

# University of Washington

FALL 2025

# Press





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- Asian Studies
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- US History
- Women's, Gender, and Sexuality Studies

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
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
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FRONT COVER: Delegates representing Saipan Micronesia at the National Women's Conference, 1977. Used by permission of Gregoria Baty Smith.

BACK COVER: Utagawa Hiroshige, *Ferry on the Fuji River, Suruga Province*, ca. 1832. Photograph © The Trustees of the British Museum.

# Moving Mountains

*Asian American and Pacific Islander Feminisms  
and the 1977 National Women's Conference*

Judy Tzu-Chun Wu

With Adrienne A. Winans

ILLUMINATES A TRANSFORMATIONAL EVENT IN THE DEVELOPMENT  
OF ASIAN AMERICAN AND PACIFIC ISLANDER FEMINISMS

In late 1977 over twenty thousand participants, mostly women, met in Houston for the first and only US National Women's Conference, funded by the federal government with the goal of creating a national women's agenda. In *Moving Mountains*, Judy Tzu-Chun Wu and Adrienne A. Winans center the more than eighty Asian American and Pacific Islander delegates who politically mobilized around women's rights and other issues to transform their communities and their status in the nation-state.

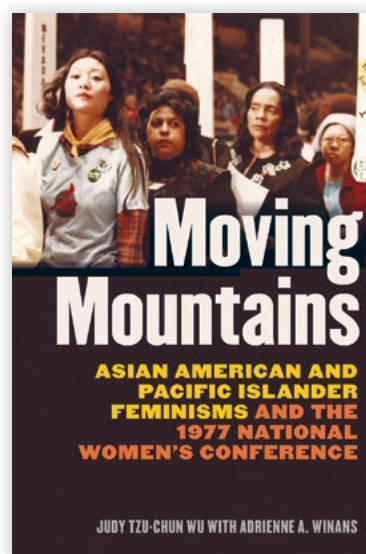
Foregrounding figures like Congresswoman Patsy Takemoto Mink and poet Mitsuye Yamada, Wu and Winans position AA and PI women as central actors in the era's feminist politics. From Guam to New York, the women articulated intersecting demands—for inclusion, sovereignty, labor rights, and education reform—at a time when conservative backlash and racial realignment were reframing feminist movements. More than a recovery of voices, this book offers a layered analysis of coalition and tension between Asian American and Pacific Islander feminisms, complicating assumptions of unity and illustrating how feminist praxis evolved through disagreement, difference, and shared commitment.

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"Significantly contributes to the history of AAPI women's national and territorial political activism during the Cold War, and fills a critical need in the scholarship of women of color feminisms, women and politics, and histories of US grassroots activism and social movements." —Karen Leong, University of New Mexico

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Judy Tzu-Chun Wu is Chancellor's Professor of the Departments of History and Asian American Studies at the University of California, Irvine, where she also serves as an associate dean in the School of Humanities and faculty director of the Humanities Center. She is coauthor of *Fierce and Fearless: Patsy Takemoto Mink, First Woman of Color in Congress*. Adrienne A. Winans is an independent scholar.



## NOVEMBER

232 pp., 18 b&w illus., 6 × 9 in.

\$110.00X / £91.50 HC / 9780295754284

\$30.00S / £25.00 PB / 9780295754291

\$30.00S / £25.00 EB / 9780295754307

*Asian American Studies / Women's,  
Gender, and Sexuality Studies / History*



Ramona leads the newly assigned archbishop and others on a walking tour of the land that had held the cemetery for the Saint George Indian Boarding School. Photograph courtesy of the Puyallup Tribe.



# Fighting for the Puyallup Tribe

*A Memoir*

Ramona Bennett Bill

A COMPELLING ON-THE-GROUND ACCOUNT OF NATIVE ACTIVISM

A relentless advocate for Native rights, Ramona Bennett Bill has been involved in the battles waged by the Puyallup and other Northwest tribes around fishing rights, land rights, health, and education for over six decades. This invaluable firsthand account includes stories of the takeover of Fort Lawton as well as events from major Red Power struggles, including Alcatraz, Wounded Knee, and the Trail of Broken Treaties. She shares her experiences at the Puyallup fishing camp established during the Fish Wars of the 1960s and 1970s, which led to the federal intervention that eventually resulted in the Boldt Decision. She also covers the 1976 occupation of a state-run facility on reservation land and the lobbying that led to the property's return to the tribe.

Bennett Bill served for nearly a dozen years as a Puyallup Tribal Council member and ten as chairwoman, organizing social welfare, education, and enrollment initiatives and championing Native religious freedom. Her advocacy for Native children, especially those who had been adopted out of their community, helped pave the way for the Indian Child Welfare Act. Now in her mid-eighties, she continues to organize for Native rights and environmental justice. The book is full of vivid stories of her fearless testimony in courtrooms and press conferences on issues affecting Indian Country, and of the many friends and comrades she made along the way.

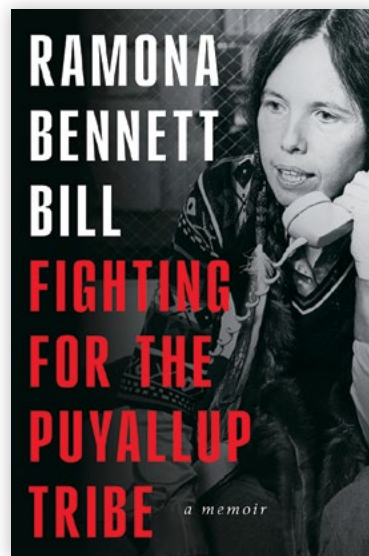
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"Fierce and unapologetic, Ramona masterfully resurrects the dark and painful history of the tumultuous 1970s, ensuring that our shared story, once intended to be erased, buried, and forgotten, is vividly brought back to life and forever remembered." —Fawn Sharp (Quinault), past president of the National Congress of American Indians (2019–23)

"Ramona Bennett is a warrior woman, one of the many named and unnamed of the Red Power generation, whose everyday resistance led to extraordinary events. A fight for survival, Ramona's story is about the fight for the Puyallup Tribe and the restoration of their sacred relatives, the rivers and salmon." —Nick Estes (Lower Brule Sioux Tribe), author of *Our History Is the Future*

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Ramona Bennett Bill is a longtime Puyallup leader. Her many awards include an honorary doctorate of public affairs from the University of Puget Sound.



## SEPTEMBER

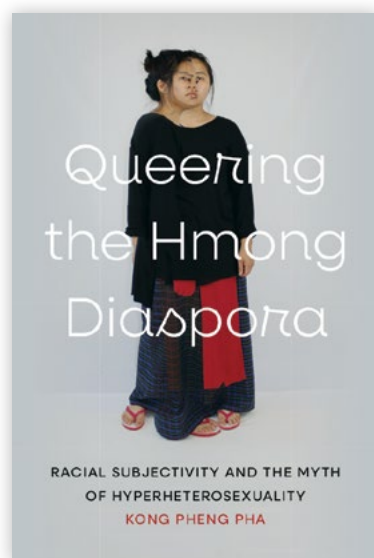
288 pp., 53 b&w illus., 6 × 9 in.

\$29.95 / £25.00 HC / 9780295753508

\$29.95 / £25.00 EB / 9780295753515

Autobiography / Pacific Northwest /  
Native American and Indigenous Studies

*Published in association with the  
Puyallup Tribe of Indians*



**OCTOBER**

232 pp., 6 × 9 in.

\$110.00X / £91.50 HC / 9780295754055

\$30.00S / £25.00 PB / 9780295754062

\$30.00S / £25.00 EB / 9780295754079

*Asian American Studies / Women's,  
Gender, and Sexuality Studies*

## Queering the Hmong Diaspora

*Racial Subjectivity and the Myth of Hyperheterosexuality*

Kong Pheng Pha

AN EXPLORATION OF BELONGING AND QUEERNESS IN HMONG AMERICA

In the wake of the US wars in Southeast Asia, the arrival of Hmong refugees reignited American anxieties about race and sexuality. Sensationalized media portrayals of child marriages, bride kidnappings, and polygamy framed Hmong communities as sexually deviant, reinforcing a racialized perception of their cultural practices. In *Queering the Hmong Diaspora*, Kong Pheng Pha dismantles these narratives, revealing how legal cases, media representations, and legislative efforts have constructed Hmong Americans as hyperheterosexual and ungovernable subjects.

Critically examining how Hmong Americans are positioned within racial, gendered, and sexual discourses of liberalism, Pha explores the lived experiences of queer Hmong Americans, whose existence and activism challenge mainstream and ethnonationalist constructions of subjectivity. Addressing Hmong American gender and sexual politics through feminist, queer, and social justice lenses, Pha offers a critical framework for understanding how race and sexuality intersect in shaping the lives of minoritized refugee communities in the United States and beyond.

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“Tracking the circulation of Hmong forms of gender and sexuality through criminal trials, marriage bills, and gay liberalisms that target these forms as premodern remnants, Pha provides a necessary Hmong queer critique that complicates and refutes those cultural and institutional enclosures.” —Mimi Thi Nguyen, author of *The Promise of Beauty*

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Kong Pheng Pha is assistant professor of gender and women's studies and Asian American studies at the University of Wisconsin–Madison.

# Balikbayan

*A Revenant History of the Filipino Homeland*

Adrian De Leon

HOW MIGRANTS IMAGINED A COUNTRY THROUGH THEIR ACTS OF RETURN

What does it mean to go back home, especially when “home” is shaped by conquest, labor, and longing? This question has animated the experiences of global migrants displaced by imperialism, capital, and the nation-states that have sought to manage their movements for their own political and economic benefit. Through vivid storytelling, Adrian De Leon traces how Filipinos, both at home and overseas, have both shaped the societies they’ve settled in and transformed the very idea of the Philippines itself.

By following the emergence of the Filipino return migrant (*balikbayan*), De Leon explores how statecraft in the Philippines—from the late Spanish period through the post-1946 independent state—attempted to co-opt value from migrant communities. *Balikbayan* shows how diasporic labor and transpacific political imaginations were central to the development of a modern Philippine nation-state, through enabling the continued conquest of the islands’ frontiers and sustaining the economic recovery of a nation indebted by native elites and overseas empires. In turn, these lands were reframed by the state as the birthright of overseas Filipinos who yearned to connect with their roots.

Compiled through deep and thoughtful research in community archives, the itinerant histories brought to life in *Balikbayan* coalesce around a new cultural-economic form that has come to define contemporary nationhood: the homeland.

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“Written with vitality and cleverly engaged with the politics of diaspora and transnational race making, *Balikbayan* marks a distinct achievement that links Philippine studies and Filipino American studies in dialogic conversation. *Balikbayan* offers penetrating insights into limits and possibilities of anticolonial solidarities and citizenship.” —Rick Baldoz, author of *The Third Asiatic Invasion: Empire and Migration in Filipino America, 1898–1946*

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Adrian De Leon is a writer and assistant professor of history at New York University. He is author of *Bundok: A Hinterland History of Filipino America*.



## DECEMBER

376 pp., 10 b&w illus., 1 map, 6 × 9 in.

\$110.00X / £91.50 HC / 9780295754314

\$30.00S / £25.00 PB / 9780295754321

\$30.00S / £25.00 EB / 9780295754338

Asian American Studies / History / Asian Studies

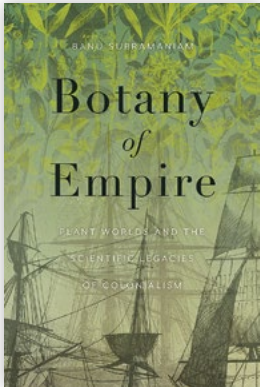
## CRITICAL FILIPINX STUDIES

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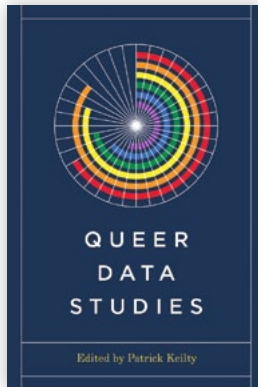
## FEMINIST TECHNOSCIENCES

Rebecca Herzig and Banu Subramaniam, series editors

Feminist Technosciences publishes emerging, intersectional, cutting-edge feminist work. The series foregrounds insights from queer studies, critical race studies, disability studies, animal studies, postcolonial theory, and other critical approaches that reframe and reignite long-standing questions in feminist science and technology studies.



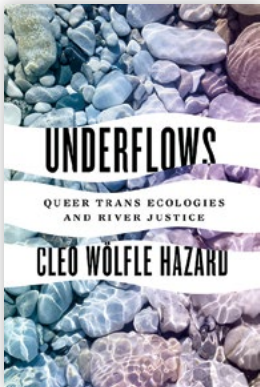
**Botany of Empire**  
*Plant Worlds and the Scientific Legacies of Colonialism*  
Banu Subramaniam  
\$30.00S PB / 9780295752464



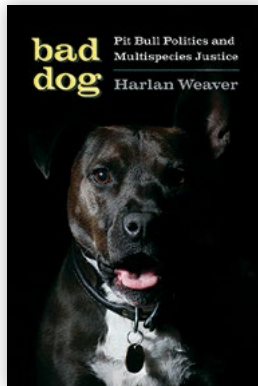
**Queer Data Studies**  
Edited by Patrick Keilty  
\$30.00S PB / 9780295751979



**Hacking the Underground**  
*Disability, Infrastructure, and London's Public Transport System*  
Raquel Velho  
\$30.00S PB / 9780295751948



**Underflows**  
*Queer Trans Ecologies and River Justice*  
Cleo Wölflé Hazard  
\$30.00S PB / 9780295749754



**Bad Dog**  
*Pit Bull Politics and Multispecies Justice*  
Harlan Weaver  
\$30.00S PB / 9780295748023



**Queer Feminist Science Studies**  
*A Reader*  
Edited by Cyd Cipolla, Kristina Gupta,  
David A. Rubin, and Angela Willey  
\$30.00S PB / 9780295742588



# Acing Science

*Compulsory Sexuality and Asexual Possibilities*

Kristina Gupta

REVEALS THE LIMITS AND EXCLUSIONS OF DEFINING  
DESIRE AS UNIVERSAL

Compulsory sexuality—where sexual desire is seen as fundamental to human experience—not only pervades popular culture but is foundational to scientific research. Through a sharp intersectional lens, Kristina Gupta's *Acing Science* interrogates a wide range of scientific studies, from clinical diagnoses of “sexual disinterest” and neuroimaging of desire to models of asexual reproduction, revealing how dominant science has pathologized the absence of sexual desire while tying sexual activity to health, social relationships, and citizenship. By exposing the assumptions undergirding these studies, Gupta shows how sexual desire has been framed as universal and socially necessary, while asexuality is often rendered invisible or suspect.

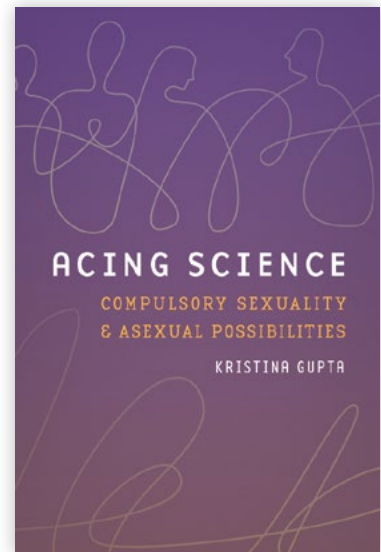
At the book's core is a compelling critique: that scientific discourses of sexuality are not based on biological facts but are sustained by broader systems of power—sexism, racism, ableism, and settler colonialism. Yet *Acing Science* is not merely a critique but a radical invitation. By rereading hegemonic science, Gupta considers how desires, pleasures, and relationships might be understood beyond narrow sexual frames. The result is a powerful intervention, essential reading for anyone interested in how knowledge systems shape the intimate contours of everyday life.

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*“Acing Science is innovative in its approach to thinking about how asexuality complicates the framings of sexuality in science. It intervenes directly into gender and sexuality studies and feminist science studies but also has deep implications for critical race studies and animal studies.”—Amber Jamilla Musser, author of *Between Shadows and Noise, Sensation, Situatedness, and the Undisciplined**

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Kristina Gupta is associate professor of women's, gender, and sexuality studies at Wake Forest University. She is author of *Medical Entanglements: Rethinking Feminist Debates about Healthcare* and coeditor of *Queer Feminist Science Studies: A Reader*.



## DECEMBER

264 pp., 6 × 9 in.

\$110.00X / £91.50 HC / 9780295754253

\$30.00S / £25.00 PB / 9780295754260

\$30.00S / £25.00 EB / 9780295754277

*Women's, Gender, and Sexuality Studies /  
Science and Technology*

FEMINIST TECHNOSCIENCES

## PRAISE FOR THE FIRST EDITION OF *Black Women in Sequence*

"In this accomplished and beautifully designed work, Whaley reminds us that imaginary realms are full-fledged social worlds. Graphic novels, comics, and anime are halls of mirrors—kaleidoscopes spinning truth, speculation, and distortion all at once. But they are also portals of possibility, and Whaley's perceptive exploration of these genres reveals how black women create and perform their worlds when they can dream without limits."

—ALONDRA NELSON, *Institute for Advanced Study*

"Engaging and provocative, *Black Women in Sequence* is relevant not only to comic scholars but to anyone with an interest in how difference is represented using visual rhetoric." —*Feminist Media Studies*

"This book has a great deal to contribute to the field. There's never been a publication that focuses on the diversity of representations by Black female comics creators to this magnitude." —JOHN JENNINGS, coeditor of *The Blacker the Ink: Constructions of Black Identity in Comics and Sequential Art*

"For every little Black girl and Black woman, who imagine themselves coloring both inside and outside the lines, *Black Women in Sequence* literally fills in the blank spaces, highlighting the contributions of Black women in the genres of comics, graphic novels, and anime." —MARK ANTHONY NEAL, author of *Looking for Leroy: Illegible Black Masculinities*

"Whaley presents a compelling study of women of African descent in American comics. . . . The kaleidoscopic nature of her study allows readers to form a comprehensive idea about the politics of race and gender in American comics from the late 1930s until today. . . . With its far-ranging thematic scope and range, *Black Women in Sequence* is destined to become a cornerstone in the study of gender and race in American comics."

—KIRSTEN MOLLEGAARD, *Journal of Popular Culture*

"One of the first book-length works to deal specifically with the construction and experience of black women in sequential art. . . . Whaley considers the creation and consumption of sequential media by black women, often erased from conversations about fan culture. . . . An extraordinarily ambitious work." —JOSHUA ABRAHAM KOPIN, *American Literature*

# Black Women in Sequence

*Re-inking Comics, Graphic Novels, and Anime*

SECOND EDITION

Deborah Elizabeth Whaley

A REVISED AND UPDATED EDITION OF THE  
GROUNDBREAKING BOOK ON BLACK WOMEN  
IN COMIC ART

The 2018 release of Marvel's blockbuster *Black Panther* film catapulted African American comics and animation into the limelight, with strong Black women characters at the forefront. *Black Women in Sequence* showcases the deep history of women of African descent in comics subculture. From the 1971 appearance of the Skywald Publications character "the Butterfly"—the first Black female superheroine in a comic book—to contemporary comic books, graphic novels, film, manga, and video gaming, a growing number of Black women are becoming producers, viewers, and subjects of sequential art.

As the first detailed investigation of Black women's participation in comic art, *Black Women in Sequence*, first published in 2015, examines the representation, production, and transnational circulation of women of African descent in the sequential art world. This new edition features additional interviews, updates, and a new chapter on the wave of Black female characters that appeared in TV immediately before and following *Black Panther's* success. An essential read for understanding the dynamics of race and gender in American comics, *Black Women in Sequence* demonstrates why narratives about women of African descent should and do matter to the comic book world and to writers, artists, fans, and readers.

Deborah Elizabeth Whaley is chair of the Department of American Studies at the University of Kansas. She is author of *Disciplining Women: Alpha Kappa Alpha, Black Counterpublics, and the Cultural Politics of Black Sororities*.



## DECEMBER

296 pp., 22 color illus., 22 b&w illus.,  
7 × 10 in.

\$110.00X / £91.50 HC / 9780295754406

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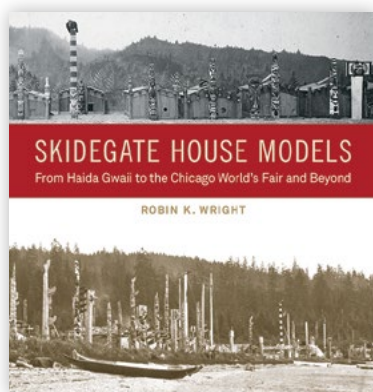
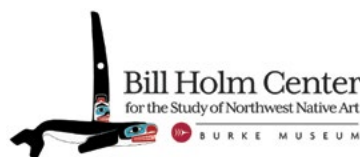
\$34.95 / £29.00 EB / 9780295754420

African American Studies / Women's,  
Gender, and Sexuality Studies / Visual  
Studies

A V Ethel Willis White Book

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

This series publishes important new research on the Native art and culture of the greater Pacific Northwest and aims to foster appreciation of the dynamic cultural and artistic expressions of the Indigenous peoples of the region.



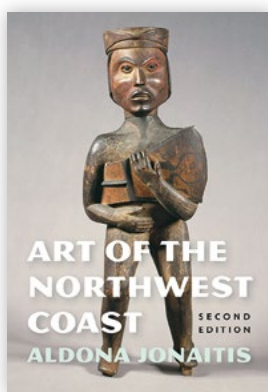
### Skidegate House Models

*From Haida Gwaii to the Chicago World's Fair and Beyond*

Robin K. Wright

224 pp., 96 color illus., 85 b&w illus., 10 × 10 in.

\$49.95 HC / 9780295751047



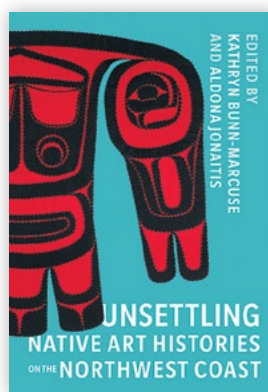
### Art of the Northwest Coast

SECOND EDITION

Aldona Jonaitis

416 pp., 181 color illus., 6.75 × 9.75 in.

\$29.95 PB / 9780295748559

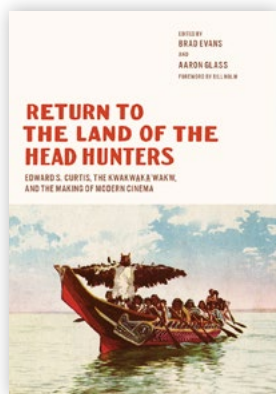


### Unsettling Native Art Histories on the Northwest Coast

Edited by Kathryn Bunn-Marcuse  
and Aldona Jonaitis

344 pp., 121 color illus., 7 × 10 in.

\$29.95 PB / 9780295750705



### Return to the Land of the Head Hunters

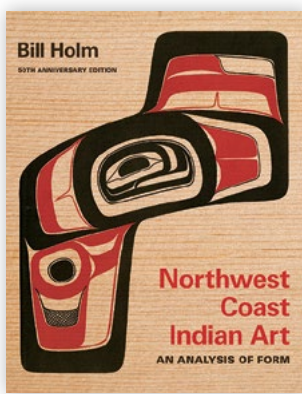
*Edward S. Curtis, the Kwakwaka'wakw,  
and the Making of Modern Cinema*

Edited by Brad Evans and Aaron Glass

Foreword by Bill Holm

382 pp., 13 color illus., 97 b&w illus., 7 × 10 in.

\$35.00S PB / 9780295746951



### Northwest Coast Indian Art *An Analysis of Form*

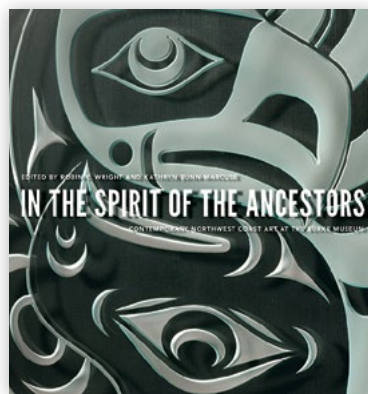
50TH ANNIVERSARY EDITION

Bill Holm

144 pp., 107 color illus., 13 b&w illus.,

7.5 × 9.5 in.

\$29.95 PB / 9780295994277



### In the Spirit of the Ancestors *Contemporary Northwest Coast Art at the Burke Museum*

Edited by Robin K. Wright  
and Kathryn Bunn-Marcuse

168 pp., 150 color illus., 10 × 10 in.

\$34.95 PB / 9780295995212



# Painful Beauty

*Tlingit Women, Beadwork, and the Art of Resilience*

Megan A. Smetzer

WINNER OF THE 2024 CHARLES C. ELDRIDGE PRIZE  
BY THE SMITHSONIAN AMERICAN ART MUSEUM

For over 150 years, Tlingit women artists have beaded colorful, intricately beautiful designs on moccasins, dolls, octopus bags, tunics, and other garments. *Painful Beauty* suggests that at a time when Indigenous cultural practices were being repressed, beading supported cultural continuity, demonstrating Tlingit women's resilience and power. Like other Tlingit art, beadwork reflects artistic visions with connections to the environment, clan histories, and Tlingit worldviews. Contemporary artists Alison Bremner, Chloe French, Shgen Doo Tan George, Lily Hudson Hope, Tanis S'eiltin, and Larry McNeil foreground the significance of historical beading practices in their diverse, boundary-pushing artworks.

Working with museum collection materials, photographs, archives, and interviews with artists and elders, Megan A. Smetzer reframes this often overlooked artform as a site of historical negotiations and contemporary inspirations. She shows how beading gave Tlingit women the freedom to innovate aesthetically, assert their clan crests and identities, support tribal sovereignty, and pass on cultural knowledge. *Painful Beauty* is the first dedicated study of Tlingit beadwork and contributes to the expanding literature addressing women's artistic expressions on the Northwest Coast.

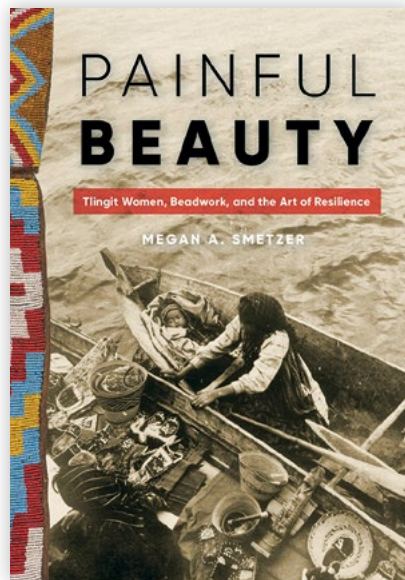
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"The first art book I've read which centers Indigenous perspectives ('Tlingit aesthetics,' she writes); [Smetzer] deconstructs biases which privilege the pristine form-line but overlook the brilliance of the textiles; and she researches and celebrates important Native American women artists who have been previously overlooked in the scholarship." —Ishmael Angaluuk Hope (Tlingit, Inupiaq)

"Past, present, and future are carefully woven together in [this] thoughtful and accessible analysis of Tlingit women's adaptations of beadwork into new forms of cultural production. . . . Sheds new light on previously undervalued forms of cultural practice." —*Panorama: Journal of the Association of Historians of American Art*

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Megan A. Smetzer is instructor of art history at Capilano University.



## AVAILABLE

240 pp., 78 color illus., 15 b&w illus.,  
1 map, 7 × 10 in.

\$34.95 / £29.00 PB / 9780295754086

Art History / Native American and  
Indigenous Studies / Pacific Northwest

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

*A Helen Marie Ryan Wyman Book*

## PRAISE FOR *Uncle Rico's Encore*

"In a series of punchy, funny essays, Bacho documents the union battles, civic movements and cultural unrest that he watched as a child. . . . Bacho always returns to the Seattle that shaped him, nurtured him and taught him how to fight." —*Seattle Times*

"Spanning from the 1950s to now, Bacho's mosaic, communal Filipino American memoir expresses unexpected humor, lingering regret, deft insight, and profound gratitude." —*Booklist*

"A loving tribute to what is both Filipino and American—the good and the bad, the shadows and the lights, the births and the deaths, the Uncle Ricos and the Mom Remes." —*International Examiner*

"A welcome addition to a mostly overlooked history. [Bacho] shares vivid glimpses from his life and from the Filipino community in Seattle that are certain to enrich readers and add a new perspective on the history of the region." —*History News Network*

"In this collection of autobiographical essays, Bacho shines a light on Seattle's Filipino community that has lived in the city's multiethnic neighborhoods for generations." —*Northwest Asian Weekly*

"Bacho has a deft ability to weave together a vision of a community and city with moments of wonder and cherished memories." —*University of Washington Magazine*

"In superb and fluid writing, Bacho fills in the gaps in our knowledge of a vital American community." —**RUSSELL C. LEONG**, author of *Phoenix Eyes and Other Stories*

"Bacho here is in his usual profound form, marshalling a prose style that is expressive and eloquent, and showing bountiful skill in storytelling." —**RICK BONUS**, author of *Locating Filipino Americans: Ethnicity and the Cultural Politics of Space*

# Uncle Rico's Encore

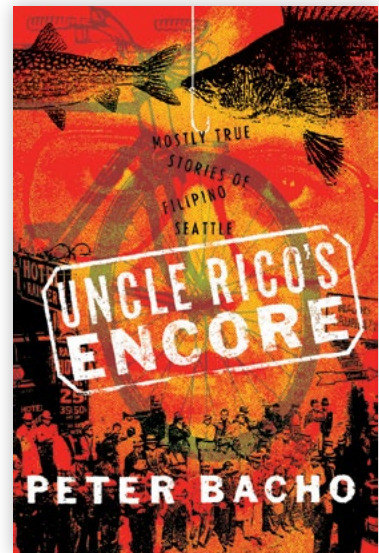
*Mostly True Stories of Filipino Seattle*

Peter Bacho

A LOVE NOTE TO THE CITY AND ITS ONCE VIBRANT PINOY COMMUNITY

From the 1950s through the 1970s, blue-collar Filipino Americans, or Pinoys, lived a hardscrabble existence. Immigrant parents endured blatant racism, sporadic violence, and poverty while their US-born children faced more subtle forms of racism, such as the low expectations of teachers and counselors in the public school system. In this collection of autobiographical essays, acclaimed novelist and short-story writer Peter Bacho centers the experiences of the Pinoy generation that grew up in Seattle's multiethnic neighborhoods, from the Central Area to Beacon Hill to Rainier Valley. He recounts intimate moments of everyday life: fishing with marshmallows at Madison Beach, playing bruising games of basketball at Madrona Park, and celebrating with his uncles in Chinatown as hundreds of workers returned from Alaska canneries in the fall. He also relates vivid stories of defiance and activism, including resistance to the union-busting efforts of the federal government in the 1950s and organizing for decent housing and services for elders in the 1970s. Sharing a life inextricably connected to his community and the generation that came before him, this memoir is a tribute to Filipino Seattle.

Peter Bacho is author of six books: *Cebu*, *Dark Blue Suit*, *Boxing in Black and White*, *Nelson's Run*, *Entrys*, and *Leaving Yesler*. *Cebu* won the 1992 American Book Award, and *Dark Blue Suit* won the Murray Morgan Prize and a Washington State Governor's Writers Award in 1998. Bacho's fiction, nonfiction, and screenplays have continued to earn wide acclaim. As a child, Bacho lived in Seattle's blue-collar and multiethnic Central Area. He was the first in his family to graduate from high school, then college, and finally law school. He earned two law degrees from the University of Washington, in 1974 and 1981, and was later a staff attorney for the US Ninth Circuit Court of Appeals. During this time he was also an editorial contributor to the *Christian Science Monitor*, where he specialized in Philippine politics and covered issues ranging from politics to war. He is currently an adjunct professor at the Evergreen State College.



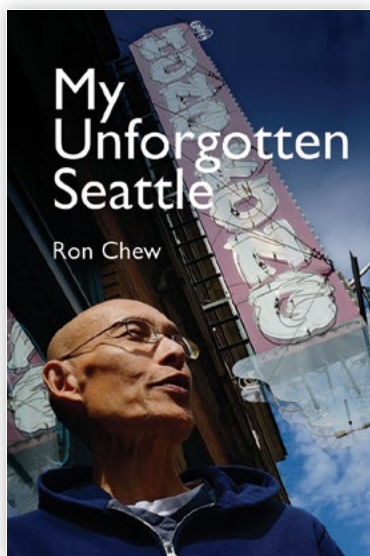
## AVAILABLE

224 pp., 12 b&w illus., 1 map,  
5.25 x 8 in.

\$19.95 / £16.50 PB / 9780295754161

Asian American Studies / Pacific  
Northwest / Autobiography and Memoir

*A Shawn Wong Book*



**AUGUST**

704 pp., 100 color illus., 75 b&w illus.,  
6 x 9 in.

**\$29.95 PB / 9780295754536**

*Autobiography / Pacific Northwest /  
Asian American Studies*

FOR SALE ONLY IN THE UNITED  
STATES

# My Unforgotten Seattle

Ron Chew

Foreword by Carey Quan Gelernter

**AN INSIDER'S LOOK AT THE MAKING OF A  
CITY'S ASIAN AMERICAN COMMUNITY**

Third-generation Seattleite, historian, journalist, and museum visionary Ron Chew spent more than five decades fighting for Asian American and social justice causes in Seattle. In this deeply personal memoir, he documents the tight-knit community he remembers, describing small family shops, chop suey restaurants, and sewing factories now vanished. He untangles the mystery of his extended family's journey to America during the era of the Chinese Exclusion Act. Intimate profiles of his parents—a waiter and a garment worker—and leaders like Bob Santos, Ruth Woo, Al Sugiyama, Roberto Maestas, and Kip Tokuda are set against the familiar backdrop of local landmarks such as Sick's Stadium, Kokusai Theatre, Shorey's Bookstore, Higo Variety Store, Hong Kong Restaurant, and Chubby & Tubby. He highlights Seattle's unsung champions in the fight for racial inclusion, political empowerment, American ethnic studies, Asian American arts, Japanese American redress, and revitalization of the Chinatown-International District. Chew himself led a successful campaign to transform a historic hotel into the Wing Luke Museum's permanent home.

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"Readers interested in Asian/Pacific American studies, the history of Seattle, and community activism will enjoy Chew's thoughtfully written memoir, which shares how his journey has always centered on community and social activism work."

—*Booklist*

"A compelling fact-rich memoir describing the youthful, idealistic activism of the 1970s and the political rise of the city's Asian American community . . . This should be required reading for those interested in an important part of the tapestry that is modern-day multicultural Seattle." —Peter Bacho, author of *Uncle Rico's Encore: Mostly True Stories of Filipino Seattle*

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Ron Chew served as editor of the *International Examiner* and as executive director of the Wing Luke Museum of the Asian Pacific American Experience. His books include *Reflections of Seattle's Chinese Americans: The First 100 Years* and *Remembering Silme Domingo and Gene Viernes: The Legacy of Filipino American Labor Activism*.



# Heartbreak City

*Seattle Sports and the Unmet Promise of Urban Progress*

Shaun Scott

**"EVERY CITY DESERVES A SPORTS HISTORY THIS GOOD. MY ONLY HEARTBREAK WAS WHEN I REACHED THE LAST PAGE." —DAVE ZIRIN**

To cities, sports have never been just entertainment. Progressive urbanites across the United States have used athletics to address persistent problems in city life: the fights for racial justice, workers' rights, equality for women and LGBTQ+ city dwellers, and environmental conservation. In Seattle, sports initiatives have powered meaningful reforms, such as popular stadium projects that promoted investments in public housing and mass transit. At the same time, conservative forces also used sports to consolidate their power and mobilize against the civic good. Shaun Scott takes the reader through 170 years of Seattle history, chronicling both well-known and long-forgotten events, like the establishment of racially segregated golf courses and neighborhoods in the regressive 1920s and the 1987 Seahawks players' strike that galvanized organized labor. He uncovers how sports have both united Seattle in pursuit of triumph and revealed its most profound political divides. Deep archival research and analysis combine in this people's history of a great American city's quest to become even greater—if only it could get out of its own way.

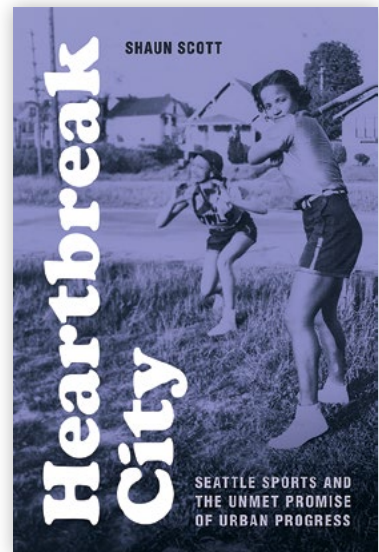
"Twines the region's athletic triumphs and setbacks with its turbulent political trajectory and perpetual quest for a big-city pat on the head." —*Seattle Met*

"As much about casting a light on keystone, bygone sports dynasties . . . as it is about questioning Seattle's teams, champions, and projects the city rallies behind." —*The Stranger*

"Scott exhumes stories of Seattle both familiar and obscure to tell a tale of the Emerald City from beginning to end that, while not altogether flattering, does help to illuminate where the city came from and why we find ourselves in the position that we do today." —*South Seattle Emerald*

"A richly researched saga that intertwines the city's robust, progressive civic ambitions and its lust for sports . . . An incomparable hot take on Seattle sports."  
—Art Thiel, author of *Out of Left Field: How the Mariners Made Baseball Fly in Seattle*

Shaun Scott is a Seattle-based writer and organizer. He is author of *Millennials and the Moments That Made Us: A Cultural History of the U.S. from 1982–Present*.



## AUGUST

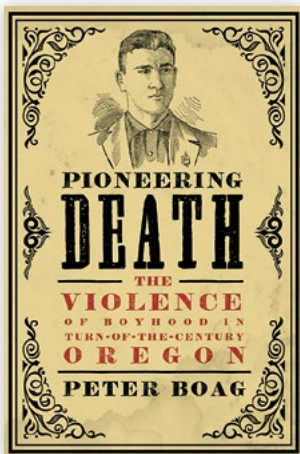
312 pp., 33 b&w illus., 6 × 9 in.

\$24.95 / £20.50 PB / 9780295754178

Pacific Northwest / Sports / Politics / History

A MICHAEL J. REPASS BOOK

4Culture



## Pioneering Death

*The Violence of Boyhood in  
Turn-of-the-Century Oregon*

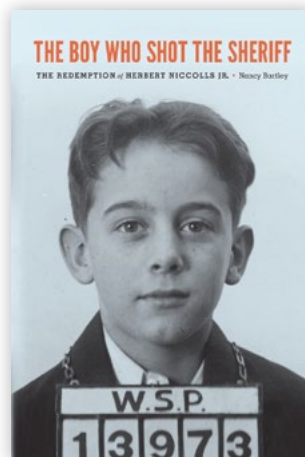
**Peter Boag**

\$30.00s PB / 9780295750637

“Boag’s engaging prose, provocative ideas, and the inherent luridness of his subject matter make this work that rarest of things: an academic page-turner that should appeal to broad audiences of readers.” —*Pacific Historical Review*

“Rigorous and compelling . . . Boag’s insightful work does much to help us understand these shocking crimes and these unresolved stories that never seem to go away.”  
—*Montana: The Magazine of Western History*

“Like the best microhistories, Boag’s book uses the minutiae of [an 1895 triple murder] to open a window into broader currents—exploring violence, uncertainty, expectation, and despair in the rural Pacific Northwest of the time, and beyond.”  
—*Pacific Northwest Quarterly (PNQ)*



## The Boy Who Shot the Sheriff

*The Redemption of Herbert Nicolls Jr.*

**Nancy Bartley**

\$24.95 PB / 9780295992457

“Readers learn what a life behind bars was like in the days when murderers were still hung and there were no provisions for young offenders. . . . This is a welcome addition to the true crime genre, and will also interest scholars of social issues and American history.” —*Publishers Weekly*

“Bartley brings both rock-solid reporting and a storyteller’s instincts to the job. The result is a sensitive, clear-eyed, and historically framed account of an extraordinary life story.”  
—*Seattle Times*

“Seattle journalist Nancy Bartley uses the Nicolls case as a lens through which to examine the development of the juvenile justice system.” —*The Oregonian*

# Unsettled Ground

*The Whitman Massacre and Its Shifting  
Legacy in the American West*

Cassandra Tate

A 2021 WASHINGTON STATE BOOK AWARD FINALIST

In this rigorously researched and incisively written account, historian and journalist Cassandra Tate challenges generations of received wisdom about the 1847 killing of Marcus and Narcissa Whitman and eleven others at their Presbyterian mission on Cayuse land near present-day Walla Walla.

Far from a simple story of martyrdom and savagery, the Whitman incident emerges here as a cultural collision steeped in misunderstanding, religious idealism, and colonial arrogance. Tate deftly navigates the evolving narratives that have surrounded the event, revealing how shifting social values have shaped public memory. With nuance and clarity, she illuminates voices long suppressed, particularly those of the Cayuse, whose perspectives refract the complexities of resistance, sovereignty, and survival.

Through fresh archival research and a deep sensitivity to context, *Unsettled Ground* unpacks the politics of commemoration and historical narrative, offering a compelling, unvarnished retelling that is as relevant as it is revelatory.

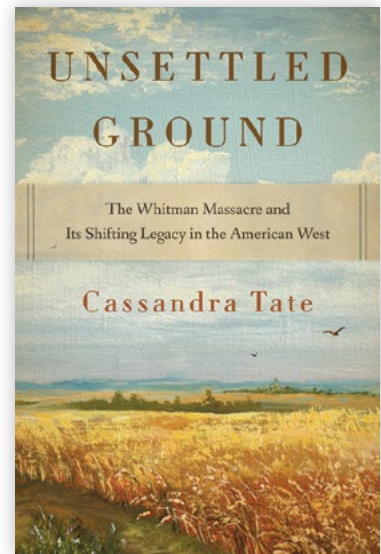
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"[Tate] writes with a flair and transparency unusual in such a meticulously researched book. . . . [B]y turns moving, evenhanded and lyrical in its evocation of time and place." —*Seattle Times*

"Tate combines her training as a journalist, historian, and storyteller to dig deep. . . . Her writing is engaging, and readers, even those very familiar with the activities of Marcus and Narcissa Whitman, will find much that is new." —*Pacific Northwest Quarterly*

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Cassandra Tate (1945–2021) worked as a journalist for twenty-five years before earning a PhD in history at the University of Washington. A former Nieman Fellow at Harvard University, she was author of *Cigarette Wars: The Triumph of "the Little White Slaver."*



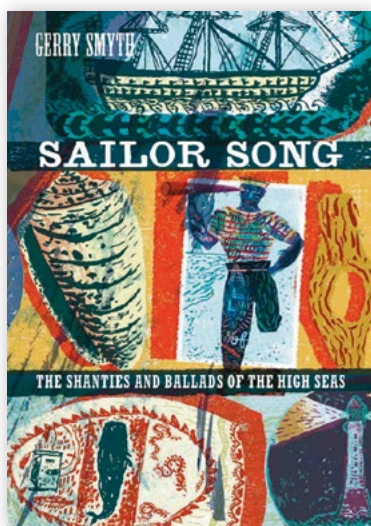
## AUGUST

304 pp., 13 b&w illus., 2 maps,  
5.5 × 8.5 in.

\$19.95 / £16.50 PB / 9780295754512

\$19.95 / £16.50 EB / 9780295754529

History / Pacific Northwest



**AUGUST**

160 pp., 80 color illus., 6 × 8.5 in.

\$22.95 PB / 9780295754154

*Music / History*

FOR SALE ONLY IN NORTH AMERICA

# Sailor Song

*The Shanties and Ballads of the High Seas*

Gerry Smyth

Illustrated by Jonny Hannah

REINTRODUCES THE TRADITIONAL SEA SHANTY FOR A NEW GENERATION

Passed down in the oral tradition and sung as working songs, sea shanties tell the compelling human stories of life on the water: hard labor, battling the elements, pining for distant loves and far-away homes. The music's rhythms are designed to galvanize the group effort of heaving, pushing, and pulling to weigh anchor, wind rope around a capstan, or set sail.

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

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"The result of years of research, this illustrated book features more than 40 shanties and 10 ballads, complete with their lyrics and history. Designed to be used by performers, the volume brings to life the art form." —*Library Journal*

"*Sailor Song* is compact and pretty but its value to this audience is more as an exemplar of a particular narrative history or as a tool to understand certain current shanty performance practices." —*Ethnomusicology*

"The book is simply suffused with an inviting friendliness—compelling original and period illustrations, easy-to-read musical notation, and scads of collected verses plus historical background for nearly every song. For anyone not yet familiar with the world of the sea shanty and its relatives, this volume is sure to provide an excellent introduction." —*Journal of Folklore Research*

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



# Serpent, Siren, Maelstrom, and Myth

*Sea Stories and Folktales from Around the World*

Gerry Smyth

AN ENTRANCING COLLECTION OF MYTHS AND LEGENDS OF THE SEA

The sea is beautiful and alluring; it is also perilous and deadly. Above all, it is unknowable and untamable. Storytelling offered our ancestors a means to make sense of, and interact with, the natural world, and in time these stories evolved into myth, legend, romantic tales of pirates and seafarers, and realistic novels of life at sea.

The narrative fund of sea stories is rich and broad, and in this collection Gerry Smyth gathers, retells, and interprets twenty-eight tales from around the world: Indigenous American, Caribbean, Polynesian, Persian, Indian, Scandinavian, and European. These stories that have been passed down through generations tell us much about what it is to be human: subject to the extraordinary forces of nature; curious to encounter other people from distant lands; and hungry to voyage beyond the horizon and explore the oceans. The stories are divided into seven sections—Origin Stories; Gods and Humans; Voyages; Lost Places, Imagined Spaces; Weather and Nature; Down to the Sea in Ships; and Fabulous Beasts—and embellished with artworks, paintings, medieval illuminations, maps, and sailor sketches drawn from the wide-ranging collections of the British Library. Smyth explains the rich and fascinating cultural background of each tale.

From Norse creation myths to the *Mary Celeste*, and from a Polynesian trickster hero to encounters with ghost ships, the tales in this collection are by turns ominous and exhilarating. Ranging across cultural traditions and centuries of myth-making, they are retold, introduced, and thoughtfully examined for the modern reader.

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Gerry Smyth is a musician, actor, playwright, and professor of Irish cultural history at Liverpool John Moores University. He is author of the best-selling *Sailor Song: The Shanties and Ballads of the High Seas*.



## AUGUST

384 pp., 200 color illus., 6 × 9 in.

\$24.95 PB / 9780295754505

History / Literature

FOR SALE ONLY IN NORTH AMERICA

# Nordic Noir

*Works on Paper from Edvard Munch to Mamma Andersson*

Jennifer Ramkalawon

SHOWCASES A REMARKABLE COLLECTION OF GRAPHIC ART FROM THE POSTWAR PERIOD TO THE PRESENT



## NOVEMBER

256 pp., 200 illus., 9.45 × 10.6 in.

\$60.00 PB / 9780714136509

\$60.00 PB / 9780295754604

*Art / Scandinavian Studies*

FOR SALE ONLY IN THE UNITED STATES AND CANADA

With many works published for the first time, this lavishly illustrated publication celebrates ninety-seven Nordic artists who examine fundamental themes such as nature, the environment, identity, and heritage through visually arresting prints, drawings, and watercolors.

The overwhelmingly spectacular landscape of the region features prominently in many works—dark fjords, vast uninhabited mountain ranges, and heavily forested areas provide a counterpoint to depictions of

densely crowded, highly developed urban spaces viewed through the Nordic lens. A growing mood of melancholy and existential angst, emerging from the trauma of the Second World War and the uncertain threat of the Cold War, is often illustrated by a lone, brooding figure. Prints from the 1970s convey a deep criticism of US foreign policy and the Vietnam War but ironically adopt the iconography of American pop art with striking contemporary imagery and bold use of color. The Indigenous Sámi people living in the northern part of Scandinavia and Russia address issues such as their own heritage and identity within the Nordic world. Regional identity is also explored, from pride in the artists' own native countries to coded references to their "Viking" past. The book also features works by contemporary Nordic artists who are constantly challenging the idea of the "perfect" Scandinavian social world often projected by these countries to outsiders.

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Jennifer Ramkalawon is Curator of Modern and Contemporary Nordic Graphic Art at the British Museum. Previous publications include *Maggi Hambling: Touch* and *Kitaj Prints: A Catalogue Raisonné*.

# The Predicament of Privilege

*Inequality and Ambivalence in  
Contemporary Scandinavian Culture*

Devika Sharma

IS PRIVILEGE A PROBLEM? SCANDINAVIANS ASK, IS THIS OKAY?—  
AND WRESTLE WITH THE ANSWER

A twenty-first-century paradox has emerged in contemporary Scandinavian societies: the region's deeply ingrained egalitarian ideals exist uneasily alongside its undeniable global privilege. In *The Predicament of Privilege*, Devika Sharma examines this tension, exploring how a well-intentioned desire to “do good” collides with an unsettling realization: the very structures that enable ethical consumption, charitable donations, and humanitarian action are themselves embedded in a system of exploitation.

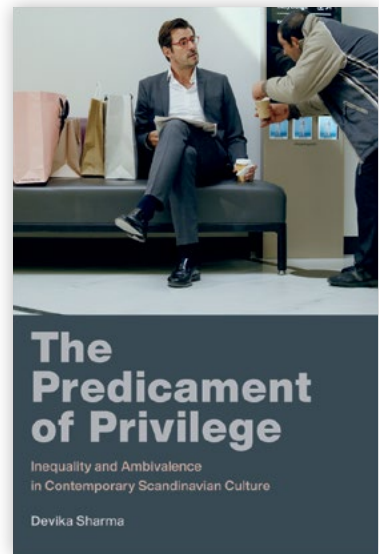
Through an incisive analysis of contemporary Scandinavian cultural texts, *The Predicament of Privilege* introduces the concept of *skeptimentality*—a pervasive moral ambivalence about virtuous emotions like compassion and generosity. As Sharma demonstrates, this sentiment does not necessarily lead to action but creates a vacuum, leaving privilege-sensitive publics with a crisis of conscience but no clear path forward. Sharma's book challenges both the self-image of Nordic societies and the broader assumptions of humanitarian ethics. A necessary read for scholars, cultural critics, and anyone engaging with the politics of privilege, this book offers a bold new perspective on the unfinished business of equality.

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*“The Predicament of Privilege offers an intriguing glimpse behind the curtain of the famously happy and prosperous Scandinavian countries into the ways Nordic authors and artists grapple with the costs of their societies' privilege. Through the concept of skeptimentality, Sharma skillfully highlights some of the weaknesses of the social-democratic model and suggests ways to develop more effective means of addressing the privilege gap between countries.”* —Julie K. Allen, author of *Icons of Danish Modernity: Georg Brandes and Asta Nielsen*

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Devika Sharma is associate professor of modern culture at the University of Copenhagen. She is author of *Amerikanske fængselsbilleder: Kunst, kultur og indespærring i samtidens USA*, coeditor of *Structures of Feeling: Affectivity and the Study of Culture*, and editor of the Nordic journal *K&K*.



## NOVEMBER

256 pp., 8 b&w illus., 6 × 9 in.

\$110.00X / £91.50 HC / 9780295754109

\$35.00S / £29.00 PB / 9780295754116

\$35.00S / £29.00 EB / 9780295754123

Scandinavian Studies / Film and Media  
Studies

## NEW DIRECTIONS IN SCANDINAVIAN STUDIES

*A Samuel and Althea Stroum Book*





*Cherry Blossoms on a Moonless Night along the Sumida River, 1847–88. American Friends of the British Museum. Photo © Alan Medaugh, photo by Ryoko Matsuba.*

*Evening View of the Eight Scenic Spots of Kanazawa in Musashi Province, 1857. Collection of Alan Medaugh. Photo © 2025 The Trustees of the British Museum, courtesy the Department of Photography and Imaging.*



*A Triptych Illustrating Pleasure Boats at Ryōgoku in the Eastern Capital, 1832–34. Collection of Alan Medaugh. Photo © 2025 The Trustees of the British Museum, courtesy the Department of Photography and Imaging.*



# Hiroshige

*Artist of the Open Road*

Alfred Haft

With Capucine Korenberg

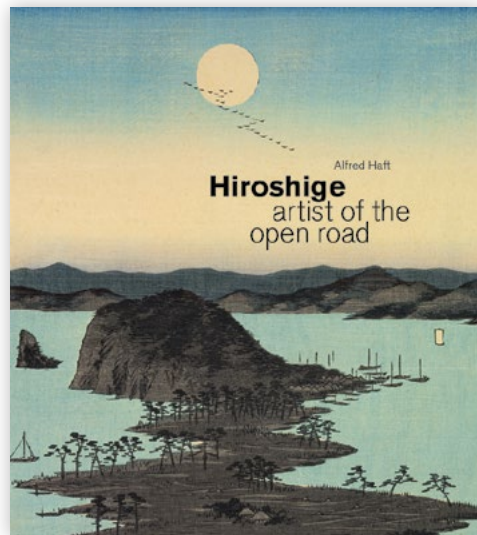
A CELEBRATION OF ONE OF JAPAN'S MOST TALENTED,  
PROLIFIC, AND POPULAR ARTISTS

Over a career spanning four decades, the prolific Utagawa Hiroshige (1797–1858) produced thousands of landscape and nature prints, hundreds of paintings commissioned by the samurai elite, and many illustrated books. His work appealed to every stratum of society. While some of his landscape prints, such as *Kanbara–Evening Snow* and *Sudden Shower over Ōhashi and Atake*, are well-known examples of Japanese art, the full range of his output is less familiar.

Hiroshige came from a samurai family, but he crossed social boundaries and devoted himself to depicting popular customs and the world around him. His work is distinguished by an air of gentle grace and decorum, perhaps arising partly from his steady temperament. His calm artistic vision sustained his contemporaries through the uncertainties of daily life and changing times. A great colorist, he stands out for discovering a subtle lyricism in the experience of travel and a bond between people and the natural world.

Featuring highlights from leading private collections of Hiroshige prints alongside works by Hiroshige and other artists from the British Museum's outstanding collection of Japanese art and from other major collections, this lavishly illustrated new publication celebrates one of the world's most accomplished artists.

Alfred Haft is JTI Project Curator for the Japanese Collections and curator of the exhibition *Hiroshige: Artist of the Open Road* at the British Museum. He has contributed to *Salon Culture in Japan: Making Art, 1750–1900*, *Late Hokusai: Society, Thought, Technique, Legacy*, *Hokusai: Beyond the Great Wave*, and *Aesthetic Strategies of the Floating World*. Capucine Korenberg is senior scientist in the Scientific Research Department at the British Museum.



## JUNE

224 pp., 170 color illus., 9.8 × 11 in.

\$60.00 HC / 9780295754093

Asian Art / Japan

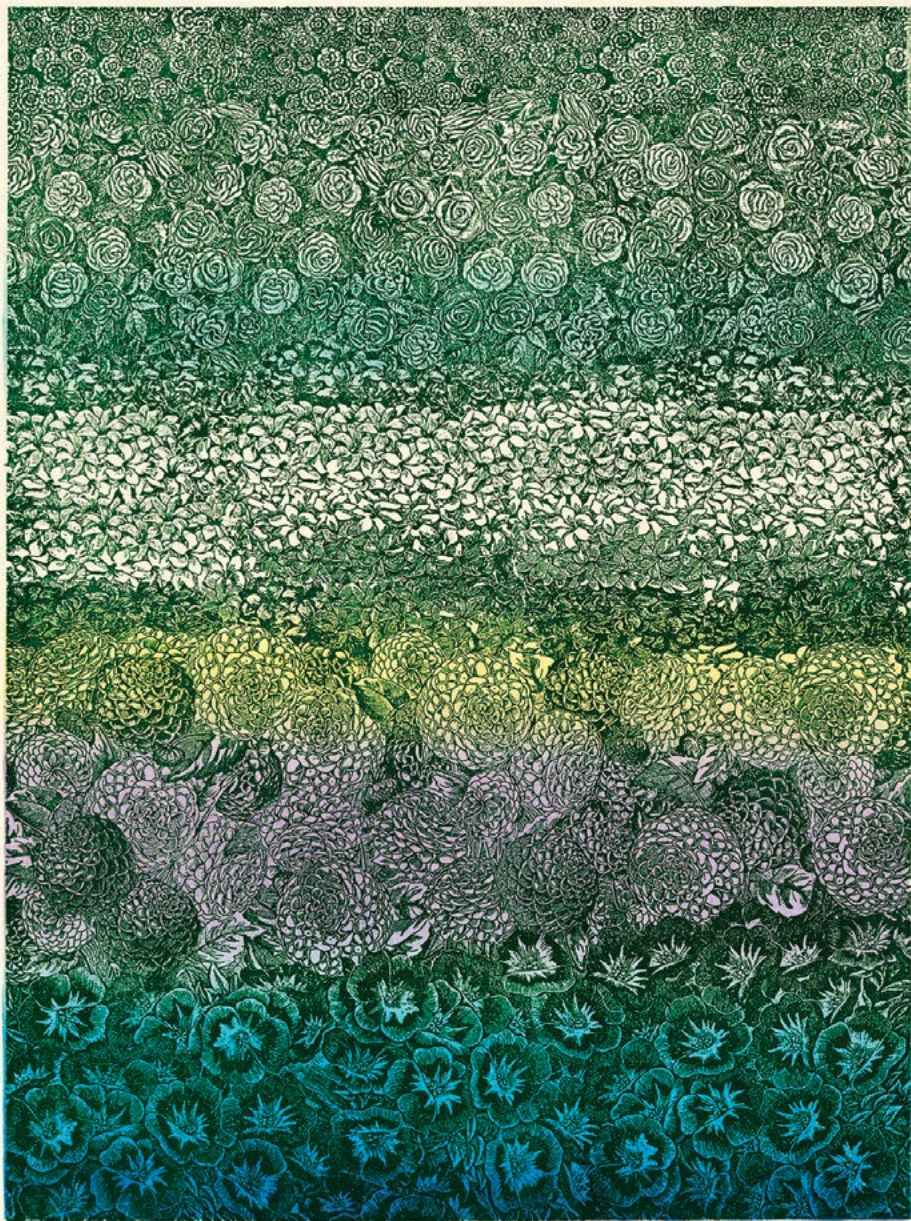
FOR SALE ONLY IN THE UNITED  
STATES AND CANADA

## Exhibition Dates:

May 1–September 7, 2025

British Museum

London, England



花と草

1/100

Chiyoko Yamada 70



# Yoshida Chizuko

Edited by Jeannie Kenmotsu

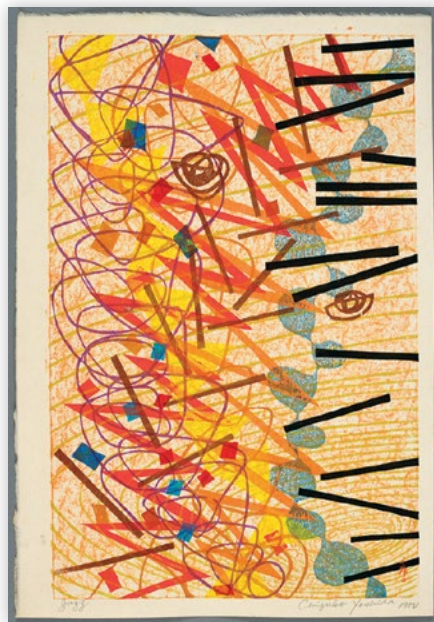
EXAMINES A FIERCELY CREATIVE  
AND LYRICAL BODY OF WORK

Although she is considered the most avant-garde member of the Yoshida family, Yoshida Chizuko's legacy has been overshadowed by the celebrated male artists in the family, particularly her father-in-law, Yoshida Hiroshi, and her husband, Yoshida Hodaka. This book charts Chizuko's sustained engagement with abstraction and music in the immediate postwar years and the evolving visual language of her practice, leading to neon-colored Op art, works inspired by commercial advertising, and later poetic and transient themes drawn from nature.

This ambitious catalog includes more than one hundred works of art produced over sixty years: early paintings and sketches, rare monotypes, woodblock prints, and zinc-plate mixed media prints, many of which are published here for the first time. The original scholarship by Jeannie Kenmotsu, Hollis Goodall, Noriko Kuwahara, and Ayomi Yoshida represents a major step forward in studies of twentieth-century Japanese women printmakers, who have long been relegated to the sidelines. Their essays provide critical context for Chizuko's significance as a member of the Yoshida family and as a key artist in the flourishing network of the postwar Creative Print movement in Japan.

*Yoshida Chizuko* expands the discourse on the history of international printmaking, modern art, and gender outside the Euro-American sphere, and on the unique challenges of pursuing art as a woman during the American occupation of Japan and its immediate aftermath.

Jeannie Kenmotsu is the Arlene and Harold Schnitzer Curator of Asian Art at the Portland Art Museum.



## DECEMBER

184 pp., 100 color illus., 8.75 × 10.75 in.

\$40.00 / £33.00 HC / 9798992516227

Asian Art / Japan

## Exhibition Dates:

September 27, 2025–January 4, 2026

Portland Art Museum

Portland, Oregon

**CONTRIBUTORS** Hollis Goodall,  
Noriko Kuwahara, and Ayomi Yoshida

ABOVE: Yoshida Chizuko (Japanese, 1924–2017), *Jazz*, 1954. Color woodblock print on paper. Image: 13 13/16 in × 19 1/2 in; sheet: 16 1/2 in × 22 1/2 in. Museum Purchase: Kathryn G. Rees Endowment Fund. Portland Art Museum, Portland, Oregon, 2015.189.1. FACING PAGE: Yoshida Chizuko (Japanese, 1924–2017), *Flower Field*, 1975. Photoetching and color woodblock print with metallic pigments on paper. Sheet: 22 3/4 in × 15 3/4 in. Private Collection. © Yoshida Chizuko.

# Salon Culture in Japan

*Making Art, 1750–1900*

Edited by Akiko Yano

With Rosina Buckland, Timothy T. Clark,  
Alfred Haft, and C. Andrew Gerstle

CELEBRATES THE BRITISH MUSEUM'S RICH  
COLLECTION OF ARTWORKS CREATED  
AS PART OF JAPANESE CULTURAL SALONS



## AVAILABLE

256 pp., 220 color illus., 9.85 × 9.85 in.

\$45.00 HC / 9780295753492

*Asian Art / Japan*

FOR SALE ONLY IN THE UNITED  
STATES AND CANADA

**CONTRIBUTORS** Akama Ryō, Akeo  
Keizō, Paul Berry, Hirai Yoshinobu,  
Scott Johnson, Nakatani Nobuo,  
and Ellis Tinios

In early modern Japan, cultural salons were creative spaces for people of all ages and social levels to pursue painting, poetry, and other artistic endeavors as serious but amateur practitioners. All using a pen- or art-name, individuals were able to socialize and interact broadly through these artistic activities, regardless of official social status as regulated by the shogunal

government. The idea of communal and collaborative creativity seems to have been especially ingrained around the area of Kyoto and Osaka. Each of the two cities had a distinct character: Kyoto was the national capital, where the emperor and aristocrats resided, and Osaka was the center of commerce.

The technically sophisticated artworks produced in these salons feature lively figures in daily life and festivals, elegant birds and flowers, ferocious animals, and lyrical landscapes, and only a fraction has previously been published in color. With five essays by leading experts that explore this fascinating cultural phenomenon from different angles, plus eight shorter insights that delve into specific historical aspects and the personal connections and legacies of cultural figures, this book offers a new perspective on Japanese art and society in the late eighteenth and nineteenth centuries.

Akiko Yano is Mitsubishi Corporation Curator for Japanese Collections at the British Museum. Rosina Buckland is curator for Japanese Collections at the British Museum. Timothy T. Clark is Honorary Research Fellow at the British Museum. Alfred Haft is JTI Project Curator for Japanese Collections at the British Museum. C. Andrew Gerstle is professor emeritus at SOAS University of London.



# Silk Roads

Sue Brunning, Luk Yu-ping,  
Elisabeth R. O'Connell, and Tim Williams

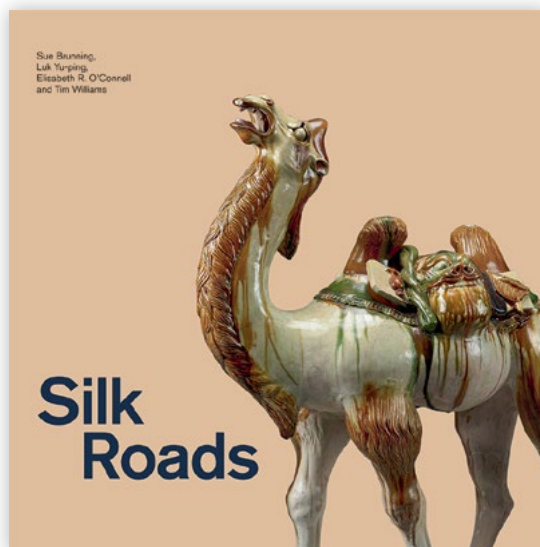
EXPLORES HOW THE MOVEMENT OF PEOPLE,  
OBJECTS, AND IDEAS FROM 500 TO 1000 CE  
SHAPED CULTURES AND HISTORIES

In the ninth century CE, an Arabian ship sank off the coast of Indonesia. The objects found in the wreckage, which include Chinese ceramics and precious metals, have provided extraordinary evidence of the nature, scale, and diversity of trade between Tang China and the Islamic Abbasid dynasty. This is just one example of the sprawling and extensive networks of contacts and exchanges spanning Afro-Eurasia.

This richly illustrated book challenges the concept of the “Silk Roads” as a simple history of trade between East and West. Focusing on a series of overlapping geographic zones and interspersed with case studies of particular peoples who were active along these networks—seafarers in the Indian Ocean, Sogdians, Vikings, Aksumites, and the peoples of al-Andalus—it reveals remarkable human stories, innovations, and the transfer of knowledge that emerged from these connections.

The volume explores notable examples of contacts, connections, and integrations, while emphasizing the environmental and historical conditions that shaped them, featuring the latest scientific research. The dazzling range of objects includes a wooden panel with the story of the “silk princess” who smuggled the eggs of the silk moth from China; a lion sculpture from Jordan; a miniature wooden pagoda from Japan; wall paintings from the Hall of Ambassadors in Uzbekistan; a kaftan from the Caucasus region; an ivory cross from Spain; and a gold and garnet scabbard slide from the Sutton Hoo burial in Britain.

**Sue Brunning** is curator of the European Early Medieval and Sutton Hoo Collections at the British Museum. **Luk Yu-ping** is curator of Chinese Paintings, Prints, and Central Asia at the British Museum. **Elisabeth R. O'Connell** is curator of Byzantine World at the British Museum. **Tim Williams** is emeritus professor of Silk Roads archaeology at University College London.



## AVAILABLE

304 pp., 350 color illus., 9.45 × 10.6 in.

\$65.00 HC / 9780295753539

*Asian Studies / European History /  
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# China's Hidden Century

1796–1912



Edited by Jessica Harrison-Hall and Julia Lovell

A GENRE-SPANNING STUDY OF HOW CULTURAL  
CREATIVITY FLOURISHED DURING THE LONG FINAL  
CENTURY OF THE QING EMPIRE

Cultural creativity in China between 1796 and 1912 demonstrated extraordinary resilience in a time of warfare, land shortages, famine, and uprisings. Innovation can be seen in material culture (including print, painting, calligraphy, textiles, jewelry, ceramics, lacquer, arms and armor, and photography) during a century in which China's art, literature, crafts, and technology faced unprecedented exposure to global influences.

Until recently the nineteenth century in China has been defined as an era of cultural stagnation. Built on new research, this book sets out a fresh understanding of this important period and creates a detailed visual account of responses to war, technology, urbanization, political transformations, and external influences. The narratives are brought to life and individualized through illustrated biographical accounts that highlight the diversity of voices and experiences contributing to this fascinating, turbulent period in Chinese history.

## AVAILABLE

336 pp., 430 color illus., 9.75 × 11 in.

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Art History / Asian Art / China

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**CONTRIBUTORS** Anne Gerritsen,  
Stephen R. Platt, Mei Mei Rado,  
Jeffrey Wasserstrom, Wenyuan Xin,  
and Chia-ling Yang

"A handsomely illustrated catalogue that includes essays from some of the foremost historians of nineteenth-century China." —*Nineteenth-Century Art Worldwide*

"A fascinating, lavishly illustrated exhibition book." —*Lancet*

Jessica Harrison-Hall is curator of the exhibition *China's Hidden Century*, head of the China Section, and curator of the Sir Percival David Collections and of Chinese Decorative Arts and Ceramics at the British Museum. She is author of *China: A History in Objects*. Julia Lovell is professor of modern China at Birkbeck, University of London. Her book *The Opium War: Drugs, Dreams and the Making of China* won the Jan Michalski Prize for Literature in 2012, and her book *Maoism: A Global History* won the 2019 Cundill History Prize.

# Life and Afterlife in Ancient China

Jessica Rawson

“[A] MAJESTIC HISTORY.” —*NATURE*

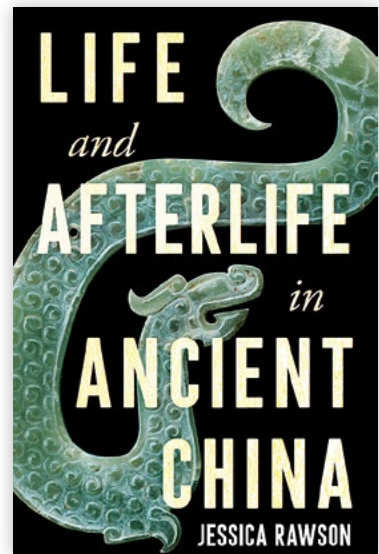
The three millennia up to the establishment of the first imperial Qin dynasty in 221 BC cemented many of the distinctive elements of Chinese civilization still in place today: an extraordinarily challenging geography and environment; formidable infrastructure; a society based on the strict hierarchy of the family; a shared written script of characters; a cuisine founded on rice and millet; a material culture of ceramics, bronze, silk, and jade; and a unique concept of the universe, in which ancestors continue to exist alongside the living. Records of these early achievements and their diverse expressions often lie not in written history but in how people marked the end of their lives: their dwellings for the afterlife. Tombs and the treasures within them are almost the only artifacts to survive from Ancient China; their scale and sophistication rivals their equivalents in Ancient Egypt.

Jessica Rawson, one of the most eminent Western scholars of China, explores twelve grand tombs—each from a specific historical moment and place—showing how they reveal wider political, dynastic, and cultural developments, culminating in the lavish ambition of the First Emperor’s monument, guarded by his army of terracotta warriors. Beautifully illustrated and drawing on the latest archaeological discoveries, *Life and Afterlife in Ancient China* illuminates a constellation of beliefs about life and death and provides a remarkable new perspective on one of the oldest civilizations in the world.

“An innovative and important account of ancient Chinese culture for the general reader . . . A sophisticated, eye-opening work.” —*China Books Review*

“[An] engaging overview of a huge range of material . . . One of the greatest strengths of the book is Rawson’s choice of sites. Each site offers a rich body of artefactual material that problematizes Sinocentric approaches to early China studies to reveal diverse cultural origins and actors.” —*Journal of Chinese History*

Jessica Rawson is professor of Chinese art and archaeology and former warden of Merton College, Oxford. She was made honorary professor in the School of Archaeology and Museology at Peking University in 2019. For more than forty years, she has visited, researched, and lectured in most of China’s provinces. She was awarded the title of Dame in 2002 and received the Tang Prize in Sinology for “Giving Voice to Mute Objects” in 2022.



## AUGUST

576 pp., 37 color plates, 135 b&w illus., 14 maps, 6 × 9 in.

\$29.95 PB / 9780295754499

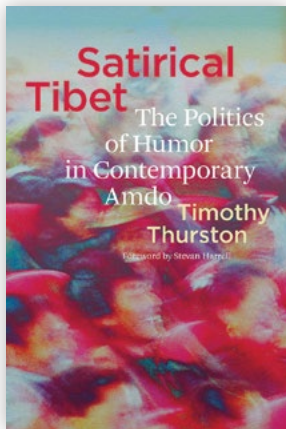
Asian Studies / History

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## STUDIES ON ETHNIC GROUPS IN CHINA

Stevan Harrell, series editor



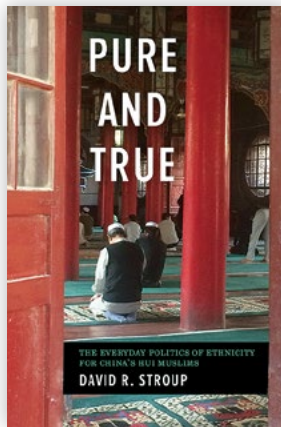
### Satirical Tibet

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in Contemporary Amdo*

Timothy Thurston

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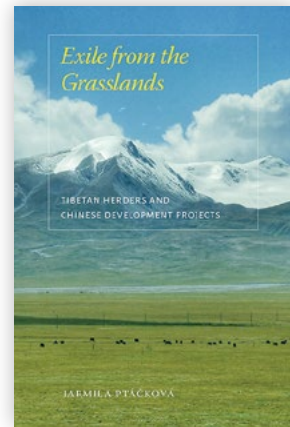
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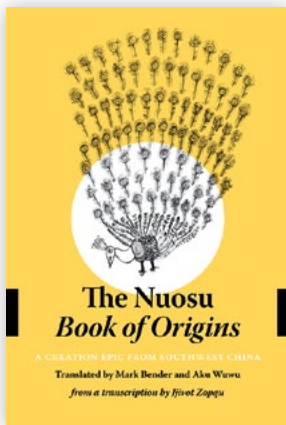
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### The Nuosu Book of Origins

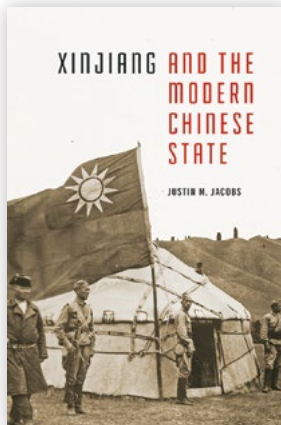
*A Creation Epic from Southwest China*

Translated by Mark Bender and Aku Wuwu

from a transcription by Jjivot Zopqu

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OA EDITION / DOI 10.6069/9780295745701

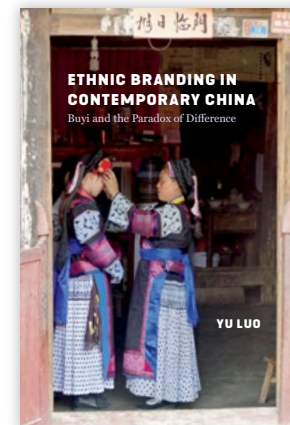


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Justin M. Jacobs

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### Ethnic Branding

*in Contemporary China*

*Buyi and the Paradox of Difference*

Yu Luo

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# Painting Thangkas on the Tibetan Plateau

*Buddhist Art Making in Transition*

Xue Ming

ARTISTS NAVIGATE FAITH, COMMERCE,  
AND GENDER AS THANGKAS THRIVE BEYOND TRADITION

Xue Ming offers a rare and deeply researched look into the lives of Rebong thangka painters, whose sacred art is at once devotional, commercial, and political. Rebong, a major center of thangka painting since at least the eighteenth century, has long been a site of artistic and religious significance. But in contemporary China, thangkas exist within multiple, sometimes conflicting, markets. Tibetan communities near and far continue to commission these intricate paintings for ritual use, while the Chinese state promotes them as folk art and a national heritage commodity. At the same time, a growing number of non-Tibetan patrons seek thangkas for their religious efficacy—the very quality often elided in official narratives.

Bringing together over a decade of ethnographic research, Xue illuminates the complex intersections of artistic tradition, state narratives, and shifting economies Rebong artists must negotiate. She gives particular attention to female thangka painters, who were only allowed to paint beginning in the twenty-first century, and who continue to face cultural and market constraints unique to their gender. The book challenges assumptions about commodification, showing that rather than diminishing the religious value of thangkas, the market can serve as a platform for painters to assert their faith, preserve their cultural traditions, and establish their artistic authority.

Blending anthropology, material religion, and art history, *Painting Thangkas on the Tibetan Plateau* reveals the evolving social life of Tibetan sacred art in the twenty-first century.

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“Ming Xue’s study of thangka painters enhances our understanding of Tibetan traditional art. Based on ethnographic research stretching over ten years and supplemented with secondary sources in English and Chinese, it is a wonderful contribution to contemporary literature on Tibet and ethnic studies in China.” —Nicola Schneider, INALCO (National Institute for Oriental Languages and Civilizations)

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Xue Ming is a research associate in the division of anthropology at the American Museum of Natural History.



## OCTOBER

232 pp., 10 color illus., 11 b&w illus.,  
2 maps, 6 × 9 in.

\$110.00X / £91.50 HC / 9780295754581

\$40.00S / £33.00 PB / 9780295754130

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Anthropology / Asian Studies / Art  
History

STUDIES ON ETHNIC  
GROUPS IN CHINA

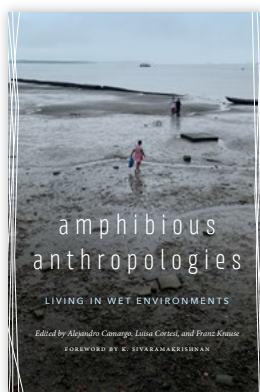
A McLellan Book

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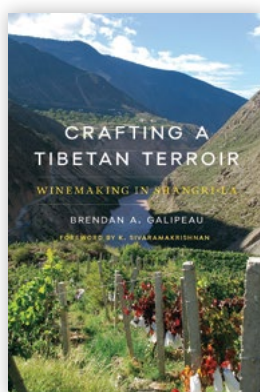
## CULTURE, PLACE, AND NATURE

K. Sivaramakrishnan, series editor

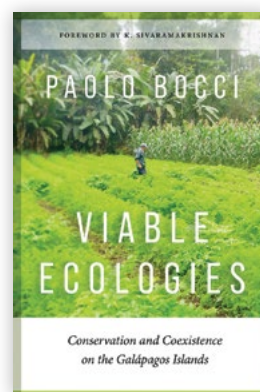
Centered in anthropology, the Culture, Place, and Nature series encompasses new interdisciplinary social science research on environmental issues, focusing on the intersection of culture, ecology, and politics in global, national, and local contexts. Contributors to the series view environmental knowledge and issues from the multiple and often conflicting perspectives of various cultural systems.



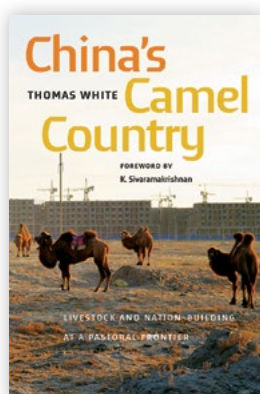
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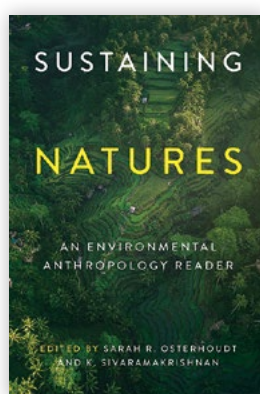
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Satsuki Takahashi  
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# Possessed Landscapes

*Experiments in Conservation and Sovereignty  
in Southeast Myanmar*

Tomas Cole

Foreword by K. Sivaramakrishnan

**WHEN SPIRITS GUARD FORESTS, CONSERVATION BECOMES  
REVOLUTION—AND LIBERATION GROWS FROM THE SOIL**

In 2011 Myanmar emerged from what was by some counts the longest ongoing war in the world. Amid the flurry of ceasefires and constitutional reforms, Indigenous communities moved to reterritorialize land that was fiercely contested in the preceding decades of conflict. In southeast Myanmar, the Indigenous people of Karen State, activists, and revolutionaries transformed their war-torn land into the Salween Peace Park—a conservation area that is home not only to endangered species like tigers and gibbons but also to territorial spirits and ancestors.

Set in the highlands of the Myanmar-Thai border, *Possessed Landscapes* introduces a world where land is understood as both spiritually inhabited and politically claimed. Pwakanyaw cosmologies blur boundaries between human and more-than-human ownership, presence, and possession. Tomas Cole's more-than-human political ecology captures the nuanced, playful, and often strategic ways in which local communities negotiate power, land, and identity amid civil war and state violence. Through vibrant ethnography and grounded political analysis, he illuminates how Indigenous Karen communities and their allies are defining conservation, autonomy, and peace building on their own terms.

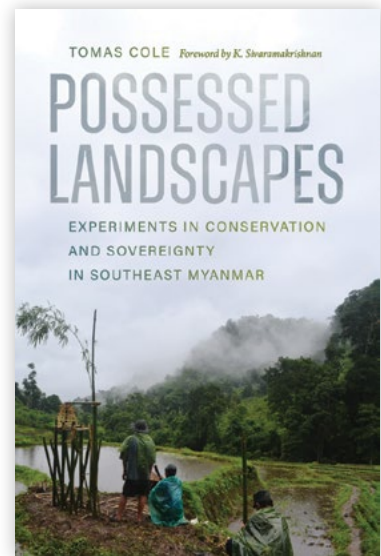
A case study in reimagining sovereignty through ecological stewardship, *Possessed Landscapes* is essential reading for scholars and practitioners in anthropology, environmental humanities, and peace and conflict studies, as well as anyone seeking to understand how revolutionary politics and conservation can be inseparably entwined.

---

"Invites a critical reimagination of how conservation intersects with autonomy and peace building, the implications of which are relevant to Myanmar and well beyond." —Sophie Chao, author of *In the Shadow of the Palms: More-Than-Human Becomings in West Papua*

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Tomas Cole is a postdoctoral fellow of social anthropology at Stockholm University.



## NOVEMBER

240 pp., 9 b&w illus., 1 map, 6 × 9 in.

\$110.00X / £91.50 HC / 9780295754192

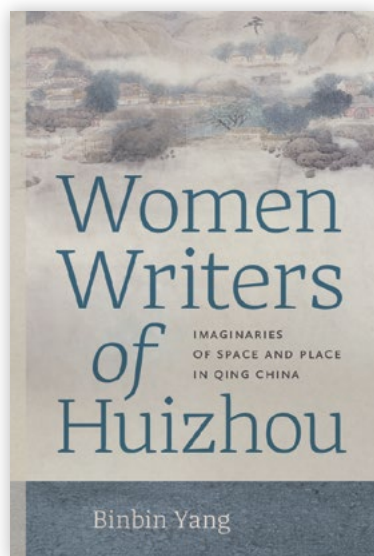
\$35.00S / £29.00 PB / 9780295754208

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*Anthropology / Asian Studies /  
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**CULTURE, PLACE, AND NATURE**

*A Samuel and Althea Stroum Book*



**OCTOBER**

248 pp., 9 b&w illus., 1 table, 6 × 9 in.

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*Asian Studies / Women's, Gender, and  
Sexuality Studies / Literary Studies*

*A Traditional Chinese Culture  
and Society Book*

# Women Writers of Huizhou

*Imaginaries of Space and Place in Qing China*

Binbin Yang

REDEFINING SPACE, POWER, AND IDENTITY  
IN CHINA'S LARGEST INTERNAL DIASPORA

In the late imperial period of China, two major historical forces reshaped cultural and social landscapes in ways that have not been explored in depth: the Huizhou mercantile diaspora and the literary ascent of women. *Women Writers of Huizhou* approaches these converging forces by examining the work and spatial imaginaries of six Huizhou-descended women writers. Rather than being confined by gender regimes often associated with Huizhou and its lineage structures, these women actively navigated transregional networks, staking literary and cultural claims in an era of unprecedented mobility.

Their writings—ranging from poetry to political treatises—reveal a profound engagement with space and place. Some women articulated deep ties to Huizhou and places that provided new anchoring for their diasporic families, while others reimagined a cosmic and political order that encompassed far-reaching transregional movements. As the Qing era's commercial and intellectual epicenters shifted, these women leveraged their mobility and literary talents to reshape familial legacies and influence broader discussions of governance, war, and restoration.

This book offers an innovative spatial analysis of Qing women's writing, bringing literary studies into dialogue with Huizhou scholarship, diaspora studies, and geography. By revealing how women inscribed themselves into historical and spatial narratives, it repositions Huizhou as a key player in Qing cultural history in connection with the agency of women in shaping China's intellectual traditions. Essential reading for scholars of gender, literature, and history.

---

"Yang has convincingly shown how the women under her study not only benefited from the 'Huizhou impact' but were also an active part of the impact through writing and other activities. *Women Writers of Huizhou* significantly alters the conventional images of both Huizhou and women." —Xiaorong Li, author of *The Poetics and Politics of Sensuality in China: The "Fragrant and Bedazzling" Movement (1600–1930)*

---

Binbin Yang is associate professor of Chinese at the University of Hong Kong. She is author of *Heroines of the Qing: Exemplary Women Tell Their Stories*.



# Observing the Unseen

*Curiosity and Common Knowledge in Early Modern China*

Andrew Schonebaum

EXPLORES THE RELATIONSHIP BETWEEN  
FANTASTICAL LITERATURE AND SCIENTIFIC INQUIRY

What did early modern Chinese readers believe about dragons, thunder, or fate, and where did they learn it? *Observing the Unseen* explores how literate and marginally literate people in China between the sixteenth and nineteenth centuries investigated the invisible, the ubiquitous, and the inexplicable. Whether through medical encyclopedias, daily-use almanacs, or novels and anecdotes, readers pursued knowledge of the natural world with curiosity shaped as much by wonder as by empiricism.

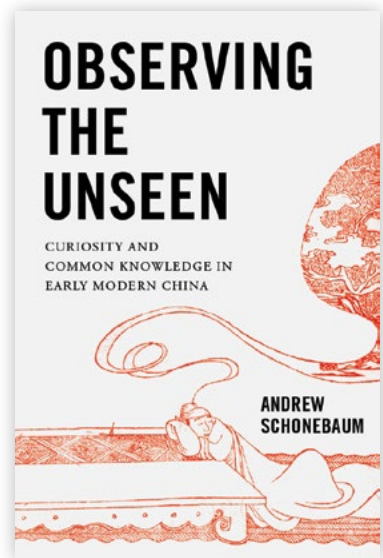
Andrew Schonebaum reveals that for many readers, stories were an important source of reliable information about the world. Knowledge of the natural world evolved in the margins of “fiction.” Entertainment literature and practical texts alike conveyed information that was collected, debated, and even used to treat illness or predict the future. Drawing from overlooked genres such as brush notes, court records, and sequels to popular stories, Schonebaum demonstrates that common knowledge was constructed through a patchwork of sources—elite and vernacular, empirical and fantastical. Rather than privileging science as courtly or Western, *Observing the Unseen* shows how ordinary readers made sense of the cosmos in an age of expanding literacy and print culture. It challenges assumptions about what Chinese literature was and how it was read, offering a nuanced picture of everyday life in early modern China. This is a work for scholars of Chinese history and literature, historians of science, and anyone interested in the complicated ways humans seek to understand the unseen.

---

“Persuasively demonstrates that early modern Chinese readers sought knowledge of the natural world and its anomalies from a vast array of sources: novels, almanacs, talismans, materia medica, woodblock illustrations, and more. Schonebaum’s incisive interpretations spark reflection on how modern conceptions of genre shape the ways we seek and process information today.” —Rivi Handler-Spitz, author of *Symptoms of an Unruly Age: Li Zhi and Cultures of Early Modernity*

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Andrew Schonebaum is associate professor of Chinese literary and cultural studies at the University of Maryland. He is author of *Novel Medicine: Healing, Literature, and Popular Knowledge in Early Modern China*.



## DECEMBER

232 pp., 20 b&w illus., 6 × 9 in.

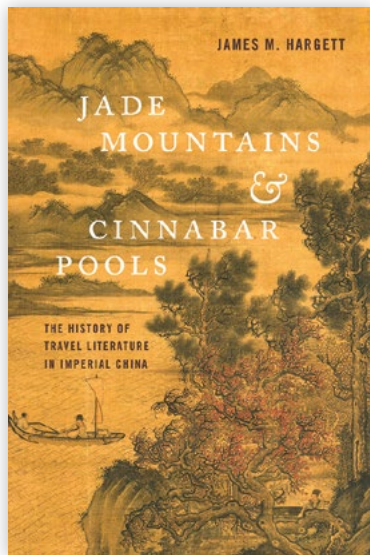
\$110.00X / £91.50 HC / 9780295754222

\$35.00S / £29.00 PB / 9780295754239

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Asian Studies / Literary Studies / History

*A Joseph and Lauren Allen Book*



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\$35.00S / £29.00 PB / 9780295744476

\$35.00S / £29.00 EB / 9780295744483

*Asian Studies / China / Literary Studies*

*A Traditional Chinese Culture  
and Society Book*

# Jade Mountains and Cinnabar Pools

*The History of Travel Literature in Imperial China*

James M. Hargett

First-hand accounts of travel provide windows into places unknown to the reader, or new ways of seeing familiar places. In this first book-length English treatment of Chinese travel literature (*youji*), James M. Hargett examines core works in the genre, from the Six Dynasties period (220–581), when its essential characteristics emerged, to its florescence in the late Ming dynasty (1368–1644). Travel literature’s employment of a variety of writing styles and purposes has made it hard to delineate. Hargett traces the dynamic process through which travel writing developed and shows that key features include a journey toward an identifiable place; essay or diary format; description of places, phenomena, and conditions, accompanied by authorial observations; inclusion of sensory details; and narration of movement through space and time. He demonstrates that classic examples reveal much about the author, his values, and his world, making travel literature a rich source of historical information.

---

“Succeeds in sweeping the armchair traveler along on a journey through both time and space, along a river journey with Fan Chengda and Lu You, and even beyond the confines of China with Faxian and Xuanzang, to landscapes and travel accounts heretofore unexplored.” —*CLEAR (Chinese Literature: Essays, Articles, Reviews)*

“This book will be welcomed by specialists and should be mandatory reading in a variety of disciplines. Its accessibility will also make it useful in the classroom for teachers at the undergraduate and graduate levels.” —*Journal of Asian Studies*

“Readers will enjoy the fine balance between the author’s analysis and his translation of excerpts from representative travel essays. . . . Highly recommended.” —*Choice*

“An invaluable resource for anyone interested in or studying traditional Chinese literati culture and travel literature in imperial China.” —*Monumenta Serica*

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James M. Hargett is professor emeritus of Chinese at the University at Albany, State University of New York. He is author of *Stairway to Heaven: A Journey to the Summit of Mount Emei*.

# Wading Barefoot through a Mountain Stream

*The Travel Diaries of Xu Xiake (1587–1641)*

Edited by James M. Hargett

EXPERIENCE DRAMATIC MOUNTAIN VISTAS AND KARST CAVES  
WITH CHINA'S MOST FAMOUS TRAVEL WRITER

Xu Xiake stands as China's most distinguished traveler and travel writer, whose extensive journeys through Ming-dynasty China offer a unique window into the era's geography, history, and cultural traditions. This new, fully annotated English translation of *Travel Diaries of Xu Xiake* (Xu Xiake youji) demonstrates his characteristic emphasis on the experience of the journey itself in the context of his lifelong search for extraordinary landscapes—ranging from dramatic Mount Huang to multiethnic Lijiang in Yunnan. The diaries are known for both their literary and scientific significance. Late-imperial Chinese armchair travelers delighted in Xu's narrative prose, which vividly evokes terrain, inviting readers to experience scenic wonders, including topography of the remote border regions of Guangxi, Guizhou, and Yunnan. Along with the translated diaries, this volume includes maps and illustrations, allowing readers to follow Xu's routes. It will be indispensable for scholars of Chinese history, geography, and travel writing and will bring Xu Xiake's extraordinary journeys to a broader audience.

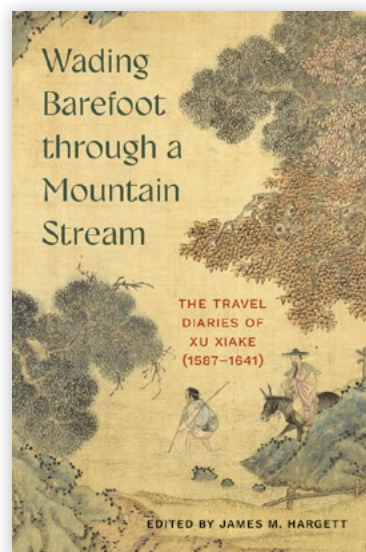
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"This translation enriches our understanding of historical knowledge acquisition through travel. It provides a unique lens on the voyages and discoveries that have significantly shaped our comprehension of the past." —Xiaolin Duan, author of *Rise of West Lake: A Cultural Landmark in the Song Dynasty*

"In addition to being the most inclusive selection of Xu Xiake's travel diaries to date, these new, more accurate translations are supplemented by extensive annotations, an excellent introduction, and highly useful appendixes. This authoritative edition will surely provide much pleasure as Xu, aided by Hargett's expertise, guides the reader through some of China's most famous landscapes during the late Ming period." —Richard E. Strassberg, author of *Inscribed Landscapes: Travel Writing from Imperial China*

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James M. Hargett is professor emeritus of Chinese at the University at Albany, State University of New York. He is author of *Jade Mountains and Cinnabar Pools: The History of Travel Literature in China*.



## DECEMBER

704 pp., 10 b&w illus., 27 maps,  
6.125 × 9.25 in.

\$110.00X / £91.50 HC / 9780295753690

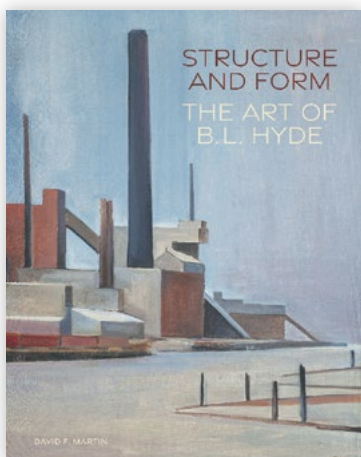
\$35.00S / £29.00 PB / 9780295753706

\$35.00S / £29.00 EB / 9780295753713

Asian Studies / History / Travel

## OTHER TRANSLATORS AND

**CONTRIBUTORS** Allan H. Barr,  
Joseph R. Dennis, Naixi Feng,  
Kenneth S. Ganza, Alister D. Inglis,  
and Julian Ward.



### Structure and Form

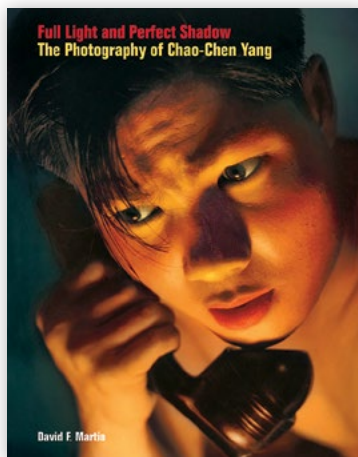
*The Art of B. L. Hyde*

David F. Martin

168 pp., 80 color illus., 20 b&w illus., 9 × 11.5 in.

\$29.95 HC / 9780998911267

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### Full Light and Perfect Shadow

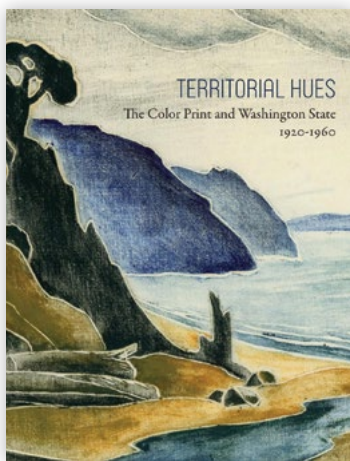
*The Photography of Chao-Chen Yang*

David F. Martin

168 pp., 40 color illus., 60 b&w illus., 9 × 11.5 in.

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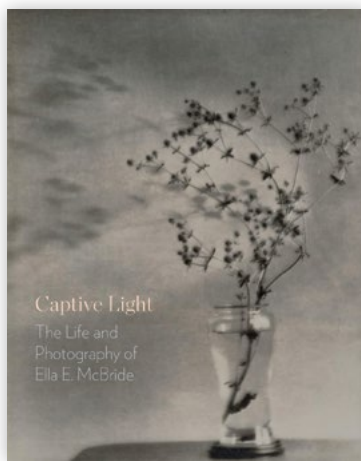
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David F. Martin

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### Captive Light

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Margaret E. Bullock and David F. Martin

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# Objects of the Elements

*The Art of Elsa Thoresen*

David F. Martin

THE REDISCOVERY OF AN IMPORTANT AMERICAN  
SURREALIST PAINTER

Elsa Thoresen (1906–1994), born in Minnesota to Norwegian immigrant parents, studied at the School of Arts and Crafts and the Academy of Fine Arts in Oslo and at the Académie des Beaux-Arts in Brussels.

After marrying Danish artist Vilhelm Bjerke Petersen in 1935, she began working in a surrealist style that brought her recognition in Europe. She was one of only a few women to be included in the International Surrealist Exhibition of 1938 in Paris. André Breton reproduced Thoresen's *Atmospheric Landscape* (1936) in his *Abridged Dictionary of Surrealism*, published for the exhibition. Elsa became friends with several prominent European surrealists, including Sophie Taeuber-Arp. In 1938 Taeuber-Arp reproduced Thoresen's *Abstrakt komposition* in the magazine *Plastique*, which she served as editor.

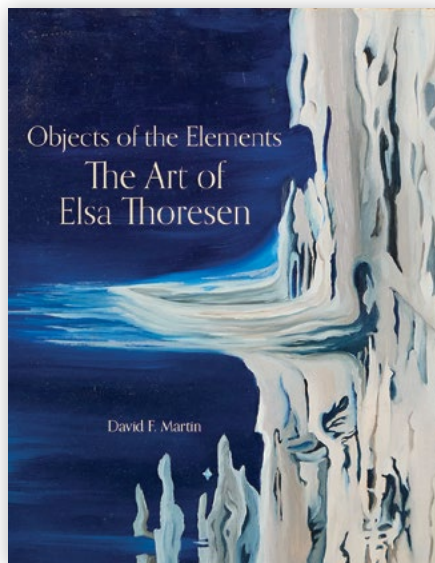
Aside from a brief stay in Paris in 1938, Elsa and Vilhelm lived in Denmark from 1935 until 1944, when the couple and their children relocated to Sweden. There, they befriended and worked alongside the Swedish Halmstad Group of modernist and avant-garde painters.

After World War II, the couple spent time in the United States before returning to Sweden in 1947. That year, Thoresen's work was included in the International Exhibition of Surrealism, organized by Marcel Duchamp, André Breton, and Aimé Maeght at the Maeght Gallery in Paris.

Elsa and Vilhelm divorced in 1953. She remarried and relocated to Seattle, where she focused her painting on lyrical, biomorphic abstractions until her death in 1994.

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David F. Martin is an internationally recognized art historian and curator who has brought attention to neglected artists of the Pacific Northwest. For over thirty years he has focused on women, Asian American, and LGBT artists active in the mediums of painting, printmaking, sculpture, and photography.



## DECEMBER

168 pp., 80 color illus., 40 b&w illus.,  
9 × 11.5 in.

\$29.95 / £25.00 HC / 9780998911274

Art History / Pacific Northwest

## PRAISE FOR *Wrecked*

“Eschewing sensational tales of wrecked ships and doomed sailors, Thrush uses this critical history of shipwrecks to explore the complex relations between Indigenous peoples and newcomers, including castaways, rescuers, salvors, treasure hunters, and tourists. . . . This blend of maritime, cultural, and environmental history will resonate with historians and other specialists.” —*Library Journal*

“This is a profound and challenging text, full of insights and intellectual rigor. . . . What drives the book and makes it such a satisfying read is the wonderful human stories it has to tell.” —*Rabble.ca*

“Beautifully written, *Wrecked* excavates shipwreck afterlives to unsettle nostalgic histories of the Graveyard of the Pacific. By exploring what it means when colonialism wrecks on Indigenous shores, Thrush masterfully disrupts the tendency to center settlers in the stories we tell about the Northwest Coast’s history.” —JOSHUA L. REID (Snohomish), author of *The Sea Is My Country: The Maritime World of the Makahs*

“Innovative, unexpected, and deeply moving, *Wrecked* turns the history of a ship-destroying section of the Pacific coastline into a meditation on how colonial places are made and remade. An essential read.”  
—BATHSHEBA DEMUTH, author of *Floating Coast: An Environmental History of the Bering Strait*

“The afterlives of shipwrecks, their impacts on communities, and the interactions between people, especially Indigenous and the outsiders who wash up on their shores, is powerfully explored and shared in this exceptional treatise. Coll Thrush has written a book that takes a global phenomenon and places it in a regional context with such brilliance that every other locality in the world familiar with shipwrecks can see the similarities and hear the echoes on their own shores.” —JAMES P. DELGADO, maritime archaeologist and author of *War at Sea: A Shipwrecked History from Antiquity to the Twentieth Century*

# Wrecked

*Unsettling Histories from the Graveyard of the Pacific*

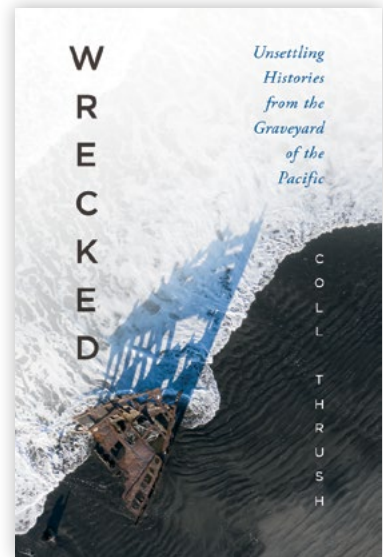
Coll Thrush

A PROVOCATIVE RETELLING OF SHIPWRECK TALES  
FROM THE NORTHWEST COAST

The Northwest Coast of North America is a treacherous place. Unforgiving coastlines, powerful currents, unpredictable weather, and features such as the notorious Columbia River bar have resulted in more than two thousand shipwrecks, earning the coastal areas of Oregon, Washington, and Vancouver Island the moniker “Graveyard of the Pacific.” Beginning with a Spanish galleon that came ashore in northern Oregon in 1693 and continuing into the recent past, *Wrecked* includes stories of many vessels that met their fate along the rugged coast and the meanings made of these events by both Indigenous and settler survivors and observers.

Commemorated in museums, historical markers, folklore, place-names, and the remains of the ships themselves, the shipwrecks have created a rich archive. Whether in the form of a fur-trading schooner beached in 1811 or an almost-empty tanker broken on the shore in 1999, shipwrecks on the Northwest Coast open up conversations about colonialism and Indigenous persistence. Thrush’s retelling of shipwreck tales highlights the ways in which the three central myths of settler colonialism—the disappearance of Indigenous people, the control of an endlessly abundant nature, and the idea that the past would stay past—proved to be untrue. As a critical cultural history of this iconic element of the region, *Wrecked* demonstrates how the history of shipwrecks reveals the fraught and unfinished business of colonization on the Northwest Coast.

Coll Thrush is a settler historian who was raised in Auburn, Washington, in the treaty territory of the Muckleshoot Indian Tribe. He is professor of history and associate faculty in critical Indigenous studies at the University of British Columbia in Vancouver, on unceded Musqueam territory. He is author of *Native Seattle: Histories from the Crossing-Over Place*, coeditor of *Phantom Past, Indigenous Presence: Native Ghosts in North American Culture and History*, and *Indigenous London: Native Travelers at the Heart of Empire*. He lives in Vancouver’s Kitsilano neighborhood with his husband and a little black dog.



## AVAILABLE

288 pp., 28 b&w illus., 2 maps, 6 × 9 in.

\$29.95 / £25.00 HC / 9780295753768

\$29.95 / £25.00 EB / 9780295753775

History / Native American and  
Indigenous Studies / Pacific Northwest

EMIL AND KATHLEEN SICK BOOK  
SERIES IN WESTERN HISTORY AND  
BIOGRAPHY

**PRAISE FOR *The Trees Are Speaking***

“The enlightening ecological discussions highlight the delicate balancing acts that undergird thriving forests, and the profiles provide reason for optimism. Nature lovers will be galvanized to stand up for more robust forest protections.” —*Publishers Weekly*

“The balance of beauty and science found in Mapes’ writing is certain to leave readers with a desire to act.” —*Booklist*

“Lynda Mapes brings you on a beautiful journey into the lush old-growth forests of the Pacific Northwest, sharing the health benefits of trees, and inviting readers to listen and learn from their story, to understand how essential these forests are to our very survival.” —**CHARLOTTE COTÉ**, author of *A Drum in One Hand, a Sockeye in the Other*

“Lynda’s elegant poetry of the old forests of North America stirs in our souls our deep connections to these majestic ecosystems. But more than this, she delivers a clarion call to protect the remaining old forests from completely going extinct from human exploitation. This book will surely move us to act for the trees.” —**SUZANNE SIMARD**, author of *Finding the Mother Tree*

“A profound and enlightening exploration of the critical connection between old growth forests and salmon habitat, offering a hopeful vision for their recovery and permanency.” —**THOMAS DELUCA**, dean of the College of Forestry at Oregon State University



# The Trees Are Speaking

*Dispatches from the Salmon Forests*

Lynda V. Mapes

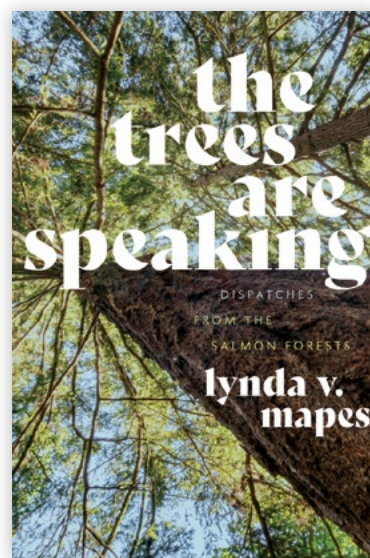
A CALL TO RETHINK OUR RELATIONSHIP WITH OLD-GROWTH FORESTS

Ancient and carbon-rich, old-growth forests play an irreplaceable role in the environment. Their complex ecosystems clean the air, purify the water, cool the planet, and teem with life. In a time of climate catastrophe, old-growth and other natural forests face existential threats caused by humans—and their survival is crucial to ours.

In a bicoastal journey, environmental journalist Lynda V. Mapes connects the present and future of Pacific Northwest forests to the hard-logged legacy forests of the northeastern United States. Beginning in Oregon and Washington, where old growth supports, and is supported by, the region's salmon, we meet Jerry Franklin, who led scientists in recognizing and studying the distinctiveness of these majestic spaces. From there, we journey to Vancouver Island, where Indigenous activists and scientists strive to preserve the health of Nuu-chah-nulth traditional homelands amid continued clearcutting. On the East Coast, we see the corduroy patterns of lands that have been logged for generations, leaving industrial carnage along formerly life-filled waterways. Mapes interviews Penobscot elders and scientists whose new practices are restoring the fish runs, as well as loggers using new technologies to harvest more sustainably.

With vibrant storytelling supported by science and traditional ecological knowledge, Mapes invites readers to understand the world where trees are kin, not commodities. *The Trees Are Speaking* is essential reading for those with a deep interest in environmental stewardship, Indigenous land rights, and the urgent challenges posed by climate change.

Lynda V. Mapes covers environmental and Indigenous issues for the *Seattle Times*. She is author of six books, including most recently *Orca: Shared Waters, Shared Home*, winner of the 2021 National Outdoor Book Award and the 2021 Washington State Book Award for nonfiction. Her journalism has earned numerous prestigious awards, including the international 2019 and 2012 Kavli gold award for science journalism from the American Association for the Advancement of Science. She is also an associate of the Harvard Forest of Harvard University, in Petersham, Massachusetts.



## AVAILABLE

272 pp., 40 b&w illus., 6 x 9 in.

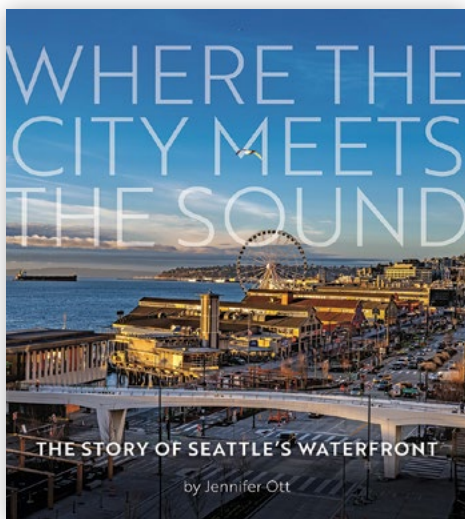
\$29.95 / £25.00 HC / 9780295753676

\$29.95 / £25.00 EB / 9780295753683

*Nature and Environment / Pacific Northwest*

# Where the City Meets the Sound

*The Story of Seattle's Waterfront*



Jennifer Ott

THE POWERFUL STORY OF A PLACE SHAPED BY TRADE,  
CONFLICT, AND CONTINUOUS TRANSFORMATION

From canoes on the beach at Dzidzilalich to steamships and piers, Seattle's waterfront was the center of the city's economy and culture for generations. Its tumultuous history reflects a broader story of immigration, labor battles, and technological change. The 2001 Nisqually Earthquake brought fresh urgency and opportunity to remake this contested space, sparking intense debates over history preservation, the environment, and Indigenous connections long ignored.

Today, the revitalized Waterfront Park offers a new chapter in this ongoing story. The removal of the Alaskan Way Viaduct and the reconstruction of the seawall have redefined how the city interacts with its shoreline. With its blend of historic structures and forward-looking public spaces, the waterfront will continue to shape Seattle's identity. Street signs now mark Dzidzilalich, acknowledging the presence of Coast Salish peoples, while restored piers recall the area's industrious past.

Jennifer Ott details the waterfront's history, from its deep past to its complex present. Her book reveals how battles over control, identity, and space have forged one of the city's most iconic places, with a history that mirrors Seattle itself—rich, diverse, and constantly evolving.

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Jennifer Ott is executive director at HistoryLink.org and an environmental historian. Her works include *Waterway: The Story of Seattle's Locks and Ship Canal* (coauthored with David B. Williams) and *Olmsted in Seattle: Creating a Park System for a Modern City*.

## MAY

176 pp., 180 color illus., 9 × 10 in.

\$34.95 / £29.00 HC / 9781933245744

History / Pacific Northwest

# Seattle Walks

*Discovering History and Nature in the City*

SECOND EDITION

David B. Williams

EXPANDED NEW EDITION OF THE DEFINITIVE WALKING GUIDE TO SEATTLE

One of America's most walkable cities, Seattle rewards urban trekkers with expansive scenery and architectural and historical riches. The second edition of this acclaimed guidebook offers eighteen walks chosen for interest and easy accessibility. Williams's compelling stories bring the city to life, revealing often-overlooked details of Seattle's past and present.

The guide includes:

- easy to follow maps
- in-depth descriptions of places tied to map locations
- sidebars with additional fun facts and advice on side trips
- new walks that focus on the city's social justice history

Extensively revised and illustrated with full-color maps and photographs, this new edition of *Seattle Walks* is an invitation to lace up your shoes and embark on some unforgettable urban adventures.

## PRAISE FOR THE SECOND EDITION

"Local walking-tour books—I love them! The first guidebook I fell in love with in Europe was one. And David Williams's *Seattle Walks* is indeed your ticket to discovering and appreciating both the history and nature of my hometown." —Rick Steves

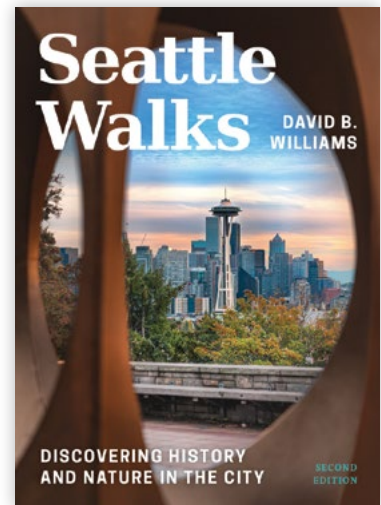
"An absolute gem for anyone looking to explore Seattle on foot. Whether you're a lifelong resident, first-time visitor, or somewhere in-between, this book serves as the perfect guide to uncovering the city's hidden treasures and rich history."

—Susanna Ryan, author of *Seattle Walk Report*

"*Seattle Walks* works as a knowledgeable tour guide but also as armchair reading that plunges you into the city at ground level."

—Knut Berger, editor-at-large and host of *Mossback's Northwest* at Cascade PBS

David B. Williams is author or coauthor of eleven books, including, most recently, *Spirit Whales and Sloth Tales: Fossils of Washington State* with Elizabeth A. Nesbitt. He writes a free weekly newsletter, *The Street Smart Naturalist*.



## FEBRUARY

304 pp., 54 color illus., 33 b&w illus.,  
19 maps, 5.5 × 7.5 in.

\$18.95 / £15.50 PB / 9780295753577

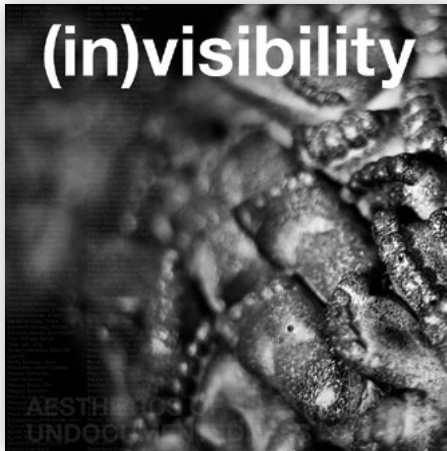
\$18.95 / £15.50 EB / 9780295753669

History / Natural History / Pacific  
Northwest

*A Michael J. Repass Book*

## (In)visibility

HIGHLIGHTS THE AESTHETICS OF UNDOCUMENTEDNESS BY  
FEATURING ARTWORKS FROM ARTISTS IN THE UNDOC+ SPECTRUM



### NOVEMBER

136 pp., 77 color illus., 9 × 9 in.

\$50.00 / £41.50 PB / 9780998044552

Art

This features the artwork of individuals in the undoc+ spectrum (currently or formerly undocumented). The works visually explore the aesthetics of undocumentedness, the complexity of immigration journeys, hyperdocumentation, re-indigenizing in diaspora, immigrant labor, healing from immigrant trauma, imperfect solidarities with exile and refugee communities, and remembrance of those who perished in search of the American dream. The project is guided by the aesthetic achievements of undoc+ artists; the publication is composed by undoc+ writers who, like the curator of this project, have been or are currently undocumented. The names of all participants have

been purposefully concealed for their protection.

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The curator and editor of this volume (b. 1983, Guadalajara, Jalisco, México) is a formerly undocumented, first-generation, transnational, Japanese Mexican immigrant. She holds MAAB, MA, and MPhil degrees and is currently a teaching fellow and doctoral candidate at UCLA, where she epistemologically braids the aesthetics of undocumentedness to challenge immigration and migration policy and politics. She has curated exhibitions for galleries and museums across the globe, and her written work has been published internationally. She is presently residing on the unceded land of the Tongva, Tataviam, Serrano, Kizh, and Chumash peoples.



# Remain in Light

*Visions of Homeland and Diaspora*

Edited by Cassia Armenian

PHOTOGRAPHS AND POEMS ILLUMINATING THE LIVES  
OF ARMENIANS AT HOME AND IN DIASPORA

This collection endeavors to visualize the contemporary Armenian experience in the homeland and in Los Angeles, home to the largest Armenian population in diaspora. The first wave of immigrants came to California in the late 1800s; the second was spurred by the Armenian genocide of 1915. Further Armenian migrants, from Soviet Armenia, the Middle East, Iran, and other countries, continue to find solace, pride, and connection in the traditions, customs, religion, language, and memories they brought with them. Sossi Madzounian, Ara Mgrdichian, and Ara Oshagan, three diaspora-born Armenian artists living in Los Angeles, shared their perspectives on the life of their people in the old world and the new, illuminating the evolving social fabric of Armenian life: survival in the homeland, the immigrant experience in diaspora, and the rebirth of Armenian Americans on new soil. This book pairs their photographs with poems by Los Angeles-based poets Tina Demirdjian, Arminé Iknadossian, Arthur Kayzakian, Shahé Mankerian, and Raffi Joe Wartanian. The volume is a tribute to all these artists, and to Armenians across the globe.



## OCTOBER

144 pp., 31 color illus., 30 b&w illus.,  
9 × 12 in.

\$45.00 / £37.50 PB / 9780998044538

Art

Cassia Armenian is a curator and research associate at the Fowler Museum, where she conducts collections and database research to facilitate curatorial and scholarly efforts and manages various aspects of planning and organizing exhibitions. She curated two Fowler exhibitions: *Janyak: Armenian Art of Knots and Loops* and *Remain in Light: Visions of Homeland and Diaspora*.



Kenneth Tyler pulling a proof of Frank Stella's *Bene come il sale* 1988 at Tyler Graphics, Mount Kisco, New York, April 1988. Photograph by Marabeth Cohen-Tyler, Kenneth E Tyler Collection archive, © National Gallery of Australia, Kamberri/Canberra.

# Tyler Graphics

*Catalogue Raisonné, 1986–2001*

Edited by Jane Kinsman

A MAJOR RESEARCH CONTRIBUTION TO THE HISTORY  
OF PRINTMAKING IN THE UNITED STATES

This comprehensive three-volume set documents the final works published by master printer Kenneth E. Tyler, a seminal figure in the American print renaissance of the twentieth century. During his esteemed career, Tyler collaborated with titans of modern and postmodern American art, working by the mantra “great prints are made only by great artists.” He was known for pushing artists to dream big and for creating new technology and exhaustive facilities to enable their creative potential.

Volumes 1 and 2 feature 1,040 entries from the twenty-eight artists who worked at Tyler Graphics between 1986 and 2001. Each entry goes beyond a standard record to list in detail the colors, methods, and presses used at each step of the printing process. This exhaustive approach gives artists, printers, and researchers an unrivaled insight into the techniques used to create some of the most ambitious works in the history of American printmaking.

Volume 3 contains essays from distinguished American scholars and from print curators at the National Gallery of Australia. These focus on Kenneth Tyler’s journey as a printer, the distinctive qualities of the Tyler Graphics workshop in Mount Kisco, New York, and the output of selected key artists of the period: Helen Frankenthaler, Roy Lichtenstein, Robert Motherwell, James Rosenquist, and Frank Stella. Together they tell the story of a workshop that was filled with experimentation, innovation, and creative fervor.

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Jane Kinsman is Distinguished Adjunct Curator and former head of International Art at the National Gallery of Australia, Kamberri/Canberra.



## AUGUST

1102 pp. (vol. 1: 414 pp.; vol. 2: 384 pp.; vol. 3: 304 pp.), 1100 color illus., 70 b&w illus., 9 × 12 in.

\$290.00S HC / 9780642335074

Art / Art History

FOR SALE ONLY IN NORTH AMERICA

**CONTRIBUTORS** Suzanne Boorsch, Marabeth Cohen-Tyler, Jack Flam, Sally Foster, Kira Godoroja-Prieckaerts, Judith Goldman, and David Greenhalgh

# Janet Dawson

*Far Away, So Close*



Edited by Denise Mimmocchi

CELEBRATES THE WORK OF AN ARTIST WHO IS A  
TRAILBLAZER OF ABSTRACTION YET HAS A DISTINCT  
REALIST STYLE

Born in Sydney in 1935, Janet Dawson has moved between abstraction and figuration, formalism and realism over six decades. Consistent to her practice is her investigative vision: her art derives from an immense curiosity about material existence and states of the natural world.

The first major monograph on Dawson, this book features new scholarship by exhibition curator Denise Mimmocchi and assistant curator Monique Leslie Watkins (both Art Gallery of New South Wales) and

by Australian art critic Jennifer Higgie. An archival text by British-born Australian art critic Virginia Spate on Dawson's first solo exhibition at Gallery A, Melbourne, in 1961, is also reproduced.

Published in association with a major retrospective at the Art Gallery of New South Wales in Sydney, *Faraway, So Close* features over eighty works created from 1951 to 2018, as well as archival and recent photographs.

Denise Mimmocchi is senior curator of Australian art at the Art Gallery of New South Wales. Her recent exhibitions and publications include *Margel Hinder: Modern in Motion* (Art Gallery of New South Wales, 2021), *Tuckson: The Abstract Sublime* (AGNSW, 2018), and *O'Keeffe, Cossington Smith, Preston: Making Modernism* (co-curator, Heide Museum of Modern Art/AGNSW, 2016).

## AUGUST

200 pp., 150 illus., 8.66 × 11.4 in.

\$65.00 HC / 9781741741797

Art

FOR SALE ONLY IN THE UNITED  
STATES AND CANADA

## Exhibition Dates:

July 19, 2025–January 18, 2026

Art Gallery of New South Wales,  
Sydney

**CONTRIBUTORS** Jennifer Higgie,  
Monique Leslie Watkins, and Virginia  
Spate



# Yolŋu Power

*The Art of Yirrkala*

Edited by Cara Pinchbeck

OFFERS A COMPREHENSIVE INSIGHT INTO A GROUP  
OF WORLD-RECOGNIZED AND CELEBRATED ARTISTS

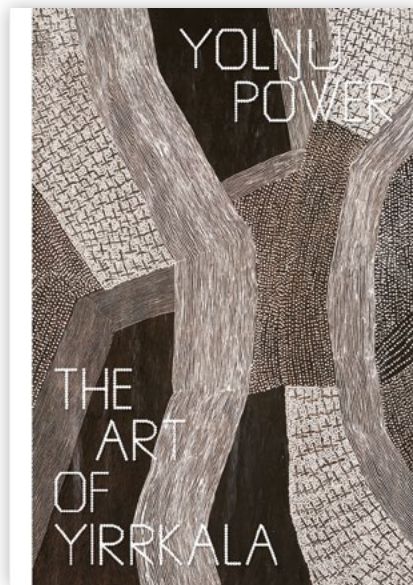
The art of Yirrkala is inextricably intertwined with its cultural, political, and social history. For almost one hundred years, artists from this small community in northeast Arnhem Land in Australia's Northern Territory have shared art as a means of cultural diplomacy—as a respectful assertion of power in its diverse forms, from sovereignty to influence, authority, and control, to energy, strength, and pride.

Published in association with a major survey at the Art Gallery of New South Wales in Sydney, *Yolŋu Power* features over two hundred works from the 1940s to the present day. It considers the significant moments in Yirrkala's history when artists have consciously altered their practice, developed new styles, or embraced new mediums. It also contextualizes the work of individual artists within the broader school of artists from Yirrkala and surrounding Miwatj Country.

An essay by the exhibition's curator, Cara Pinchbeck, provides an overview of the various innovative art practices in Yirrkala, examining the influence of inheritance, family connections, and acts of diplomacy and activism. Djambawa Mariwili and Kade McDonald discuss the nuances of speaking for Country (land, sea, and sky), and Will Stubbs writes on the power embodied in Yolŋu art.

The plates are interspersed with voices from Yirrkala, past and present, offering a range of perspectives on the visual culture of this important art center.

**Cara Pinchbeck** is head of First Nations at the Art Gallery of New South Wales, Sydney. A member of the Kamilaroi community, she has curated over twenty exhibitions. Her recent publications include *Nonŋirriŋa Marawili: From My Heart and Mind* and *Art from Milingimbi: Taking Memories Back*.



## JULY

280 pp., 250 color illus., 7.5 × 10.8 in.

\$55.00 PB / 9781741741780

Art

FOR SALE ONLY IN THE UNITED  
STATES AND CANADA

## Exhibition Dates:

June 21–October 6, 2025

Art Gallery of New South Wales,  
Sydney

**CONTRIBUTORS** Djambawa Mariwili,  
Kade McDonald, and Will Stubbs

# John Young

## *The History Projects*



Edited by Olivier Krischer

**HISTORY AS UNFINISHED BUSINESS—  
A DEFINITIVE GUIDE FOR AN ARTIST'S RECENT  
PRACTICE**

Between 2005 and 2019, Hong Kong-born Australian artist John Young Zerunge created eleven art series that he called “The History Projects.” This book is a critical guide to this expansive body of artworks, which explore diasporic memory, transcultural identity, and what Young describes as an “ethical responsibility” toward the past. Featuring more than four hundred images and a wide variety of texts—including new essays and interviews, key republished articles, poetry,

artist’s reflections, and diary pages—this book is a definitive reference for Young’s transformative recent practice and its urgent reckoning with history as unfinished business.

### **JUNE**

440 pp., 361 color illus., 275 b&w illus.,  
9.1 × 11.8 in.

**\$65.00 HC / 9780909952419**

*Art*

FOR SALE ONLY IN THE UNITED  
STATES AND CANADA

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Olivier Krischer is a historian and curator of modern and contemporary art from East Asia and its diasporas, with a particular interest in photomedia. His recent curatorial projects include *Wei Leng Tay-Abridge* and *Wayfaring: Photography in 1970s–80s Taiwan* (co-curated with Shuxia Chen), from which he is developing two edited books. He is a lecturer in curating and cultural leadership at the University of New South Wales and in Asian art history at the National Art School.

**CONTRIBUTORS** Carolyn Barnes,  
Thomas J. Berghuis, Dietrich Bonhoeffer,  
Brian Castro, John Clark, Matt Cox,  
Marc Glöde, Pei Pei He, Claire Hielscher,  
Wolfgang Huber, Jacqueline Lo, Sophie  
Loy-Wilson, Jennifer Mackenzie, Venita  
Poblocki, Nadia Rhook, Claire Roberts,  
Aaron Seeto, Anette Simojoki, Mikala  
Tai, Cyrus Tang, Caroline Turner,  
Sylvia D. Volz, and Jen Webb

# Chinese Toggles

*Culture in Miniature*

Edited by Shuxia Chen and Min-Jung Kim

RARE OBJECTS FROM ONE OF THE WORLD'S ONLY  
MAJOR COLLECTIONS

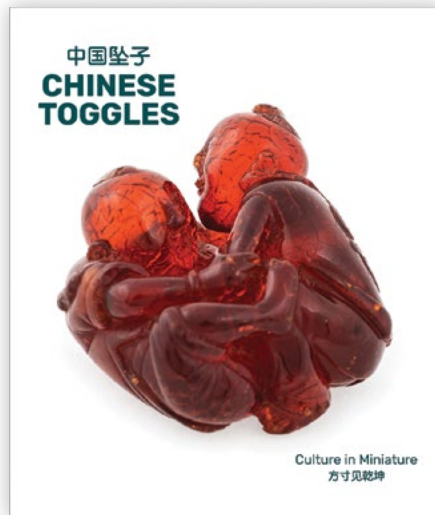
This book introduces the understudied cultural artifact of the Chinese belt toggle, known as *zhuizi* (坠子). Similar to their better-known Japanese counterparts, *netsuke*, these small carved ornaments offer a rare glimpse into everyday life in early modern China.

Toggles were a feature of traditional Chinese garments from the seventeenth century but were scarcely collected. A collaboration between the Powerhouse Museum and Chau Chak Wing Museum at the University of Sydney, this publication reveals one of the world's largest collections of these extraordinary objects.

More than personal accessories, toggles were wearable symbols, embodying Chinese folk traditions and cultural beliefs. Today, they can speak to three hundred years of Chinese culture across various levels of society. These intricately carved miniatures display the finesse of traditional craft skills through a broad range of materials from jade, ivory, and amber to wood, glass, and seeds.

*Chinese Toggles: Culture in Miniature* combines curatorial and scientific analysis of the objects' histories and materials by art historians, archaeologists, scientists, and curators. Edited by the curators of an exhibition of the same name, the book allows a larger audience to engage with these unique objects, pairing academic enquiry with detailed photographic documentation of both the exhibition itself and the catalog of eighty toggles.

**Shuxia Chen** is a lecturer at the University of New South Wales School of Art & Design. She was the inaugural curator of the China Gallery and East Asian Collections at the Chau Chak Wing Museum. **Min-Jung Kim** is curator of Asian arts at the Museum of Applied Arts and Sciences (Powerhouse Museum), Sydney.



## JUNE

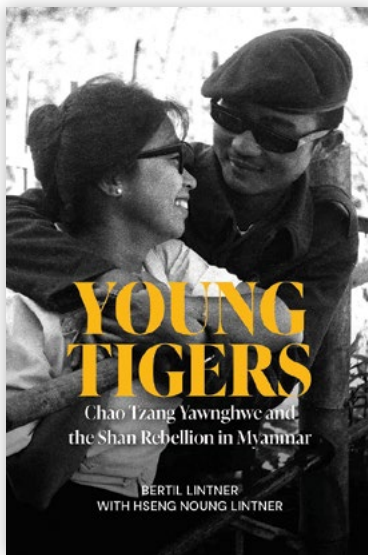
256 pp., 167 color illus., 17 b&w illus.,  
7 × 7.78 in.

\$50.00 HC / 9780909952242

*Art History / Asian Art*

FOR SALE ONLY IN THE UNITED  
STATES AND CANADA

**CONTRIBUTORS** Elizabeth Carter, Paul Donnelly, Gu Fang, Meredith Freeman, Thérèse Harrison, Lorraine Leung, Claire Roberts, and Brad Swarbrick

**SEPTEMBER**

320 pp., 15 b&w illus., 1 map,  
5.5 × 8.5 in.

**\$40.00S PB / 9786162152177**

*Asian Studies*

FOR SALE ONLY IN THE UNITED  
STATES AND CANADA

# Young Tigers

*Chao Tzang Yawng hwe and the Shan Rebellion in Myanmar*

**Bertil Lintner**

With Hseng Nong Lintner

This compelling history examines Myanmar's complex political landscape through the life of Chao Tzang Yawng hwe (1939–2004), son of Sao Shwe Thaik, the first president of independent Burma and last Saohpa (prince) of Yawng hwe. Chao Tzang's remarkable journey from privileged youth to rebel fighter, academic, and political theorist provides unique insight into the Shan struggle for autonomy and Myanmar's troubled postcolonial development.

The narrative tracks Myanmar's transformation from a promising federal union to a military-dominated state, pivoting on the 1962 coup when General Ne Win seized power. This turning point had profound personal consequences for Chao Tzang, whose younger brother was killed and whose father disappeared during the takeover, mirroring the national catastrophe as Ne Win's "Burmese Way to Socialism" devastated the country's economy and exacerbated ethnic tensions.

The work skillfully analyzes the web of Shan resistance movements, their shifting alliances with other ethnic armed groups, and the role of opium production in sustaining insurgencies. It examines the military's attempt to transform a multiethnic federation into a unitary "Myanmar" nation-state, contradicting the 1947 Panglong Agreement that formed the foundation for the original union.

Central to the narrative is Chao Tzang's vision of a federal system as an alternative to military rule and ethnic separatism. His academic writings in exile offer prescient analysis of Myanmar's political trajectory and the structural obstacles to democratization.

This essential work provides crucial historical context for understanding contemporary Myanmar, where many unresolved tensions fuel ongoing civil conflict. By weaving together personal narrative, political analysis, and historical documentation, it offers an intimate portrait of a remarkable political figure and a comprehensive examination of the challenges facing Myanmar's diverse society.

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**Bertil Lintner** is a journalist and author who has written twenty-six books on Asian politics and history, including *Outrage: Burma's Struggle for Democracy* and *Burma in Revolt: Opium and Insurgency Since 1948*.

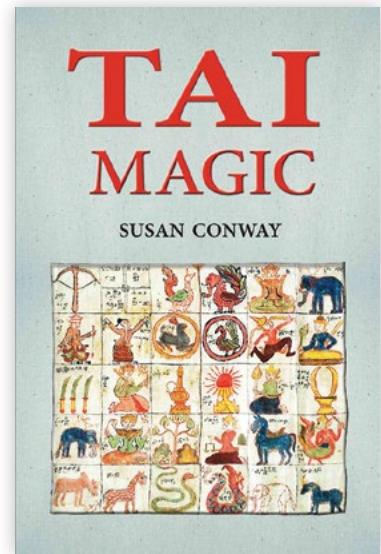


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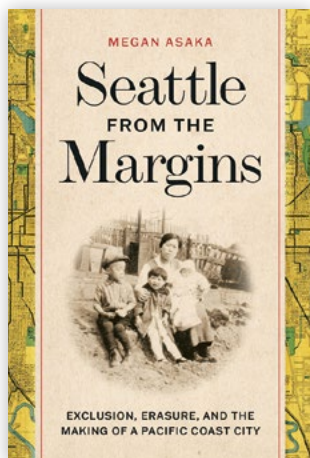
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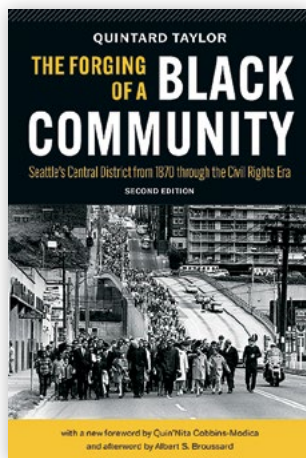
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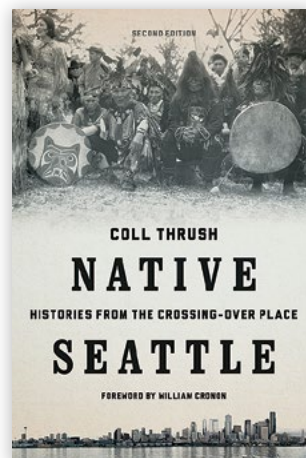
Stephen Simmons, a former British Army officer, served across Europe, the Americas, and Asia for sixteen years. He is coauthor of *Club Class in Asia Pacific* and *Maymyo Days: Forgotten Lives of a Burma Hill Station*. He is a member of the Foreign Correspondents Club of Thailand, the Army and Navy Club, and The Pilgrims and a Fellow of the Royal Asiatic Society.



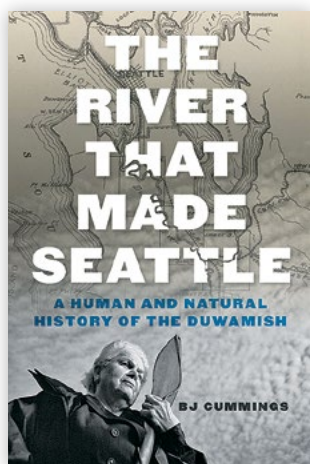
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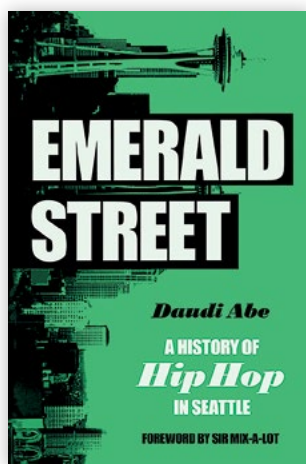
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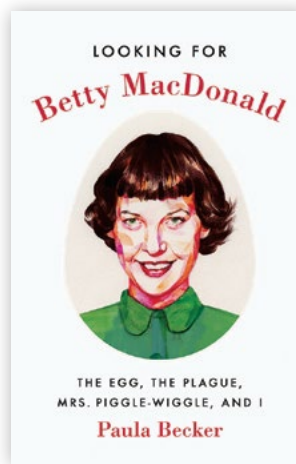
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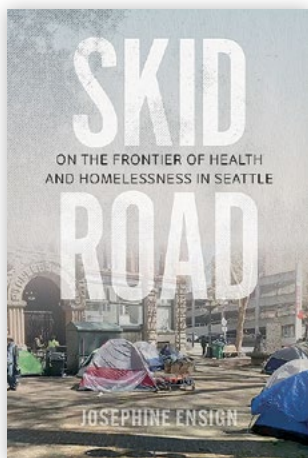
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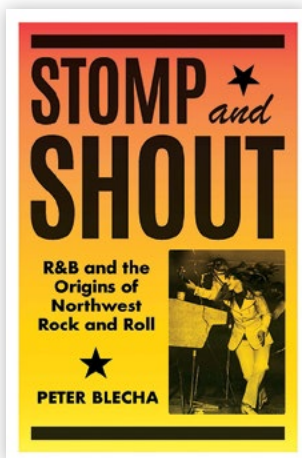
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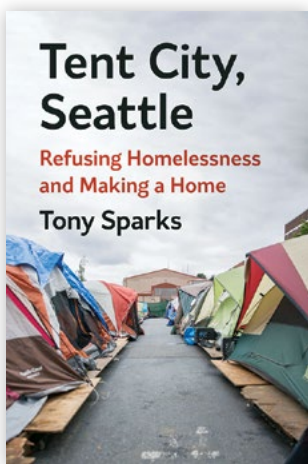
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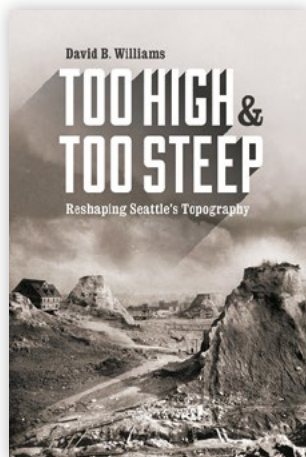


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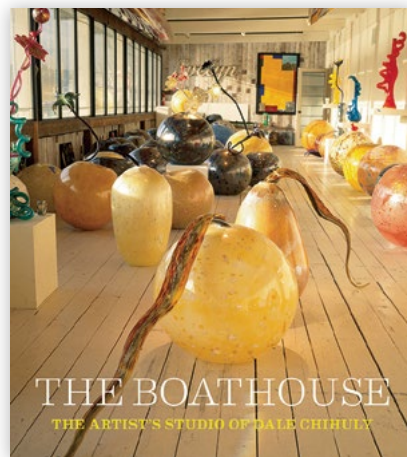




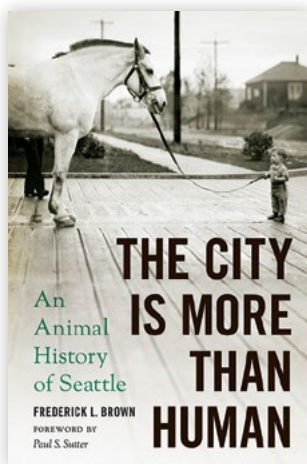
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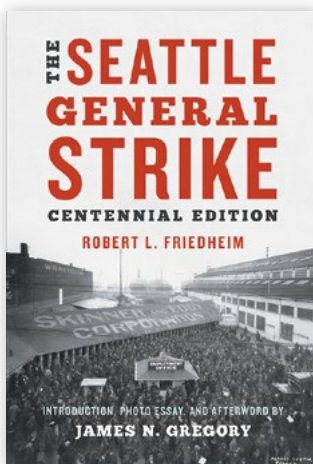
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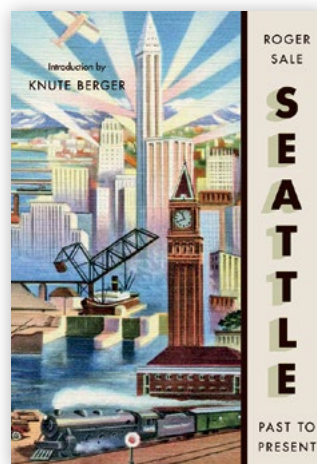
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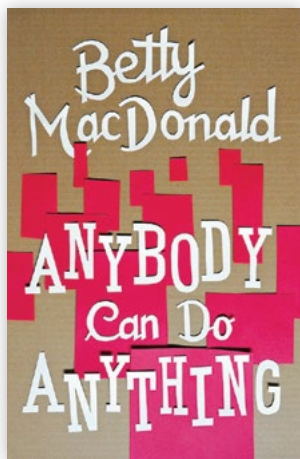
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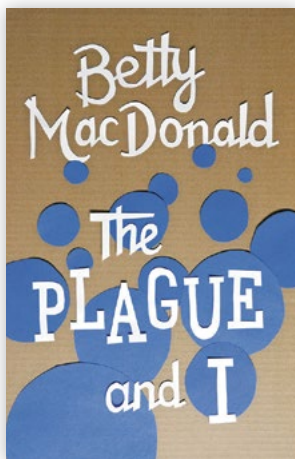


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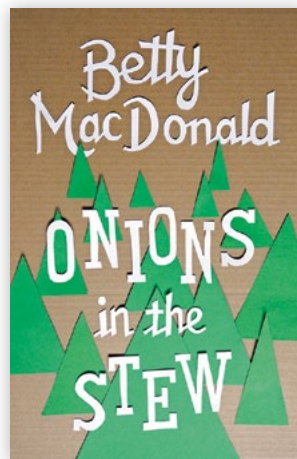


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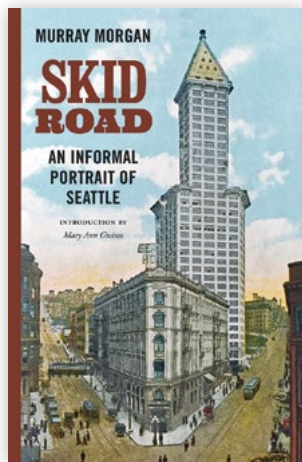


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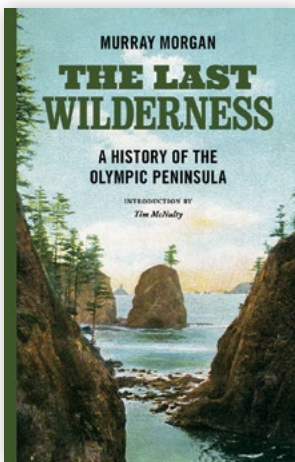
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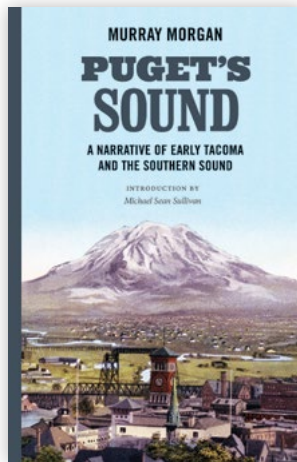
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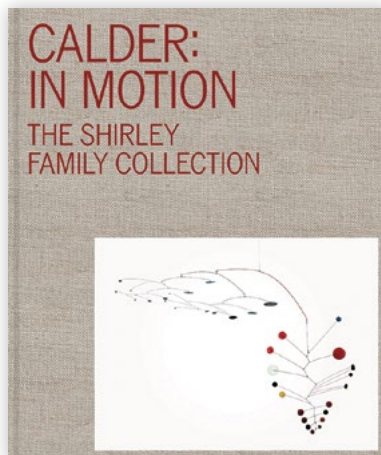
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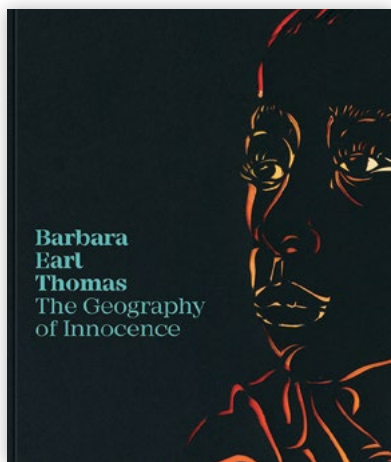
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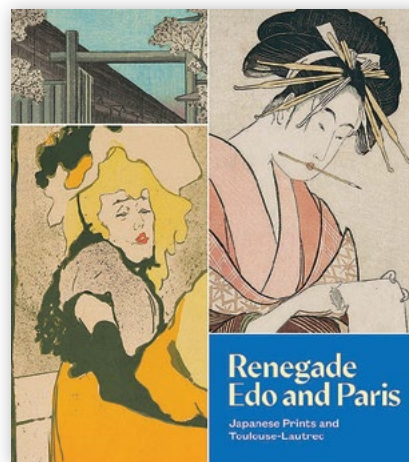
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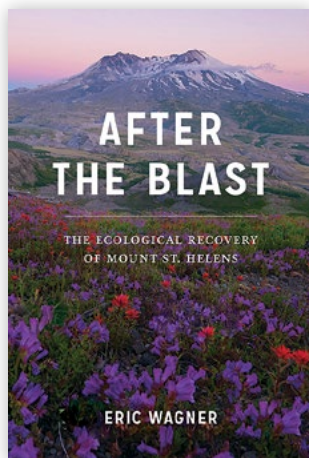


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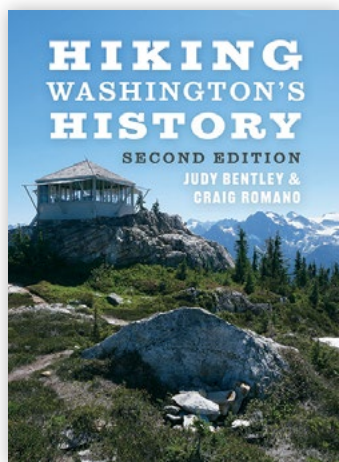
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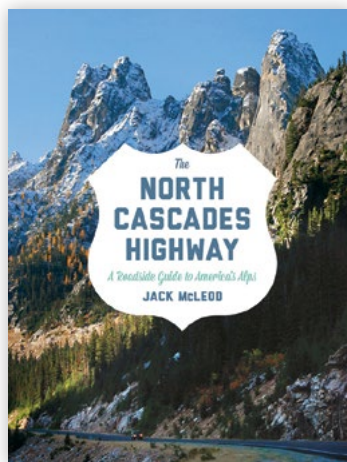
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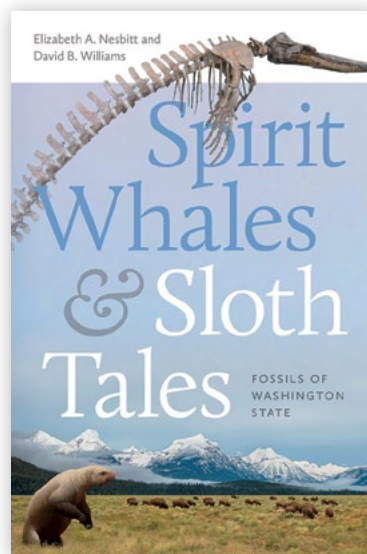
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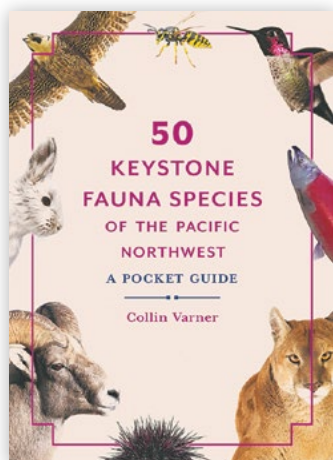
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**Elizabeth A. Nesbitt** is curator emerita of invertebrate and micropaleontology at the Burke Museum and associate professor of earth science at the University of Washington. Her distinguished scientific contributions to the paleontology of the Pacific Northwest have earned many awards and honors, including having a whale named for her, the *Maiabalaena nesbittae*. **David B. Williams** is a naturalist, author, and educator. His many books include the award-winning *Homewaters: A Human and Natural History of Puget Sound* and *Too High and Too Steep: Reshaping Seattle's Topography*.



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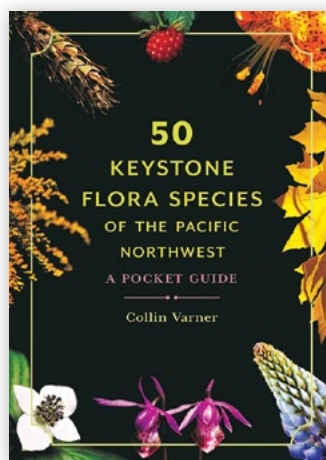
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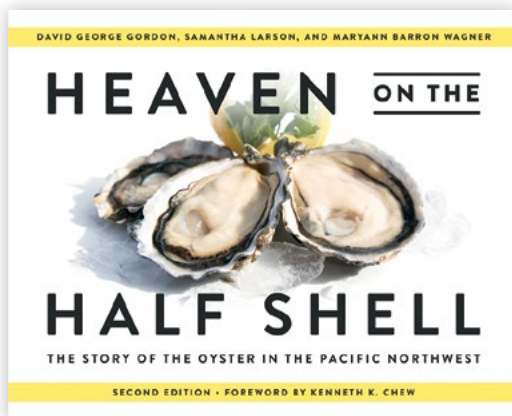
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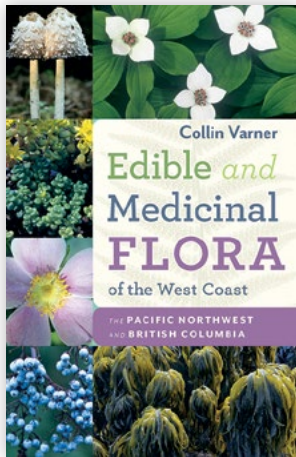
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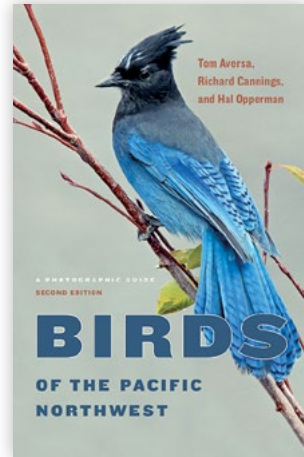
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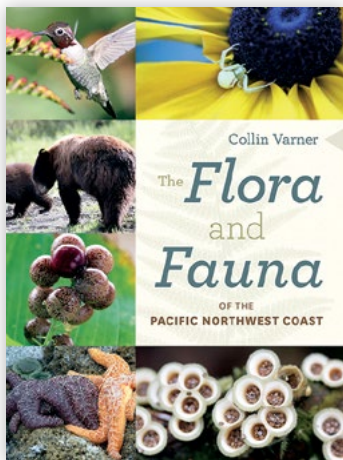
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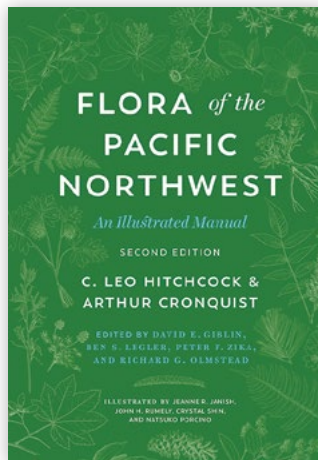
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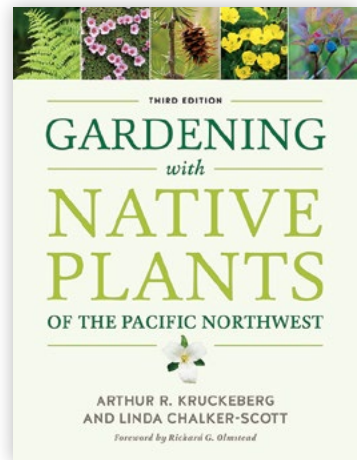
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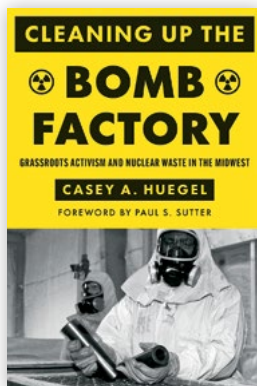


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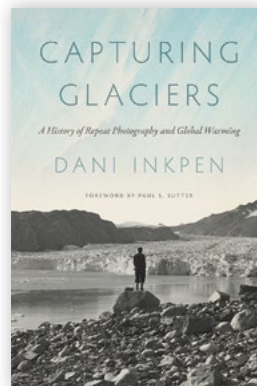


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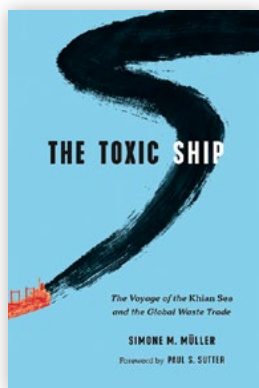


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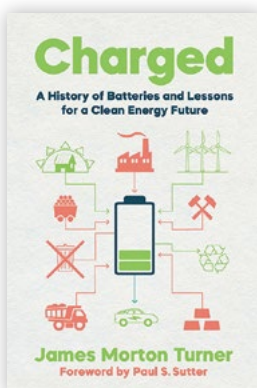


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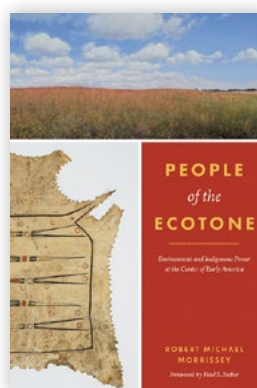


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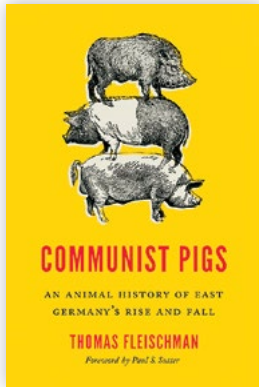
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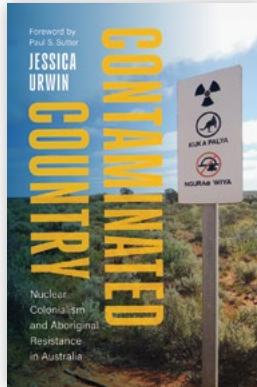


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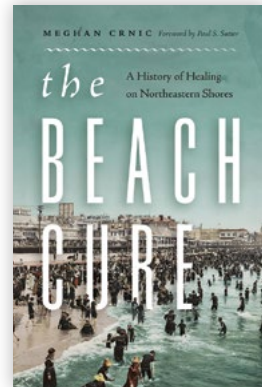


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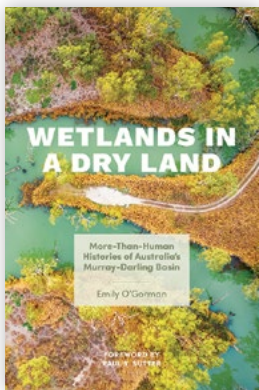


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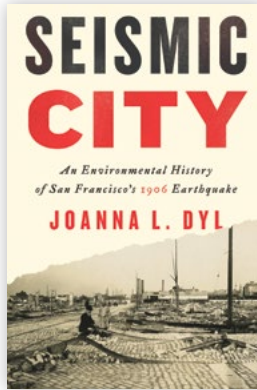


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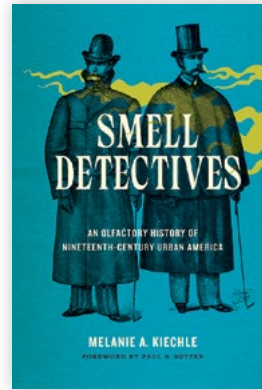


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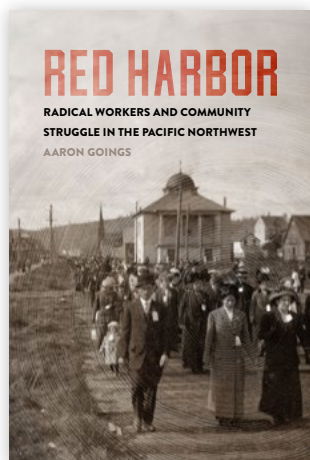


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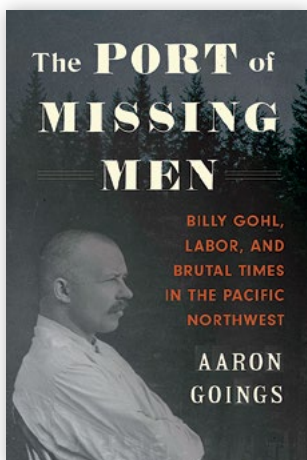
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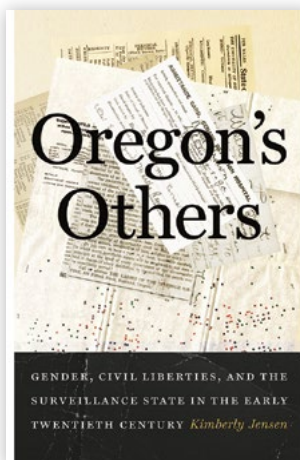
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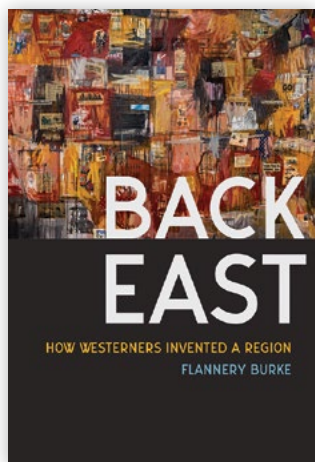
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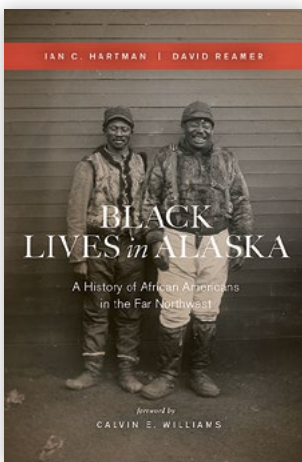
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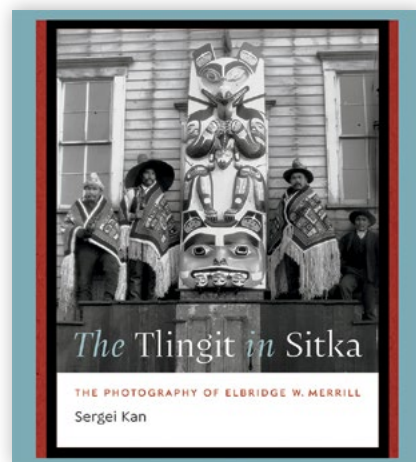
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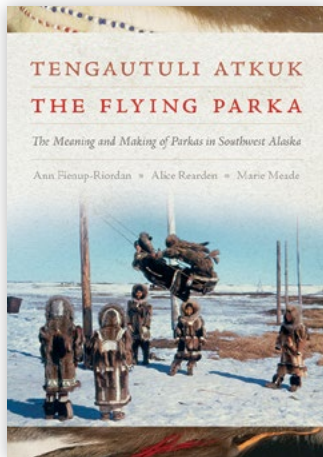
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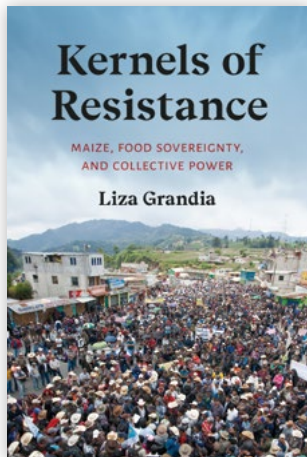
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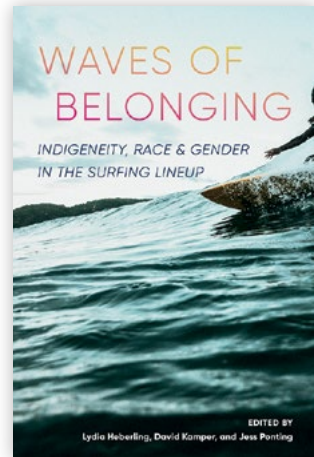
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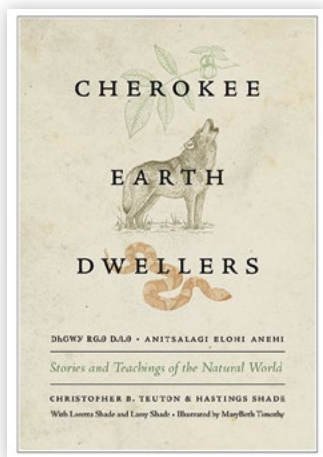
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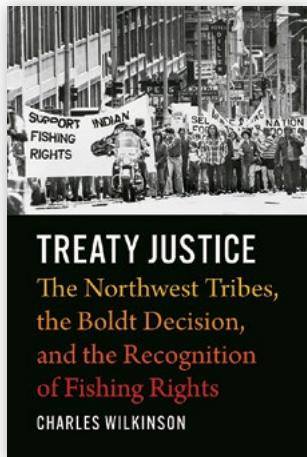
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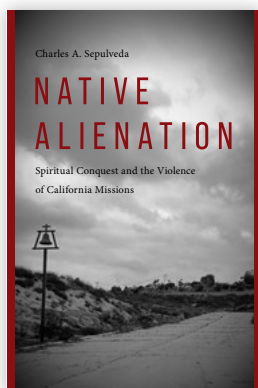
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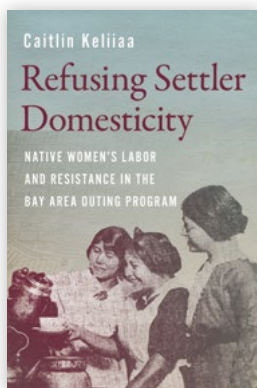
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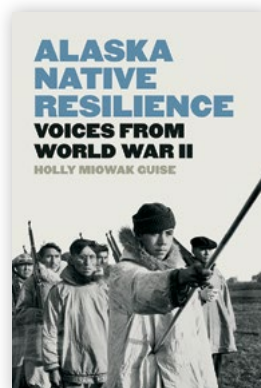
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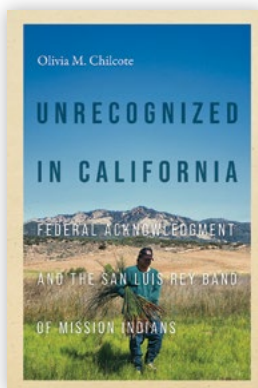
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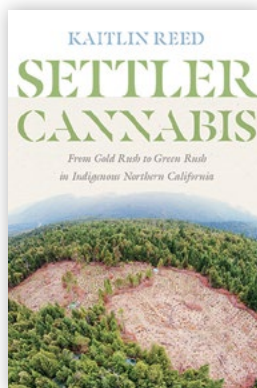
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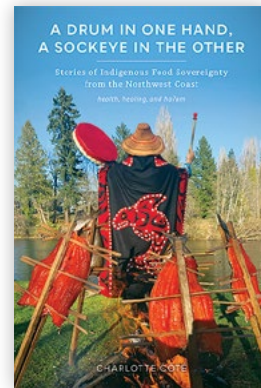
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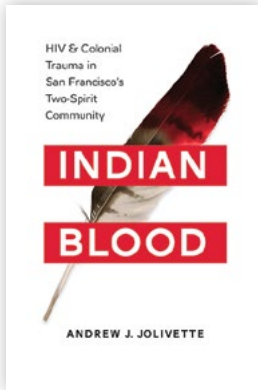


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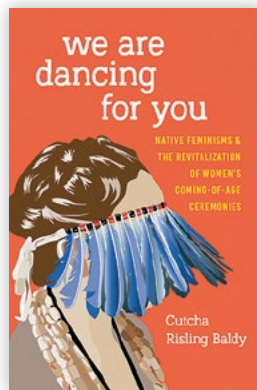


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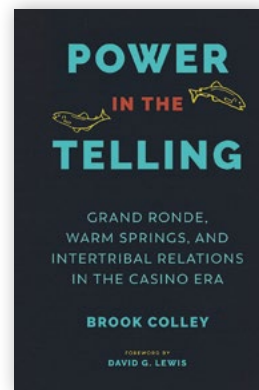




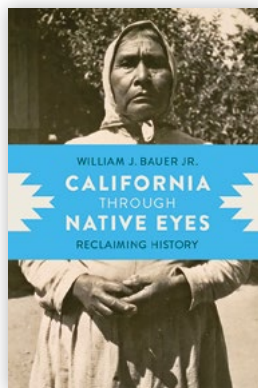
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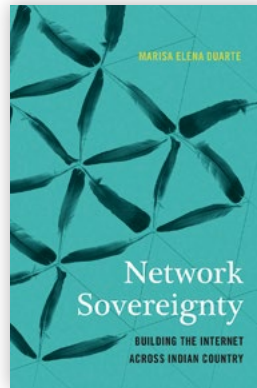
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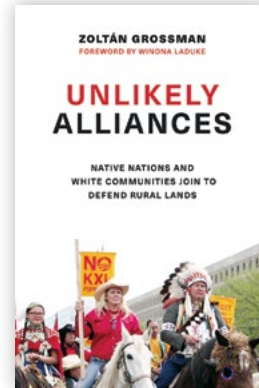
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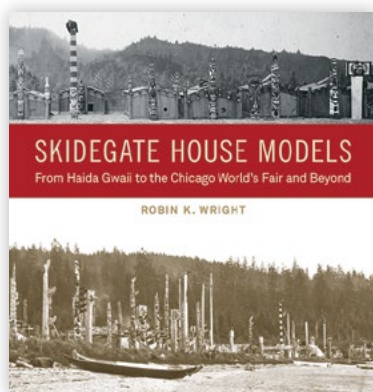
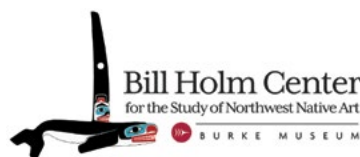
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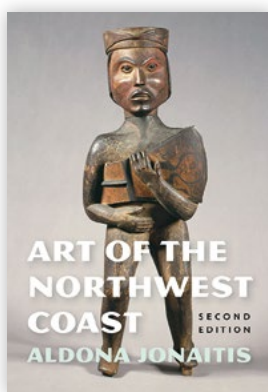
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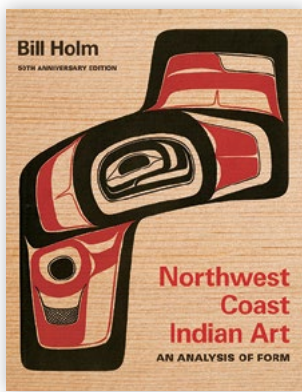
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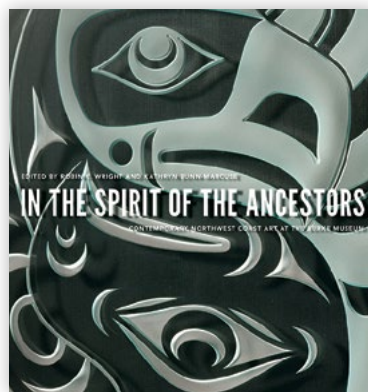
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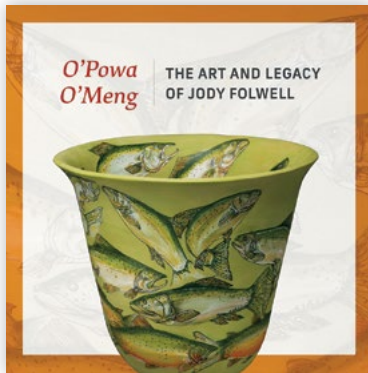
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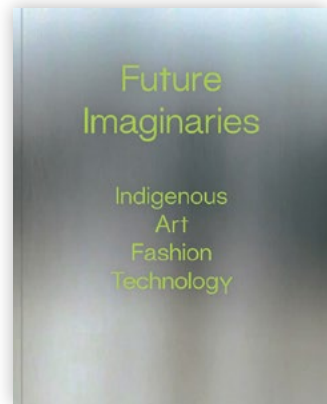
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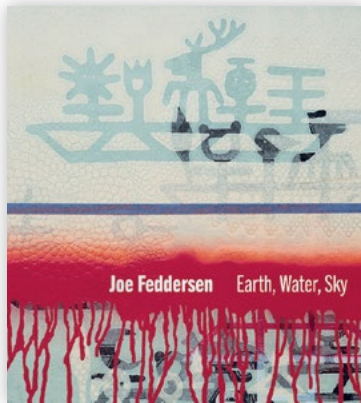
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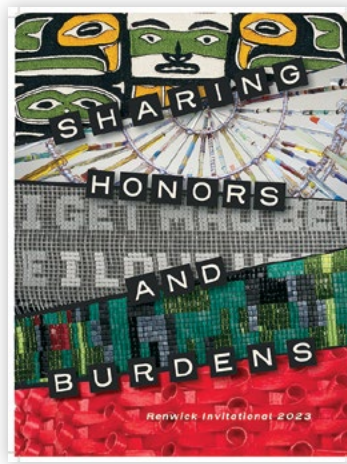
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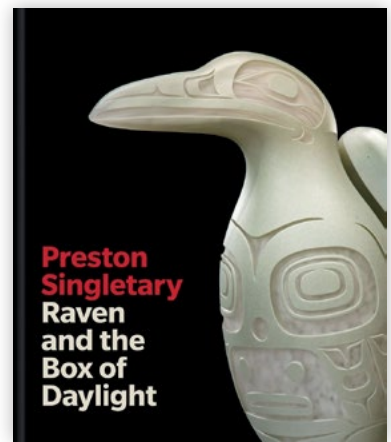
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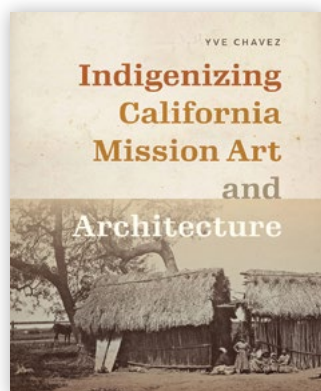


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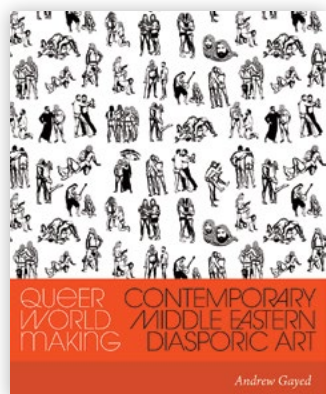


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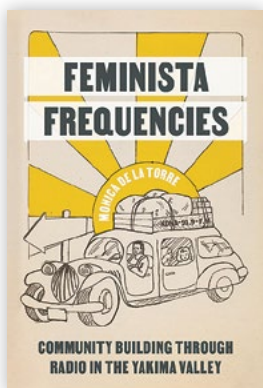


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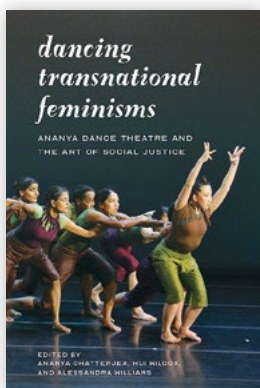
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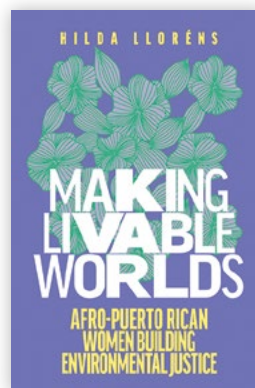
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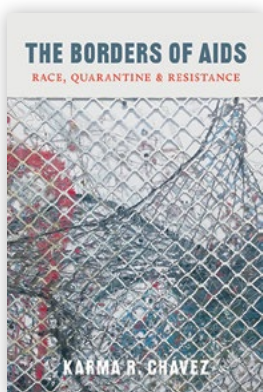
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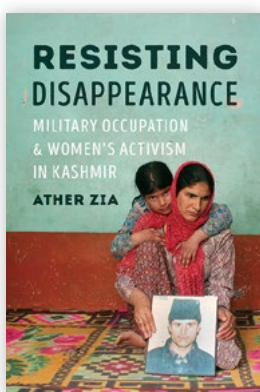
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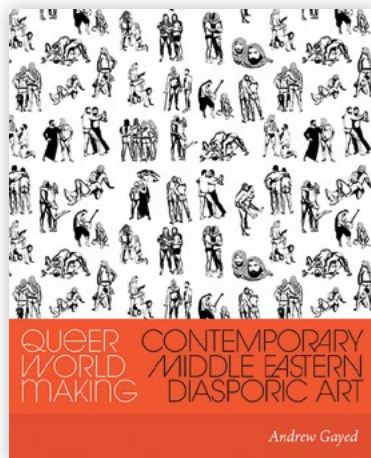
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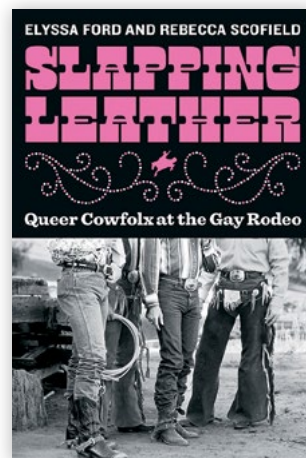
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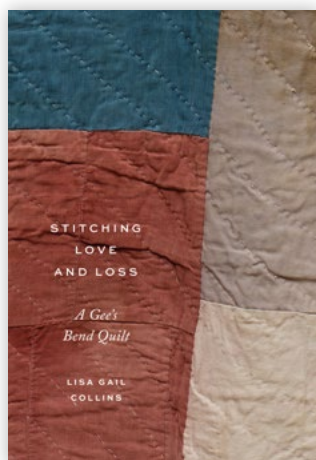


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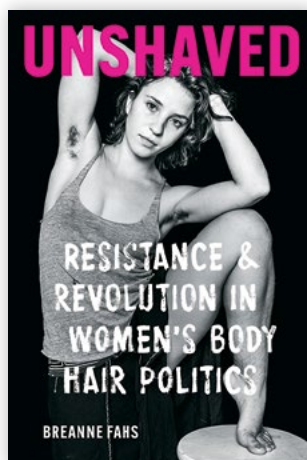


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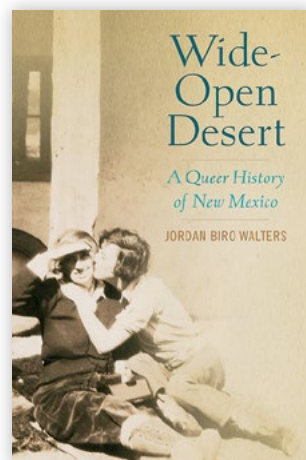


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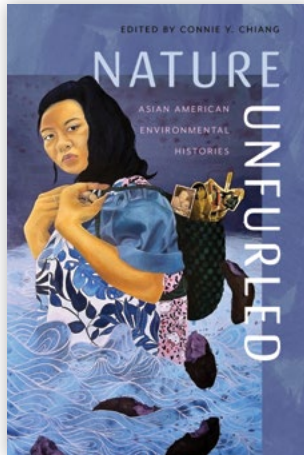
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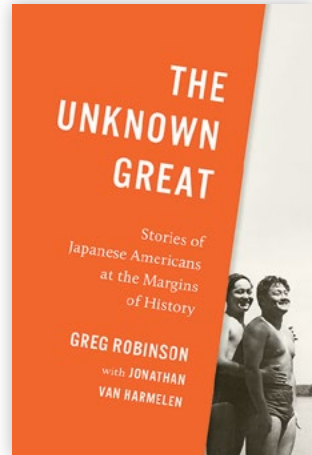
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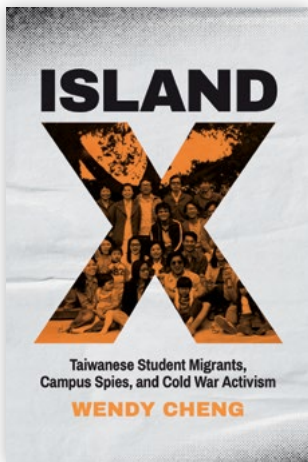
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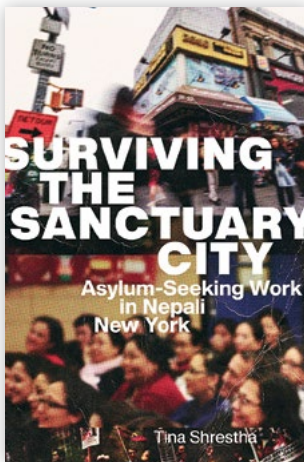
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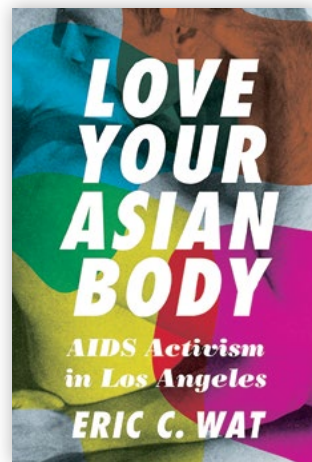
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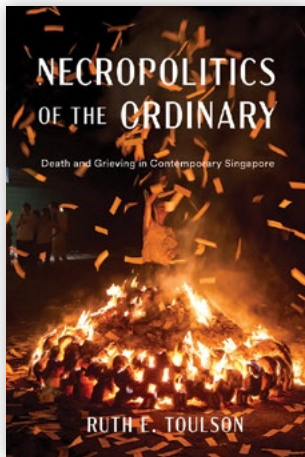


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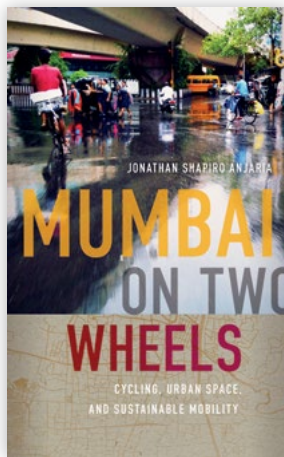


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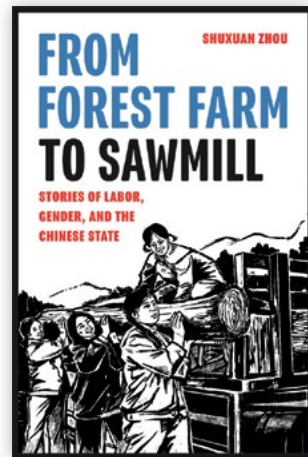




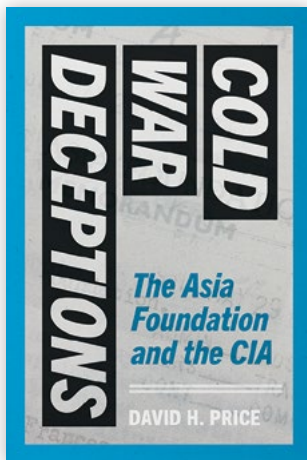
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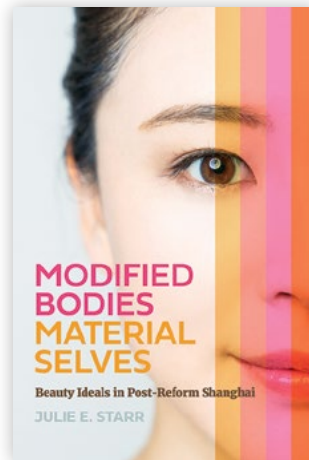
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