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2023

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*Dinosaurs and Other Ancient Animals of Big Bend: Mammuthus columbi*, © 2023 by Julius Csotonyi.

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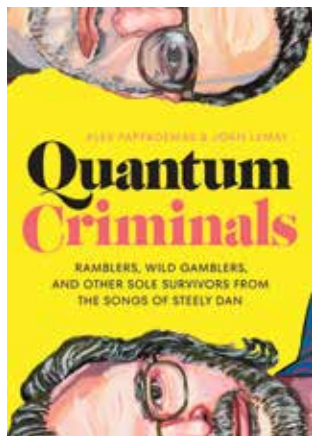
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*A literary and visual exploration of the songs of Steely Dan*

# Quantum Criminals

Ramblers, Wild Gamblers, and Other Sole Survivors from the Songs of Steely Dan

ALEX PAPPADEMAS AND JOAN LEMAY

ALEX PAPPADEMAS  
LOS ANGELES, CALIFORNIA

*Pappademas is the author of Keanu Reeves: Most Triumphant—The Movies & Meaning of an Irrepressible Icon and the writer and host of the acclaimed podcast The Big Hit Show. His work has also appeared in GQ, the New York Times, and Grantland.*

JOAN LEMAY  
NEW YORK, NEW YORK

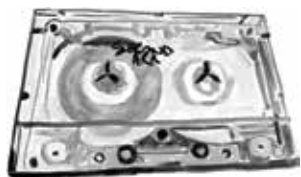
*LeMay is an artist based in London and New York City (although the paintings for this book were created in Portland). Her work appears in multiple publications and books and has been shown in museums, galleries, and public spaces internationally.*

AMERICAN MUSIC SERIES,  
Jessica Hopper & Charles  
Hughes, Editors

STEELY DAN'S SONGS ARE EXERCISES IN FICTIONAL world-building. No one else in the classic-rock canon has conjured a more vivid cast of rogues and heroes, creeps and schmucks, lovers and dreamers and cold-blooded operators—or imbued their characters with so much humanity. Pulling from history, lived experience, pulp fiction, the lore of the counterculture, and their own darkly comic imaginations, Donald Fagen and Walter Becker summoned protagonists who seemed like fully formed people with complicated pasts, scars they don't talk about, delusions and desires and memories they can't shake. From Rikki to Dr. Wu, Hoops McCann to Kid Charlemagne, Franny from NYU to the Woolly Man without a Face, every name is a locked-room mystery, beguiling listeners and earning the band an exceptionally passionate and ever-growing cult fandom.

*Quantum Criminals* presents the world of Steely Dan as it has never been seen, much less heard. Artist Joan LeMay has crafted lively, color-saturated images from the Daniverse to accompany writer Alex Pappademas's explorations of the famous and obscure songs that inspired each painting, in essays full of cultural context, wild speculation, and the occasional conspiracy theory. All of it is refracted through the perspectives of the characters themselves, making for a musical companion unlike any other. Funny, discerning, and visually stunning, here is a singular celebration of Steely Dan's musical cosmos.





CLOCKWISE FROM  
TOP RIGHT: Retha  
Franklin, The  
Gauchos, The Dread  
Moray Eel, Babylon  
Sisters, The Second  
Arrangement, Steely  
Dan T-shirt, *The  
Daily News*.

RELEASE DATE | MAY

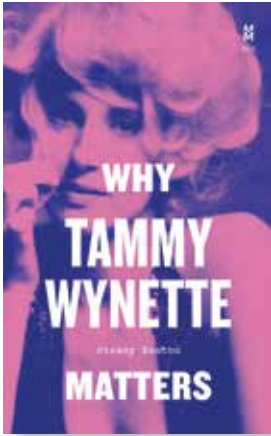
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illustrations

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\$35.00 | £29.99 | C\$43.95  
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\$35.00  
PDF e-book



*How Tammy Wynette channeled the conflicts of her life into her music and performance*

# Why Tammy Wynette Matters

STEACY EASTON

STEACY EASTON  
HAMILTON, ONTARIO

*Easton has written about country music for NPR, Slate, and the Atlantic. They are a PhD candidate in critical disability studies at York University.*

MUSIC MATTERS, *Evelyn McDonnell, Editor*

RELEASE DATE | MAY  
5 x 8 inches, 184 pages

ISBN 978-1-4773-2464-6  
\$23.95 | £20.99 | C\$29.95  
hardcover

ISBN 978-1-4773-2751-7  
\$23.95  
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WITH HITS SUCH AS “STAND BY YOUR MAN” AND “GOLDEN Ring,” Tammy Wynette was an icon of American domesticity and femininity. But there were other sides to the first lady of country. Steacy Easton places the complications of Wynette’s music and her biography in sharp-edged relief, exploring how she made her sometimes-tumultuous life into her work, a transformation that was itself art.

Wynette created a persona of high femininity to match the themes she sang about—fawning devotion, redemption in heterosexual romance, the heartbreak of loneliness. Behind the scenes, her life was marked by persistent class anxieties; despite wealth and fame, she kept her beautician’s license. Easton argues that the struggle to meet expectations of southernness, womanhood, and southern womanhood, finds subtle expression in Wynette’s performance of “Apartment No. 9”—and it’s because of these vocal subtleties that it came to be called the saddest song ever written. Wynette similarly took on elements of camp and political critique in her artistry, demonstrating an underappreciated genius. *Why Tammy Wynette Matters* reveals a musician who doubled back on herself, her façade of earnestness cracked by a melodrama that weaponized femininity and upended feminist expectations, while scoring twenty number-one hits.

*A stirring defense of Sinéad O'Connor's music and activism and an indictment of the culture that canceled her*



# Why Sinéad O'Connor Matters

ALLYSON MCCABE

IN 1990, SINÉAD O'CONNOR'S VIDEO FOR "NOTHING COMPARES 2 U" turned her into a superstar. Two years later, an appearance on *Saturday Night Live* turned her into a scandal. For many people—including, for years, the author—what they knew of O'Connor stopped there. Allyson McCabe believes it's time to reassess our old judgments about Sinéad O'Connor and to expose the machinery that built her up and knocked her down.

Addressing triumph and struggle, sound and story, *Why Sinéad O'Connor Matters* argues that its subject has been repeatedly manipulated and misunderstood by a culture that is often hostile to women who speak their minds (in O'Connor's case, by shaving her head, championing rappers, and tearing up a picture of the pope on live television). McCabe details O'Connor's childhood abuse, her initial success, and the backlash against her radical politics without shying away from the difficult issues her career raises. She compares O'Connor to Madonna, another superstar who challenged the Catholic Church, and Prince, who wrote her biggest hit and allegedly assaulted her. A journalist herself, McCabe exposes how the media distorts not only how we see O'Connor but how we see ourselves, and she weighs the risks of telling a story that hits close to home.

In an era when popular understanding of mental health has improved and the public eagerly celebrates feminist struggles of the past, it can be easy to forget how O'Connor suffered for being herself. This is the book her admirers and defenders have been waiting for.

ALLYSON MCCABE  
HASTINGS ON HUDSON, NEW YORK

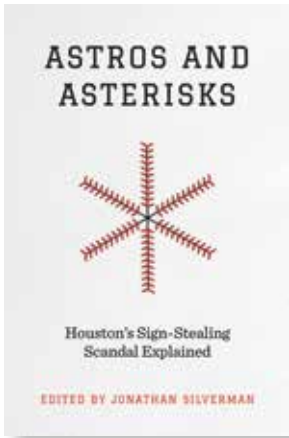
*McCabe is a writer, reporter, and producer whose work is often broadcast on NPR, and her byline appears in the New York Times, BBC Culture, Wired, and other publications.*

MUSIC MATTERS, Evelyn McDonnell, Editor

RELEASE DATE | MAY  
5 x 8 inches, 256 pages

ISBN 978-1-4773-2570-4  
\$24.95 | £21.99 | C\$30.95  
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ISBN 978-1-4773-2572-8  
\$24.95  
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*An in-depth and multiperspectival look at the Astros' sign-stealing scandal and its roots in the culture of baseball fandom*

# Astros and Asterisks

## Houston's Sign-Stealing Scandal Explained

EDITED BY JONATHAN SILVERMAN

JONATHAN SILVERMAN  
ARLINGTON, MASSACHUSETTS

*Silverman is a professor of English at UMass Lowell. He is the coauthor of Johnny Cash International: How and Why the World Loves the Man in Black and author of Nine Choices: Johnny Cash and American Culture.*

TERRY AND JAN TODD SERIES  
ON PHYSICAL CULTURE AND  
SPORTS, Sarah K. Fields,  
Thomas Hunt, Daniel A. Nathan  
& Patricia Vertinsky, Editors

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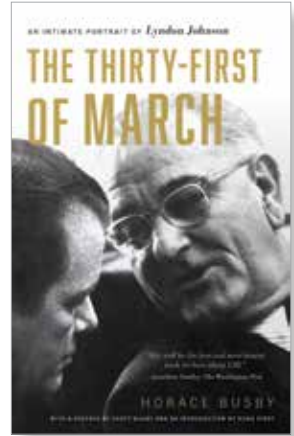
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IN 2017 THE HOUSTON ASTROS WON THEIR FIRST World Series title, a particularly uplifting victory for the city following Hurricane Harvey. But two years later, the feel-good energy was gone after *The Athletic* revealed that the Astros had stolen signs from opposing catchers during their championship season, perhaps even during the playoffs and World Series. Their methods were at once high-tech and crude: staff took video of opponents' pitching signals and transmitted the footage in real time to the Astros' dugout, where players banged on trash cans to signal to their teammates at bat which pitches were coming their way. Wry observers labeled them the Asterisks, pointing to the title that no longer seemed so earned.

*Astros and Asterisks* examines the scandal from historical, journalistic, legal, ethical, and cultural perspectives. Authors delve into the Astros' winning-above-all attitude, cultivated by a former McKinsey consultant; the significance of hiring a pitcher recently suspended for domestic abuse; the career-ending effects of the Astros' transgression on opposing players; and the ethically fraught choices necessary to participate in sign-stealing. Ultimately, it links the Astros' choices to the sporting world's obsession with analytics. What emerges is a sobering tale about the impact of new technology on a game whose romanticized image feels increasingly incongruous with its reality in the era of big data and video.



*An intimate retelling of Lyndon B. Johnson's politics and presidency by one of his closest advisors*



# The Thirty-First of March

## An Intimate Portrait of Lyndon Johnson

HORACE BUSBY

HORACE BUSBY WAS ONE OF LBJ'S MOST TRUSTED advisors; their close working and personal relationship spanned twenty years. In *The Thirty-First of March* he offers an indelible portrait of a president and a presidency at a time of crisis. From the aftereffects of the Kennedy assassination, when Busby was asked by the newly sworn-in president to sit by his bedside during his first troubled nights in office, to the concerns that defined the Great Society—civil rights, the economy, social legislation, housing, and the Vietnam War—Busby not only articulated and refined Johnson's political thinking, he also helped shape the most ambitious, far-reaching legislative agenda since FDR's New Deal.

Here is Johnson the politician, Johnson the schemer, Johnson who advised against JFK's choice of an open limousine that fateful day in Dallas, and Johnson the father, sickened by the deaths of young men fighting and dying in Vietnam on his orders. *The Thirty-First of March* is a rare glimpse into the inner sanctum of Johnson's presidency, as seen through the eyes of one of the people who understood him best.

HORACE BUSBY  
(1924–2000)

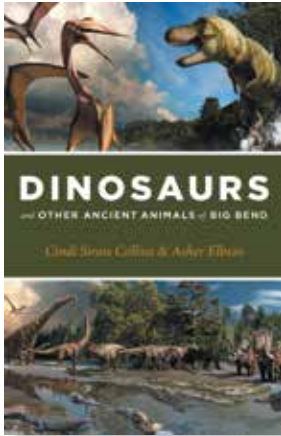
*Busby served as a speechwriter and advisor to Lyndon Johnson during LBJ's time in the House, the Senate, and the White House, where he was secretary of the cabinet from 1963 to 1965. Busby was born in Fort Worth and attended the University of Texas.*

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| TEXAS | *Nature & Environment*

*A time-traveling field guide to the ancient version of Big Bend National Park*

# Dinosaurs and Other Ancient Animals of Big Bend

CINDI SIROIS COLLINS AND ASHER ELBEIN

CINDI SIROIS COLLINS  
TOMBALL, TEXAS

*Collins is a retired Texas science teacher whose love of geology and Big Bend's Fossil Discovery Exhibit led her to research the park's paleontological past and inspired her passion for dinosaurs and other ancient animals.*

ASHER ELBEIN  
AUSTIN, TEXAS

*Elbein is a freelance writer whose work has appeared in the New York Times, Texas Monthly, and Audubon magazine among other publications*

THE CORRIE HERRING HOOKS  
ENDOWMENT

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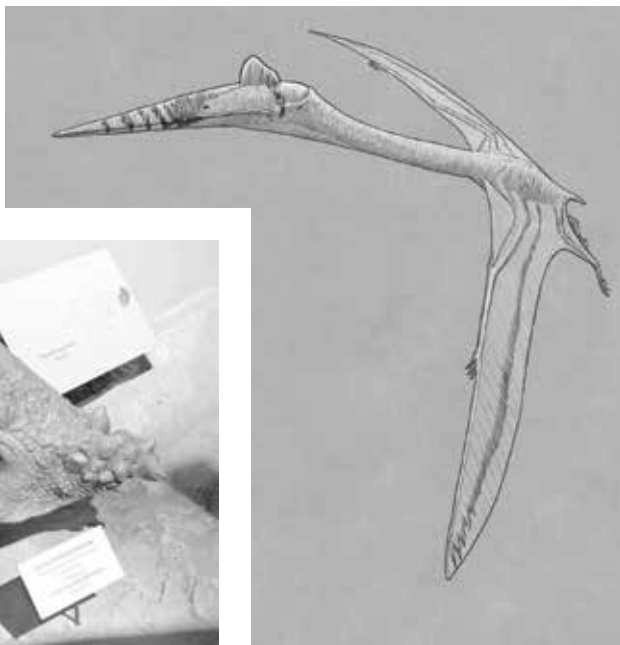
THE SHEER BEAUTY OF BIG BEND NATIONAL PARK, ALONG the shores of the Rio Grande in west Texas, never fails to astonish. Yet what lies beneath this natural treasure may be even more extraordinary than what meets the eye. Hidden in the rocks of Big Bend are the remains of giants: toothy sea lizards, enormous flying reptiles, and dinosaurs.

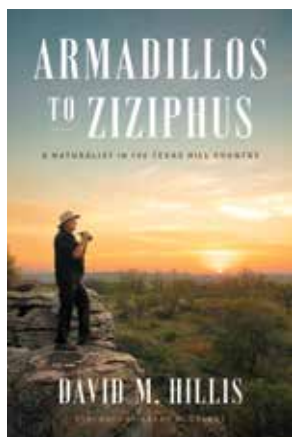
*Dinosaurs and Other Ancient Animals of Big Bend* is a field guide to what once was. Inspired by the latest research, Cindi Sirois Collins and Asher Elbein imagine what it was like to walk among the plants and animals whose fossil remains tell the story of evolution and geological transformation in this singular landscape. We glimpse the drama of Big Bend's rugged landscape in creation—the desert's emergence from retreating oceans and volcanic eruptions. Immersive vignettes introduce dinosaurs, giant fish, and saber-toothed cats. And the history of discovery in the park proves a gripping tale, as paleontologists sifted major scientific insights from the soils, rocks, and riverbeds. Complete with vivid illustrations, this is a wholly original sensory and narrative experience that will deepen any reader's knowledge and sense of wonder.



ABOVE: An *Agujaceratops*, the head of which, with its massive frill, is the largest fossil found so far in North America.

RIGHT: *Quetzalcoatlus northropi*, for a time the largest avian dinosaur in North America. BELOW: A fossil skull the size of a bowling ball, from a pachycephalosaur.





*A collection of essays on the ecology, biodiversity, and restoration of the Texas Hill Country*

# Armadillos to Ziziphus

## A Naturalist in the Texas Hill Country

DAVID M. HILLIS; FOREWORD BY HARRY W. GREENE

DAVID M. HILLIS  
PONTOTOC, TEXAS

*Hillis is the director of the Biodiversity Center at the University of Texas at Austin's College of Natural Sciences. He was awarded a MacArthur Fellowship in 1999 and was elected to the US National Academy of Sciences in 2008. He is also known for his discovery of numerous new species, including Austin's iconic Barton Springs Salamander.*

HARRY W. GREENE  
ITHACA, NEW YORK

*Greene is a professor of ecology and evolutionary biology at Cornell University and the author of Tracks and Shadows: Field Biology as Art, among other books.*

THE CORRIE HERRING HOOKS  
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RELEASE DATE | **APRIL**  
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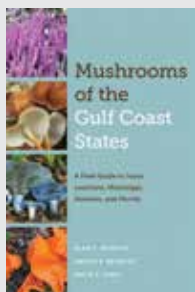
FOR MOST OF FIVE DECADES, EVOLUTIONARY BIOLOGIST David Hillis has studied the biodiversity of the Texas Hill Country. Since the 1990s, he has worked to restore the natural beauty and diversity of his Mason County ranch, the Double Helix. In his excursions around his ranch and across the Edwards Plateau, Hillis came to realize how little most people know about the plants and animals around them or their importance to our everyday lives. He began thinking about how natural history is connected to our enjoyment of life, especially in a place as beautiful and beloved as the Hill Country, which, not coincidentally, happens to be one of the most biodiverse parts of Texas.

Featuring short nontechnical essays accompanied by vivid color photos, *Armadillos to Ziziphus* is a charming and casual introduction to the environment of the region. Whether walking the pasture with his Longhorn cattle, explaining the ecological significance of microscopic organisms in springtime mud puddles, or marveling at the local *Ziziphus* (aka Lotebush, a spiny shrub), Hillis guides first-time visitors and long-term residents alike in an appreciation for the Hill Country's natural beauty and diversity.

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# Nature Backlist



## Mushrooms of the Gulf Coast States

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ARLEEN R. BESSETTE, &  
DAVID P. LEWIS

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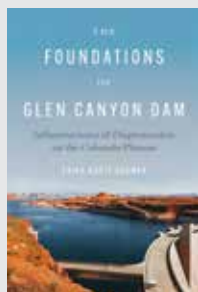
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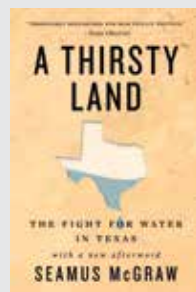
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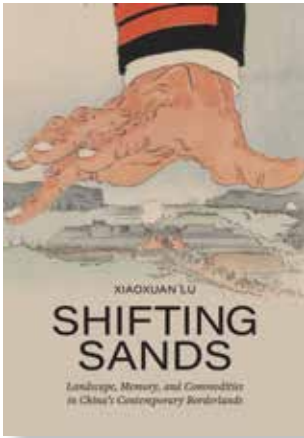
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*How China's borderlands transformed politically and culturally throughout the twentieth and twenty-first centuries*



# Shifting Sands

## Landscape, Memory, and Commodities in China's Contemporary Borderlands

XIAOXUAN LU

XIAOXUAN LU  
HONG KONG ISLAND, HONG KONG

*Lu is an assistant professor in the Division of Landscape Architecture at the University of Hong Kong. She is the coauthor of From Crisis to Crisis, Interstitial Hong Kong, and Critical Landscape Planning during the Belt and Road Initiative.*

LATERAL EXCHANGES:  
ARCHITECTURE, URBAN DEVELOPMENT, AND TRANSNATIONAL PRACTICES,  
*Felipe Correa, Bruno Carvalho & Alison Isenberg, Editors*

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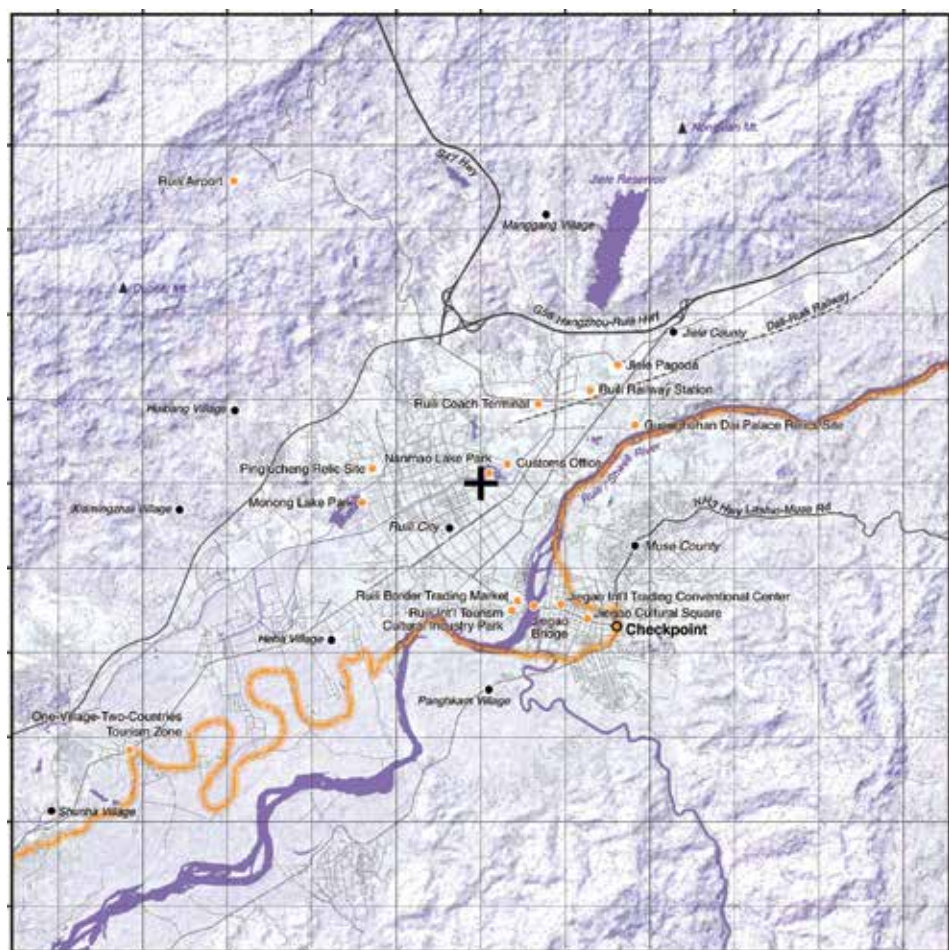
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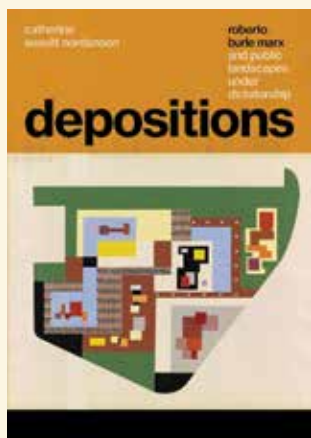
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CHINA'S LAND BORDERS, SHARED WITH FOURTEEN OTHER nations, are the world's longest. Like all borders, they are not just lines on a map but also spaces whose histories and futures are defined by their frontier status. An ambitious appraisal of China's borderlands, *Shifting Sands* addresses the full scope and importance of these regions, illustrating their transformation from imperial backwaters to hotbeds of resource exploitation and human development in the age of neoliberal globalization.

Xiaoxuan Lu brings to bear an original combination of archival research, fieldwork, cartography, and landscape analysis, broadening our understanding of the political economy and cultural changes in China's borderlands in the twentieth and twenty-first centuries. While conventional wisdom looks to the era of Deng Xiaoping for China's "opening," Lu shows the integration of China's borderlands into national and international networks from Sun Yat-sen onward. Yet, while the state has left a firm imprint on the borderlands, they were hardly created by China alone. As the Chinese case demonstrates, all borderlands are transnational, their physical and socioeconomic landscapes shaped by multidirectional flows of materials, ideas, and people.

TOP: Inside the Nanla New Town Planning Exhibition Center, featuring a scale model (1:100) of proposed real estate developments displaying a variety of investment options. Photo by the author.  
BOTTOM: The jade-rich Ruili/Shweli River basin, in the China/Myanmar borderland. Map by the author.





# Depositions

Roberto Burle Marx and  
Public Landscapes under  
Dictatorship

CATHERINE SEAVITT NORDENSON

*Winner, 2019 John Brinckerhoff Jackson Book Prize,  
Foundation for Landscape Studies*

“This seminal book will enable greater understanding not only of Burle Marx’s position as a designer operating under dictatorial conditions, but also of the convoluted circumstances underlying Brazil’s modern architectural history.”—*JOURNAL OF THE SOCIETY OF ARCHITECTURAL HISTORIANS*

“Offers an understanding of Burle Marx beyond his gardens and parks; it is a solid introduction to both his work and Brazil’s quest to establish its cultural identity.”—*ARCHITECTURAL RECORD*

“A well-researched, well-written, and laudatory study that substantially adds to, and significantly amends, our view of Burle Marx as a landscape architect and cultural figure.”—*LANDSCAPE JOURNAL*

*Catherine Seavitt Nordenson is a professor and director of the Master of Landscape Architecture program at the City College of New York. She coauthored On the Water: Palisade Bay and coedited Waterproofing New York.*

RELEASE DATE | MAY  
7 x 10 inches, 336 pages, 160  
b&w photos, 27 illustrations

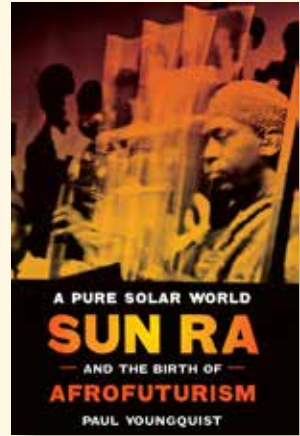
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*Paul Youngquist is professor emeritus of English at the University of Colorado Boulder. He writes on music, popular literature, and Caribbean history and is the author of Cyberfiction: After the Future and other books.*

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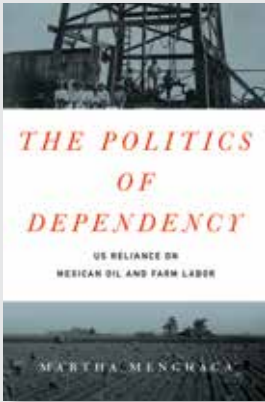
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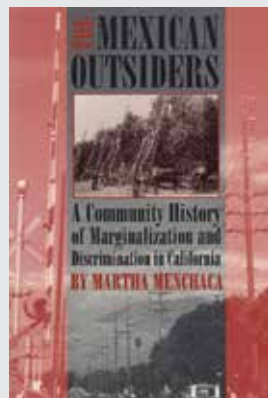
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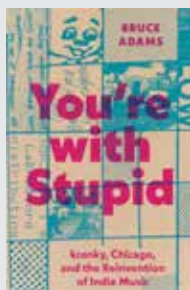
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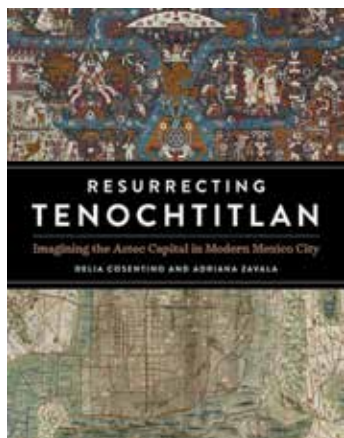
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*How Mexican artists and intellectuals created a new identity for modern Mexico City through its ties to Aztec Tenochtitlan*

# Resurrecting Tenochtitlan

## Imagining the Aztec Capital in Modern Mexico City

DELIA COSENTINO AND ADRIANA ZAVALA

DELIA COSENTINO  
CHICAGO, ILLINOIS

*Cosentino is an associate professor of Latin American art history at DePaul University. She is the author of Las joyas de Zinacantepec: Arte colonial en el Monasterio de San Miguel and was a guest editor for Artforum's Bulletin's thematic volume "Cartographic Styles and Discourse."*

ADRIANA ZAVALA  
MEDFORD, MASSACHUSETTS

*Zavala is an associate professor of the history of art and architecture and race, colonialism, and diaspora studies at Tufts University. She is the author of Becoming Modern, Becoming Tradition: Women, Gender, and Representation in Mexican Art.*

JOE R. AND TERESA LOZANO  
LONG ENDOWMENT IN LATIN  
AMERICAN AND LATINO ART  
AND CULTURE

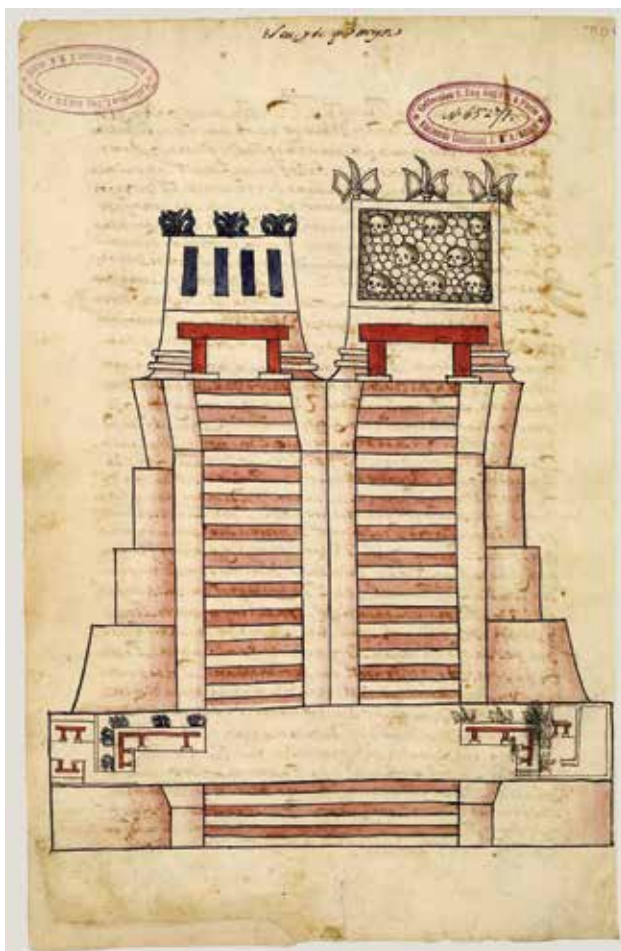
AFTER ARCHAEOLOGISTS REDISCOVERED A CORNER OF the Templo Mayor in 1914, artists, intellectuals, and government officials attempted to revive Tenochtitlan as an instrument for reassessing Mexican national identity in the wake of the Revolution of 1910. What followed was a conceptual excavation of the original Mexica capital in relation to the transforming urban landscape of modern Mexico City.

Revolutionary-era scholars took a renewed interest in sixteenth century maps as they recognized an intersection between Tenochtitlan and the foundation of a Spanish colonial settlement directly over it. Meanwhile, Mexico City developed with modern roads and expanded civic areas as agents of nationalism promoted concepts like *indigenismo*, the embrace of Indigenous cultural expressions. The promotion of artworks and new architectural projects such as Diego Rivera's Anahuacalli Museum helped to make real the notion of a modern Tenochtitlan. Employing archival materials, newspaper reports, and art criticism from 1914 to 1964, *Resurrecting Tenochtitlan* connects art history with urban studies to reveal the construction of a complex physical and cultural layout for Mexico's modern capital.

RELEASE DATE | MAY  
8 1/2 x 11 inches, 272 pages, 64  
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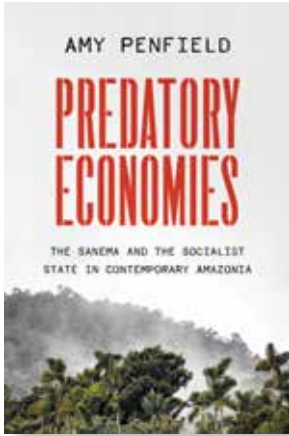
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TOP: Performance of *Mensajero del sol*, 1941, Estadio Nacional, Mexico City. Photo by Juan Guzmán. LEFT:

Diego Rivera, *Agricultura*, 1945. Palacio Nacional, Mexico City. © 2021 Artists Rights Society (ARS), New York/SOMAAP, Mexico City. Photo by Adriana Zavala. Reproduction authorized by the Instituto Nacional de Bellas Artes y Literatura, 2022. RIGHT: Unknown artist, Templo Mayor of Texcoco, Codex Ixtlilxochitl. Bibliotheque Nationale de France, Département des Manuscrits. Mexicain.





*A study of the modes of predation used by and against the Sanema people of Venezuela*

# Predatory Economies

## The Sanema and the Socialist State in Contemporary Amazonia

AMY PENFIELD

AMY PENFIELD  
BRISTOL, UNITED KINGDOM

*Penfield is a lecturer in social anthropology at the University of Bristol.*

JOE R. AND TERESA LOZANO  
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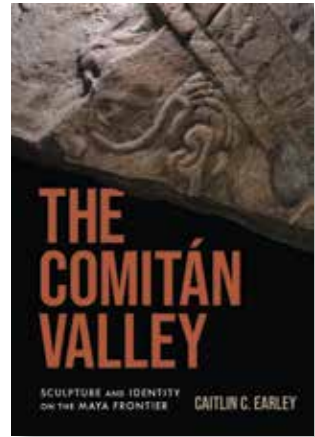
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PREDATION IS CENTRAL TO THE COSMOLOGY AND LIFEWAYS of the Sanema-speaking Indigenous people of Venezuelan Amazonia, but it also marks their experience of modernity under the socialist “Bolivarian” regime and its immense oil wealth. Yet predation is not simply violence and plunder. For Sanema people, it means a great deal more: enticement, seduction, persuasion. It suggests an imminent threat but also opportunity and even sanctuary.

Amy Penfield spent two and a half years in the field, living with and learning from Sanema communities. She discovered that while predation is what we think it is—invading enemies, incursions by gold miners, and unscrupulous state interventions—Sanema are not merely prey. Predation, or appropriation without reciprocity, is essential to their own activities. They use predatory techniques of trickery in hunting and shamanism activities; in addition, they employ tactics of manipulation to obtain resources from neighbors and from the state. A richly detailed ethnography, *Predatory Economies* looks beyond well-worn tropes of activism and resistance to tell a new story of agency from an Indigenous perspective.

*An exploration of the understudied sculpture  
of the Maya frontier*



# The Comitán Valley

## Sculpture and Identity on the Maya Frontier

CAITLIN C. EARLEY

A THOUSAND YEARS AGO, THE COMITÁN VALLEY, IN THE Mexican state of Chiapas, was the western edge of the Maya world. Far from the famous power centers of the Classic period, the valley has been neglected even by specialists. Here, Caitlin C. Earley offers the first comprehensive study of sculpture excavated from the area, showcasing the sophistication and cultural vigor of a region that has largely been ignored.

Supported by the rulers of the valley's cities, local artists created inventive works that served to construct civic identities. In their depictions of warrior kings, ballgames, rituals, and ancestors, the artists of Comitán made choices that reflected political and spiritual goals and distinguished the artistic production of the Comitán Valley from that of other Maya locales. After the Maya abandoned their powerful lowland centers, those in the Comitán were maintained, a distinction from which Earley draws new insights concerning the Maya collapse. Richly illustrated with never-before-published photographs of sculptures unearthed from key archaeological sites, *The Comitán Valley* is an illuminating work of art historical recovery and interpretation.

CAITLIN C. EARLEY  
SEATTLE, WASHINGTON

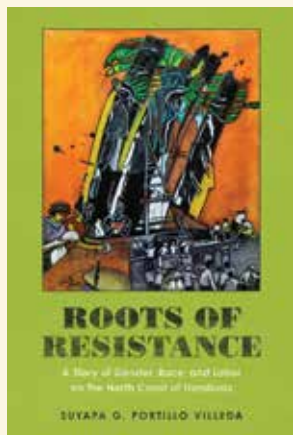
*Earley is an assistant professor  
of art history at the University of  
Washington, Seattle.*

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# Roots of Resistance

## A Story of Gender, Race, and Labor on the North Coast of Honduras

SUYAPA G. PORTILLO VILLEDA

*Winner of the 2021 Sara A. Whaley Prize of the National Women's Studies Association (NWSA)*

“Suyapa Portillo Villeda advances a bold argument about the relationship between the Honduran resistance to the destructive coup of 2009 and its roots in the deep Caribbean capitalist history of this so-called classic banana republic.”—DARÍO A. EURAQUE, TRINITY COLLEGE, AUTHOR OF *REINTERPRETING THE BANANA REPUBLIC: REGION AND STATE IN HONDURAS, 1870–1972*

“*Roots of Resistance* offers a much-needed intersectional approach to histories of labor activism in Honduras by integrating race, class, and gender. Suyapa Portillo Villeda relates her stories with an underlying sense of urgency driven not only by her interest in documenting past struggles but also by a desire to show their relevance for the future of Honduras and Hondurans.”—JOHN SOLURI, CARNEGIE MELLON UNIVERSITY, AUTHOR OF *BANANA CULTURES: AGRICULTURE, CONSUMPTION, AND ENVIRONMENTAL CHANGE IN HONDURAS AND THE UNITED STATES*

*Suyapa G. Portillo Villeda is an associate professor of Chicana/o-Latina/o transnational studies at Pitzer College and a member of the Intercollegiate Department of Chicanx Latinx Studies at the Claremont Colleges Consortium.*

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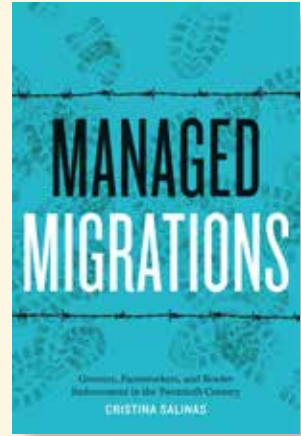
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# Managed Migrations

## Growers, Farmworkers, and Border Enforcement in the Twentieth Century

CRISTINA SALINAS



*2020 National Association for Chicana and Chicano Studies (NACCS) Book Award Winner*

“An engaging addition to the literature on labor and immigration at the Texas-Mexico border.”—*SOUTHWESTERN HISTORICAL QUARTERLY*

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—*JOURNAL OF AMERICAN ETHNIC HISTORY*

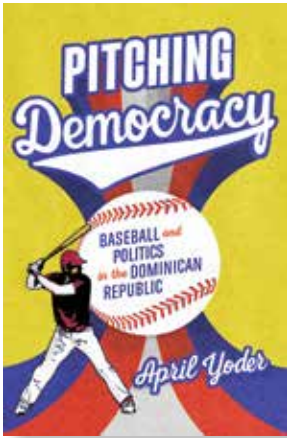
“*Managed Migrations* addresses the central question of how, against all the evidence of this dysfunctional and racialized migration and labor system, the blame has historically been placed on undocumented migrants rather than on those who created it, maintain it, and continue to benefit from the exploitation of migrants’ precarious status.”—*AMERICAN HISTORICAL REVIEW*

*Cristina Salinas is an associate professor of history and a faculty affiliate of the Center for Mexican American Studies at the University of Texas at Arlington.*

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6 x 9 inches, 286 pages, 7 b&w  
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*How Dominicans contribute to Major League Baseball and what they receive in return*

# Pitching Democracy

## Baseball and Politics in the Dominican Republic

APRIL YODER

APRIL YODER  
NORWALK, CONNECTICUT

*Yoder is an assistant professor of history at the University of New Haven.*

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FROM JUAN MARICHAL AND PEDRO MARTÍNEZ TO ALBERT Pujols and Juan Soto, Dominicans have long been among Major League Baseball's best. How did this small Caribbean nation become a hothouse of baseball talent? To many fans, the answer is both obvious and disconcerting: pro teams use their riches to develop talent abroad, creating opportunities for superhuman athletes and corrupt officials, while the rest of the population sees little benefit.

Yet this interpretation of history is incomplete. April Yoder traces how baseball has empowered Dominicans in their struggles for democracy and social justice. While the dictatorship of Rafael Trujillo saw the sport as a means of cementing its power at home and abroad, the Dominican people fashioned an emancipated civic sphere by seeing their potential for democratic success in their compatriots' baseball success. Later, Dominicans articulated demands for democracy, economic opportunity, and civil rights through successful calls for public support of amateur and professional baseball. Today, Dominicans continue to demand that incentives for the baseball industry foster human as well as economic development. A revelatory and innovative history, *Pitching Democracy* restores agency to the Dominican people and honors their true love of the game.



*How water enables Caribbean and Latinx writers to reconnect to their pasts, presents, and futures*



# Channeling Knowledges

## Water and Afro-Diasporic Spirits in Latinx and Caribbean Worlds

REBECA L. HEY-COLÓN

WATER IS OFTEN TASKED WITH UPHOLDING DIVISION through the imposition of geopolitical borders. We saw this in the construction of the Rio Grande/Río Bravo on the US-Mexico border, as well as in how the Caribbean Sea is used to delineate the limits of US territory. By contrast, water is seen by practitioners of Afro-diasporic religions as a place of connection; it is where spiritual entities and ancestors reside, and where knowledge awaits.

*Channeling Knowledges* fathoms water's depth and breadth in the work of Latinx and Caribbean creators, including Mayra Santos-Febres, Rita Indiana, Gloria Evangelina Anzaldúa, and the Border of Lights collective. Combining methodologies from literary studies, anthropology, history, and religious studies, Rebeca Hey-Colón's interdisciplinary volume traces how Latinx and Caribbean cultural production draws on systems of Afro-diasporic worship—Haitian Vodou, La 21 División (Dominican Vodou), and Santería/Regla de Ocha—to channel the power of water, both salty and sweet, in sustaining connections between our past, our present, and our not-yet-imagined futures.

REBECA L. HEY-COLÓN  
PHILADELPHIA, PENNSYLVANIA

*Hey-Colón is an assistant professor in the Spanish department at Temple University.*

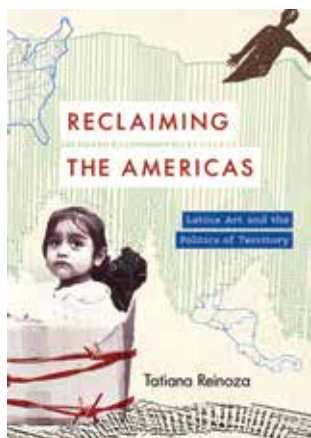
**LATINX: THE FUTURE IS NOW,**  
*Lorgia García-Peña & Nicole Guidotti-Hernández, Editors*

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*How Latinx artists around the US adopted the medium of printmaking to reclaim the lands of the Americas*

# Reclaiming the Americas

## Latinx Art and the Politics of Territory

TATIANA REINOZA

TATIANA REINOZA  
NOTRE DAME, INDIANA

*Reinoza is an assistant professor of art history at the University of Notre Dame.*

LATINX: THE FUTURE IS NOW,  
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PRINTMAKERS HAVE CONSPIRED, HISTORICALLY, TO illustrate the maps created by European colonizers that were used to chart and claim their expanding territories. Over the last three decades, Latinx artists and print studios have reclaimed this printed art form for their own spatial discourse. This book examines the limited editions produced at four art studios around the US that span everything from sly critiques of Manifest Destiny to printed portraits of Dreamers in Texas.

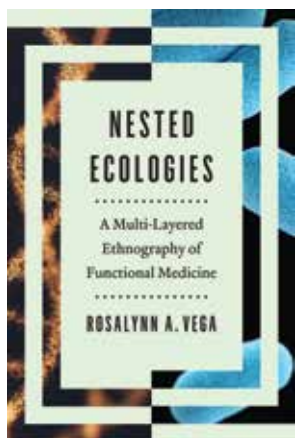
*Reclaiming the Americas* is the visual history of Latinx printmaking in the US. Tatiana Reinoza employs a pan-ethnic comparative model for this interdisciplinary study of graphic art, drawing on art history, Latinx studies, and geography in her discussions. The book contests printmaking's historical complicity in the logics of colonization and restores the art form and the lands it once illustrated to the Indigenous, migrant, mestiza/o, and Afro-descendant people of the Americas.





PREVIOUS PAGE: Andy Warhol, *The American Indian (Russell Means)*, 1976. Courtesy of the Andy Warhol Foundation for the Visual Arts, licensed by Artist Rights Society.

CLOCKWISE: Poli Marichal, *Santuario*, 2018. Courtesy of the artist and the Smithsonian American Art Museum (top left). Jonathan Reboloso, Sandra Fernández, Sam Coronado, and Logan Hill at Coronado Studio, 2013. Photo by Scott David Gordon (top right). Miguel Luciano, *Detrás de la Oreja*, 2010. Courtesy of the artist (bottom right). Enrique Chagoya, *Le Cannibale Moderniste*, 1999. Courtesy of the artist, Anglim/Trimble, and Sheldon Memorial Art Gallery, University of Nebraska–Lincoln (bottom).



*How functional medicine leverages systems biology and epigenetic science to treat the microbiome and reverse chronic disease*

# Nested Ecologies

## A Multilayered Ethnography of Functional Medicine

ROSALYNN A. VEGA

ROSALYNN A. VEGA  
EDINBURG, TEXAS

*Vega is associate professor of medical anthropology at the University of Texas Rio Grande Valley. She is the author of No Alternative: Childbirth, Citizenship, and Indigenous Culture in Mexico.*

THE WILLIAM AND BETTYE  
NOWLIN ENDOWMENT IN ART,  
HISTORY, AND CULTURE OF  
THE WESTERN HEMISPHERE

RELEASE DATE | MAY  
6 x 9 inches, 328 pages, 8 b&w  
images, 2 tables

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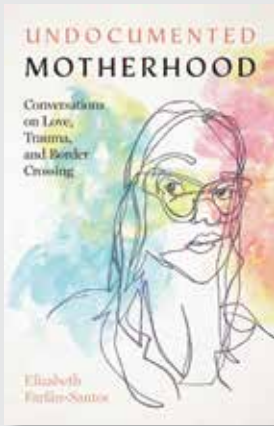
EACH BODY IS A SYSTEM WITHIN A SYSTEM—AN ECOLOGY within the larger context of social, political, economic, cultural, and environmental factors. This is one of the lessons of epigenetics, whereby structural inequalities are literally encoded in our genes. But our ecological embeddedness extends beyond DNA, for each body also teems with trillions of bacteria, yeast, and fungi, all of them imprints of our individual milieus. *Nested Ecologies* asks what it would mean to take seriously our microbial being, given that our internal ecologies are shaped by inequalities embedded in our physical and social environments.

Further, Rosalynn Vega argues that health practices focused on patients' unique biology inadvertently reiterate systemic inequities. In particular, functional medicine—which attempts to heal chronic disease by leveraging epigenetic science and treating individual microbiomes—reduces illness to problems of “lifestyle,” principally diet, while neglecting the inability of poor people to access nutrition. Functional medicine thus undermines its own critique of the economics of health care. Drawing on novel digital ethnographies and reflecting on her own experience of chronic illness, Vega challenges us to rethink not only the determinants of well-being but also what it is to be human.



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## Anthropology Backlist



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Conversations on Love, Trauma, and Border Crossing

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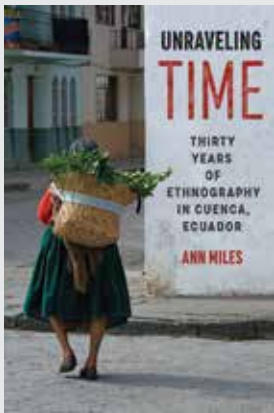
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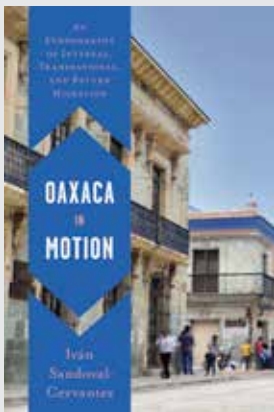
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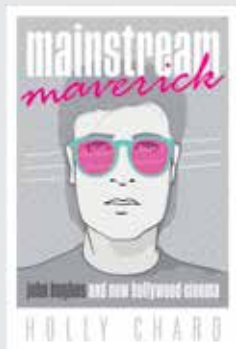
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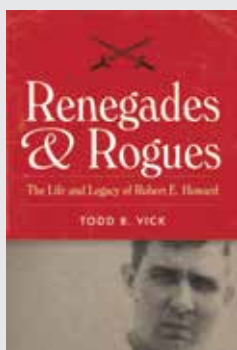
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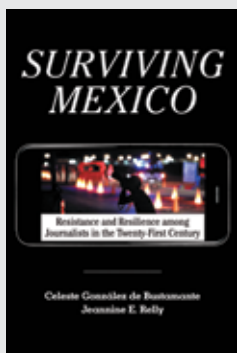
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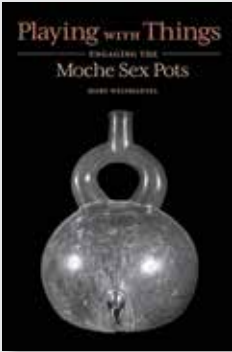
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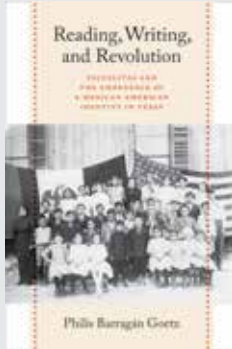
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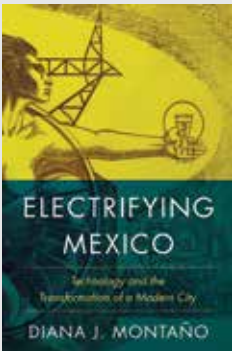
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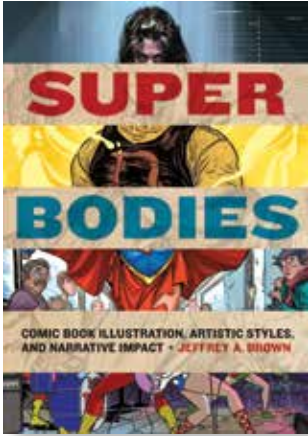


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*An examination of the art in superhero comics and how style influences comic narratives*

# Super Bodies

## Comic Book Illustration, Artistic Styles, and Narrative Impact

JEFFREY A. BROWN

JEFFREY A. BROWN  
BOWLING GREEN, OHIO

*Brown is a professor of popular culture at Bowling Green State University. He is the author of Batman and the Multiplicity of Identity: The Contemporary Comic Book Superhero as Cultural Nexus; Love, Sex, Gender, and Superheroes; and other books on comic books and superheroes.*

WORLD COMICS AND GRAPHIC NONFICTION SERIES, *Frederick Luis Aldama, Christopher González & Deborah Elizabeth Whaley, Editors*

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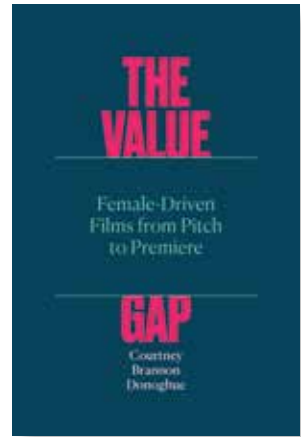
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FOR MANY, THE IDEA OF COMIC BOOK ART IMPLIES SIMPLISTIC four-color renderings of stiff characters slugging it out. In fact, modern superhero comic books showcase a range of complex artistic styles, with diverse connotations. Leading comics scholar Jeffrey A. Brown assesses six distinct approaches to superhero illustration—idealism, realism, cute, retro, grotesque, and noir—examining how each visually represents the superhero as a symbolic construct freighted with meaning.

Whereas comic book studies tend to focus on text and narrative, *Super Bodies* gives overdue credit to the artwork, which is not only a principal source of the appeal of comic books but also central to the values these works embody. Brown argues that superheroes are to be taken not as representations of people but as iconic types, and the art conveys this. Even the most realistic comic illustrations are designed to suggest not persons but ideas—ideas about bodies and societies. Thus the appearance of superheroes both directly and indirectly influences the story being told as well as the opinions readers form concerning justice, authority, gender, puberty, sexuality, ethnicity, violence, and other concepts central to political and cultural life.

*How female directors, producers, and writers navigate the challenges and barriers facing female-driven projects at each stage of filmmaking in contemporary Hollywood*



# The Value Gap

## Female-Driven Films from Pitch to Premiere

COURTNEY BRANNON DONOGHUE

CONVERSATIONS ABOUT GENDER EQUITY IN THE workplace accelerated in the 2010s, with debates inside Hollywood specifically pointing to broader systemic problems of employment disparities and exploitative labor practices. Compounded by the devastating #MeToo revelations, these problems led to a wide-scale call for change. *The Value Gap* traces female-driven filmmaking across development, financing, production, film festivals, marketing, and distribution, examining the realities facing women working in the industry during this transformative moment. Drawing from five years of extensive interviews with female producers, writers, and directors at different stages of their careers, Courtney Brannon Donoghue examines how Hollywood business cultures “value” female-driven projects as risky or not bankable. Industry claims that “movies targeting female audiences don’t make money” or “women can’t direct big-budget blockbusters” have long circulated to rationalize systemic gender inequities and have served to normalize studios prioritizing the white male-driven status quo. Through a critical media industry studies lens, *The Value Gap* challenges this pervasive logic with firsthand accounts of women actively navigating the male-dominated and conglomerate-owned industrial landscape.

COURTNEY BRANNON  
DONOGHUE  
DALLAS, TEXAS

*Brannon Donoghue is an assistant professor of media industry studies in the Department of Media Arts at the University of North Texas. She is the author of Localising Hollywood and the coeditor of Digital Media Distribution: Portals, Platforms, Pipelines.*

TEXAS FILM & MEDIA  
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*How work and capitalism inspire horror in modern film*



# Labors of Fear

## The Modern Horror Film Goes to Work

EDITED BY AVIVA BRIEFEL AND JASON MIDDLETON

AVIVA BRIEFEL  
YARMOUTH, MAINE

*Briefel is the Edward Little Professor of the English Language and Literature and Cinema Studies at Bowdoin College and the coeditor of *Horror after 9/11: World of Fear, Cinema of Terror*.*

JASON MIDDLETON  
FALMOUTH, MAINE

*Middleton is an associate professor of English at the University of Rochester and the author of *Documentary's Awkward Turn: Cringe Comedy and Media Spectatorship*.*

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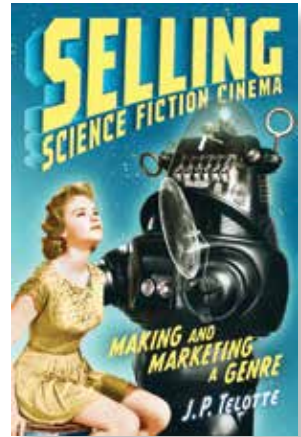
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\$55.00  
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AMERICAN IDEALS POSITION WORK AS A SOURCE OF PRIDE, opportunity, and meaning. Yet the ravages of labor are constant grist for horror films. Going back decades to the mad scientists of classic cinema, the menial motel job that prepares Norman Bates for his crimes in *Psycho*, and the unemployed slaughterhouse workers of *The Texas Chain Saw Massacre*, horror movies have made the case that work is not so much a point of pride as a source of monstrosity.

Editors Aviva Briefel and Jason Middleton assemble the first study of horror's critique of labor. In the 1970s and 1980s, films such as *The Shining* and *Dawn of the Dead* responded to deindustrialization, automation, globalization, and union busting. *Labors of Fear* explores these critical frameworks and extends them in discussions of recent works such as *The Autopsy of Jane Doe*, *Midsommar*, *Survival of the Dead*, *It Follows*, *Get Out*, and *Us*. Covering films ranging from the 1970s onward, these essays address novel and newly recognized modes and conditions of labor: reproductive labor, emotion work and emotional labor, social media and self-branding, intellectual labor, service work, precarity, and underemployment. In its singular way, horror continues to make spine-tingling sense of what is most destructive in the wider sociopolitical context of US capitalism.



*How science fiction films in the 1950s were marketed and helped create the broader genre itself*



# Selling Science Fiction Cinema

## Making and Marketing a Genre

J. P. TELOTTE

FOR HOLLYWOOD, THE GOLDEN AGE OF SCIENCE FICTION was also an age of anxiety. Amid rising competition, fluid audience habits, and increasing government regulation, studios of the 1950s struggled to make and sell the kinds of films that once were surefire winners. These conditions, leading media scholar J. P. Telotte argues, catalyzed the incredible rise of science fiction.

Though science fiction films had existed since the earliest days of cinema, the sci-fi genre as a whole continued to resist easy definition through the 1950s. In grappling with this developing genre, the industry began to consider new marketing approaches that viewed films as fluid texts and audiences as ever-changing. Drawing on trade reports, film reviews, press-books, trailers, and other archival materials, *Selling Science Fiction Cinema* reconstructs studio efforts to market a promising new genre and, in the process, shows how salesmanship influenced what that genre would become. Telotte uses such films as *The Thing from Another World*, *Forbidden Planet*, and *The Blob*, as well as the influx of Japanese monster movies, to explore the shifting ways in which the industry reframed the sci-fi genre to market to no-longer static audience expectations. Science fiction transformed the way Hollywood does business, just as Hollywood transformed the meaning of science fiction.

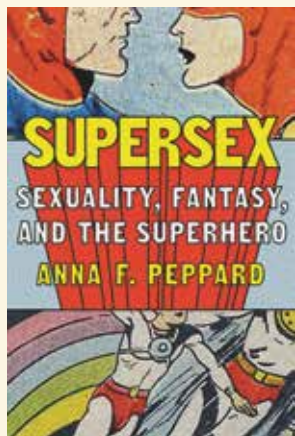
J. P. TELOTTE  
SMYRNA, GA

*Telotte is a professor emeritus of film and media studies at the Georgia Institute of Technology. He is the author of *Animating the Science Fiction Imagination and Movies, Modernism, and the Science Fiction Pulp* and a former coeditor for the film journal *Post Script*.*

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# Supersex

## Sexuality, Fantasy, and the Superhero

EDITED BY ANNA F. PEPPARD

*2021 Comic Studies Society Prize for Edited Collection*

“*Supersex* is a broad cultural survey of superheroes, with insights that are beguiling fuel for the critical imagination.”—*FOREWORD REVIEWS*

“*Supersex* has what no other current title has: a multidisciplinary, multifaceted, and intersectional exploration of superheroes and sexuality across media.”—CAROLYN COCCA, AUTHOR OF *SUPERWOMEN: GENDER, POWER, AND REPRESENTATION*

“Well-researched and thought-provoking, *Supersex* provides an enjoyable read and effective observations about gender and sexuality.”—JOAN ORMROD, AUTHOR OF *WONDER WOMAN: THE FEMALE BODY AND POPULAR CULTURE*

Anna F. Peppard is a Social Sciences and Humanities Research Council of Canada postdoctoral fellow in Brock University's Department of Communication, Popular Culture, and Film.

RELEASE DATE | MARCH  
6 x 9 inches, 384 pages, 56 b&w images

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# Comic Book Women

## Characters, Creators, and Culture in the Golden Age

PEYTON BRUNET AND BLAIR DAVIS



“This study of women in Golden Age comics is an absolute joy to read. It progresses from pioneering superhero stories to less well-known horror and science fiction titles, before shifting to the unexpected complexity behind teen and romance comics. As each chapter makes clear, evidence of the integral role that women played in the growth of the comics medium in the U.S. is overwhelming, as are the disturbing obstructions and predatory work environments that hindered their full public participation in the industry.”—QIANA WHITTED, *AUTHOR OF EC COMICS: RACE, SHOCK, AND SOCIAL PROTEST*

“*Comic Book Women* is beautifully organized and exquisitely well researched. The authors’ method of framing various problems in terms of genre propels the volume into relevance for broader conversations regarding the intersection of gender studies and genre studies. The idea of a recuperation of the role of women in comics is long overdue, and this volume holds the possibility of re-envisioning comics history.”—KATE POLAK, *AUTHOR OF ETHICS IN THE GUTTER: EMPATHY AND HISTORICAL FICTION IN COMICS*

*Peyton Brunet is a graduate of DePaul University's communication and media master's program.*

*Blair Davis is an associate professor of media and cinema studies at DePaul University. He*

*is the author of Comic Book Movies and other books on popular culture.*

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*A collection of essays about Armenian identity and belonging in the diaspora*



# We Are All Armenian

## Voices from the Diaspora

EDITED BY ARAM MRJOIAN

ARAM MRJOIAN  
ANN ARBOR, MICHIGAN

*Mrjoian is an editor-at-large at the Chicago Review of Books, an associate fiction editor at Guernica, and a 2022 Creative Armenia-AGBU Fellow.*

RELEASE DATE | MARCH  
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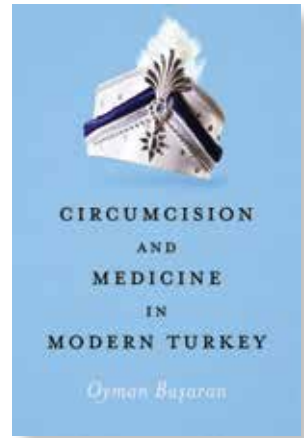
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IN THE CENTURY SINCE THE ARMENIAN GENOCIDE, Armenian survivors and their descendants living in North America have written of a vast range of experiences using storytelling and activism, two important aspects of Armenian culture. Wrestling with questions of home and self, diasporan Armenian writers bear the burden of repeatedly telling their history, as it remains widely erased and obfuscated. Telling this history requires a tangled balance of contextualizing the past and reporting on the present, of respecting a culture even while feeling lost within it.

*We Are All Armenian* brings together established and emerging Armenian authors to reflect on the complications of Armenian ethnic identity today. These personal essays elevate diasporic voices that have been historically silenced inside and outside of their communities, including queer, multiracial, and multi-ethnic writers. The eighteen contributors to this contemporary anthology explore issues of displacement, assimilation, inheritance, and broader definitions of home. Many of them question what it is to be Armenian enough through engaging creative nonfiction writing that expresses the muffled perspectives inside an often unacknowledged community.

*Investigates how the expansion of modern medicine in Turkey transformed young boys' experiences of circumcision*



# Circumcision and Medicine in Modern Turkey

OYMAN BAŞARAN

IN TURKEY, CIRCUMCISION IS VIEWED AS BOTH A RELIGIOUS obligation and a rite of passage for young boys, as communities celebrate the ritual through gatherings, gifts, and special outfits. Yet the procedure is a potentially painful and traumatic ordeal. With the expansion of modern medicine, the social position of *sünnetçi* (male circumcisers) became subject to the institutional arrangements of Turkey's evolving health care and welfare system. In the transition from traditional itinerant circumcisers to low-ranking health officers in the 1960s and hospital doctors in the 1990s, the medicalization of male circumcision has become entangled with state formation, market fetishism, and class inequalities.

Based on Oymen Başaran's extensive ethnographic and historical research, *Circumcision and Medicine in Modern Turkey* is a close examination of the socioreligious practice of circumcision in twenty-five cities and their outlying towns and villages in Turkey. By analyzing the changing subjectivity of medical actors who seek to alleviate suffering in male circumcision, Başaran offers a psychoanalytically informed alternate approach to the standard sociological arguments surrounding medicalization and male circumcision.

OYMAN BAŞARAN  
PORTLAND, MAINE

*Başaran is an assistant professor of sociology at Bowdoin College.*

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*How the notion of unique eras influenced the Roman view of time and the narration of history from various perspectives*

# Saeculum

## Defining Historical Eras in Ancient Roman Thought

PAUL HAY

PAUL HAY

HAMPDEN-SYDNEY, VIRGINIA

*Hay is a visiting assistant professor in classics at Hampden-Sydney College. He has published articles in Classical Journal, New England Classical Journal, and Syllecta Classica.*

CLASSICS AND THE ANCIENT WORLD ENDOWMENT (NEH)

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THE VICTORIAN ERA. THE AGE OF ENLIGHTENMENT. THE post-9/11 years. We are accustomed to demarcating history, fencing off one period from the next. But societies have not always operated in this way. Paul Hay returns to Rome in the first century BCE to glimpse the beginnings of periodization as it is still commonly practiced, exploring how the ancient Romans developed a novel sense of time and used it to construct their views of the past and of the possibilities of the future.

It was the Roman general Sulla who first sought to portray himself as the inaugurator of a new age of prosperity, and through him Romans adopted the Etruscan term *saeculum* to refer to a unique era of history. Romans went on to deepen their investment in periodization by linking notions of time to moments of catastrophe, allowing them to conceptualize their own epoch and its conclusion, as in the literature of Vergil and Horace. Periodization further introduced the idea of specific agents of change into Roman thought—agents that were foundational to narratives of progress and decline. An eye-opening account, *Saeculum* describes nothing less than an intellectual and cognitive revolution that fundamentally reorganized the meanings of history and time.

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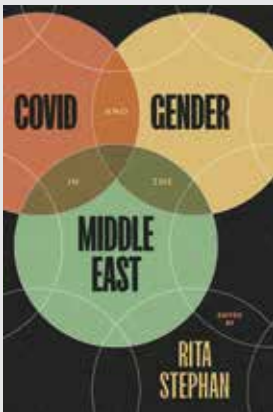
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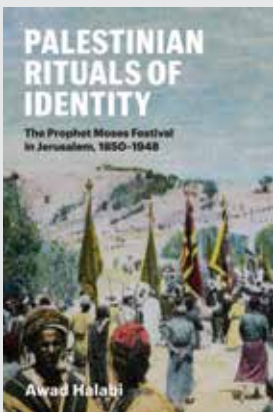
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*A collection of essays and stories written in Spanish by students for students*

# Contar historias

Escritura creativa en el aula

EDITED BY GABRIELA POLIT DUEÑAS

GABRIELA POLIT DUEÑAS  
AUSTIN, TX

*Polit Dueñas is a professor in the Department of Spanish and Portuguese at UT Austin. Her most recent books are Unwanted Witnesses: Journalists and Conflict in Contemporary Latin America and Agujas/Needles, a poetry collection translated by Sean Manning.*

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*CONTAR HISTORIAS: ESCRITURA CREATIVA EN EL AULA (Telling Stories: Creative Writing in the Classroom)* is a remarkable collection of topical essays and poignant stories written by undergraduate and graduate students who took courses and/or writing workshops offered by the Spanish Creative Writing Initiative in the Department of Spanish and Portuguese at the University of Texas at Austin. The book showcases an abundance of amazingly creative work and includes heritage speakers who have never before written a creative work in Spanish; students for whom Spanish is a second, third, and even fourth language; and native speakers. The diversity of voices from an array of cultural, linguistic, and geographical backgrounds collected in this volume reflects the multiplicity of ways in which Spanish appeals to students, not just at UT but everywhere.

The stories include—but are not limited to—intimate tales of attending college; personal testimonials on the effects of climate change, narratives of navigating the US health system, and accounts of many beautiful memories from childhood. They reveal the moving and diverse ways of communicating in Spanish and are themselves potent arguments for the importance of using creativity, working collaboratively, and telling stories in the classroom.



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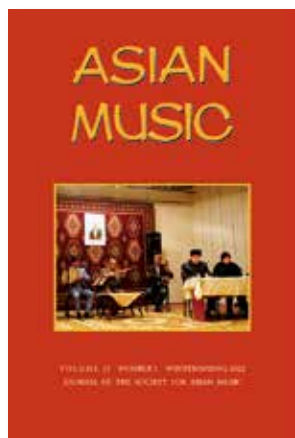
—DANIELA REA, AUTHOR OF *NADIE LES PIDIÓ PERDÓN, HISTORIAS DE IMPUNIDAD Y RESISTENCIA*, AND INVESTIGATIVE REPORTER FOR *PIE DE PÁGINA*



Elaine McCarthy of MIT helps a patron of the Queens Borough Public Library use a Kurzweil Reading Machine in 1985. Image courtesy of the Queens Borough Public Library, Archives, Queens Borough Public Library Photographs. From *Information & Culture*.



JOURNALS



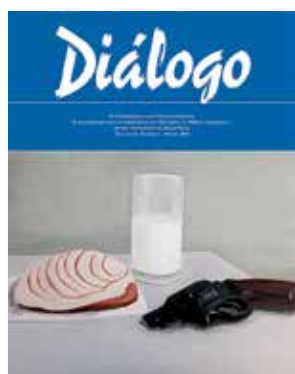
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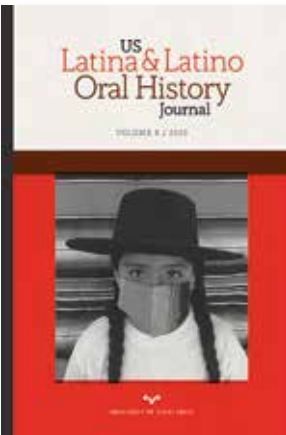
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