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ON THE COVER:

Italo-American accordion, made in Chicago, 1920s. One of the dozens of images from Squeeze This! A Cultural History of the Accordion in America by Marion Jacobson (see page 5). Photo by
Henry Doktorski; Source: World of Accordions Museum, Superior, Wisconsin.
Ghost of the Ozarks
Murder and Memory in the Upland South
BROOKS BLEVINS

“A gristy killing and a walking dead man in the Arkansas hills

“One of the most interesting books I have read in years—I started the first few pages and just couldn’t quit. This thorough and sophisticated discussion will appeal to readers interested in the history of violence, cultural stereotypes, modernization, the Ozarks, legal history, and journalism.”

—Bruce E. Baker, author of This Mob Will Surely Take My Life: Lynchings in the Carolinas, 1871–1947

“Brooks Blevins does an outstanding job of retelling the ins and outs of this fantastic and entertaining story—the sensationalism of the press, the charges of rape,peonage, and privilege, the dramatic trial, and even the reappearance of the murder victim.”

—Michael Pierce, associate editor, Arkansas Historical Quarterly

In 1929, in a remote county of the Arkansas Ozarks, the gruesome murder of harmonica-playing drifter Connie Franklin and the brutal rape of his teenaged fiancée captured the attention of a nation on the cusp of the Great Depression. National press from coast to coast ran stories of the sensational exploits of night-riding moonshiners, powerful “Barons of the Hills,” and a world of feudal oppression in the isolation of the rugged Ozarks. The ensuing arrest of five local men for both crimes and the confusion and superstition surrounding the trial and conviction gave Stone County a dubious and short-lived notoriety.

Closely examining how the story and its regional setting were interpreted by the media, Brooks Blevins recounts the gripping events of the murder investigation and trial, where a man claiming to be the murder victim—the “Ghost” of the Ozarks—appeared to testify. The developments following the arrests often prompted reporters’ caricatures of the region: accusations of imposture and insanity, revelations of hidden pasts and assumed names, and threats of widespread violence. Ghost of the Ozarks: Murder and Memory in the Upland South paints a convincing backdrop to a story that, more than 80 years later, remains riddled with mystery.

A native of the Arkansas Ozarks, BROOKS BLEVINS is the Noel Boyd Professor of Ozark Studies at Missouri State University. His other books include Arkansas/Arkansaw: How Bear Hunters, Hillbillies, and Good Ol’ Boys Defined a State and Hill Folks: A History of Arkansas Ozarkers and Their Image.

APRIL
296 PAGES. 6.125 x 9.25 INCHES
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CLOTH, 978-0-252-03695-8. $29.95 £21.99
A People’s History of Baseball
MITCHELL NATHANSON

Challenging the myths of America’s national pastime

“An excellent social critique that tells provocative and overlooked back stories about baseball in American history and culture. A People’s History of Baseball goes beyond the game itself and examines larger issues of nationalism, mass media, legal history, and race relations.”

—Robert Elias, author of The Empire Strikes Out: How Baseball Sold U.S. Foreign Policy and Promoted the American Way Abroad

“Armed with convincing and creative arguments, A People’s History of Baseball provides ample fodder for debate among sport history scholars as well as general readers interested in exploring the game’s meaningful role in shaping the American identity.”

—Samuel O. Regalado, author of Viva Baseball! Latin Major Leaguers and Their Special Hunger

Baseball is much more than the national pastime. It has become an emblem of America itself. Stories abound that illustrate baseball’s significance in eradicating racial barriers, bringing neighborhoods together, and building civic pride.

In A People’s History of Baseball, Mitchell Nathanson probes the less well-known but no less meaningful other side of baseball: episodes not involving equality, patriotism, heroism, and virtuous capitalism, but power—how it is obtained, and how it perpetuates itself. Exploring the founding of the National League, Nathanson focuses on the newer Americans who sought club ownership to promote their own social status in the increasingly closed caste of late nineteenth-century America. His perspective on the rise and public rebuke of the Players Association shows that these events reflect both the collective spirit of working- and middle-class America in the mid-twentieth century as well as the countervailing forces that sought to beat back this emerging movement. Even his take on baseball’s racial integration reveals the harsh double standard that resulted, requiring a black player to have unimpeachable character merely to take the field in a Major League game, a standard no white player was required to meet.

Told with passion and occasional outrage, A People’s History of Baseball challenges the perspective of the well-known, deeply entrenched, hyper-patriotic stories of baseball and offers an incisive alternative history of America’s much-loved national pastime.

MITCHELL J. NATHANSON is a professor of legal writing at Villanova University School of Law and the author of The Fall of the 1977 Phillies: How a Baseball Team’s Collapse Sank a City’s Spirit.

APRIL
272 PAGES. 6.125 x 9.25 INCHES
CLOTH, 978-0-252-03680-4. $29.95 £21.99
Squeeze This!
A Cultural History of the Accordion in America
MARION JACOBSON

Everything you wanted to know about accordions in America—but were afraid to ask

“An excellent book about the piano accordion’s evolution, a number of major accordionists, and the many musical genres where it has been used, from polka and zydeco to rock ‘n’ roll and classical music. Fascinating reading not only for accordionists, ethnomusicologists, and folklorists, but especially also general readers interested in ethnic music and cultural history.”
—Deborah Anders Silverman, author of Polish-American Folklore

No other instrument has witnessed such a dramatic rise to popularity—and precipitous decline—as the accordion. Squeeze This! is the first history of the piano accordion and the first book-length study of the accordion as a uniquely American musical and cultural phenomenon.

Ethnomusicologist and accordion enthusiast Marion Jacobson traces the changing idea of the accordion in the United States and its cultural significance over the course of the twentieth century. She focuses on key moments of transition, from the introduction of elaborately decorated European models imported onto the American vaudeville stage and the instrument’s celebration by ethnic musical communities and mainstream audiences alike, to its later denigration and novelty performances by the likes of “Weird Al” Yankovic as well as a recent revival within contemporary cabaret acts and pop groups such as They Might Be Giants.

Loaded with dozens of images of gorgeous instruments and enthusiastic performers and fans, Squeeze This! A Cultural History of the Accordion in America represents the accordion in a wide range of popular and traditional musical styles, revealing the richness and diversity of accordion culture in America.

MARION JACOBSON holds a Ph.D. in music and ethnomusicology from New York University. An accordionist herself, she has performed with klezmer bands and accordion bands, and in old-timey jam sessions, but her favorite spot for gigs is the New York City subway.

A volume in the series Folklore Studies in a Multicultural World

APRIL

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Publication of this book is supported by a grant from the Andrew W. Mellon Foundation.

Folklore Studies in a Multicultural World is a new series that publishes first books that emphasize the interdisciplinary and international nature of current folklore scholarship. Series volumes highlight aspects of folklore studies such as world folk cultures, folk art and music, foodways, dance, African American and ethnic studies, gender and queer studies, and popular culture. Funded by a generous grant from the Andrew W. Mellon Foundation, the series is a collaborative venture of the University of Illinois Press, the University Press of Mississippi, and the University of Wisconsin Press, in conjunction with the American Folklore Society.

Forthcoming in the series:

Full details available on the FSMW website: www.folklorestudies.org.
Henry Mancini
Reinventing Film Music
JOHN CAPS

“A stimulating chronicle of the life and works of film and television composer Henry Mancini. Consistently thorough and detailed, this book contains a considerable wealth of information and insight into this extremely popular composer.”
—James Wierzbicki, author of Elliott Carter

“A great new book on Henry Mancini’s contributions to American culture. Offering extensive musical analysis of almost every film score, John Caps’s insight into the Mancini oeuvre is the best I’ve ever seen.”
—Jon Burlingame, author of Sound and Vision: 60 Years of Motion Picture Soundtracks

Through film composer Henry Mancini, mere background music in movies became part of pop culture—an expression of sophistication and wit with a modern sense of cool and a lasting lyricism that has not dated. The first comprehensive study of Mancini’s music, Henry Mancini: Reinventing Film Music describes how the composer served as a bridge between the Big Band period of World War II and the impatient eclecticism of the Baby Boomer generation, between the grand formal orchestral film scores of the past and a modern American minimalist approach.

Mancini wielded influence in Hollywood and around the world with his iconic scores: dynamic jazz for the noirish detective TV show Peter Gunn, the sly theme from The Pink Panther, and his wistful folk song “Moon River” from Breakfast at Tiffany’s. Through insightful close readings of key films, John Caps examines Mancini’s collaborations with important directors and shows how he homed in on specific dramatic or comic aspects of the film to create musical effects through clever instrumentation, eloquent musical gestures, and meaningful resonances and continuities in his scores. Accessible and engaging, this fresh view of Mancini’s oeuvre and influence will delight and inform fans of film and popular music.

JOHN CAPS is an award-winning writer and producer of documentaries. He served as producer, writer, and host for four seasons of the National Public Radio syndicated series The Cinema Soundtrack, featuring interviews with and music of film composers. He lives in Baltimore, Maryland.

A volume in the series Music in American Life

MARCH
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Twentieth Century Drifter
The Life of Marty Robbins
DIANE DIEKMAN

Country singer, racecar driver, restless seeker

“A detailed account of the life and career of country music superstar Marty Robbins. Anyone interested in Robbins or the country music world of his long era will enjoy Diane Diekman’s refreshing, compelling narrative.”
—Ronnie Pugh, author of Ernest Tubb: The Texas Troubadour

“A top country & western artist who crossed over to the pop charts, Marty Robbins deserves this well-written, well-researched account of his life and music. Diekman’s expert history is a welcome addition to the oeuvre of classic country music biography.”
—Holly George-Warren, author of Public Cowboy No. 1: The Life and Times of Gene Autry

Twentieth Century Drifter: The Life of Marty Robbins is the first biography of this legendary country music artist and NASCAR driver who scored sixteen number-one hits and two Grammy awards. Yet even with fame and fortune, Marty Robbins always yearned for more.

Drawing from personal interviews and in-depth research, biographer Diane Diekman explains how Robbins saw himself as a drifter, a man always searching for self-fulfillment and inner peace. Born Martin David Robinson to a hardworking mother and abusive alcoholic father, he never fully escaped from the insecurities burned into him by a poverty-stricken nomadic childhood in the Arizona desert. In 1947 he got his first gig as a singer and guitar player. Too nervous to talk, the shy young man walked onstage singing. Soon he changed his name to Marty Robbins, cultivated his magnetic stage presence, and established himself as an entertainer, songwriter, and successful NASCAR driver.

For fans of Robbins, NASCAR, and classic country music, Twentieth Century Drifter: The Life of Marty Robbins is a revealing portrait of this well-loved, restless entertainer, a private man who kept those who loved him at a distance.

DIANE DIEKMAN, a retired U.S. Navy captain, is the author of Live Fast, Love Hard: The Faron Young Story (new in paperback from UIP—see page 20), Navy Greenshirt: A Leader Made, Not Born and A Farm in the Hidewood: My South Dakota Home.

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A Forgotten Conflict
Bicentennial Edition
DONALD R. HICKEY

Winner of a Best Book Award from the American Military Institute (first edition)

“A well-researched and extensively documented overview of the causes and consequences of the War of 1812. In a penetrating analysis of prewar society, [Hickey] accumulates evidence suggesting that the war was ultimately unnecessary and unpopular. . . . Highly recommended as an inclusive political, military, and social treatment of a customarily neglected war.”

—American Library Association Booklist

“Despite being forgotten and overlooked, the War of 1812 was a significant milestone in the development of the United States. [Hickey] was accurate when he wrote, ‘Although looking to the past, the war was fraught with consequences for the future, and for this reason it is worth studying today.’ And there is no better place to start than with The War of 1812.”

—Civil War News

This comprehensive and authoritative history of the War of 1812, thoroughly revised for the 200th anniversary of the historic conflict, is a myth-shattering study that will inform and entertain students, historians, and general readers alike. Donald R. Hickey explores the military, diplomatic, and domestic history of our second war with Great Britain, bringing the study up to date with recent scholarship on all aspects of the war, from the Gulf of Mexico to Canada.

With additional information on the British forces, American Indians, and military operations The War of 1812: A Forgotten Conflict, Bicentennial Edition explains how the war promoted American nationalism and manifest destiny, stimulated peacetime defense spending, and enhanced America’s reputation abroad. Hickey also shows that the war sparked bloody conflicts between pro-war Republican and anti-war Federalist neighbors and solidified the United States’s antipathy toward the British.

DONALD R. HICKEY, is a professor of history at Wayne State College in Wayne, Nebraska. He is the author of seven books, including Don’t Give Up the Ship! Myths of the War of 1812, and numerous articles on the early republic.

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Myths of the War of 1812
DONALD R. HICKEY

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FIELD ARTILLERY WEAPONS OF THE CIVIL WAR
REVISED AND EXPANDED EDITION

DONALD R. HICKEY

Winner of a Best Book Award from the American Military Institute (first edition)

“...Highly recommended as an inclusive political, military, and social treatment of a customarily neglected war.”

—American Library Association Booklist

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JAMES C. HAZLETT, EDWIN OLMSTEAD, AND M. HUME PARKS
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Illinois in the War of 1812
GILLUM FERGUSON

A bold new history of the War of 1812 and the founding of Illinois

_Endorsed by the Illinois Society of the War of 1812 and the Illinois War of 1812 Bicentennial Commission_

“For more than a century, there has been no book-length historical study of the War of 1812 in Illinois, but Gillum Ferguson has labored mightly to remedy that historiographical shortcoming. Massively researched and well written, Illinois in the War of 1812 is a pioneering work that will undeniably appeal to scholars, local historians, and interested readers.”

_Rodney O. Davis_, coeditor of _The Lincoln-Douglas Debates: The Lincoln Studies Center Edition_

On the eve of the War of 1812, the Illinois Territory was a new land of bright promise. The new territory ran from the junction of the Ohio and Mississippi rivers north to the U.S. border with Canada, embracing the current states of Illinois and Wisconsin, together with a part of the Upper Peninsula of Michigan. By 1812 immigrant farmers had gathered in the wooded fringes around prime agricultural land, looking out over the prairies with longing and trepidation.

Six years later, Illinois was populous and confident enough to seek and receive admission as a state in the Union. What had intervened was the War of 1812, which ultimately broke the power and morale of the Indian tribes and deprived them of the support of their ally, Great Britain. Until the war was concluded by the Treaty of Ghent in 1817, there were massacres by both sides, setting a tone for later betrayal of friendly tribes and continued attacks against Indians throughout the territory.

In this engrossing new history, published upon the war’s bicentennial, Gillum Ferguson underlines the crucial importance of the War of 1812 in the development of Illinois as a state. The history of Illinois in the War of 1812 has never before been told with as much attention to the personalities who fought it, the events that defined it, and its lasting consequences.


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Farmers’ Markets of the Heartland

JANINE MACLACHLAN

A visual feast of the Midwest’s homegrown bounty

“Janine MacLachlan provides vivid portraits of the farmers and producers who make each market unique and representative of local foods. This book will be much enjoyed by farmers’ markets regulars, foodies who love to read about good locally produced food (it is a heroic tale), cookery book lovers, and a wide audience interested in midwestern culture.”

—Bruce Kraig, president, Culinary Historians of Chicago, and Greater Midwest Foodways Alliance

“What an inspiring read! Illustrating the creativity, diversity, and conscientiousness of Midwestern market farming and food culture, Farmers’ Markets of the Heartland provides a fresh take on a vital piece of American identity.”

—David Rand, Board of Directors, National Farmers Market Coalition, and Partner at Quarter Circle Seven Ranch in Marengo, Illinois

In this splendidly illustrated book, food writer and self-described farm groupie Janine MacLachlan embarks on a tour of seasonal markets and farmstands throughout the Midwest, sampling local flavors from Michigan, Ohio, Indiana, Illinois, Missouri, Iowa, Minnesota, and Wisconsin. She conducts delicious research as she meets farmers, tastes their food, and explores how their businesses thrive in the face of an industrial food supply. She tells the stories of a pair of farmers growing specialty crops on a few acres of northern Michigan for just a few months out of the year, an Ohio cattle farm that has raised heritage beef since 1820, and a Minnesota farmer who tirelessly champions the Jimmy Nardello sweet Italian frying pepper. Along the way, she savors vibrant red carrots, slurpy peaches, vast quantities of specialty cheeses, and some of the tastiest pie to cross anyone’s lips.

Informed by debates about eating local, seasonal crops, organic farming, sanitation, and biodiversity, Farmers’ Markets of the Heartland tantalizes with recipes from farm-friendly chefs and dozens of luscious color photographs that will inspire you to harvest the homegrown flavors in your own neighborhood.

JANINE MACLACHLAN, of Chicago and Fennville, Michigan, is a food writer, blogger (www.rustickitchen.com), and the founder of The Rustic Kitchen cooking school. Her writing has been featured in Cooking Light, Relish, Rural Life, and Conscious Choice.

A volume in the series Heartland Foodways

JUNE

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ALSO OF INTEREST

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Two Centuries of Midwest Foodways
ELLEN F. STEINBERG AND JACK H. PROST
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The Black Chicago Renaissance
EDITED BY DARLENE CLARK HINE AND JOHN MCCLUSKEY JR.

Presenting early twentieth-century Chicago as a vital centerpiece of Black thought and expression

“This landmark anthology, the first to comprehensively gather work on the Black Chicago Renaissance, ratifies that topic’s ascendant stature within recent African American and American historical study. A tremendous achievement for its editors and contributors, and an indispensable scholarly resource for generations to come.”

—Adam Green, author of Selling the Race: Culture, Community, and Black Chicago, 1940–1955

Beginning in the 1930s, Black Chicago experienced a cultural renaissance that lasted into the 1950s and rivaled the cultural outpouring in the Harlem Renaissance of the 1920s. The contributors to this volume analyze this prolific period of African American creativity in music, performance art, social science scholarship, and visual and literary artistic expression.

Unlike Harlem, Chicago was an urban industrial center that gave a unique working class and internationalist perspective to the cultural work being done in Chicago. This collection’s various essays discuss the forces that distinguished the Black Chicago Renaissance from the Harlem Renaissance and placed the development of black culture in a national and international context. Among the topics discussed in this volume are Chicago writers Gwendolyn Brooks and Richard Wright, The Chicago Defender and Tivoli Theater, African American music and visual arts, and the American Negro Exposition of 1940.

Contributors are Hilary Mac Austin, David T. Bailey, Murry N. DePillars, Samuel A. Floyd Jr., Erik S. Gellman, Jeffrey Helgeson, Darlene Clark Hine, John McCluskey Jr., Christopher Robert Reed, Elizabeth Schlabach, and Clovis E. Semmes.

DARLENE CLARK HINE is Board of Trustees Professor of African American Studies, professor of history, and chair of African American Studies at Northwestern University. JOHN MCCLUSKEY JR. is professor emeritus of African American and African Diaspora Studies at Indiana University.

A volume in The New Black Studies Series, edited by Darlene Clark Hine and Dwight A. McBride

JUNE
272 PAGES. 8.5 x 11 INCHES
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CLOTH (UNJACKETED), 978-0-252-03702-3. $80.00x £58.00
PAPER, 978-0-252-07858-3. $27.95 £19.99
The Deepest Sense
A Cultural History of Touch
CONSTANCE CLASSEN

How did the past feel?

“This is a wise book, filled with fascinating observations, from which every reader will learn a great deal. The Deepest Sense breaks new ground not only by focusing on the long history of the sense of touch from the Middle Ages to the modern period, but also by drawing the tactile into a number of important historical conversations.”

—Richard Newhauser, coeditor of Pleasure and Danger in Perception: The Five Senses in the Middle Ages and the Renaissance (special issue of The Senses and Society)

From the softest caress to the harshest blow, touch lies at the heart of our experience of the world. Now, for the first time, this deepest of senses is the subject of an extensive historical exploration. The Deepest Sense: A Cultural History of Touch fleshes out our understanding of the past with explorations of lived experiences of embodiment from the middle ages to modernity. This intimate and sensuous approach to history makes it possible to foreground the tactile foundations of Western culture—the ways in which feelings shaped society.

Constance Classen explores a variety of tactile realms including the feel of the medieval city; the tactile appeal of relics; the social histories of pain, pleasure, and affection; the bonds of touch between humans and animals; the strenuous excitement of sports such as wrestling and jousting; and the sensuous attractions of consumer culture. She delves into a range of vital issues, from the uses—and prohibitions—of touch in social interaction to the disciplining of the body by the modern state, from the changing feel of the urban landscape to the technologization of touch in modernity.

Through poignant descriptions of the healing power of a medieval king’s hand or the grueling conditions of a nineteenth-century prison, we find that history, far from being a dry and lifeless subject, touches us to the quick.

CONSTANCE CLASSEN is an award-winning writer and researcher based in Montreal, Canada. Her other books include Worlds of Sense: Exploring the Senses in History and Across Cultures, The Color of Angels, and the anthology The Book of Touch.

A volume in the series Studies in Sensory History

MAY

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ALSO OF INTEREST

Boundaries of Touch
Parenting and Adult-Child Intimacy
JEAN O’MALLEY HALLEY
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Sonic Persuasion
Reading Sound in the Recorded Age
GREG GOODALE
PAPER, 978-0-252-07795-1, $27.00x £19.99
Richard Linklater
DAVID T. JOHNSON

An incisive analysis of a popular American filmmaker

“With remarkable clarity, this intelligent and rigorous study securely establishes Richard Linklater as a definitive auteur, locating commonalities across his seemingly diverse oeuvre.”
—Michael Koresky, staff writer and editor, the Criterion Collection, and cofounder and editor of Reverse Shot

Richard Linklater’s filmmaking choices seem to defy basic patterns of authorship. From his debut with the inventive independent narrative Slacker, the Austin-based director’s divergent films have included the sci-fi noir A Scanner Darkly, the socially conscious Fast Food Nation, the kid-friendly The School of Rock, the nostalgia-soaked Dazed and Confused, and the twin romances Before Sunrise and Before Sunset. Yet throughout his varied career spanning two decades, Linklater has maintained a sense of integrity while working within a broad range of budgets, genres, and subject matters.

Identifying a critical commonality among so much variation, David T. Johnson analyzes Linklater’s preoccupation with the concept of time in many of his films, focusing on its many forms and aspects: the subjective experience of time and the often explicit, self-aware ways that characters discuss that experience; time and memory, and the ways that characters negotiate memory in the present; the moments of adolescence and early adulthood as crucial moments in time; the relationship between time and narrative in film; and how cinema, itself, may be becoming antiquated.

Crucially filling a gap in critical studies of this American director, the volume concludes with an interview with Linklater discussing his career.

DAVID T. JOHNSON is an associate professor of English at Salisbury University and the coeditor of Conversations with Directors: An Anthology of Interviews from Literature/Film Quarterly.

A volume in the series Contemporary Film Directors, edited by James Naremore

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**David Lynch**

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Discussing the major films of this iconic director, Justus Nieland explores the range of modern design idioms that inform David Lynch’s famously cinematic interiors, his work’s acute attention to the shaping of affect in particular media environments, and its insistence on the strangeness of biology lived through media.

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**JUSTUS NIELAND** is an associate professor of English at Michigan State University, the author of *Feeling Modern: The Eccentricities of Public Life*, and the coauthor of *Film Noir: Hard-Boiled Modernity and the Cultures of Globalization*.

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**John Sayles**

**DAVID R. SHUMWAY**

**A consideration of the distinctly independent filmmaker's explicitly political cinema**

“An insightful and thorough study of an important film director. Bringing to bear his broad knowledge of cinema, literature, and popular culture, David R. Shumway’s study will appeal to fans of Sayles’s work and others interested in the politics of American cinema.”

—Lucy Fischer, editor of *American Cinema of the 1920s: Themes and Variations*

John Sayles is the very paradigm of the contemporary independent filmmaker. By raising much of the funding for his films himself, Sayles functions more independently than most directors, and he has used his freedom to write and produce films with a distinctive personal style and often clearly expressed political positions. From *The Return of the Secaucus Seven* to *Sunshine State*, his films have consistently expressed progressive political positions on issues including race, gender, sexuality, class, and disability.

In this study, David R. Shumway examines the defining characteristic of Sayles’s cinema: its realism.Positing the filmmaker as a critical realist, Shumway explores Sayles’s attention to narrative in critically acclaimed and popular films such as *Matewan*, *Eight Men Out*, *Passion Fish*, and *Lone Star*. The study also details the conditions under which Sayles’s films have been produced, distributed, and exhibited, affecting the way in which these films have been understood and appreciated. In the process, Shumway presents Sayles as a teacher who tells historically accurate stories that invite audiences to consider the human world they all inhabit.

**DAVID R. SHUMWAY** is the director of the Humanities Center and a professor of English and literary and cultural studies at Carnegie Mellon University. His many books include *Modern Love: Romance, Intimacy, and the Marriage Crisis*.

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Kim Ki-duk
HYE SEUNG CHUNG

A searing study of a controversial international auteur

“The definitive work on Kim Ki-duk. Hye Seung Chung consistently brings new insights and an original perspective to this divisive director’s work.”
—Daniel Martin, Queen’s University Belfast

This study investigates the controversial motion pictures written and directed by the independent filmmaker Kim Ki-duk, one of the most acclaimed Korean auteurs in the English-speaking world. Propelled by underdog protagonists who can only communicate through shared corporeal pain and extreme violence, Kim’s graphic films have been classified by Western audiences as belonging to sensationalist East Asian “extreme” cinema, and Kim has been labeled a “psychopath” and “misogynist” in South Korea.

Drawing upon both Korean-language and English-language sources, Hye Seung Chung challenges these misunderstandings, recuperating Kim’s oeuvre as a therapeutic, yet brutal cinema of Nietzschean ressentiment (political anger and resentment deriving from subordination and oppression). Chung argues that the power of Kim’s cinema lies precisely in its ability to capture, channel, and convey the raw emotions of protagonists who live on the bottom rungs of Korean society. She provides historical and postcolonial readings of victimization and violence in Kim’s cinema, which tackles such socially relevant topics as national division in Wild Animals and The Coast Guard and U.S. military occupation in Address Unknown. She also explores the religious and spiritual themes in Kim’s most recent works, which suggest possibilities of reconciliation and transcendence.


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Philip Kaufman
ANNETTE INSDORF

The first complete study of the protean film-maker

“With commitment and enthusiasm, Annette Insdorf excels at thematic and formal discussions in this enlightening introduction to the films of Philip Kaufman. The book will become the authoritative word on Kaufman’s films, a must for all scholars and fans of his work.”
—Edward Baron Turk, author of Hollywood Diva: A Biography of Jeanette MacDonald

American director Philip Kaufman is hard to pin down: a visual stylist who is truly literate, a San Franciscan who often makes European films, he is an accessible storyteller with a sophisticated touch. Celebrated for his vigorous, sexy, and reflective cinema, Kaufman is best known for his masterpiece The Unbearable Lightness of Being and the astronaut saga The Right Stuff.

In this study, Annette Insdorf argues that Kaufman’s cinema is both stylistically and philosophically rich and that his versatility is what distinguishes him as an auteur. She demonstrates Kaufman’s skill at adaptation and how he finds the precise cinematic device for a story drawn from seemingly unadaptable sources by using his cinematic eye to translate the authorial voice in many of the books that serve as inspiration for his films. Closely analyzing his films to date, Insdorf links Kaufman’s versatile cinema by exploring the recurring and resonant themes of sensuality, artistic creation, and manipulation by authorities. She illustrates while there is no overarching label or bold signature that can be applied to his oeuvre, there is a consistency of themes, techniques, images, and preoccupations that permeates all of Kaufman’s works.

ANNETTE INSDORF is a professor of film studies at Columbia University, where she also directs the undergraduate film studies program. Her many works include Francois Truffaut and Indelible Shadows: Film and the Holocaust.

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Jacques Rivette
MARY M. WILES

An extended take on the innovator of the French New Wave

“A very useful and thoughtful book. In this critical study of Jacques Rivette, Mary M. Wiles situates Rivette within many strands of French culture and makes his films more legible. Wiles’s discussion is well-informed, provocative, suggestive, and reliable, and her fanaticism about Rivette is contagious.”

—Jonathan Rosenbaum, author of Goodbye Cinema, Hello Cinephilia: Film Culture in Transition

As a pioneer of the French New Wave, Jacques Rivette was one of a group of directors who permanently altered the world’s perception of cinema by taking the camera out of the studios and into the streets. His films, including Paris nous appartient, Out 1: Noli me tangere, Céline et Julie vont en bateau—Phantom Ladies Over Paris, La belleNoiseuse, Secret défense, and Va savoir are extraordinary combinations of intellectual depth, playfulness, and sensuous beauty.

In this study of Rivette, Mary M. Wiles provides a thorough account of the director’s career from the burgeoning French New Wave to the present day, focusing on the theatricality of Rivette’s films and his explorations of the relationship between cinema and fine arts such as painting, literature, music, and dance. Wiles also explores the intellectual interests that shaped Rivette’s approach to film, including Sartre’s existentialism, Barthes’s structuralism, and the radical theater of the 1960s. The volume concludes with Wiles’s insightful interview with Rivette.

MARY M. WILES is a lecturer in cinema studies at the University of Canterbury, Christchurch, New Zealand.

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Then Sings My Soul
The Culture of Southern Gospel Music
DOUGLAS HARRISON

“A significant contribution to understanding Southern white gospel music and evangelical religious practice. Harrison treats seriously a music that has long been dismissed and neglected as simplistic and is thus vastly understudied.”
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Reassessing the contributions of such figures as Aldine Kieffer, James D. Vaughan, and Bill and Gloria Gaither, Then Sings My Soul traces an alternative history of Southern gospel in the twentieth century, one that emphasizes the music’s interaction with broader shifts in American life. His discussion includes the “gay-gospel paradox”—the experience of non-heterosexuals in gospel music—as a cipher for fundamentalism’s conflict with the postmodern world.

DOUGLAS HARRISON is an assistant professor of English at Florida Gulf Coast University.

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will be an invaluable pocket reference for everyone who loves Bach’s organ music.

CHRISTOPH WOLFF is Adams University Professor at Harvard
University and director of the Bach-Archiv in Leipzig. MARKUS
ZEPF, a musicologist and organist, is on the staff of the Germanic
National Museum in Nuremberg. LYNN EDWARDS BUTLER has pub-
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Making Sense of American Liberalism
EDITED BY JONATHAN BELL AND TIMOTHY STANLEY

“This impressive collection of thoughtful essays pulls together an all-star roster of prominent historians and promising younger scholars to make an important contribution to our understanding of postwar liberalism.” —Steven M. Gillon, resident historian for The History Channel and author of The Kennedy Assassination—24 Hours After: Lyndon B. Johnson’s Pivotal First Day as President

This collection of thoughtful and timely essays offers refreshing and intelligent new perspectives on postwar American liberalism. Sophisticated yet accessible, Making Sense of American Liberalism challenges popular myths about liberalism in the United States. The volume presents the Democratic Party and liberal reform efforts such as civil rights, feminism, labor, and environmentalism as a more united, more radical force than has been depicted in scholarship and the media emphasizing the decline and disunity of the left.

Distinguished contributors assess the problems liberals have confronted in the twentieth century, examine their strategies for reform, and chart the successes and potential for future liberal reform.

Contributors are Anthony J. Badger, Jonathan Bell, Lizabeth Cohen, Susan Hartmann, Ella Howard, Bruce Miroff, Nelson Lichtenstein, Doug Rossinow, Timothy Stanley, and Timothy Thurber.

JONATHAN BELL is a senior lecturer in the history department at the University of Reading, England, and the author of The Liberal State on Trial: The Cold War and American Politics in the Truman Years. TIMOTHY STANLEY is a Leverhulme research fellow at Royal Holloway College, University of London, and the author of Kennedy vs. Carter: The 1980 Battle for the Democratic Party’s Soul.

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Political Writings
SIMONE DE BEAUVOR

Editoried by Margaret A. Simons and Marybeth Timmermann, Foreword by Sylvie Le Bon de Beauvoir

New translations illustrate Beauvoir’s political activism

“This remarkable collection will be most surprising and provocative for thinkers yearning for a political philosophy to accompany Beauvoir’s feminist and ethical philosophies.” —Kelly Oliver, author of Animal Lessons: How They Teach Us to Be Human

Political Writings offers an abundance of newly translated essays by Simone de Beauvoir that demonstrate a heretofore unknown side of her political philosophy. The volume traces nearly three decades of Beauvoir’s leftist political engagement, from exposés of conditions in fascist Spain and Portugal in 1945 and hard-hitting attacks on right-wing French intellectuals in the 1950s, to the 1962 defense of an Algerian freedom fighter Djamila Boupacha and a 1975 article arguing for what is now called the “two-state solution” in Israel. In addition, this collection includes provocative essays in which Beauvoir analyzes American politics in ways of particular interest to scholars today.

SIMONE DE BEAUVOR (1908–86) was a French existentialist philosopher who employed a literary-philosophical method in her works, including Ethics of Ambiguity (1947) and The Second Sex (1949). MARGARET A. SIMONS is Distinguished Research Professor Emerita at Southern Illinois University Edwardsville and the author of Beauvoir and The Second Sex: Feminism, Race, and the Origins of Existentialism. SYLVIE LE BON DE BEAUVOR, adopted daughter and literary executor of Simone de Beauvoir, is the editor of Lettres à Sartre and many other works by Beauvoir. MARYBETH TIMMERMANN is a contributing translator and editor of Beauvoir’s Philosophical Writings.

A volume in The Beauvoir Series, edited by Margaret A. Simons and Sylvie Le Bon de Beauvoir

AUGUST
384 PAGES. 6 x 9 INCHES
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Loser Sons
Politics and Authority
AVITAL RONELL

A chip off the old block, and a chip on the shoulder

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There are sons who grow up unhappily believing that no matter what they do, they cannot please their fathers. These are the “loser sons,” a group of men as varied as President George W. Bush, Osama bin Laden, and Mohammed Atta. Their names quickly illustrate that their problems are not only serious, but that they also make serious problems for others, expanding to whole nations.

When God is conceived and inculcated as an angry and impossible to please father, the problems can last for generations.

In Loser Sons, Avital Ronell draws on current philosophy, literary history, and political events to confront the grim fact that abused boys become terrifying men. Looking beyond our current moment, she interogates the problems of authority and childhood as they have been explored and exemplified by Franz Kafka, Goethe’s Faust, Benjamin Franklin, Jean-François Lyotard, Hannah Arendt, Alexandre Kojève, and Immanuel Kant. Shockingly honest, Ronell addresses implications of her insights directly to her readers, challenging them to think through their own notions of authority and their responses to it.

AVITAL RONELL is University Professor of the Humanities and a professor of German, English, and comparative literature at New York University, where she codirects the Trauma and Violence Transdisciplinary Studies program. She is the author of Dictations: On Haunted Writing; The Telephone Book; Crack Wars; Finitude’s Score; Stupidity; The Test Drive; and Fighting Theory.

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The 1956 wedding of Marilyn Monroe and Arthur Miller surprised the world. The Genius and the Goddess presents an intimate portrait of the prelude to and ultimate tragedy of their short marriage. Distinguished biographer Jeffrey Meyers skillfully explores why they married, what sustained them for five years, and what ultimately destroyed their marriage and her life. He also reveals new information about the effect of theHUAC anti-Communist witch-hunts on Miller and his friendship with Elia Kazan.

JEFFREY MEYERS is the author of forty-nine books, including Orwell: Life and Art and biographies of Katherine Mansfield, Joseph Conrad, Ernest Hemingway, and F. Scott Fitzgerald.

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One of the best-known honky-tonkers since Hank Williams, Faron Young was a popular presence on Nashville’s music scene for more than four decades. The Singing Sheriff produced a string of Top Ten hits, placed more than eighty songs on the country music charts, founded the long-running country music periodical Music City News in 1963, and was inducted into the Country Music Hall of Fame in 2000. Presenting the first detailed portrayal of this mercurial country music star, Diane Diekman masterfully draws on extensive interviews with Young’s family, band members, and colleagues.

DIANE DIEKMAN is the author of Twentieth Century Drifter: The Life of Marty Robbins (new from UIP—see page 5), Navy Greenshirt: A Leader Made, Not Born and A Farm in the Hidewood: My South Dakota Home. A retired U.S. Navy captain, she was acquainted with Faron Young for 26 years before his death in 1996.

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Chicago’s 1933 world’s fair set a new direction for international expositions. Earlier fairs had exhibited technological advances, but Chicago’s fair organizers used the very idea of progress to buoy national optimism during the Depression’s darkest years. The fair’s motto, “Science Finds, Industry Applies, Man Conforms,” was challenged by iconoclasts such as Sally Rand, whose provocative fan dance became a persistent symbol of the fair, as well as a handful of other exceptional individuals, including African Americans, ethnic populations and foreign nationals, groups of working women, and even well-heeled socialites.

CHERYL R. GANZ is the chief curator of philately at the Smithsonian National Postal Museum, Washington, D.C. She is a coeditor and contributor of Pots of Promise: Mexicans and Pottery at Hull-House, 1920–40 and a coauthor of Delivering Hope: FDR & Stamps of the Great Depression.

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“[Carnevale’s] interesting, innovative study . . . contributes across many disciplines, including political science, sociology, linguistics, and history. This interdisciplinary approach makes a singular contribution to American studies.”
—Journal of World History

An examination of Italian immigrants and their children in the early twentieth century, A New Language, A New World is the first full-length historical case study of one immigrant group’s experience with language in America. Nancy C. Carnevale reveals the role of language in the formation of ethnic identity and the often coercive context within which immigrants must negotiate this process.

NANCY C. CARNEVALE is an associate professor of history at Montclair State University.

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DAVID WORK

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“Readers, especially those interested in the fascinating relationship between war and politics in the Northern war effort, will find this book enjoyable and useful.”
—Journal of American History

This book examines Abraham Lincoln’s policy of appointing political generals to build a national coalition to fight and win the Civil War. David Work follows the careers of sixteen generals through the war to assess their contributions and to ascertain how Lincoln assessed them as commander-in-chief. Among them were some of the most famous generals of the Union—such as Francis P. Blair Jr., John A. Dix, John A. Logan, James S. Wadsworth—and others whose importance has been obscured by more dramatic personalities. Work finds that Lincoln’s policy was ultimately successful, as these generals provided effective political support and made important contributions in military administration and on the battlefield.

DAVID WORK is a visiting assistant professor at Texas A & M University in Doha, Qatar.

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African or American?
Black Identity and Political Activism in New York City, 1784–1861
LESLIE M. ALEXANDER

Winner of the National Council for Black Studies’ Cheikh Anta Diop Award for Outstanding Scholarship in the field of Africana Studies

“A rich narrative showing black New Yorkers’ complex debates and organizing efforts to gain freedom, citizenship, and equality in the early national and antebellum northern United States.”
—Journal of American Ethnic History

“[Alexander’s] survey of black leadership is excellent, her sensitivity to local black politics is admirable, and her tracing of the varied black investment in emigrations . . . adds to our understanding of antebellum reform and nationalism.”
—American Historical Review

This illuminating history chronicles the development of Black activism in New York from the formation of the first Black organization, the African Society, in 1784 to the eve of the Civil War in 1861. Examining Black newspapers, speeches, and organizational records, Leslie M. Alexander documents the creation of mutual relief, religious, and political associations, which Black men and women infused with African cultural traditions and values. In the end, the Black leadership resolved to assert an American identity and to expand their mission for full equality and citizenship, fostering the creation of a nascent Black Nationalism.

LESLIE M. ALEXANDER is an associate professor of history at The Ohio State University.

JANUARY
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Musical Journeys in Sumatra
MARGARET KARTOMI

A fascinating ethnographic record of vanishing musical genres, traditions, and practices

“Widely recognized as the expert on the music of Sumatra, Margaret Kartomi provides a wealth of information on the music of various regions of the huge and culturally diverse island of Sumatra in Indonesia. No other book comes close to the treasure trove of descriptive data and detail here.”
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Despite being the sixth largest island in the world and home to an estimated 44 million Indonesians, Sumatra’s musical arts and cultures have not been the subject of a book-length study until now. Documenting and explaining the ethnographic, cultural, and historical contexts of Sumatra’s performing arts, Musical Journeys in Sumatra also traces the changes in their style, content, and reception from the early 1970s onward.

Having dedicated thirty years of scholarship to exploring the rich and varied music of Sumatran provinces, Margaret Kartomi provides a fascinating ethnographic record of vanishing musical genres, traditions, and practices that have become deeply compromised by the pressures of urbanization, rural poverty, and government policy. This unique collection showcases the complex diversity of Indonesian music and includes field observations from five different provinces: Aceh, North Sumatra, Riau, West Sumatra, and South Sumatra. Featuring unique photographs and original drawings from Kartomi’s field observations of instruments and performances, Musical Journeys in Sumatra provides a comprehensive musical introduction to this neglected, very large island, with its hundreds of ethno-linguistic-musical groups.

MARGARET KARTOMI, a professor of music at Monash University in Australia, is a specialist on the ethnomusicology of Indonesia and Southeast Asia and the world authority on the music of Sumatra. Her other books include The Gamelan Digul and the Prison-Camp Musician Who Built It: An Australian Link with the Indonesian Revolution.

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Songs for the Spirits
Music and Mediums in Modern Vietnam
BARLEY NORTON
Cloth, 978-0-252-03399-5. $47.00x £34.00
The Theoretical-Practical Elements of Music
FRANCESCO GALEAZZI
Translated with an Introduction and Commentary by Deborah Burton and Gregory W. Harwood

The first English translation of a foundational treatise in music theory

A virtuoso violinist, conductor, composer, and a professor of mathematics and botany, Francesco Galeazzi (1758–1819) firmly believed that musical education should be clear, demonstrable, and practical. In 1791 and 1796, he published the two volumes of his *Elementi teorico-practici di musica*, a treatise that demonstrated both his thorough grounding in the work of earlier theorists and his own approach to musical study. The first volume gave precise instructions on the violin and how to play it; the second demonstrated his command of other instruments and genres and provided comprehensive introductions to music theory, music history, and music aesthetics. The treatise also addresses the nature of compositional process and eighteenth-century concerns about natural and acquired talent and creativity.

This volume offers an unprecedented English translation of the second volume of *Elementi teorico-practici di musica*, with annotations and commentary. The translation is introduced with a study of Galeazzi’s life and milieu, the genesis and sources for the *Elementi*, and its reception through the present day.

DEBORAH BURTON is an assistant professor of music theory at Boston University. GREGORY W. HARWOOD is a professor of music at Georgia Southern University.


JUNE
364 PAGES. 6 x 9 INCHES
4 BLACK & WHITE PHOTOGRAPHS, 239 MUSICAL EXAMPLES
CLOTH, 978-0-252-03708-5. $75.00x £55.00

Blackness in Opera
EDITED BY NAOMI ANDRÉ, KAREN M. BRYAN, AND ERIC SAYLOR

Foreword by Guthrie P. Ramsey

How race and blackness play out in opera

*Blackness in Opera* critically examines the intersections of race and music in the multifaceted genre of opera. A multidisciplinary cross-section of scholars places well-known operas (*Porgy and Bess*, *Aida*, *Otello*) alongside lesser-known works such as Scott Joplin’s *Treemonisha*, Clarence Cameron White’s *Ouanga!*, and William Grant Still’s *Blue Steel* to reveal a new historical context for reimagining race and blackness in opera. The volume brings a wide-ranging, theoretically informed, interdisciplinary approach to questions about how blackness has been represented in these operas, issues surrounding characterization of blacks, interpretation of racialized roles by blacks and whites, controversies over race in the theatre and the use of blackface, and extensions of blackness along the spectrum from grand opera to musical theatre and film. In addition to essays by scholars, the book also features comments by renowned tenor George Shirley.

Contributors are Naomi André, Melinda Boyd, Gwynne Kuhner Brown, Karen M. Bryan, Melissa J. de Graaf, Christopher R. Gauthier, Jennifer McFarlane-Harris, Gayle Murchison, Guthrie P. Ramsey, Eric Saylor, Sarah Schmalenberger, Ann Sears, George Shirley, and Jonathan O. Wipplinger.

NAOMI ANDRÉ is an associate professor of women's studies at the University of Michigan. KAREN M. BRYAN is a professor and chair of the department of music at the University of Arkansas at Little Rock. ERIC SAYLOR is an associate professor of musicology at Drake University.

MARCH
344 PAGES. 6.125 x 9.25 INCHES
8 BLACK & WHITE PHOTOGRAPHS, 2 LINE DRAWINGS,
17 MUSICAL EXAMPLES, 5 TABLES
CLOTH, 978-0-252-03678-1. $35.00x £24.99

Publication of this book was supported by grants from the Henry and Edna Binkele Classical Music Fund; the Office of the Vice President for Research at the University of Michigan, Ann Arbor; the Publications Endowment of the American Musicological Society, supported through the National Endowment for the Humanities; and Friends of Drake Arts, Drake University.
New German Dance Studies
EDITED BY SUSAN MANNING AND LUCIA RUPRECHT

A trans-Atlantic inquiry into German dance studies

“How exciting it is to have this elegantly organized collection of new theories of dance, performance, and culture as they are being developed in Germany. The field urgently needs this anthology, which gives readers a marvelous grasp of the complex history of German dance and the new methodologies that are being developed there.”

—Susan Leigh Foster, author of Choreographing Empathy: Kinesthesia in Performance

“A useful compendium of the various personalities and new theories about how to approach modern research in this field.”

—Helga Kraft, coeditor of Writing against the Boundaries: Nationality, Ethnicity, and Gender in German-speaking Context

New German Dance Studies offers fresh histories and theoretical inquiries that resonate across fields of the humanities. Sixteen essays range from eighteenth-century theatre dance to popular contemporary dances in global circulation. In an exquisite trans-Atlantic dialogue that demonstrates the complexity and multilayered history of German dance, American and European scholars and artists elaborate on definitive performers and choreography, focusing on three major thematic areas: Weimar culture and its afterlife, the German Democratic Republic, and recent conceptual trends in theatre dance.

Contributors are Maaike Bleeker, Franz Anton Cramer, Kate Elswit, Susanne Franco, Susan Funkenstein, Jens Richard Giersdorf, Yvonne Hardt, Sabine Huschka, Claudia Jeschke, Marion Kant, Gabriele Klein, Karen Mozingo, Tresa Randall, Gerald Siegmund, and Christina Thurner.

SUSAN MANNING is a professor of English, theatre, and performance studies at Northwestern University and the author of Ecstasy and the Demon: The Dances of Mary Wigman. LUCIA RUPRECHT teaches German literature and culture at Cambridge University and is the author of Dances of the Self in Heinrich von Kleist, E.T.A. Hoffmann, and Heinrich Heine.

JUNE
320 PAGES, 6.125 X 9.25 INCHES
31 BLACK & WHITE PHOTOGRAPHS
CLOTH (UNJACKETED), 978-0-252-03676-7. $80.00x £58.00
PAPER, 978-0-252-07843-9. $30.00s £21.99

ALSO OF INTEREST
Dance and the Alexander Technique
Exploring the Missing Link
REBECCA NETTL-FIOL and LUC VANIER
Paper, 978-0-252-07793-7, $30.00s £21.99

Butoh
Metamorphic Dance and Global Alchemy
SONDRA FRALEIGH
Paper, 978-0-252-07741-8, $30.00s £21.99
Transforming Places
Lessons from Appalachia
EDITED BY STEPHEN L. FISHER AND BARBARA ELLEN SMITH

What global activists can learn from Appalachia

“I cannot recall a book that has excited me more than Transforming Places. This work is a major step forward in the study of social change, our understanding of ‘free spaces,’ and local resistance—how people get power and how they can use it to get more.”


In this era of globalization’s ruthless deracination, place attachments have become increasingly salient in collective mobilizations across the spectrum of politics. Like place-based activists in other resource-rich yet impoverished regions across the globe, Appalachians are contesting economic injustice, environmental degradation, and the anti-democratic power of elites. This collection of seventeen original essays by scholars and activists from a variety of backgrounds explores this wide range of oppositional politics, querying its successes, limitations, and impacts. The editors’ critical introduction and conclusion integrate theories of place and space with analyses of organizations and events discussed by contributors. Transforming Places illuminates widely relevant lessons about building coalitions and movements with sufficient strength to challenge corporate-driven globalization.

Contributors are Fran Ansley, Yaira Andrea Arias Soto, Dwight B. Billings, M. Kathryn Brown, Jeannette Butterworth, Paul Casteloe, Aviva Chomsky, Dave Cooper, Walter Davis, Meredith Dean, Elizabeth C. Fine, Jenrose Fitzgerald, Doug Gamble, Nina Gregg, Edna Gulley, Molly Hemstreet, Mary Hufford, Ralph Hutchison, Donna Jones, Ann Kingsolver, Sue Ella Kobak, Jill Kriesky, Michael E. Maloney, Lisa Markowitz, Linda McKinney, Ladelle McWhorter, Marta Maria Miranda, Chad Montrie, Maureen Mullinax, Phillip J. Obermiller, Rebecca O’Doherty, Cassie Robinson Pfleger, Randal Pfleger, Katie Richards-Schuster, June Rostan, Rees Shearer, Daniel Swan, Joe Szakos, Betsy Taylor, Thomas E. Wagner, Craig White, and Ryan Wishart.

STEPHEN L. FISHER is professor emeritus at Emory & Henry College, where he founded and directed the Appalachian Center for Community Service. BARBARA ELLEN SMITH is professor of women’s and gender studies at Virginia Polytechnic Institute and State University.

MARCH
336 PAGES. 6.125 x 9.25 INCHES
12 BLACK & WHITE PHOTOGRAPHS
CLOTH (UNJACKETED), 978-0-252-03666-8. $85.00x £62.00
PAPER, 978-0-252-07838-5. $30.00s £21.99
The Poco Field
An American Story of Place
TALMAGE A. STANLEY

A telling personal history of place, class, and aspiration

“This genre-blending work combines biography, family and social history, ethnography, political economy, and personal observation to provide a penetrating examination of the implications of place-based practice on local and global citizenship.”

—Dwight B. Billings, coauthor of The Road to Poverty: The Making of Wealth and Hardship in Appalachia

This beautifully written meditation on identity and place addresses a long-standing gap in Appalachian and American studies, illustrating the lives and choices of the middle class in the mid-twentieth century and delving into questions of place-based identity. Exploring the natural and built environments of the towns of Keystone, West Virginia and Newbern, Virginia, Talmage A. Stanley delineates the history of conflict and control of local industry and development. Through his grandparents’ struggle for upward mobility into the middle class, Stanley narrates a history that counters ideas of Appalachia as an exception to American culture and history, presenting instead an image of the region as an emblem of America at large.

Stanley examines broad structures of values and practices as they reflect and relate to place, showing how events such as the development of extensive mineworks, the ghettoization of the area’s black residents, the catastrophic flooding of the Elkhorn Creek, and the fraud-induced failure of Keystone National Bank signal values that erode a place both literally and figuratively. Giving voice to activists now working to break down boundaries and assumptions that long have defined and restricted the middle class in the global economy, The Poco Field also champions the creative potential of place for reinvigorating democratic society for the twenty-first century.

TALMAGE A. STANLEY is the director of the Appalachian Center for Community Service and an associate professor and chair of the Department of Public Policy and Community Service at Emory & Henry College in Southwest Virginia.

MARCH
264 PAGES. 6 x 9 INCHES
33 BLACK & WHITE PHOTOGRAPHS, 1 MAP, 1 TABLE
CLOTH (UNJACKETED), 978-0-252-03667-5, $75.00x £55.00
PAPER, 978-0-252-07839-2, $28.00x £19.99
Chicago in the Age of Capital
Class, Politics, and Democracy during the Civil War and Reconstruction
JOHN B. JENTZ AND RICHARD SCHNEIROV

Building a city on a shifting, clashing political economy

In this sweeping interpretive history of mid-nineteenth-century Chicago, historians John B. Jentz and Richard Schneirov boldly trace the dramatic capitalist transition in Chicago during the critical yet understudied decades from the 1850s through the 1870s, a period that saw the rise of a permanent wage-worker class and the formation of an industrial middle class.

Jentz and Schneirov demonstrate how a new political economy, based on wage labor and capital accumulation in manufacturing, superseded an older mercantile economy that relied on speculative trading and artisan manufacturing. The new social movements that arose in this era—labor, socialism, urban populism, businessmen’s municipal reform, Protestant revivalism, and feminism—constituted the substance of a new post-bellum democratic politics that took shape in the 1860s and ’70s. Setting local detail against a national canvas of partisan ideology and the seismic structural shifts of industrialization, Chicago in the Age of Capital vividly depicts the human and political costs of building a city economy.

JOHN B. JENTZ is research and outreach librarian at Marquette University and the editor of German Workers in Industrial Chicago, 1850-1910: A Comparative Perspective.

RICHARD SCHNEIROV is professor of history at Indiana State University and the coeditor of The Pullman Strike and the Crisis of the 1890s: Essays on Labor and Politics.


APRIL
320 PAGES. 6.125 x 9.25 INCHES
5 MAPS, 10 CHARTS, 5 TABLES
CLOTH, 978-0-252-03683-5. $55.00x £40.00

Rape in Chicago
Race, Myth, and the Courts
DAWN RAE FLOOD

Evolving strategies against rape in Chicago courts

Spanning a period of four tumultuous decades from the mid-1930s through the mid-1970s, this study reassesses the ways in which Chicagoans negotiated the extraordinary challenges of rape, as either victims or accused perpetrators. Drawing on extensive trial testimony, government reports, and media coverage, Dawn Rae Flood examines how individual men and women, particularly African Americans, understood and challenged rape myths and claimed their right to be protected as American citizens—protected by the State against violence, and protected from the State’s prejudicial investigations and interrogations. Flood shows how defense strategies, evolving in concert with changes in the broader cultural and legal environment, challenged assumptions about black criminality while continuing to deploy racist and sexist stereotypes against the plaintiffs.

Uniquely combining legal studies, medical history, and personal accounts, Flood pays special attention to how medical evidence was considered in rape cases and how victim-patients were treated by hospital personnel. She also analyzes medical testimony in modern rape trials, tracing the evolution of contemporary “rape kit” procedures as shaped by legal requirements, trial strategies, feminist reform efforts, and women’s experiences.

DAWN RAE FLOOD is an assistant professor of history at Campion College at the University of Regina, Canada.

A volume in the series Women in American History, edited by Anne Firor Scott, Susan Armitage, Susan K. Cahn, and Deborah Gray White

JUNE
272 PAGES. 6 x 9 INCHES
2 TABLES
CLOTH, 978-0-252-03689-7. $55.00x £40.00
Black Women and Politics in New York City

JULIE A. GALLAGHER

Black women as liberal reformers, from suffrage to civil rights

“Through a strong narrative of African American women’s political activism in New York City, Julie A. Gallagher fills a major gap in the historical literature. In particular, Gallagher’s focus on party politics gives us a fresh perspective. A major contribution in the fields of African American, women’s, and political history.” —Victoria W. Wolcott, author of Remaking Respectability: African-American Women in Interwar Detroit

Julie A. Gallagher documents six decades of politically active black women in New York City who waged struggles for justice, rights, and equality not through grassroots activism but through formal politics. In tracing the paths of black women activists from women’s clubs and civic organizations to national politics—including appointments to presidential commissions, congressional offices, and even a presidential candidacy—Gallagher also articulates the vision of politics the women developed and its influence on the Democratic party and its policies. Deftly examining how race, gender, and the structure of the state itself shape outcomes, she exposes the layers of power and discrimination at work in all sectors of U.S. society.

JULIE A. GALLAGHER is an assistant professor of history at Pennsylvania State University, Brandywine.

A volume in the series Women in American History, edited by Anne Firor Scott, Susan Armitage, Susan K. Cahn, and Deborah Gray White

JUNE

276 PAGES. 6 X 9 INCHES
12 BLACK & WHITE PHOTOGRAPHS, 1 TABLE, 1 MAP
CLOTH, 978-0-252-03696-5. $55.00x £40.00

Child Care in Black and White

Working Parents and the History of Orphanages

JESSIE B. RAMEY

Reconceptualizing the orphanage as child care

This innovative study examines the development of institutional child care from 1878 to 1929, based on a comparison of two “sister” orphanages in Pittsburgh: the all-white United Presbyterian Orphan’s Home and the all-black Home for Colored Children. Drawing on quantitative analysis of the records of more than 1,500 children living at the two orphanages, as well as census data, city logs, and contemporary social science surveys, this study raises new questions about the role of child care in constructing and perpetrating social inequality in the United States.

Winner of the Lerner-Scott Dissertation Prize in Women’s History from the Organization of American Historians, the Herbert G. Guttman Dissertation Prize from the Labor and Working-Class History Association, and the John Heinz Dissertation Award from the National Academy of Social Insurance.

JESSIE B. RAMEY is a teaching consultant at the Eberly Center for Teaching Excellence at Carnegie Mellon University and a visiting scholar in women’s studies at the University of Pittsburgh.


APRIL

320 PAGES. 6 X 9 INCHES
22 BLACK & WHITE PHOTOGRAPHS, 8 CHARTS, 13 TABLES
CLOTH, 978-0-252-03690-3. $55.00x £40.00
Sex, Sickness, and Slavery
Illness in the Antebellum South
MARLI F. WEINER
With editorial assistance by Mazie Hough

How white Southern doctors used science to defend slavery

“Marli F. Weiner takes up questions of the body, sex, and race with insight and sophistication, leading the reader through a persuasive reading of physicians’ medical reasoning and political self-interest. She convincingly reveals physicians as major political actors in this period and shows how science underwrote the power of white men.”

—Steven M. Stowe, author of Doctoring the South: Southern Physicians and Everyday Medicine in the Mid-Nineteenth Century

This study of medical treatment in the antebellum South argues that Southern physicians’ scientific training and practice uniquely entitled them to formulate medical justification for the imbalanced racial hierarchies of the period. Challenged with both helping to preserve the slave system (by acknowledging and preserving clear distinctions of race and sex) and enhancing their own authority (with correct medical diagnoses and effective treatment), doctors sought to understand bodies that did not necessarily fit into neat dichotomies or agree with suggested treatments. Expertly drawing the dynamic tensions during this period in which Southern culture and the demands of slavery often trumped science, Weiner explores how doctors struggled with contradictions as medicine became a key arena for debate over the meanings of male and female, sick and well, black and white, North and South.

MARLI F. WEINER (1953–2009) was Adelaide and Alan Bird Professor of History at the University of Maine and the author of several books, including Plantation Women: South Carolina Mistresses and Slaves, 1830–1880.

MAZIE HOUGH is the associate director of Women in the Curriculum/Women’s Studies at the University of Maine.

AUGUST
328 PAGES. 6.125 x 9.25 INCHES
CLOTH, 978-0-252-03699-6. $60.00x £44.00

Africans to Spanish America
Expanding the Diaspora
EDITED BY SHERWIN K. BRYANT, RACHEL SARAH O’TOOLE, AND BEN VINSON III

Expanding and enriching African diaspora history in the Americas

“A pioneering effort to write the history of Africans in colonial Spanish America using the African diaspora paradigm. The authors fully demonstrate the considerable potential of this approach.”

—Kris Lane, author of The Colour of Paradise: The Emerald in the Age of Gunpowder Empires

Africans to Spanish America expands the diaspora framework to include Mexico, Peru, Ecuador, and Cuba, exploring the connections and disjunctures between colonial Latin America and the African diaspora in the Spanish empires. Analysis of the regions of Mexico and the Andes opens up new questions of community formation that incorporated Spanish legal strategies in secular and ecclesiastical institutions as well as articulations of multiple African identities. The volume is arranged around three sub-themes: identity construction in the Americas; the struggle by enslaved and free people to present themselves as civilized, Christian, and resistant to slavery; and issues of cultural exclusion and inclusion.

Contributors are Joan Cameron Bristol, Nancy E. van Deusen, Leo Garafalo, Herbert S. Klein, Charles Beatty Medina, Karen Y. Morrison, Rachel Sarah O’Toole, Frank “Trey” Proctor, and Michele B. Reid.

SHERWIN K. BRYANT is an assistant professor of African American studies and history at Northwestern University.

RACHEL SARAH O’TOOLE is an assistant professor of history at the University of California, Irvine. BEN VINSON III is a professor of Latin American history and the director of the Africana Research Center at Johns Hopkins University.

A volume in The New Black Studies Series, edited by Darlene Clark Hine and Dwight A. McBride

MARCH
288 PAGES. 6 x 9 INCHES
1 LINE DRAWING, 2 MAPS, 5 TABLES
CLOTH, 978-0-252-03663-7. $50.00x £36.00
Rebels and Runaways
Slave Resistance in Nineteenth-Century Florida
LARRY EUGENE RIVERS

A comprehensive investigation of slave escape in antebellum Florida

“A valuable—indeed indispensable—account that profoundly alters our understanding of slave protests and rebellion. Rivers offers perspectives that reach beyond Florida to embrace a regional and global context for a new understanding of freedom and unfreedom. Steeped in remarkable research, this is a must read book for anyone who studies slavery.”
—Orville Vernon Burton, author of The Age of Jackson

This gripping study examines slave resistance and protest in antebellum Florida and its local and national impact from 1821 to 1865. Using a variety of sources such as slaveholders’ wills and probate records, ledgers, account books, court records, oral histories, and numerous newspaper accounts, Larry Eugene Rivers discusses the unique historical significance of Florida as a runaway slave haven dating back to the seventeenth century. In moving detail, Rivers illustrates what life was like for enslaved blacks whose families were pulled asunder as they relocated from the Upper South to the Lower South, and how they fought back any way they could to control small parts of their own lives.

Against a smoldering backdrop of violence, this study analyzes the various degrees of slave resistance—from the perspectives of both slave and master—and how they differed in various regions of antebellum Florida. Identifying more commonly known slave rebellions such as the Stono, Louisiana, Denmark (Telemaque) Vesey, Gabriel, and the Nat Turner insurrections, Rivers argues persuasively that the size, scope, and intensity of black resistance in the Second Seminole War makes it the largest sustained slave insurrection ever to occur in American history.

LARRY EUGENE RIVERS is president of Fort Valley State University in central Georgia and the author of Slavery in Florida: Territorial Days to Emancipation.

A volume in The New Black Studies Series, edited by Darlene Clark Hine and Dwight A. McBride

JULY
264 PAGES. 6 x 9 INCHES
32 BLACK & WHITE PHOTOGRAPHS, 7 TABLES
CLOTH, 978-0-252-03691-0. $55.00x £40.00
How Did Poetry Survive?
The Making of Modern American Verse
JOHN TIMBERMAN NEWCOMB

How a handful of little magazines reshaped the landscape of American poetry

“A pathbreaking study. No other book treats the ‘new verse’ of the 1910s and early 1920s with such care and with such a sense of contextual detail. Our sense of what modern poetry can achieve—and how poetry helped shape a modernist sensibility—will be subtly but surely changed by what Newcomb offers here.”
—Edward Brunner, author of Cold War Poetry

How Did Poetry Survive? traces the emergence of modern American poetry at the turn of the nineteenth century. With a particular focus on four “little magazines”—Poetry, The Masses, Others, and The Seven Arts—John Timberman Newcomb shows how each advanced ambitious agendas combining urban subjects, stylistic experimentation, and progressive social ideals. All four were profoundly affected by World War I, and the poetry on their pages responded to the war and its causes with clarity and strength. While subsequent literary history has favored the poets whose work made them distinct—individuals singled out usually on the basis of a novel technique—Newcomb provides a denser, richer view of the history that hundreds of poets made.

JOHN TIMBERMAN NEWCOMB is an associate professor of English at the University of Illinois at Urbana-Champaign and the author of Would Poetry Disappear? American Verse and the Crisis of Modernity.

APRIL
352 PAGES. 6 x 9 INCHES
17 BLACK & WHITE PHOTOGRAPHS
CLOTH, 978-0-252-03679-8. $75.00x £55.00

The Rise and Fall of Early American Magazine Culture
JARED GARDNER

Radically revising literary history by revisiting periodicals

“An ambitious and clearly written reimagining of magazine culture in the early national period, which largely has been viewed not only as a failure but also as less important and less rich than the so-called golden age of nineteenth-century periodicals. Under Gardner’s careful attention, however, the early national period emerges as a time of extraordinary periodical experiment, one worthy of a study such as this in its own right.”
—Pat Okker, author of Social Stories: The Magazine Novel in Nineteenth-Century America

Countering assumptions about early American print culture and challenging our scholarly fixation on the novel, Jared Gardner reimagines the early American magazine as a rich literary culture that operated as a model for nation-building by celebrating editorship over authorship and serving as a virtual salon in which citizens were invited to share their different perspectives. The Rise and Fall of Early American Magazine Culture reexamines early magazines and their reach to show how magazine culture was multivocal and presented a porous distinction between author and reader, as opposed to novel culture, which imposed a one-sided authorial voice and restricted the agency of the reader.

JARED GARDNER is an associate professor of English and film studies at The Ohio State University and the author of Master Plots: Race and the Founding of an American Literature, 1787–1845.

A volume in the series The History of Communication, edited by Robert W. McChesney and John C. Nerone

MAY
240 PAGES. 6 x 9 INCHES
8 BLACK & WHITE PHOTOGRAPHS
CLOTH, 978-0-252-03670-5. $50.00x £36.00
Equal Time
Television and the Civil Rights Movement
ANIKO BODROGHKOZY

Televisioning the revolution in American civil rights

“Bodroghkozy’s well-written, smart, and nuanced analysis makes us think about the relationship between the media and the Civil Rights Movement in fresh and interesting ways.”
—Susan J. Douglas, author of The Rise of Enlightened Sexism: How Pop Culture Took Us from Girl Power to Girls Gone Wild

Equal Time: Television and the Civil Rights Movement explores the crucial role of network television in reconfiguring new attitudes in race relations during the Civil Rights Movement. Due to widespread coverage, the civil rights revolution quickly became the United States’ first televised major domestic news story. This important medium unmistakably influenced the ongoing movement for African American empowerment, desegregation, and equality.

Aniko Bodroghkozy brings to the foreground network news treatment of now-famous civil rights events including the 1965 Selma voting rights campaign, integration riots at the University of Mississippi, and the March on Washington, including Martin Luther King’s “I Have a Dream” speech. She also examines high-profile television series featuring African American actors—East Side/West Side, Julia, and Good Times—to reveal how entertainment programmers sought to represent a rapidly shifting consensus on what “blackness” and “whiteness” meant and how they now fit together.

ANIKO BODROGHKOZY is an associate professor of media studies at the University of Virginia and the author of Groove Tube: Sixties Television and the Youth Rebellion.

A volume in the series The History of Communication, edited by Robert W. McChesney and John C. Nerone

MARCH
328 PAGES. 6.125 x 9.25 INCHES
38 BLACK & WHITE PHOTOGRAPHS
CLOTH, 978-0-252-03668-2. $50.00x £36.00

Saving the World
A Brief History of Communication for Development and Social Change
EMILE G. MCANANY

Invigorating global social change through communication

“A judicious integration of Emile G. McAnany’s own first-hand experience with many of the seminal people and projects in communication for development. McAnany provides a very valuable understanding of the underlying structure of the field and how these ideas have been implemented and theorized."
—Joseph Straubhaar, author of Media Now: Understanding Media, Culture, and Technology

Drawing on the pioneering works of Daniel Lerner, Everett Rogers, and Wilbur Schramm as well as his own personal experiences in the field, Emile G. McAnany builds a new, historically cognizant paradigm of communication for development and social change for the future that supplements technology with social entrepreneurship. Summarizing the history of the field of communication for development from Truman’s Marshall Plan for the Third World to the United Nations’ Millennium Development Goals, McAnany argues that the communication field can renew its role in development by recognizing large aid-giving institutions have a difficult time promoting genuine transformation. He ultimately suggests an agenda for improving and strengthening the work of academics, policy makers, development funders, and others.

EMILE G. MCANANY is the former Walter E. Schmidt, S.J., Professor of Communication at Santa Clara University and the author of several books, including Mass Media and Free Trade: NAFTA and the Cultural Industries.

A volume in the series The History of Communication, edited by Robert W. McChesney and John C. Nerone

APRIL
208 PAGES. 6 x 9 INCHES
CLOTH (UNJACKETED), 978-0-252-03677-4. $80.00x £58.00
PAPER, 978-0-252-07844-6. $25.00s £17.99
Russia in Motion
Cultures of Human Mobility since 1850
EDITED BY JOHN RANDOLPH AND EUGENE M. AVRUTIN

A long view of human movement throughout Russia

“This well-crafted collection of essays brings together a comprehensive selection of new research on mobility in Russia from the Tsarist Empire’s westernmost provinces to the Far East. Of worldwide interest to scholars in migration studies as well as East Europeanist studies.”
—Dirk Hoerder, author of Cultures in Contact: World Migrations in the Second Millennium

This volume examines the role played by human mobility in our understanding of the modern political, social, and cultural development of the Russian empire and its successor states. The circulation of not only people, but also information, commodities, and other objects across Russian space transformed populations, restructured collective and individual identities, and created enduring legacies. Addressing a range of issues from governance to tourism, social engineering to self-creation, contributors from a variety of fields explore a major era of Russian experience defined by industrial transport, mass mobilization, and resettlement.


JOHN RANDOLPH is an associate professor of history at the University of Illinois at Urbana-Champaign.
EUGENE M. AVRUTIN is an assistant professor of modern European Jewish history and Tobor Family Scholar in the Program of Jewish Culture and Society at the University of Illinois at Urbana-Champaign.

A volume in the series Studies of World Migrations, edited by Donna R. Gabaccia and Leslie Page Moch

JULY
304 PAGES. 6.125 x 9.25 INCHES
3 CHARTS
CLOTH, 978-0-252-03703-0. $55.00x £40.00
Last Works

MOSES MENDELSOHN

Translated by Bruce Rosenstock

Newly translated treatises from the great Enlightenment thinker

“An expertly produced volume that will contribute to a vibrant conversation on the fate of the Enlightenment, the beginning of modern liberal Judaism, and the origins of German idealism. Students of eighteenth-century German thought will henceforth refer to this work.”

—Peter Fenves, author of *The Messianic Reduction: Walter Benjamin and the Shape of Time*

Moses Mendelssohn (1729–1786) was the central figure in the emancipation of European Jewry. His intellect, judgment, and tact won the admiration and friendship of illustrious contemporaries. *Last Works* includes, for the first time complete and in a single volume, the English translation of two works, *Morning Hours: Lectures on the Existence of God* (1785) and *To the Friends of Lessing* (1786).

Mendelssohn wrote these last two works to commemorate the death of his friend the dramatist Johann Gottfried Lessing and to carry on the work to which they had dedicated much of their lives. *Morning Hours* treats a range of major philosophical topics, including the foundations of human knowledge, the basis of our moral and aesthetic powers of judgment, and the grounds for a rational faith in a providential deity. It is also a key text for Mendelssohn’s readings of Spinoza. In *To the Friends of Lessing*, Mendelssohn attempts to unmask the individual whom he believes to be the real enemy of the enlightened state: the Schwärmer, the religious fanatic who rejects reason in favor of belief in supranatural revelation.

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