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SPRING

2020



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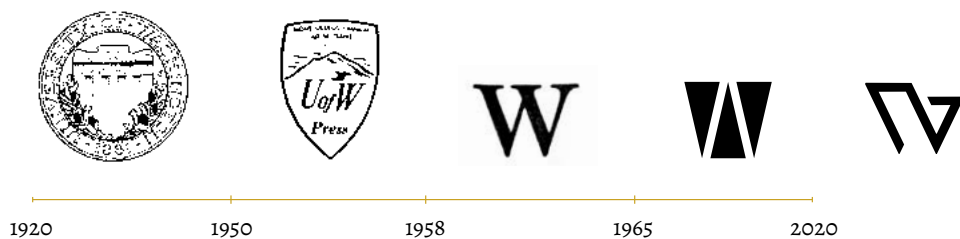


UNIVERSITY OF
WASHINGTON PRESS

UW PRESS AT 100: CELEBRATING THE TRANSFORMATIVE POWER OF BOOKS

WITH THIS CATALOG, WE ARE PLEASED TO ANNOUNCE A NEW BRAND FOR UW PRESS. 2020 marks the centennial of our imprint, an appropriate year to reposition and relaunch our brand as we move into our second century of publishing. Our new visual identity was developed by Art Director Katrina Noble, who led an in-house branding team to capture the distinctive nature of who we are as a publisher. The new mark transforms our former 1965 geometric W into a logo that expresses the dynamic form of the book itself.

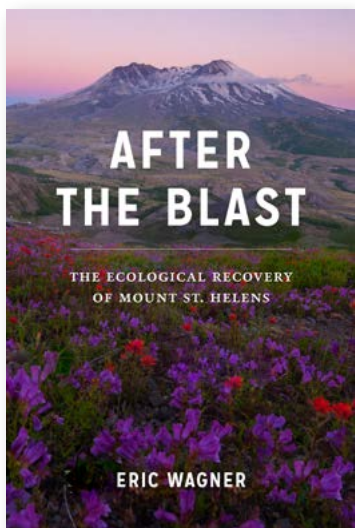
MARKS OF THE PRESS



NEW LOGO







After the Blast

The Ecological Recovery of Mount St. Helens

Eric Wagner

SURVIVAL AND RETURN IN THE FACE OF EXTRAORDINARY DESTRUCTION

NATURE AND ENVIRONMENT | PACIFIC NORTHWEST

\$29.95 / £23.99 HC / ISBN 9780295746937

\$29.95 / £23.99 EB / ISBN 9780295746944

ON MAY 18, 1980, PEOPLE ALL OVER THE WORLD WATCHED WITH awe and horror as Mount St. Helens erupted. Fifty-seven people were killed and hundreds of square miles of what had been lush forests and wild rivers were to all appearances destroyed.

Ecologists thought they would have to wait years, or even decades, for life to return to the mountain, but when forest scientist Jerry Franklin helicoptered into the blast area a couple of weeks after the eruption, he found small plants bursting through the ash and animals skittering over the ground. Stunned, he realized he and his colleagues had been thinking of the volcano in completely the wrong way. Rather than being a dead zone, the mountain was very much alive.

Mount St. Helens has been surprising ecologists ever since, and in *After the Blast* Eric Wagner takes readers on a fascinating journey through the blast area and beyond. From fireweed to elk, the plants and animals Franklin saw would not just change how ecologists approached the eruption and its landscape, but also prompt them to think in new ways about how life responds in the face of seemingly total devastation.

Eric Wagner earned a PhD in biology from the University of Washington, writes regularly about animals and the environment, and is author of *Penguins in the Desert* and coauthor of *Once and Future River: Reclaiming the Duwamish*. He climbs Mount St. Helens annually.

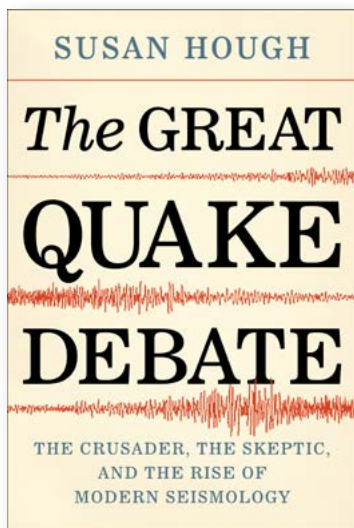
“Thoroughly reported and gracefully written—this account of scientists doing fascinating research on the ecology of Mount St. Helens is pretty much perfect.”

—STEVE OLSON, author of *Eruption: The Untold Story of Mount St. Helens*

A RUTH KIRK BOOK

APRIL

248 pp., 24 color illus., 1 b&w illus.,
1 map, 6 x 9 in.



The Great Quake Debate

The Crusader, the Skeptic, and the Rise of Modern Seismology

Susan Hough

THE STORY OF AN EPIC CLASH OVER CALIFORNIA'S EARTHQUAKE FUTURE

NATURE AND ENVIRONMENT | SCIENCE AND TECHNOLOGY STUDIES | US HISTORY

\$29.95 / £23.99 HC / ISBN 9780295747361

\$29.95 / £23.99 EB / ISBN 9780295747378

IN THE FIRST HALF OF THE TWENTIETH CENTURY, WHEN SEISMOLOGY was still in its infancy, renowned geologist Bailey Willis faced off with fellow high-profile scientist Robert T. Hill in a debate with life-or-death consequences for the millions of people migrating west. Their conflict centered on a crucial question: Is southern California earthquake country?

These entwined biographies of Hill and Willis offer a lively, accessible account of the ways that politics and financial interests influenced the development of earthquake science. During this period of debate, severe quakes in Santa Barbara (1925) and Long Beach (1933) caused scores of deaths and a significant amount of damage, offering turning points for scientific knowledge and mainstreaming the idea of earthquake safety.

The Great Quake Debate sheds light on enduring questions surrounding the environmental hazards of our dynamic planet. What challenges face scientists bearing bad news in the public arena? How do we balance risk and the need to sustain communities and cities? And how well has California come to grips with its many faults?

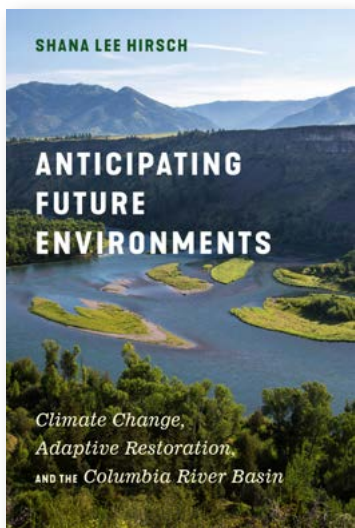
Susan Hough is a research seismologist in Pasadena, California. Her popular-science books include *Earthshaking Science: What We Know (and Don't Know) about Earthquakes* and *Richter's Scale: Measure of an Earthquake, Measure of a Man*.

"A delightful, timely glimpse into a . . . fascinating debate among earthquake scientists regarding the seismic threat to southern California."—ALEXANDRA WITZE, coauthor of *Island on Fire: The Extraordinary Story of a Forgotten Volcano That Changed the World*

"A window into a formative time in earthquake seismology, extraordinarily well-researched and full of personal details."—MARCIA BJORNERUD, author of *Timefulness: How Thinking Like a Geologist Can Help Save the World*

JULY

248 pp., 19 b&w illus., 3 maps, 6 x 9 in.



Anticipating Future Environments

Climate Change, Adaptive Restoration, and the Columbia River Basin

Shana Lee Hirsch

WHAT CLIMATE CHANGE MEANS FOR THE
FUTURE OF ECOLOGICAL RESTORATION

ENVIRONMENTAL STUDIES | PACIFIC NORTHWEST

\$30.00s / £23.99 PB / ISBN 9780295747293

\$30.00s / £23.99 EB / ISBN 9780295747484

\$95.00x / £79.00 HC / ISBN 9780295747491

DROUGHT. WILDFIRE. EXTREME FLOODING. HOW DOES CLIMATE change affect the daily work of scientists? Ecological restoration is often premised on the idea of returning a region to an earlier, healthier state. Yet the effects of climate change undercut that premise and challenge the ways scientists can work, destabilizing the idea of “normalcy” and revealing the politics that shape what scientists can do. How can the practice of ecological restoration shift to anticipate an increasingly dynamic future? And how does a scientific field itself adapt to climate change?

Restoration efforts in the Columbia River Basin—a vast and diverse landscape experiencing warming waters, less snowpack, and greater fluctuations in precipitation—may offer answers to some of these questions. Shana Hirsch tells the story of restoration science in the basin, surveying its past and detailing the work of today’s salmon habitat restoration efforts. Her analysis offers critical insight into scientific practices, emerging approaches and ways of thinking, the incorporation of future climate change scenarios into planning, and the ultimate transformation—or adaptation—of the science of ecological restoration. For scientists and environmental managers around the globe, *Anticipating Future Environments* will shed light on how to more effectively work with climate change.

“An engaging and accessible analysis that should be of interest not just to restoration ecologists, but to all environmental scientists seeking to respond to our climate emergency.”

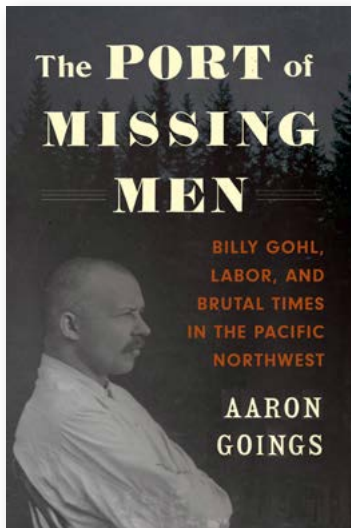
—STEPHEN BOCKING, Trent University

“An important early intervention in our understanding of how climate change affects restoration practice and environmental management globally.” —REBECCA LAVE, Indiana University

Shana Lee Hirsch is a research scientist in the Department of Human Centered Design and Engineering at the University of Washington.

JULY

208 pp., 1 map, 6 x 9 in.



The Port of Missing Men

Billy Gohl, Labor, and Brutal Times in the Pacific Northwest

Aaron Goings

A COMPELLING BIOGRAPHY OF THE GHOUL OF GRAYS HARBOR

PACIFIC NORTHWEST: HISTORY | BIOGRAPHY

\$29.95 / £23.99 HC / ISBN 9780295747415

\$29.95 / £23.99 EB / ISBN 9780295747422

IN THE EARLY TWENTIETH CENTURY SO MANY DEAD BODIES surfaced in the rivers around Aberdeen, Washington, that they were nicknamed the “floater fleet.” When Billy Gohl (1873–1927), a powerful union official, was arrested for murder, local newspapers were quick to suggest that he was responsible for many of those deaths, perhaps even dozens—thus launching the legend of the Ghoul of Grays Harbor.

More than a true-crime tale, *The Port of Missing Men* sheds light on the lives of the workers who died tragically, illuminating the dehumanizing treatment of sailors and lumber workers and the heated clashes between pro- and anti-union forces. Goings investigates the creation of the myth, exploring how so many people were willing to believe such extraordinary stories about Gohl. He shares the story of a charismatic labor leader—the one man who could shut down the highly profitable Grays Harbor lumber trade—and provides an equally intriguing analysis of the human costs of the Pacific Northwest’s early extraction economy.

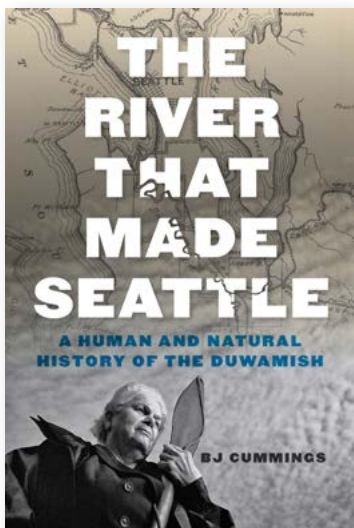
Aaron Goings is associate professor of history and chair of the History and Political Science Department at Saint Martin’s University. He is coauthor of *The Red Coast: Radicalism and Anti-radicalism in Southwest Washington* and *Community in Conflict: A Working-Class History of the 1913–14 Michigan Copper Strike and the Italian Hall Tragedy*.

“Aaron Goings has done a fantastic job of taking a famous local legend about a mass murderer and grounding it in the true story of labor violence and strikebreaking of the era, a period when workers struggled to stay alive each and every day. Goings has masterfully combined narrative and academic history to produce a compelling, smart, and fun book.”

—ERIK LOOMIS, author of *A History of America in Ten Strikes*

JULY

240 pp., 10 b&w illus., 6 x 9 in.



The River That Made Seattle

A Human and Natural History of the Duwamish

BJ Cummings

RESTORES THE RIVER TO ITS CENTRAL PLACE IN THE CITY'S HISTORY

PACIFIC NORTHWEST: HISTORY | NATURE AND ENVIRONMENT |
NATIVE AMERICAN AND INDIGENOUS STUDIES

\$29.95 / £23.99 HC / ISBN 9780295747439

\$29.95 / £23.99 EB / ISBN 9780295747446

WITH BOUNTIFUL SALMON AND FERTILE PLAINS, THE DUWAMISH River has drawn people to its shores over the centuries for trading, transport, and sustenance. Chief Se'alth and his allies fished and lived in villages here and white settlers established their first settlements nearby. Industrialists later straightened the river's natural turns and built factories on its banks, floating in raw materials and shipping out airplane parts, cement, and steel. Unfortunately, the very utility of the river has been its undoing, as decades of dumping led to the river being declared a Superfund cleanup site.

Using previously unpublished accounts by Indigenous people and settlers, BJ Cummings's compelling narrative restores the Duwamish River to its central place in Seattle and Pacific Northwest history. Writing from the perspective of environmental justice—and herself a key figure in river restoration efforts—Cummings vividly portrays the people and conflicts that shaped the region's culture and natural environment. She conducted research with members of the Duwamish Tribe, with whom she has long worked as an advocate. Cummings shares the river's story as a call for action in aligning decisions about the river and its future with values of collaboration, respect, and justice.

BJ Cummings is founder of the Duwamish River Cleanup Coalition and previously served as executive director of Sustainable Seattle. Cummings is currently manager of community engagement for the Superfund Research Program at the University of Washington.

"Tells a fine-grained story of the Duwamish River and the people who have lived alongside it. Accessible and straightforward, it offers a clear-eyed assessment of an exceedingly complicated place."—COLL THRUSH, author of *Native Seattle: Histories of the Crossing-Over Place*

"An amazing historical reflection on the Duwamish River and surrounding lands, which also addresses the pollution that affected both Natives and settlers."—CECILE A. HANSEN, chairperson of the Duwamish Tribe

JUNE

256 pp., 20 b&w illus., 6 x 9 in.

OLD STORMALONG

HALYARD SHANTY

3 Storm - a - long and a - round we'll go, Of Storm - a - long! Oh,

Storm - a - long and a - round we'll go, Storm - a - long, boys, steer - my!

- 1 Stormalong and around we'll go,
Stormalong and around we'll go,

2 If ever you go to Liverpool,
If ever you go to Liverpool,

3 To Liverpool that packet school,
To Liverpool that packet school,

4 Oh, Yankee sailors you'll see there,
With red-topped boots and short cut
hair,
- 5 There's Liverpool Pat with his tarpaulin
hat,
And 'Frisco Jim the packet rat,

6 Wake up, yer bitch, and let us in,
Wake up, yer bitch, and serve us gin.

7 Oh, I wish I was in Liverpool Town,
Them Liverpool Judies I'd wait around.

8 Oh, long Stormy-stormalong.
Oh, long Stormy-stormalong.

10

The chorus of this halyard shanty makes use of the name *Stormalong*, a word collected as early as 1830 and common to many work songs of African-American origin. These songs, including pumping and capstan shanties as well as chants used when stowing cotton, originated from the "Gulf Ports" of the southern states of America where slaves were occasionally hired to crew ships by plantation owners, and it was common for ships to sail with one watch of black seamen and one watch of white seamen. Many of the shanties from this part of the world have interchangeable lyrics, and remained popular until the last days of working under sail.

SAILOR'S DRESS

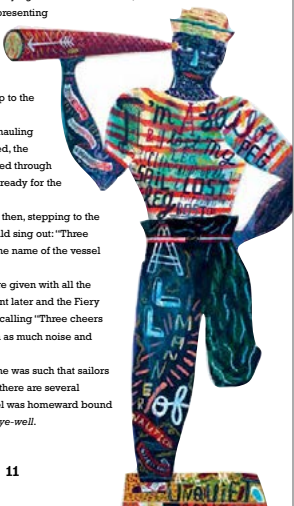
In Rex Clements 1924 book *A Gypsy of the Horn*, he gives an account of a ritual that took place on board vessels leaving South American ports, when the departure of a ship was celebrated by all the boats in port. After the youngest member of the crew had been hoisted aloft, amidst flag waving, shantying and a ration of drink, a wooden framework was constructed with lights representing the stars of the Southern Cross.

"As soon as it was dark... the homeward-bounder hoisted this structure to the foremast head, with all its lamps lit and shining brightly. It went up to the strains of *Lowlands Low*, *Old Storm-along*, or some other favourite hauling shanty. When high enough, the song ceased, the gantline (a rope for hoisting which is passed through a block) was belayed and everything was ready for the principal part of the performance.

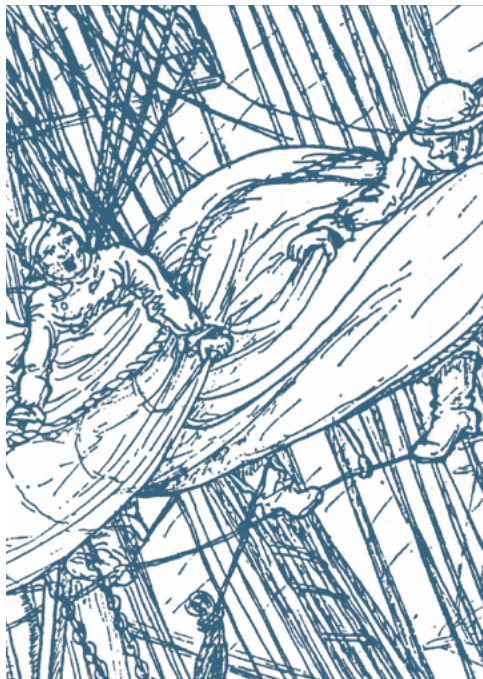
The ships bell was first rung violently; then, stepping to the rail, the loudest-voiced man on board would sing out: "Three cheers for the Fiery Cross"; or whatever the name of the vessel next alongside might be.

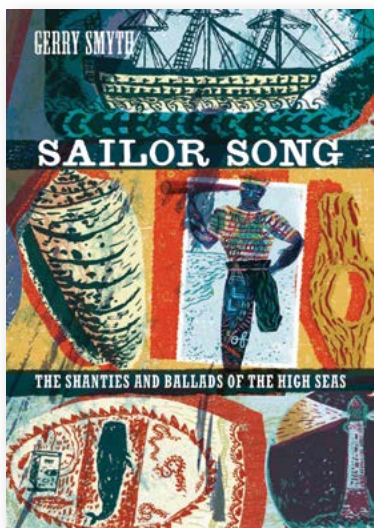
Hard upon the words three cheers were given with all the united force of the crowd's lungs. A moment later and the Fiery Cross would respond by ringing her bell, calling "Three cheers for the Arethusa, and giving the same with as much noise and volume as possible."

The excitement of setting sails for home was such that sailors developed these distinctive customs, and there are several shanties that were only sung when a vessel was homeward bound such as the Liverpool song *Goodbye, fare-ye-well*.



11





Sailor Song

The Shanties and Ballads of the High Seas

Gerry Smyth

Illustrated by Jonny Hannah

REINTRODUCES THE TRADITIONAL SEA SHANTY
FOR A NEW GENERATION

PERFORMING ARTS | HISTORY

\$19.95 / ISBN 9780295747286

PASSED DOWN IN THE ORAL TRADITION AND SUNG AS WORKING songs, sea shanties tell the compelling human stories of life on the water: hard labor, battling the elements, pining for distant loves and far-away homes. The music's rhythms are designed to galvanize the group effort of heaving, pushing, and pulling to weigh anchor, wind rope around a capstan, or set sail.

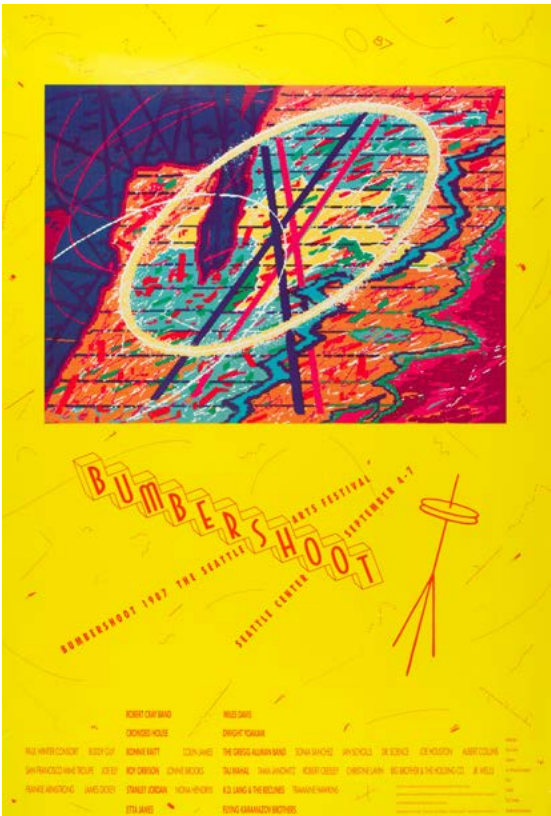
Acclaimed shanty devotee Gerry Smyth presents the background to each shanty alongside musical notation. The lyrics are elaborated upon with explanations of terminology, context including historical facts and accounts of life at sea, and the characters, both fictional and nonfictional, that appear in the songs from the great age of sail to the last days of square-rig.

Gerry Smyth is professor of English at Liverpool John Moores University. The work of illustrator and printmaker **Jonny Hannah** has been featured in *Vogue*, the *New York Times*, and the *Boston Globe* and in the publication *Greetings from Darktown*.

JUNE

160 pp., 80 color illus., 6 x 8.5 in.

NORTH AMERICAN RIGHTS ONLY





Seattle at 150

*Stories of the City through 150 Objects
from the Seattle Municipal Archives*

HistoryLink Staff, edited by Jennifer Ott

Foreword by Monica Simmons, City Clerk

Afterword by Mayor Jenny Durkan

**A MULTIFACETED ILLUSTRATED HISTORY OF THE CITY
FROM ITS INCORPORATION TO THE PRESENT DAY**

PACIFIC NORTHWEST: HISTORY

\$34.95 / ISBN 9781933245584

SEATTLE HAS PACKED A LOT OF HISTORY INTO THE 150 YEARS since its incorporation on December 2, 1869. Much of that history—the stories, the people, dialogue and debate, conflict and vision—is preserved in the Seattle Municipal Archives. The collection's documents, maps, photographs, and ephemera bear witness to the texture, color, and voices of an ever-growing and changing city.

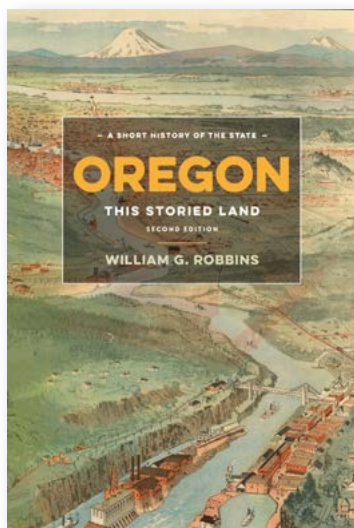
The 150 artifacts presented in this book illustrate a transformed geography, developed and redeveloped neighborhoods, and waves of city-defining immigration and emigration. They show how the city's psyche and its physical and social landscape—its aspirations—were shaped. The steady push and pull of community organizers and civic leaders, and the everyday needs of the people who call this place home, give Seattle its remarkable spirit, just as they have since its first cornerstones were pounded into place on the shores of Elliott Bay.

Jennifer Ott is an environmental historian, assistant director of HistoryLink, and author of *Olmsted in Seattle: Creating a Park System for a Modern City*; coauthor with David B. Williams of *Waterway: The Story of Seattle's Locks and Ship Canal*; and contributor of Washington state history to HistoryLink.org, *Seattle* magazine, and *Oregon Historical Quarterly*.

AVAILABLE

256 pp., 250 color illus., 10 x 9 in.

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Oregon

This Storied Land

SECOND EDITION

William G. Robbins

A CAPTIVATING ACCOUNT OF OREGON'S HISTORY
BY ONE OF THE STATE'S LEADING HISTORIANS

PACIFIC NORTHWEST | WESTERN HISTORY

\$24.95 / £19.99 PB / ISBN 9780295747248

\$24.95 / £19.99 EB / ISBN 9780295747262

\$95.00X / £79.00 HC / ISBN 9780295747255

OREGON'S LANDSCAPE BOASTS BRILLIANT WATERFALLS, TOWERING volcanoes, productive river valleys, and far-reaching high deserts. People have lived in the region for at least twelve thousand years, during which they established communities; named places; harvested fish, timber, and agricultural products; and made laws and choices that both protected and threatened the land and its inhabitants.

William G. Robbins traces the state's history of commodification and conservation, despair and hope, progress and tradition. This revised and updated edition features a new introduction and epilogue with discussion of climate change, racial disparity, immigration, and discrimination. Revealing Oregon's rich social, economic, cultural, and ecological complexities, Robbins upholds the historian's commitment to critical inquiry, approaching the state's past with both open-mindedness and a healthy dose of skepticism about the claims of Oregon's boosters.

William G. Robbins is Emeritus Distinguished Professor of History at Oregon State University. Among his books on the Pacific Northwest are *Hard Times in Paradise: Coos Bay, Oregon*, *Landscapes of Promise: The Oregon Story, 1800–1940*, and *Landscapes of Conflict: The Oregon Story, 1940–2000*.

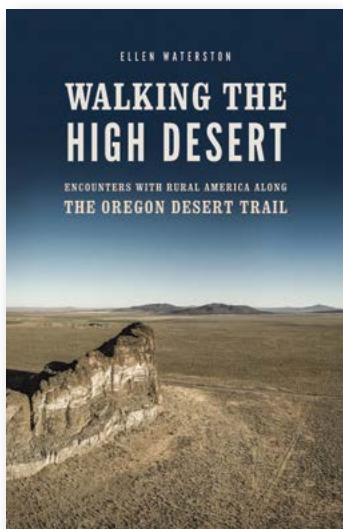
Praise for the first edition

"Oregon residents should read this book, which may take some occasional swallowing of pride, and persons from other states should also read it to learn about Oregon and to find a model that other writers might emulate."—*Oregon Historical Quarterly*

"Masterful [and] superb."—*Choice*

JUNE

256 pp., 14 b&w illus., 3 maps, 6 x 9 in.



Walking the High Desert

Encounters with Rural America along the Oregon Desert Trail

Ellen Waterston

FINDING COMMUNITY AND CONFLICT IN OREGON'S OUTBACK

PACIFIC NORTHWEST | CREATIVE NONFICTION

\$24.95 / £19.99 PB / ISBN 9780295747507

\$24.95 / £19.99 EB / ISBN 9780295747514

FORMER HIGH DESERT RANCHER ELLEN WATERSTON WRITES OF a wild, essentially roadless, starkly beautiful part of the American West. Following the recently created 750-mile Oregon Desert Trail, she embarks on a creative and inquisitive exploration, introducing readers to a “trusting, naive, earnest, stubbly, grumpy old man of a desert” that is grappling with issues at the forefront of national, if not global, concern: public land use, grazing rights for livestock, protection of sacred Indigenous ground, water rights, and protection of habitat for endangered species.

Blending travel writing with memoir and history, Waterston profiles a wide range of people who call the high desert home and offers fresh perspectives on nationally reported regional conflicts such as the Malheur Wildlife Refuge occupation. *Walking the High Desert* invites readers—wherever they may be—to consider their own beliefs, identities, and surroundings through the optic of the high desert of southeastern Oregon.

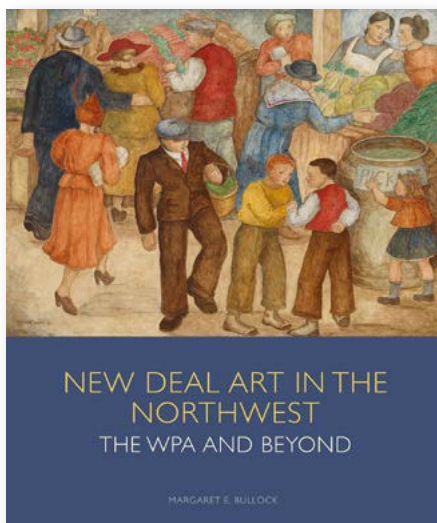
Ellen Waterston is author of *Where the Crooked Desert Rises: A High Desert Home*, a memoir, four poetry collections, and a verse novel. She is the founder and president of the Waterston Desert Writing Prize and the founder of the Writing Ranch in Bend, Oregon.

“There is no better guide to Oregon’s high desert than Ellen Waterston. Her sense of place, her lyrical love of this sometimes hard to love place, her balanced yet passionate dissection of the issues roiling the big land of junipers and open sky is a wonderful match for her subject. While the West is full of poets who love the land, few of them are as intellectually nimble as Waterston.”—TIMOTHY EGAN, author of *The Worst Hard Time* and *Short Nights of the Shadow Catcher*

JUNE

192 pp., 1 map, 5.5 x 8.5 in.





New Deal Art in the Northwest

The WPA and Beyond

Edited by Margaret E. Bullock

THE FIRST MAJOR EXPLORATION OF THE IMPACT
OF FEDERAL ART PROJECTS IN THE REGION

ART HISTORY | PACIFIC NORTHWEST

\$39.95 / ISBN 9780924335488

FROM DECEMBER 1933 TO FEBRUARY 1943, AS PART OF A SPRAWLING economic stimulus package, four federal programs hired artists to create public artworks and provide art-making opportunities to millions of Americans. When this initiative abruptly ended shortly after the US entry into World War II, information and artworks were lost or scattered, long obscuring the story of what had happened in the Northwest.

This groundbreaking volume (which accompanies an exhibition at the Tacoma Art Museum) offers the first comprehensive survey of the impact of federal arts projects in the Pacific Northwest. Revealing the striking scope and variety of New Deal regional work—paintings, prints, murals, ceramics, and textiles, and the iconic and influential Timberline Lodge on Mount Hood—this lavishly illustrated exploration will be invaluable to scholars and art lovers alike.

Margaret E. Bullock is the interim chief curator and curator of collections and special exhibitions at the Tacoma Art Museum, and coauthor of *Captive Light: The Life and Photography of Ella E. McBride*; *Austere Beauty: The Art of Z. Vanessa Helder*; and *A Turbulent Lens: The Photographic Art of Virna Haffer*.

CONTRIBUTORS INCLUDE:

Margaret E. Bullock, Tiffany Stith Cooper, Roger Hull, David F. Martin, Mindy J. Morgan, Sarah Baker Munro, Sharon Ann Musher, Nina Olsson, Philip Stevens, and Roger van Oosten.

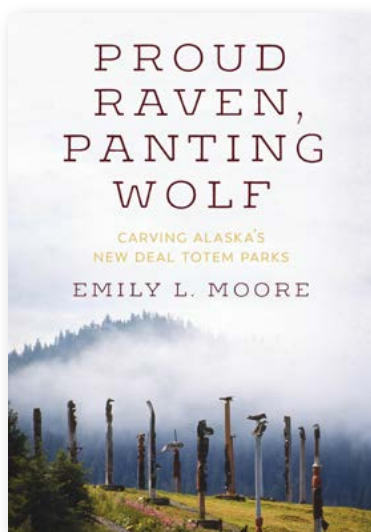
EXHIBITION DATES:

Tacoma Art Museum,
February 22–August 16, 2020

FEBRUARY

240 pp., 155 color illus., 45 b&w illus.,
10 x 12 in.

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Proud Raven, Panting Wolf

Carving Alaska's New Deal Totem Parks

Emily L. Moore

EXPLORES THE CULTURAL SIGNIFICANCE OF THE
NEW DEAL TOTEM POLE RESTORATION PROGRAM

ART HISTORY | NATIVE AMERICAN AND INDIGENOUS STUDIES | PACIFIC NORTHWEST
\$29.95 / £23.99 PB / ISBN 9780295747552

AMONG SOUTHEAST ALASKA'S BEST-KNOWN TOURIST ATTRAC-
tions are its totem parks, showcases for monumental wood sculptures
by Tlingit and Haida artists. Although the art form is centuries old,
the parks date back only to the waning years of the Great Depression,
when the US government reversed its policy of suppressing Native
practices and began to pay Tlingit and Haida communities to restore
older totem poles and move them from ancestral villages into parks
designed for tourists.

Dramatically altering the patronage and display of historic Tlingit
and Haida crests, this New Deal restoration project had two key aims:
to provide economic aid to Native people during the Depression and
to recast their traditional art as part of America's heritage. Less evi-
dent is why Haida and Tlingit people agreed to lend their crest monu-
ments to tourist attractions at a time when they were battling the US
Forest Service for control of their traditional lands and resources.

Drawing on interviews and government records, as well as on the
histories represented by the totem poles themselves, Emily Moore
shows how Tlingit and Haida leaders were able to channel the New
Deal promotion of Native art as national art into an assertion of their
cultural and political rights. Just as they had for centuries, the poles
affirmed the ancestral ties of Haida and Tlingit lineages to their lands.

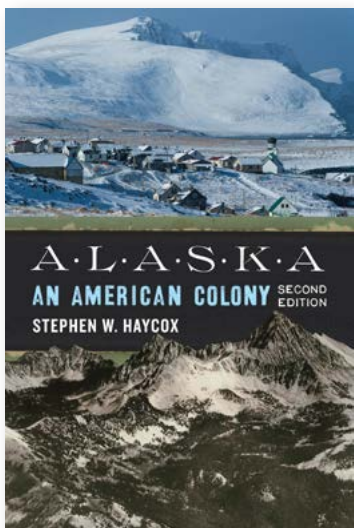
"This poignant, and highly readable
Native American art history illuminates
Tlingit and Haida art in Southeast
Alaska during the Depression era,
where the Northwest Coast arts were
long thought to be dying, dormant,
or otherwise compromised. Instead,
Moore demonstrates just how vibrantly
alive they really were."—ISHMAEL
HOPE, Iñupiaq and Tlingit scholar



SUPPORTED BY THE JILL AND
JOSEPH MCKINSTRY BOOK FUND

FEBRUARY
288 pp., 85 b&w illus., 1 map, 19 color
plates, 7 x 10 in.

Emily L. Moore is associate professor in the Department of Art and
Art History at Colorado State University.



Alaska

An American Colony

SECOND EDITION

Stephen W. Haycox

AN UPDATED, WIDE-RANGING HISTORY
OF THE NORTHERNMOST US STATE

US HISTORY | PACIFIC NORTHWEST

\$34.95 / £27.99 PB / ISBN 9780295746852

\$34.95 / £27.99 EB / ISBN 9780295746876

\$95.00X / £79.00 HC / ISBN 9780295746869

ALASKA LOOMS LARGE AS A REMOTE, WILD PLACE WITH ENDLESS resources and endlessly independent, resourceful people. Yet it has always been part of larger stories: the movement of Indigenous peoples from Asia into the Americas and their contact with Western culture; the spread of European political economy to the New World; the expansion of American capitalism and culture; and the impacts of climate change.

In this updated classic, distinguished historian Stephen Haycox surveys the state's cultural, political, economic, and environmental past, examining its contemporary landscape and setting the region in a broader, global context. Tracing Alaska's transformation from the early postcontact period through the modern era, Haycox explores the ever-evolving relationship between Native Alaskans and the settlers and institutions that have dominated the area, highlighting Native agency, advocacy, and resilience. Throughout, he emphasizes the region's systemic dependence on both federal support and outside corporate investment in natural resources—furs, gold, copper, salmon, oil—and offers a less romantic, more complex history that acknowledges the broader national and international contexts of Alaska's past.

Stephen Haycox is Distinguished Professor Emeritus of history at the University of Alaska Anchorage. He is author of *Frigid Embrace: Politics, Economics, and Environment in Alaska* and *Battleground Alaska: Fighting Federal Power in America's Last Wilderness* and coeditor of *An Alaska Anthology: Interpreting the Past*.

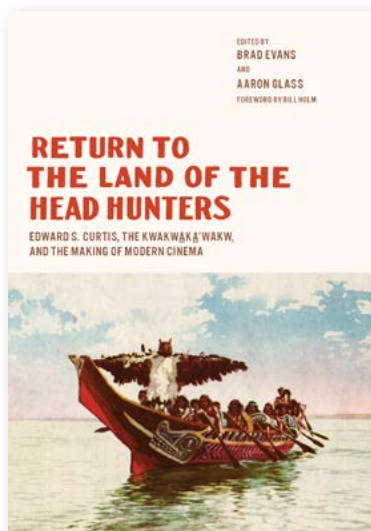
Praise for the first edition

"Deeply and methodically researched, carefully and accurately presented, Haycox's argument is clear: Alaska's people have been relatively powerless to determine their future, despite being the ones who best know Alaska. As debate continues over the exploitation of Alaska's remaining oilfields, this is a point of view that must be heard."—*Booklist*

"Interspersed with the concise direct narrative are illuminating insights into the role of outside forces on Alaska and the failure of all attempts to make this area self-sufficient within the contemporary economy."—*Choice*

APRIL

424 pp., 39 b&w illus., 2 maps, 1 chart,
6 x 9 in.



Return to the Land of the Head Hunters

Edward S. Curtis, the Kwakwaka'wakw, and the Making of Modern Cinema

Edited by Brad Evans and Aaron Glass

Foreword by Bill Holm

INDIGENOUS AND NON-INDIGENOUS EXPERTS
AND ARTISTS REVISIT CURTIS'S ICONIC FILM

NATIVE AMERICAN AND INDIGENOUS STUDIES | FILM AND MEDIA STUDIES

\$35.00S / £27.99 PB / ISBN 9780295746951

PHOTOGRAPHER EDWARD S. CURTIS'S 1914 ORCHESTRALLY scored melodrama *In the Land of the Head Hunters* was one of the first US films to feature an Indigenous cast. This landmark of early silent cinema was an intercultural product of Curtis's collaboration with the Kwakwaka'wakw of British Columbia—meant, like Curtis's photographs, to document a supposedly vanishing race. But as this collection shows, the epic film is not simply an artifact of colonialist nostalgia.

In recognition of the film's centennial, and the release of a restored version, *Return to the Land of the Head Hunters* brings together leading anthropologists, Native American authorities, artists, musicians, literary scholars, and film historians to reassess the film and its legacy. The volume offers unique Kwakwaka'wakw perspectives on the film, accounts of its production and subsequent circulation, and evaluations of its depictions of cultural practice. Resituated within film history and informed by a legacy of Kwakwaka'wakw participation and response, the movie offers dynamic evidence of ongoing cultural survival and transformation under shared conditions of modernity.

Brad Evans is associate professor of English at Rutgers University. **Aaron Glass** is associate professor of anthropology at the Bard Graduate Center.

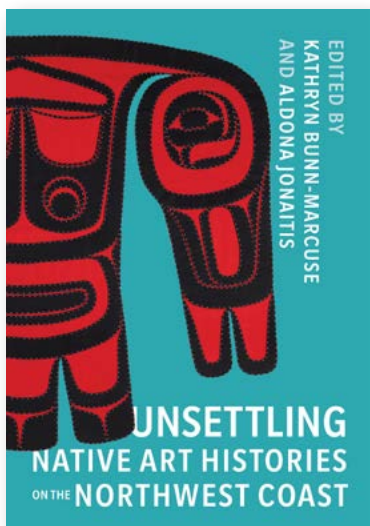
"Richly illustrated, multivocal, and altogether remarkable. . . . This book does us all a service by ushering Curtis's *In the Land of the Head Hunters* into the twenty-first century."—*American Ethnologist*

"Offers a stunning range of perspectives and visual materials drawing from the original production to the present. . . . Ambitious not only in its scope but in its commitment to understanding and presenting the film in its multiple indigenous contexts."—*American Literary History*

NATIVE ART OF THE PACIFIC
NORTHWEST: A BILL HOLM
CENTER SERIES

FEBRUARY

392 pp., 16 color illus., 113 b&w illus.,
7 x 10 in.



Unsettling Native Art Histories on the Northwest Coast

Edited by Kathryn Bunn-Marcuse and Aldona Jonaitis

NEW ESSAYS ACKNOWLEDGE NATIVE AUTHORITY, INDIGENIZE CULTURAL NARRATIVES, AND DISRUPT THE COLONIALIST LEGACY

ART HISTORY | NATIVE AMERICAN AND INDIGENOUS STUDIES | PACIFIC NORTHWEST

\$39.95 / £33.00 HC / ISBN 9780295747132

\$39.95 / £33.00 EB / ISBN 9780295747149

INSEPARABLE FROM ITS COMMUNITIES, NORTHWEST COAST ART functions aesthetically and performatively beyond the scope of non-Indigenous scholarship, from demonstrating kinship connections to manifesting spiritual power. Contributors to this volume foreground Indigenous understandings in recognition of this rich context and its historical erasure within the discipline of art history.

By centering voices that uphold Indigenous priorities, integrating the expertise of Indigenous knowledge holders about their artistic heritage, and questioning current institutional practices, these new essays “unsettle” Northwest Coast art studies. Key themes include discussions of cultural heritage protections and Native sovereignty; re-centering women and their critical role in transmitting cultural knowledge; reflecting on decolonization work in museums; and examining how artworks function as living documents. The volume exemplifies respectful and relational engagement with Indigenous art and advocates for more accountable scholarship and practices.

CONTRIBUTORS INCLUDE: Karen Benbassat Ali, Janet Catherine Berlo, Tyson Brown, Jisgang Nika Colli-son, Karen Duffek, Sharon Fortney, Christopher Green, Denise Nicole Green, Ishmael Hope, Lily Hope, Kaitlin McCormick, Emily L. Moore, Peter Morin, Lou-ann Ika’wega Neel, Duane Niatum, Megan A. Smetzer, Robert Starbard, Evelyn Vanderhoop, and Lucy Fowler Williams

NATIVE ART OF THE PACIFIC NORTHWEST: A BILL HOLM CENTER SERIES

JULY

352 pp., 121 color illus., 7 x 10 in.

Kathryn Bunn-Marcuse is director of the Bill Holm Center for the Study of Northwest Native Art, curator of northwest Native art at the Burke Museum, assistant professor of art history at the University of Washington, and coeditor of *In the Spirit of the Ancestors: Contemporary Northwest Coast Art at the Burke Museum*. **Aldona Jonaitis** is former director of the University of Alaska Museum of the North, professor of anthropology at the University of Alaska Fairbanks, and author of *Art of the Northwest Coast* and *The Yuquot Whalers’ Shrine*.





Continuum

North American Native Art at The Nelson-Atkins Museum of Art

Edited by Gaylord Torrence

SHOWCASES THE MUSEUM'S LONG-STANDING
COMMITMENT TO NATIVE ART

ART HISTORY | NATIVE AMERICAN AND INDIGENOUS STUDIES

\$46.00 PB / ISBN 9780997044652

THIS LANDMARK PUBLICATION BRINGS INDIGENOUS ART TO the fore with the presentation of 280 objects from the Nelson-Atkins Museum's rich collection. More than two-thirds of the volume's featured masterworks—paintings, sculptures, drawings, regalia, ceramics, textiles, and baskets—have never before appeared in publication. Created by both known and unknown makers, these singular and profound aesthetic achievements represent the traditions of communities across the US and Canada in a continuum of visual expression from pre-encounter to the present.

Curator Gaylord Torrence traces the evolution of the Nelson-Atkins holdings, which have expanded significantly since 2002. Fundamental concepts for understanding Native art as well as an overview of traditions from across the United States and Canada guide readers through the illustrations. Director Emeritus and founding director of the Smithsonian National Museum of the American Indian W. Richard West Jr. (Cheyenne and Arapaho Tribes of Oklahoma) contributes a compelling essay on the meanings of Native art. A final essay brings forward the voices of twenty-two of the contemporary artists represented in the collection.

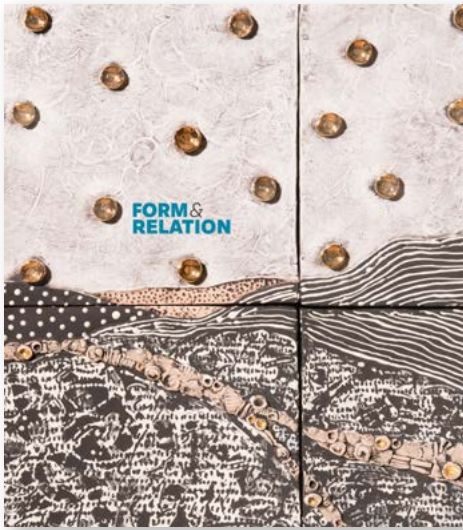
Gaylord Torrence is the founding Fred and Virginia Merrill Senior Curator of Native American Art at the Nelson-Atkins Museum of Art. He is author of *The American Indian Parfleche: A Tradition of Abstract Painting* and editor of *The Plains Indians: Artists of Earth and Sky*.

CONTRIBUTORS INCLUDE:

Gaylord Torrence, W. Richard West Jr.,
and Stephanie Fox Knappe

FEBRUARY

350 pp., 375 color illus., 9.75 x 12 in.
NORTH AMERICAN RIGHTS ONLY



Form and Relation

Contemporary Native Ceramics

Jami C. Powell, Anya Montiel, Sequoia Miller,
Courtney M. Leonard, and Morgan E. Freeman

RECONSIDERS NATIVE AMERICAN CERAMICS THROUGH THE
WORK OF CONTEMPORARY INDIGENOUS ARTISTS

ART: SCULPTURE | ART HISTORY |
NATIVE AMERICAN AND INDIGENOUS STUDIES

\$30.00 PB / ISBN 9780944722534

FORM AND RELATION SHOWCASES THE VERSATILITY OF CERAMICS and its many forms through the work of seven contemporary Indigenous artists from across what is now the United States. Bringing together recent acquisitions, commissioned works, and loans directly from artists' studios, this book urges audiences to reconsider and expand their understanding of what constitutes Native American ceramics. The catalogue highlights the innovative and critical works of renowned artists Anita Fields, Courtney M. Leonard, Cannupa Hanska Luger, Ruben Olguin, Rose B. Simpson, Kali Spitzer, and Roxanne Swentzell through stunning photography by Addison Doty and critical essays by Hood Museum curatorial staff and outside scholars. In addition to shifting expectations, *Form and Relation* introduces new forms that demonstrate the ability of ceramics to hold complexity and wrestle with concepts like community, identity, gender, land, extraction, global climate change, colonialism, language, and responsibility.

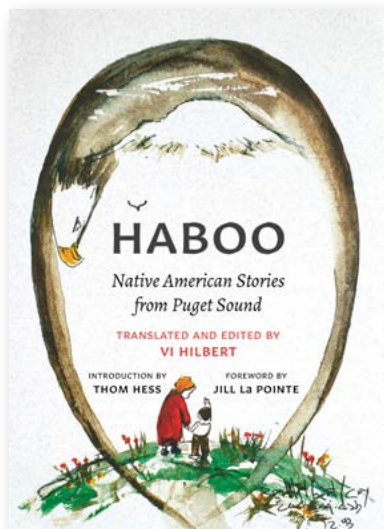
Jami C. Powell (Osage) is associate curator of Native American art at the Hood Museum of Art, Dartmouth. **Anya Montiel** (Tohono O'odham) is assistant professor of art history at the University of Arizona. **Sequoia Miller** is chief curator at the Gardiner Museum of Ceramic Art, Toronto. **Courtney M. Leonard** (Shinnecock) is an artist and former faculty member in ceramics at the Tyler School of Art at Temple University. **Morgan E. Freeman** (Nipmuc) is the DAMLI Native American Art Fellow at the Hood Museum of Art, Dartmouth.

EXHIBITION DATES:

Hood Museum of Art, Dartmouth
College, Hanover, New Hampshire,
April 1–August 2, 2020

MAY

104 pp., 60 color illus., 9.25 x 10.5 in.
US RIGHTS ONLY



Haboo

Native American Stories from Puget Sound

SECOND EDITION

Translated and edited by Vi Hilbert

Foreword by Jill La Pointe

Introduction by Thom Hess

A VIBRANT COLLECTION OF TRADITIONAL LUSHOOTSEED STORIES

NATIVE AMERICAN AND INDIGENOUS STUDIES | LITERATURE | PACIFIC NORTHWEST

\$29.95 / £23.99 PB / ISBN 9780295746968

\$29.95 / £23.99 EB / ISBN 9780295746982

\$95.00X / £79.00 HC / ISBN 9780295746975

THE STORIES AND LEGENDS OF THE LUSHOOTSEED-SPEAKING people of Puget Sound represent an important part of the oral tradition by which one generation hands down beliefs, values, and customs to another. Vi Hilbert grew up when many of the old social patterns survived and everyone spoke the ancestral language.

Haboo, Hilbert's collection of thirty-three stories, features tales mostly set in the Myth Age, before the world transformed. Animals, plants, trees, and even rocks had human attributes. Prominent characters like Wolf, Salmon, and Changer and tricksters like Mink, Raven, and Coyote populate humorous, earthy stories that reflect foibles of human nature, convey serious moral instruction, and comically detail the unfortunate, even disastrous consequences of breaking taboos.

Beautifully redesigned and with a new foreword by Jill La Pointe, *Haboo* offers a vivid and invaluable resource for linguists, anthropologists, folklorists, future generations of Lushootseed-speaking people, and others interested in Native languages and cultures.

Upper Skagit tribal elder **Vi taq^wšəblu Hilbert** (1918–2008) received a National Heritage Fellowship from the National Endowment of the Arts in 1994, taught language classes at the University of Washington, and cowrote the *Lushootseed Dictionary*. **Thom Hess** (1936–2009) was a professor of linguistics at the University of Victoria. **Jill tsisq^wuḥ^wat La Pointe** is director of Lushootseed Research and granddaughter of Vi taq^wšəblu Hilbert.

Praise for the first edition

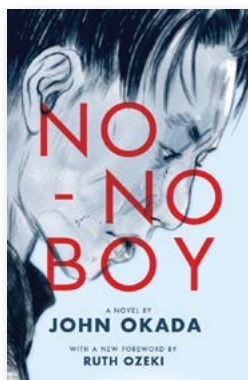
“Engaging, entertaining, and informative . . . [the stories] remind us of the depth and complexity that the Salish saw in their world and the strict rules of conduct that governed that world. . . . Recommended.”—*Choice*

APRIL

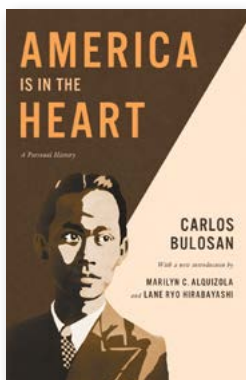
208 pp., 20 b&w illus., 1 map, 6.5 x 9 in.

CLASSICS OF ASIAN AMERICAN LITERATURE

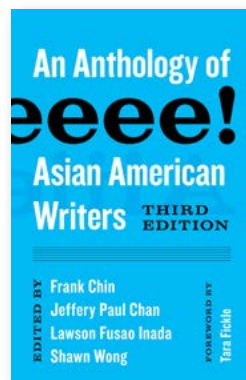
For more than four decades, the University of Washington Press has published foundational works in Asian American literature. Thanks to Shawn Wong and other authors and advisers, the press has been able to bring back into print more than a dozen books, reintroducing important and classic works for a new generation of readers. We continue to publish books in this series, and our latest title, Louis Chu's *Eat a Bowl of Tea*, will also be the first in the new Shawn Wong Books collection.



No-No Boy
John Okada
Foreword by Ruth Ozeki
Introduction by Lawson Fusao Inada
and Frank Chin
\$17.95 PB / ISBN 9780295994048



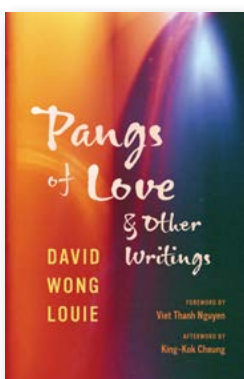
America Is in the Heart
A Personal History
Carlos Bulosan
Introduction by Marilyn C. Alquizola
and Lane Ryo Hirabayashi
\$17.95 PB / ISBN 9780295993539



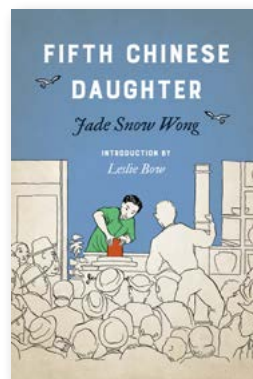
Aiiieeeee!
An Anthology of Asian American Writers
THIRD EDITION
Edited by Frank Chin, Jeffery Paul Chan,
Lawson Fusao Inada, and Shawn Wong
Foreword by Tara Fickle
\$24.95 PB / ISBN 9780295746487



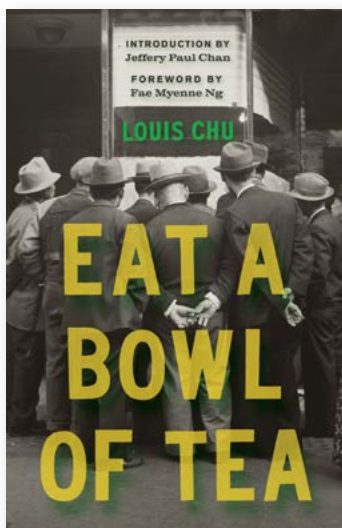
Citizen 13660
REVISED EDITION
Miné Okubo
Introduction by Christine Hong
\$19.95 PB / ISBN 9780295993546



Pangs of Love and Other Writings
David Wong Louie
Foreword by Viet Thanh Nguyen
Afterword by King-Kok Cheung
\$22.95 PB / ISBN 9780295745398



Fifth Chinese Daughter
Jade Snow Wong
Introduction by Leslie Bow
\$22.00S PB / ISBN 9780295745909



Eat a Bowl of Tea

Louis Chu

Foreword by Fae Myenne Ng

Introduction by Jeffery Paul Chan

A WRY TALE OF ADULTERY, RETRIBUTION, AND REBELLION—
AND A LANDMARK WORK OF CHINESE AMERICAN LITERATURE

LITERATURE: FICTION | ASIAN AMERICAN STUDIES

\$22.95 / £17.99 PB / ISBN 9780295747057

\$22.95 / £17.99 EB / ISBN 9780295747064

AT THE CLOSE OF THE SECOND WORLD WAR, RACIST IMMIGRATION laws trapped enclaves of old men in Chinatowns across the United States, preventing their wives or families from joining them. They took refuge from loneliness in the repartee and rivalries exchanged over games of mahjong in the backrooms of barbershops or at the local tong. These bachelors found hope in the nascent marriages and future children who would someday grow roots in American soil, made possible at last by the repeal of the Chinese Exclusion Act in 1943.

Louis Chu tells the story of a newlywed couple that inherits the burden of this tightly bonded community's expectations. Returning soldier Ben Loy travels to China to marry Mei Oi, a beautiful, intelligent woman who then emigrates to New York. After their honeymoon, Ben Loy becomes impotent, and his inability to father a child frustrates both Mei Oi and the Chinatown bachelors. This discontent boils over when Mei Oi has an affair and the community learns of Ben Loy's humiliation.

Eat a Bowl of Tea remains a groundbreaking and influential work. The first novel to capture the tone and sensibility of everyday life in an American Chinatown, it is an incisive portrayal of Chinese America on the brink of change. A new foreword by Fae Myenne Ng explores the depth and meaning of Mei Oi's lust and elucidates the power of Chu's uncompromising writing.

"Louis Chu is our renegade writer, withstanding Exclusion, enduring Confession, and perhaps pondering Free Love, to capture the terror of that climate as an unrelenting tension in his novel of bitter loving."—from the foreword

CLASSICS OF ASIAN AMERICAN
LITERATURE

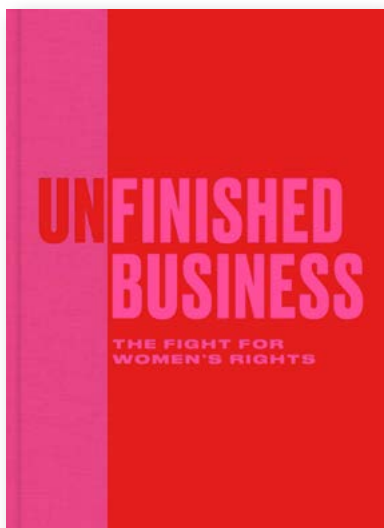
A SHAWN WONG BOOK

APRIL

264 pp., 5.5 x 8.5 in.

Louis Chu (1915–1970) was born near Canton, China. He was the proprietor of a Chinatown record shop and the only Chinese disc jockey in New York City. **Fae Myenne Ng** is author of *Bone* and *Steer Toward Rock*.





Unfinished Business

The Fight for Women's Rights

Edited by Polly Russell and Margaretta Jolly

**BOLD CONVERSATIONS ABOUT WOMEN'S RIGHTS STRUGGLES—
AS THE FIGHT CONTINUES**

WOMEN'S, GENDER, AND SEXUALITY STUDIES | HISTORY

\$34.95 HC / ISBN 9780295747583

FOR CENTURIES, WOMEN AND THEIR ALLIES HAVE FOUGHT FOR women's rights in all areas of life—bodily autonomy, education, work, culture, science, politics, and history. Their efforts have fundamentally changed the world we live in. And in the midst of today's highly politicized debates over equality, it is clear that the struggle is not yet over.

Unfinished Business, a diverse collection of timely essays organized around the themes of body, mind, and voice, presents the fierce history of women's rights work in the UK, from early campaigns through the present day. Employing personal diaries, banners, and protest fashion, as well as subversive literature, film, music, and art, contributors reveal how activists have fought for equality with passion, humor, and tenacity. Their frank examinations—of gender fluidity, representation, black women's educational access, the right to sexual pleasure, the underlying imperialism of early feminism, and more—offer a forward-facing look at the ways the work of the past can act as an engine to power future change. This volume complements and accompanies a major exhibition at the British Library.

Polly Russell is lead curator at the British Library. **Margaretta Jolly** is professor of cultural studies at the University of Sussex.

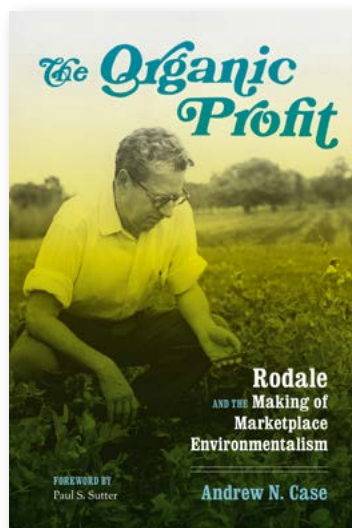
CONTRIBUTORS INCLUDE:

Mercedes Aguirre, Caitriona Beaumont, Anita Biressi, Laura Carter, Debbie Challis, Pam Cox, Gabriele Griffin, Juliet Jacques, Margaretta Jolly, Sumita Mukherjee, Nicholas Owen, Ann Phoenix, Sasha Roseneil, Sheila Rowbotham, Polly Russell, Angela Saini, Zoe Strimpel, and D-M Withers

JUNE

288 pp., 100+ color illus., 7.25 x 10 in.

NORTH AMERICAN RIGHTS ONLY



The Organic Profit

Rodale and the Making of Marketplace Environmentalism

Andrew N. Case

Foreword by Paul S. Sutter

THE STORY OF THE RODALES AND THEIR NATURAL LIFESTYLE BRAND

ENVIRONMENTAL HISTORY

\$30.00S / £23.99 PB / ISBN 9780295745015

WHERE DID THE CURIOUS IDEA OF BUYING ONE'S WAY TO SUSTAINABILITY come from? In no small part, the answer lies in the story of entrepreneurial health reformer J. I. Rodale, his son Robert Rodale, and their company, the Rodale Press. These early advocates of organic gardening cultivated a niche for natural health products in the 1950s, organized the emerging marketplace for organic foods in the 1960s, and in the process published an endless supply of advice books on diet and health.

Rodale's marketplace environmentalism brought environmentally minded consumers together and taught Americans how to grow food, eat, and live in arguably more earth-friendly ways. Yet the market has proved more effective at addressing individual health concerns than improving public health at large, as liable to champion untested, ineffectual health supplements as to challenge the indiscriminate use of dangerous pesticides. For anyone trying to make sense of the complex tensions between business profits and the desire for environmental reform, *The Organic Profit* is essential reading.

Andrew N. Case is an environmental historian, grantwriter, and interdisciplinary teacher.

"A great read for anyone interested in knowing how the Rodales and *Prevention Magazine* helped bring organic foods from cult to mainstream and from pesticide-free produce to environmentally conscious lifestyles."

—MARION NESTLE, author of *What to Eat*

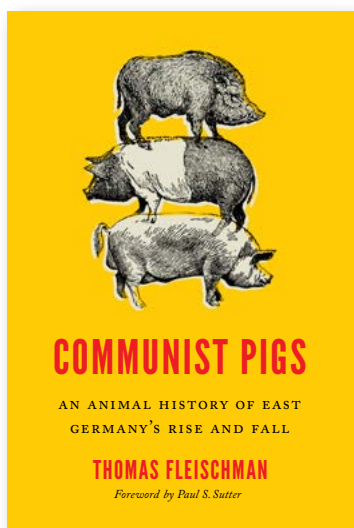
"Should be on the shelf of anyone looking to understand the history, potential, and limitations of green consumerism."—*Environmental History*

WEYERHAEUSER

ENVIRONMENTAL BOOKS

FEBRUARY

296 pp., 13 b&w illus., 6 x 9 in.



Communist Pigs

An Animal History of East Germany's Rise and Fall

Thomas Fleischman

Foreword by Paul S. Sutter

WHAT INDUSTRIAL AGRICULTURE REVEALS ABOUT COMMUNISM—
AND CAPITALISM, TOO

ENVIRONMENTAL HISTORY

\$40.00s / £33.00 HC / ISBN 9780295747309

\$40.00s / £33.00 EB / ISBN 9780295747316

THE PIG PLAYED A FUNDAMENTAL ROLE IN THE GERMAN DEMOCRATIC Republic's attempts to create and sustain a modern, industrial food system built on communist principles. By the mid-1980s, East Germany produced more pork per capita than West Germany and the UK, while also suffering myriad unintended consequences of this centrally planned practice: manure pollution, animal disease, and rolling food shortages.

The pig is an incredibly adaptive animal, and historian Thomas Fleischman uncovers three types of pig that played roles in this history: the industrial pig, remade to suit the conditions of factory farming; the wild boar, whose overpopulation was a side effect of agricultural development rather than a conservation success story; and the garden pig, reflective of the regime's growing acceptance of private, small-scale farming within the planned economy.

Fleischman chronicles East Germany's journey from family farms to factory farms, explaining how communist principles shaped the adoption of industrial agriculture practices. More broadly, Fleischman argues that agriculture under communism came to reflect standard practices of capitalist agriculture, and that the pork industry provides a clear illustration of this convergence. His analysis sheds light on the causes of the country's environmental and political collapse in 1989 and offers a warning about the high cost of cheap food in the present and future.

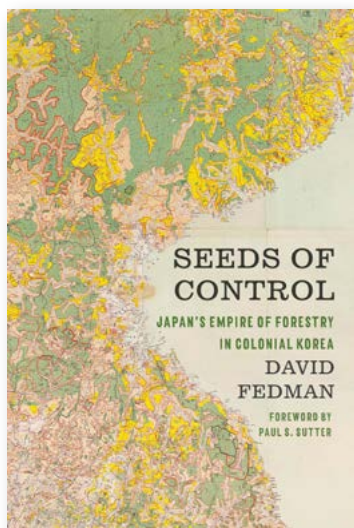
Thomas Fleischman is assistant professor of history at the University of Rochester.

"A fascinating study of politics, nature, and agriculture in the former East Germany after World War II. This is a really key contribution."—DEBORAH FITZGERALD, author of *Every Farm a Factory: The Industrial Ideal in American Agriculture*

WEYERHAEUSER
ENVIRONMENTAL BOOKS

JUNE

288 pp., 19 b&w illus., 1 map, 6 x 9 in.



Seeds of Control

Japan's Empire of Forestry in Colonial Korea

David Fedman

Foreword by Paul S. Sutter

CONSERVATION AS A TOOL OF COLONIALISM
IN EARLY TWENTIETH-CENTURY KOREA

ENVIRONMENTAL HISTORY | ASIAN STUDIES

\$40.00s / £33.00 HC / ISBN 9780295747453

\$40.00s / £33.00 EB / ISBN 9780295747477

JAPANESE COLONIAL RULE IN KOREA (1905–1945) USHERED IN natural resource management programs that profoundly altered access to and ownership of the peninsula's extensive mountains and forests. Under the banner of “forest love,” the colonial government set out to restructure the rhythms and routines of agrarian life, targeting everything from home heating to food preparation. Timber industrialists, meanwhile, channeled Korea's forest resources into supply chains that grew in tandem with Japan's imperial sphere. These mechanisms of resource control were only fortified after 1937, when the peninsula and its forests were mobilized for total war.

In this wide-ranging study David Fedman explores Japanese imperialism through the lens of forest conservation in colonial Korea—a project of environmental rule that outlived the empire itself. Holding up for scrutiny the notion of conservation, *Seeds of Control* examines the roots of Japanese ideas about the Korean landscape, as well as the consequences and aftermath of Japanese approaches to Korea's “greenification.” Drawing from sources in Japanese and Korean, Fedman writes colonized lands into Japanese environmental history, revealing a largely untold story of green imperialism in Asia.

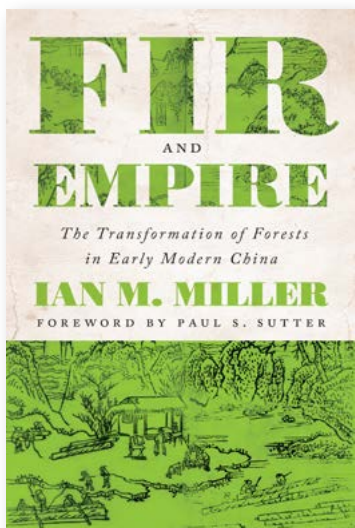
“Dexterous, skillful work—essential reading on the Japanese empire, environmental history in East Asia, and the modern history of Korea and Japan.”—AARON S. MOORE, author of *Constructing East Asia: Technology, Ideology, and Empire in Japan's Wartime Era 1931–1945*

“The author does a splendid job of pulling in readers through his rich writing. Even though it is set in Korea and East Asia, *Seeds of Control* is a platform for studying pressing issues in environmental history/studies.”
—ALBERT L. PARK, author of *Building a Heaven on Earth: Religion, Activism, and Protest in Japanese Occupied Korea*

WEYERHAEUSER
ENVIRONMENTAL BOOKS

JULY
288 pp., 14 b&w illus., 3 maps, 4 charts,
6 x 9 in.

David Fedman is assistant professor of history at the University of California, Irvine.



Fir and Empire

The Transformation of Forests in Early Modern China

Ian M. Miller

Foreword by Paul S. Sutter

RESTORES CHINA'S PLACE IN FOREST HISTORY

ENVIRONMENTAL HISTORY | ASIAN STUDIES: CHINA

\$40.00S / £33.00 HC / ISBN 9780295747330

\$40.00S / £33.00 EB / ISBN 9780295747347

THE DISAPPEARANCE OF CHINA'S NATURALLY OCCURRING FORESTS is one of the most significant environmental shifts in the country's history, one often blamed on imperial demand for lumber. China's early modern forest history is typically viewed as a centuries-long process of environmental decline, culminating in a nineteenth-century social and ecological crisis. Pushing back against this narrative of deforestation, Ian Miller charts the rise of timber plantations between about 1000 and 1700, when natural forests were replaced with anthropogenic ones. Miller demonstrates that this form of forest management generally rested on private ownership under relatively distant state oversight and taxation. He further draws on in-depth case studies of shipbuilding and imperial logging to argue that this novel landscape was not created through simple extractive pressures, but by attempts to incorporate institutional and ecological complexity into a unified imperial state.

Miller uses the emergence of anthropogenic forests in south China to rethink both temporal and spatial frameworks for Chinese history and the nature of Chinese empire. Because dominant European forestry models do not neatly overlap with the non-Western world, China's history is often left out of global conversations about them; Miller's work rectifies this omission and suggests that in some ways, China's forest system may have worked better than the more familiar European institutions.

"This pathbreaking addition to the sparse English-language literature on China's forest history far surpasses all existing works in terms of scope and scholarly rigor. Miller's work and the arguments it advances could genuinely transform the field of Chinese environmental history."—MICAH S. MUSCOLINO, University of California, San Diego

WEYERHAEUSER
ENVIRONMENTAL BOOKS

JUNE

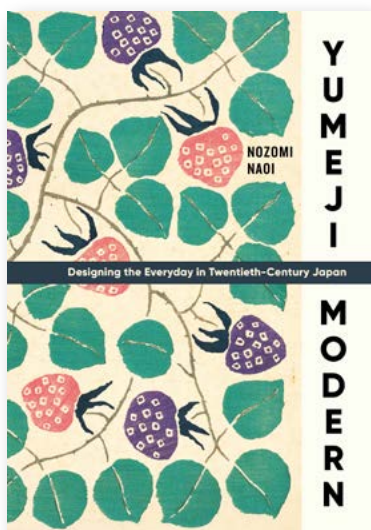
272 pp., 9 b&w illus., 4 maps, 5 tables,
6 x 9 in.

Ian M. Miller is assistant professor of history at St. John's University.

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No. 56.



Yumeji Modern

Designing the Everyday in Twentieth-Century Japan

Nozomi Naoi

ILLUMINATES THE LIFE AND WORK OF JAPANESE ARTIST
AND ENTREPRENEUR TAKEHISA YUMEJI

ART HISTORY | ASIAN STUDIES: JAPAN |
WOMEN'S, GENDER, AND SEXUALITY STUDIES
\$65.00S / £54.00 HC / ISBN 9780295746838
\$65.00S / £54.00 EB / ISBN 9780295746845

THE HUGEY POPULAR JAPANESE ARTIST TAKEHISA YUMEJI (1884–1934) is an emblematic figure of Japan's rapidly changing cultural milieu in the early twentieth century. His graphic works include leftist and antiwar illustrations in socialist bulletins, wrenching portrayals of Tokyo after the Great Kantō Earthquake of 1923, and fashionable images of beautiful women—referred to as “Yumeji-style beauties”—in books and magazines that targeted a new demographic of young female consumers. Yumeji also played a key role in the reinvention of the woodblock medium. As his art and designs proliferated in Japan's mass media, Yumeji became a recognizable brand.

In the first full-length English-language study of Yumeji's work, Nozomi Naoi examines the artist's role in shaping modern Japanese identity. Addressing his output from the start of his career in 1905 to the 1920s, when his productivity peaked, *Yumeji Modern* introduces for the first time in English translation a substantial body of Yumeji's texts, including diary entries, poetry, essays, and commentary, alongside his illustrations. Naoi situates Yumeji's graphic art within the emerging media landscape from 1900 through the 1910s, when novel forms of reprographic communication helped create new spaces of visual culture and image circulation. Yumeji's legacy and his present-day following speak to the broader, ongoing implications of his work with respect to commercial art, visual culture, and print media.

Nozomi Naoi is assistant professor of humanities (art history) at Yale-NUS College.

“Positioning Yumeji in Japan's early twentieth-century ‘mediascape’ allows Naoi to address the artist, his unique career trajectory, and his many publics in a holistic manner. *Yumeji Modern's* value lies in the thoroughness of its treatment of Yumeji but also, and more significantly, in its approach to the visual cultures of early twentieth-century Japan.”

—ALLEN HOCKLEY, author of *The Women of Shin Hanga: The Judith and Joseph Barker Collection of Japanese Prints*



APRIL

296 pp., 76 b&w illus., 36 color illus.,
7 x 10 in.



Japan Supernatural

Ghost, Goblins, and Monsters, 1700 to Now

Edited by Melanie Eastburn

THREE CENTURIES OF FOLKLORE AND FANTASY IN JAPANESE ART

ART HISTORY | ASIAN STUDIES: JAPAN

\$39.95 PB WITH JACKET / ISBN 9781741741469

FROM THE PIONEERING WORK OF EIGHTEENTH-CENTURY painter Toriyama Sekien to contemporary superstar Takashi Murakami, *Japan Supernatural* presents wildly imaginative works by Japanese artists past and present and takes readers on a journey of discovery through the astonishing array of *yōkai* culture and *yūrei* (ghosts)—phenomenal beings from fiendish goblins to mischievous shapeshifters—that have inhabited Japanese culture for centuries. Once a means of explaining the unexplainable, they have been kept alive in stories and artworks. Evolving into a form of entertainment ranging from horror to the comical, they have maintained an ongoing presence in Japanese novels, films, anime, manga, and games.

Drawn from around the world, the artworks illustrated in *Japan Supernatural* date from the eighteenth to the twenty-first century and include fantastically detailed *ukiyo-e* woodblock prints, miniature netsuke, wall-sized scrolls, and large-scale contemporary photographs, paintings, and installations. Some of the greatest Japanese artists of the past, including Katsushika Hokusai, Utagawa Kuniyoshi, Tsukioka Yoshitoshi, and Kawanabe Kyosai, are featured alongside contemporary artists such as Chiho Aoshima, Miwa Yanagi, and Takahashi Murakami, who update the tradition for the present.

CONTRIBUTORS INCLUDE:

Chiaki Ajioka, Michael Brand, Zack Davisson, Melanie Eastburn, Lucie Folan, Michael Dylan Foster, Komatsu Kasuhiko, Mami Kataoka, Justin Paton, and Hiroko Yoda

Melanie Eastburn is senior curator of Asian art at the Art Gallery of New South Wales.

JANUARY

312 pp., 260 color illus., 7.25 x 9.5 in.

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Troubling Borders

An Anthology of Art and Literature by Southeast Asian Women in the Diaspora

Edited by Isabelle Thuy Pelaud, Lan Duong, Mariam B. Lam, and Kathy L. Nguyen

FEATURES A MULTILINGUAL COLLECTIVE OF ARTISTS
COMMITTED TO NARRATING THEIR OWN STORIES

ASIAN AMERICAN STUDIES | ART HISTORY |
WOMEN'S, GENDER, AND SEXUALITY STUDIES
\$35.00s / £27.99 PB / ISBN 9780295747279

JUXTAPOSING SHORT STORIES, POETRY, PAINTING, AND PHOTOGRAPHS, *Troubling Borders* showcases the creative work of women of Vietnamese, Cambodian, Lao, Thai, and Filipino ancestry. This thematically arranged collection interrupts borders of categorization and gender, in what preface author Shirley Geok-Lin Lim describes as a “leap over the barbed fences that have kept these women apart in these, our United States of America.”

The sixty-two contributors have been shaped by colonization, wars, globalization, and militarization. For some of these women on the margins of the margin, crafting and showing their work is a bold act in itself. Their provocative and accessible creations tell unique stories, provide sharp contrasts to familiar stereotypes—Southeast Asian women as exotic sex symbols, dragon ladies, prostitutes, or “bar girls”—and serve as entry points for broader discussions about questions of history, memory, and identity.

Isabelle Thuy Pelaud is professor of Asian American studies at San Francisco State University. **Lan Duong** is associate professor of cinema and media studies at the University of Southern California. **Mariam B. Lam** is associate professor of comparative literature and Southeast Asian studies, and associate vice chancellor and chief diversity officer at the University of California, Riverside. **Kathy L. Nguyen** is a writer and editor in San Francisco.

FEBRUARY

296 pp., 62 color illus., 7 x 10 in.





A Fashionable Century

Textile Artistry and Commerce in the Late Qing

Rachel Silberstein

AN INNOVATIVE LOOK AT LATE-QING CULTURAL AND FASHION HISTORY

ART HISTORY | ASIAN STUDIES: CHINA |
WOMEN'S, GENDER, AND SEXUALITY STUDIES

\$65.00S / £54.00 HC / ISBN 9780295747187

\$65.00S / £54.00 EB / ISBN 9780295747194

CLOTHING AND ACCESSORIES FROM NINETEENTH-CENTURY China reveal much about women's participation in the commercialization of textile handicrafts and the flourishing of urban popular culture. Focusing on women's work and fashion, *A Fashionable Century* presents an array of visually compelling clothing and accessories neglected by traditional histories of Chinese dress, examining these products' potential to illuminate issues of gender and identity.

In the late Qing, the expansion of textile handicraft production systems and market economies transformed the Chinese fashion system, widening access to fashionable techniques, materials, and imagery. Challenging the conventional production model, in which women embroidered items at home, Silberstein sets fashion within a process of commercialization that created networks of urban guilds, commercial workshops, and subcontracted female workers. These networks gave rise to new trends influenced by performance and prints, and they offered women opportunities to participate in fashion and contribute to local economies and cultures.

Rachel Silberstein draws on vernacular and commercial sources, rather than on the official and imperial texts prevalent in Chinese dress history, to demonstrate that in these fascinating objects—regulated by market desires, rather than imperial edict—fashion formed at the intersection of commerce and culture.

"Interweaving visual and material culture, *A Fashionable Century* adds significantly to our understanding of gender and class outside the court and the capital."—KRISTINA KLEUTCHEN, Washington University in St. Louis

"Bravo! This magnificent book is bold in conception, meticulous in research, and elegant in writing and visual analysis. Fashion and nineteenth-century Chinese society will never look the same again."—DOROTHY KO, author of *The Social Life of Inkstones: Artisans and Scholars in Early Qing China*



A WILLIAM SANGKI AND NANHEE
MIN HAHN BOOK

JUNE

288 pp., 89 color illus., 3 maps, 8 tables,
7 x 10 in.

Rachel Silberstein is a lecturer in the Jackson School of International Studies at the University of Washington.



Great Qing

Painting in China, 1644-1911

Claudia Brown

A MAJOR OVERVIEW OF PAINTING IN CHINA'S LAST DYNASTY

ASIAN STUDIES: CHINA | ART HISTORY

\$40.00S / £33.00 PB / ISBN 9780295747231

ADDRESSING THE PREVIOUS LACK OF A COMPREHENSIVE English-language study of Qing painting, art historian Claudia Brown's account ranges from the tumultuous Ming–Qing transition to the end of imperial rule. In response to omissions in previous treatments, she examines major influences shaping the period and explores the relationship between painting and mapmaking, the role of patrons and collectors, printmaking and publishing, religious themes, and Western influences.

With more than two hundred color illustrations, *Great Qing* highlights fine examples of Qing painting in American museums, works from all regions of China, and paintings by women. Brown's gorgeous, attentively rendered survey covers three centuries of momentous change and is intended for general audiences as well as art collectors, museum curators, and students and historians of Chinese art, culture, and society.

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

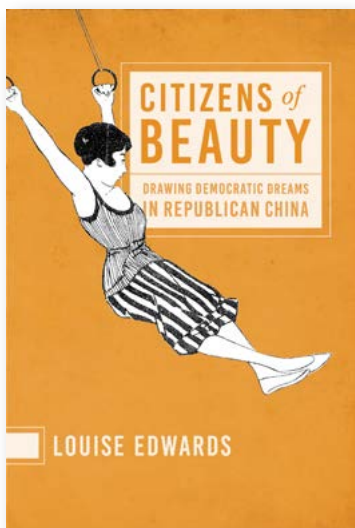
"If one had to choose an introduction to Qing painting, Brown's *Great Qing*, with its capacious scope, would be it."—*Harvard Journal of Asiatic Studies*

"Brown's chapter on women artists is particularly valuable, as it presents one of the most thorough accounts of seventeenth- through twenty-first-century female painters in English. The sheer volume of artists discussed in this work is unprecedented in the field."—*Choice*

A CHINA PROGRAM BOOK

FEBRUARY

352 pp., 245 color illus., 1 map, 7 x 10 in.



Citizens of Beauty

Drawing Democratic Dreams in Republican China

Louise Edwards

MARKETING MODERNITY THROUGH PICTURES OF IDEAL “BEAUTIES”

ART HISTORY | ASIAN STUDIES: CHINA | WOMEN'S, GENDER, AND SEXUALITY STUDIES

\$30.00s / £23.99 PB / ISBN 9780295747019

\$30.00s / £23.99 EB / ISBN 9780295747033

\$95.00x / £79.00 HC / ISBN 9780295747026

IN THE EARLY TWENTIETH CENTURY CHINA'S MOST FAMOUS commercial artists promoted new cultural and civic values through sketches of idealized modern women in journals, newspapers, and compendia called One Hundred Illustrated Beauties. This genre drew upon a centuries-old tradition of books featuring illustrations of women who embodied virtue, desirability, and Chinese cultural values, and changes in it reveal the foundational value shifts that would bring forth a democratic citizenry in the post-imperial era. The illustrations presented ordinary readers with tantalizing visions of the modern lifestyles that were imagined to accompany Republican China's new civic consciousness.

Citizens of Beauty is the first book to explore the One Hundred Illustrated Beauties in order to compare social ideals during China's shift from imperial to Republican times. The book contextualizes the social and political significance of the aestheticized female body in a rapidly changing genre, showing how progressive commercial artists used images of women to promote a vision of Chinese modernity that was democratic, mobile, autonomous, and free from the crippling hierarchies and cultural norms of old China.

“Makes fantastic contributions to the fields of Chinese women's history and modern Chinese history. The use of well-described and carefully analyzed images provides a good sense of the rapidity of change and the imagining of China's new futures.”—HELEN SCHNEIDER, author of *Keeping the Nation's House: Domestic Management and the Making of Modern China*

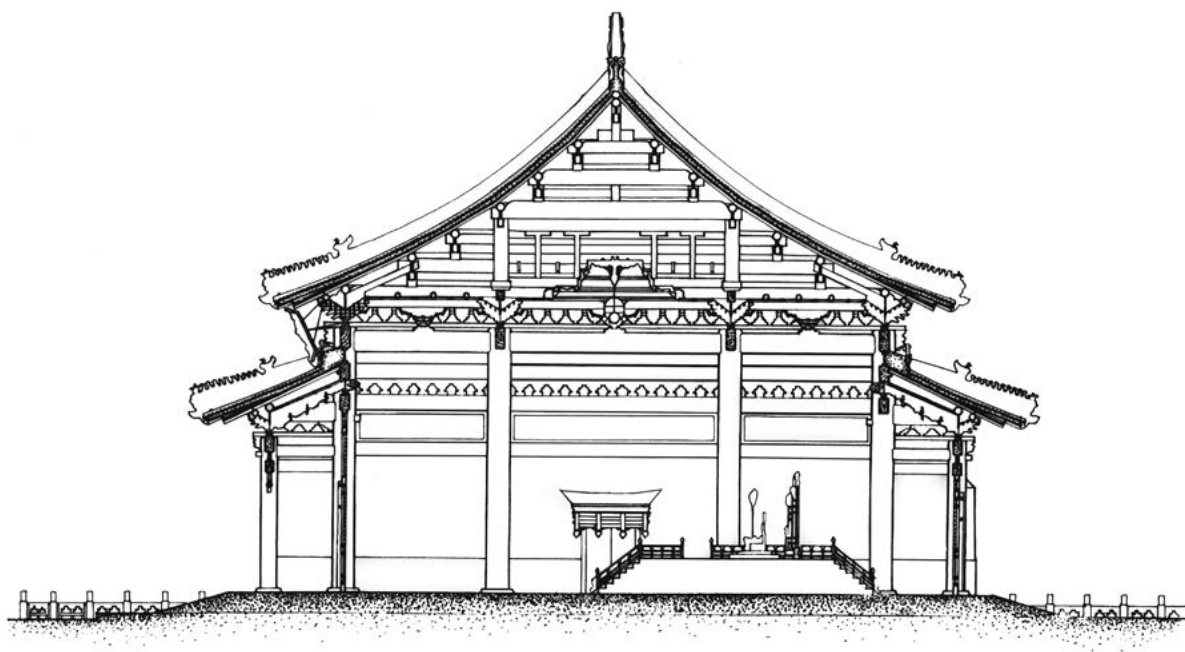
“Highlights the radical transformation both in women's increasingly public roles and in the ways women were imagined in the early republic.”
—JOAN JUDGE, author of *Republican Lens: Gender, Visuality and Experience in the Early Chinese Periodical Press*

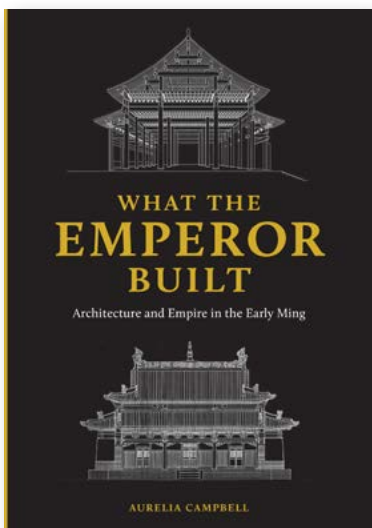
A SAMUEL AND ALTHEA
STROUM BOOK

MAY

224 pp., 123 b&w illus., 6 x 9 in.

Louise Edwards is Scientia Professor of Chinese History at the University of New South Wales, Sydney. She is author of *Women Warriors and Wartime Spies of China* and *Gender, Politics, and Democracy: Women's Suffrage in China*.





What the Emperor Built

Architecture and Empire in the Early Ming

Aurelia Campbell

HOW IMPERIAL IDEOLOGY IS GIVEN SHAPE IN BUILT SPACE

ASIAN STUDIES: CHINA | ARCHITECTURE | ART HISTORY

\$65.00S / £54.00 HC / ISBN 9780295746883

\$65.00S / £54.00 EB / ISBN 9780295746890

ONE OF THE MOST FAMOUS RULERS IN CHINESE HISTORY, THE Yongle emperor (r. 1402–24) gained renown for constructing Beijing's magnificent Forbidden City, directing ambitious naval expeditions, and creating the world's largest encyclopedia. *What the Emperor Built* is the first book-length study devoted to the architectural projects of a single Chinese emperor.

Focusing on the imperial palaces in Beijing, a Daoist architectural complex on Mount Wudang, and a Buddhist temple on the Sino-Tibetan frontier, Aurelia Campbell demonstrates how the siting, design, and use of Yongle's palaces and temples helped cement his authority and legitimize his usurpation of power. Campbell offers insight into Yongle's sense of empire—from the far-flung locations in which he built, to the distant regions from which he extracted construction materials, and to the use of tens of thousands of craftsmen and other laborers. Through his constructions, Yongle connected himself to the divine, interacted with his subjects, and extended imperial influence across space and time.

Spanning issues of architectural design and construction technologies, this deft analysis reveals remarkable advancements in timber-frame construction and implements an art-historical approach to examine patronage, audience, and reception, situating the buildings within their larger historical and religious contexts.

"Should be on the reading list of everyone interested in the history of Chinese imperial politics and culture."—TIMOTHY BROOK, author of *The Troubled Empire: China in the Yuan and Ming Dynasties*

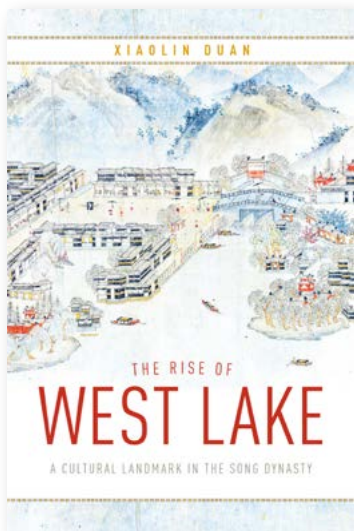
"This thoroughly researched study—engagingly written, effectively illustrated, and cogently argued—is a significant and very welcome contribution to Ming architectural and social history."—CRAIG CLUNAS, University of Oxford



JUNE

240 pp., 58 color illus., 48 b&w illus.,
3 maps, 7 x 10 in.

Aurelia Campbell is assistant professor of Asian art history at Boston College.



The Rise of West Lake

A Cultural Landmark in the Song Dynasty

Xiaolin Duan

EXPLORES THE EARLY FORMATION OF AN
ICONIC CHINESE TOURIST DESTINATION

ASIAN STUDIES: CHINA | HISTORY

\$30.00S / £23.99 PB / ISBN 9780295747101

\$30.00S / £23.99 EB / ISBN 9780295747118

\$95.00X / £79.00 HC / ISBN 9780295747125

LOVELY WEST LAKE, NEAR SCENIC HANGZHOU ON CHINA'S EAST coast, has been celebrated as a major tourist site since the twelfth century. Now as then, visitors boat to its islands, stroll through its gardens, worship in its temples, and immortalize it in poetry and painting. Hangzhou and West Lake have long served as icons of Chinese landscape appreciation, literary and artistic expression, and tourism.

In the first in-depth English-language study of this picturesque locale, Xiaolin Duan examines the interplay between human enterprise and the natural environment during the Song dynasty (960–1279). After the Song lost north China to the Jurchens and the imperial court fled south, a new capital was established at Hangzhou, making the area the national political and cultural center. West Lake became a model for idealized nature, fashioned by the diverse activities of its visitors. Duan shows how engagements in, on, and around West Lake influenced visitors' conceptualization of nature and sparked the emergence of the lake as a tourist destination, highlighting how the natural landscape played a role in shaping social and cultural constructs.

Incorporating evidence from miscellanies, local and temple gazetteers, paintings, maps, poems, and anecdotes, *The Rise of West Lake* explores the complexity of the lake as an interactive site where ecological and economic concerns contended and where spiritual pursuits overlapped with aesthetic ones.

"Excellent. . . . Duan demonstrates a strong and impressive command of both primary and secondary sources."—JAMES HARGETT, author of *Jade Mountains and Cinnabar Pools: The History of Travel Literature in Imperial China*

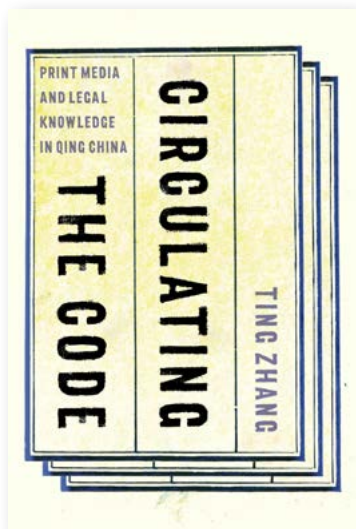
"A major contribution to the field of China studies in general, Song dynasty studies in particular, and the fields of urban studies, leisure and tourism, place studies, and material and visual culture."—CONG ELLEN ZHANG, author of *Transformative Journeys: Travel and Culture in Song China*

A CHINA PROGRAM BOOK

APRIL

248 pp., 21 b&w illus., 3 maps, 6 tables,
6 x 9 in.

Xiaolin Duan is assistant professor of history at North Carolina State University.



Circulating the Code

Print Media and Legal Knowledge in Qing China

Ting Zhang

A LAW-SAVVY POPULACE ARISES IN EARLY MODERN TIMES

ASIAN STUDIES: CHINA | LAW | HISTORY

\$30.00s / £23.99 PB / ISBN 9780295747156

\$30.00s / £23.99 EB / ISBN 9780295747170

\$95.00x / £79.00 HC / ISBN 9780295747163

CONTRARY TO LONGTIME ASSUMPTIONS ABOUT THE INSULAR nature of imperial China's legal system, *Circulating the Code* demonstrates that in the Qing dynasty (1644–1911) most legal books were commercially published and available to anyone who could afford to buy them. Publishers not only extended circulation of the dynastic code and other legal texts but also enhanced the judicial authority of case precedents and unofficial legal commentaries by making them more broadly available in convenient formats. As a result, the laws no longer represented privileged knowledge monopolized by the imperial state and elites. Trade in commercial legal imprints contributed to the formation of a new legal culture that included the free flow of accurate information, the rise of nonofficial legal experts, a large law-savvy population, and a high litigation rate.

Comparing different official and commercial editions of the Qing Code, popular legal handbooks for commoners, and manuals for community legal lectures, Ting Zhang demonstrates how the dissemination of legal information transformed Chinese law, judicial authority, and popular legal consciousness.

Ting Zhang is assistant professor of history at the University of Maryland.

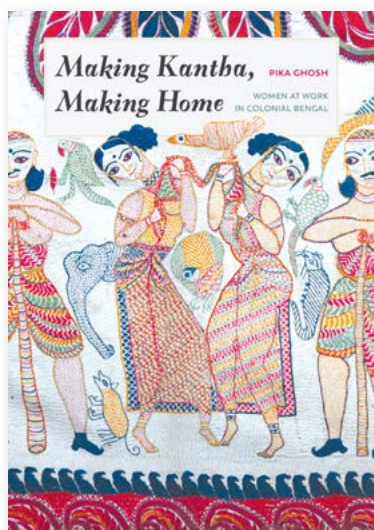
"Takes recent developments in the field of Chinese legal history to a new level by combining the study of law with the study of book history and print culture."—LI CHEN, author of *Chinese Law in Imperial Eyes: Sovereignty, Justice and Transcultural Politics*

"Overturns several stereotypes about Chinese law, most importantly that Chinese people did not know what the law was."—MADELINE ZELIN, author of *The Merchants of Zigong: Industrial Entrepreneurship in Early Modern China*

APRIL

256 pp., 8 tables, 7 b&w illus., 6 x 9 in.





Making Kantha, Making Home

Women at Work in Colonial Bengal

Pika Ghosh

AN INTIMATE STUDY OF THE CREATION AND
USE OF EMBROIDERED QUILTS

ART HISTORY | ASIAN STUDIES: SOUTH ASIA |
WOMEN'S, GENDER, AND SEXUALITY STUDIES

\$65.00S / £54.00 HC / ISBN 9780295746999

\$65.00S / £54.00 EB / ISBN 9780295747002

IN BENGAL, MOTHERS SWADDLE THEIR INFANTS AND COVER THEIR beds in colorful textiles that are passed down through generations. They create these kantha from layers of soft, recycled fabric strengthened with running stitches and use them as shawls, covers, and seating mats.

Making Kantha, Making Home explores the social worlds shaped by the Bengali kantha that survive from the nineteenth and early twentieth centuries. In the first study of colonial-period women's embroidery that situates these objects historically and socially, Pika Ghosh brings technique and aesthetic choices into discussion with iconography and regional culture.

Ghosh uses ethnographic and archival research, inscriptions, and images to locate embroiderers' work within domestic networks and to show how imagery from poetry, drama, prints, and watercolors expresses kantha artists' visual literacy. Affinities with older textile practices include the region's lucrative maritime trade in embroideries with Europe, Africa, and China. This appraisal of individual objects alongside the people and stories behind the objects' creation elevates kantha beyond consideration as mere handcraft to recognition as art.

"A carefully crafted, well-written, insightful, and scholarly book that offers its readers intimate engagements with the material and social worlds of Bengali kantha."—REBECCA M. BROWN, author of *Displaying Time: The Many Temporalities of the Festival of India*

"Ghosh's approach, really for the first time, takes kantha far beyond their standard treatment. The book bypasses old and increasingly outmoded distinctions between art and craft/folk art, blending art historical and ethnographic approaches."—SUSAN BEAN, author of *Midnight to the Boom: Painting in India after Independence*

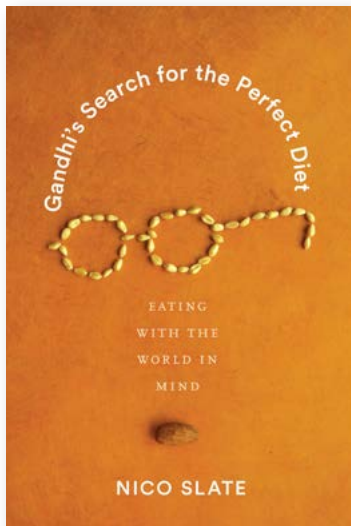
GLOBAL SOUTH ASIA

A MCLELLAN BOOK

JULY

296 pp., 103 color illus., 7 x 10 in.

Pika Ghosh is visiting professor of religion at Haverford College. She is author of *Temple to Love: Architecture and Devotion in Seventeenth-Century Bengal*, editor of *Fashioning the Divine: South Asian Sculpture at the Ackland Art Museum*, and coauthor of *Cooking for the Gods: The Art of Home Ritual in Bengal*.



Gandhi's Search for the Perfect Diet

Eating with the World in Mind

Nico Slate

CANDHI CONNECTS WHAT WE EAT TO OUR DEEPEST VALUES

BIOGRAPHY | FOOD | ASIAN STUDIES: SOUTH ASIA | HISTORY

\$24.95 / £19.99 PB / ISBN 9780295744964

MAHATMA GANDHI REDEFINED NUTRITION AS FUNDAMENTAL to building a more just world. What he chose to eat was intimately tied to his beliefs, and his key values of nonviolence, religious tolerance, and rural sustainability developed in tandem with his dietary experiments. His repudiation of sugar, chocolate, and salt expressed his active resistance to economies based on slavery, indentured labor, and imperialism.

Gandhi's Search for the Perfect Diet sheds new light on important periods in Gandhi's life as they relate to his developing food ethic: his student years in London, his politicization as a young lawyer in South Africa, the 1930 Salt March challenging British colonialism, and his fasting as a means of self-purification and social protest during India's struggle for independence. What became the pillars of Gandhi's diet—vegetarianism, limiting salt and sweets, avoiding processed food, and fasting—anticipated many twenty-first-century food debates and the need to build healthier and more equitable global food systems.

Nico Slate is professor of history at Carnegie Mellon University. He is author of *Colored Cosmopolitanism: The Shared Struggle for Freedom in the United States and India* and editor of *Black Power beyond Borders: The Global Dimensions of the Black Power Movement*.

"Nico Slate's fascinating account reveals Gandhi as an evidence-based, self-experimenting nutrition guru who tried one diet after another—vegan, raw, calorie restriction—in his quest for physical and spiritual health. Above all, Slate explains Gandhi's use of fasting as a political means to inspire India to achieve independence."—MARION NESTLE, author of *Unsavoury Truth: How Food Companies Skew the Science of What We Eat*

"Will be of significant interest to Gandhi scholars and to those with a commitment to exploring the ethics, sociology, and history of food."—*Choice*

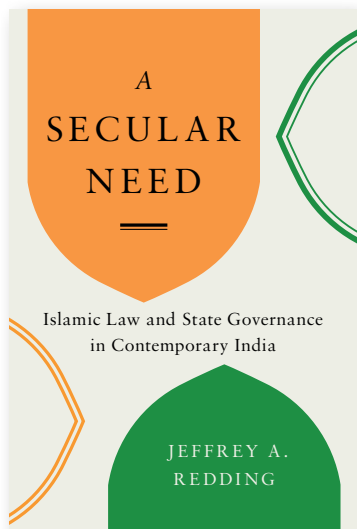
GLOBAL SOUTH ASIA

A CAPELL FAMILY BOOK

MARCH

264 pp., 10 b&w illus., 6 x 9 in.

AVAILABLE IN US, UK, AND WESTERN EUROPE



A Secular Need

Islamic Law and State Governance in Contemporary India

Jeffrey A. Redding

THE COMPLEX RELATIONSHIP BETWEEN THE
INDIAN SECULAR STATE AND MUSLIM COURTS

ASIAN STUDIES: SOUTH ASIA | LAW | POLITICS

\$30.00s / £23.99 PB / ISBN 9780295747088

\$30.00s / £23.99 EB / ISBN 9780295747095

\$95.00x / £79.00 HC / ISBN 9780295747071

WHETHER FROM THE PERSPECTIVE OF ISLAMIC LAW'S ADVOCATES, secularism's partisans, or communities caught in their crossfire, many people see the relationship between Islamic law and secularism as antagonistic and increasingly discordant. In the United States there are calls for "sharia bans" in the courts, in western Europe legal limitations have been imposed on mosques and the wearing of headscarves, and in the Arab Middle East conflicts between secularist old guards and Islamist revolutionaries persist—suggesting that previously unsteady coexistences are transforming into outright hostilities.

Jeffrey Redding's exploration of India's non-state system of Muslim dispute resolution—known as the *dar-ul-qaza* system and commonly referred to as "Muslim courts" or "shariat courts"—challenges conventional narratives about the inevitable opposition between Islamic law and secular forms of governance, demonstrating that Indian secular law and governance cannot work without the significant assistance of non-state Islamic legal actors.

"Redding's approach is both novel and provocative. *A Secular Need* will make a unique contribution to the study of Islamic law as it is administered outside of the official judicial system in India."—SYLVIA VATUK, author of *Marriage and Its Discontents: Women, Islam, and the Law in India*

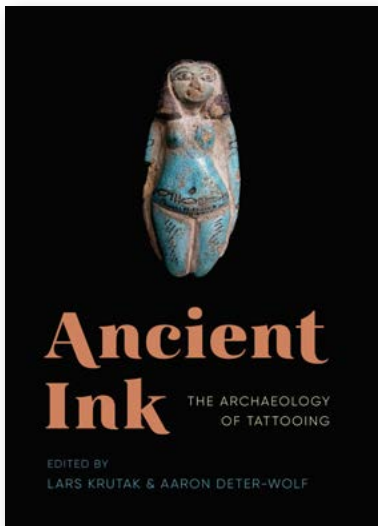
GLOBAL SOUTH ASIA

APRIL

248 pp., 6 x 9 in.

NOT AVAILABLE IN SOUTH ASIA

Jeffrey A. Redding is senior research fellow at Melbourne Law School and a New Generation Network scholar at the University of Melbourne's Australia India Institute.



Ancient Ink

The Archaeology of Tattooing

Edited by Lars Krutak and Aaron Deter-Wolf

THE FIRST BOOK DEDICATED TO THE ARCHAEOLOGICAL
STUDY OF TATTOOING

ANTHROPOLOGY | ARCHAEOLOGY
\$35.00S / £27.99 PB / ISBN 9780295742830

THE HUMAN DESIRE TO ADORN THE BODY IS UNIVERSAL AND timeless. While specific forms of body decoration and the motivations for them vary by region, culture, and era, all human societies have engaged in practices designed to augment and enhance people's natural appearance. Tattooing, the process of inserting pigment into the skin to create permanent designs and patterns, is one of the most widespread forms of body art and was practiced by ancient cultures throughout the world, with tattoos appearing on human mummies by 3200 BCE.

Ancient Ink, the first book dedicated to the archaeological study of tattooing, presents new, globe-spanning research examining tattooed human remains, tattoo tools, and ancient art. Connecting ancient body art traditions to modern culture through Indigenous communities and the work of contemporary tattoo artists, the volume's contributors reveal the antiquity, durability, and significance of body decoration, illuminating how different societies have used their skin to construct identities.

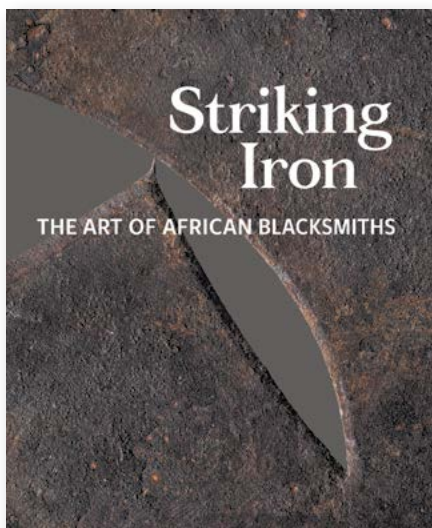
Lars Krutak is a research associate at the Museum of International Folk Art. He is author of *Tattoo Traditions of Native North America: Ancient and Contemporary Expressions of Identity* and *Spiritual Skin: Magical Tattoos and Scarification*. **Aaron Deter-Wolf** is a prehistoric archaeologist for the Tennessee Division of Archaeology and senior editor of *Drawing with Great Needles: Ancient Tattoo Traditions of North America*.

"Krutak and Deter-Wolf have brought together an impressive group of scholars to write about the antiquity and persistence of a near-universal human activity."—TANYA M. PERES, Florida State University

"Tattooing is as popular today as at any time in human history, and *Ancient Ink* will help the layperson, as well as the scholar, better understand how we got here."—C. W. ELDRIDGE, Tattoo Archive, Winston Salem, North Carolina

FEBRUARY

392 pp., 24 color illus., 157 b&w illus.,
7 maps, 2 tables, 7 x 10 in.



Striking Iron

The Art of African Blacksmiths

Allen F. Roberts, Tom Joyce, and Marla C. Berns

TWO MILLENNIA OF IRONWORKING FROM
AFRICA'S MANY CULTURES

ART HISTORY: AFRICAN ART | ANTHROPOLOGY

\$75.00 / £62.00 HC / ISBN 9780990762669

FOR MORE THAN TWO MILLENNIA, AFRICAN BLACKSMITHS HAVE transformed one of Earth's most basic natural resources into objects of life-changing utility, empowerment, prestige, spiritual potency, and astonishing artistry—shaping African cultures in the most fundamental ways. *Striking Iron* combines interdisciplinary scholarship with vivid illustrations to offer the most comprehensive treatment to date of the blacksmith's art in sub-Saharan Africa. Interspersed throughout are photographs of more than 250 diverse works from over 100 ethnic groups—including tools, blades, currencies, wood sculptures studded with iron, musical instruments, and accoutrements—with field photographs documenting blacksmiths at work and objects in use. Seventeen contributors write from the disciplinary perspectives of art history, art, anthropology, archaeology, history, and astronomy, examining how the blacksmiths' virtuosity can harness powers of the natural and spiritual worlds, effect change and ensure protection, assist with life's challenges and transitions, and enhance the efficacies of sacred acts.

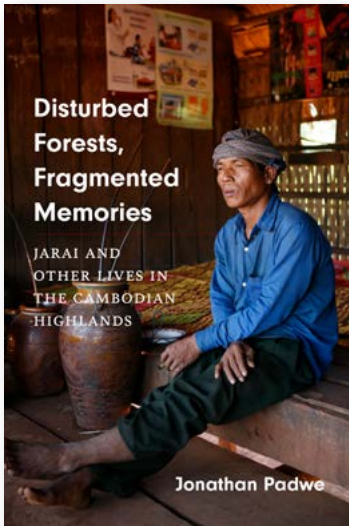
Allen F. Roberts is professor of World Arts and Cultures at UCLA. **Tom Joyce** is an artist and MacArthur Fellow originally trained as a blacksmith. **Marla C. Berns** is director of the Fowler Museum at UCLA.

CONTRIBUTORS INCLUDE: Rowland Abiodun, Shadreck Chirikure, William Dewey, Isaïe Dougnon, Henry J. Drewal, Candice Goucher, Manuel Jordán, Colleen Kriger, E. C. Krupp, Scott MacEachern, Patrick McNaughton, Philip M. Peek, Ray Silverman, and John Watson.

EXHIBITION DATES: Musée du Quai Branly-Jacques Chirac, Paris, November 19, 2019 to March 29, 2020

AVAILABLE

512 pp., 456 color illus., 67 b&w illus.,
2 maps, 20 charts, 9 x 11 in.



Disturbed Forests, Fragmented Memories

Jarai and Other Lives in the Cambodian Highlands

Jonathan Padwe

Foreword by K. Sivaramakrishnan

RECLAMATION AND RENEWAL FOLLOWING WAR AND GENOCIDE

ANTHROPOLOGY | ENVIRONMENTAL STUDIES | ASIAN STUDIES: SOUTHEAST ASIA

\$30.00S / £23.99 PB / ISBN 9780295746906

\$30.00S / £23.99 EB / ISBN 9780295746913

\$95.00X / £79.00 HC / ISBN 9780295746920

IN THE HILL COUNTRY OF NORTHEAST CAMBODIA, JUST A FEW kilometers from the Vietnam border, sits the village of Tang Kadon. This community of hill rice farmers of the Jarai ethnic minority group survived aerial bombardment and the American invasion of Cambodia during the Vietnam War, only to find themselves relocated to the “killing fields” of the Khmer Rouge regime. Now back in their homeland, they have reestablished agriculture, seed by seed.

Disturbed Forests, Fragmented Memories tells the story of violence and dispossession in the highlands from the perspective of the land itself. Weaving rich ethnography with the history of the Jarai and their treatment at the hands of outsiders, Jonathan Padwe narrates the highlanders’ successful efforts to rebuild their complex, highly diverse agricultural system after a decades-long interruption.

Focusing on the ecological dimensions of social change and dispossession from the precolonial slave trade to the present moment of land grabs along a rapidly transforming resource frontier, Padwe shows how the past lives on in the land. An engrossing treatment of timely issues in anthropology and political ecology, this book will also appeal to readers in environmental studies, geography, and Southeast Asian studies.

“Building from sustained fieldwork, Padwe not only vividly depicts Jarai social life but also teaches us how to read forested landscapes, natural surroundings, and social life on the margins of the nation-state.”—ERIK HARMS, author of *Luxury and Rubble: Civility and Dispossession in the New Saigon*

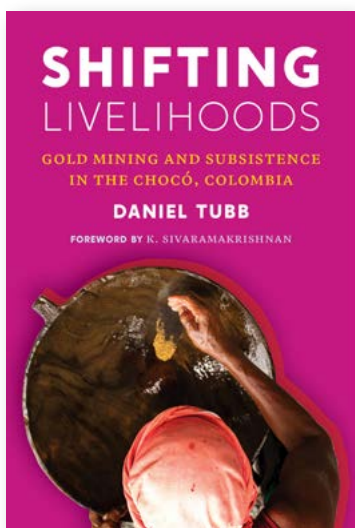
“A wonderful, original and timely intervention in Southeast Asian studies and studies of the land/habitat/histories of place and of border regions. It will find a place on academic, specialist, public, and student bookshelves alike.”—PENNY EDWARDS, author of *Cambodge: The Cultivation of a Nation (1860–1945)*

CULTURE, PLACE, AND NATURE

APRIL

272 pp., 21 b&w illus., 10 maps, 2 tables, 6 x 9 in.

Jonathan Padwe is associate professor of anthropology at the University of Hawaii at Manoa.



Shifting Livelihoods

Gold Mining and Subsistence in the Chocó, Colombia

Daniel Tubb

Foreword by K. Sivaramakrishnan

THE MANY DIMENSIONS OF GOLD IN A SHADOW ECONOMY

ANTHROPOLOGY | ENVIRONMENTAL STUDIES | LATIN AMERICAN STUDIES

\$30.00s / £23.99 PB / ISBN 9780295747538

\$30.00s / £23.99 EB / ISBN 9780295747545

\$95.00x / £79.00 HC / ISBN 9780295747521

PEOPLE EMPLOY VARIOUS METHODS TO EXTRACT GOLD IN THE rainforests of the Chocó, in northwest Colombia: Rural Afro-Colombian artisanal miners work hillsides with hand tools or dredge mud from river bottoms. Migrant miners level the landscape with excavators, then trap gold with mercury. Canadian mining companies prospect for open-pit mega-mines. Drug traffickers launder cocaine profits by smuggling gold into Colombia and claiming it came from fictitious small-scale mines.

Through an ethnography of gold that examines the movement of people, commodities, and capital, *Shifting Livelihoods* investigates how resource extraction reshapes a place. In the Chocó, gold enables forms of “shift” (*rebusque*)—a metaphor for the fluid livelihood strategy adopted by forest dwellers and migrant gold miners alike as they seek informal work amid a drug war. Mining’s effects on rural people, corporations, and politics are on view in this fine-grained account of daily life in a regional economy dominated by gold and cocaine.

Daniel Tubb is associate professor of anthropology at the University of New Brunswick Fredericton.

“An important, accessible, beautifully written book. . . . Tubb looks at the highly significant issue of extraction from multiple angles and places it in thinkable economic, social, and cultural contexts.”—MARJO DE THIEJE, Vrije Universiteit Amsterdam

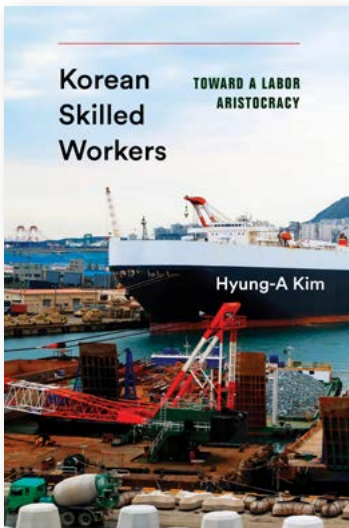
“Through the prism of the miners (Native and foreign), their families, and their communities, Tubb provides a nuanced, complex analysis of the concept of *rebusque*.”—MARÍA CLEMENCIA RAMÍREZ, author of *Between the Guerrillas and the State: The Cocalero Movement, Citizenship, and Identity in the Colombian Amazon*

CULTURE, PLACE, AND NATURE

A DONALD R. ELLEGOOD BOOK

JUNE

264 pp., 16 b&w illus., 2 maps, 2 charts, 6 x 9 in.



Korean Skilled Workers

Toward a Labor Aristocracy

Hyung-A Kim

HAVE SOUTH KOREA'S SKILLED WORKERS BECOME A PRIVILEGED CLASS?

ASIAN STUDIES: KOREA | POLITICS | HISTORY

\$30.00s / £23.99 PB / ISBN 9780295747217

\$30.00s / £23.99 EB / ISBN 9780295747224

\$95.00x / £79.00 HC / ISBN 9780295747200

SOUTH KOREA'S TRIUMPHANT DEVELOPMENT HAS CATAPULTED the country's economy to the eleventh largest in the world. Large family-owned conglomerates, or *chaeböls*, such as Samsung, Hyundai, and LG, have become globally preeminent manufacturing brands. Yet Korea's highly disciplined, technologically competent skilled workers who built these brands have become known only for their successful labor-union militancy, which in recent decades has been criticized as collective "selfishness" that has allowed them to prosper at the expense of other workers.

Hyung-A Kim tells the story of Korea's first generation of skilled workers in the heavy and chemical industries sector, following their dramatic transition from 1970s-era "industrial warriors" to labor-union militant "Goliath Warriors," and ultimately to a "labor aristocracy" with guaranteed job security, superior wages, and even job inheritance for their children. By contrast, millions of Korea's non-regular employees, especially young people, struggle in precarious and insecure employment.

This richly documented account demonstrates that industrial workers' most enduring goal has been their own economic advancement, not a wider socialist revolution, and shows how these individuals' paths embody the consequences of rapid development.

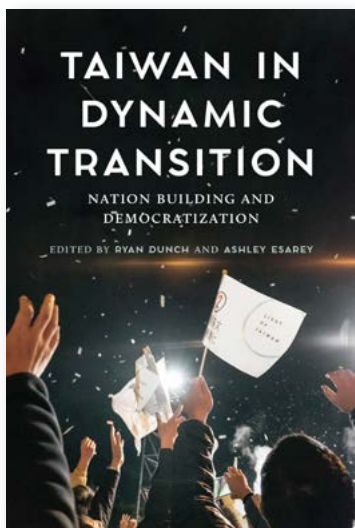
"This thorough analysis of Korea's skilled workers from a historical and sociopolitical perspective will attract much attention from students of labor politics in Asia and other newly industrialized economies."—HAGEN KOO, author of *Korean Workers: The Culture and Politics of Class Formation*

KOREAN STUDIES OF THE
HENRY M. JACKSON SCHOOL
OF INTERNATIONAL STUDIES

Hyung-A Kim is associate professor of Korean history and politics at the Australian National University. She is author of *Korea's Development under Park Chung Hee: Rapid Industrialization, 1961–1979*.

MAY

216 pp., 3 charts, 21 tables, 6 x 9 in.



Taiwan in Dynamic Transition

Nation Building and Democratization

Edited by Ryan Dunch and Ashley Esarey

**A VIBRANT YOUNG DEMOCRACY DEVELOPS
AMID REGIONAL TENSION IN EAST ASIA**

ASIAN STUDIES: CHINA | HISTORY | POLITICS

\$30.00s / £23.99 PB / ISBN 9780295746807

\$30.00s / £23.99 EB / ISBN 9780295746814

\$95.00x / £79.00 HC / ISBN 9780295746821

FOLLOWING A REMARKABLE TRANSITION FROM AUTHORITARIAN rule to robust democracy, Taiwan has grown into a prosperous but widely unrecognized nation-state for which no uncontested sovereign space exists. Increasingly vigorous assertions of Taiwanese identity expose the fragility of relationships between the United States and other great powers that assume Taiwan will eventually unite with China.

Perhaps because of their precarious international position, the Taiwanese have embraced cosmopolitan culture and democratic institutions. The 2014 Sunflower Movement thrust Taiwan's politics into the global media spotlight, as did the resounding electoral victory of the once-illegal Democratic Progressive Party in 2016.

Taiwan in Dynamic Transition provides an up-to-date assessment of contemporary Taiwan, highlighting Taiwan's emergent nationhood and its significance for world politics. Taiwan's path has important implications for broader themes and preoccupations in contemporary thought, such as consideration of why political transitions in the aftermath of the Arab Spring have sputtered or failed while Taiwan has evolved into a stable and prosperous democratic society. Taiwan serves as a test case for nation and state building, the formation of national identity, and the emergence of democratic norms in real time.

"Makes a useful contribution to our understanding of very salient developments in Taiwanese politics and society that underpin the consolidation of democracy in a Chinese society at a time when democratic values are under pressure globally."

—JONATHAN SULLIVAN, University of Nottingham

Ryan Dunch is professor of history at the University of Alberta. **Ashley Esarey** is assistant professor of political science at the University of Alberta. **Thomas B. Gold** is emeritus professor of sociology at the University of California, Berkeley.

FEBRUARY

256 pp., 3 b&w illus., 5 charts, 6 tables,
6 x 9 in.



Impermanence

An Anthropologist of Thailand and Asia

Charles F. Keyes

Over a long and productive career, Charles “Biff” Keyes carried out research, taught, and forged links between scholars and institutions in the United States, Thailand, Vietnam, and Laos. His work has focused on religious practice, ethnicity and national cultures, transformation of rural society, and political culture. An enduring theme in his writing has been the role of Buddhism in everyday life in mainland Southeast Asia. His new memoir illustrates the significance of the Buddhist emphasis on impermanence (*anicca*) and demonstrates how this principle has shaped his own life.

A graduate of Cornell University, Keyes conducted his first fieldwork in a village in northeast Thailand, followed by research in Mae Sariang on the Thai-Myanmar border. In addition to his long career at the University of Washington, he taught at Chiang Mai University and Maha Sarakham University. Keyes made teaching a priority, training graduate students from Thailand and Vietnam. A leading figure in both anthropology and Southeast Asian studies, he served as the president of the Association of Asian Studies and encouraged international scholarship.

Charles Keyes is emeritus professor of anthropology and international studies at the University of Washington and author of *Finding Their Voice: Northeastern Villagers and the Thai State* and many other titles.

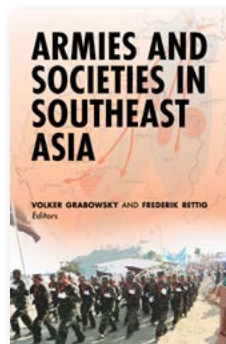
FEBRUARY

ASIAN STUDIES: SOUTHEAST ASIA | MEMOIR

312 pp., 103 b&w illus., 2 maps, 5.5 x 8.25 in.

WORLD RIGHTS EXCEPT IN SOUTHEAST ASIA

\$24.95 / £19.99 PB / ISBN 9786162151385



Armies and Societies in Southeast Asia

Edited by Volker Grabowsky and Frederik Rettig

Written by a multinational team of experts who deploy their disciplinary strengths in history, sociology, social anthropology, political science, and philology to analyze a wide range of sources, including royal chronicles, missionary dictionaries, colonial archival documents, audio- and videotapes, and face-to-face interviews, *Armies and Societies in Southeast Asia* adds to the small but growing body of publications on warfare in Southeast Asia and colonial armies. Military-society relations are examined in a wide range of ways: traditional strategies of augmenting populations, mutinies, and mutiny attempts, imperial anxieties, Japanese military legacies, the transoceanic experiences of Southeast Asian and European soldiers, post-war demobilizations and postconflict biographies, and the transformation of communist guerrillas into guardians of the state and their development of capitalist enterprises.

This volume will be of interest to Southeast Asianists and military historians alike as it not only covers traditional territorial grounds, thematic terrains, and temporal landscapes but also extends to individuals and further includes the national, regional, and transnational lives of military institutions.

Volker Grabowsky is professor of Thai language and culture at the Asia-Africa Institute of the University of Hamburg.

Frederik Rettig is coeditor of *Colonial Armies in Southeast Asia* and *Women Warriors in Southeast Asia*.

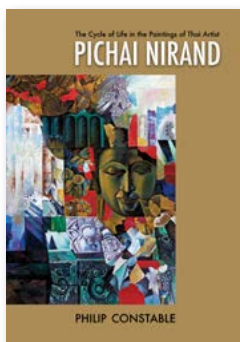
FEBRUARY

ASIAN STUDIES: SOUTHEAST ASIA

480 pp., 13 b&w illus., 3 maps, 3 tables, 6 x 9 in.

WORLD RIGHTS EXCEPT IN SOUTHEAST ASIA

\$37.50 / £32.00 PB / ISBN 9786162151545



The Cycle of Life in the Paintings of Thai Artist Pichai Nirand

Philip Constable

The paintings of contemporary Thai artist Pichai Nirand (b. 1936) are a vivid exploration of the interplay between Thailand's Buddhist roots and its modern aspirations and struggles. Pichai engages fully with the world and belief system around him. Accompanying the full-color paintings is an incisive examination of the Thai moral and social themes of Pichai's paintings in terms of the Buddhist cycle of life. Philip Constable's sensitive analysis of the social, political, economic, and moral dimensions affecting the artist, coupled with careful reference to other contemporary Thai artists, illuminates the deep meaning and expression behind each painting. This book showcases a celebrated Thai artist who has spent a lifetime providing a Thai Buddhist perspective on the dilemmas and contradictions of the late twentieth and early twenty-first centuries.

Philip Constable is senior lecturer in the history of modern Asia and the Asia-Pacific at the University of Central Lancashire.

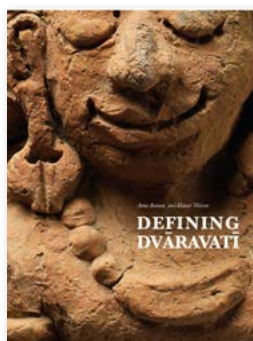
FEBRUARY

ART HISTORY: ASIAN ART

116 pp., 37 color illus., 6.75 x 9.5 in.

WORLD RIGHTS EXCEPT IN SOUTHEAST ASIA

\$27.95 / £22.99 PB / ISBN 9786162151552



Defining Dvāravatī

Edited by Anna Bennett and Hunter Watson

The earliest phase of Thai history is an exciting but little understood period that bridged the gap between protohistory and the fully developed historical period. Ten international scholars examine the inception of the Dvāravatī period in the fifth century with a focus on archaeology and consider the art and architecture of the sixth to tenth centuries. *Defining Dvāravatī* provides an overview of the art historical characteristics of Dvāravatī style; collates the epigraphic evidence, including previously unpublished texts; considers the importance of trade and religion in cementing relationships between early Southeast Asian societies and as paramount incentives for its expansion and development; and discusses the end of the period.

Anna Bennett trained as an archaeological scientist and conservator. She gained her PhD from University College London and is author of *The Ancient History of U Thong, City of Gold*. **Hunter Watson** is a PhD candidate at the National University of Singapore. He holds an MA in Oriental Epigraphy from Silpakorn University.

FEBRUARY

ASIAN STUDIES: SOUTHEAST ASIA |

ARCHAEOLOGY | ART HISTORY: ASIAN ART

184 pp., 208 color illus., 95 b&w illus., 12 maps, 8.25 x 10.5 in.

\$40.00 / £35.00 PB / ISBN 9786162151576



Protecting Asia's Heritage

Yesterday and Tomorrow
The Siam Society Under Royal Patronage

Asian activists, organizers, critics, teachers, artists, and entrepreneurs have become passionately involved in protecting Asia's heritage. In this book, twelve principal authors from eleven of the region's countries present their experience of what has been done in the past and their ideas on what should be done in the future. Chapters cover Siam's temples, Korean religious murals, Beijing's neighborhoods, Lao textiles, Javanese ruins, Cambodian dance, old Bangkok and George Town, Philippine creative arts, Calcutta's architecture, China's salt industry, and the Burmese cat. This book records the start of a conversation that promises to transform the protection of Asia's heritage.

The Siam Society Under Royal Patronage promotes knowledge of the culture, history, arts, and natural sciences of Thailand as well as those of neighboring countries.

FEBRUARY

ASIAN STUDIES: SOUTHEAST ASIA |

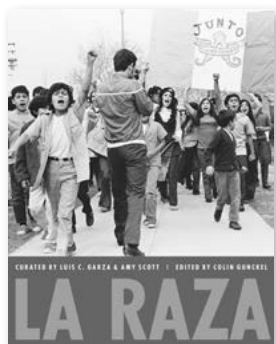
ART HISTORY | ARCHITECTURE |

ARCHAEOLOGY

256 pp., 15 b&w illus., 6 maps, 6 x 9 in.

WORLD RIGHTS EXCEPT IN SOUTHEAST ASIA

\$40.00 / £35.00 PB / ISBN 9786162151569



La Raza

Edited by Colin Gunckel

Exhibition curated by Luis C. Garza and Amy Scott

La Raza, launched in 1967 in the basement of an Eastside LA church, was conceived as a tool for community-based organizing during the early days of the Chicano movement. The all-volunteer staff of the newspaper—and the magazine that followed—informed readers and exhorted them to action through images and articles that showcased protests and demonstrations and documented pervasive social inequity and police abuse. *La Raza*'s photographers played a critical role as artists, journalists, and activists, creating an unparalleled record of the determination, resilience, and achievements of the Chicano community during a period of profound social change.

This catalog presents photographs from the *La Raza* exhibition at the Autry Museum of the American West and the more than 25,000 images in the *La Raza* Photograph Collection at the UCLA Chicano Studies Research Center. The essays offer not only scholarly assessments of the role of Chicano photographers in social movements and art history but also personal perspectives from *La Raza* photographers.

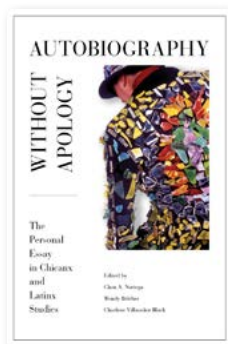
Colin Gunckel is associate professor of screen arts and cultures, American culture, and Latina/o studies at the University of Michigan. **Luis C. Garza** is a photographer and independent curator. **Amy Scott** is chief curator and Marilyn B. and Calvin B. Gross Curator of Visual Arts at the Autry Museum of the American West.

FEBRUARY

LATINX STUDIES | ART: PHOTOGRAPHY

248 pp., 12 color illus., 111 b&w illus., 9.5 x 12 in.

\$39.95 / £33.00 HC / ISBN 9780895511652



Autobiography without Apology

The Personal Essay in Chicanx and Latinx Studies

Edited by Chon A. Noriega, Wendy Laura Belcher, and Charlene Villaseñor Black

This collection of essays, drawn from *Aztlán: A Journal of Chicano Studies*, focuses on the personal experiences of Chicanx and Latinx scholars, writers, and artists. Each essay is a reflection on the process of self-naming—the role of “I”—in the authors’ work and research. *Autobiography without Apology* expands the earlier CSRC Press publication *I Am Aztlán* with the inclusion of ten essays that bring the collection up to date. The new title acknowledges *Aztlán*’s growing scope as it embraces Latinx, LGBT, and Indigenous studies as well as Chicanx studies.

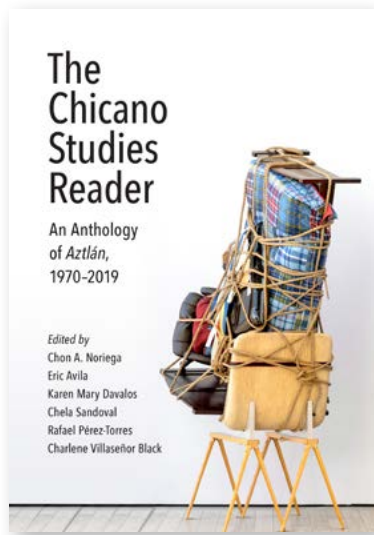
Chon A. Noriega is professor of film, television, and media studies at UCLA and director of the UCLA Chicano Studies Research Center. He has published books on Latino media, performance, and visual art and has developed many art projects, including *Home—So Different, So Appealing*. **Wendy Laura Belcher** is associate professor of African literature at Princeton University with a joint appointment in the Department of Comparative Literature and the Center for African American Studies. She is author of *The Black Queen of Sheba* and *Ladder of Heaven*. **Charlene Villaseñor Black** is professor of art history and Chicanx studies at UCLA and associate director of the Chicano Studies Research Center. She is author of *Creating the Cult of St. Joseph*.

MAY

LATINX STUDIES

400 pp., 62 b&w illus., 6 x 9 in.

\$21.95 / £16.99 PB / ISBN 9780895511737



The Chicano Studies Reader

An Anthology of Aztlán, 1970–2019

FOURTH EDITION

Edited by Chon A. Noriega, Eric Avila, Karen Mary Davalos,
Chela Sandoval, Rafael Pérez-Torres, and Charlene Villaseñor
Black

LATINX STUDIES

\$27.95 / £21.99 PB / ISBN 9780895511720

THE CHICANO STUDIES READER, THE BEST-SELLING ANTHOLOGY of articles from *Aztlán: A Journal of Chicano Studies*, has been newly expanded with a group of essays that focus on Chicana/o and Latina/o youth. This section, Generations against Exclusion, joins Decolonizing the Territory, Performing Politics, (Re)Configuring Identities, Remapping the World, and Continuing to Push Boundaries. Introductions to each section offer analysis and contextualization. This fourth edition of the *Reader* documents the foundation of Chicano studies, testifies to its broad disciplinary range, and explores its continuing development.

Chon A. Noriega is professor of film, television, and media studies at UCLA and director of the UCLA Chicano Studies Research Center. **Eric Avila** is professor of history, Chicano studies, and urban planning at UCLA and author of *The Folklore of the Freeway: Race and Revolt in the Modernist City*. **Karen Mary Davalos** is professor and chair of Chicano and Latino studies at the University of Minnesota, Twin Cities, and author of *Chicana/o Remix: Art and Errata since the Sixties*. **Chela Sandoval** is professor and former chair of Chicana and Chicano studies at the University of California, Santa Barbara, and author of *Methodology of the Oppressed*. **Rafael Pérez-Torres** is professor of English at UCLA, and author of *Mestizaje: Critical Uses of Race in Chicano Culture*. **Charlene Villaseñor Black** is professor of art history and Chicana/o studies at UCLA, associate director of the Chicano Studies Research Center, and author of *Creating the Cult of St. Joseph*.

FEBRUARY

728 pp., 21 b&w illus., 32 tables, 7 x 10 in.



Plantation Houses of Curaçao

Jewels of the Past

Ellen Spijkstra

Curaçao's historic plantation houses showcase unique architecture that resulted from the use of European, especially Dutch, building styles adapted to local tropical construction methods and available building materials. With the arrival of the oil industry at the start of the last century, the socioeconomic structure of Curaçao changed drastically in just a few decades, and only 78 of the more than 150 original plantation houses remain. Fortunately, a number of them have been preserved. Some have become magnificent residences while others have been given adaptive reuse as restaurants, boutique hotels, office spaces, museums, and art galleries. *Plantation Houses of Curaçao* is published in collaboration with the Curaçao Style Foundation, whose objective is to expand the cultural heritage of the island as widely as possible. The collaborative expertise of the writers and photographers of this volume offers a comprehensive overview, in words and images, of all the plantation houses that have been preserved as jewels of the past.

Edited by **Ellen Spijkstra** with contributions from **Jeannette van Ditzhuijzen**, **Michael A. Newton**, **François van der Hoeven**, and **Carel de Hase**. Photography by **Ton Verkuijen** and **Brett Russel**.

MARCH

ARCHITECTURE

304 pp., 200 color illus., 40 duotones, 9.5 x 9.5 in.

NORTH AMERICAN RIGHTS ONLY

\$54.95 HC / ISBN 9789460225253



René Lalique

Art Deco Gems from the Steven and Roslyn Shuman Collection

Katie Buckingham and Rachel Belle

René Lalique: Selections from the Steven and Roslyn Shulman Collection introduces the artistic innovations and legacy of renowned French Art Deco artist René Lalique. Born outside of Paris in 1860, Lalique was recognized as one of France's foremost Art Nouveau jewelry designers before turning to the material of glass in the early twentieth century. By the 1920s, Lalique's glass artwork embraced the new ideas and technologies that swept the United States and Europe. He brought an artistic aesthetic to new industries such as automotive and electrical products, as well as to new clienteles including the rising middle class and the increasingly independent female consumer. His legacy has influenced subsequent generations of designers and artists, in particular contemporary artists working in the medium of glass. Lalique's considerable imagination and eye for design are evident in the Steven and Roslyn Shulman Collection, one of the most comprehensive selections of Lalique glass in the United States. The collection features perfume bottles, vases, automobile mascots, and a wealth of other objects that exemplify the Art Deco style and celebrate Lalique's sense of design.

Katie Buckingham is curator at the Museum of Glass. **Rachel Belle** is an award-winning radio reporter and on-air personality at Seattle's KIRO Radio, and host of the podcast *Your Last Meal*.

JUNE

ART: SCULPTURE | ART HISTORY: EUROPEAN ART

144 pp., 120 color illus., 9 x 10.5

\$49.95 / £41.00 HC / ISBN 9780972664974



Neighborhood of Gray Houses

Derek Annis

The poems in Derek Annis's debut collection, *Neighborhood of Gray Houses*, wander through a landscape darkened by childhood abandonment and loss, before coming to rest in a home illuminated by new life and cautious optimism. The speaker comes to consciousness at a time when parental contracts have been breached and in a world falling apart, and as it falls apart, the poems become increasingly surreal, increasingly sure of the world's uncertainty. Ultimately, the birth of the speaker's daughters provides direction, a way out of the neighborhood of gray houses, to a place with more solid footing.

Derek Annis lives in Spokane, Washington, and holds an MFA from Eastern Washington University. He is an editor and social media manager for Lynx House Press and has been a reader and editor for *Willow Springs Magazine*. His poems have appeared in *Colorado Review*, *Gettysburg Review*, *Missouri Review Online*, *Spillway*, *Third Coast*, and many other journals.

MARCH

LITERATURE: POETRY

82 pp., 5.5 x 8.5 in.

\$18.00 / £13.99 PB / ISBN 9781733340007



Don't Touch the Bones

Julia Kolchinsky Dasbach

WINNER OF THE IDAHO PRIZE FOR POETRY 2019

Rich in detail, Julia Kolchinsky Dasbach's *Don't Touch the Bones* is a compelling collection that examines the pain of the world's, a nation's, and a family's history.

Julia Kolchinsky Dasbach emigrated from Ukraine as a Jewish refugee when she was six years old. She is author of *The Many Names for Mother*, winner of the Wick Poetry Prize, and *40 WEEKS*, forthcoming in 2021. Her poems appear in *POETRY*, *American Poetry Review*, and *The Nation*, among others. Her work has been selected for *Best New Poets*, the Williams Carlos Williams University Poetry Prize from the Academy of American Poets, and *New South's* Poetry Prize. Julia is the editor of *Construction Magazine*. She holds an MFA in poetry from the University of Oregon and is completing her PhD at the University of Pennsylvania.

MARCH

LITERATURE: POETRY

86 pp., 5.5 x 8.5 in.

\$18.00 / £13.99 PB / ISBN 9781733340021



Sleeping and Waking

Albert Goldbarth

"Albert Goldbarth's new collection is a community of poems that makes room for other voices than the autobiographical 'I': some fantastical, some historical/celebrity, some the neighbors down the block. The poems themselves offer a rich spectrum of possibilities, from the comic to the grievous, from a poem of five lines to a poem of six pages, but all presented by a poet whose broad understanding of history and of a wide range of character types allows him to people his writing with everyone from presidents to prostitutes, and from ancient mythmakers to contemporary celebrities—all the while remaining present as a smart and earnest voice."—Stephen Corey, editor of the *Georgia Review*

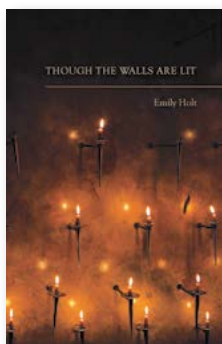
Albert Goldbarth has been publishing poetry collections of note for forty-five years—two of which have received the National Book Critics Circle Award. Individual poems have appeared in hundreds of periodicals from the *New Yorker* and the *New York Times Magazine* to *Kayak* and *Clown War*. A recipient of fellowships from the National Endowment for the Arts, the Guggenheim Foundation, and the Poetry Foundation, he lives in Wichita, Kansas.

MAY

LITERATURE: POETRY

88 pp., 5.5 x 8.5 in.

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Though the Walls Are Lit

Emily Holt

Though the Walls Are Lit considers the Irish tradition of hunger strikes and vocal lament. Weaving together hymns, canticles, and blues riffs, Holt configures the page as a threshold where poet and stranger may meet in protest and supplication.

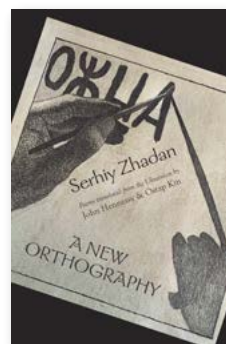
Raised in northern California, **Emily Holt** has worked as a journalist in the US and Ireland. She received her MFA in creative writing from the Rainier Writing Workshop at Pacific Lutheran University and a master of letters in literature from Trinity College, University of Dublin. Her poems and essays have appeared in *Poetry Ireland Review*, *The Best New British and Irish Poets*, *Talking River*, and other publications. She lives in Seattle, Washington.

MARCH

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A New Orthography

Poems

Serhiy Zhadan

Translated by John Hennessy and Ostap Kin

A New Orthography by Serhiy Zhadan is the fifth volume in Lost Horse Press's Contemporary Ukrainian Poetry Series. In these poems, the poet focuses on daily life during the Russo-Ukrainian war, rendering intimate portraits of the country's residents as they respond to crisis. Zhadan revives and revises the role of the nineteenth-century Romantic bard, one who portrays his community with clarity, preserving its most precious aspects and darkest nuances. The poems investigate questions of home, exile, solitude, love, and religious faith, making vivid the experiences of noncombatants, refugees, soldiers, and veterans. This collection will be of interest to those who study how poetry observes and mirrors the shifts within a country during wartime, and it offers solace as well.

Serhiy Zhadan is a Ukrainian poet, writer, essayist, and translator. **John Hennessy** is the author of two collections, *Coney Island Pilgrims* and *Bridge and Tunnel*. **Ostap Kin** is editor of *New York Elegies: Ukrainian Poems on the City*.

FEBRUARY

LITERATURE: POETRY

120 pp., 5.5 x 8.5 in.

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Mother Water

Poems

Emily Banks

Mother Water centers on maternal inheritance in literal and figurative forms. Through its water motif, the book traces the speaker's transformations as she absorbs, and often resists, lessons from the women who guide her. The poems explore the speaker's sense of self through feminine genealogy and her mother's voice, the mother figure becoming simultaneously nurturing and threatening, teaching her daughter to survive in a perilous world. Coming-of-age poems are here, too, and poems exploring gender mystique, balance, relationship, and understanding. The book's last section considers how we are altered by loss and how that alteration challenges our notions of both individual subjectivity and bodily autonomy.

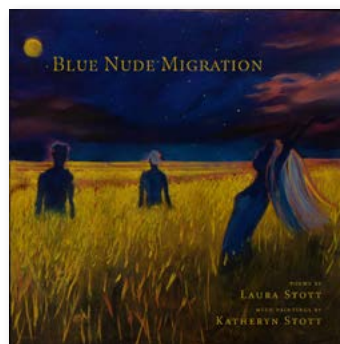
Emily Banks was born in Brooklyn, New York, and lives in Atlanta, Georgia. She teaches poetry and creative writing at Emory University. Her poems have appeared in numerous journals including *Superstition Review*, *Blood Orange Review*, *Cimarron Review*, *storySouth*, *Free State Review*, *Pembroke Magazine*, and *Yemassee*. *Mother Water* is her first volume of poems.

FEBRUARY

LITERATURE: POETRY

90 pp., 6 x 8.5 in.

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The Blue Nudes Migration

Laura Stott

Illustrated by Kathryn Stott

By means of exceptionally concrete and direct language, Laura Stott's poems lift dark matter up out of the shared unknown and give it shape. They have the simplicity of blue shadows and bells, the curiously beautiful postures of shore birds in a marsh. This is a book of clear-eyed and original work. Neither the poems nor the stunning images that accompany them melt away as you read—they keep reminding that mystery inheres not in abstract complexities but in the essential experience of our inner lives as they encounter and create the world.

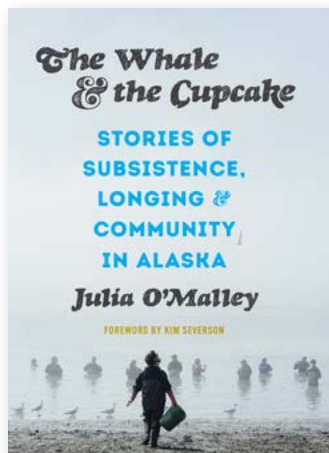
Laura Stott is author of *In the Museum of Coming and Going*; her poems have also appeared in *Western Humanities Review*, *the Aureorean*, *Sugar House Review*, *Rock and Sling*, *Copper Nickel*, *Memorious*, and *Cutbank*. She teaches at Weber State University in Ogden, Utah. Artist **Kathryn Stott** received a BFA at Brigham Young University and currently resides in Provo, Utah.

FEBRUARY

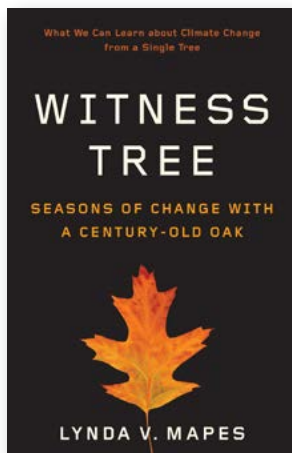
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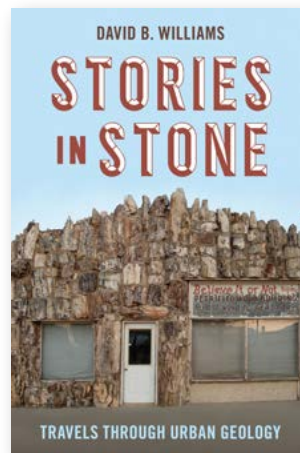
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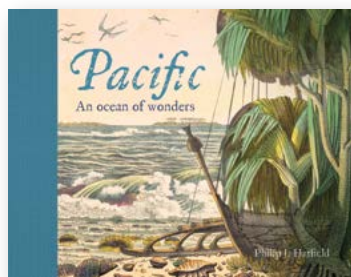
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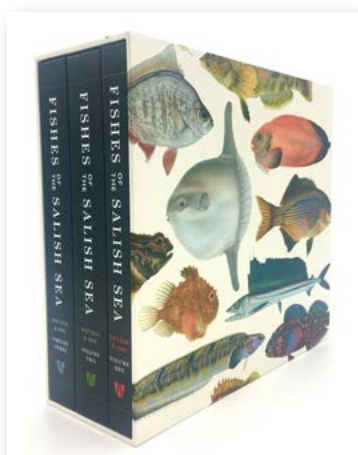
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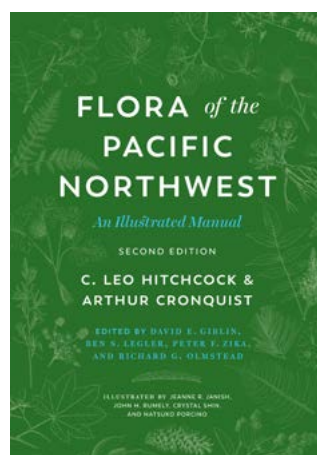
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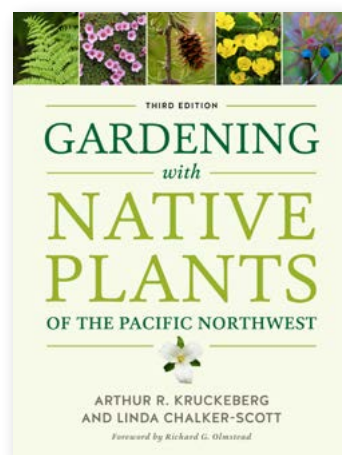
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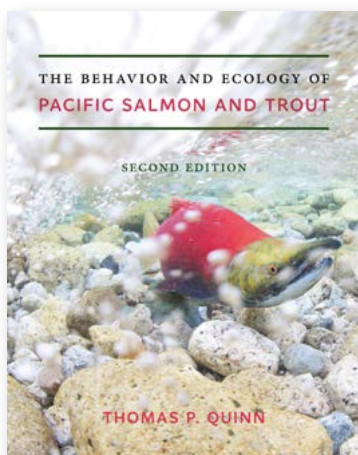
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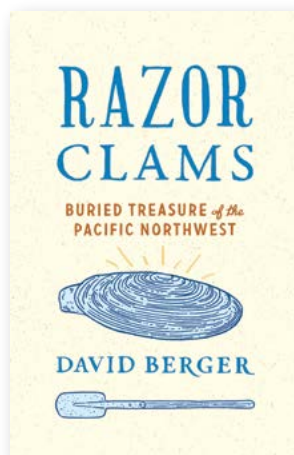


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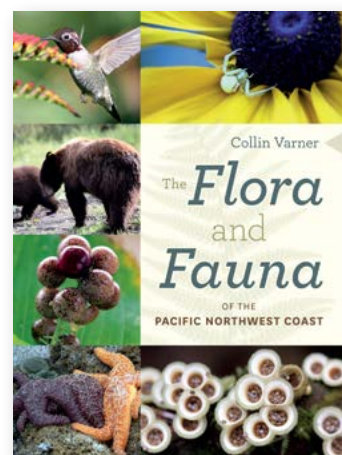


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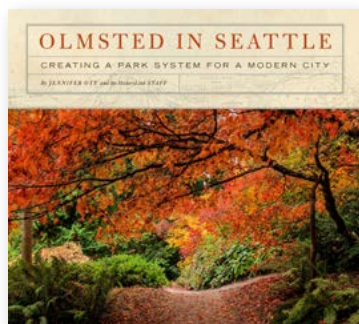
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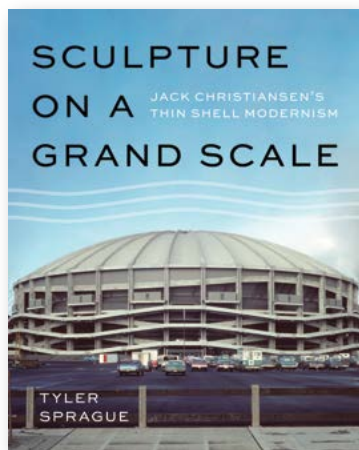
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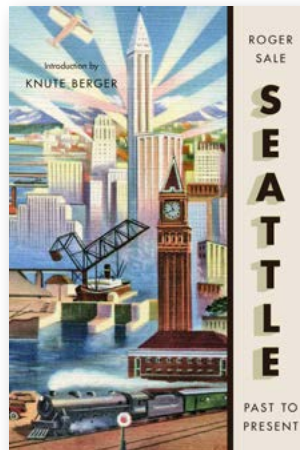
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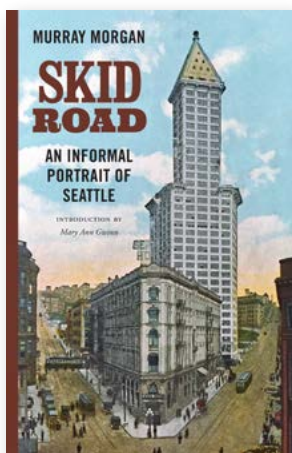
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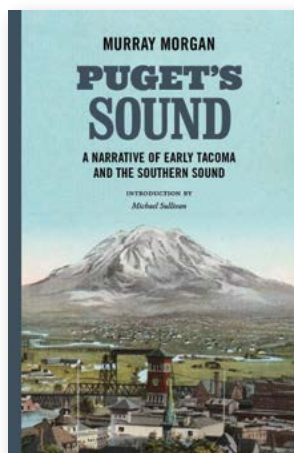
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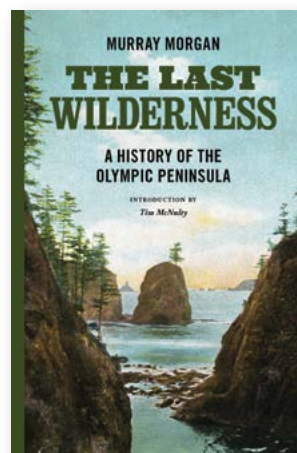
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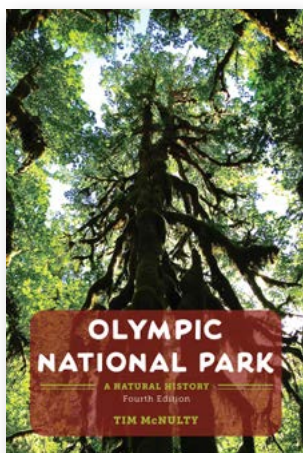


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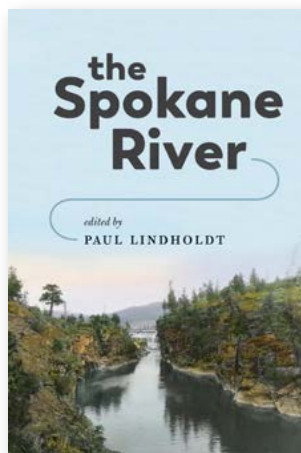


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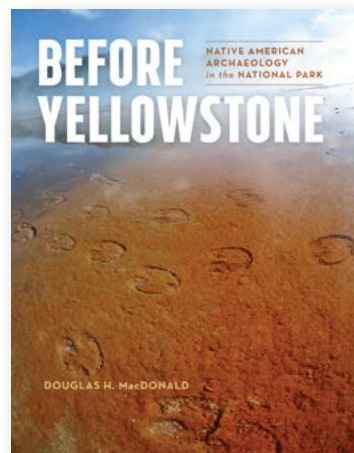
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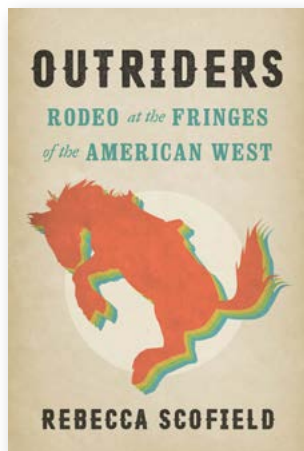


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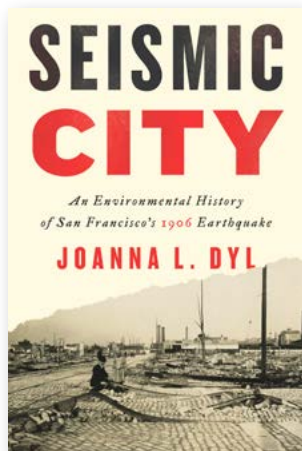
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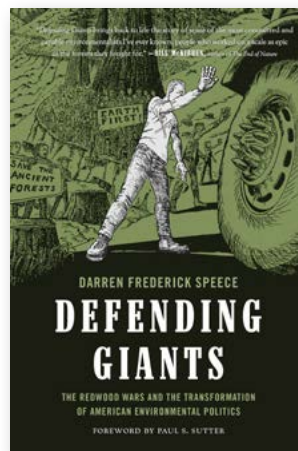
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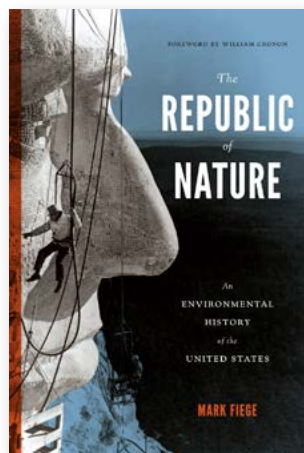
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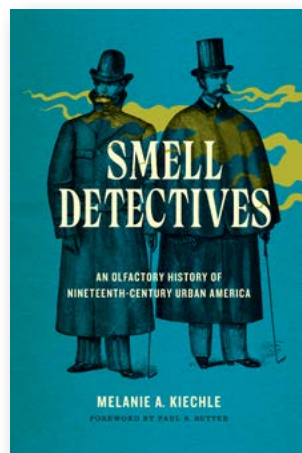
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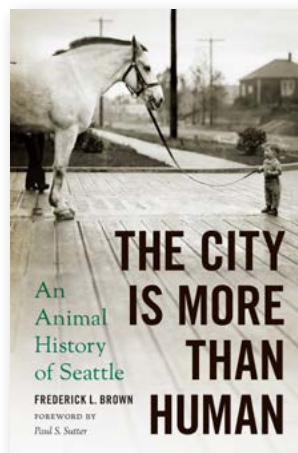
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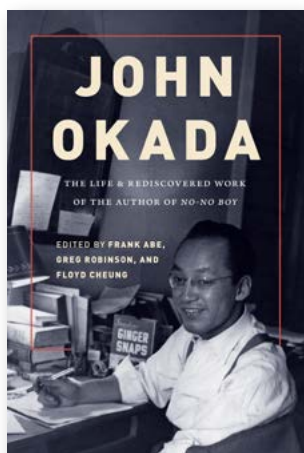
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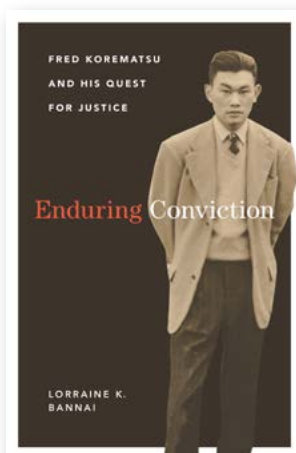
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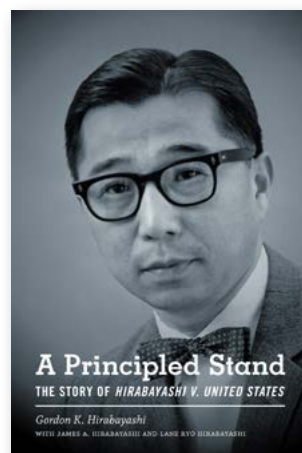
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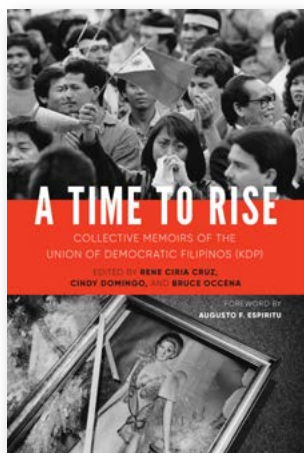
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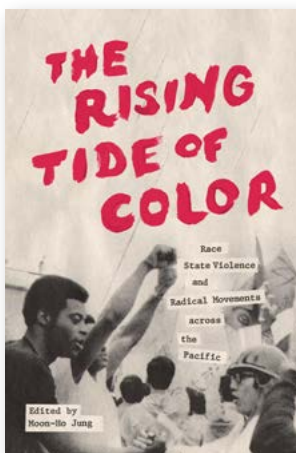
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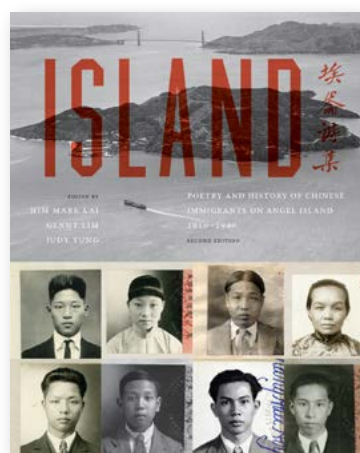
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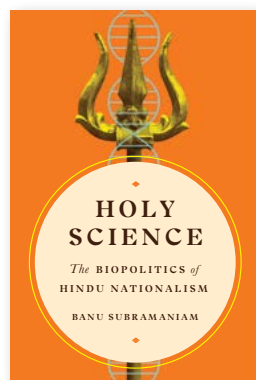


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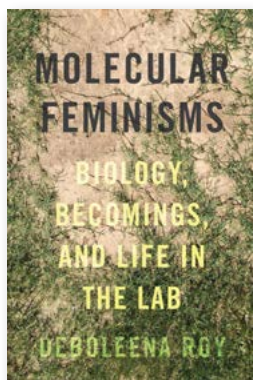


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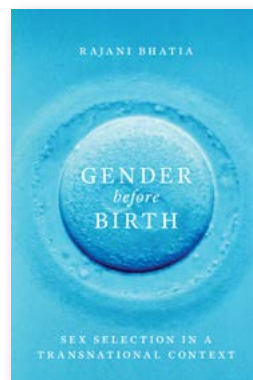


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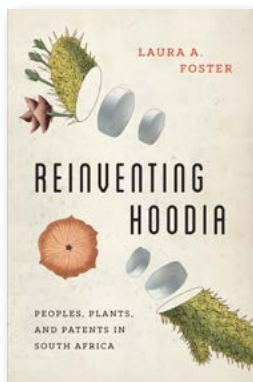


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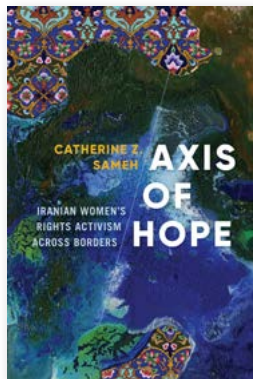
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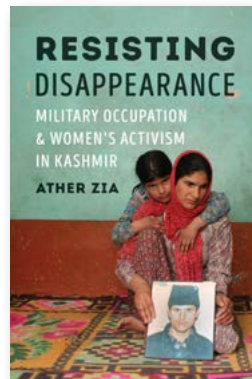


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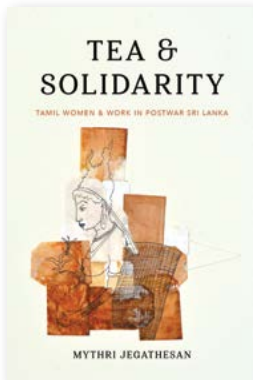


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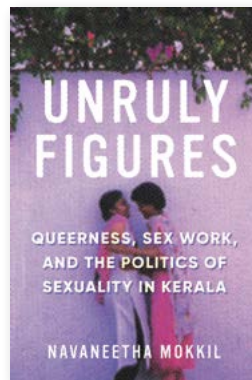


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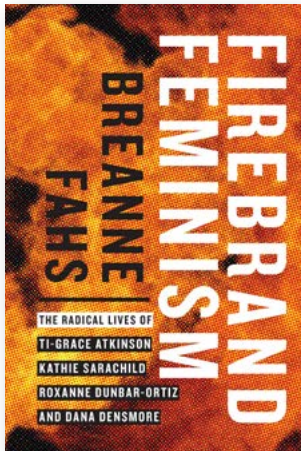
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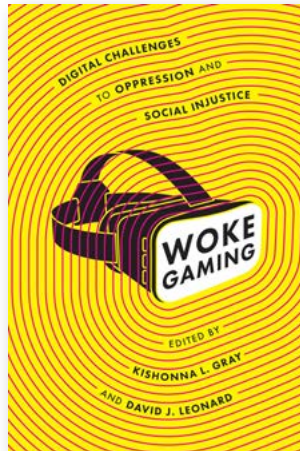


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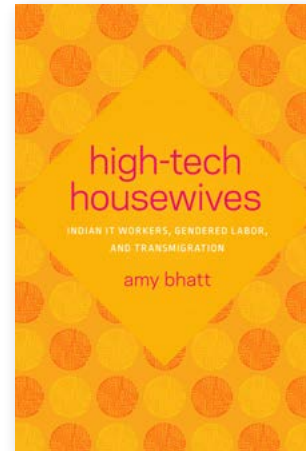


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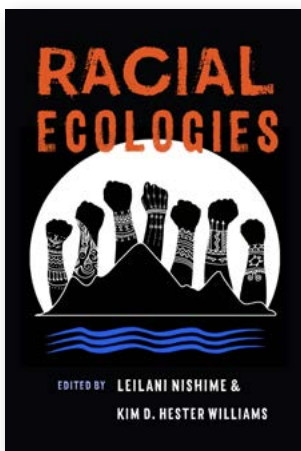


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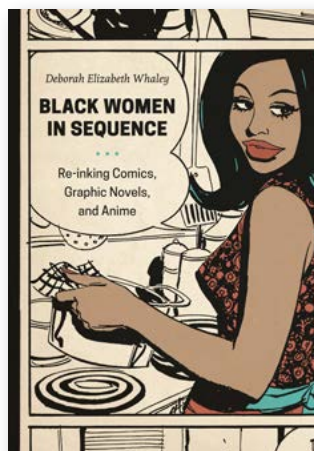
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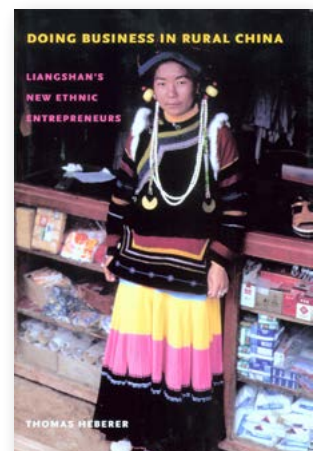
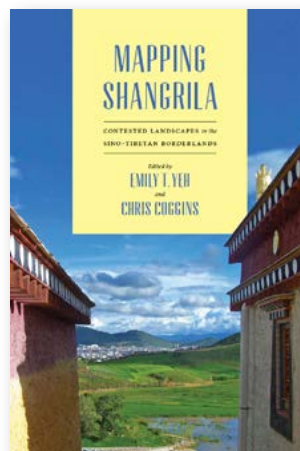
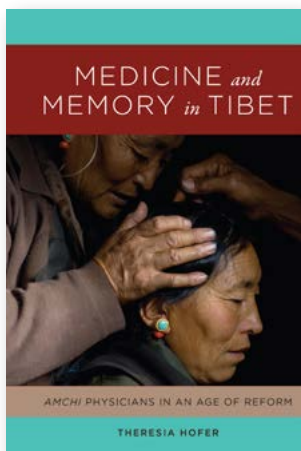
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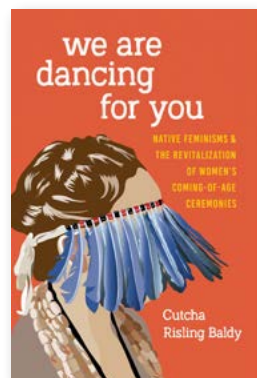
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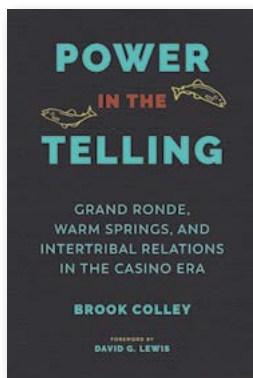
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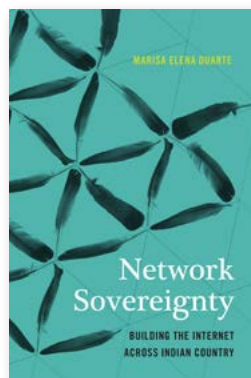
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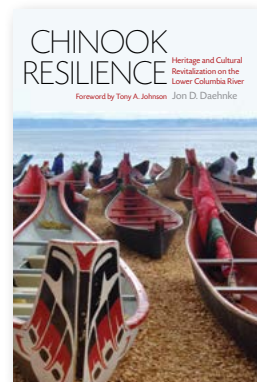
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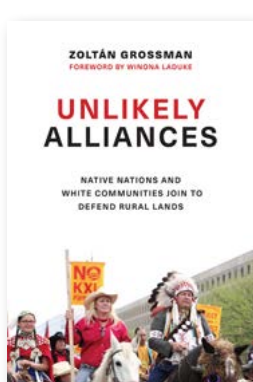
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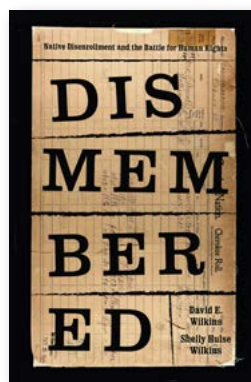
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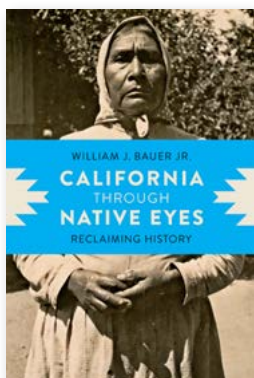
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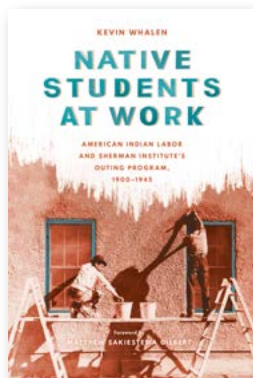
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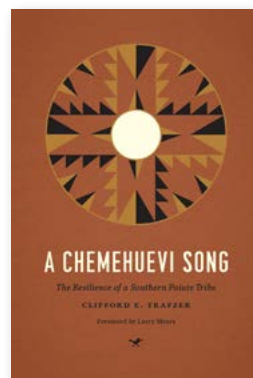
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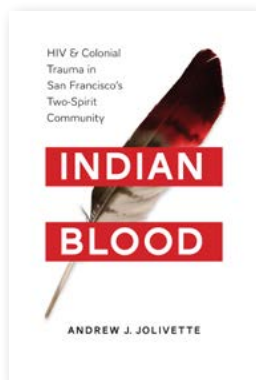
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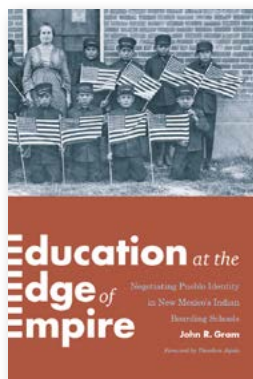


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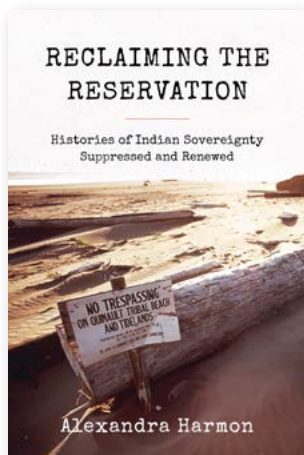
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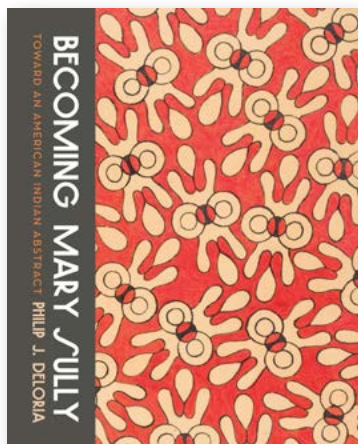
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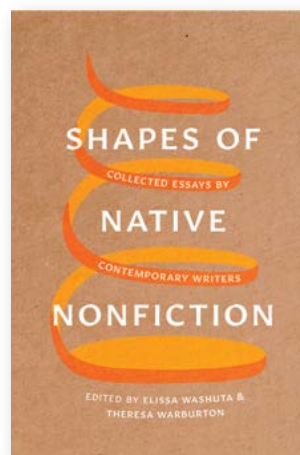
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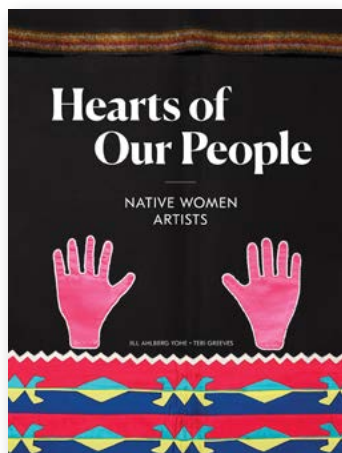
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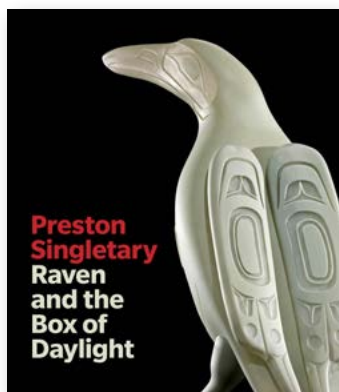
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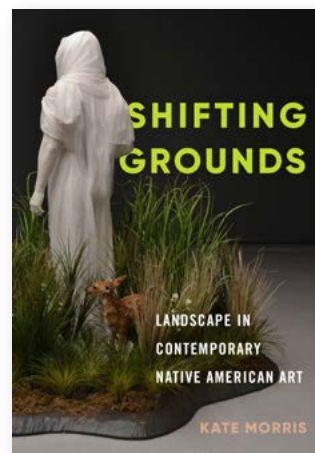
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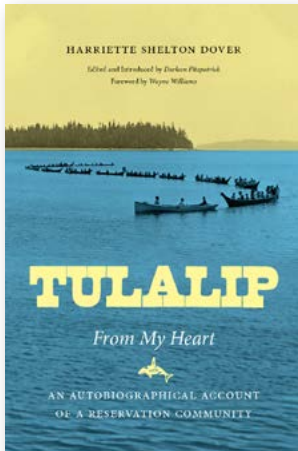
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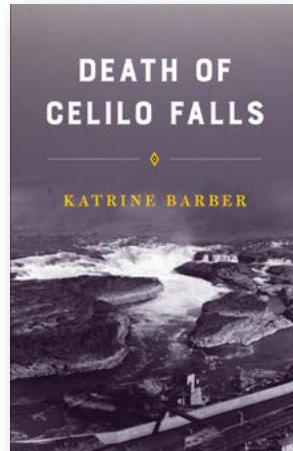
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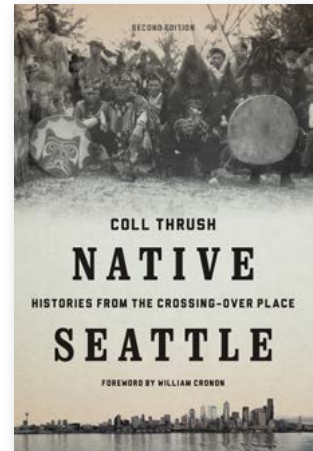
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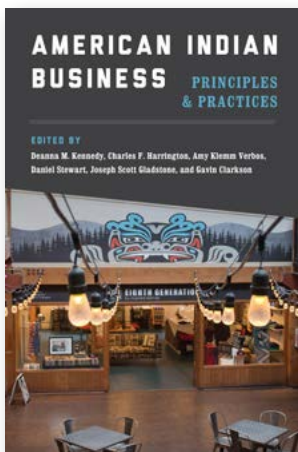
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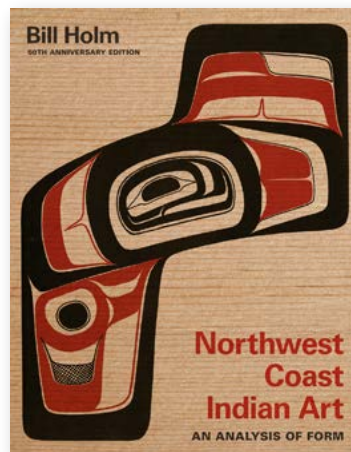
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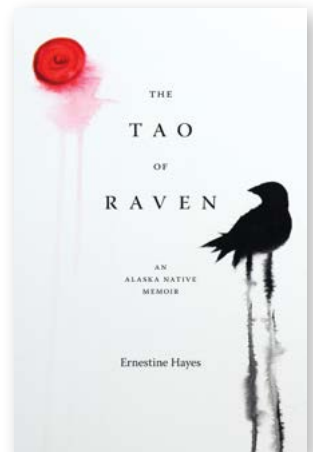
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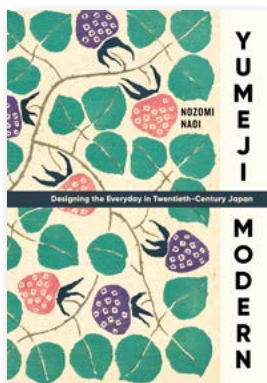
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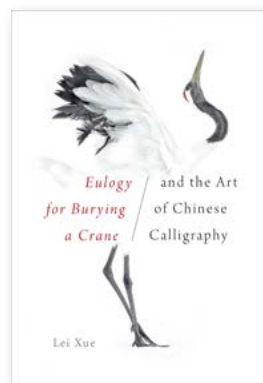
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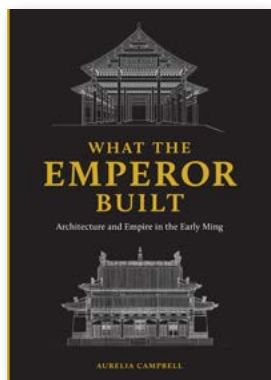
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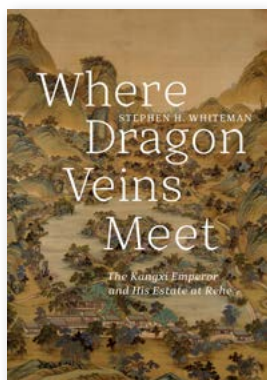
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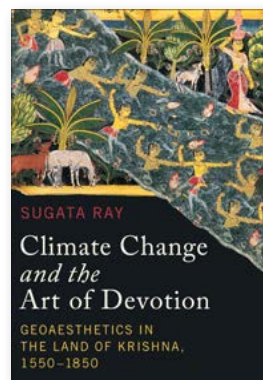
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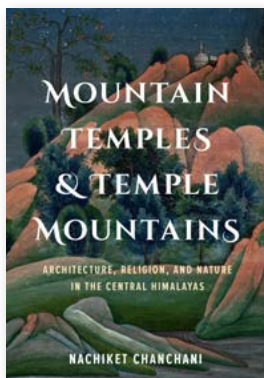
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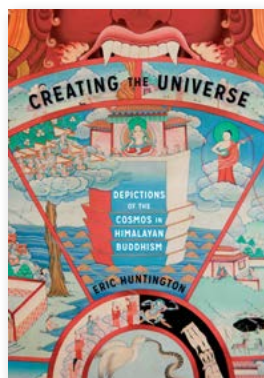
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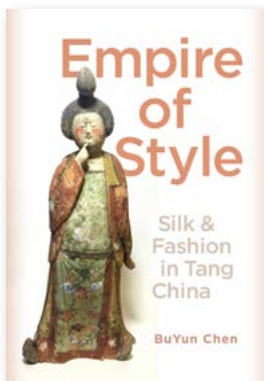
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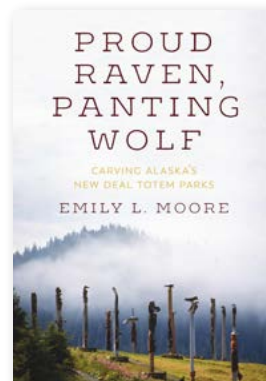
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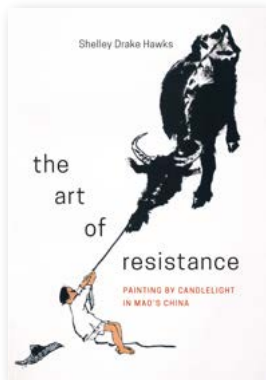
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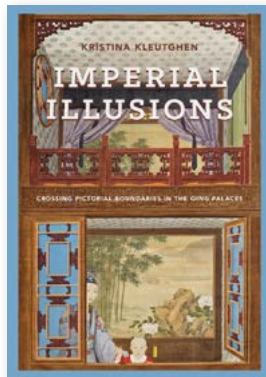
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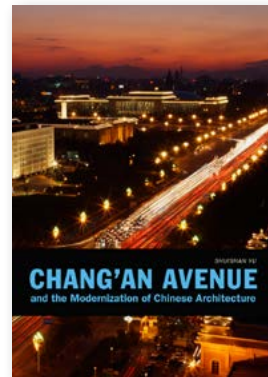
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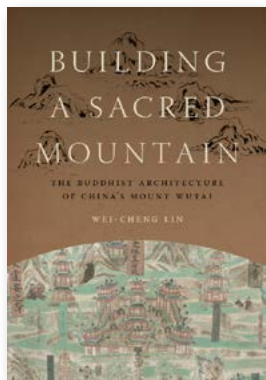
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