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Spring 2017

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Playing While White

*Privilege and Power on and off the Field*

*Playing While White* argues that whiteness matters in sports culture, both on and off the field. Offering critical analysis of athletic stars such as Johnny Manziel, Marshall Henderson, Jordan Spieth, Lance Armstrong, Josh Hamilton, as well as the predominantly white cultures of NASCAR and extreme sports, David Leonard identifies how whiteness is central to the commodification of athletes and the sports they play.

Leonard demonstrates that sporting cultures are a key site in the trafficking of racial ideas, narratives, and ideologies. He identifies how white athletes are frequently characterized as intelligent leaders who are presumed innocent of the kinds of transgressions black athletes are often pathologized for. With an analysis of the racial dynamics of sports traditions as varied as football, cycling, hockey, baseball, tennis, snowboarding, and soccer, as well as the reception and media portrayals of specific white athletes, Leonard examines how and why whiteness matters within sports and what that tells us about race in the twenty-first century United States.

**David J. Leonard** is a professor at Washington State University. He is the author of *After Artest: The NBA and the Assault on Blackness* and coeditor of *Commodified and Criminalized: New Racism and African Americans in Contemporary Sports*. Follow him on Twitter at @drdavidjleonard.

“Examines the effects of the dominant racial ideology on American sports and highlights the ways that whiteness is privileged above other racial identities. *Playing While White* will appeal to sports fans interested in ways to explain the racial disparities in American sports.”—**Lori Martin**, author of *Big Box Schools: Race, Education, and the Danger of the Wal-Martization of Public Schools in America*

“Issues of white privilege, and broader considerations of ‘whiteness’ as social construction, are critical to contemporary US social and political discourse. In *Playing While White*, Leonard expertly explicates the extent to which sport plays an important role in constructing and privileging white identity politics in American society.”—**Joshua Newman**, author of *Embodying Dixie: Studies in the Body Pedagogics of Southern Whiteness*

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Also of Interest

**Black Women in Sequence**

$30.00 pb

9780295994963

**Migrating the Black Body**

$30.00 pb

9780295999579

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**July**

**African American Studies; Sports; Women’s, Gender, and Sexuality Studies**

320 pp., 6 x 9 in.

$90.00x / £58.00 HC / ISBN 9780295741871

$26.95 / £17.50 PB / ISBN 9780295741888

EB ISBN 9780295741895

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Armed with “The Here List” and a Type-A personality, Seattle-based writer and cookbook author Jess Thomson sets out to spend a year exploring the food of the Pacific Northwest with her family. Planning to revel in the culinary riches of the region and hoping to break her son, Graham, of his childhood pickiness, the adventures into the great nearby include building a backyard chicken coop, truffle hunting in Oregon, and razor clamming on the Washington coast. Her plans to spend “a year right here” are complicated by efforts to help Graham overcome some of the mobility limitations of cerebral palsy, and thwarted further by her own limitations that come to the fore when she attempts the “Gourmet Century,” a hilly one-hundred-kilometer bike ride with gourmet food stops along the way.

With touching, funny, sometimes devastating stories that we all can relate to, Jess pulls the reader in as she abandons “The Here List” and learns that letting go can be just as important as holding on.

Jess Thomson is a freelance writer and the author of Dishing Up Washington, Pike Place Market Recipes, and Top Pot Hand-Forged Doughnuts; and coauthor of A Boat, a Whale, and a Walrus.

“Jess is a smart, funny, straight-shooting writer with a great sense for food, and her A Year Right Here is no exception.” —MOLLY WIZENBERG, author of A Homemade Life and Delancey

“A Year Right Here weaves together sharp observation, emotional candor, and strong characterization. In telling the story of her year at home, Jess Thomson illuminates our corner of the world.” —CLAIRE DEDERER, author of Poser: My Life in Twenty-Three Yoga Poses
MONTHS after we moved into our 1924 Craftsman home on Seattle’s Phinney Ridge, a cold winter wind blew all the dead leaves off the trees. With delight, we realized that if we climbed up onto the bench built into the side of the back porch, ducking to avoid getting the sharp business end of a dried grapevine in the eye, we could see the Olympic Mountains peeping out in the distance. They’re ragged and wild looking, even from a hundred miles’ drive away. Over the years, we developed a habit of standing on that bench, as soon as the leaves had come down each year, to gaze at two neighboring peaks whose names I’ve never known—the ones whose slopes form an “M” next to one another.

One day, years later, a friend joined my husband, Jim, and me on the porch.

“What’s that?” she asked excitedly, pointing to a little outbuilding in a yard two houses away.

“What?” we asked. We struggled to make out what might exist beyond the neighbors’ pristine garden behind our back fence.

“That,” she said, directing our gazes. And as we squinted, we realized that the bland metal object we’d always passed over as perhaps a shed or part of a garage was an intricate backyard studio styled like a Russian Orthodox church. There was an ornate miniature onion dome, built out of sheet metal, not 50 yards from where we stood. We’d just never thought to look so closely at something so close by.

New Year’s Juice

Early on the morning of January 1st, our house held a cacophony of loud children and a huddle of adults with varying degrees of hangovers. I made this sunny-looking juice as a healing potion of sorts. Depending on how much ginger you add—and the amount is really up to you, depending on your taste preferences—the brew can be anywhere from pleasantly gingery to downright spicy. Adjust the ingredient amounts according to your taste (and post-revelry intestinal fortitude).

I leave all the skins and peels on my vegetables when I make juice; however, I typically trim off any parts that can harbor actual chunks of dirt. Here, that means I just trim the tops off the beets and carrots.

MAKES: ABOUT 1 QUART
You’ll need: A juicing machine

2 pounds yellow beets, trimmed and cut into chunks
1 pound carrots, trimmed and cut into chunks
1 large tart apple
2 thumb-size knobs of ginger
Thumb-size knob of turmeric
1 large lemon

Run all the ingredients through a juicer, stir to blend, and drink immediately.
Seattle Walks
Discovering History and Nature in the City

David B. Williams

Seattle is often listed as one of the most walkable cities in the United States. With its beautiful scenery, miles of non-motorized trails, and year-round access, Seattle is an ideal place to explore on foot.

In Seattle Walks, David B. Williams weaves together the history, natural history, and architecture of Seattle to paint a complex, nuanced, and fascinating story. He shows us Seattle in a new light and gives us an appreciation of how the city has changed over time, how the past has influenced the present, and how nature is all around us—even in our urban landscape.

These walks vary in length and topography and cover both well-known and surprising parts of the city. While most are loops, there are a few one-way adventures with an easy return via public transportation. Ranging along trails and sidewalks, the walks lead to panoramic views, intimate hideaways, architectural gems, and beautiful greenways. With Williams as your knowledgeable and entertaining guide, encounter a new way to experience Seattle whether you are a long-time resident or a newcomer.

David B. Williams is the author of several books, including Too High and Too Steep: Reshaping Seattle’s Topography. He lives in Seattle.

“Engaging, information-packed walks in the hands of a skillful guide.”
—Judy Bentley, author of Walking Washington’s History: Ten Cities and Hiking Washington’s History

“David’s approach to teaching history through these guided walks is engaging and seemingly effortless. He fills a gap in the understanding of the urban environment.”
—Lawrence Kreisman, Program Director of Historic Seattle
New in Paperback

Too High and Too Steep
Reshaping Seattle’s Topography

DAVID B. WILLIAMS

“Williams does a marvelous job of evoking the cityscape that used to be. He clues us in to the spirit of civic ambition that drove Seattle’s geographical transformations. He methodically chronicles the stages by which its regrade, canal and landfill projects were accomplished. And he’s meticulous about placing his readers on present-day street corners where they can, with some sleight of mind, glimpse the hills, lake shores and tide flats that vanished.”—MICHAEL UPCHURCH, Seattle Times

“Too High and Too Steep is a wonderful, fascinating, and surprisingly poignant rendering of the birth of Seattle, my favorite city. Scrubbed for millions of years by glaciers, inhabited for thousands of years by Native Americans, sculpted for decades by men with volcanic egos, the spirit of Seattle remains true to itself, and yet is informed by the many tremendous forces drawn out in Williams’s engrossing, captivating tale. I loved this fabulous book, and consider it required reading for anyone interested in the Northwest and the history of American cities.”—GARTH STEIN, author of The Art of Racing in the Rain

DAVID B. WILLIAMS is the author of several books, including Cairns: Messengers in Stone and The Seattle Street-Smart Naturalist: Field Notes from the City. He lives in Seattle.
On July 25, 2010, Arnold Ebnerter flew across the country in a plane he designed and built himself, setting an aviation world record for aircraft of its class. He was eighty-two at the time and the flight represented the culmination of a dream he’d cultivated since his childhood in the 1930s.

Eileen Bjorkman—herself a pilot and aeronautical engineer—frames her father’s journey from teenage airplane enthusiast to Air Force pilot and Boeing engineer in the context of the rise, near extermination, and ongoing interest in homebuilt aircraft in the United States. She gives us a glimpse into life growing up in a “flying family” with two pilots for parents, a family plane named Charlie, and quite literally, a propeller under her parents’ bed.

From early airplane designs serialized in magazines to the annual Oshkosh Fly-in where you can see experimental aircraft on display, Bjorkman offers a personal take on the history of building something in your garage that you can actually (and legally) fly as well as how the homebuilt aircraft movement has contributed to aviation and innovation in America.

Eileen Bjorkman is a writer, pilot, and retired U.S. Air Force flight test engineer.

“Bjorkman does a good job of weaving a thoughtful and interesting history of the homebuilt aircraft movement into the more personal account of her father’s flying career.”—Russell Lee, Chair, Aeronautics Department, National Air and Space Museum, Smithsonian Institution

Vagrants & Accidentals, the second full-length collection from poet Kevin Craft, is part vade mecum, part songbook, whose taut lines and adaptable stanzas traffic in the personal effects of emigration and estrangement, exile and return. In ornithology, a vagrant or accidental is a bird that appears out of its natural or normal range, blown off course by a storm, or inadvertently introduced into a new environment by human trade. Likewise, Craft is interested in things taken out of context—Greek myths in the Pacific Northwest, the potsherd or megalith stranded in a museum, excess carbon in the atmosphere, American pop songs in a Roman piazza, adoptions, estrangements, dangerous migrations, the constant shuffle of human beings from place to place—asking how we reorient ourselves in the crossfire of constant, rapid, global transformation.

Organized into four parts, the collection moves from the deeply personal to more global issues of interconnectedness. In language intensely lyrical, grounded in prehistory and science, Craft evokes questions of family and belonging that underscore a lifetime, gradually revealing the forces that shape us from the deepest reaches of time and place. As some birds sing to define their territory, so his poetry calls between the raggedness of daily life and our deeper yearning for coherence.

KEVIN CRAFT is the executive editor of Poetry Northwest Editions. He is the author of Solar Prominence, and editor of five volumes of the anthology Mare Nostrum. He is the director of the Written Arts Program at Everett Community College, and teaches in the University of Washington’s Creative Writing in Rome Program.

“It is not news that ‘things fly out of our hands,’ as Kevin Craft writes in Vagrants & Accidentals. Rather it’s the insistent attention this wonderful poet pays to those things as they fly—and their beautiful ‘fugitive’ remnants, our recollections in their absence—that marks the soulful, lyric richness of his new book. Vagrants and accidentals are, he reminds us, terms for wayward birds and musical miscues, but Craft deepens the conceit as he traces the constant surprises of nature, family, and social engagement, until ‘on a scale of extravagant / to frugal, we fall everywhere / between.’ Dislocation and disruption become like guideposts in his poems, not to be ignored but heard, heeded, and embraced in the natural disorder of things. It’s all part of Craft’s patient, shining wisdom.”—DAVID BAKER, author of Scavenger Loop

“I admire the weave of the personal narratives with the richly textured imagination that consistently ignites the moment. Vagrants & Accidentals is a book of full-measures, with a mind behind its heart.”—STANLEY PLUMLY, author of Orphan Hours: Poems

“There is nature on the pages, there is heartbreak set in loved landscapes, there is archaeological wonder. . . . Kevin Craft tends the Pacific Northwest’s garden of verses. And his work is vital to our poetic health.”—DANIEL LAMBERTON, Humanities Director, Walla Walla University
The Hope of Another Spring
Takuichi Fujii, Artist and Wartime Witness

Takuichi Fujii (1891–1964) left Japan in 1906 to make his home in Seattle, where he established a business, started a family, and began his artistic practice. When war broke out between the United States and Japan, he and his family were incarcerated along with the more than 100,000 ethnic Japanese located on the West Coast. Sent to detention camps at Puyallup, Washington, and then Minidoka in Idaho, Fujii documented his daily experiences in words and art. The Hope of Another Spring reveals the rare find of a large and heretofore unknown collection of art produced during World War II. The centerpiece of the collection is Fujii’s illustrated diary that historian Roger Daniels has called “the most remarkable document created by a Japanese American prisoner during the wartime incarceration.”

Barbara Johns presents Takuichi Fujii’s life story and his artistic achievements within the social and political context of the time. Sandy Kita, the artist’s grandson, provides translations and an introduction to the diary. The Hope of Another Spring is a significant contribution to Asian American studies, American and regional history, and art history.

BARBARA JOHNS, PhD, is a Seattle-based art historian and curator. She is the author of Signs of Home: The Paintings and Wartime Diary of Kamekichi Tokita.

“The visual camp diary left by Fujii offers a powerful and detailed portrait of life at the Puyallup and Minidoka camps. It is a gift to get such a close-up view.”—GREG ROBINSON, author of After Camp: Portraits in Midcentury Japanese American Life and Politics

“Although Fujii created an impressive body of paintings and drawings, he rarely displayed them publicly, so his work is virtually unknown. Barbara Johns makes an important contribution that expands our knowledge of Issei artists who were active in the mid-twentieth century.”—JASMINE ALINDER, author of Moving Images: Photography and the Japanese American Incarceration

Also of Interest

Signs of Home
$49.95 HB
9780295991009

Shadows of a Fleeting World
$44.95 PB
9780295990859
Woodland

The Story of the Animals and People of Woodland Park Zoo

Follow the history of Woodland Park Zoo from its nineteenth-century beginnings as a park originally carved from the wilderness north of downtown Seattle to promote a nearby real estate development. As Seattle grew, its zoo engendered civic pride and the animals in its growing collection became local personalities. By the 1970s, the zoo emerged as an international pioneer in zoo design. Lavishly illustrated, Woodland provides a narrative of changing ideas about the relationship between humans and animals, and a fond look at the zoo’s animals and the people who care for them.

John Bierlein and the Staff of HistoryLink

Also of Interest

The City Is More Than Human

Before Seattle Rocked

$34.95 HB

$26.95 PB

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Waterway

The Story of Seattle’s Locks and Ship Canal

Why does a city surrounded by water need another waterway? Find out what drove Seattle’s civic leaders to pursue the dream of a Lake Washington Ship Canal for more than sixty years and what role it has played in the region’s development over the past century. Historians Jennifer Ott and David B. Williams, author of Too High and Too Steep: Reshaping Seattle’s Topography, explore how industry, transportation, and the very character of the city and surrounding region developed in response to the economic and environmental changes brought by Seattle’s canal and locks.
What did nineteenth-century cities smell like? And how did odors matter in the formation of a modern environmental consciousness? *Smell Detectives* follows the nineteenth-century Americans who used their noses to make sense of the sanitary challenges caused by rapid urban and industrial growth. Melanie Kiechle examines nuisance complaints, medical writings, domestic advice, and myriad discussions of what constituted fresh air, and argues that nineteenth-century city dwellers, anxious about the air they breathed, attempted to create healthier cities by detecting and then mitigating the most menacing odors.

Medical theories in the nineteenth century assumed that foul odors caused disease and that overcrowded cities—filled with new and stronger stinks—were synonymous with disease and danger. But the sources of offending odors proved difficult to pinpoint. The creation of city health boards introduced new conflicts between complaining citizens and the officials in charge of the air. *Smell Detectives* looks at the relationship between the construction of scientific expertise, on the one hand, and “common sense”—the olfactory experiences of common people—on the other. Although the rise of germ theory revolutionized medical knowledge and ultimately undid this form of sensory knowing, *Smell Detectives* recovers how city residents used their sense of smell and their health concerns about foul odors to understand, adjust to, and fight against urban environmental changes.

Melanie A. Kiechle is assistant professor of history at Virginia Tech.

“*Smell Detectives* draws insights from the rapidly developing literature in sensory history and applies them to the nineteenth-century urban environment. The results are illuminating and extend the field of environmental history in new and fascinating directions.”—Michael Rawson, author of *Eden on the Charles: The Making of Boston*
This collection pulls together key documents from the scientific and political history of climate change. Far more than just a compendium of source materials, the book uses the documents from global warming’s past as a way to think about history, while at the same time using history as a way to approach the politics of climate change from a new perspective.

Making Climate Change History provides the necessary background to give readers the opportunity to pose critical questions and create plausible answers to help them understand climate change in its historical context and explains the relevance of history to building effective strategies for dealing with the climatic challenges of the future.

JOSHUA P. HOWE is assistant professor of history and environmental studies at Reed College. He is the author of Behind the Curve: Science and the Politics of Global Warming.

“Climate change has a history. Drawing on these documents, Howe shows how scientists came to understand global warming and how it became a contentious political matter. Making Climate Change History helps us better comprehend one of the most vexing and divisive issues of our time.”—ROBERT M. WILSON, Syracuse University

“To improve critical thinking, nothing serves better than analysis of original source materials. Howe’s compilation provides exactly what such work needs: a variety of interesting materials, supported by commentary on the historical context, on an issue crucial for any examination of the relations among science, government, and the public.”—SPENCER WEART, author of The Discovery of Global Warming
Proving Grounds

Militarized Landscapes, Weapons Testing, and the Environmental Impact of U.S. Bases

EDITED BY EDWIN A. MARTINI

“Historian Edwin Martini has assembled a fine cast of scholars for examining the environmental impact and legacy of US military bases during the twentieth century. . . . The editor and his team are to be commended for highlighting the issues and furthering informed debate.” —Environmental History

EDWIN A. MARTINI is associate dean, College of Arts and Sciences, and professor of history at Western Michigan University. He is the author of Agent Orange: History, Science, and the Politics of Uncertainty and Invisible Enemies: The American War on Vietnam, 1975–2000. The contributors are Yooil Bae, Leisl Carr Childers, Brandon C. Davis, Heejin Han, David G. Havlick, Katherine M. Keirns, Neil Oatvall, Jennifer Liss Ohayon, and Daniel Weimer.

Empire Maker

Alekseandr Baranov and Russian Colonial Expansion into Alaska and Northern California

KENNETH N. OWENS
With Alexander Yu. Petrov

“Transcends the limits of biography through some stellar archival work and by letting Baranov’s story recede at key times behind the larger epic of Russian America. The authors have managed to give us both a very useful picture of life as a merchant in nineteenth-century Russia as well as a new, very accessible general history of the colony. . . . [An] excellent biography.” —The Russian Review

“[Baranov] has never been the subject of a full-length scholarly biography. . . . A praiseworthy effort to remedy that oversight. . . . Owens has woven biographical facts gleaned from widely scattered sources into a cohesive narrative set in historical and cultural context.” —Alaska History

KENNETH N. OWENS is professor emeritus of history and ethnic studies, California State University, Sacramento.

Trout Culture

How Fly Fishing Forever Changed the Rocky Mountain West

JEN CORRINNE BROWN

“This is a well-researched, richly detailed history of trout and trout fishing in the Mountain West that, as the author promises, ‘overturns the biggest fish story ever told.’” —Wall Street Journal

 “[A] remarkable book. Brown’s pithy, beautifully written prose conveys an important message: that anglers and managers need to stop imagining western lakes and rivers as wild places and start thinking about how the human history of Rocky Mountain trout has had a disastrous impact on ecologically significant native species that genteel recreationists too readily deemed ‘trash fish.’” —Western Historical Quarterly

JEN CORRINNE BROWN is professional assistant professor of history at Texas A&M University, Corpus Christi.
Native Seattle

Histories from the Crossing-Over Place, Second Edition

This updated edition of *Native Seattle* brings the indigenous story to the present day and puts the movement of recognizing Seattle’s Native past into a broader context. Native Seattle focuses on the experiences of local indigenous communities on whose land Seattle grew, accounts of Native migrants to the city and the development of a multi-tribal urban community, as well as the role Native Americans have played in the narrative of Seattle.

**COLL THRUSH** is associate professor of history at the University of British Columbia. He is the author of *Indigenous London: Native Travelers at the Heart of Empire*.

“*Native Seattle* offers a dynamic new model for writing urban and Indian histories together. Thrush successfully challenges narratives of progress in U.S. history that imply that modernity is predicated on the decline of Native people. . . . By demonstrating how white place-stories involving disappearing Indians have shaped our accounts, he successfully works to restore both the deeper history of urban places as well as the influence of Native people in the subsequent development of cities.”—*Journal of American History*

“Coll Thrush’s book has importance far beyond the history of Seattle and the Pacific Northwest. . . . revolutionary in his approach to the broad nature of Seattle’s indigenous history. . . . This book will endure.”—*Pacific Northwest Quarterly*

“[A] vivid retelling of Native history in Seattle, and it is an incredible history. . . . We have tremendous roots, we just don’t know it. So read this.”—*The Stranger*
The Gift of Knowledge / Ttnúwit Átawish Nch’inch’imamí

Reflections on Sahaptin Ways

The Gift of Knowledge / Ttnúwit Átawish Nch’inch’imamí is a treasure trove of material for those interested in Native American culture. Author Virginia Beavert grew up in a traditional, Indian-speaking household. Both her parents and her maternal grandmother were shamans, and her childhood was populated by people who spoke tribal dialects and languages: Nez Perce, Umatilla, Klikatat, and Yakima Ichishkíin. Her work on Native languages began at age twelve, when she met linguist Melville Jacobs while working for his student, Margaret Kendell. When Jacobs realized that Beavert was a fluent speaker of the Klikatat language, he taught her to read and write the orthography he had developed to record Klikatat myths.

After a stint in the U.S. Air Force during World War II, Beavert went on to earn graduate degrees in education and linguistics, and she has contributed to numerous projects for the preservation of Native language and teachings. Beavert narrates highlights from her own life and presents cultural teachings, oral history, and stories (many in bilingual Ichishkíin-English format) about family life, religion, ceremonies, food gathering, and other aspects of traditional culture.

Virginia Beavert is a member of the Yakama Nation and a native speaker of Sahaptin. She is a recipient of the Washington Governor’s Heritage Award and the Ken Hale Prize of the Society for the Study of the Indigenous Languages of the Americas. She is the coauthor of Ichishkíin Sinwit Yakama / Yakima Sahaptin Dictionary. Janne Underriner is the director of the Northwest Indian Language Institute at the University of Oregon. Virginia and Janne have been working together for the past twenty years.

“The Gift of Knowledge addresses topics and issues largely inaccessible to non-Native and younger scholars. It significantly augments and clarifies the existing literature.”—EUGENE S. HUNN, author of Nch’i-Wána, “The Big River”: Mid-Columbia Indians and Their Land

“A compelling contribution to the study of Native American cultures and languages. The Gift of Knowledge is a masterfully written work of scholarship that represents the gift of storytelling by the most prolific Yakama scholar, Tuxámshish Virginia Beavert.”—MICHELLE M. JACOB, author of Yakama Rising: Indigenous Cultural Revitalization, Activism, and Healing
Dismembered

Tribal Disenrollment and the Battle for Human Rights

While the number of federally recognized Native nations in the United States are increasing, the population figures for existing tribal nations are declining. This depopulation is not being perpetrated by the federal government, but by Native governments that are banishing, denying, or disenrolling Native citizens at an unprecedented rate. Since the 1990s, tribal belonging has become more of a privilege than a sacred right. Political and legal disenrollment has become a national phenomenon with nearly eighty Native nations, in at least twenty states, terminating the rights of indigenous citizens.

The first comprehensive examination of the origins and significance of tribal disenrollment, Dismembered examines this disturbing trend, which often leaves the disenrolled tribal members with no recourse or appeal. At the center of the issue is how Native nations are defined today and who has the fundamental rights to belong. By looking at hundreds of tribal constitutions and talking with both disenrolled members and tribal officials, the authors demonstrate the damage this practice is having across Indian Country and ways to address the problem.

DAVID E. WILKINS is the McKnight Presidential Professor in American Indian Studies at the University of Minnesota. He is the coauthor of American Indian Politics and the American Political System. SHELLY HULSE WILKINS is a policy analyst for the Washington State Senate.

“Dismemberment is a truly enlightening study of the history of federal Indian law and policy because of its careful empirical research, compelling analysis, and genuine concern for the people and tribal governments involved.”—THOMAS BIOLSI, author of Deadliest Enemies: Law and Race Relations on and off Rosebud Reservation

Also of Interest

Indian Blood
$25.00s PB 9780295998503

Bartering with the Bones of Their Dead
$25.00s PB 9780295992280
In 2012, the United Nations General Assembly determined that affordable Internet access is a human right, critical to citizen participation in democratic governments. Given the significance of information and communication technologies (ICTs) to social and political life, many US tribes and Native organizations have created their own projects, from streaming radio to building networks to telecommunications advocacy. In *Network Sovereignty*, Marisa Duarte examines these ICT projects to explore the significance of information flows and information systems to Native sovereignty, and toward self-governance, self-determination, and decolonization.

By reframing how tribes and Native organizations harness these technologies as a means to overcome colonial disconnections, *Network Sovereignty* shifts the discussion of information and communication technologies in Native communities from one of exploitation to one of Indigenous possibility.

**Marisa Elena Duarte** is assistant professor of justice and sociotechnical change with the School of Social Transformation at Arizona State University.

“The strength of *Network Sovereignty* is when the stories capture examples of sovereignty and technology in action.”—**Mark Trahant**, author of *The Last Great Battle of the Indian Wars: Henry M. Jackson, Forrest J. Gerard and the Campaign for the Self-Determination of America’s Indian Tribes*

“In *Network Sovereignty*, Duarte looks at the psychological and philosophical implications of the colonization of Indigenous peoples in a technological age. She provides accessible and relevant examples of American Indians searching for ways to use new technologies to address very real social, cultural, and political challenges.”—**Ken Coates**, author of *IdleNoMore: and the Remaking of Canada*

“Duarte shows that tribal ownership and use of information and communication technologies has the potential to deepen the meaning and experience of tribal sovereignty, serving as a means to undermine colonialism.”—**Andrew Needham**, author of *Power Lines: Phoenix and the Making of the Modern Southwest*
Unlikely Alliances

Native Nations and White Communities
Join to Defend Rural Lands

Often when Native nations assert their treaty rights and sovereignty, they are confronted with a backlash from their neighbors, who are fearful of losing control of the natural resources. Yet, when both groups are faced with an outside threat to their common environment—such as mines, dams, or an oil pipeline—these communities have unexpectedly joined together to protect the resources. Some regions of the United States with the most intense conflicts were transformed into areas with the deepest cooperation between tribes and local farmers, ranchers, and fishers to defend sacred land and water.

Unlikely Alliances explores this evolution from conflict to cooperation through place-based case studies in the Pacific Northwest, Great Basin, Northern Plains, and Great Lakes regions during the 1970s through the 2010s. These case studies suggest that a deep love of place can begin to overcome even the most bitter divides.

ZOLTÁN GROSSMAN is professor of geography and Native studies at The Evergreen State College. He is a longtime community organizer and coeditor of Asserting Native Resilience: Pacific Rim Indigenous Nations Face the Climate Crisis.

“A broadly comparative work that will be helpful for identifying approaches that lead to workable alliances between neighbors, and for highlighting recent successful Native strategies to assert control over significant natural resources.”—LISA BLEE, author of Framing Chief Leschi: Narratives and the Politics of Historical Justice

“Unlikely Alliances offers a prescription about how cooperation between rural Native and non-Native communities and environmental organizers can be extended and encouraged. It is intended as a roadmap for the future, based on past experience.”—DAVID RICH LEWIS, author of Neither Wolf nor Dog: American Indians, Environment, and Agrarian Change
Sonny Assu
*A Selective History*

Through large-scale installation, sculpture, photography, printmaking, and painting, Sonny Assu merges the aesthetics of Indigenous iconography with a pop-art sensibility. This stunning retrospective spans over a decade of Assu's career, highlighting more than 120 full-color works, including several never-before-exhibited pieces.

Through analytical essays and personal narratives, Candice Hopkins, Marianne Nicolson, Richard Van Camp, and Ellyn Walker provide brilliant commentary on Assu’s practice, its meaning in the context of contemporary art, and its wider significance in the struggle for Indigenous cultural and political autonomy. Exploring themes of Indigenous rights, consumerism, branding, humor, and the ways in which history informs contemporary ideas and identities, *Sonny Assu: A Selective History* is the first major full-scale book to pay tribute to this important, prolific, and vibrant figure in the contemporary art world.

**SONNY ASSU** was raised in North Delta, BC, over 150 miles away from his ancestral home on Vancouver Island. At the age of eight, he discovered his Kwakwaka'wakw heritage, which would later become the conceptual focal point of his contemporary art practice. Assu graduated from Emily Carr University in 2002 and was the recipient of their distinguished alumni award in 2006. His work can be found in the National Gallery of Canada, Seattle Art Museum, Vancouver Art Gallery, Museum of Anthropology at the University of British Columbia, Burke Museum at the University of Washington, and various other public and private collections across Canada, the United States, and the UK. In 2016, Assu and his family moved “home” to unceded Ligwilda’xw territory (Campbell River, BC).

**Also of Interest**

**In the Spirit of the Ancestors**

$34.95 PB

9780295995212

**Northwest Coast Indian Art**

$30.00 PB

9780295994277
Queering Contemporary Asian American Art

Queering Contemporary Asian American Art takes Asian American differences as its point of departure, and brings together artists and scholars to challenge normative assumptions, essentialisms, and methodologies within Asian American art and visual culture. Taken together, these nine original artist interviews, cutting-edge visual artworks, and seven critical essays explore contemporary currents and experiences within Asian American art, including the multiple axes of race and identity; queer bodies and forms; kinship and affect; and digital identities and performances.

Using the verb and critical lens of “queering” to capture transgressive cultural, social, and political engagement and practice, the contributors to this volume explore the connection points in Asian American experience and cultural production of surveillance states, decolonization and diaspora, transnational adoption, and transgender bodies and forms, as well as heteronormative respectability, the military, and war. The interdisciplinary and theoretically informed frameworks in the volume engage readers to understand global and historical processes through contemporary Asian American artistic production.

Laura Kina is an artist and a Vincent de Paul Professor of Art, Media, and Design at DePaul University. She is the coeditor of War Baby / Love Child: Mixed Race Asian American Art. Jan Christian Bernabe is the operations, new media, and curatorial director at the Center for Art and Thought. The contributors are Mariam B. Lam, Eun Jung Park, Alpesh Kantilal Patel, Valerie Soe, and Harrod J Suarez. Featured artists are Anida Yoeu Ali, Kim Anno, Eliza Barrios, Sita Kuratomi Bhaumik, Wafaa Bilal, Hasan Elahi, Greyson Hong, Kiam Marcelo Junio, Lin + Lam (H. Lan Thao Lam and Lana Lin), Việt Lê, Maya Mackrandilal, Zavé Martohardjono, Jeffrey Augustine Songco, Tina Takemoto, Kenneth Tam, and Saya Woolfalk.

“The editors disrupt notions of race, gender, and art to question the limits of each of these categories. A thoughtful and challenging collection that makes an important contribution to the fields of Asian American studies and visual culture.” —Leilani NishiMe, author of Undercover Asian: Multiracial Asian Americans in Visual Culture

“Queering Contemporary Asian American Art provides a vital intervention and gendered counterpoint to the ways in which Asian Americans are usually racialized, demonized, and betrayed by mainstream academia and media.” —Russell Leong, editor of Moving the Image: Independent Asian Pacific American Media Arts
Masterworks from India and Southeast Asia

Spanning two millennia and the breadth of southern Asia, the thirty-seven masterworks presented here introduce the reader to the great artistic achievements of India and Southeast Asia. The Nelson-Atkins Museum of Art is world-renowned for its Asian collections, and this beautifully illustrated volume demonstrates why.

In this catalogue readers will explore idealized sculptures created in stone and bronze, examples of richly carved wood architecture, vibrant paintings, and luxurious textiles and furniture as diverse in style as the cultures they represent. The works fall into two general categories: art for religious use, associated with Buddhism, Hinduism, and Jainism; and courtly and decorative arts, associated with the Mughal and Rajput courts and the eclectic tastes of the Colonial Era.

Each work is accompanied by a detailed essay exploring its cultural and aesthetic significance. The introduction examines the history of the collection and provides a general framework for appreciating and interpreting South and Southeast Asian Art. This elegant and informative book will be enjoyed by scholars and art lovers alike.

KIMBERLY MASTELLER is the Jeanne McCray Beals Curator of South and Southeast Asian Art at the Nelson-Atkins Museum of Art. Her previous publications include From Mind, Heart, and Hand: Persian, Turkish, and Indian Drawings from the Stuart Cary Welch Collection and many journal contributions and articles on South Asian and Islamic Art.

Also of Interest

Masterworks of Chinese Art
$24.95 PB
9780615488820

Bhupen Khakar
$44.95 HB
9780295998121
Between the late sixteenth and early twentieth centuries, Banaras, the iconic Hindu center in northern India that is often described as the oldest living city in the world, was reconstructed materially as well as imaginatively, and embellished with temples, monasteries, mansions, and ghats (riverfront fortress-palaces). Banaras’s refurbished sacred landscape became the subject of pilgrimage maps and its spectacular riverfront was depicted in panoramas and described in travelogues.

In *Banaras Reconstructed*, Madhuri Desai examines the confl uences, as well as the tensions, that have shaped this complex and remarkable city. In so doing, she raises issues central to historical as well as contemporary Indian identity and delves into larger questions about religious urban environments in South Asia.

**Madhuri Desai** is associate professor of art history and Asian studies at the Pennsylvania State University. She is the coeditor of *Colonial Frames, National Histories: Imperial Legacies, Architecture, and Modernity.*

"Banaras Reconstructed is a comprehensive and thorough work of research focusing on a pilgrimage city whose ‘timelessness’ is a veneer much in need of historicization.”—*Alka Patel*, University of California, Irvine
Displaying Time

The Many Temporalities of the Festival of India

From the fluttering fabric of a tent, to the blurred motion of the potter’s wheel, to the rhythm of a horse puppet’s wooden hooves— these scenes make up a set of mid-1980s art exhibitions as part of the U.S. Festival of India. The festival was conceived at a meeting between Indira Gandhi and Ronald Reagan to strengthen relations between the two countries at a time of late Cold War tensions and global economic change, when America’s image of India was as a place of desperate poverty and spectacular fantasy. Displaying Time unpacks the intimate, small-scale durations of time at work in the gallery from the transformation of clay into ceramic to the one-on-one, personal encounters between museum visitors and artists.

Using extensive archival research and interviews with artists, curators, diplomats, and visitors, Rebecca Brown analyses a selection of museum shows that were part of the Festival of India to unfurl new exhibitionary modes: the time of transformation, of interruption, of potential and the future, as well as the contemporary and the now.

REBECCA M. BROWN is associate professor of the history of art at Johns Hopkins University. She is the author of Gandhi’s Spinning Wheel and the Making of India and Art for a Modern India, 1947–1980, and coeditor of A Companion to Asian Art and Architecture.

“Rebecca Brown’s seminal study of the Festivals of India is a wonderfully crafted and illuminating account of cultural diplomacy and its artistic tensions. It is essential reading for anyone concerned with South Asia, the political and artistic complexity of exhibitions, and the exhibitionary complex broadly defined.”—NATASHA EATON, author of Mimesis across Empires: Artworks and Networks in India, 1765–1860

“Displaying Time is an original and compelling contribution to scholarship on South Asian art and exhibition practices. Focusing on the Festival of India in the United States, Brown emphasizes art as an event, performance, and time-based form and explores the aesthetics of duration, repetition, and animation. It is essential reading.”—SONAL KHULLAR, author of Worldly Affiliations: Artistic Practice, National Identity, and Modernism in India, 1930–1990

Also of Interest

Image Problems

Representing Africa in American Art Museums

Global South Asia

June

Asian Studies / South Asia; Art History

296 pp., 90 illus., 20 in color, 7 x 10 in.

Not available in South Asia

$90.00x / £58.00 HC / ISBN 9780295999944

$30.00s / £19.50 PB / ISBN 9780295741987

EB ISBN 9780295999951
While Western media are shrinking their foreign correspondent networks, Chinese media, for the first time in history, are rapidly expanding worldwide. The Chinese government is financing most of this growth, hoping to strengthen its influence and improve its public image. But do these reporters willingly serve formulated agendas or do they follow their own interests? And are they changing Chinese citizens’ views of the world?

Based on interviews and informal conversations with over seventy current and former correspondents, Reporting for China documents a diverse group of professionals who hold political views from nationalist to liberal, but are constrained in their ability to report on the world by China’s media control, audience tastes, and the declining market for traditional media.

PÁL NYÍRI is professor of global history from an anthropological perspective at Vrije Universiteit in Amsterdam. He is the author of Scenic Spots: Chinese Tourism, the State, and Cultural Authority; coauthor of Seeing Culture Everywhere: From Genocide to Consumer Habits; and coeditor of Chinese Encounters in Southeast Asia: How People, Money, and Ideas from China Are Changing a Region.

“I know of no other work that so fully discusses the expansion of Chinese media into reporting on foreign affairs of the world. Nyíri is in an excellent position to take on this intricate topic, with a wide overview of the specific media field in question, as well as of relevant issues of general interest.”—ULF HANNERZ, author of Foreign News: Exploring the World of Foreign Correspondents

“A fascinating book. The extensive interviews reveal an important aspect of Chinese society. . . . There is no comparable book on the market.”—ANNE-MARIE BRADY, author of Marketing Dictatorship: Propaganda and Thought Work in Contemporary China
Written around 1660, the unique Chinese short story collection *Idle Talk under the Bean Arbor* (Doupeng xianhua), by the author known only as Aina the Layman, uses the seemingly innocuous setting of neighbors swapping yarns on hot summer days under a shady arbor to create a series of stories that embody deep disillusionment with traditional values. The tales, ostensibly told by different narrators, parody heroic legends and explore issues that contributed to the fall of the Ming dynasty a couple of decades before this collection was written, including self-centeredness and social violence. These stories speak to all troubled times, demanding that readers confront the pretense that may lurk behind moralistic stances.

*Idle Talk under the Bean Arbor* presents all twelve stories in English translation along with notes from the original commentator, as well as a helpful introduction and analysis of individual stories.

ROBERT E. HEGEL is Liselotte Dieckmann Professor of Comparative Literature and professor of Chinese at Washington University. The translators are Mei Chun, Lane J. Harris, Li Fang-yu, Li Qiancheng, Lindsey Waldrop, Annelise Finnegan Wasmøen, Alexander C. Wille, Xu Yunjing, and Zhang Jing.

“Employment of separate translators was a brilliant move since the stories are all told in different voices.”—STEPHEN WEST, co-translator of *The Orphan of Zhao and Other Yuan Plays*

“This use of a frame story has elicited frequent comparisons to the *Decameron*. . . . [And since the collection] was written shortly after the fall of the Ming, the stories offer a complex range of attitudes toward the values of dynastic loyalty and martyrdom.”—MARAM EPESTEIN, author of *Competing Discourses: Orthodoxy, Authenticity, and Engendered Meanings in Late Imperial Chinese Fiction*
Two Centuries of Manchu Women Poets

An Anthology

This anthology presents substantial selections from the work of twenty Manchu women poets of the eighteenth and nineteenth centuries. The poems, inspired by their daily life and reflections, provide fascinating insights into the experiences and emotions of these women, most of whom belonged to the elite families of Manchu society. Each selection is accompanied by biographical material that illuminates the life stories of the poets. The volume’s introduction describes the printing history of the collections from which these poems are drawn, the authors’ practice of poetry writing, ethnic and gender issues, and comparisons with the poetry of women in South China and of male authors of the Qing dynasty (1644–1911).

Wilt L. Idema is professor emeritus of Chinese literature at Harvard University. He is the translator of Heroines of Jiangyong: Chinese Narrative Ballads in Women’s Script and Meng Jiangnü Brings Down the Great Wall: Ten Versions of a Chinese Legend, and coauthor of The Red Brush: Writing Women of Imperial China.

“Each poem is meticulously handled. . . . And while the text is accessible to a general readership, Idema has equipped the anthology with tools that specialized researchers will appreciate.”—Evelyn Rawski, Distinguished University Professor Emerita of History, University of Pittsburgh

“Demonstrating erudition in premodern Chinese literature and a critical perspective that allows him to move beyond the boundaries of one culture, Wilt Idema provides precious materials for historians of Manchu society and culture.”—Xiaorong Li, author of Women’s Poetry of Late Imperial China: Transforming the Inner Chambers

 translated by
Wilt L. Idema

The occasion which most of all ruins the spirit
Is the heart as the bell rings out the fifth watch.63
When the cock crows and the cold moon sinks,
The blanket is too thin to keep the late cold out.
I’ve come to known the taste of chewing wax,
When eating tu, I fear the “bitter chanting.”64
The many responsibilities of rules and norms
All come down on a single woman’s shoulders.
Symptoms of an Unruly Age

Li Zhi and Cultural Manifestations of Early Modernity

RIVI HANDLER-SPITZ

Symptoms of an Unruly Age compares the writings of Li Zhi (1527–1602) and his late-Ming compatriots to texts composed by their European contemporaries, including Montaigne, Shakespeare, and Cervantes. Emphasizing aesthetic patterns that transcend national boundaries, Rivi Handler-Spitz explores these works as culturally distinct responses to similar social and economic tensions affecting early modern cultures on both ends of Eurasia.

The paradoxes, ironies, and self-contradictions that pervade these works are symptomatic of the hypocrisy, social posturing, and counterfeiting that afflicted both Chinese and European societies at the turn of the seventeenth century. Symptoms of an Unruly Age shows us that these texts, produced thousands of miles away from one another, each constitute cultural manifestations of early modernity.

RIVI HANDLER-SPITZ is assistant professor of Chinese language and literature at Macalester College.

“One of those rare books that put different individuals from different cultures and languages, their lives and ideas, their writings and complex interactions with their times, into a global context that reveals astonishing affinities where least expected, across huge gaps of the usual East/West divide.”—ZHANG LONGXI, author of From Comparison to World Literature

Reading Orientalism

Said and the Unsaid

DANIEL MARTIN VARISCO

With a new foreword by the author

Since its original publication in 2007, Reading Orientalism has been the preeminent critical assessment of the late Edward Said’s seminal 1978 book Orientalism. Said’s polemic analyzes novels, travelogues, and academic texts to argue that a dominant discourse of West over East has warped virtually all past European and American representation of the Near East. Varisco provides an ambitious intellectual history of the debates that Said’s work has sparked.

DANIEL MARTIN VARISCO is research professor at Qatar University and president of the American Institute for Yemeni Studies. He is the editor and translator of several Arabic texts, including Medieval Agriculture and Islamic Science: The Almanac of a Yemeni Sultan.

“Varisco’s book makes for exhilarating reading.”—Times Literary Supplement

“The first [book] to undertake a comprehensive reappraisal of Orientalism in the light of all that has subsequently been written about it . . . An important and impressively documented work, which deserves a wide audience.”—Common Knowledge

“Both a tribute to the spirit that animated Said’s Orientalism and a thorough critique of the book’s ‘manifest flaws.’”—American Literary History

Modern Language Initiative Books

April

ASIAN STUDIES / CHINA: LITERARY STUDIES

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

$50.00s / £32.50 HC / ISBN 9780295741505

EB ISBN 9780295741970

Symptoms of an Unruly Age

Li Zhi and Cultural Manifestations of Early Modernity

RIVI HANDLER-SPITZ

March

ANTHROPOLOGY: ASIAN STUDIES; LITERARY STUDIES

520 pp, 6 x 9 in.

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EB ISBN 9780295741642
The Han

*China’s Diverse Majority*

**AGNIESZKA JONIAK-LÜTHI**

This ethnography explores contemporary narratives of “Han-ness,” revealing the nuances of what Han identity means today in relation to that of the fifty-five officially recognized minority ethnic groups in China, as well as in relation to home place identities and the country’s national identity. Based on research she conducted among native and migrant Han in Shanghai and Beijing, Aqsu (in Xinjiang), and the Sichuan-Yunnan border area, Agnieszka Joniak-Lüthi uncovers and discusses these identity topographies. Bringing into focus the Han majority, which has long acted as an unexamined backdrop to ethnic minorities, Joniak-Lüthi contributes to the emerging field of critical Han studies as she considers how the Han describe themselves—particularly what unites and divides them—as well as the functions of Han identity and the processes through which it is maintained and reproduced.

**AGNIESZKA JONIAK-LÜTHI** is a postdoctoral researcher at the Institute of Social Anthropology at the University of Bern.

“Contemporary anthropological research infrequently focuses on the Han, who constitute 91.5 percent of the Chinese population. Social anthropologist Joniak-Lüthi takes a big step ‘to explore the Han and Han-ness’ . . . . An ambitious work, similar to defining America and Americanism. Recommended.”—Choice

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Frontier Livelihoods

*Hmong in the Sino-Vietnamese Borderlands*

**SARAH TURNER, CHRISTINE BONNIN, AND JEAN MICHAUD**

In *Frontier Livelihoods*, the authors focus their study on the Hmong—known in China as the Miao—in the Sino-Vietnamese borderlands, contending that individuals and households create livelihoods about which governments often know little. The product of wide-ranging research over many years, this book bridges the traditional divide between studies of China and insular Southeast Asia by examining the agency, dynamics, and resilience of livelihoods adopted by Hmong communities in Vietnam and in China’s Yunnan Province.

**SARAH TURNER** is professor of geography at McGill University. She is the author of *Indonesia’s Small Entrepreneurs: Trading on the Margins* and editor of *Red Stamps and Gold Stars: Fieldwork Dilemmas in Upland Socialist Asia*. **CHRISTINE BONNIN** is lecturer in geography at University College Dublin. **JEAN MICHAUD** is professor of social anthropology at Université Laval. He is the author of *The A to Z of the People of the Southeast Asian Massif* and coeditor of *Moving Mountains: Ethnicity and Livelihoods in Highland China, Vietnam, and Laos.*
New in Paperback

The Drunken Man’s Talk
Tales from Medieval China
TRANSLATED BY LUO YE AND ALISTER D. INGLIS

This collection of short stories, anecdotes, and poems was likely compiled during the 13th century. Tales of romantic love—including courtship, marriage, and illicit affairs—unify the collection and make it an essential primary source for literary and social history, since official Chinese history sources did not usually discuss family conflict or sexual matters.

This volume, the first complete translation of The Drunken Man’s Talk (Xinbian zuiweng tanlu) in any language, includes an introduction that explores the literary significance of the work as well as annotations explaining the symbolism and allusions found in the stories.

ALISTER D. INGLIS is Freeman Associate Professor of Chinese Languages and Literature at Simmons College. He is the author of Hong Mai’s Record of the Listener and Its Song Dynasty Context.

“An important contribution to the field. There are very few translations of biji xiaoshuo [anecdotal fiction] from the Tang, Song, and Yuan periods. The Drunken Man’s Talk stands out because it offers a complete translation of a single collection, which offers insights into the compiler’s interests and agendas, in particular, his selection, presentation, and arrangement of stories.”—MANLING LUO, author of Literari Storytelling in Late Medieval China

Urbanization in Early and Medieval China
Gazetteers for the City of Suzhou
TRANSLATED AND INTRODUCED BY OLIVIA MILBURN

The heart of Urbanization in Early and Medieval China consists of translations of three gazetteers written during the Han (206 BCE–220 CE), Tang (618–907), and Northern Song (960–1126) dynasties describing the city of Suzhou. The texts allow the reader to trace the dramatic changes that occurred as the city experienced enormous political and social upheavals over nine centuries. Each translation is accompanied by extensive annotation and a detailed discussion of the historical background of the text, authorship, and publication history.

OLIVIA MILBURN is associate professor of Chinese literature at Seoul National University. She is the author of Cherishing Antiquity: The Cultural Construction of an Ancient Chinese Kingdom and translator of The Glory of Yue: An Annotated Translation of the Yuejue shu.

“An extraordinary achievement. The scholarship is sound, and the author’s command of both primary and secondary sources is quite impressive. The translations from Chinese to English are superb. They are both faithful to the original text and read quite well in English. The topic is important. Virtually all scholars who deal with premodern China at some time or another turn to these local histories for information.”—JAMES HARGETT, translator of Treatises of the Supervisor and Guardian of the Cinnamon Sea
City of Virtues
Nanjing in an Age of Utopian Visions
WILLIAM WOOLDRIDGE

Throughout Nanjing’s history, writers have claimed that its spectacular landscape of mountains and rivers imbued the city with “royal qi,” making it a place of great political significance. City of Virtues examines the ways a series of visionaries, drawing on past glories of the city, projected their ideologies onto Nanjing as they constructed buildings, performed rituals, and reworked the literary heritage of the city. More than an urban history of Nanjing from the late 18th century until 1911—encompassing the Opium War, the Taiping occupation of the city, the rebuilding of the city by Zeng Guofan, and attempts to establish it as the capital of the Republic of China—this study shows how utopian visions of the cosmos shaped Nanjing’s path through the turbulent 19th century.

CHUCK WOOLDRIDGE is assistant professor of history at Lehman College, City University of New York, and codirector of the Modern China Seminar, Columbia University.

“This is good work, well executed, and the product of years of skilled research. It connects to several areas of recent interest in the field: urban history, the Taiping civil war, political culture, and the relationship between literary landscape and other geographies.”—TOBIE MEYER-FONG, author of What Remains: Coming to Terms with Civil War in Nineteenth-Century China
God’s Little Daughters

_Catholic Women in Nineteenth-Century Manchuria_

**JI LI**

God’s Little Daughters examines a set of letters written by Chinese Catholic women from a small village in Manchuria to their French missionary, “Father Lin,” or Dominique Maurice Pourquié, who in 1870 had returned to France in poor health after spending twenty-three years at the local mission of the Société des Missions Étrangères de Paris (MEP).

The letters were from three sisters of the Du family, who had taken religious vows and committed themselves to a life of contemplation and worship that allowed them rare privacy and the opportunity to learn to read and write. Inspired by a close reading of the letters, Ji Li explores how French Catholic missionaries of the MEP translated and disseminated their Christian message in northeast China and how these converts interpreted and transformed their Catholic faith to articulate an awareness of self. The interplay of religious experience, rhetorical skill, and gender relations revealed in the letters allow us to reconstruct the neglected voices of Catholic women in rural China.

Ji Li is research assistant professor of history at the University of Hong Kong.

“Li’s discussion of the ways Catholic literacy created for rural women a separate and often private world, an image that contrasts with the easy assumption of oppressive hierarchy within Catholic communities. . . . Li shows that for lay Catholics such as the letter writers, catechistic literacy provided a forum for the exploration not only of identity, but also of faith.”—Nan Nü

Modern Language Initiative Books

March

ASIAN STUDIES / CHINA; HISTORY

232 pp., 11 b&w illus., 2 maps, 6 x 9 in.  
$30.00s / £19.50 PB / ISBN 9780295741758  
EB ISBN 9780295806037
Gender and Chinese History

_Transformative Encounters_

**EDITED BY BEVERLY JO BOSSLER**

The essays in this collection go further by assessing the ways in which the study of gender has changed our understanding of Chinese history and showing how the study of gender in China challenges our assumptions about China, the past, and gender itself.

**BEVERLY BOSSLER** is professor of history at the University of California, Davis. She is the author of _Courtesans, Concubines, and the Cult of Female Fidelity: Gender and Social Change in China, 1000–1400_ and _Powerful Relations: Kinship, Status, and the State in Sung China (960–1279)_. Other contributors are Gail Hershatter, Emily Honig, Joan Judge, Guotong Li, Weijing Lu, Ann Waltner, Yan Wang, Ellen Widmer, and Yulian Wu.

“The quality of all these essays is very high, and this collection includes stars of the field who contribute essays that people in the China, gender, and history fields are going to want to read.”—KATHERINE CARLITZ, author of _The Rhetoric of “Chin p’ing mei”_

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The Scholar and the State

_Fiction as Political Discourse in Late Imperial China_

**LIANGYAN GE**

In imperial China, intellectuals devoted years of their lives to passing rigorous examinations in order to obtain a civil service position in the state bureaucracy, but changing social and political circumstances in the Ming (1368–1644) and Qing (1644–1911) periods forced many to seek alternative careers. Politically engaged but excluded from their traditional roles, creative writers authored critiques of state power in the form of fiction written in the vernacular language.

Ge examines the novels _Romance of the Three Kingdoms, The Scholars, Dream of the Red Chamber_, and a number of erotic pieces, showing that as the literati class grappled with its own increasing marginalization, its fiction reassessed the assumption that intellectuals’ proper role was to serve state interests and began to imagine possibilities for a new political order.

**LIANGYAN GE** is associate professor of Chinese language and literature at the University of Notre Dame.

“Ge breathes life into his overarching theme by contextualizing the central literary works with a rich and historically-informed set of other texts. . . . In putting the relationship between scholar and state at the heart of vernacular fiction, Ge has provided us with a strong account some of the classics of the late-imperial novel. . . . Ge offers a reading that escapes narrow-minded literary criticism as a purely aesthetic pursuit.”—_The China Quarterly_
In *Tracing Autism*, Des Fitzgerald offers an up-close account of the search for a neurological explanation of autism. As autism has gained cultural prominence with more diagnoses and more controversy, its biological causes remain elusive.

Through in-depth interviews with neuroscientists, psychologists, and psychiatrists, Fitzgerald examines what it means to do scientific research in the ambiguous terrain of autism research, a field marked by shifting horizons of uncertainty and ambivalence. He draws out how autism scientists talk and feel their way through their research, demonstrating its profoundly affective character, and expanding our understanding of what is at stake in the new brain sciences.

**DES FITZGERALD** is lecturer in sociology at Cardiff University. He is the coauthor of *Rethinking Interdisciplinarity across the Social Sciences and Neurosciences*.

“The work is engaging, thoughtful, and challenging. *Tracing Autism* makes an innovative contribution to autism studies, studies of science and affect, and the sociology of medical knowledge.”—CHLOE SILVERMAN, author of *Understanding Autism: Parents, Doctors, and the History of a Disorder*

“*Tracing Autism* offers a theoretically rich and alternative perspective that departs from a critique of neuroscience to highlight how scientists ‘move in, around, and out’ with the complexities, anxieties, and ambiguities of autism neuroscience and the developing brain.”—JENNIFER S. SINGH, author of *MultipleAutisms: Spectrums of Advocacy and Genomic Science*
In *The Jewish Bible: A Material History*, David Stern explores the Jewish Bible as a material object—the Bibles that Jews have actually held in their hands—from its beginnings in the Ancient Near Eastern world through to the Middle Ages to the present moment.

Drawing on the most recent scholarship on the history of the book, Stern shows how the Bible has been not only a medium for transmitting its text—the word of God—but a physical object with a meaning of its own. That meaning has changed, as the material shape of the Bible has changed, from scroll to codex, and from manuscript to printed book. By tracing the material form of the Torah, Stern demonstrates how the process of these transformations echo the cultural, political, intellectual, religious, and geographic changes of the Jewish community. With tremendous historical range and breadth, this book offers a fresh approach to understanding the Bible’s place and significance in Jewish culture.

David Stern is Harry Starr Professor of Classical and Modern Jewish and Hebrew Literature at Harvard University. He is the author and editor of thirteen books, including *Parables in Midrash, Rabbinic Fantasies, The Washington Haggadah*, and *The Monk’s Haggadah*.

“A significant contribution. The most complete description we have of the material history of the Bible in Jewish contexts.”—Adam Shear, author of *The Kuzari and the Shaping of Jewish Identity, 1167–1900*

“The whole notion of studying the history of the Bible as a material artifact is an innovation.”—Raymond Scheindlin, author of *A Short History of the Jewish People: From Legendary Times to Modern Statehood*
To be a tourist in Libya during the period of Italian colonization was to experience a complex negotiation of cultures. Against a sturdy backdrop of indigenous culture and architecture, modern metropolitan culture brought its systems of transportation and accommodation, as well as new hierarchies of political and social control. Architecture and Tourism in Italian Colonial Libya shows how Italian authorities used the contradictory forces of tradition and modernity to both legitimize their colonial enterprise and construct a vital tourist industry. Although most tourists sought to escape the trappings of the metropole in favor of experiencing “difference,” that difference was almost always framed, contained, and even defined by Western culture.

McLaren argues that the “modern” and the “traditional” were entirely constructed by colonial authorities, who balanced their need to project an image of a modern and efficient network of travel and accommodation with the necessity of preserving the characteristic qualities of the indigenous culture. What made the tourist experience in Libya distinct from that of other tourist destinations was the constant oscillation between modernizing and preservation tendencies. The movement between these forces is reflected in the structure of the book, which proceeds from the broadest level of inquiry into the Fascist colonial project in Libya to the tourist organization itself, and finally into the architecture of the tourist environment, offering a way of viewing state-driven modernization projects and notions of modernity from a historical and geographic perspective.

This is an important book for architectural historians and for those interested in colonial and postcolonial studies, as well as Italian studies, African history, literature, and cultural studies more generally.

BRIAN L. McLAREN is associate professor and chair, Department of Architecture, University of Washington.

“Architecture and Tourism in Italian Colonial Libya confronts us with a rich and fascinating story on the indeterminate relation between architecture and tourism in colonial Libya. The outstanding text is larded with an intriguing selection of images that stem from popular literature, tourist ephemera ranging from guidebooks to brochures and postcards, as well as architectural archives. The result is captivating.”—Journal of Design History

“Brian McLaren . . . has produced a magnificent and scholarly work to add to the growing number of books on colonial architecture. . . . This book is written in clear and elegant prose and is well illustrated with architectural drawings, old photographs, and reproductions of tourist brochures, posters, and postcards . . . the University of Washington Press should be commended for the superior design and reproduction of images in McLaren’s fine book.”—International Journal of Middle East Studies
Art from Milingimbi

**Taking Memories Back**

**CARA PINCHBECK**

With Lindy Allen and Louise Hamby

There are particular moments in the history of art when exceptional things happen. Such a moment occurred in the 1950s in Milingimbi, the small island community in far northern Australia.

*Art from Milingimbi*, developed in close collaboration with the Milingimbi community, celebrates these artists and their art. It presents—for the first time—sixty-two exquisite bark paintings by fifteen artists, as well as ceremonial and utilitarian objects from a unique collection held at the Art Gallery of New South Wales. While there has been great interest in art from western and northeastern Arnhem Land and Ramingining, there has been little written or published on the exemplary art of Milingimbi.

**CARA PINCHBECK** is a member of the Kamilaroi community. She has been curator of Aboriginal and Torres Strait Islander art at the Art Gallery of New South Wales since 2007. **LINDY ALLEN** is senior curator, Anthropology (Northern Australia) in the Humanities Department at Museum Victoria. She is currently the partner investigator on the Australian Research Council Linkage Project with the Australian National University. **LOUISE HAMBY** is a research fellow in the Department of Archaeology and Anthropology, at the Australian National University. She is chief investigator on the Australian Research Council Linkage project.

O’Keeffe, Preston, Cossington Smith

**Making Modernism**

**EDITED BY LESLEY HARDING AND DENISE MIMMOCCHI**

*O’Keeffe, Preston, Cossington Smith* is published with a groundbreaking touring exhibition that brings together the iconic art of American Georgia O’Keeffe with modernist masterpieces by two of Australia’s most celebrated and pioneering modernist painters, Margaret Preston and Grace Cossington Smith.

While O’Keeffe, Preston, and Cossington Smith developed highly individual styles, they are connected by their choice of subject, their experimentation with light, color, and form, and their commitment to presenting alternative ways of seeing the world. Each modernised their sense of place, developing new art forms that expressed their respective nations. In considering the similarities and distinctions in their art, this publication aims to bring a deeper understanding of modernism’s dispersal and reinvention as it developed beyond the metropolitan wellspring of Europe.

**LESLEY HARDING** is a curator at Heide Museum of Modern Art. **DENISE MIMMOCCHI** is a curator in Australian art at the Art Gallery of New South Wales.
Tiffany’s Glass Mosaics  
**EDITED BY KELLY A. CONWAY AND LINDSY R. PARROTT**

Louis C. Tiffany was one of America’s most acclaimed artists and businessmen working in the late nineteenth and early twentieth centuries. He directed an artistic empire in the design and creation of leaded-glass windows, lamps, blown glass vessels, objects of luxury, and mosaics—one of his most innovative expressions in the medium of glass.

*Tiffany’s Glass Mosaics* features essays from noted scholars and curators who, for the first time, investigate the breadth of mosaic production at the company from the 1880s through the 1930s. A detailed appendix lists all of the known public, ecclesiastical, and residential commissions executed by Tiffany’s firm. The publication is richly illustrated with objects from major museums, libraries, and private collections in the United States and Europe. Many of these large-scale murals have never before been photographed or published.


Highlights of the Chrysler Museum Glass Collection  
**EDITED BY DIANE WRIGHT**

The Chrysler Museum of Art in Norfolk, Virginia, is renowned for its encyclopedic collection of glass with more than ten thousand glass objects spanning nearly three thousand years. Distinguished in the areas of nineteenth-century American, French, and English glass, including important works by Louis C. Tiffany, the Museum has recently made noteworthy acquisitions from the twentieth and twenty-first centuries.

*Glass: Masterworks from the Chrysler Museum of Art* features seventy-five exceptional works from the collection and includes a history of glass at the Museum, from its founding in 1933 to the present. Lavishly illustrated, each work of art is accompanied by a detailed scholarly entry that explores the object’s significance and broader historical context.

Nelson Sandgren

An Artist’s Life

ROGER HULL

The Oregon artist Nelson Sandgren (1917–2006) worked in three distinct media—oil painting, watercolor, and lithography—distinguishing himself in each of these modes throughout his sixty-five-year career. Nelson Sandgren is the first in-depth study of this mid-century Oregon modernist who was born in Canada, grew up in Chicago, and moved with his family to Oregon during the Depression. As a watercolorist who loved to paint on site, often on the Oregon coast, Sandgren worked in the tradition of Winslow Homer and John Marin. In oil painting, he combined modernist abstraction with Pacific Northwest landscape imagery, in this practice paralleling Louis Bunce, Carl Morris, and other Oregon moderns. As a lithographer, Sandgren was central to the printmaking culture that Gordon Gilkey promoted at Oregon State University, where Sandgren taught for thirty-eight years. A detailed biography and a close analysis of Sandgren’s key artworks demonstrates Sandgren’s significant place in Pacific Northwest modernist tradition.

ROGER HULL is the Senior Faculty Curator at the Hallie Ford Museum of Art and professor emeritus of art history at Willamette University. He was named Oregon Professor of the Year in 1993 by the Council for the Advancement and Support of Education. In 1999, he received an Oregon Governor’s Arts Award in recognition of his efforts to establish the Hallie Ford Museum of Art. He is married to the artist Bonnie Hull.

Louis Bunce

Dialogue with Modernism

ROGER HULL

Louis Bunce: Dialogue with Modernism explores and assesses the art and life of the iconic Pacific Northwest modernist painter and printmaker who engaged with American and European modern art from Surrealism to Post-Modernism. Based in Portland, Oregon, Louis Bunce maintained strong ties with artists of the New York School, counting Jackson Pollock as colleague and friend. In his fifty-year career, Bunce (1907–1983) created a wide-ranging body of work that both reflects and illuminates twentieth-century modernism. He pioneered serigraphy as a fine art in the Northwest and as a painter infused painterly abstraction with references to the topography and light of the Northwest.

ROGER HULL is the Senior Faculty Curator at the Hallie Ford Museum of Art and professor emeritus of art history at Willamette University. He was named Oregon Professor of the Year in 1993 by the Council for the Advancement and Support of Education. In 1999, he received an Oregon Governor’s Arts Award in recognition of his efforts to establish the Hallie Ford Museum of Art. He is married to the artist Bonnie Hull.
Floating Time

Chinese Prints, 1954–2002

STEPHENVH. WHITEMAN, MINERVA INWALD, AND BINGQING WEI
With John Clark

Floating Time: Chinese Prints, 1954–2002 brings together, for the first time, the University of Sydney Art Collection’s ninety-three modern and contemporary Chinese prints. This substantial collection includes national prize-winning prints and works by internationally acclaimed artists, including Zhao Zongzao and Su Xinping. The half-century represented here reveals not only the development of the powerful woodcut tradition under Mao, but also the rapid expansion of printmaking as artists embraced a broader set of themes and more experimental techniques. Such developments reflect the tumultuous periods in which these works were produced and offer a unique and intimate glimpse into the lives of these fifty artists—a vastly different perspective from the familiar forms of contemporary Chinese art seen in better known international art circuits.

STEPHENVH. WHITEMAN is lecturer in Asian art in the Department of Art History and associate curator for China projects for the Chau Chak Wing Museum at the University of Sydney. MINERVA INWALD is a PhD candidate in the Department of History at the University of Sydney. BINGQING WEI is a PhD candidate in the Department of Art History at the University of Sydney. JOHN CLARK is professor emeritus in art history at the University of Sydney.

The Legacies of Bernard Smith

Essays on Australian Art, History and Cultural Politics

EDITED BY JAYNIE ANDERSON, CHRISTOPHER R. MARSHALL, AND ANDREW YIP

It has been widely asserted that Bernard Smith established the discipline of art history in Australia. He was the founding professor of contemporary art and the director of the Power Institute at the University of Sydney, published the classic art text Australian Painting, three volumes on the art of Captain Cook’s voyages, and two memoirs. This publication brings together international academics from a range of disciplines to focus on everything Bernard Smith left his mark on: Antipodean and European ‘envisioning’ of the Pacific, the definition of Australian art, gallery scholarship and public art education, museological practice, art criticism, Australian art biography and local heritage.

JAYNIE ANDERSON was foundation director of the Australian Institute of Art History at the University of Melbourne (2009–15) and Herald Chair of Fine Arts (1997–2014). CHRISTOPHER R. MARSHALL is senior lecturer in art history and museum studies at the University of Melbourne. His publications include Sculpture and the Museum and Baroque Naples and the Industry of Painting. ANDREW YIP is an art historian, producer and researcher, whose interests range from the politics of Australian artists at war to digital approaches to preserving intangible cultural heritage.
Stray

Human-Animal Ethics in the Anthropocene

BARBARA CREED

This powerfully compelling polemic explores the relationship between human and animal in the context of the stray. Working through examples from both art and literature, with reference to the work of prominent philosophers, the book examines the different ways in which human discourse has labelled animals and people as strays, as well as what human and animal strays have in common. Collectively, it argues for the concept of an anthropogenic stray—a new form of stray produced in and by the Anthropocene, that is, as a result of the effects of human actions on nature. In doing so, the author profoundly lays bare the astonishing contradictions at the heart of the Anthropocene condition, relating to our treatment of non-human animals, and the way dominant nations and groups treat other human beings, such as religious minorities, refugees, and the homeless.

BARBARA CREED is professor of cinema studies in the School of Culture and Communication at the University of Melbourne. Her publications include The Monstrous-Feminine: Film, Feminism, Psychoanalysis; Media Matrix: Sexing the New Reality; and Darwin's Screens: Evolutionary Aesthetics, Time and Sexual Display in the Cinema.
POSADA

José Guadalupe Posada and the Early Mexican Penny Press

Diane Miliotes

José Guadalupe Posada (1852–1913) was one of Mexico’s most influential political printmakers and illustrators. He produced an extensive body of imagery, from illustrations for children’s games to sensationalistic news stories. Posada is best known, however, for his popular and satirical representations of calaveras (skeletons) in lively guises, which have become associated with the Día de los Muertos celebrations. Posada’s prints shaped generations of Mexican artists, among them the muralists Diego Rivera and José Clemente Orozco. This study contextualizes Posada’s work in late nineteenth- and early twentieth-century Mexico City, which was dominated by the dramatic modernization of the country under the lengthy presidency of Porfirio Díaz and the subsequent Revolution of 1910. It considers a wide range of Posada’s career as an illustrator and printmaker in the capitol, focusing particularly on his work for the publisher Antonio Vanegas Orroyo. It also includes works by Posada’s contemporary, Manuel Manilla.

Diane Miliotes is Chicago-based art historian, curator, and educator with a special interest in the cultural politics of modern art in Europe and Latin America. She is the Interim Curator for Modern Art and Design at the Smart Museum of Art, University of Chicago.

Home—So Different, So Appealing

Chon A. Noriega, Mari Carmen Ramírez, and Pilar Tompkins Rivas

Home—signaling a dwelling, residence or place of origin—embodies one of the most basic concepts for understanding an individual or group within a larger physical and social environment. Yet home has been a little noted, although prevalent, feature in art since the 1950s, a period in which artists challenged the traditional “object” of the visual arts through the use of material and media culture, new forms, and performative actions and processes. This volume explores works by diverse US Latino and Latin American artists whose engagement with the concept of “home” provides the basis for an alternative narrative of postwar art. Their work brings together an impressive array of formal languages, conceptual strategies, and art historical references with the varied social concerns characterizing both the postwar period in the Americas and an emerging global economy impacting day-to-day life.

The artists featured in this volume engage home as both concept and artifact. Home—So Different, So Appealing reveals the departures and confluences that continue to shape US Latino and Latin American art and expands our appreciation of these artists and their work.

Chon A. Noriega has been the director of the UCLA Chicano Studies Research Center since 2002. Mari Carmen Ramírez is the Wortham Curator of Latin American Art at the Museum of Fine Arts Houston. Pilar Tompkins Rivas is the director of Vincent Price Art Museum at East Los Angeles College.
Barrio Harmonics

Essays on Chicano / Latino Music

STEVEN LOZA

This collection explores Chicano, Mexican, and Cuban musical forms and styles and their transformation in the United States. Employing musical, historical, and sociocultural analyses, Loza addresses issues such as marginality, identity, intercultural conflict and aesthetics, reinterpretation, postnationalism, and mestizaje—the mixing of race and culture—in the production and reception of Chicano/Latino music.

Barrio Harmonics begins with music in the US Southwest in the seventeenth century and ends with the Grammy Awards for Latin American music in the early twenty-first century. Loza discusses artists whose music ranges from sones, rancheros, and corridos to Latin jazz, R&B, and rock and roll. Among those he considers in depth are Pancho Sánchez, Lalo Guerrero, Tito Puente, and Los Lobos. He also surveys the contributions of scores of other individuals and groups who have shaped the current contour of Chicano/Latino music. Other topics include the music industry and the impact of globalization, the African diaspora, and Latin American music in Japan. In addition, Loza offers a candid assessment of intellectual capitalism and the void of nonwestern voices in contemporary scholarship.

STEVEN LOZA is a professor of ethnomusicology at UCLA. His books include Barrio Rhythm: Mexican American Music in Los Angeles and Tito Puente and the Making of Latin Music.

The Chicana/o Education Pipeline

History, Institutional Critique, and Resistance

EDITED BY MICHAELA J. L. MARES-TAMAYO AND DANIEL G. SOLÓRZANO

This anthology explores the relationships between Chicana/o students, families, and communities and the various school settings that comprise the education pipeline, from Kindergarten classrooms through postsecondary programs and postgraduate experiences. The essays, which appeared in Aztlán: A Journal of Chicano Studies between 1970 and 2015, present a historical overview that spans the 1880s to the present.

Together, the essays reveal how educational institutions have operated in contradictory ways for Chicana/o students: they have depressed and marginalized as well as emancipated and empowered them. The Chicana/o Education Pipeline presents the story of the struggle and perseverance of Chicana/o students, families, and communities as they have fought for a more equitable education.

MICHAELA J. L. MARES-TAMAYO, PhD, is a visiting scholar with the Center for Critical Race Studies at UCLA. DANIEL G. SOLÓRZANO is professor of social science and comparative education and director of the UCLA Center for Critical Race Studies in the Graduate School of Education and Information Studies at UCLA.
Buddhist Cosmology
The Study of a Burmese Manuscript
JAMES EMANUEL BOGLE

In this book, a Burmese manuscript from the mid-nineteenth century is the catalyst for a study of the multifaceted Buddhist cosmos. The manuscript not only lays out the complex array of realms in the Buddhist universe but also ventures into a number of esoteric and little-understood aspects of the Theravāda cosmological system and its inhabitants. By presenting translations and narration of much of the manuscript’s text and sharing his careful analysis of its vivid illustrations, the author uncovers fascinating details of the Theravāda Buddhist cosmos. Detailed color and black-and-white illustrations, including a complete reduced-scale reproduction of the manuscript, help clarify and explain the complex, segmented Buddhist cosmology.

JAMES EMANUEL BOGLE is a collector of Asian art and antiquities. He is the author of Thai and Other Southeast Asian Paintings: 18th through 20th Centuries.

Prisoner of Conscience
My Steps through Insein
MA THIDA

From childhood, Ma Thida dreamed of helping others—caring for the sick, sharing information despite censorship, and standing up for people’s rights. To stand against the oppression that had been stifling Myanmar’s progress for decades, she joined Aung San Suu Kyi and the many other activists in the National League for Democracy, campaigning steadfastly despite intimidation, harassment, and worse. Because of her efforts, the regime sent her to Insein Prison, where she faced serious illness and bleak conditions. However, it was in fighting the obstacles of her imprisonment and following the Buddha’s teachings that Ma Thida found what it means to be truly free. In this memoir, readers join Ma Thida on her path through captivity and witness one remarkable woman’s courageous quest for truth and dignity.

MA THIDA is a medical doctor, writer, and human rights activist. She is the founder and elected president of PEN International’s Myanmar Center. In 2016, she was awarded the first “Disturbing the Peace” Award by the Vaclav Havel Library Foundation.
Yuan Phai, the Defeat of Lanna
A Fifteenth-Century Thai Epic Poem
TRANSLATED BY CHRIS BAKER AND PASUK PHONGPAICHIT

Written after a battle fought in approximately 1475, this poem may be the oldest work of literature from Siam. It features the earliest and most detailed description of a Siamese army, the most elaborate eulogy of an early Thai monarch, and a fascinating discussion of the concept of loyalty. Scenes of personal treachery, heroism, combat, and looting after victory give an absorbing image of early Siam.

CHRIS BAKER formerly taught Asian history at Cambridge University.

PASUK PHONGPAICHIT is professor of economics at Chulalongkorn University. In 2010 they won the A. L. Becker Southeast Asian Literature in Translation Prize for Khun Chang Khun Phaen.

Ethnic and Religious Identities and Integration in Southeast Asia
EDITED BY OOI KEAT GIN AND VOLKER GRABOWSKY

This collection investigates the dynamics of ethnic and religious identities in Southeast Asia against the background of national and regional integration. Case studies include the Bru population in Laos/Vietnam, hill tribe populations in northern Thailand and Myanmar, ethnic communities in Penang, the Rohingya in Myanmar, political Islam in Indonesia, Sufi Muslims in Thailand, the Preah Vihear dispute between Thailand and Cambodia, and hero cult worship in Lan Na.

OOI KEAT GIN is professor of history and coordinator of the Asia Pacific Research Unit, Universiti Sains Malaysia.

VOLKER GRABOWSKY is professor of Thai studies in the Department of Languages and Cultures of Southeast Asia, University of Hamburg.

History of Timor-Leste
FRÉDÉRIC B. DURAND

The Democratic Republic of Timor-Leste, a former Portuguese colony occupied by Indonesia from 1975 to 1999, became in 2002 the first new sovereign state of the twenty-first century. Its modern nationhood belies its ancient history. Archaeological data found on the island can be traced back at least 42,000 years, beyond most ancient European artifacts. The book provides an engaging overview of the history of the country from the earliest legends and first traces of human habitation through the defining events that led to independence.

The text is richly illustrated with over two hundred maps, engravings, and photographs. A detailed historical time line follows the text.

FRÉDÉRIC B. DURAND is a professor at the University of Toulouse II–Jean Jaurès. He has published more than twenty books on the region, including East Timor, a Country at the Crossroads of Asia and the Pacific: A Geo-Historical Atlas.
Decanting
STUART FRIEBERT

Decanting: Selected & New Poems, 1967–2017 is a poetic biography of arachnids, boats, cemeteries, damfoolskis, eggs, funerals, grandparents, hairy woodpeckers, innocent gazing, jabalinas, Kornjuden, lilies, marbles, Nazis, oysters, proximodistal, questions, rocking chairs, submarines, telephonographs, understanding poetry, Virginia Woolf’s diaries, wigs, X-rays, Yad Vashem, Zurich, and the poet himself!

STUART FRIEBERT spent a year in Germany as one of the first U.S. exchange students after World War II. He received his PhD in German Language and Literature from the University of Wisconsin at Madison. He taught at Oberlin College until the mid-1970s and founded Oberlin’s Creative Writing Program. He cofounded Field Magazine, later the Field Translation Series, and Oberlin College Press. He is the author of numerous books, including Funeral Pie and Floating Heart.

A Filament Burns in Blue Degrees
Poems
KENDRA TANACEA

A Filament Burns in Blue Degrees explores life’s strains and joys and the human compulsion to create something lasting despite certain entropy. Sometimes tender, sometimes humorous, these poems explore interpersonal relationships of all kinds and embrace the competing impulses of working hard at changing life’s course and fatalistic acceptance. Kendra’s poems keep the light on in the darkest of places: “Come after midnight, your hand / on the door, and me, lit, humming.”

KENDRA L. TANACEA holds an MFA in writing and literature from Bennington College, where she completed her first poetry collection, If You’re Lucky Nobody Gets Hurt, a finalist for the Agnes Lynch Starrett Poetry Prize. A Filament Burns in Blue Degrees was a semifinalist for the Washington Prize and a finalist for the Idaho Prize for Poetry.

What it Done to Us
Poems
ESSY STONE

What it Done to Us is a poetry of narrative tension, sense of place, and with a wide-angle scan of lyrical language. The depiction of Appalachia, a beautiful backdrop of loves and struggles with violence, poverty, and all its minions such as drugs and crime, and its religion. Stone has created a southern gothic for today, a collection that could be the mythology that we find at the intersection of flesh and spirit. This is a tough community that Stone, with a deft touch of empathy and eloquence, shows us and we begin to know these folk. These poems are understated but highly charged from the hollers, a shadow world of the folk who bear up and just do what needs done. This is a stunning debut collection, and it is our introduction to an amazing poet.

ESSY STONE recently completed a Wallace Stegner Fellowship in Poetry. She has an MFA from the University of Miami, but spent most of her life as a waitress in East Tennessee.
The Loves and Wars of Relative Scale
Poems
ALBERT GOLDBARTH

The Loves and Wars of Relative Scale is a community of poems that address ideas of perspective, of proximity—of what happens when the large-scale universe collides with our human-scale joys and disasters. But this collection is not a dry treatment of its subject: love affairs, a dramatic encounter with whales, and visits to famous consciousness-altering historic moments all lead up to a bravura narrative poem about Antoni van Leeuwenhoek, the first person to recognizeably see the submicroscopic world. Poems brief, long, contemplative, comic . . . two time National Book Critics Circle Award winner Albert Goldbarth delivers another dynamic experience.

The author of over twenty collections of poetry and three collections of essays, Albert Goldbarth has received fellowships from the National Endowment for the Arts and the Guggenheim Foundation.

The Bushman’s Medicine Show
Poems
GARY COPELAND LILLEY

The Bushman’s Medicine Show, is a southern gothic testament delivered by an archetypical denizen of the modern south, a sort of Everyman from the Carolina low-country traversing the territories of family, the spirits, society, culture, and identity, while refusing to be eradicated. There is the sweltering of American southern heat and humidity in these poems: the dualities within nature and existence, that hard sacred and secular ride that Lilley seems very familiar with. The voice, the music of regional language, the character speech, is an essential element, the proper vehicle that drives these poems down the streets, the dirt roads, and through the piney woods. Riding with Bushman, lean forward in your seat, and turn the music on.

Gary Copeland Lilley was a founding member of the Black Rooster Collective. He is the author of four poetry collections.

Subjective Geography
A Poet’s Thoughts on Life and Craft
MADELINE DEFREES

This volume presents, in one piece, much of the incredibly careful and nuanced thought of one of the finest American poets of the twentieth century, and beyond: she died at the age of ninety-six in 2015. Severe, funny, mischievous, and astonishingly clear, these essays present her thinking on topics ranging from John Berryman’s ghost, to prayer, to the stages of vision and revision, to poetry as a radical act, to the essential necessity of faith. It is indeed a geography and it brings to life DeFrees’s singular and deeply affectionate sensibility.

Madeline deFrees received fellowships from the Guggenheim Foundation and the National Endowment for the Arts. A Catholic nun for many years, she taught at the University of Montana and the University of Massachusetts before retiring in 1985. She spent the next thirty years in Seattle, before moving “back home,” as she thought of it, to Portland in 2013.
Swimming in Hong Kong

These award-winning stories cross the borders and boundaries of Hong Kong, Korea, and the United States. This is an intimate look at those who dare to explore the geography of hope and love, struggle with dreams of longing and home, and wander in the myths of memory and desire. Of Han’s debut collection Viet Thanh Nguyen, National Book Award finalist, has written, “Han gracefully traverses a complicated terrain fraught with the politics of race, sex, class, gender and culture. Readers will be grateful for having spent time with these quiet and insightful stories.”

STEphanie Han’s Swimming in Hong Kong was the runner-up for the AWP Grace Paley Prize for Short Fiction; the stories won awards from the South China Morning Post, Nimrod International Literary Journal, and Santa Fe Writer’s Project. She is the City University of Hong Kong’s first English literature PhD. She lives in Honolulu, Hawaii, home of her family since 1904.

Body Turn to Rain

RICHARD ROBBINS

Body Turn to Rain brings together work from Robbins five previous collections, plus forty new poems that continue his wise meditation upon the American experience in this time, with all its variation, expanse, history, clownishness, beauty, and uncertainty. The book represents a way station in the life work of a thoughtful and finely tuned sensibility such as come among us all too rarely. And it is comprised of poems that walk out to meet you as though you were a friend.

RICHARD ROBBINS was raised in California and Montana, taught for a number of years in Oregon and, since 1984, has taught at Mankato State University, in Mankato, Minnesota, where he continues to direct the graduate creative writing program. He has published five books of poems, most recently Radioactive City and Other Americas.

Walking it Off

DOUG PEACOCK

Peacock’s eagerly awaited tale brings us epic personalities, grizzly bears, the trauma of war, and wilderness adventure. A former Green Beret medic in Vietnam, he was mythologized by Edward Abbey as George Washington Hayduke in his environmental classic, The Money Wrench Gang. Described by author David Quammen as “an iconic figure, a secular prophet, in the wildass American West,” Peacock has become celebrated for his writing, in particular his book Grizzly Years, and his tireless struggle to help preserve what is wild both in and around us.

With his wife, the writer Andrea Peacock, DOUG PEACOCK lives and writes in Livingston, Montana. His many books include The Grizzly Years: In Search of the American Wilderness; The Mingled Fates of Men and Bears; In the Shadow of the Sabertooth: A Renegade Naturalist Considers Global Warming, the First Americans, and the Terrible Beasts of the Pleistocene.
The Secular Northwest

*Religion and Irreligion in Everyday Postwar Life*

**TINA BLOCK**

The image of a rough frontier—where working men were tempted away from church on Sundays by more profane concerns—was perpetuated by postwar religious leaders troubled by the decline in church involvement. Tina Block debunks the myth of a godless frontier, revealing a Pacific Northwest that rejected organized religion—but not necessarily God. Women, families, and middle-class communities all helped to shape the region’s secular identity. Drawing on oral histories, census data, news articles, and private archives, Block launches this exploration of Northwest secularity and the independent spirit of those who chose to live irreligiously.

**TINA BLOCK** is associate professor of history at Thompson Rivers University.

Museums and the Past

*Constructing Historical Consciousness*

**EDITED BY VIVIANE GOSSELIN AND PHAEDRA LIVINGSTONE**

*Museums and the Past* explores the central role of museums as memory keepers and makers. Using case studies from a Canadian context, the contributors to this collection reflect on the challenges in maintaining and developing museums as meaningful places of memory and learning. Discussions of museum practice and historical consciousness—how our understanding of the past shapes our sense of the future—consider the modern museum’s narratives and pedagogical responsibilities and how museums continue to inform our sense of history.

**VIVIANE GOSSELIN** is curator of contemporary culture at the Museum of Vancouver. **PHAEDRA LIVINGSTONE** is a museologist who has worked in and conducted research on museums and heritage settings since 1990.

Time Travel

*Tourism and the Rise of the Living History Museum in Mid-Twentieth-Century Canada*

**ALAN GORDON**

In the 1960s, Canadians could step through time to eighteenth-century trading posts or nineteenth-century pioneer towns. These living history museums promised authentic reconstructions of the past but, as *Time Travel* shows, they revealed more about mid-twentieth-century interests and perceptions of history than they reflected historical fact. These museums became important components of postwar government economic growth and employment policies. Shaped by political pressures and the need to balance education and entertainment, they reflected Canadians’ struggle to establish a pan-Canadian identity in the context of multiculturalism, competing nationalisms, First Nations resistance, and the growth of the state.

**ALAN GORDON** is professor of history at the University of Guelph.
Mixed Blessings

Indigenous Encounters with Christianity in Canada
EDITED BY TOLLY BRADFORD AND CHELSEA HORTON

Mixed Blessings transforms our understanding of the relationship between Indigenous people and Christianity in Canada from the early 1600s to the present day. While acknowledging the harm of colonialism, including the trauma inflicted by church-run residential schools, this interdisciplinary collection challenges the portrayal of Indigenous people as passive victims of malevolent missionaries who experienced a uniformly dark history. Instead, this book illuminates the diverse and multifaceted ways that Indigenous communities and individuals have interacted, and continue to interact, meaningfully with Christianity.

TOLLY BRADFORD is assistant professor of history at Concordia University of Edmonton. CHELSEA HORTON is a research consultant working with Indigenous communities in Canada.

Everyday Exposure

Indigenous Mobilization and Environmental Justice in Canada’s Chemical Valley
SARAH MARIE WIEBE

Surrounded by chemical manufacturing plants, members of the Aamjiwnaang First Nation report a declining male birth rate and high incidences of miscarriage, asthma, cancer, and cardiovascular illness. Everyday Exposure uncovers the systemic injustices they face as they fight for environmental justice. Exploring the problems that conflicting levels of jurisdiction pose for the creation of effective policy, analyzing clashes between Indigenous and scientific knowledge, and documenting the experiences of residents as they navigate their toxic environment, this book argues that social and political change requires a transformative policy approach, one that takes the voices of Indigenous citizens seriously.

SARAH MARIE WIEBE is a SSHRC postdoctoral fellow and assistant teaching professor at the University of Victoria.

Striving for Environmental Sustainability in a Complex World

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GEORGE FRANCIS is distinguished professor emeritus in the School of Environment, Resources, and Sustainability at the University of Waterloo, Ontario.
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**BEN BRADLEY** is a Grant Notley Postdoctoral Fellow in the Department of History and Classics at the University of Alberta.

Blood, Sweat, and Fear
*Violence at Work in the North American Auto Industry, 1960–80*
**JEREMY MILLOY**

Going postal. We think of the rogue employee who snaps. But *Blood, Sweat, and Fear* demonstrates that workplace violence never occurs in isolation. Using violence as a lens, Jeremy Milloy provides fresh and original insights into the everyday workings of capitalism, class conflict, race, and gender in the United States and Canada of the late twentieth century, bringing historical perspective to contemporary debates about North American violence. This explosive book traces the shift from the collective violence of strikes and riots to the individualized violence of assaults and shootings, revealing the historical context of the workplace as battleground.

**JEREMY MILLOY** is a SSHRC postdoctoral fellow at the Frost Centre for Canadian & Indigenous Studies at Trent University.

Trans-Pacific Mobilities
*The Chinese and Canada*
**EDITED BY LLOYD L. WONG**

With the population of Chinese living outside of its borders expected to reach 52 million by 2030, China has one of the most mobile populations on earth, shaping economies, cultures, and politics around the globe. *Trans-Pacific Mobilities* charts how the cross-border movement of Chinese people, goods, and images affects notions of place, belonging, and identity, particularly in Canada. Drawing on the new mobilities paradigm, contributors explore this phenomenon through five lenses, mapping out historic, cultural and symbolic, highly skilled, family and gendered, and transnational mobilities. This volume offers fresh insights into historical and contemporary Chinese mobilities and issues of transnationalism.

**LLOYD L. WONG** is associate professor of sociology at the University of Calgary.
The Deindustrialized World
Confronting Ruination in Postindustrial Places
EDITED BY STEVEN HIGH, LACHLAN MACKINNON, AND ANDREW PERCHARD

Since the 1970s, the closure of mines, mills, and factories has marked a rupture in working-class lives. The Deindustrialized World interrogates the process of industrial ruination, from the first impact of layoffs in metropolitan cities, suburban areas, and single-industry towns to the shock waves that rippled outward, affecting entire regions and countries. Scholars explore the experiences of people living at ground zero of deindustrialization, revealing its layered impacts and examining how workers, environmentalists, activists, and the state have responded to its challenges.

STEVEN HIGH is professor of history at Concordia University. LACHLAN MACKINNON holds a PhD in history from Concordia University. ANDREW PERCHARD is a senior research fellow at the Centre for Business in Society at Coventry University.

Power through Testimony
Reframing Residential Schools in the Age of Reconciliation
EDITED BY BRIEG CAPITaine AND KARINE VANthuyne

This book documents how survivors are remembering and reframing our understanding of residential schools in the wake of the 2007 Indian Residential Schools Settlement Agreement, which includes the Truth and Reconciliation Commission, a forum for survivors, families, and communities to share their memories and stories with the Canadian public. Drawing on field research, the contributors reveal how survivors are unsettling colonial narratives about residential schools and how churches and former school staff are receiving or resisting the new “residential school story.”

BRIEG CAPITAINe is professor of sociology and KARINE VANthuyne is associate professor of anthropology, both at the School of Sociological and Anthropological Studies, University of Ottawa.

No Home in a Homeland
Indigenous Peoples and Homelessness in the Canadian North
JULIA CHRISTENSEN

The Dene, a traditionally nomadic people, have no word for homelessness, a rare condition in the Canadian North prior to the 1990s. Christensen documents the rise of Indigenous homelessness and proposes solutions by interweaving the region’s history with narratives of homeless men and women in two cities—Yellowknife and Inuvik. What emerges is a larger story of displacement and intergenerational trauma, hope and renewal. Understanding what it means to be homeless in the North and how Indigenous people think about home is the first step on the path to decolonizing existing practices.

JULIA CHRISTENSEN is assistant professor of geography and planning at Roskilde University and a research fellow at the Institute for Circumpolar Health Research in Yellowknife, NWT.
My Decade at Old Sun, My Lifetime of Hell
ARTHUR BEAR CHIEF

My Decade at Old Sun, My Lifetime of Hell is an outspoken account of the sexual and psychological abuse that Arthur Bear Chief suffered during his time at Old Sun Residential school in Gleichen on the Siksika Nation. In a series of vignettes, Bear Chief depicts the punishment, cruelty, abuse, and injustice that he endured and later relived in the process of retelling his story in connection with a lawsuit brought against the federal government. He returned to Gleichen late in life—to the home left to him by his mother—and it was there that he began to reconnect with Blackfoot language and culture. Although the terrific adversity Bear Chief faced in his childhood made an indelible mark on his life, his unyielding spirit is evident throughout his story.

ARTHUR BEAR CHIEF left Old Sun Residential School at the age of seventeen. He now lives on the Siksika Nation.

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Spark of Light, a collection of short stories by women writers from the Indian province of Odisha, was originally written in Odia and dating from the nineteenth century to the present. These stories offer a multiplicity of voices and capture the predicament of characters who often live on the margins of society. Themes of class, poverty, violence, and family are developed throughout. The work of these authors contributes to an ongoing dialogue concerning the challenges, hardships, joys, and successes experienced by women around the world.

VALERIE HENITIUK is the executive director of the Centre for the Advancement of Faculty Excellence, and professor in the Department of English at MacEwan University. SUPRIYA KAR is an editor and translator from Odisha, India.

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