winning book *This Was Not Our War: Bosnian Women Reclaiming the Peace*, also published by Duke University Press. She has written hundreds of articles for American and international print media, including a nationally syndicated column for the Scripps Howard News Service. She has two masters degrees and a doctorate in theology.



Photo by Charles Ansbacher.



Also by Swanee Hunt

This Was Not Our War
2004
cloth \$29.95tr/£18.99
0-8223-3355-4
ISBN 13: 978-0-8223-3355-5

“Replacing tyranny with justice, healing deep scars, exchanging hatred for hope . . . the women in *This Was Not Our War* teach us how.”—**WILLIAM JEFFERSON CLINTON**

“I met Swanee Hunt as a diplomat in Vienna. I worked beside her as an activist in the Balkans. Now I know her as a writer, addressing a world sorely in need of her message of challenge and hope. Her words resonate with the authenticity of an observer and advocate who has devoted not only attention, time, and position, but also soul.”—**QUEEN NOOR OF JORDAN**, humanitarian activist for world peace and justice and bestselling author of *Leap of Faith: Memoirs of an Unexpected Life*

MEMOIR/WOMEN'S STUDIES/POLITICS

November 360 pages, 25 b&w photos

cloth, 0-8223-3875-0, ISBN 13 978-0-8223-3875-8, \$29.95tr/£18.99

Steven Laurence Kaplan is the Goldwin Smith Professor of European History at Cornell University and Visiting Professor of Modern History at the University of Versailles, Saint-Quentin. His many books include a guide to the best bread in Paris, *Cherchez le pain: Guide des Meilleures Boulangeries de Paris* and *The Bakers of Paris and the Bread Question, 1770–1775*, also published by Duke University Press. The French government has twice knighted Kaplan for his contribution to the “sustenance and nourishment” of French culture.



French breadmaker shaping loaves of bread. © Perrin.

PRAISE FOR THE FRENCH EDITION OF *Good Bread Is Back*:

“It is to an American citizen that we owe the most masterly work ever published on the genius of French bread. Its mastery lies in the immensity of the undertaking, the rigor of the research, and the incredible erudition amassed in this voyage to the heart of our national bakery.”—**PERICO LAGASSE**, food and wine critic for the weekly newsmagazine *Marianne*

“In asking the question: ‘What is good bread?’ [Kaplan] brilliantly blends history, technology, and the gustatory approach to the legend of bread, and draws evocative portraits of the principal actors of the renaissance of the bakery.”—**JEAN-CLAUDE RIBAUT**, food critic of *Le Monde*

“It is thanks to a celebrated American historian, impassioned by French bread, that the consumer dormant in all of us has finally awakened. . . . Steven Kaplan conducts an investigation into the realm of the bakery and confirms the renaissance of the baguette. A bestseller to savor slice by slice.”—*Madame Figaro*

Good Bread Is Back

A Contemporary History of French Bread,
the Way It Is Made, and the People Who Make It
STEVEN LAURENCE KAPLAN

Good Bread Is Back is a beautifully illustrated book for foodies and Francophiles alike. Widely recognized as a leading expert on French bread, the historian Steven Laurence Kaplan takes readers into aromatic Parisian bakeries as he explains how good bread began to reappear in France in the 1990s, following almost a century of decline in quality.



French breadmaker Eric Kayser. © Perrin.

Kaplan sets the stage for the comeback of good bread by describing how, while bread comprised the bulk of the French diet during the eighteenth century, by the twentieth, per capita consumption had dropped off precipitously. This was largely due to social and economic modernization and the availability of a wider choice of foods. But part of the problem was that the bread did not taste good. Centuries-old artisanal breadmaking techniques were giving way to conveyor belts that churned out flavorless fluff. In a culture where bread is sacrosanct, as it is in France,

bad bread was more than a gastronomical disappointment. It was a threat to France’s sense of itself. With a nudge from the millers (who make the flour) and assistance from the government, bakers rallied, reclaiming their reputations as artisans by marketing their traditionally made loaves as *the* authentic French bread.

By the mid-1990s, bread officially designated as “bread of the French tradition”—bread made without additives or freezing—was in demand throughout Paris. What makes this artisanal bread good? Kaplan explains, meticulously describing the ideal crust and crumb (interior), mouth feel, aroma, and taste. He discusses the breadmaking process in extraordinary detail, from the ingredients to the kneading, shaping, and baking to the sound bread should make when it comes out of the oven. He offers a system for assessing bread’s quality and a language for discussing its attributes. A historian and a connoisseur, Kaplan does more than tell the story of the revival of good bread in France. He makes the reader see, smell, taste, feel, and even hear why it is so very wonderful that good bread is back.

Steve Lacy

Conversations

JASON WEISS, EDITOR

Steve Lacy: Conversations is a collection of thirty-four interviews with the innovative saxophonist and jazz composer. Lacy (1934–2004), a pioneer in making the soprano saxophone a contemporary jazz instrument, was a prolific performer and composer, with hundreds of recordings to his name.



At a junkyard outside Paris, 1969. Photo by Guy Le Querrec.

This volume brings together interviews which appeared in a variety of magazines over forty-five years, from 1959 until 2004. Conducted by writers, critics, musicians, visual artists, a philosopher, and an architect, the interviews indicate the evolution of Lacy's extraordinary career and thought. Lacy began playing the saxophone at age sixteen, and was soon performing with Dixieland musicians much older than him. By nineteen, he was playing with pianist Cecil Taylor, who ignited his interest in the avant-garde. Lacy eventually became the foremost proponent of Thelonius Monk's music. He

played with a broad range of musicians, including Monk and Gil Evans, and led his own bands. A voracious reader and the recipient of a MacArthur "genius" grant, Lacy was particularly known for setting to music literary texts—such as the *Tao Te Ching*, and the work of poets including Samuel Beckett, Robert Creeley, and Taslima Nasrin—as well as for collaborating with painters and dancers in multimedia projects.

Lacy lived in Paris from 1970 until 2002, and his music and ideas reflect a decades-long cross-pollination of cultures. Half of the interviews in this collection originally appeared in French sources and were translated specifically for this book. Jason Weiss provides a general introduction, as well as short introductions to each of the interviews and to the selection of Lacy's own brief writings that appears at the end of the book. The volume also includes three song scores, a selected discography of Lacy's recordings, and many photos from the personal collection of his wife and longtime collaborator, Irene Aebi.

Jason Weiss is the author of *The Lights of Home: A Century of Latin American Writers in Paris* and the forthcoming novel *Faces by the Wayside*. He is the editor of *Back in No Time: The Brion Gysin Reader*.



Steve Lacy, Paris, France, 1997. Photo © Lee Friedlander 2005.

Selected interviewers:

Derek Bailey	Ed Hazell
Etienne Brunet	Alain Kirili
Philippe Carles	Ben Ratliff
John Corbett	G�rard Rouy
Lee Friedlander	Kirk Silsbee

"A phenomenal interviewee. . . . Whether [Steve Lacy] was making bold predictions on the future directions of the music, describing his fascinating projects, laying forth broad challenges to himself and other artists, or making succinct observations of the musical world he inhabited, Lacy's words proved to be almost as interesting as his music."

—**DOWN BEAT**, on inducting Lacy into the *Down Beat* Hall of Fame

"I have always admired Steve's perseverance and commitment to perfecting his art. . . . He is the prime example of someone who has fought for artistic integrity."

—**SONNY ROLLINS**

"There's no way simply to make clear how particular Steve Lacy was to poets or how much he can now teach them by fact of his own practice and example. No one was ever more generous or perceptive. . . . Steve opened a lot for me in the most quiet way. Music was only the beginning."

—**ROBERT CREELEY**

JAZZ

September 256 pages, 39 b&w photos

paper, 0-8223-3815-7, ISBN 13 978-0-8223-3815-4, \$21.95tr/ 13.99; cloth, 0-8223-3826-2, ISBN 13 978-0-8223-3826-0, \$74.95/ 56.00

NOW AVAILABLE FROM DUKE UNIVERSITY PRESS

36 Views of Mount Fuji

On Finding Myself in Japan

CATHY N. DAVIDSON

With a new afterword by the author

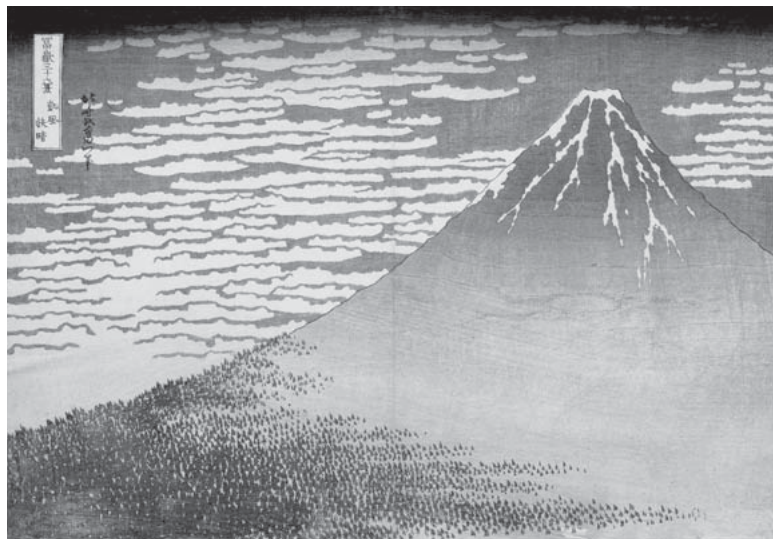


Photo by Artie Dixon.

Cathy N. Davidson

is Vice Provost for Interdisciplinary Studies, cofounder of the John Hope Franklin Center for Interdisciplinary and International Studies, and Ruth F. DeVarney Professor of English at Duke University. Her numerous books

include *Revolution and the Word: The Rise of the Novel in America*; *Closing: The Life and Death of an American Factory*; and *No More Separate Spheres!* (with Jessamyn A. Hatcher), also published by Duke University Press. She is a past president of the American Studies Association and a previous editor of the journal *American Literature*.



Katsushika Hokusai, *Red Fuji*. Courtesy of the Honolulu Academy of Arts.

“No one could have tried harder to fathom Japanese culture [than Davidson]. The result is a series of illuminations not unlike the sudden break in the clouds that finally lets her glimpse Mount Fuji from the window of a bullet train.”

—FRANCINE PROSE, *New York Times Book Review*

“Intelligent, sympathetic . . . and quick-witted.”

—ELIZABETH WARD, *Washington Post Book World*

“Luminous . . . Nuanced and passionate, her book achieves what many travel writers can only aspire to: the sense of being both inside and outside of a culture at the same time.”—*Booklist*

“A delightful read, offering insight not only into Japan but into the adventure of living in a foreign culture anywhere in the world.”—MARY CATHERINE BATESON, author of *Composing a Life*

“Beautifully written. . . . I did not want to put it down.”

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“Davidson is a droll guide and a questing soul.”—*Elle*

“Brilliant, wise, and witty . . . as enjoyable a read as Peter Mayle’s *A Year in Provence*.”—LOUISE DESALVO, author of *Vertigo: A Memoir*

In 1980, Cathy N. Davidson traveled to Japan to teach English at a leading all-women’s university. It was the first of many journeys and the beginning of a deep and abiding fascination. In this extraordinary book, Davidson depicts a series of intimate moments and small epiphanies that together make up a panoramic view of Japan. With wit, candor, and a lover’s keen eye, she tells captivating stories—from that of a Buddhist funeral laden with ritual to an exhilarating evening spent touring the “Floating World,” the sensual demi-monde in which salaryman meets geisha and the normal rules are suspended. On a remote island inhabited by one of the last matriarchal societies in the world, a disconcertingly down-to-earth priestess leads her to the heart of a sacred grove. And she spends a few unforgettable weeks in a quasi-Victorian residence called the Practice House, where, until recently, Japanese women were taught American customs so that they would make proper wives for husbands who might be stationed abroad. In an afterword new to this edition, Davidson tells of a poignant 2005 trip back to Japan to visit friends who had remade their lives following the Great Hanshin Earthquake of 1995, which destroyed the city of Kobe and devastated the small town where Davidson had lived and the university where she taught.

36 Views of Mount Fuji not only transforms our image of Japan, it offers a stirring look at the very nature of culture and identity. Often funny, sometimes liltly sad, it is as intimate and irresistible as a long-awaited letter from a good friend.

NOW AVAILABLE FROM DUKE UNIVERSITY PRESS

Las hijas de Juan

Daughters Betrayed

JOSIE MÉNDEZ-NEGRETE

Las hijas de Juan shatters the silence, bearing witness to experiences of incest within a working-class Mexican American family. Both a feminist memoir and a hopeful meditation on healing, it is Josie Méndez-Negrete's story of how she and her siblings and mother survived years of violence and sexual abuse at the hands of her father.



Pilar Agüero, *La niña*, 2000 (oil on canvas).

Méndez-Negrete was born in Mexico, in the state of Zacatecas. She recalls a joyous childhood growing up in the midst of Tabasco, a vibrant town filled with extended family. Her father, though, had dreams of acquiring wealth in *el norte*. He worked sun-up to sun-down in the fields of south Texas. Returning home to Mexico, his pockets full of dollars, he spent evenings drinking and womanizing.

When Méndez-Negrete was eleven, her father moved the family to the United States, where they finally

settled in California's Santa Clara Valley. There her father began molesting his daughters, viciously beating them and their mother. Within the impoverished immigrant family, the abuse continued for years, until a neighbor brought it to the attention of child-welfare authorities. Méndez-Negrete's father was tried, convicted, and imprisoned.

Las hijas de Juan is told chronologically, from the time Méndez-Negrete was a child until she was a young adult trying, along with the rest of her family, to come to terms with her father's brutal legacy. It is a harrowing story of abuse and shame compounded by cultural and linguistic isolation and a system of patriarchy that devalues the experiences of women and girls. At the same time, *Las hijas de Juan* is an inspiring tale, filled with strong women and hard-won solace found in traditional Mexican cooking, songs, and storytelling.

LATIN AMERICA OTHERWISE

A Series Edited by Walter D. Mignolo, Irene Silverblatt, and Sonia Saldívar-Hull

MEMOIR/CHICANA STUDIES/WOMEN'S STUDIES

November 224 pages

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Josie Méndez-Negrete is Associate Professor of Mexican American Studies in the Division of Bicultural-Bilingual Studies at the University of Texas, San Antonio.

"To tell this story took an inordinate amount of courage, to have survived it makes me marvel at the power of the human spirit. As a reader, one feels deeply grateful for the privilege of being granted into its confidence. Josie Méndez-Negrete writes that the healing is not in the telling, but perhaps it resides in us, the listeners. May this story, then, travel far."
—SANDRA CISNEROS, author of *The House on Mango Street*

"*Las hijas de Juan* breaks new ground in the literature of Chicano/a autobiography by taking on the shameful issue of paternal incest at the same time that it demonstrates the process of healing through speaking, writing, and remembering. This book is the genuine song of the survivor, and the narrator's personal story is also a political reality of the Chicano/a community, an ugly beast fed on silence that must be both contained and confronted."
—ALICIA GASPÁR DE ALBA, *Latino Studies*

"[*Las hijas de Juan*] . . . is the childhood story of courage and resistance to patriarchy too frightening to be imagined and too hurtful to be forgotten."
—NORMA L. CÁRDENAS, *Journal of Latinos and Education*

"*Las hijas de Juan* is a searching and searingly honest portrayal of struggle, survival, and *coraje!* This is a woman's story that has lessons for the entire community."
—LOUIS GERARD MENDOZA, author of *Historia: The Literary Making of Chicana and Chicano History*

The Initials of the Earth

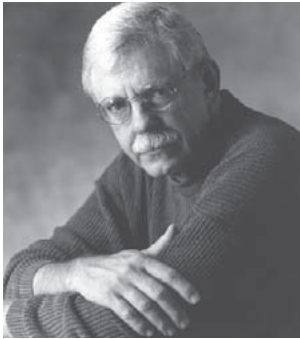
A Novel of the Cuban Revolution

JESÚS DÍAZ

Translated with notes and an afterword by Kathleen Ross

With a foreword by Fredric Jameson

and an epilogue by Ambrosio Fornet



Jesús Díaz (1941–2002) was a prominent Cuban writer, filmmaker, and intellectual. His novels include *Las cuatro fugas de Manuel*, *Dime algo sobre Cuba*, and *Las palabras perdidas*. He wrote screenplays and directed movies, including *Lejanía* and *Polvo rojo*. Díaz was the founder of the influential cultural magazine *Encuentro*, which publishes work of Cuban writers on the island and in exile.

Kathleen Ross is Professor of Spanish at New York University. She is the author of *The Baroque Narrative of Carlos de Sigüenza y Góngora* and the English-language translator of *Facundo: Civilization and Barbarism*, by Domingo F. Sarmiento.

Fredric Jameson is William A. Lane Professor of Comparative Literature and Romance Studies at Duke University.

Ambrosio Fornet is an internationally renowned Cuban writer and critic.



Many critics consider *The Initials of the Earth* to be the quintessential novel of the Cuban Revolution and the finest work by the Cuban writer and filmmaker Jesús Díaz. Born in Havana in 1941, Díaz was a witness to the Revolution and ardent supporter of it until the last decade of his life. In 1992 he took up residence as an exile in Berlin and later in Madrid, where he died in 2002. This is the first of his books to be translated into English.

Originally written in the 1970s, then rewritten and published simultaneously in Havana and Madrid in 1987, *The Initials of the Earth* spans the tumultuous years from the 1950s until the 1970s, encompassing the Revolution and its immediate aftermath. The novel opens as the protagonist, Carlos Pérez Cifredo, sits down to fill out a questionnaire for admission to the Cuban Communist Party. It closes with Carlos standing before a panel of Party members charged with assessing his merit as an “exemplary worker.” The chapters between relate Carlos’s experiences of the pre- and postrevolutionary eras. His family is torn apart as some members reject the Revolution and flee the country while others, including Carlos, choose to stay. He witnesses key events including the Bay of Pigs invasion, the Cuban missile crisis, and the economically disastrous sugar harvest of 1970. Díaz vividly renders Cuban culture through humor, slogans, and slang; Afro-Cuban religion; and references to popular music, movies, and comics.

This edition of *The Initials of the Earth* includes a bibliography and filmography of Díaz’s works and a timeline of the major events of the Cuban revolutionary period. In his epilogue, the Cuban writer Ambrosio Fornet reflects on Díaz’s surprising 1992 renunciation of the Revolution, their decades-long friendship, and the novel’s reception, structure, and place within Cuban literary history.

LATIN AMERICA IN TRANSLATION/EN TRADUCCIÓN/EM TRADUÇÃO

“This translation of *Las Iniciales de la tierra* is an exceptional event, and a rare chance to experience Cuban revolutionary literature first-hand.”—**FREDRIC JAMESON**, from the foreword

“*The Initials of the Earth* is an emblematic novel of the Cuban Revolution, and the most significant of those set in the Cuba of the 1960s. . . . [It] is the novel that gives voice to the ways in which Cubans—and particularly young revolutionaries—experienced [those] years of epic change and crisis.”—**AMBROSIO FORNET**, from the epilogue

Lynching in the West

1850–1935

KEN GONZALES-DAY

Accounts of lynching in the United States have primarily focused on violence against African Americans in the South. This book reveals racially motivated lynching as a more widespread practice, chronicling over 350 instances of lynching that occurred in the state of California between 1850 and 1935. The majority were perpetrated against Latinos, Native Americans, and Asian Americans; more Latinos were lynched in California than were persons of any other race or ethnicity.

An artist and writer, Ken Gonzales-Day began this study by photographing lynch sites in order to document the absences and empty spaces that are emblematic of the forgotten history of lynching in the West. Drawing on newspaper articles, periodicals, court records, historical photographs, and souvenir postcards, he attempted to reconstruct the circumstances surrounding the lynchings that had occurred in the spaces he was photographing. The result is an unprecedented textual and visual record of a largely unacknowledged manifestation of racial violence in the United States. Including sixteen color illustrations, *Lynching in the West* juxtaposes Gonzales-Day's evocative contemporary photographs of lynch sites with dozens of historical images.

Gonzales-Day examines California's history of lynching in relation to the spectrum of extra-legal vigilantism common during the nineteenth century—from vigilante committees to lynch mobs—and in relation to race-based theories of criminality. He explores the role of visual culture as well, reflecting on lynching as spectacle and the development of lynching photography. Seeking to explain why the history of lynching in the West has been obscured until now, Gonzales-Day points to popular misconceptions of frontier justice as race-neutral and to the role of the anti-lynching movement in shaping the historical record of lynching in the United States.

A JOHN HOPE FRANKLIN CENTER BOOK

"Lynching in the West is an important and groundbreaking book, which revises the racialized history of lynching in the United States. Ken Gonzales-Day's argument is based on extensive archival research, and his careful, nuanced reading of images provides a beautiful example of how cultural historians can use photographs as primary evidence in exciting new ways."—**SHAWN MICHELLE SMITH**, author of *Photography on the Color Line: W. E. B. Du Bois, Race, and Visual Culture*

Ken Gonzales-Day is Associate Professor and Chair of the Department of Art at Scripps College. A practicing artist, he has held fellowships at the Whitney Museum of American Art and the Smithsonian Institution. His work has been featured in solo and group exhibitions in cities including Los Angeles, Guadalajara, Mexico City, and New York.



A lynching in California, date unknown. Courtesy of the California Historical Society.



Ken Gonzales-Day, *Santa Rosa Cemetery*, 2005 (chromogenic print). From his series *Searching for California's Hang Trees*.

AMERICAN HISTORY/VISUAL CULTURE

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Anthropology and Social Theory

Culture, Power, and the Acting Subject

SHERRY B. ORTNER



Sherry B. Ortner is Distinguished Professor of Anthropology at the University of California, Los Angeles. She is the author of *New Jersey Dreaming: Capital, Culture, and the Class of '58*, also published by Duke University Press; *Life and Death on Mt. Everest: Sherpas and Himalayan Mountaineering*; *Making Gender: The Politics and Erotics of Culture*; and *High Religion: A Cultural and Political History of Sherpa Buddhism*. She has received numerous awards, including a John D. and Catherine T. MacArthur Foundation Fellowship and the J. I. Staley Prize.

In *Anthropology and Social Theory* the award-winning anthropologist Sherry B. Ortner draws on her longstanding interest in theories of cultural practice to rethink key concepts of culture, agency, and subjectivity for the social sciences of the twenty-first century. The seven theoretical and interpretive essays in this volume each advocate reconfiguring, rather than abandoning, the concept of culture. Similarly, they all suggest that a theory which depends on the interested action of social beings—specifically practice theory, associated especially with the work of Pierre Bourdieu—requires a more developed notion of human agency and a richer conception of human subjectivity. Ortner shows how social theory must both build upon and move beyond classic practice theory in order to understand the contemporary world.

Some of the essays reflect explicitly on theoretical concerns: the relationship between agency and power, the possibility of producing an anthropology of subjectivity, and the problematic quality of ethnographic studies of resistance. Others are ethnographic studies that put into practice Ortner's theoretical framework. In these, she investigates aspects of social class, looking at the relationship between race and middle-class identity in the United States, the often invisible nature of class as a cultural identity and as an analytical category in social inquiry, and the role that public culture and media played in the creation of the class anxieties of Generation X. Written with Ortner's characteristic lucidity, these essays constitute a major statement about the future of social theory from one of the leading anthropologists of our time.

A JOHN HOPE FRANKLIN CENTER BOOK



Also by Sherry B. Ortner

New Jersey Dreaming

2005
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"An important and especially usable collection by one of the most influential essayists in anthropology, introduced by a lucid and original review of key concepts as they have been applied to the remarkable range of Sherry B. Ortner's research achievements. Her response to recent challenges to the idea of culture is alone worth the price of the book."—**GEORGE MARCUS**, University of California, Irvine

"This is vintage Ortner. No one else writes anthropological theory so clear, so down-to-earth, or so accessible to non-anthropologists."—**WILLIAM H. SEWELL JR.**, author of *Logics of History: Social Theory and Social Transformation*

"For thirty years [Ortner] has studied gender and social and cultural theory, helping invent the field of feminist anthropology."—**FELICIA LEE**, *New York Times*

The Academic's Handbook

Third edition

Revised and expanded

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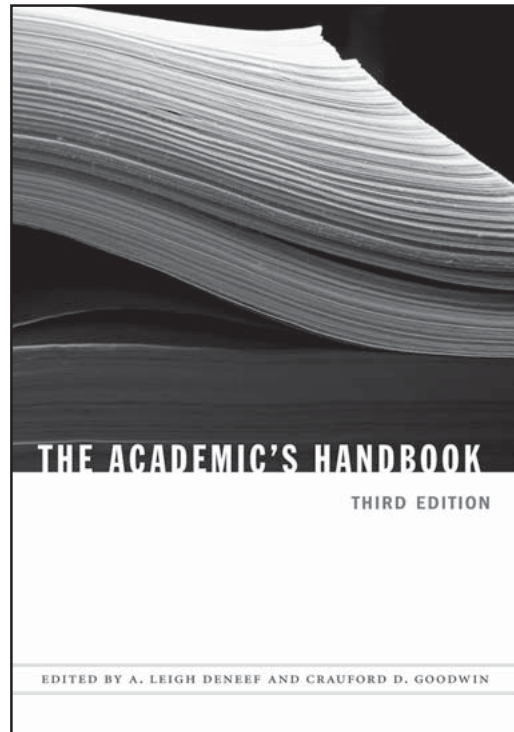
CRAUFURD D. GOODWIN, EDITORS

This revised and expanded third edition of the popular *Academic's Handbook* is an essential guide for those planning or beginning an academic career.

Faculty members, administrators, and professionals with experience at all levels of higher education offer candid, practical advice to help beginning academics understand matters including:

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Including eight new chapters, this edition of *The Academic's Handbook* is designed to ease the transition from graduate school to a well-rounded and rewarding career.



A. Leigh DeNeef is Professor of English at Duke University, where he was Associate Dean of the Graduate School for more than twenty years. **Craufurd D. Goodwin** is the James B. Duke Professor of Economics at Duke University, where he has served as Vice Provost, Dean of the Graduate School, and Acting Chair of the Economics Department. They are the editors of the past two editions of *The Academic's Handbook*.

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Native Moderns

American Indian Painting, 1940–1960

BILL ANTHES

Bill Anthes has taught at the University of Memphis, and has been a visiting scholar at the Georgia O’Keeffe Museum Research Center and a fellow in the Center for the Arts in Society at Carnegie Mellon University.

“Fluid, clear, and engaging, *Native Moderns* is a superb and innovative contribution to Native American art history and modern art’s varied histories.”—**JANET BERLO**, coauthor of *Native North American Art*



George Morrison, *Mount Maude*, 1942. Courtesy of the Minneapolis Institute of Arts.



Patrick Desjarlait, *Maple Sugar Time*, 1946. Courtesy of The Philbrook Museum of Art, Tulsa, OK.

Between 1940 and 1960, many Native American artists made bold departures from what was considered the traditional style of Indian painting. They drew on European and non-Native American aesthetic innovations to create hybrid works that complicated notions of identity, authenticity, and tradition. This richly illustrated volume focuses on the work of these pioneering Native artists, including Pueblo painters José Lente and Jimmy Byrnes, Ojibwe painters Patrick Desjarlait and George Morrison, Cheyenne painter Dick West, and Dakota painter Oscar Howe. Bill Anthes argues for recognizing the transformative work of these Native American artists as distinctly modern, and he explains how bringing Native American modernism to the foreground rewrites the broader canon of American modernism.

In the mid-twentieth century, Native artists began to produce work that reflected the accelerating integration of Indian communities into the national mainstream as well as, in many instances, their own experiences beyond Indian reservations as soldiers or students. During this period, a dynamic exchange among Native and non-Native collectors, artists, and writers emerged. Anthes describes the roles of several anthropologists in promoting modern Native art; the treatment of Native American “Primitivism” in the writing of Jewish American critic and painter Barnett Newman; and painter Yeffe Kimball’s brazen appropriation of a Native identity. While much attention has been paid to the inspiration Native American culture provided to non-Native modern artists, Anthes reveals a mutual cross-cultural exchange that enriched and transformed the art of both Natives and non-Natives.

OBJECTS/HISTORIES A Series Edited by Nicholas Thomas

Published with the assistance of the Getty Grant Foundation

Beautiful/Ugly

African and Diaspora Aesthetics

SARAH NUTTALL, EDITOR

In Cameroon, a monumental “statue of liberty” is made from scrap metal. In Congo, a thriving popular music incorporates piercing screams and carnal dances. When these and other instantiations of the aesthetics of Africa and its diasporas are taken into account, how are ideas of beauty reconfigured? Scholars and artists take up that question in this invigorating, lavishly illustrated collection, which includes more than one hundred color images. Exploring sculpture, music, fiction, food, photography, fashion, and urban design, the contributors engage with and depart from canonical aesthetic theories as they demonstrate that beauty cannot be understood apart from ugliness.



Detail of multimedia sculpture by Cameroonian artist Joseph Francis Sumegne, *La chanteuse de jazz*. Photo by D. Malaquais.

Highlighting how ideas of beauty are manifest and how they mutate, travel, and combine across time and distance, continental and diasporic writers examine the work of a Senegalese sculptor inspired by Leni Riefenstahl’s photographs of Nuba warriors; a rich Afro-Brazilian aesthetic incorporating aspects of African, Jamaican, and American cultures; and African Americans’ Africanization of the Santería movement in the United States. They consider the fraught, intricate spaces of the urban landscape in postcolonial South Africa; the intense pleasures of eating on Réunion; and the shockingly graphic images on painted plywood boards

advertising “morality” plays along the streets of Ghana. They analyze the increasingly ritualized wedding feasts in Cameroon as well as the limits of an explicitly “African” aesthetics. Two short stories by the Mozambican writer Mia Couto gesture toward what beauty might be in the context of political failure and postcolonial disillusionment. Together the essays suggest that beauty is in some sense future-oriented and that taking beauty in Africa and its diasporas seriously is a way of rekindling hope.

Published in conjunction with the Prince Claus Fund

Sarah Nuttall is Associate Professor of Literary and Cultural Studies at the Wits Institute for Social and Economic Research, University of the Witwatersrand, Johannesburg. She is a coeditor of *Senses of Culture: South African Culture Studies*; *Negotiating the Past: The Making of Memory in South Africa*; and *Text, Theory, Space: Land, Literature, and History in South Africa and Australia*.

“Finally, a book that explores African and African diasporic concepts of aesthetics with depth and theoretical sophistication. A marvelous collection of well thought-out and finely crafted essays by a diverse group of scholars, artists, and other practitioners on concepts of beauty and ugliness as they relate to artistic and aesthetic practices in Africa and its diaspora. An important reference book and a must read for the specialist and the general public alike.”—**SALAH M. HASSAN**, Director, Africana Studies and Research Center, Cornell University

“*Beautiful/Ugly* is a theoretically sophisticated, enormously insightful, and refreshing read of the politics of aesthetics and the aesthetics of politics, terrifically well illustrated and beautifully arranged and designed.”—**DAVID THEO GOLDBERG**, author of *The Racial State*



Concert painting by Mark Anthony for the play *The Last Judgement (Atemoda no)* (acrylic on plywood). Collection of the William Benton Museum of Art, University of Connecticut, Storrs.

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ART/AFRICA/VISUAL CULTURE

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Museum Frictions

Public Cultures/Global Transformations

**IVAN KARP, CORINNE A. KRATZ, LYNN SZWAJA
& TOMÁS YBARRA-FRAUSTO, EDITORS**

With Gustavo Buntinx, Barbara Kirshenblatt-Gimblett
& Ciraj Rassool

Ivan Karp is National Endowment for the Humanities Professor and Co-Director of the Center for the Study of Public Scholarship at Emory University. He has coedited numerous books, including *Museums and Communities: The Politics of Public Culture* and *Exhibiting Cultures: The Poetics and Politics of Museum Display*.

Corinne A. Kratz is Professor of Anthropology and African Studies and Co-Director of the Center for the Study of Public Scholarship at Emory University. She is the author of *The Ones That Are Wanted: Communication and the Politics of Representation in a Photographic Exhibition*.

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Joseph Masco	Tomás Ybarra-Frausto

“*Museum Frictions* is not just a worthy successor to the preceding volumes *Exhibiting Cultures* and *Museums and Communities*, but a major leap forward. In the face of dramatic changes in the museum world during the past fifteen years, the last two volumes still remain a major platform for framing debate. I am confident that *Museum Frictions* will provide a similar service for the next fifteen.”—**DORAN H. ROSS**, Director Emeritus of the UCLA Fowler Museum of Cultural History



Patrick Nagatani, *Trinity Site, Jornada del Muerto*, 1989. Image courtesy of the artist.

Museum Frictions is the third volume in a bestselling series on culture, society, and museums. The first two volumes in the series, *Exhibiting Cultures* and *Museums and Communities*, have become defining books for those interested in museum display and heritage

sites. Another classic in the making, *Museum Frictions* examines the significant and varied effects of the increasingly globalized world on contemporary museum, heritage, and exhibition practices. The contributors—scholars, artists, and curators—present case studies drawn from Africa, Australia, North and South America, Europe, and Asia. Together they offer a multifaceted analysis of the complex roles that national and community museums, museums of art and history, monuments, heritage sites, theme parks, and nature preserves play in creating public cultures.

Whether contrasting the transformation of Africa’s oldest museum, the South Africa Museum, with one of its newest, the Lwandle Migrant Labor Museum; offering an interpretation of the audio guide at the Guggenheim Bilbao; reflecting on the relative paucity of art museums in Peru and Cambodia; considering representations of slavery in the United States and Ghana; or meditating on the ramifications of an exhibition of Australian aboriginal art at the Asia Society in New York City, the contributors highlight the frictions, contradictions, and collaborations emerging in museums and heritage sites around the world. The volume opens with an extensive introductory essay by Ivan Karp and Corinne A. Kratz, leading scholars in museum and heritage studies.

Published with the assistance of the Rockefeller Foundation

An Eye for the Tropics

Tourism, Photography, and Framing
the Caribbean Picturesque

KRISTA A. THOMPSON



Contemporary postcard from Jamaica. From the author's collection.

Images of Jamaica and the Bahamas as tropical paradises full of palm trees, white sandy beaches, and inviting warm water seem timeless. Surprisingly, the origins of those images can be traced back to the roots of the islands' tourism industry in the 1880s.

As Krista A. Thompson explains, in the late nineteenth century, tourism promoters, backed by British colonial administrators, began to market Jamaica and the Bahamas as picturesque “tropical” paradises. They hired photographers and artists to create carefully crafted representations, which then circulated internationally via postcards and illustrated guides and lectures.

Illustrated with more than one hundred images, including many in color, *An Eye for the Tropics* is a nuanced evaluation of the aesthetics of the “tropicalizing images” and their effects on Jamaica and the Bahamas. Thompson describes how representations created to project an image to the outside world altered everyday life on the islands. Hoteliers imported tropical plants to make the islands look more like the images. Many prominent tourist-oriented spaces, including hotels and famous beaches, became off-limits to the islands' black populations, who were encouraged to act like the disciplined, loyal colonial subjects depicted in the pictures.

Analyzing the work of specific photographers and artists who created tropical representations of Jamaica and the Bahamas between the 1880s and the 1930s, Thompson shows how their images differ from the English picturesque landscape tradition. Turning to the present, she examines how tropicalizing images are deconstructed in contemporary works by artists—including Christopher Cozier, David Bailey, and Irénée Shaw—at the same time that they remain a staple of postcolonial governments' vigorous efforts to attract tourists.

OBJECTS/HISTORIES

A Series Edited by Nicholas Thomas

Published with the assistance of the Getty Grant Foundation

Krista A. Thompson is Assistant Professor of Art History and African American Studies at Northwestern University.



Postcard featuring Jamaican banana carriers, postmarked 1907. From the author's collection.

“In *An Eye for the Tropics*, Krista A. Thompson's guiding preoccupation is with the construction of the Anglo-Creole Caribbean within a colonial regime of visual and discursive representation. How, she asks, was the Caribbean framed within the ocular terms of a tropical paradise as a space of verdant, quasi-primitive desire? The story she tells to answer this question is at once historically detailed and theoretically acute.”—**DAVID SCOTT**, author of *Conscripts of Modernity: The Tragedy of Colonial Enlightenment*

ART HISTORY/VISUAL CULTURE/CARIBBEAN STUDIES

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The Subject in Art

Portraiture and the Birth of the Modern

CATHERINE M. SOUSSLOFF

Catherine M. Soussloff is Professor of the History of Art and Visual Culture at the University of California, Santa Cruz. She is the author of *The Absolute Artist: The Historiography of a Concept* and the editor of *Jewish Identity in Modern Art History*.



Oskar Kokoschka, *Portrait of Lotte Franzos*, 1909 (oil on canvas). The Phillips Collection. © 2005 Artists Rights Society (ARS), New York/ProLitteris, Zurich.

“Catherine M. Soussloff has managed, in her philosophical and art historical reflections on the portrait in modernity, to bring important insights to our understanding of the relation between the individual and history. The ‘individual’ is the great enigma of modernist history. In focusing on the ‘subject’ in the individual as revealed and hidden in modern portraiture, Soussloff exposes many of the open secrets of modernist historical consciousness as well.”—**HAYDEN WHITE**, Presidential Professor of Historical Studies, Emeritus, University of California and Professor of Comparative Literature, Stanford University

Challenging prevailing theories regarding the birth of the subject, Catherine M. Soussloff argues that the modern subject did not emerge from psychoanalysis or existential philosophy. Rather it was first visualized in the theory and practice of portraiture in early-twentieth-century Vienna. Soussloff traces the development in Vienna of an ethics of representation that emphasized subjects as socially and historically constructed selves who could only be understood—and understand themselves—in relation to others, including the portrait painters and the viewers. In this beautifully illustrated book, she demonstrates both how portrait painters began to focus on the interior lives of their subjects, and how the discipline of art history developed around the genre of portraiture.

Soussloff combines a historically grounded examination of art and art historical thinking in Vienna with subsequent theories of portraiture and a careful historiography of the philosophical and psychoanalytic approaches to human consciousness from Hegel to Sartre and from Freud to Lacan. She chronicles the emergence of a social theory of art among the art historians of the Vienna School, demonstrates how the Expressionist painter Oskar Kokoschka depicted the Jewish subject, and explores the development of pictorialist photography. Soussloff concludes by reflecting on the implications of the visualized, modern subject for textual and linguistic analyses of subjectivity: among these, that the Viennese art historians, photographers, and painters will henceforth have to be reckoned with as precursors to such better-known theorists of the subject as Jean-Paul Sartre, Michel Foucault, and Jacques Lacan.



Heinrich Kühn, *Portrait of Edward Steichen*. © The J. Paul Getty Museum.

Conjuring Bearden

RICHARD J. POWELL, MARGARET ELLEN DI GIULIO,
ALICIA GARCIA, VICTORIA TROUT & CHRISTINE WANG

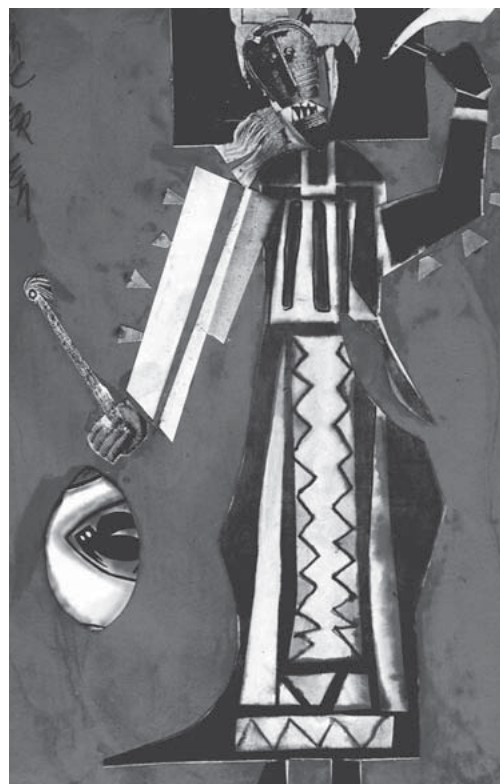


Conjuring Bearden, a richly illustrated exhibition catalog, explores the theme of the “conjurer woman” in the work of artist Romare Bearden (1911–1988). Throughout his career, Bearden represented the female figure of the conjurer, or her Caribbean equivalent, the Obeah woman, in his art. Enthralled by her spirituality and power to transform, Bearden depicted the Obeah in his collage, photomontage, and watercolors. Although much has been written about Bearden, this is the first book to critically address his obsessive and creative relationship with this figure of the black vernacular.

One of Bearden’s most striking methods for introducing the figure of the conjurer woman in his art was by distilling Cubist and Dadaist fracture through the deconstructive aesthetics of jazz compositions and African American folk collage and assemblage. With arresting color, Bearden’s conjurers were neither eroticized nor made passive. Essays look at Bearden’s thematic presentation of African American spirituality in relation to his experiments with form and technique. They trace his visual musings on African, Caribbean, and African American expressive mysticism and examine his magical reinvention of pictorial space and time.

This catalog accompanies an exhibition of the same title at the Nasher Museum of Art at Duke University, on display from March 4, 2006 through July 16, 2006. Together, they build on the findings of *The Art of Romare Bearden*, a major retrospective organized by the National Gallery of Art that toured nationwide.

Richard J. Powell is John Spencer Bassett Professor of Art and Art History at Duke University and co-curator of *Conjuring Bearden*. Powell is the author of numerous works on African American art, including *Black Art: A Cultural History*. He serves on the Board of Advisors of the Romare Bearden Foundation. Co-curators **Margaret Ellen Di Giulio**, **Alicia Garcia**, **Victoria Trout**, and **Christine Wang** are students at Duke University.



Romare Bearden, *Bayou Fever #6: Swamp Witch*, ca. 1979 (collage on masonite). Courtesy of the Romare Bearden Foundation and the Estate of Nanette Bearden.



Romare Bearden, *Mecklenburg Evening*, ca. 1982 (collage and paint on masonite). Copyright Romare Bearden Foundation/Licensed by VAGA.

ART/AFRICAN AMERICAN STUDIES

Available 96 pages, 33 illustrations (26 in color)
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The Empire of Love

Toward a Theory of Intimacy,
Genealogy, and Carnality

ELIZABETH A. POVINELLI

In *The Empire of Love* anthropologist Elizabeth A. Povinelli reflects on a set of ethical and normative claims about the governance of love, sociality, and the body that circulate in liberal settler colonies such as the United States and Australia. She boldly theorizes intimate relations as pivotal sites where liberal logics and aspirations absorbed through settler imperialism are manifest, where discourses of self-sovereignty, social constraint, and value converge.

For more than twenty years, Povinelli has traveled to the social worlds of indigenous men and women living at Belyuen, a small community in the Northern Territory of Australia. More recently she has moved across communities of alternative progressive queer movements in the United States, particularly those who identify as radical faeries. In this book she traces how liberal binary concepts of individual freedom and social constraint influence understandings of intimacy in these two worlds. At the same time, she describes alternative models of social relations within each group in order to highlight modes of intimacy that transcend a reductive choice between freedom and constraint.

Shifting focus away from identities toward the social matrices out of which identities and divisions emerge, Povinelli offers a framework for thinking through such issues as what counts as sexuality and which forms of intimate social relations result in the distribution of rights, recognition, and resources, and which do not. In *The Empire of Love* Povinelli calls for, and begins to formulate, a politics of “thick life,” a way of representing social life nuanced enough to meet the density and variation of actual social worlds.

Elizabeth A. Povinelli is a Professor in the Department of Anthropology and Institute for Research on Women and Gender at Columbia University, where she is also Co-Director of the Center for the Study of Law and Culture. She is the author of *The Cunning of Recognition: Indigenous Alterities and the Making of Australian Multiculturalism*, also published by Duke University Press. She is a former editor of the journal *Public Culture*.

PUBLIC PLANET BOOKS

A Series Edited by Dilip Gaonkar, Jane Kramer, Benjamin Lee, and Michael Warner

“Elizabeth A. Povinelli’s *Empire of Love* is a stunning achievement, tracking the intricate connections between forms of liberal governance and forms of love in the contemporary world. Povinelli renounces any temptation to take the highway of thought and instead takes the reader on a journey in which worlds known and less-known are slowly and patiently explored and shared. This is a book that touches the soul.”—**VEENA DAS**, Krieger-Eisenhower Professor of Anthropology, Johns Hopkins University

Queer Phenomenology

Orientations, Objects, Others

SARA AHMED

In this groundbreaking work, Sara Ahmed demonstrates how queer studies can put phenomenology to productive use. Focusing on the “orientation” in “sexual orientation” and the “orient” in “orientalism,” Ahmed examines what it means for bodies to be situated in space and time. Bodies take shape as they move through the world directing themselves toward or away from objects and others. Being “orientated” means feeling at home, knowing where one stands, or having certain objects within reach. Orientations affect what is proximate to the body, or what can be reached. A queer phenomenology, Ahmed contends, reveals how social relations are arranged spatially; how queerness disrupts and reorders these relations by not following the accepted paths; and how a politics of disorientation puts other objects within reach, those that might, at first glance, seem awry.

Ahmed proposes that a queer phenomenology might investigate not only how the concept of orientation is informed by phenomenology but also the orientation of phenomenology itself. Thus she reflects on the significance of the objects that appear—and those that do not—as signs of orientation in classic phenomenological texts such as Husserl’s *Ideas*. In developing a queer model of orientations, she combines readings of phenomenological texts—by Husserl, Heidegger, Merleau-Ponty, and Fanon—with insights drawn from queer studies, feminist theory, critical race theory, Marxism, and psychoanalysis. *Queer Phenomenology* points queer theory in bold new directions.

Sara Ahmed is Professor of Race and Cultural Studies at Goldsmiths College, University of London. Her books include *The Cultural Politics of Emotion*; *Strange Encounters: Embodied Others in Post-Coloniality*; and *Differences that Matter: Feminist Theory and Postmodernism*.

“This is an original and refreshing use of phenomenological theory to address the kinds of questions—about orientations and about how bodies and objects become oriented through their interrelations—that help link it more directly to political and social questions—about gender, sexuality, and race, for example—that have tended to be treated as outside or beyond phenomenological frameworks. This extension and development of phenomenology is a major contribution.”—**ELIZABETH GROSZ**, author of *The Nick of Time: Politics, Evolution, and the Untimely*

Information Please

Culture and Politics in the Age of Digital Machines

MARK POSTER

Information Please advances the ongoing critical project of media scholar Mark Poster: theorizing the social and cultural effects of electronically mediated information. In this book Poster conceptualizes a new relation of humans to information machines, a relation that avoids privileging either the human or the machine but instead focuses on the structures of their interactions. Synthesizing a broad range of critical theory, he explores how texts, images, and sounds are made different when they are mediated by information machines, how this difference affects individuals as well as social and political formations, and how it creates opportunities for progressive change.



"Evil Bert" appears behind image of Osama Bin Laden in Bangladeshi protest poster.

Poster's critique develops through a series of lively studies. Analyzing the appearance of *Sesame Street's* Bert next to Osama Bin Laden in a *New York Times* news photo, he examines the political repercussions of this Internet "hoax" as well as the unlimited opportunities that

Internet technology presents for the appropriation and alteration of information. He considers the implications of open-source licensing agreements, online personas, the sudden rise of and interest in identity theft, peer-to-peer file sharing, and more. Focusing explicitly on theory, he reflects on the limitations of critical concepts developed before the emergence of new media, particularly globally networked digital communications, and he argues that, contrary to the assertions of Michael Hardt and Antonio Negri, new media does not necessarily reproduce neoimperialisms. Urging a rethinking of assumptions ingrained during the dominance of broadcast media, Poster charts new directions for work on politics and digital culture.

Mark Poster is Professor of History and Film & Media Studies at the University of California, Irvine. His many books include *What's the Matter with the Internet?*; *Cultural History and Postmodernity*; *The Second Media Age*; and *The Mode of Information*.

"Engaging, informative, and thoroughly enjoyable, *Information Please* is a tour de force in its clear articulation of a coherent approach to the spectrum of issues arising from the penetration of information technology into every aspect of human life, from questions of global politics to the construction and protection of identities and selves in the context of digital media."—**TIM LENOIR**, Kimberly J. Jenkins Professor of New Technologies and Society, Duke University

Not Quite White

White Trash and the Boundaries of Whiteness

MATT WRAY



Photo of "poor whites" from *McClure's Magazine*, 1909.

"White Trash." The phrase conjures up images of dirty rural folk who are poor, ignorant, violent, and incestuous. But where did this stigmatizing phrase come from? And why do these stereotypes persist? Matt Wray answers these and other questions by delving into the long history behind this term of abuse and others like it. Ranging from the early 1700s to the early 1900s, *Not Quite White* documents the origins and transformations of the multiple meanings projected on to poor rural whites in the United States. Wray draws on a wide variety of primary sources—literary texts, folklore, diaries and journals, medical and scientific articles, and social scientific analyses—to construct a dense archive of changing collective representations of poor whites.

Of crucial importance are the ideas about poor whites that circulated through early-twentieth-century public health campaigns, such as hookworm eradication and eugenic reforms. In these crusades, impoverished whites, particularly but not exclusively in the American South, were targeted for interventions by sanitarians who viewed them as "filthy, lazy crackers" in need of racial uplift and by eugenicists who viewed them as a "feebleminded menace" to the white race, threats that needed to be confined and involuntarily sterilized.

Part historical inquiry and part sociological investigation, *Not Quite White* demonstrates the power of social categories and boundaries to shape social relationships and institutions, to invent groups where none exist, and to influence policies and legislation that end up harming the very people they aim to help. It illuminates not only the cultural significance and consequences of poor white stereotypes but also how dominant whites exploited and expanded these stereotypes to bolster and defend their own fragile claims to whiteness.

Matt Wray is Assistant Professor of Sociology at the University of Nevada, Las Vegas, and a 2006–2008 Robert Wood Johnson Health and Society Scholar at Harvard University. He is a coeditor of *The Making and Unmaking of Whiteness*; *Bad Subjects: Political Education for Everyday Life*; and *White Trash: Race and Class in America*.

MEDIA STUDIES/CULTURAL STUDIES

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CULTURAL STUDIES/SOCIOLOGY

December 216 pages, 18 illustrations
paper, 0-8223-3873-4, ISBN 13 978-0-8223-3873-4, \$21.95/£13.99
cloth, 0-8223-3882-3, ISBN 13 978-0-8223-3882-6, \$74.95/£56.00

Japan After Japan

Social and Cultural Life from the Recessionary 1990s to the Present

TOMIKO YODA & HARRY HAROOTUNIAN, EDITORS

The prolonged downturn in the Japanese economy that began during the recessionary 1990s triggered a complex set of reactions both within Japan and abroad, reshaping not only the country's economy but also its politics, society, and culture. In *Japan After Japan* scholars of history, anthropology, literature, and film explore the profound transformations in Japan since the early 1990s, providing complex analyses of a nation in transition, linking its present to its past and connecting local situations to global developments.

Several of the essayists reflect on the politics of history, considering changes in the relationship between Japan and the United States, the complex legacy of Japanese colonialism, Japan's chronic unease with its wartime history, and the postwar consolidation of an ethnocentric and racist nationalism. Others analyze anxieties related to the role of children in society and the weakening of the gendered divide between workplace and home. Turning to popular culture, contributors scrutinize the avid consumption of "real events" in formats including police shows, quiz shows, and live Web camera feeds; the creation, distribution, and reception of Pokémon, the game-based franchise that became a worldwide cultural phenomenon; and the ways that the behavior of zealous fans of *anime* both reinforce and clash with corporate interests. Focusing on contemporary social and political movements, one essay relates how a local citizens' group pressed the Japanese government to turn an international exposition, the Aichi Expo 2005, into a more environmentally conscious project. Another offers both a survey of emerging political movements and a manifesto identifying new possibilities for radical politics in Japan. Together the contributors to *Japan After Japan* present much-needed insight into the wide-ranging transformations of Japanese society that began in the 1990s.

Tomiko Yoda is Associate Professor in the Department of Asian and African Languages and Literature, the Program in Literature, and the Department of Women's Studies at Duke University. She is the author of *Gender and National Literature: Heian Texts in the Construction of Japanese Modernity*, also published by Duke University Press. **Harry Harootunian** is Professor of East Asian Studies and History at New York University. His many books include *Learning Places: The Afterlives of Area Studies* (with Masao Miyoshi), also published by Duke University Press.

ASIA PACIFIC

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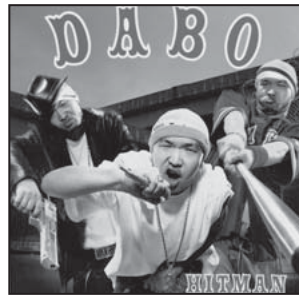
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Hip-Hop Japan

Rap and the Paths of Cultural Globalization

IAN CONDRY



CD cover. Def Jam Japan/Universal Music, Tokyo.



CD cover. Next Level/File Records, Tokyo.



CD cover. Pony Canyon, Tokyo.

In this lively ethnography Ian Condry interprets Japan's vibrant hip-hop scene, explaining how a music and culture that originated halfway around the world is appropriated and remade in Tokyo clubs and recording studios. Illuminating different aspects of Japanese hip-hop, Condry chronicles how self-described "yellow B-Boys" express their devotion to "black culture," how they combine the figure of the samurai with American rapping techniques and gangsta imagery, and how underground artists compete with pop icons to define "real" Japanese hip-hop. He discusses how rappers manipulate the Japanese language to achieve rhyme and rhythmic flow and how Japan's female rappers struggle to find a place in a male-dominated genre. Condry pays particular attention to the messages of emcees, considering how their raps take on subjects including Japan's education system, its sex industry, teenage bullying victims turned schoolyard murderers, and even America's handling of the war on terror.

Condry attended more than 120 hip-hop performances in clubs in and around Tokyo, sat in on dozens of studio recording sessions, and interviewed rappers, music company executives, music store owners, and journalists. Situating the voices of Japanese artists in the specific nightclubs where hip-hop is performed—what musicians and fans call the *genba* (actual site) of the scene—he draws attention to the collaborative, improvisatory character of cultural globalization. He contends that it was the pull of grassroots connections and individual performers rather than the push of big media corporations that initially energized and popularized hip-hop in Japan. Zebra, DJ Krush, Crazy-A, Rhymester, and a host of other artists created Japanese rap, one performance at a time.

Ian Condry is Associate Professor of Japanese cultural studies in Foreign Languages and Literatures at the Massachusetts Institute of Technology.

Cupboards of Curiosity

Women, Recollection, and Film History

AMELIE HASTIE



Colleen Moore's dollhouse miniatures. Photo courtesy of Joseph Yranski.

In *Cupboards of Curiosity* Amelie Hastie rethinks female authorship within film history by expanding the historical archive to include dollhouses, scrapbooks, memoirs, cookbooks, and ephemera. Focusing on women who worked during the silent-film era, Hastie reveals how female stars, directors, and others appropriated personal or “domestic” cultural forms not only to publicize their own achievements but also to reflect on specific films and the broader film industry. Whether considering Colleen Moore’s

thirty-six scrapbooks or Marlene Dietrich’s eccentric encyclopedia of Hollywood information, Hastie emphasizes how these women spoke for themselves—as collectors, historians, critics, and experts—often explicitly contemplating the role their writings and material objects would play in subsequent constructions of history.

Hastie pays particular attention to the actresses Colleen Moore and Louise Brooks and Hollywood’s first female director, Alice Guy-Blaché. From the beginning of her career, Moore worked intently to preserve a lasting place for herself as a Hollywood star, amassing collections of photos, souvenirs, and clippings as well as a dollhouse so elaborate that it drew extensive public attention. Brooks’s short essays reveal how she participated in the creation of her image as Lulu and later emerged as a critic of film stardom. The recovery of Blaché’s role in film history by feminist critics in the 1970s and ’80s was made possible by the existence of the director’s own autobiographical history. Broadening her analytical framework to include contemporary celebrities, Hastie turns to how-to manuals authored by female stars, from Zasu Pitts’s cookbook *Candy Hits* to Christy Turlington’s *Living Yoga*. She discusses how these assertions of celebrity expertise in realms seemingly unrelated to film and visual culture allow fans to prolong their experience of stardom.

Amelie Hastie is Associate Professor of Film and Digital Media at the University of California, Santa Cruz.

Elfriede Jelinek and *The Princess Plays*

TOM SELLAR, EDITOR

an issue of THEATER

The summer issue of *Theater* examines the plays of the 2004 Nobel laureate Elfriede Jelinek. The Nobel Prize brought long-overdue international recognition to one of Europe’s most original and controversial playwright-novelists. Born in Austria in 1946, Jelinek has recently been an outspoken dissenting voice in national and global politics. Despite the acclaim she has won in Europe and the successful film version of her novel *The Piano Teacher*, few of her plays have been translated into English, and Jelinek has been overlooked in American course curricula and rarely staged in U.S. theaters.

“Elfriede Jelinek and *The Princess Plays*” includes an article on Jelinek’s changing position in the world of letters by Gitta Honegger, a leading Jelinek scholar and translator. Accompanying this major article is Honegger’s extended interview with the author; they discuss Jelinek’s aesthetic influences and ideas, what it’s like to win the Nobel Prize, and its implications for the writer. Also included is the first English-language publication of *The Princess Plays* and three short plays by Jelinek, each centered on an icon of femininity: *Snow White*, *Sleeping Beauty*, and *Jackie* (Onassis). The issue, which also includes articles on France’s Théâtre du Soleil, offers a compelling portrait of Jelinek and a rare introduction to her provocative theater.

Tom Sellar, editor of *Theater*, is Assistant Professor of Dramaturgy and Dramatic Criticism at the Yale School of Drama.



Elfriede Jelinek at home. Photo by Martin Vukovits.

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DRAMA

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The Border Next Door

New York *Migraciones*

CARLOS ULISES DECENA & MARGARET GRAY,
SPECIAL ISSUE EDITORS

a special issue of SOCIAL TEXT

Addressing how national immigration concerns play out at urban, rural, and suburban levels in the state of New York, this special issue of *Social Text* offers new insight into an area of study that has long been focused primarily on cities. As new Latino/a immigrants change the culture and social fabric of small communities and reshape policy concerns, suburban and rural regions are becoming key locations for anti-immigrant acts and immigrant social justice organizing. This special issue presents immigrant stories and community and advocacy responses that underscore the need to recognize the diversity of Latino/a immigrant experiences and explores the widely varying responses of towns, counties, and both new and established immigrant groups to the race, ethnic, and class tensions usually associated with cities.

While focusing on Central American and Mexican immigrants in New York state, the contributors to this issue—scholars, activists, artists, and filmmakers—situate their work within a national context and consider the paradox of the experience of Latino/a immigrants, who face increasing repression on the one hand and emerging opportunities on the other. Essays address the experience of transnational mothers who leave their children in the care of extended family to pursue low-wage U.S. jobs; the politics of gender and sexuality in immigrant communities; the social practices of day laborers as they wait for work on street corners; and the unlikely pairing of the Virgen de Guadalupe and New York State attorney general Eliot Spitzer as figures to whom Mexican immigrants appeal in their demands for rights and dignity. Other articles address the upsurge of immigrant mobility, anti-immigrant activities, and immigrant advocacy in nonurban locations.

Carlos Ulises Decena is Assistant Professor in Women's and Gender Studies and Latino and Hispanic Caribbean Studies at Rutgers University.

Margaret Gray is a Rockefeller Fellow at the Latin American and Caribbean Studies Center of Stony Brook University.



© 2005 by Humberto Olivera. Courtesy of Hudson River Healthcare, Inc.

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The Last Frontier?

The Contemporary Configuration
of the U.S.-Mexico Border

JANE JUFFER, SPECIAL ISSUE EDITOR

a special issue of SAQ



Photo ©2005 Alejandro Lugo.

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The Bush administration has designated the U.S.-Mexico border the “last frontier” against potential terrorists from Latin America. Analyzing the human costs, “The Last Frontier?” explores the effects of neoliberal policies on the border. On the one hand, neoliberal economics depend on open borders for the free flow of trade and the maintenance of a low-wage labor force. On the other, both Mexico and the United States continue to heighten surveillance mechanisms and Border Patrol forces, especially in the wake of September 11, in an attempt to close those same borders.

Covering a range of disciplinary perspectives—geography, political science, anthropology, American studies, literary studies, and environmental studies—these essays contend that U.S. policies to curtail immigration and drug trafficking along the Mexican border are ineffective. George W. Bush's call for a volunteer security force has legitimized a vigilante presence through the formation of Minutemen, civilian border patrols, in addition to larger numbers of Border Patrol agents and expanded detention centers. One contributor argues that, due to the increasingly dangerous border-crossing conditions, more undocumented immigrants are remaining in the United States year-round rather than following the traditional seasonal pattern of work and returning to Mexico. Another contributor interviews drug smugglers and government officials, revealing the gap between reality and the claims of success by the U.S. government in the “war on drugs.” Focusing on the social justice movement *Ni Una Mas* (Not One More), one essay delves into the controversy over the unsolved murders of hundreds of young women in the border town of Ciudad Juárez and the refusal of the government to investigate these murders properly. Other essays consider instances of resistance and activism—ranging from political movements and protests by NGOs to artistic expression through alternative narratives, poetry, and photography—against the consequences of neoliberalism on the border and its populations.

Jane Juffer is Associate Professor in the Department of English and the Program of Women's Studies at Pennsylvania State University.

Meeting the Universe Halfway

Quantum Physics and the Entanglement of Matter and Meaning

KAREN BARAD

Meeting the Universe Halfway is an ambitious book with far-reaching implications for numerous fields in the natural sciences, social sciences, and humanities. In this volume, Karen Barad, a theoretical physicist and feminist theorist, elaborates her theory of agential realism. Offering an account of the world as a whole rather than as composed of separate natural and social realms, agential realism is at once a new epistemology, ontology, and ethics. The starting point for Barad's analysis is the philosophical framework of quantum physicist Niels Bohr. Barad extends and partially revises Bohr's philosophical views in light of current scholarship in physics, science studies, and the philosophy of science as well as feminist, poststructuralist, and other critical social theories. In the process, she significantly reworks understandings of space, time, matter, causality, agency, subjectivity, and objectivity.



A ripple tank demonstrates wave phenomena. Berenice Abbott, *The Science Pictures: Water Pattern*, courtesy of the Mount Holyoke College Art Museum.

In an agential realist account, the world is made of entanglements of “social” and “natural” agencies, where the distinction between the two emerges out of specific “intra-actions.” Intra-activity is an inexhaustible dynamism that configures and reconfigures relations of space-time-matter. In explaining intra-activity, Barad reveals questions about how nature and culture interact and change over time to be fundamentally misguided. And she

reframes understanding of the nature of scientific and political practices and their “interrelationship.” Thus she pays particular attention to the responsible practice of science, and she emphasizes changes in the understanding of political practices, critically reworking Judith Butler's influential theory of performativity. Finally, Barad uses agential realism to produce a new interpretation of quantum physics, demonstrating that agential realism is more than a means of reflecting on science; it can be used to actually do science.

Karen Barad is Professor of Feminist Studies, Philosophy, and History of Consciousness at the University of California, Santa Cruz. She has a doctorate in theoretical particle physics.

Disciplining Statistics

Demography and Vital Statistics in France and England, 1830–1885

LIBBY SCHWEBER

In *Disciplining Statistics* Libby Schweber compares the science of population statistics in England and France during the nineteenth century, demonstrating radical differences in the interpretation and use of statistical knowledge. Through a comparison of vital statistics and demography, Schweber describes how the English government embraced statistics, using probabilistic interpretations of statistical data to analyze issues related to poverty and public health. The French were far less enthusiastic. Political and scientific elites in France struggled with the “reality” of statistical populations, wrestling with concerns about the accuracy of figures that aggregated heterogeneous groups such as the rich and poor and rejecting probabilistic interpretations.

Tracing the introduction and promotion of vital statistics and demography, Schweber identifies the institutional conditions that account for the contrasting styles of reasoning. She shows that the different reactions to statistics stemmed from different criteria for what counted as scientific knowledge. The French wanted certain knowledge, a one-to-one correspondence between observations and numbers. The English adopted an instrumental approach, using the numbers to influence public opinion and evaluate and justify legislation.

Schweber highlights numerous attempts by vital statisticians and demographers to have their work recognized as legitimate scientific pursuits. While the British scientists had greater access to government policymakers, and were able to influence policy in a way that their French counterparts were not, ultimately neither the vital statisticians nor the demographers were able to institutionalize their endeavors. By 1885, both fields had been superseded by new forms of knowledge. *Disciplining Statistics* highlights the effects of interrelated epistemological, political, and institutional considerations on the development of “scientific” knowledge.

Libby Schweber is a Reader in the Department of Sociology at the University of Reading.

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On the Eve of London 1998

STEVE J. STERN

Book One of the Trilogy:

The Memory Box of Pinochet's Chile



During the two years just before the 1998 arrest in London of General Augusto Pinochet, the historian Steve J. Stern had been in Chile collecting oral histories of life under Pinochet as part of an investigation into the form and meaning of memories of state-sponsored atrocities. In this compelling work, Stern shares the recollections of individual Chileans and draws on their stories to provide a framework for understanding memory struggles in history.

"A thoughtful, nuanced study of how Chileans remember the traumatic 1973 coup by Augusto Pinochet against Salvador Allende and the nearly two decades of military government that followed. . . . In light of the recent revelations of American human rights abuses of Iraqi prisoners, [Stern's] insights into the legacies of torture and abuse in the Chilean prisons of the 1970s certainly have contemporary significance for any society that undergoes a national trauma."—*Publishers Weekly*

"This outstanding work of scholarship sets a benchmark in the history of state terror, trauma, and memory in Latin America."—**THOMAS MILLER KLUBOCK**, *American Historical Review*

"This is a book of uncommon depth and introspection. . . . Stern has not only advanced the memory of the horrors of the military dictatorship; he has assured the place of Pinochet's legacy of atrocity in our collective conscience."—**PETER KORNBLOH**, author of *The Pinochet File: A Declassified Dossier on Atrocity and Accountability*

"Steve J. Stern's book elegantly recounts the conflicted recent history of Chile. He has found a deft solution to the knotty problem of evenhandedness in representing points of view so divergent they defy even the most careful attempts to portray the facts of the Pinochet period. He weaves a tapestry of memory in which narratives of horror and rupture commingle with the sincere perceptions of Chileans who remember Pinochet's rule as salvation."—**JOHN DINGES**, author of *The Condor Years: How Pinochet and His Allies Brought Terrorism to Three Continents*

Steve J. Stern is Professor and former Chair of the Department of History at the University of Wisconsin, Madison. Among his most recent books is *Shining and Other Paths: War and Society in Peru, 1980–1995*, also published by Duke University Press.

LATIN AMERICA OTHERWISE

A Series Edited by Walter D. Mignolo, Irene Silverblatt, and Sonia Saldívar-Hull

Battling for Hearts and Minds

Memory Struggles in Pinochet's Chile, 1973–1988

STEVE J. STERN

Book Two of the Trilogy:

The Memory Box of Pinochet's Chile



Relatives of the disappeared chain themselves to a United Nations office. Archivo Gráfico del Arzobispado de Santiago Instituto Nacional de Antropología e Historia, Archivo Casasola.

Battling for Hearts and Minds is the story of the dramatic struggle to define collective memory in Chile during the violent, repressive dictatorship of General Augusto Pinochet, from the 1973 military coup in which he seized power through his defeat in a 1988 plebiscite. Steve J. Stern provides a riveting narration of Chile's political history during this period. At the same time, he analyzes Chileans' conflicting interpretations of events as they unfolded. Drawing on *testimonios*, archives, Truth Commission documents, radio addresses, memoirs, and written and oral histories, Stern identifies four distinct perspectives on life and events under the dictatorship. He describes how some Chileans saw it as salvation from ruin by Leftists (the narrative favored by the Pinochet regime), some as an open wound repeatedly ruptured by the state, others as an experience of persecution and awakening, and still others as a closed book, a past to be buried and forgotten.

In the 1970s, Chilean dissidents were lonely "voices in the wilderness" insisting that state terror and its victims be recognized and remembered. By the 1980s, the dissent had spread, catalyzing a mass movement of individuals who revived public dialogue by taking to the streets, creating alternative media, and demanding democracy and human rights. Despite long odds and discouraging defeats, people of conscience—victims of the dictatorship, priests, youth, women, workers, and others—overcame fear and succeeded in creating truthful public memories of state atrocities. By describing both their efforts and those of the regime and its supporters to win the battle for Chileans' hearts and minds, Stern shows how profoundly the struggle to create memories, to tell history, matters.

Battling for Hearts and Minds is the second volume in the trilogy *The Memory Box of Pinochet's Chile*. The third book will examine Chileans' efforts to achieve democracy while reckoning with Pinochet's legacy.

LATIN AMERICA OTHERWISE

A Series Edited by Walter D. Mignolo, Irene Silverblatt, and Sonia Saldívar-Hull

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Sex in Revolution

Gender, Politics, and Power in Modern Mexico

JOCELYN OLCOTT, MARY KAY VAUGHAN
& GABRIELA CANO, EDITORS

With a foreword by Carlos Monsiváis

Sex in Revolution challenges the prevailing narrative of the Mexican Revolution and postrevolutionary state formation by placing women center stage. Bringing to bear decades of feminist scholarship and cultural approaches to Mexican history, these essays demonstrate how women seized opportunities created by modernization efforts and revolutionary upheaval to challenge conventions of sexuality, work, family life, religious practices, and civil rights.

Concentrating on episodes and phenomena that occurred between 1915 and 1950, the contributors deftly render experiences ranging from those of a transgendered Zapatista soldier to upright *damas católicas* and Mexico City's *chicas modernas* pilloried by the press and male students. Women refashioned their lives by seeking relief from bad marriages through divorce courts and new employment opportunities through vocational education. Activists ranging from Catholics to Communists mobilized for political and social rights. Although forced to compromise in the face of fierce opposition, these women made an indelible imprint on postrevolutionary society.

These essays illuminate emerging practices of femininity and masculinity, stressing the formation of subjectivity through civil-society mobilizations, spectatorship and entertainment, and locales such as workplaces, schools, churches, and homes. The volume's epilogue examines how second-wave feminism catalyzed this revolutionary legacy, sparking widespread, more radically egalitarian rural women's organizing in the wake of late-twentieth-century democratization campaigns. The conclusion considers the Mexican experience alongside those of other postrevolutionary societies, offering a critical comparative perspective.

Jocelyn Olcott is Assistant Professor of History at Duke University. She is the author of *Revolutionary Women in Postrevolutionary Mexico*, also published by Duke University Press. **Mary Kay Vaughan** is Professor of History at the University of Maryland, College Park. Her books include *Cultural Politics in Revolution: Teachers, Peasants, and Schools in Mexico, 1920–1940* and (with Stephen E. Lewis) *The Eagle and the Virgin: Nation and Cultural Revolution in Mexico, 1920–1940*, also published by Duke University Press. **Gabriela Cano** is Professor of History at Universidad Autónoma Metropolitana-Iztapalapa in Mexico City. She is a coeditor of the multi-volume *Historia de las mujeres en España y América Latina*.

Contributors

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Susan Gauss	Julia Tuñón
Temma Kaplan	Mary Kay Vaughan
Carlos Monsiváis	

Cuba Represent!

Cuban Arts, State Power,
and the Making of New Revolutionary Cultures

SUJATHA FERNANDES



Papo Record performs in Havana, 2001. Photo by Angel Javier Machado Leyva.

In Cuba, something curious has happened over the past fifteen years. The government has allowed blatant and vocal criticism of its policies to be expressed within the arts. Filmmakers, rappers, and visual and performance artists have addressed sensitive issues including bureaucracy, racial and gender discrimination, emigration, and alienation. How can this vibrant body of work be reconciled with the standard representations of a repressive, authoritarian cultural apparatus? In *Cuba Represent!* Sujatha Fernandes—a scholar and a musician who has performed in Cuba—answers that question.

Combining textual analyses of films, rap songs, and visual artworks; ethnographic material collected in Cuba; and insights into the nation's history and political economy, Fernandes details the new forms of engagement with official institutions that have opened up as a result of changing relationships between state and society in the post-Soviet period. She demonstrates that in a moment of extreme economic hardship and uncertainty, the Cuban state has moved to a more permeable model of power. Artists and publics are collaborating with government actors to partially incorporate critical cultural expressions into official discourse. The Cuban leadership has come to recognize the benefits of supporting artists: rappers offer a link to increasingly frustrated black youth in Cuba, the visual arts are an important source of international prestige and hard currency, and films help unify Cubans through community discourse about the nation. *Cuba Represent!* reveals that part of the socialist government's resilience stems from its ability to absorb oppositional ideas and values.

Sujatha Fernandes is Assistant Professor of Sociology at Queens College, City University of New York.

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NOW AVAILABLE FROM DUKE UNIVERSITY PRESS

The Convict and the ColonelA Story of Colonialism
and Resistance in the Caribbean**RICHARD PRICE**

With a new afterword by the author



Médard Aribot's representation of "The Colonel." Photo courtesy of the author.

An election-day massacre in colonial Martinique. A "mad" artist who lives in a cave. A satirical wooden bust of a white colonel. The artist's banishment to the Devil's Island penal colony for "impertinence." And a young anthropologist who arrives in Martinique in 1962, on the eve of massive modernization.

In a stunning combination of scholarship and storytelling, award-winning anthropologist Richard Price draws on long-term ethnography, archival documents, cinema and street theater, and Caribbean fiction and poetry to explore how one generation's powerful historical metaphors could so

quickly become the next generation's trivial pursuit, how memories of oppression, inequality, and struggle could so easily become replaced by nostalgia, complicity, and celebration.

"A superb callaloo of a book. . . . Richard Price has a remarkable grasp of the literatures of the Caribbean, and draws on this resource to explore the underlying insanity of the colonial experience, as well as the bewildering complexities of the postcolonial world where memory is erased or invented according to the demands of a market modernity."—**GEORGE LAMMING**

"By beautifully crafting elements as disparate as biographical data, sociological studies, literary sources, and archival documents, Richard Price's research is more fascinating than a piece of fiction."—**MARYSE CONDÉ**

"Price does it again. Mixing eras, genres, and voices, he carries the reader through the contradictory streams of historical consciousness in the Caribbean island of Martinique. The result is as complex and as enticing as the sea it evokes."—**MICHEL-ROLPH TROUILLOT**

"Filled with insights that are at once theoretical, methodological, and ethnographic, *The Convict and the Colonel* is required reading for anyone interested in colonialism, memory, and contemporary Caribbean societies."—**JENNIFER COLE**, *American Ethnologist*

Richard Price divides his time between rural Martinique and the College of William and Mary, where he is Dittman Professor of American Studies and Professor of Anthropology and History. His many books include *Romare Bearden: The Caribbean Dimension* (with Sally Price); *The Birth of African-American Culture* (with Sidney Mintz); *Alabi's World*; and *First-Time: The Historical Vision of an African American People*.

Understories

The Political Life of Forests in Northern New Mexico

JAKE KOSEK

Through lively, engaging narrative, *Understories* demonstrates how volatile politics of race, class, and nation animate the infamously violent struggles over forests in the U.S. Southwest. Rather than reproduce the traditional understanding of nature and environment, author Jake Kosek argues for a broader conception of material and symbolic "natures," exploring how northern New Mexican forests have been shaped by conflicts over resources and identities involving not only Chicano activists, white environmentalists, and state officials but also nuclear scientists, heroin addicts, and health workers. Drawing on nearly two years of ethnographic fieldwork and extensive archival research, he shows how these contentious natures are integral not only to environmental politics but also to the formation of racialized citizens, politicized landscapes, and modern regimes of rule.

Kosek traces the histories of forest extraction and labor exploitation in northern New Mexico, where Hispano residents have forged passionate attachments to place. He describes how their sentiments of dispossession emerged through land tenure systems and federal management programs that remade forest landscapes as exclusionary sites of national and racial purity. Fusing fine-grained ethnography with insights gleaned from cultural studies and science studies, Kosek shows how the nationally beloved Smokey the Bear became a symbol of white racist colonialism for many Hispanos in the region, while Los Alamos National Laboratory, at once revered and reviled, remade regional ecologies and economies. *Understories* offers an innovative vision of environmental politics, one that challenges scholars as well as activists to radically rework their understandings of relations between nature, justice, and identity.

Jake Kosek is Assistant Professor of American Studies and Anthropology at the University of New Mexico. He is a coeditor of *Race, Nature, and the Politics of Difference*, also published by Duke University Press.

A JOHN HOPE FRANKLIN CENTER BOOK



March during Forest Guardians annual retreat in New Mexico. © Eric Shultz.

ANTHROPOLOGY/AMERICAN STUDIES/ENVIRONMENTAL STUDIES

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Reimagining Political Ecology

ALETTA BIRSACK & JAMES B. GREENBERG, EDITORS

Reimagining Political Ecology is a state-of-the-art collection of ethnographies grounded in political ecology. When political ecology first emerged as a distinct field in the early 1970s, it was rooted in the neo-Marxism of world system theory. This collection showcases second-generation political ecology, which retains the Marxist interest in capitalism as a global structure but which is also heavily influenced by poststructuralism, feminism, practice theory, and cultural studies. As these essays illustrate, contemporary political ecology moves beyond binary thinking, focusing instead on the interchanges between nature and culture, the symbolic and the material, and the local and the global.



Boat exploring the Galapagos Islands. Photo by Erica Greenberg.

Aletta Biersack's introduction takes stock of where political ecology has been, assesses the field's strengths, and sets forth a bold research agenda for the future. Two essays offer wide-ranging critiques of modernist ecology, with its artificial dichotomy between nature and culture, faith in the scientific

management of nature, and related tendency to dismiss local knowledge. The remaining eight essays are case studies of particular constructions and appropriations of nature, and the complex politics that come into play regionally, nationally, and internationally when nature is brought within the human sphere. Written by some of the leading thinkers in environmental anthropology, these rich ethnographies are based in locales around the world: in Belize, Papua New Guinea, the Gulf of California, Iceland, Finland, the Peruvian Amazon, Malaysia, and Indonesia. Collectively, they demonstrate that political ecology speaks to concerns shared by geographers, sociologists, political scientists, historians, and anthropologists alike. And they model the kind of work that the volume identifies as the future of political ecology: place-based "ethnographies of nature" keenly attuned to the conjunctural effects of globalization.

Aletta Biersack is Professor of Anthropology at the University of Oregon. She is the editor of *Papuan Borderlands: Huli, Duna, and Ipili Perspectives on the Papua New Guinea Highlands* and *Clio in Oceania: Toward a Historical Anthropology*. **James B. Greenberg** is Professor of Anthropology at the University of Arizona and a Professor at the Bureau of Applied Research in Anthropology. He is the author of *Blood Ties: Life and Violence in Rural Mexico* and *Santiago's Sword: Chatino Peasant Religion and Economics*.

NEW ECOLOGIES FOR THE TWENTY-FIRST CENTURY
A Series Edited by Arturo Escobar and Dianne Rocheleau

Contributors

Eeva Berglund	James B. Greenberg	Joel Robbins
Aletta Biersack	Søren Hvalkof	Vernon L. Scarborough
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Frontiers of Capital

Ethnographic Reflections on the New Economy

MELISSA S. FISHER & GREG DOWNEY, EDITORS

With the NASDAQ having lost 70% of its value, the giddy, optimistic belief in perpetual growth that had accompanied the economic boom of the 1990s had fizzled by 2002. Yet the advances in information and communication technology, management and production techniques, and global integration that spurred the "New Economy" of the 1990s had triggered profound and lasting changes. *Frontiers of Capital* brings together ethnographies exploring how cultural practices and social relations were altered by the radical economic and technological innovations of the New Economy. The contributors, most of whom are anthropologists, explore changes in the practices and interactions of futures traders, Chinese entrepreneurs, residents of Parisian slums, women working on Wall Street, cable television programmers, and others.

Some contributors highlight how expedited flows of information allowed business professionals to develop new knowledge practices. They analyze dynamics ranging from the decision-making processes of the Federal Reserve Board to the legal maneuvering necessary to buttress a nascent Japanese market in over-the-counter derivatives. Others focus on the social consequences of globalization and new modes of communication, whether to evaluate the introduction of new information technologies into African communities or the collaborative practices of open-source computer programmers. Together the essays suggest that social relations, rather than becoming less important in the high-tech age, have become ever more important. This finding dovetails with the thinking of many corporations, which increasingly employ anthropologists to study and explain the "local" cultural practices of their own workers and consumers. *Frontiers of Capital* signals the wide-ranging role of anthropology in explaining the social and cultural contours of the New Economy.

Melissa S. Fisher is Assistant Professor of Anthropology at Georgetown University. **Greg Downey** is a Lecturer in Anthropology at Macquarie University in Sydney, Australia. He is the author of *Learning Capoeira: Lessons in Cunning from an Afro-Brazilian Art*.

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The Anthropology of Christianity

FENELLA CANNELL, EDITOR

Contributors

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Eva Keller
David Mosse
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Christina Toren
Harvey Whitehouse

This collection provides vivid ethnographic explorations of particular, local Christianities as they are experienced by different groups around the world. At the same time, the contributors, all anthropologists, rethink the vexed relationship between anthropology and Christianity. As Fenella Cannell contends in her powerful introduction, Christianity is the critical “repressed” of anthropology. To a great extent, anthropology first defined itself as a rational, empirically-based enterprise quite different from theology. The theology it repudiated was, for the most part, Christian. Cannell asserts that anthropological

theory carries within it ideas profoundly shaped by this rejection. Because of this, anthropology has been less successful in considering Christianity as an ethnographic object than it has in considering other religions. This collection is designed to advance a more subtle and less self-limiting anthropological study of Christianity.



Page from Lafuente's *librito* (Retana, 1894).
Reproduced with permission of Cornell University
Library, Kroch (Asia) Collections.

The contributors examine the contours of Christianity among groups including Catholics in India, the Philippines, and Bolivia as well as Seventh Day Adventists in Madagascar; the Swedish branch of Word of Life, a charismatic church based in the United States; and other Protestants in Amazonia, Melanesia, and

Indonesia. Highlighting the wide variation in what it means to be Christian, the contributors reveal vastly different understandings and valuations of conversion, orthodoxy, the published scriptures, the inspired word, ritual, gifts, and the concept of heaven. In the process they bring to light how local Christian practices and beliefs are affected by encounters with colonialism and modernity, by the opposition between Catholicism and Protestantism, and by the proximity of other religions and belief systems. Together the contributors show that it is not sufficient for anthropologists to assume that they know in advance what the Christian experience is; each local variation must be encountered on its own terms.

Fenella Cannell is Lecturer in Anthropology at the London School of Economics. She is the author of *Power and Intimacy in the Christian Philippines*.

The Politics of Memory in Postwar Europe

RICHARD NED LEBOW, WULF KANSTEINER
& CLAUDIO FOGU, EDITORS

For sixty years, different groups in Europe have asserted interpretations of World War II and their respective countries' roles in it consistent with their own political and psychological needs. The conflict over the past has played out in diverse arenas, including film, memoirs, court cases, and textbooks. It has had profound implications for democratization and relations among neighboring countries. This collection provides a comparative case study of how, since 1945, memories of World War II have been constructed and revised in seven European countries: France, Germany, Austria, Switzerland, Poland, Italy, and the USSR (Russia). The contributors include scholars of history, literature, political science, psychology, and sociology. Country by country, they bring the specifics of each nation's postwar memories to the fore in essays commissioned especially for this volume. Their use of similar analytical categories facilitates comparisons.

The collection includes an extensive introduction reflecting on the significance of Europeans' memories of World War II and a conclusion that analyzes the implications of the contributors' findings for memory studies. These two pieces tease out some of the findings common to all seven countries: for instance, in each nation, the decade and a half between the late 1960s and the mid-1980s was the period of most profound change in the politics of memory. At the same time, the volume demonstrates that Europeans understand World War II primarily through national frames of reference, which are surprisingly varied. Memories of the Second World War have important ramifications for the democratization of Central and Eastern Europe and the consolidation of the European Union. This volume clarifies how those memories are formed and institutionalized.

Richard Ned Lebow is James O. Freeman Presidential Professor of Government at Dartmouth College. He is the author of many books, including *The Tragic Vision of Politics: Ethics, Interests, and Orders*. **Wulf Kansteiner** is Associate Professor of History and Judaic Studies at the State University of New York at Binghamton. He is the author of *In Pursuit of German Memory: History, Television, and Politics after Auschwitz*. **Claudio Fogu** teaches in the Italian and French Department at the University of California, Santa Barbara. He is the author of *The Historic Imaginary: Politics of History in Fascist Italy*.

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The Cultivation of Whiteness

Science, Health, and Racial Destiny in Australia

WARWICK ANDERSON



South Australian Museum Archives.

The Cultivation of Whiteness is an award-winning history of scientific ideas about race and place in Australia from the time of the first European settlement through World War II. Chronicling the extensive use of biological theories and practices in the construction and “protection” of whiteness, Warwick Anderson describes how a displaced “Britishness” (or whiteness) was defined by scientists and

doctors in relation to a harsh, strange environment and in opposition to other races. He also provides the first account of extensive scientific experimentation in the 1920s and 1930s on poor whites in tropical Australia and on Aboriginal people in the central deserts.

“[Anderson] writes with passion, wit, and panache, and the principal virtues of *The Cultivation of Whiteness* are the old-fashioned ones of thoroughness, accuracy, and impeccable documentation. . . . [His] sensitive study is a model of how contentious historical issues can be confronted.”

—W. F. BYNUM, *Times Literary Supplement*

“One of the virtues of *The Cultivation of Whiteness* is that it brings together aspects of Australian life and history that are now more often separated—race and environment, blood and soil, medicine and geography, tropical science and urban health, biological thought and national policy, Aboriginality and immigration, the body and the mind. The result is a rich and subtle history of ideas that is both intellectual and organic, and that vividly evokes past states of mind and their lingering, haunting power.”

—TOM GRIFFITHS, *Sydney Morning Herald*

Warwick Anderson teaches at the University of Wisconsin, Madison, where he is Chair of the Department of Medical History and Bioethics; Robert Turell Professor of Medical History and Population Health; and Professor of the History of Science, Science and Technology Studies, and Southeast Asian Studies.

Colonial Pathologies

American Tropical Medicine, Race, and Hygiene in the Philippines

WARWICK ANDERSON



Sanitary nurse. Courtesy of the Rockefeller Archive Center.



Line-pail brigade during cholera epidemic in Manila. National Archives and Records Administration.

Colonial Pathologies is a groundbreaking history of the role of science and medicine in the American colonization of the Philippines from 1898 through the 1930s. Warwick Anderson describes how American colonizers sought to maintain their own health and stamina in a foreign environment while exerting control over and “civilizing” a population of seven million people spread out over seven thousand islands. In the process, he traces a significant transformation in the thinking of colonial doctors and scientists about what was most threatening to the health of white colonists. During the late nineteenth century, they understood the tropical environment as the greatest danger, and they sought to help their fellow colonizers to acclimate. Later, as their attention shifted to the role of microbial pathogens, colonial scientists came to view the Filipino people as a contaminated race, and they launched public health initiatives to reform Filipinos’ personal hygiene practices and social conduct.

A vivid sense of a colonial culture characterized by an anxious and assertive white masculinity emerges from Anderson’s description of American efforts to treat and discipline allegedly errant Filipinos. His narrative encompasses a colonial obsession with native excrement, a leper colony intended to transform those considered most unclean and least socialized, and the hookworm and malaria programs implemented by the Rockefeller Foundation in the 1920s and 1930s. Throughout, Anderson is attentive to the circulation of intertwined ideas about race, science, and medicine. He points to colonial public health in the Philippines as a key influence on the subsequent development of military medicine and industrial hygiene, U.S. urban health services, and racialized development regimes in other parts of the world.

Rights: North America and the Philippines

Rights: World except the Philippines

HISTORY/POSTCOLONIAL STUDIES/HISTORY OF MEDICINE

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Curing the Colonizers

Hydrotherapy, Climatology,
and French Colonial Spas

ERIC T. JENNINGS



A French colonial spa. Courtesy of Archives départementales de la Guadeloupe.

“Beware! Against the poison that is Africa, there is but one antidote: Vichy.” So ran a 1924 advertisement for one of France’s main spas. Throughout the French empire, spas featuring water cures, often combined with “climatic” cures, thrived during the nineteenth century and the twentieth. Water cures and high-altitude resorts were widely believed to serve vital therapeutic and even prophylactic functions against tropical disease and the tropics themselves. The Ministry of the Colonies published bulletins accrediting a host of spas thought to treat tropical ailments ranging from malaria to yellow fever; specialized guidebooks dispensed advice on the best spas for “colonial ills.” Administrators were granted regular furloughs to “take the waters” back home in France. In the colonies, spas assuaged homesickness by creating oases of France abroad. Colonizers frequented spas to maintain their strength, preserve their French identity, and cultivate their difference from the colonized.

Combining the histories of empire, leisure, tourism, culture, and medicine, Eric T. Jennings sheds new light on the workings of empire by examining the rationale and practice of French colonial hydrotherapy between 1830 and 1962. He traces colonial acclimatization theory and the development of a “science” of hydrotherapy appropriate to colonial spaces, and he chronicles and compares the histories of spas in several French colonies—Guadeloupe, Madagascar, Tunisia, and Réunion—and in France itself. Throughout *Curing the Colonizers*, Jennings illuminates the relationship between indigenous and French colonial therapeutic knowledge as well as the ultimate failure of the spas to make colonialism physically or morally safe for the French.

Eric T. Jennings is Associate Professor of History and a member of Victoria College at the University of Toronto. He is the author of *Vichy in the Tropics: Pétain’s National Revolution in Madagascar, Guadeloupe, and Indochina, 1940–1944* and a coeditor, with Jacques Cantier, of *L’Empire colonial sous Vichy*.

Between Colonialism and Diaspora

Sikh Cultural Formations in an Imperial World

TONY BALLANTYNE

Bringing South Asian and British imperial history together with recent scholarship on transnationalism and postcolonialism, Tony Ballantyne offers a bold reevaluation of constructions of Sikh identity from the late eighteenth century through the early twenty-first. Ballantyne considers Sikh communities and experiences in Punjab, the rest of South Asia, the United Kingdom, and other parts of the world. He charts the shifting, often complex, and frequently competing visions of Sikh identity that have been produced in response to the momentous social changes wrought by colonialism and diaspora. In the process, he argues that Sikh studies must expand its scope to take into account not only how Sikhism is figured in religious and political texts but also on the battlefields of Asia and Europe, in the streets of Singapore and Southall, and in the nightclubs of New Delhi and Newcastle.

Constructing an expansive historical archive, Ballantyne draws on film, sculpture, fiction, and Internet websites as well as private papers, government records, journalism, and travel narratives. He proceeds from a critique of recent historiography on the development of Sikhism to an analysis of how Sikh identity changed over the course of the long nineteenth century, and from a reading of the contested interpretations of the life of Dalip Singh, the last Maharaja of Punjab, to an exploration of *bhangra*, a traditional form of Punjabi dance that diasporic artists have transformed into a globally popular music style. Much of *bhangra*’s recent evolution stems from encounters of the Sikh and Afro-Caribbean communities, particularly in the United Kingdom. Ballantyne contends that such cross-cultural encounters are central in defining Sikh identity both in Punjab and the diaspora.

Tony Ballantyne is Senior Lecturer in History at the University Otago in New Zealand. He is the author of *Orientalism and Race: Aryanism in the British Empire* and a coeditor of *Bodies in Contact: Rethinking Colonial Encounters in World History*, also published by Duke University Press.



Amrit and Rabindea Kaur Singh, *Wedding Jange II*. © The Singh Twins.

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In Search of the Black Panther Party

New Perspectives on a Revolutionary Movement

JAMA LAZEROW & YOHURU WILLIAMS, EDITORS

Controversy swirled around the Black Panthers from the moment the revolutionary black nationalist Party was founded in Oakland, California, in 1966. Since that time, the group that J. Edgar Hoover called “the single greatest threat to the nation’s internal security” has been celebrated and denigrated, deified and vilified. Rarely, though, has it received the sort of nuanced analysis offered in this rich interdisciplinary collection. Historians, along with scholars in the fields of political science, English, sociology, and criminal justice, examine the Panthers and revolutionary violence, radical ideology, urban politics, popular culture, and the media, as well as their present-day legacy. The essays consider the Panthers as distinctly American revolutionaries, as the products of specific local conditions, and as parts of other movements of the late 1960s and early 1970s.

One contributor evaluates the legal basis of the Panthers’ revolutionary struggle, explaining how they accessed and critiqued the language of the Constitution. Others explore the roles of individuals, looking at a one-time Panther imprisoned for a murder he did not commit, and a FBI agent who monitored the activities of the Panthers’ Oakland branch. Contributors assess the Panthers’ relations with Students for a Democratic Society, the Young Lords, the Brown Berets, and the Peace and Freedom Party. They discuss the Party’s use of revolutionary aesthetics, and they show how the Panthers manipulated and were manipulated by the media. Illuminating some of the complexities involved in placing the Panthers in historical context, this collection demonstrates that the scholarly search for the Black Panthers has only just begun.

Jama Lazerow is Professor of History at Wheelock College. He is the author of *Religion and the Working Class in Antebellum America*. **Yohuru Williams** is Associate Professor of History and Director of Black Studies at Fairfield University. He is the author of *Black Politics/White Power: Civil Rights, Black Power, and the Black Panthers in New Haven*.



Black Panther protest. Photo by Roz Payne.

Contributors

Bridgette Baldwin	Edward P. Morgan
Davarian L. Baldwin	Jeffrey O. G. Ogbar
David Barber	Roz Payne
Rod Bush	Robert O. Self
James T. Campbell	Yohuru Williams
Tim Lake	Joel Wilson
Jama Lazerow	

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Soul Power

Culture, Radicalism, and the Making of a U.S. Third World Left

CYNTHIA A. YOUNG



Charleston hospital workers on strike. Film still from *I Am Somebody* (1970).

Soul Power is a cultural history of those whom Cynthia A. Young calls “U.S. Third World Leftists,” activists of color who appropriated theories and strategies from Third World anticolonial struggles in their fight for social and economic justice in the United States during the “long 1960s.” Nearly thirty countries in Africa, Asia, and Latin America declared formal independence in the 1960s alone. Arguing that the significance of this wave of decolonization to U.S. activists has been vastly underestimated, Young describes how literature, films, ideologies, and political movements understood to have originated in the Third World were absorbed by U.S. activists of color. She shows how these transnational influences were then used to forge alliances, create new vocabularies and aesthetic forms, and describe race, class, and gender oppression in the United States in compelling terms.

Young analyzes a range of U.S. figures and organizations, examining how each deployed Third World discourse toward various cultural and political ends. She considers a trip that LeRoi Jones, Harold Cruse, and Robert F. Williams made to Cuba in 1960; traces key intellectual influences on Angela Y. Davis’s writing; and reveals the early history of the hospital workers’ 1199 union as a model of U.S. Third World activism. She investigates *Newsreel*, a late-1960s activist documentary film movement, and its successor, *Third World Newsreel*, which produced a seminal 1972 film on the Attica prison rebellion. She also considers the L.A. Rebellion, a group of African and African American artists who made films about conditions in the Watts neighborhood of Los Angeles. By demonstrating the breadth, vitality, and legacy of the work of U.S. Third World Leftists, *Soul Power* firmly establishes their crucial place in the history of twentieth-century American struggles for social change.

Cynthia A. Young is Associate Professor of English and the Director of African and African Diaspora Studies at Boston College.

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Punishment and Death

ETHAN BLUE & PATRICK TIMMONS,
SPECIAL ISSUE EDITORS

a special issue of RADICAL HISTORY REVIEW

This special issue of *Radical History Review* considers the persistence of death and suffering in the history of punishment to be part of historical legacies created by slavery and colonialism. These essays, which focus primarily on the United States, contend that the most “modern” political systems of the twenty-first century still stand behind mechanisms of violence and death in their geopolitical strategies, sanctioning military use of torture and punishment, much like thoroughly repressive regimes, to incapacitate their enemies and even their own citizens. The issue further argues that the infliction of pain, suffering, and untimely death through punishment is foundational, rather than exceptional, to modern state power.



The Negro convict, More, showered to Death (1858). Picture collection, The Branch Libraries, The New York Public Library, Astor, Lenox and Tilden Foundations.

The issue’s contributors—comprising both academics and activists—examine the practices of punishment and death imposed upon citizens, particularly through penal systems. One contributor exposes how the indignation and outrage many Americans expressed toward the military torture at Abu Ghraib does not extend to similar instances of torture (beatings, “shower-baths,” sexual abuse, etc.) against inmates of color within the U.S. prison system. Another contributor reflects on the unexpected but effective alliance between anti-prison activists and the environmental justice movement in

California, which worked to stop the massive prison-building boom of the late twentieth and early twenty-first centuries. Bringing a longer sweep of Western colonialism into view, another essay reveals the racial prejudices within disciplinary processes of Puerto Rico that lingered even after the island’s emancipation from the Spanish American empire, leading to unequal distribution of punishment on both colonial and domestic subject populations.

Ethan Blue is Lecturer in American History at the University of Western Australia. **Patrick Timmons** is Assistant Professor of Latin American History at Augusta State University.

Contributors

Ethan Blue	Heather Jane McCarty
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Helena Cobban	Kelvin Santiago-Valles
Craig Gilmore	Carolyn Strange
Alan Gómez	Patrick Timmons

The New Women’s Labor History

EILEEN BORIS, SPECIAL ISSUE EDITOR

LEON FINK, JULIE GREENE, JOAN SANGSTER &
MERCEDES STEEDMAN, SPECIAL ISSUE COEDITORS

a special issue of LABOR



Hop Pickers on the Snoqualmie Hop Ranch, 1895. Courtesy of the Museum of History and Industry, Seattle.

“The New Women’s Labor History,” a special issue of *Labor: Studies in Working-Class History of the Americas*, offers the newest scholarship in the field of women’s labor history. The product of a spirited international conference on women’s labor history held at the University of Toronto in 2005, the issue suggests new directions for labor history—ones that address the study of gendered bodies at the intersections of politics of class, race, and citizenship.

Contributors to this issue include some of the field’s most respected senior scholars, as well as younger ones who represent the future of the field. The issue includes a “keynote” theoretical essay on the intersections of class, gender, and consumerism by renowned labor historian Alice Kessler-Harris. Another essay highlights the effects of work on laboring female bodies and promotes women’s work in both rural and service industries. Other essays include both new and reinterpreted topics, addressing indigenous women’s labors; flight attendant unionism; the relationship among gender, class, and illness; the gendered meaning of disability in a working-class community; and the origins of the civil rights movement in African American women’s job struggles during World War II.

Eileen Boris is Hull Professor of Women’s Studies at the University of California, Santa Barbara. **Leon Fink** is Distinguished Professor of History and Director of the Graduate Concentration in the History of Work, Race, and Gender in the Urban World at the University of Illinois at Chicago. **Julie Greene** is Professor of History at the University of Colorado at Boulder. **Joan Sangster** is Professor of History and Director of the Frost Centre at Trent University. **Mercedes Steedman** is Professor of Sociology at Laurentian University.

Contributors

Kathleen Barry	Laurie Green
Eileen Boris	Esyllt Jones
Courtney Davis	Alice Kessler-Harris
Nancy Forestell	Paige Raibmon

Paper Families

Identity, Immigration Administration,
and Chinese Exclusion

ESTELLE T. LAU



Worshippers in the Chinese Methodist Chapel, San Francisco, 1875.

The Chinese Exclusion Act of 1882 marked the beginning of restrictive U.S. immigration policy and made the Chinese the first immigrant group officially excluded from the United States. In *Paper Families*, Estelle T. Lau examines the history of Chinese exclusion,

demonstrating how it affected Chinese American communities and the development of U.S. immigration policies and practices. Through the enforcement of the Exclusion Act and subsequent legislation, the U.S. immigration service developed new forms of record keeping and identification practices that later became a standardized part of the process regulating entry into the United States. In order to bypass these restrictions, Chinese Americans took advantage of the system's loophole: children of U.S. citizens were granted automatic eligibility for immigration. The result was an elaborate system of "paper families," in which Chinese Americans pretended that individuals brought from China were their children. This subterfuge necessitated the creation of "crib sheets" outlining genealogies and providing village maps and other essential information that could be used during administrative processing and INS investigations.

Drawing on immigration case files, legislative materials, and transcripts of interviews and court proceedings, Lau reveals immigration as an interactive process. Chinese immigrants and their U.S. families were subject to regulation and surveillance, but they also manipulated and thwarted those regulations, forcing the U.S. government to adapt its practices and policies. Lau points out that the Exclusion Acts and the pseudo-familial structures that emerged in response to them have had lasting effects on Chinese American identity. She concludes with a look at exclusion's legacy, including the Confession Program of the 1960s that coerced people into divulging the names of paper family members and efforts made by Chinese American communities to recover their lost family histories.

Estelle T. Lau is a practicing attorney. She has a doctorate in sociology from the University of Chicago and a law degree from Harvard University.

POLITICS, HISTORY, AND CULTURE

A Series Edited by Julia Adams and George Steinmetz

Unruly Immigrants

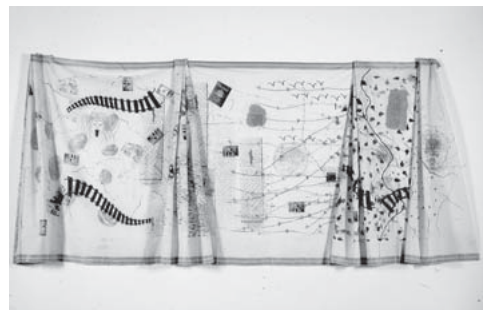
Rights, Activism, and Transnational South Asian
Politics in the United States

MONISHA DAS GUPTA

In *Unruly Immigrants*, Monisha Das Gupta explores the innovative strategies that South Asian feminist, queer, and labor organizations in the United States have developed to assert claims to rights—such as fair wages or protection from violence—for immigrants without the privileges or security of citizenship. Since the 1980s, many South Asian immigrants have found the India-centered, "model minority" politics of previous generations inadequate to the challenges presented by problems such as violence against women, homophobia, racism, and poverty. Thus they have developed new models of immigrant advocacy. They have sought rights that are mobile rather than rooted in national membership; they have advanced their claims as migrants rather than as citizens-to-be. Creating social justice organizations, they have inventively constructed a transnational complex of rights by drawing on local, national, and international laws to seek entitlements for their constituencies.

Das Gupta offers an ethnography of seven South Asian organizations in the northeastern United States, looking at how these groups developed, how they envisioned their politics, and the conflicts that emerged within the groups over questions of sexual, class, and political identities. She explores the ways that women's organizations defined and responded to questions of domestic violence as they related to women's immigration status, the construction of a transnational South Asian queer identity and culture by people who found themselves marginalized by both mainstream South Asian and queer communities in the United States, and the efforts of labor groups who sought economic justice for taxi drivers and domestic workers by confronting local policies that exploited cheap immigrant labor. Creatively responding to the shortcomings of the state, their communities, and the larger social movements of which they are a part, these groups challenge the assumption that citizenship must necessarily be the basis of rights claims.

Monisha Das Gupta is Assistant Professor of Ethnic Studies and Women's Studies at the University of Hawai'i.



Riti Sachdeva, *Kahan se Kahan Thuk/Migration in 6 Meters* (screen printing on sari). Courtesy of the artist.

ASIAN AMERICAN STUDIES/LEGAL HISTORY

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Crossing Waters, Crossing Worlds

The African Diaspora in Indian Country

TIYA MILES & SHARON PATRICIA HOLLAND, EDITORS

Crossing Waters, Crossing Worlds explores the critically neglected intersection of Native and African American cultures. This interdisciplinary collection combines historical studies of the complex relations between blacks and Indians in Native communities with considerations and examples of various forms of cultural expression that have emerged from their intertwined histories. The eighteen contributors include scholars of African American and Native American studies, English, history, anthropology, law, and performance studies, as well as fiction writers, poets, and a visual artist.



Radmilla Cody, Miss Navajo Nation 1997-98, with her grandmother, 2000. Photo by Benny Miles.

Essays range from a close reading of the 1838 memoirs of a black and Native freewoman to an analysis of how Afro-Native intermarriage has impacted the identities and federal government classifications of certain New England Indian tribes. One contributor explores the aftermath of

black slavery in the Choctaw and Chickasaw nations, highlighting issues of culture and citizenship. Another scrutinizes the controversy that followed the 1998 selection of a Miss Navajo who had an African American father. An historian examines the status of Afro-Indians in colonial Mexico, and an ethnographer reflects on oral histories gathered from Afro-Choctaws. *Crossing Waters, Crossing Worlds* includes evocative readings of several of Toni Morrison's novels, interpretations of plays by African American and First Nations playwrights, an original short story by Roberta Hill, and an interview with the Creek poet and musician Joy Harjo. The Native American scholar Robert Warrior develops a theoretical model for comparative work through an analysis of black and Native intellectual production. In his afterword, he reflects on the importance of the critical project advanced by this volume.

Tiya Miles is Assistant Professor of American Culture, Afroamerican Studies, and Native American Studies at the University of Michigan. She is the author of *Ties that Bind: The Story of an Afro-Cherokee Family in Slavery and Freedom*. **Sharon Patricia Holland** is Associate Professor of African American Studies and English at the University of Illinois, Chicago. She is the author of *Raising the Dead: Readings of Death and (Black) Subjectivity*, also published by Duke University Press.

Contributors

Jennifer D. Brody	ku'ualoha ho'omawanui	Tiya Miles
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Robert Keith Collins	Barbara Krauthamer	Wendy S. Walters
Roberta J. Hill	Tiffany M. McKinney	Robert Warrior
Sharon Patricia Holland	Melinda Micco	

Cradle of Liberty

Race, the Child, and National Belonging
from Thomas Jefferson to W. E. B. Du Bois

CAROLINE F. LEVANDER



Walt Whitman with children. Courtesy of Library of Congress Prints and Photographs Division.

Throughout American literature, the figure of the child is often represented in opposition to the adult. In *Cradle of Liberty* Caroline F. Levander proposes that this opposition is crucial to American political thought and the literary cultures that surround and help produce it. Levander argues that from the

late eighteenth century through the early twentieth, American literary and political texts did more than include child subjects: they depended on them to represent, naturalize, and, at times, attempt to reconfigure the ground rules of U.S. national belonging. She demonstrates how, as the modern nation-state and the modern concept of the child (as someone fundamentally different from the adult) emerged in tandem from the late-eighteenth century forward, the child and the nation-state became intertwined. The child came to represent nationalism, nation-building, and the intrinsic connection between nationalism and race that was instrumental in creating a culture of white supremacy in the United States.

Reading texts by John Adams, Thomas Paine, Harriet Beecher Stowe, Augusta J. Evans, Mark Twain, Pauline Hopkins, William James, W. E. B. Du Bois, José Martí, and others, Levander traces the child as it figures in writing about several defining events for the United States. Among these are the Revolutionary War, the U.S.–Mexican War, the Civil War, and the U.S. expulsion of Spain from the Caribbean and Cuba. She charts how the child crystallized the concept of self—a self who could affiliate with the nation—in the early national period, and then follows the child through the rise of a school of American psychology and the period of imperialism. Demonstrating that textual representations of the child have been a potent force in shaping public opinion about race, slavery, exceptionalism, and imperialism, *Cradle of Liberty* shows how a powerful racial logic pervades structures of liberal democracy in the United States.

Caroline F. Levander is Associate Professor of English and Director of the Center for the Study of Cultures at Rice University. She is the author of *Voices of the Nation: Women and Public Speech in Nineteenth-Century American Literature and Culture* and a coeditor of *The American Child: A Cultural Studies Reader*.

NEW AMERICANISTS

A Series Edited by Donald E. Pease

Never Say I

Sexuality and the First Person
in Colette, Gide, and Proust

MICHAEL LUCEY

Never Say I reveals the centrality of representations of sexuality, and particularly same-sex sexual relations, to the evolution of literary prose forms in twentieth-century France. Rethinking the social and literary innovation of literary works by Marcel Proust, André Gide, and Colette, Michael Lucey considers these writers' production of a first-person voice in which matters related to same-sex sexuality could be spoken of. He shows how their writings and careers took on political and social import in part through the contribution they made to the representation of social groups that were only slowly coming to be publicly recognized. Proust, Gide, and Colette helped create—and also sometimes themselves embodied and enacted—persons and characters, points of view, and narrative practices from which to speak and write *about* people attracted to those of the same sex, or *for* them, or *as* them.

Considering novels along with journalism, theatrical performances, correspondence, and face-to-face encounters, Lucey focuses on the interlocking social and formal dimensions of the use of the first person. He argues for an understanding of the first person not just as a grammatical category but also as a collectively produced social artifact, demonstrating that Proust's, Gide's, and Colette's use of the first-person involved a social process of assuming the authority to speak about certain issues, or on behalf of certain people. Lucey reveals the three writers as both practitioners and theorists of the first-person; he traces how, when they figured themselves or another first person in certain statements regarding same-sex identity, they self-consciously called attention to the creative effort involved in doing so.

Michael Lucey is Professor of French and Comparative Literature and Chair of the Department of French at the University of California, Berkeley. He is the author of *The Misfit of the Family: Balzac and the Social Forms of Sexuality* and translator of Didier Eribon's *Insult and the Making of the Gay Self*, both also published by Duke University Press.

SERIES Q

A Series Edited by Michèle Aina Barale, Jonathan Goldberg, Michael Moon, and Eve Kosofsky Sedgwick



Illustration from the French journal *Fantasio*, circa 1908.

Working Fictions

A Genealogy of the Victorian Novel

CAROLYN LESJAK

Working Fictions takes as its point of departure the common and painful truth that the vast majority of human beings toil for a wage and rarely for their own enjoyment or satisfaction. In this striking reconceptualization of Victorian literary history, Carolyn Lesjak interrogates the relationship between labor and pleasure, two concepts that she argues were central to the Victorian imagination and the literary output of the era. Through the creation of a new genealogy of the “labor novel,” Lesjak challenges the prevailing assumption about the portrayal of work in Victorian fiction, namely that it disappears with the fall from prominence of the industrial novel. She proposes that the “problematic of labor” persists throughout the nineteenth century and continues to animate texts as diverse as Elizabeth Gaskell's *Mary Barton*, George Eliot's *Felix Holt* and *Daniel Deronda*, Charles Dickens's *Great Expectations*, and the essayistic and literary work of William Morris and Oscar Wilde.

Lesjak demonstrates how the ideological work of the literature of the Victorian era, the “golden age of the novel,” revolved around separating the domains of labor and pleasure and emphasizing the latter as the proper realm of literary representation. She reveals how the utopian works of Morris and Wilde grapple with this divide and attempt to imagine new relationships between work and pleasure, relationships that might enable a future in which work is not the antithesis of pleasure. In *Working Fictions*, Lesjak argues for the contemporary relevance of the “labor novel,” suggesting that within its pages lie resources with which to confront the gulf between work and pleasure that continues to characterize our world today.

Carolyn Lesjak is Associate Professor of English at Swarthmore College.

POST-CONTEMPORARY INTERVENTIONS

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The Transformation of Chinese Socialism

LIN CHUN



Hollandse Hoogte/Co de Kruyff.

In this significant contribution to both political theory and China studies, Lin Chun provides a critical assessment of the scope and limits of socialist experiments in China, analyzing their development since the victory of the Chinese communist revolution in 1949 and reflecting on the country's likely paths into the future. Lin suggests that China's twentieth-century trajectory be grasped in terms of the collective search by its people for a modern alternative to colonial modernity, bureaucratic socialism, and capitalist subordination. Evaluating contending interpretations of the formation and transformation of Chinese socialism in the contemporary conditions of global capitalism, Lin argues that the post-Mao reform model must be remade.

Lin Chun teaches comparative politics at the London School of Economics and Political Science. She is the editor of the three-volume collection *China* and the author of *The British New Left*.

"With quite exceptional historical and theoretical insight, Lin Chun examines what remains of the Chinese Revolution's socialist legacy and explores the prospects for the rebirth of a new kind of Chinese socialism in the People's Republic. This very original and thought-provoking study is essential reading for those concerned about the future of China and the fate of socialism in the age of capitalist globalization."—**MAURICE MEISNER**, author of *Mao's China and After: A History of the People's Republic*

"*The Transformation of Chinese Socialism* is a visionary and critical reorientation for social theory. It is a great reminder of what the stakes are just now and why socialism, far from being defunct, has as much to offer governance theories and policy planners as it always has."—**TANI E. BARLOW**, author of *The Question of Women in Chinese Feminism*

Writing Taiwan

A New Literary History

DAVID DER-WEI WANG & CARLOS ROJAS, EDITORS

Writing Taiwan is the first volume in English to examine the entire span of modern Taiwan literature, from the first decades of the twentieth century to the present. In this collection, leading literary scholars based in Taiwan and the United States examine prominent Taiwan authors and works in genres including poetry, travel writing, and realist, modernist, and postmodern fiction. The diversity of Taiwan literature is signaled by the range of authors treated, including Yang Chichang, who studied Japanese literature in Tokyo in the early 1930s and did all of his own poetic and fictional writing in Japanese; Li Yongping, an ethnic Chinese born in Malaysia and educated in Taiwan and the United States; and Liu Daren, who was born in mainland China and effectively exiled from Taiwan in the 1970s on account of his political activism.

Because the island of Taiwan spent the first half of the century as a colony of Japan and the second half in an umbilical relationship to China, its literature challenges basic assumptions about what constitutes a "national literature." Several contributors directly address the methodological and epistemological issues involved in writing about "Taiwan literature." Other contributors consider the cultural and political grounds from which specific genres and literary movements emerged. Still others engage with themes of history and memory in Taiwan literature and with tropes of spatiality, looking at representations of boundaries as well as boundary-crossing global flows of commodities and capital. Like Taiwan's history, modern Taiwan literature is rife with conflicting legacies and impulses. *Writing Taiwan* reveals a sense of its richness and diversity to English-language readers.

David Der-wei Wang is Edward C. Henderson Professor of Chinese Literature at Harvard University. He is the author of numerous books, including *The Monster That Is History: History, Violence, and Fictional Writing in Twentieth-Century China*. **Carlos Rojas** is Assistant Professor of Modern Chinese Literature at the University of Florida.

ASIA-PACIFIC

A Series Edited by Rey Chow, H. D. Harootunian, and Masao Miyoshi

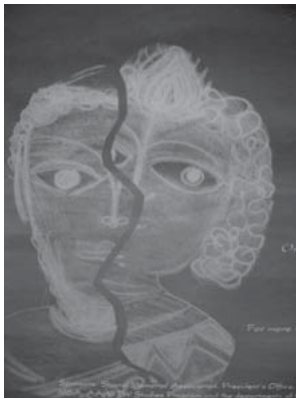
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	Fenghuang Ying

The Crisis of Secularism in India

ANURADHA DINGWANEY NEEDHAM &
RAJESWARI SUNDER RAJAN, EDITORS

While secularism has been integral to India's democracy for more than fifty years, its uses and limits are now being debated anew. Signs of a crisis in the relations between state, society, and religion include the violence directed against Muslims in Gujarat in 2002 and the precarious situation of India's minority religious groups more broadly; the existence of personal laws that vary by religious community; the affiliation of political parties with fundamentalist religious organizations; and the rallying of a significant proportion of the diasporic Hindu community behind a resurgent nationalist Hinduism. There is a broad consensus that a crisis of secularism exists, but whether the state can resolve conflicts and ease tensions or whether it is itself part of the problem is a matter of vigorous political and intellectual debate. In this timely, nuanced collection, twenty Indian intellectuals assess the contradictory ideals, policies, and practices of secularism in India.



Art by Lokkhi Sen.

Scholars of history, anthropology, religion, politics, law, philosophy, and media studies take on a broad range of concerns. Some consider the history of secularism in India; others explore theoretical issues such as the relationship between secularism and democracy or the shortcomings of the categories "majority" and "minority." Contributors examine how the debates about secularism play out in schools, the media, and the popular cinema. And they address two of the most politically charged sites of crisis: personal law and the right to practice and encourage religious conversion. Together the essays inject insightful analysis into the fraught controversy about the shortcomings and uncertain future of secularism.

Anuradha Dingwaney Needham is Donald R. Longman Professor of English at Oberlin College. She is the author of *Using the Master's Tools: Resistance and the Literature of the African and South Asian Diasporas*.

Rajeswari Sunder Rajan is a Reader in English and Professorial Fellow at Wolfson College, University of Oxford. Her books include *The Scandal of the State: Women, Law, and Citizenship in Postcolonial India*, also published by Duke University Press.

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Mobilizing India

Women, Music, and Migration
Between India and Trinidad
TEJASWINI NIRANJANA



Performer at the International Soca Monarch 2004, in Trinidad and Tobago.

Descendants of indentured laborers brought from India to the Caribbean between 1845 and 1917 comprise more than forty percent of Trinidad's population. While many Indo-Trinidadians identify themselves as Indian, what "Indian" signifies—about nationalism, gender, culture, caste, race, and religion—in the

Caribbean is different from what it means on the subcontinent. Yet the ways that "Indianness" is conceived of and performed in India and in Trinidad have historically been, and remain, intimately related. Offering a path-breaking analysis of how ideas of Indian identity negotiated within the Indian diaspora in Trinidad affect cultural identities "back home," Tejaswini Niranjana models a necessary project: comparative research across the global South, scholarship which decenters the "first world" West as the referent against which postcolonial subjects understand themselves and are understood by others.

Niranjana draws on nineteenth-century travel narratives; anthropological and historical studies of Trinidad; and the lyrics, performance, and reception of chutney-soca and calypso songs as well as Hindi film music to argue that perceptions of Indian female sexuality in Trinidad have long been central to the formation and disruption of dominant narratives of nationhood, modernity, and normative sexuality in India. She illuminates debates about "the woman question" as they played out in the early-twentieth-century campaign against indentured servitude in the tropics. In so doing, she reveals India's disavowal of the indentured woman—seen to be rendered morally depraved by her forced labor in Trinidad—as central to its own anticolonial struggle. Turning to the present, Niranjana looks to Trinidad's most dynamic site of cultural negotiation: popular music. She describes how contested ideas of Indian femininity are staged by contemporary Trinidadian musicians—male and female, of both Indian and African descent—in genres ranging from new hybrids like chutney-soca to the older but still vibrant music of Afro-Caribbean calypso.

Tejaswini Niranjana is a Senior Fellow at the Centre for the Study of Culture and Society in Bangalore, India. She is the author of *Siting Translation: History, Post-Structuralism, and the Colonial Context* and a coeditor of *Interrogating Modernity: Culture and Colonialism in India*.

SOUTH ASIAN STUDIES/WOMEN'S STUDIES

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Liberalism without Democracy

Nationhood and Citizenship in Egypt, 1922–1936

ABDESLAM M. MAGHRAOUI

The history of Western intervention in the Middle East stretches from the late-eighteenth century to the present day. All too often, the Western rationale for invading and occupying a country to liberate its people has produced new forms of domination that have hindered rather than encouraged the emergence of democratic politics. Abdeslam M. Maghraoui advances understanding of this problematic dynamic through an analysis of efforts to achieve liberal reform in Egypt following its independence from Great Britain in 1922.

In the 1920s and 1930s, Egypt's reformers equated liberal notions of nationhood and citizenship with European civilization and culture. As Maghraoui demonstrates, in their efforts to achieve liberalization, they sought to align Egypt with the West and to dissociate it from the Arab and Islamic worlds. Egypt's professionals and leading cultural figures attempted to replace the fez with European-style hats; they discouraged literary critics from studying Arabic poetry, claiming it was alien to Egyptian culture. Why did they feel compelled to degrade local cultures in order to accommodate liberal principles?

Drawing on the thought of Lacan, Fanon, Said, and Bhabha, as well as contemporary political theory, Maghraoui points to liberalism's inherent contradiction: its simultaneous commitments to individual liberty and colonial conquest. He argues that when Egypt's reformers embraced the language of liberalism as their own, they adopted social prejudices built into that language. Efforts to achieve liberalization played out—and failed—within the realm of culture, not just within the political arena. Opinions expressed through newspaper articles on controversial social issues, cartoons, literary works, and other forms of cultural expression were ultimately more important to the fate of liberalism in Egypt than were questions of formal political participation and representation. *Liberalism without Democracy* demonstrates the powerful—and under appreciated—role of language and culture in defining citizenship and political community.

Abdeslam M. Maghraoui is a political scientist based in Washington, D.C. He has a doctorate in comparative politics from Princeton University.

POLITICS, HISTORY, AND CULTURE

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Nostalgia for the Modern

State Secularism and Everyday Politics in Turkey

ESRA ÖZYÜREK



Atatürk portrait on government building, Istanbul, 1998.

As the twentieth century drew to a close, the unity and authority of the secularist Turkish state was challenged by the rise of political Islam and Kurdish separatism on the one hand and by the increasing demands of the European Union, the International Monetary Fund, and the World Bank on the other. While the Turkish government had long limited Islam—the religion of the overwhelming majority of its citizens—to the private sphere, it burst into the public arena in the late 1990s, becoming part of party politics. As

religion became political, symbols of Kemalism—the official ideology of the Turkish Republic founded by Mustafa Kemal Atatürk in 1923—spread throughout the private sphere. In *Nostalgia for the Modern*, Esra Özyürek analyzes the ways that Turkish citizens began to express an attachment to—and nostalgia for—the secularist, modernist, and nationalist foundations of the Turkish Republic.

Based on her ethnographic research in Istanbul and Ankara during the late 1990s, Özyürek describes how ordinary Turkish citizens demonstrated their affiliation for Kemalism in the ways they organized their domestic space, decorated their walls, told their life stories, and interpreted political developments. She examines the recent interest in the private lives of the founding generation of the Republic, reflects on several privately organized museum exhibits about the early Republic, and considers the proliferation in homes and businesses of pictures of Atatürk, the most potent symbol of the secular Turkish state. She also explores the organization of the 1998 celebrations marking the Republic's seventy-fifth anniversary. Özyürek's insights into how state ideologies spread through private and personal realms of life have implications for all societies confronting the simultaneous rise of neoliberalism and politicized religion.

Esra Özyürek is Assistant Professor of Anthropology at the University of California, San Diego. She is the editor of *Politics of Public Memory: Production and Consumption of the Past in Turkey* (forthcoming).

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The leading text in its field, *The Government and Politics of the European Union* offers a clear and comprehensive explanation of the historical development and ongoing evolution of the European Union (EU). As in previous editions, this sixth edition presents an account and analysis of the origins of the Union, the key treaties, the main institutions and political actors, and the EU's policies and policy processes. The book, in short, explains where the EU has come from, what it now does, and how it does it.

There have been many developments within the European Union since the last edition of this volume. In May 2004, the EU increased in size from fifteen to twenty-five member states, and, in so doing, became a pan-European, rather than Western European, organization. The following month, national leaders reached agreement on the contents of the long-discussed and exhaustively negotiated Constitutional Treaty only to see the fruits of their labors rejected in 2005 by voters in France and the Netherlands. These are only the most obvious manifestations of a constantly evolving integration process addressed throughout the book. Every chapter has been extensively revised since the last edition.

The Government and Politics of the European Union also includes reflections on the conceptual and theoretical tools used to analyze the integration process and the EU, as well as on the factors likely to influence the Union's future development.

Neill Nugent is Professor of Politics and Jean Monnet Professor of European Integration at Manchester Metropolitan University. His numerous books include *European Union Enlargement*, *The European Commission*, and *At the Heart of the Union*.

Adorno and Ethics

CHRISTINA GERHARDT, SPECIAL ISSUE EDITOR

a special issue of *NEW GERMAN CRITIQUE*



Theodor W. Adorno.

Contributors

J. M. Bernstein
Detlev Claussen
Samir Gandesha
Alexander García Düttman
Christina Gerhardt
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Gerhard Richter

Because of his preoccupation with the formal aspects of music and literature, Theodor W. Adorno is often regarded as the most aesthetically oriented thinker of the Frankfurt School theorists. It is Adorno's (mis)perceived commitment to aestheticism—the study of art for art's sake and the study of art as a source of sensuous pleasure, rather than a vehicle for culturally constructed morality or meaning—that many scholars have criticized as hostile to genuine, concrete, substantive political, social, and ethical engagement with the arts.

"Adorno and Ethics"—the first issue of *New German Critique* to be published by Duke University Press—takes issue with Adorno's critics. These essays reconsider Adorno's unique brand of aestheticism, revealing a "politics of aestheticism" and exploring the political and ethical dimensions of his writings. One contributor links the ethical turn taken in Adorno criticism with related developments in American poetry and poetics. Another examines Adorno's aphorism "Gold Assay" for the ways in which it anticipates one of his seminal works, *The Jargon of Authenticity*. Focusing on Auschwitz and the testimony of its survivors, one contributor explores the impact of the Holocaust on modern philosophy and reason, a relationship that he argues Adorno never specified. Another contributor considers the figure of the animal in the writings of Kant, Adorno, and Lévinas, exploring what it might mean to live, as Adorno suggests, as "a good animal."

Christina Gerhardt teaches in the Department of German at the University of California, Berkeley.

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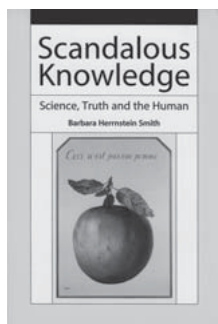
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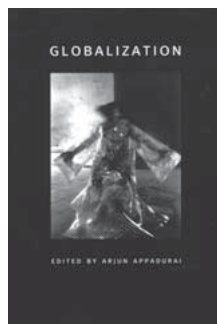
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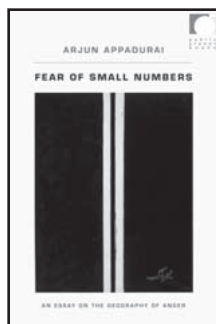
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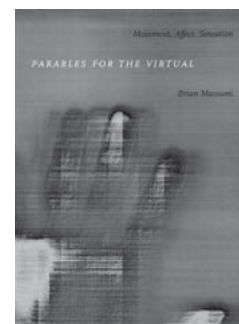
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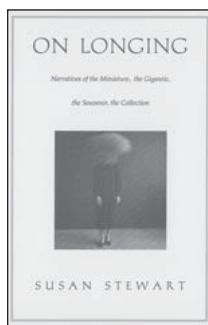
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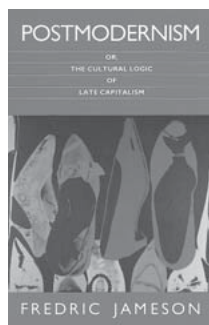
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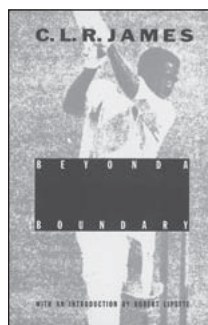
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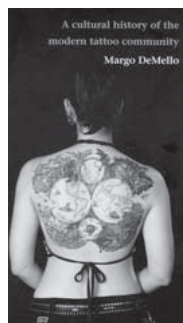
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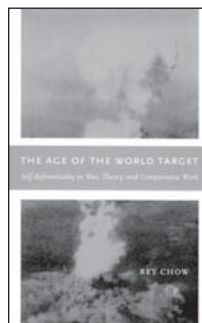
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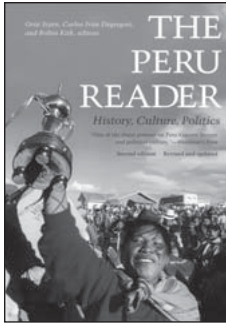


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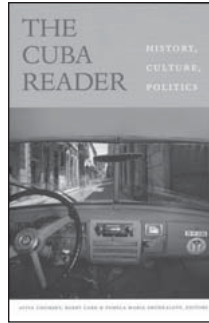
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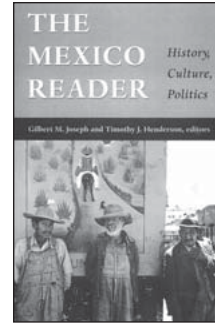
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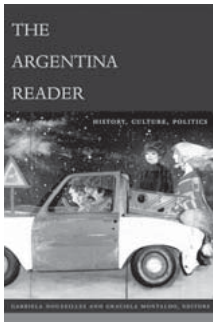
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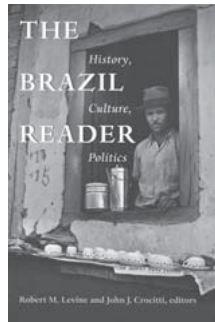
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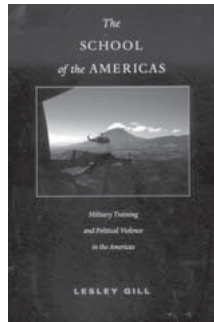
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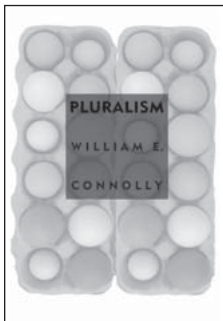


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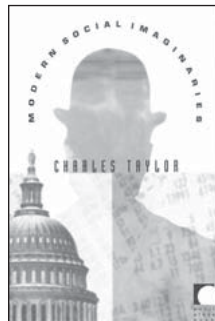


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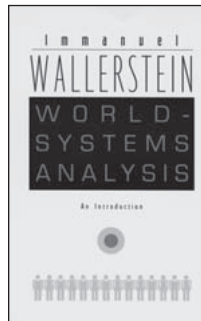
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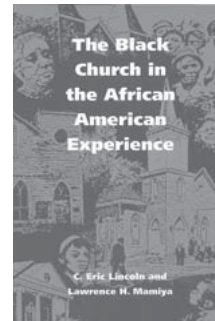
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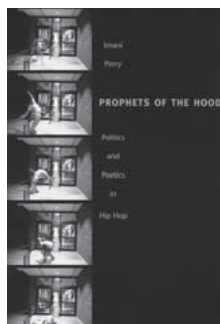
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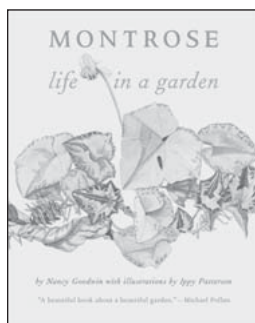


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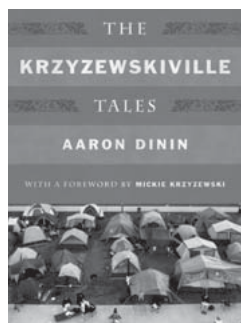
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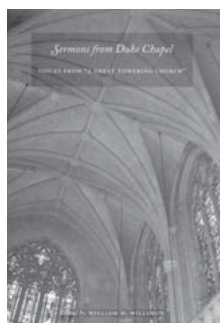
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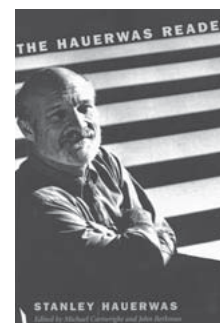


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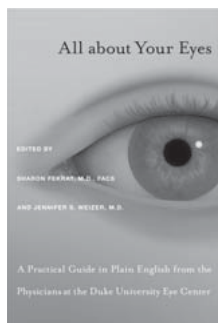


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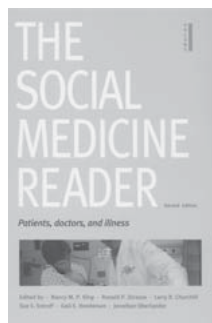


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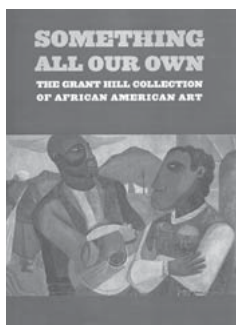
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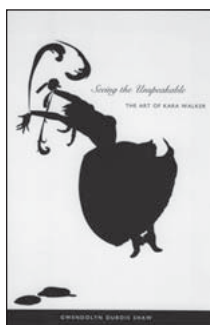
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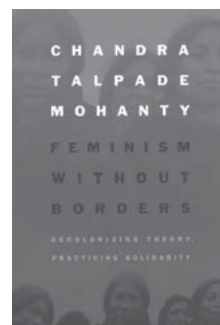
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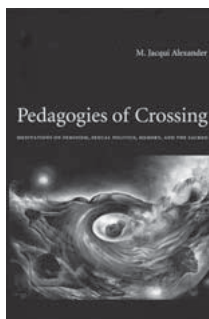
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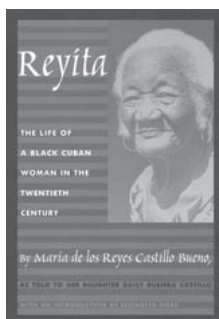
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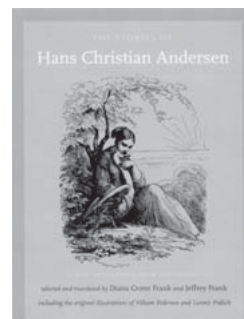
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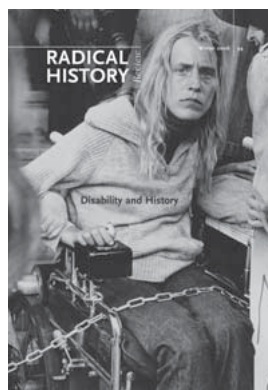
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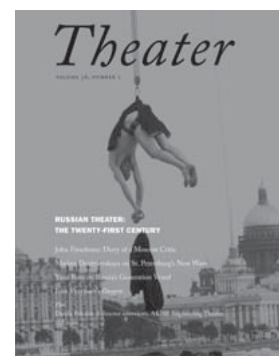
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