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FRONT COVER ART:
Detail from Indian calendar art. From Gods in the Bazaar: The Economies of Indian Calendar Art by Kajri Jain, page 8.
Subcommander Marcos
The Man and the Mask
NICK HENCK

Subcommander Marcos made his debut on the world stage on January 1, 1994, the day the North American Free Trade Agreement took effect. At dawn, from a town hall balcony he announced that the Zapatista Army of National Liberation had seized several towns in the Mexican state of Chiapas in rebellion against the government; by sunset Marcos was on his way to becoming the most famous guerrilla leader since Che Guevara. Subsequently, through a succession of interviews, communiqués, and public spectacles, the Subcommander emerged as a charismatic spokesperson for the indigenous Zapatista uprising and a rallying figure in the international anti-globalization movement.

In this, the first English-language biography of Subcommander Marcos, Nick Henck describes the thought, leadership, and personality of this charismatic rebel spokesperson. He traces Marcos’s development from his provincial middle-class upbringing through his academic career and immersion in the clandestine world of armed guerrillas to his emergence as the iconic Subcommander. Henck reflects on what motivated an urbane university professor to reject a life of comfort in Mexico City in favor of one of hardship as a guerrilla in the mountainous jungles of Chiapas, and he examines how Marcos became a conduit through which impoverished indigenous Mexicans could communicate with the world.

Henck fully explores Marcos’s astute use of the media, while at the same time emphasizing that just as important as the rebel leader’s media savvy is the flexibility of his thought. He shows how Marcos’s speeches and extensive writings demonstrate not only the Subcommander’s erudition but also his rejection of Marxist dogmatism. Finally, Henck contextualizes Marcos, locating him firmly within the Latin American guerrilla tradition.
Elizabeth Lawrence (1904–1985) is recognized as one of America’s most important gardeners and garden writers. In 1957, Lawrence began a weekly column for the *Charlotte Observer*, blending gardening lore and horticultural expertise gained from her own gardens in Raleigh and Charlotte, North Carolina, and from her many gardener friends. This book presents 132 of her beloved columns. Never before published in book form, they were chosen from the more than 700 pieces that she wrote for the *Observer* over thirteen years.

Lawrence exchanged plants and gardening tips with everyone from southern “farm ladies” trading bulbs in garden bulletins to prominent regional gardeners. She corresponded with nursery owners, everyday backyard gardeners, and literary luminaries such as Katharine White and Eudora Welty. Her books—including *A Southern Garden*, *The Little Bulbs*, and *Gardens in Winter*—inspired several generations of gardeners in the South and beyond.

The columns in this volume cover specific plants, such as sweet peas, hellebores, peonies, and the bamboo growing outside her living room window, as well as broader topics like the usefulness of vines, the importance of daily pruning, and organic gardening. Like all of Lawrence’s writing, these columns are peppered with references to conversations with neighbors and quotations from poets, classical philosophers, and her many correspondents. They brim with knowledge gained from a lifetime of experimenting in her gardens, from her visits to other gardens, and from her extensive reading.

“All gardeners will welcome this splendidly edited collection of essays by Elizabeth Lawrence. They will delight in her elegant prose and subtle humor and will marvel at her breadth of knowledge of plants and literature. I could hardly put it down.”—NANCY GOODWIN, author of *Montrose: Life in a Garden*

“Southern gardeners and beyond will welcome the availability of a new trove of Elizabeth Lawrence’s renowned *Charlotte Observer* columns. Her writing style is personal and conversational and literary in approach, engaging and warm.”—BOBBY J. WARD, coeditor of *A Garden of One’s Own: Writings of Elizabeth Lawrence*

“A new book of garden essays by the incomparable Elizabeth Lawrence is a cause for celebration. A page a day will keep the garden—and you—happy.”—EMILY HERRING WILSON, author of *No One Gardens Alone: A Life of Elizabeth Lawrence*
In his fifth collection of poetry, the award-winning writer and physician Rafael Campo considers what it means to be the enemy in America today. Using the empathetic medium of a poetry grounded in the sentient physical body we all share, he writes of a country endlessly at war—not only against so-called evildoers abroad but also with its own troubled conscience. Yet whether he is addressing the U.S. invasion of Iraq, the battle against the AIDS pandemic, or the “culture wars” surrounding the issues of feminism and gay marriage, Campo’s compelling poems affirm the notion that from even the most bitter of conflicts arises hope. That hope—expressed here in the Cuban exile’s dream of someday returning to his homeland, in a dying IV drug user’s wish for humane medical treatment, in a downcast housewife’s desire to express herself meaningfully through art—is that somehow we can be better than ourselves. Through a kaleidoscopic lens of poetic forms, Campo reveals this greatest of human aspirations as the one sustaining us all.

“Rafael Campo is one of the most significant poets writing in America today. In exploring the complexities of his position—Cuban-American, gay, Harvard grad, physician, scrupulous observer of himself, of others, and of the worlds we inhabit—he has produced a richly textured, layered body of work, distinguished for its mastery of, and wrestling with, poetic form, as well as for its courage, compassion, and clarity.”—ALICIA SUSKIN OSTRIKER, author of No Heaven

PRAISE FOR RAFAEL CAMPO’S POETRY

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“Perhaps our most distinguished physician-poet since William Carlos Williams.”—the Gay and Lesbian Review

What the Body Told
1996
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978-0-8223-1742-5
“Bemused, indelible, and heartbreaking.”—Marilyn Hacker, Out
“What Campo can do to enter the bloodstream of a man who, with a haunting clarity of vision, shares his memories, his anguish, his healing love.”—Cortney Davis, Literature and Medicine
“In her new chic outfit, she looks like anything but a stewardess working. But work she does. Hard, too. And you hardly know it.” So read the text of a 1969 newspaper advertisement for Delta Airlines featuring a picture of a brightly smiling blond stewardess striding confidently down the aisle of an airplane cabin to deliver a meal.

From the moment the first stewardess took flight in 1930, flight attendants became glamorous icons of femininity. For decades, airlines hired only young, attractive, unmarried, white women. They marketed passenger service aloft as an essentially feminine exercise in exuding charm, looking fabulous, and providing comfort. The actual work that flight attendants did—ensuring passenger safety, assuaging fears, serving food and drinks, all while conforming to airlines’ strict rules about appearance—was supposed to appear effortless. The better stewardesses performed by airline standards, the more hidden were their skills and labor. Yet today flight attendants are acknowledged safety experts; they have their own unions. Gone are the marriage bans, the mandates to retire by thirty-two. In *Femininity in Flight*, Kathleen M. Barry tells the history of U.S. flight attendants, tracing the evolution of their glamorized image as ideal women and their activism as trade unionists and feminists.

Barry argues that largely because their glamour obscured their labor, flight attendants unionized in the late 1940s and 1950s to demand recognition and respect as workers and self-styled professionals. In the 1960s and 1970s, flight attendants were one of the first groups to take advantage of new laws prohibiting sex discrimination. Their challenges to airlines’ restrictive employment policies and exploitive marketing (including provocative slogans such as “fly me” and skimpy uniforms) made them high-profile critics of the cultural mystification and economic devaluing of “women’s work.” Barry combines attention to the political economy and technology of the airline industry with perceptive readings of popular culture, newspapers, industry publications, and worker accounts. In so doing, she provides a potent mix of social and cultural history and a major contribution to the history of women’s work and working women’s activism.

“The first book that tells the story of the flight attendant occupation as a whole and gives us the history in so compelling and rich a fashion. Kathleen M. Barry offers an entertaining and witty account of how flight attendants embodied changing notions of femininity, and then she boldly challenges conventional wisdom by arguing that it was those very cultural constraints that in part spurred flight attendant activism.”—DOROTHY SUE COBBLE, author of *The Other Women’s Movement: Workplace Justice and Social Justice in Modern America*

**Femininity in Flight**
*A History of Flight Attendants*
KATHLEEN M. BARRY


Left: Delta stewardesses preparing for flight, 1956. ©Bettmann/CORBIS.
Right: TWA stewardesses on strike, 1965. ©Bettmann/CORBIS.
In the American media, Russian mail-order brides are often portrayed either as docile victims or as gold diggers in search of money and green cards. Rarely are they allowed to speak for themselves. Until now. In *Dreaming of a Mail-Order Husband* six Russian women who are either in search of or have already found U.S. husbands via listings on the Internet tell their stories. The women—in their twenties and thirties—describe how they placed listings on the Web and what they think about their contacts with Western men. They discuss their expectations about marriage in the United States and their reasons for wishing to emigrate. Ericka Johnson, an American researcher of gender and technology, interviewed these women and others. The women’s diversity—in their backgrounds, economic situations, and educational levels—belie any homogeneous characterization of Russian mail-order brides.

Each chapter presents one woman’s story and then links it to a discussion of gender roles, the mail-order bride industry, and the severe economic and social constraints of life in Russia. The transitional economy has often left people, after a month’s work, either unpaid or paid unexpectedly with a supply of sunflower oil or toilet paper. Women over twenty-three are considered virtually unmarriageable in Russian society. Russia has a large population of women who are single, divorced, or widowed, who would like to be married, yet feel they have no chance of finding a Russian husband. Grim realities such as these motivate women to seek better lives abroad. For many of those seeking a mail-order husband, children or parents play significant roles in the search for better lives, and they play a role in Johnson’s account as well. In addition to her research in the former Soviet Union, Johnson conducted interviews in the United States, and she shares the insights—about dating, marriage, and cross-cultural communication—of a Russian-American married couple who met via the Internet.

*Dreaming of a Mail-Order Husband* is a pioneering work of broad interest and significance. It fills an important gap in information about the burgeoning ‘traffic’ in mail-order brides from Russia.”—JEHANNE M. GHEITH, coeditor of *A History of Women’s Writing in Russia*

“*Dreaming of a Mail-Order Husband* provides a rich and well-researched account of Russian brides, who, because of the lackluster economic conditions in Russia, hope for a better marriage and life by marrying foreign, mostly U.S., men.”—FELICITY SCHAEFFER-GRABIEL, University of California, Santa Cruz
Since it first emerged from Britain’s punk-rock scene in the late 1970s, goth subculture has haunted postmodern culture and society, reinventing itself inside and against the mainstream. *Goth: Undead Subculture* is the first collection of scholarly essays devoted to this enduring yet little examined cultural phenomenon. Twenty-three essays from various disciplines explore the music, cinema, television, fashion, literature, aesthetics, and fandoms associated with the subculture. They examine goth’s many dimensions—including its melancholy, androgyny, spirituality, and perversity—and take readers inside locations in Los Angeles, Austin, Leeds, London, Buffalo, New York City, and Sydney. A number of the contributors are or have been participants in the subculture and several draw on their own experiences.

The volume’s editors provide a rich history of goth, describing its play of resistance and consumerism; its impact on class, race, and gender; and its distinctive features as an “undead” subculture in light of post-subculture studies and other critical approaches. The essays include an interview with the distinguished fashion historian Valerie Steele; analyses of novels by Anne Rice, Poppy Z. Brite, and Nick Cave; discussions of goths on the Internet; and readings of iconic goth texts from Bram Stoker’s *Dracula* to James O’Barr’s graphic novel *The Crow*. Other essays focus on gothic music, including seminal precursors such as Joy Division and David Bowie, and goth-influenced performers such as the Cure, Nine Inch Nails, and Marilyn Manson. Gothic sexuality is explored in multiple ways, from the San Francisco queercore scene of the 1980s to the increasing influence of fetishism and fetish play. Together these essays demonstrate that while its participants are often middle-class suburbanites, goth blurs normalizing boundaries even as it appears as an everlasting shadow of late capitalism.

“*Goth: Undead Subculture* is a very engaging read—a nice mélange of ethnographic anecdote, cultural criticism, and historical analysis—in which a multidisciplinary crew of contributors analyzes an important and complex subculture through its fashions, music, dancing, literature, sexual practices, aesthetic ideals, theatrical displays, historical precedents, and ideologies.”—ROBERT WALSER, author of *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music*

“Goth creates its distinctive way of life by appropriating materials from a vast array of cultural phenomena—post-punk music, gothic literary tradition, pre-Christian mythology, sexual nonconformity, aesthetic avant-gardes—all of which it adopts primarily as style. Goth style is thus both dizzyingly heterogeneous and instantly recognizable. It is hard to imagine a single book that could do this subculture justice; yet by assembling contributors from a range of disciplines and judiciously including many voices of subcultural participants themselves, *Goth: Undead Subculture* manages to depict, while also reflecting critically on, this subculture’s enduring appeal. This collection will be the definitive work on its topic.”—TIM DEAN, author of *Beyond Sexuality*
An intricate text filled to the brim with connotations of desire, home and childhood—nests, food, beds, birds, fairies, bits of string, ribbon, goodnight kisses, appetites sated and denied—Reading Boyishly is a story of mothers and sons, loss and longing, writing and photography. In this homage to four boyish men and one boy—J. M. Barrie, Roland Barthes, Marcel Proust, D. W. Winnicott, and the boy-photographer Jacques Henri Lartigue—Carol Mavor embraces what some have anxiously labeled an over-attachment to the mother. Here, the maternal is a cord (unsevered) to the night-light of boyish reading.

To “read boyishly” is to covet the mother’s body as a home both lost and never lost, to desire her as only a son can, as only a body that longs for her, but will never become Mother, can. Nostalgia (from the Greek nosos = return to native land, and algos = suffering or grief) is at the heart of the labor of boyish reading, which suffers in its love affair with the mother. The writers and the photographer that Mavor lovingly considers are boyish readers par excellence: Barrie, creator of Peter Pan, the boy who refused to grow up; Barthes, the “professor of desire” who lived with or near his mother until her death; Proust, the modernist master of nostalgia; Winnicott, therapist to “good enough” mothers; and Lartigue, the child photographer whose images invoke ghostlike memories of a past that is at once comforting and painful.

Drawing attention to the interplay between writing and vision, Reading Boyishly is stuffed full with more than 200 images. At once delicate and powerful, the book is a meditation on the threads that unite mothers and sons and the ways that certain writers and photographers take up those threads and create art that captures an irretrievable past.

Carol Mavor is Professor of Art at the University of North Carolina, Chapel Hill. She is the author of Becoming: The Photographs of Clementina, Viscountess Hawarden and Pleasures Taken: Performances of Sexuality and Loss in Victorian Photographs, both also published by Duke University Press.

PRAISE FOR CAROL MAVOR’S WORK

Becoming: The Photographs of Clementina, Viscountess Hawarden
1999
paper, $22.95/£13.99
978-0-8223-2389-1
“A lusciously written study of luscious images.”—Eve Kosofsky Sedgwick

Pleasures Taken: Performances of Sexuality and Loss in Victorian Photographs
1995
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978-0-8223-1619-0
“Handsomely written and carefully researched. . . . a real treasure—indeed, unforgettable.”—Richard Howard
Gods in the Bazaar
The Economies of Indian Calendar Art
KAJRI JAIN

Kajri Jain is Assistant Professor in the Departments of Film Studies and Visual Arts at the University of Western Ontario. She previously trained and worked as a graphic designer in India.

Gods in the Bazaar is a fascinating account of the printed icons known in India as “calendar art” or “bazaar art,” the color-saturated, mass-produced images often used on calendars and in advertisements, featuring deities and other religious themes as well as nationalist leaders, alluring women, movie stars, chubby babies, and landscapes. Calendar art appears in all manner of contexts in India: in chic elite living rooms, middle-class kitchens, urban slums, village huts; hung on walls, stuck on scooters and computers, propped up on machines, affixed to dashboards, tucked into wallets and lockets. In this beautifully illustrated book, Kajri Jain examines the power that calendar art wields in Indian mass culture, arguing that its meanings derive as much from the production and circulation of the images as from their visual features.

Jain draws on interviews with artists, printers, publishers, and consumers as well as analyses of the prints themselves to trace the economies—of art, commerce, religion, and desire—within which calendar images and ideas about them are formulated. For Jain, the bazaar, or vernacular commercial arena, is crucial to understanding not only the calendar art that circulates within it but also India’s postcolonial modernity and the ways that its mass culture has developed in close connection with a religiously inflected nationalism. The bazaar is characterized by the coexistence of seemingly incompatible elements: bourgeois-liberal and neoliberal modernism on the one hand, and vernacular discourses and practices on the other. Jain argues that from the colonial era to the present, capitalist expansion has depended on the maintenance of these multiple coexisting realms: the sacred, the commercial, and the artistic; the official and the vernacular.
Chicana Art
The Politics of Spiritual and Aesthetic Altarities
LAURA E. PÉREZ

In Alma Lopez’s digital print *Lupe & Sirena in Love* (1999), two icons—the Virgin of Guadalupe and the mermaid Sirena, who often appears on Mexican lottery cards—embrace one another, symbolically claiming a place for same-sex desire within Mexican and Chicana/o religious and popular cultures. Ester Hernandez’s 1976 etching *Libertad/Liberty* depicts a female artist chiseling away at the Statue of Liberty, freeing from within it a regal Mayan woman and, in the process, creating a culturally composite Lady Liberty descended from indigenous and mixed bloodlines. In her painting *Coyolxauhqui Seen in East Oakland* (1993), Irene Pérez reimagines as whole the body of the Aztec warrior goddess dismembered in myth. These pieces are part of the dynamic body of work presented in this pioneering, lavishly illustrated study, the first book primarily focused on contemporary Chicana visual arts.

Creating an invaluable archive, Laura E. Pérez examines the work of more than forty Chicana artists across a variety of media including painting, printmaking, sculpture, performance, photography, film and video, comics, sound recordings, interactive CD-ROM, altars and other installation forms, and fiction, poetry, and plays. While key works from the 1960s and 1970s are discussed, most of the pieces that are considered were produced between 1985 and 2001. Providing a rich interpretive framework, Pérez describes how Chicana artists invoke a culturally hybrid spirituality to challenge racism, bigotry, patriarchy, and homophobia. They make use of, and often radically rework, pre-Columbian Mesoamerican and other non-Western notions of art and art-making, and they struggle to create liberating versions of familiar iconography such as the Virgin of Guadalupe and the Sacred Heart. Filled with representations of spirituality and allusions to non-Western visual and cultural traditions, the work of these Chicana artists is a vital contribution to a more inclusive canon of American arts.

Laura E. Pérez is Associate Professor in the Department of Ethnic Studies at the University of California, Berkeley.
Beyond Black Mountain
Irwin Kremen (1966 to 2006)
SARAH SCHROTH, EDITOR

The renowned artist Irwin Kremen’s collages, paintings, and sculptures are composed from such diverse materials as scraps of weathered paper, wasp nests, saw blades, and steel. *Irwin Kremen: Beyond Black Mountain (1966 to 2006)* is the exhibition catalog accompanying a retrospective covering forty years of the artist’s career. The work will be on display at Duke University’s Nasher Museum of Art from March 22, 2007 through June 17, 2007. A longtime North Carolina resident and Professor Emeritus of Psychology at Duke University, Kremen studied literature and writing with M. C. Richards at the legendary Black Mountain College in the mid-1940s. Later he met John Cage, David Tutor, and Merce Cunningham, all of whom became close friends, artistic inspirations, and ardent supporters. Kremen did not show his work publicly until a 1978 exhibition at the Southeastern Center for Contemporary Art featuring mostly small non-representational collages. In 1979 his works were exhibited at the Smithsonian Institution’s National Collection of Fine Arts, where they were received enthusiastically. The *Washington Star* heralded him as “an American master of collage” on the level of “Robert Motherwell, Anne Ryan, and Romare Bearden.” Since then, Kremen’s work has been shown in nearly thirty shows in the United States and abroad; favorably reviewed in the *New York Times*, the *Washington Post*, *Artforum International*, the *Chicago Tribune*, and *Art News*; and acquired by museums and private collectors across the country. The catalog includes full color illustrations of more than 100 of Kremen’s collages as well as twelve sculptures and three monumental pieces made over the past decade in collaboration with the Duke art professor William Noland.

**TREvor Schoonmaker, Editor)**

**Street Level**
Mark Bradford, William Cordova & Robin Rhode

Street Level: Mark Bradford, William Cordova & Robin Rhode examines the work of three early-career contemporary artists for whom the streets of their respective cities act as fluid, living sources of inspiration. The full-color catalog accompanies the three-person exhibition on view from March 29, 2007 through July 29, 2007 at Duke University’s Nasher Museum of Art. For these artists, found objects and performative gestures help build the foundation for their art, which includes painting, works on paper, sculpture, photography, video, installation, and other mixed media. Together they reinterpret the urban vernacular to engage critical issues of class, geography, and race in contemporary society.

Mark Bradford is best known for abstract collages made largely from accumulated signage taken from the streets of South Central Los Angeles that he tears, bleaches, sands, and embellishes to reconfigure the urban landscape. These visible remains and the residual human energy in urban spaces become the foundation of Bradford’s work.

William Cordova works primarily with found paper and everyday objects to create drawings and mixed-media installations—some materials and iconography such as books, speakers, tires and albums are recurring images that allude both to Cordova’s Peruvian heritage and modern urban subcultures. Inspired by graffiti, film, sports, and hip-hop, as well as his personal experiences in the rough neighborhoods of Johannesburg, South Africa, Robin Rhode’s performances involve the build-up and erasure of chalk drawings on the walls of public spaces and galleries that playfully transform his renderings into illusory three-dimensional objects through the artist’s physical engagement. This richly illustrated catalog includes an essay about each artist.

**PUBLICATION OF THE NASHER MUSEUM OF ART AT DUKE UNIVERSITY**

Sarah Schroth is the Nancy Hanks Senior Curator at the Nasher Museum of Art at Duke University.
Turquoise Mosaics from Mexico
COLIN MCEWAN, ANDREW MIDDLETON, CAROLINE CARTWRIGHT & REBECCA STACEY

The nine turquoise mosaics from Mexico are some of the most striking pieces in the collections of the British Museum. Among the few surviving such artifacts, these exquisite objects include two masks, a shield, a knife, a helmet, a double-headed serpent, a mosaic on a human skull, a jaguar, and an animal head. They all originate from the Mixtec and Aztec civilizations first encountered by Europeans during the Spanish conquest in the early sixteenth century. The mosaics have long excited admiration for their masterful blend of technical skill and artistry and fascination regarding their association with ritual and ceremony. Only recently though, have scientific investigations undertaken by the British Museum dramatically advanced knowledge of the mosaics by characterizing, for the first time, the variety of natural materials that were used to create them.

Illustrated with more than 160 color images, this book describes the recent scientific findings about the mosaics in detail, revealing them to be rich repositories of information about ancient Mexico. The materials used to construct the mosaics demonstrate their makers’ deep knowledge of the natural world and its resources. The effort that would have been involved in procuring the materials testifies to the mosaics’ value and significance in a society imbued with myths and religious beliefs. The British Museum’s analyses have provided evidence of the way that the materials were prepared and assembled, the tools used, and the choices that were made by artisans. In addition, by drawing on historical accounts including early codices, as well as recent archaeological discoveries, specialists have learned more about the place of the mosaics in ancient Mexican culture.

Filled with information about the religion, art, and natural and cultural history as well as the extraordinary ability of modern science to enable detailed insight into past eras, Turquoise Mosaics from Mexico offers an overview of the production, utilization, and eventual fate of these beautiful and mysterious objects.

PUBLISHED WITH THE BRITISH MUSEUM PRESS

Colin McEwan is an archaeologist and head of the Americas section at the British Museum. Andrew Middleton, Caroline Cartwright, and Rebecca Stacey are scientists at the British Museum: Middleton is a mineralogist; Cartwright specializes in the identification of wood, fiber, and shell; and Stacey is an expert in the characterization of resins, waxes, and gums.
Franklin Evans, or The Inebriate
A Tale of the Times
WALT WHITMAN
Christopher Castiglia and Glenn Hendler, editors

Walt Whitman (1819–1892) was a poet, journalist, and essayist. His enormously influential poetry includes the collection Leaves of Grass, first published in 1855. Christopher Castiglia is Professor of English at Loyola University, Chicago. He is the author of Bound and Determined: Captivity, Culture-Crossing, and White Womanhood from Mary Rowlandson to Patty Hearst. Glenn Hendler is Associate Professor of English at the University of Notre Dame and Visiting Associate Professor of English at Fordham University (2006–07). He is the author of Public Sentiments: Structures of Feeling in Nineteenth-Century American Literature and a coeditor of Sentimental Men: Masculinity and the Politics of Affect in American Culture.

Not many people know that Walt Whitman—arguably the preeminent American poet of the nineteenth century—began his literary career as a novelist. Out of print since 1967, Franklin Evans, or The Inebriate: A Tale of the Times, was his first and only novel. Published in 1842, during a period of widespread temperance movement activity, it became Whitman’s most popular work during his lifetime, selling some twenty thousand copies.

The novel tells the rags-to-riches story of Franklin Evans, an innocent young man from the Long Island countryside who seeks his fortune in New York City. Corrupted by music halls, theaters, and above all taverns, he gradually becomes a drunkard. Until the very end of the tale, Evans’s efforts to abstain fail, and each time he resumes drinking, another series of misadventures ensues. Along the way, Evans encounters a world of rapidly changing mores and conventions, brought about by slavery, investment capital, urban mass culture, and fervent reform. Although Evans ends by signing a temperance pledge, his sobriety remains haunted by the often contradictory and unsettling changes in antebellum American culture.

The editors’ substantial introduction locates Franklin Evans in relation to Whitman’s life and career, mid-nineteenth-century American print culture, and many of the developments and institutions the novel depicts, including urbanization, immigration, slavery, the temperance movement, and new understandings of class, race, gender, and sexuality. This edition includes three very short temperance stories Whitman published at about the same time as he did Franklin Evans, the surviving fragment of what appears to be another unfinished temperance novel by Whitman, and a temperance speech by Abraham Lincoln from the same year Franklin Evans was published.

“Christopher Castiglia and Glenn Hendler provide a truly state-of-the-art introduction to Walt Whitman’s only novel, a lively and thorough account of the varied contexts that best illuminate the significance of Whitman’s rough and rowdy tale.”—MICHAEL MOON, author of Disseminating Whitman: Revision and Corporeality in Leaves of Grass
A rediscovered treasure of Native American literature

The Life and Traditions of the Red Man

JOSEPH NICOLAR

Edited with a history of the Penobscot Nation and an introduction by Annette Kolodny

With a preface by Charles Norman Shay and an afterword by Bonnie Newsom

Joseph Nicolar’s *The Life and Traditions of the Red Man* tells the story of “the red man’s world” from the first moments of creation to the earliest arrivals and eventual settlement of Europeans. Self-published by Nicolar in 1893, this is one of the few sustained narratives in English composed by a member of an Eastern Algonquian-speaking people. At a time when Native Americans’ ability to exist as Natives was imperiled, he wrote his book in an urgent effort to pass on Penobscot cultural heritage to subsequent generations of the tribe and to reclaim Native Americans’ right to self-representation. This extraordinary work weaves together stories of Penobscot history, precontact material culture, feats of shamanism, and ancient prophecies about the coming of the white man. An elder of the Penobscot Nation in Maine and the grandson of the Penobscots’ most famous shaman-leader, Old John Neptune, Nicolar brought to his task a wealth of traditional knowledge.

*The Life and Traditions of the Red Man* has not been widely available until now, largely because Nicolar passed away just a few months after the printing of the book was completed, and shortly afterwards most of the few hundred copies that had been printed were lost in a fire. This new edition has been prepared with the assistance of Nicolar’s descendants and members of the Penobscot Nation. It includes a summary history of the tribe; an introduction that illuminates the book’s narrative strategies, the aims of its author, and its key thematic elements; and annotations explaining unfamiliar words and phrases. The book also contains a preface by Nicolas’s grandson, Charles Norman Shay, and an afterword by Bonnie Newsom, former Director of the Penobscot Nation’s Department of Cultural and Historic Preservation. *The Life and Traditions of the Red Man* is a remarkable narrative of Native American culture, spirituality, and literary daring.

“Joseph Nicolar’s *The Life and Traditions of the Red Man* is surely a landmark text, and Annette Kolodny’s framing helps make the narrative come alive.”

—PHILIP DELORIA, author of *Indians in Unexpected Places*

Joseph Nicolar (1827–1894) was an elder and political leader of the Penobscot Nation of Maine. He served six terms as the tribe’s elected representative to the Maine State Legislature.

Annette Kolodny is College of Humanities Professor of American Literature and Culture at The University of Arizona. She is the author of *Failing the Future: A Dean Looks at Higher Education in the Twenty-First Century*, also published by Duke University Press; *The Land Before Her: Fantasy and Experience of the American Frontiers, 1630–1860*; and *The Lay of the Land: Metaphor as Experience and History in American Life and Letters*.

“The Life and Traditions of the Red Man is an extraordinary rendering of Eastern Algonquian history, story, and prophecy, self-published in the nineteenth century by a native writer from the northeast coast of the United States. As remarkable as the text was Joseph Nicolar himself, a brilliant and largely self-educated member of the Penobscot tribe who fervently wished to pass on what he could to the younger generations.”—PATRICIA CLARK SMITH, author of *Weetamoo, Heart of the Pocassets*

“Joseph Nicolar’s *The Life and Traditions of the Red Man*, reissued with Annette Kolodny’s excellent prefatory material, provides students and scholars of American Indian literatures with a valuable text in a reader-friendly edition, which is, crucially, endorsed by the Penobscot Nation.”—ERIC CHEYFITZ, editor of *The Columbia Guide to American Indian Literatures of the United States since 1945*
Beyond Exoticism
Western Music and the World
TIMOTHY D. TAYLOR

In Beyond Exoticism, the ethnomusicologist Timothy D. Taylor considers how western cultures’ understandings of racial, ethnic, and cultural difference have been reflected in music from seventeenth-century operas to the scores of late-twentieth-century television advertisements, arguing that the commonly used term “exoticism” glosses over such differences in many studies of western music. Beyond Exoticism encompasses a range of musical genres and musicians, including Mozart, Beethoven, Jean-Philippe Rameau, Maurice Ravel, Charles Ives, Henry Cowell, Bally Sagoo, and Bill Laswell, as well as opera, symphony, country music, and “world music.” Yet, more than anything else, it is an argument for expanding the purview of musicology to take into account not only composers’ lives and the formal properties of the music they produce but also the larger historical and cultural forces shaping both music and our understanding of it.

Beginning with a focus on musical manifestations of colonialism and imperialism, Taylor discusses how the “discovery” of the New World and the development of an understanding of self as distinct from the other, of “here” as different from “there,” was implicated in the development of tonality, a musical system which effectively creates centers and margins. He describes how musical practices signifying nonwestern peoples entered the western European musical vocabulary and how Darwinian thought shaped the cultural conditions of early-twentieth-century music. In the era of globalization, new communication technologies and the explosion of marketing and consumption have accelerated the production and circulation of tropes of otherness. Considering western music produced under rubrics including multiculturalism, collaboration, hybridity, and world music, Taylor scrutinizes contemporary representations of difference. He argues that musical interpretations of the nonwestern other developed hundreds of years ago have not necessarily been discarded; rather they have been recycled and retooled.

REFIGURING AMERICAN MUSIC
A Series Edited by Charles McGovern and Ronald Radano

Announcing
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A SERIES EDITED BY
Charles McGovern and Ronald Radano

Refiguring American Music will publish bold, innovative works that pose new challenges to thinking about the nature and character of American music. Broadly conceived and interdisciplinary in emphasis, the series will feature studies that question conventional approaches and concepts within American music studies. Investigations may be focused on subjects based in the United States, or they may look outward to reconsider the physical and cultural boundaries of American musical styles and traditions. The series will encourage American music scholarship to move in new directions, taking inspiration from the “cultural turn” that has reinvigorated American studies over the past decade.
Soul Covers
Rhythm and Blues Remakes and the Struggle for Artistic Identity
(Aretha Franklin, Al Green, Phoebe Snow)
MICHAEL AWKWARD

Soul Covers is an engaging look at how three very different rhythm and blues performers—Aretha Franklin, Al Green, and Phoebe Snow—used cover songs to negotiate questions of artistic, racial, and personal authenticity. Through close readings of song lyrics and the performers’ statements about their lives and work, the literary critic Michael Awkward traces how Franklin, Green, and Snow crafted their own musical identities partly by taking up songs associated with figures such as Dinah Washington, Hank Williams, Willie Nelson, George Gershwin, Billie Holiday, and the Supremes.

Awkward sees Franklin’s early album Unforgettable: A Tribute to Dinah Washington, released shortly after Washington’s death in 1964, as an attempt by a struggling young singer to replace her idol as the acknowledged queen of the black female vocal tradition. He contends that Green’s album Call Me (1973) reveals the performer’s attempt to achieve formal coherence by uniting seemingly irreconcilable aspects of his personal history, including his career in popular music and his religious yearnings, as well as his sense of himself as both a cosmopolitan black artist and a forlorn country boy. Turning to Phoebe Snow’s record Second Childhood (1976), Awkward suggests that through covers of blues and soul songs, Snow, a white Jewish woman from New York, explored what it means for non-black enthusiasts to perform works considered by many to be black cultural productions. The only book-length examination of the role of remakes in American popular music, Soul Covers is itself a refreshing new take on the lives and work of three established soul artists.

Michael Awkward is Gayl A. Jones Collegiate Professor of Afro-American Literature and Culture at the University of Michigan. He is the author of Scenes of Instruction: A Memoir, also published by Duke University Press; Negotiating Difference: Race, Gender, and the Politics of Positionality; and Inspiring Influences: Tradition, Revision, and Afro-American Women’s Novels.
Redress for Historical Injustices in the United States
On Reparations for Slavery, Jim Crow, and Their Legacies
MICHAEL T. MARTIN & MARILYN YAQUINTO, EDITORS

An exceptional resource, this comprehensive reader brings together primary and secondary documents related to efforts to redress historical wrongs against African Americans. These varied efforts are often grouped together under the rubric “reparations movement,” and they are united in their goal of “repairing” the injustices that have followed from the long history of slavery and Jim Crow. Yet, as this collection reveals, there is a range of opinions as to the form that redress might take. Some advocates of redress call for apologies; others for official acknowledgment of wrongdoing; and still others for reparations: monetary compensation, government investment in disenfranchised communities, the restitution of lost property and rights, and repatriation.

By activists and scholars of law, political science, African American studies, philosophy, economics, and history, the twenty-six essays include both previously published articles and pieces written specifically for this volume. Some essays theorize the historical and legal bases of claims for redress; examine the history, strengths, and limitations of the reparations movement; and explore its relation to human rights and social justice movements in the United States and abroad. Others evaluate the movement’s primary strategies: legislation, litigation, and mobilization. While all of the contributors support the campaign for redress in one way or another, some of them engage with arguments against reparations.

Among the forty-seven primary documents included in the volume are federal, state, and municipal acts and resolutions; declarations and statements from black advocacy groups including the Black Panther Party and the NAACP; legal briefs and opinions; and findings and directives related to the provision of redress, from the Oklahoma Commission to Study the Tulsa Race Riot of 1921 to the mandate for the Greensboro, North Carolina Truth and Reconciliation Commission. Redress for Historical Injustices in the United States is a thorough assessment of the past, present, and future of the modern reparations movement.

Michael T. Martin is Professor of African American and African Diaspora Studies and Director of the Black Film Center/Archive at Indiana University. He is the editor of New Latin American Cinema and Cinemas of the Black Diaspora: Diversity, Dependence, and Oppositionality and a coeditor of Studies of Development and Change in the Modern World. Marilyn Yaquinto is a lecturer in the Department of Ethnic Studies at Bowling Green State University. She is the author of Pump ’Em Full of Lead: A Look at Hollywood Gangsters and a former journalist with the Los Angeles Times.

With selections by writers including

Richard F. America
Martha Biondi
Roy L. Brooks
Robert S. Browne
William A. Darity, Jr.
Adrienne Davis
Robert Fullinwider
Gerald C. Horne
Robin D. G. Kelley
David Lyons
Douglas S. Massey
Charles J. Ogletree, Jr.
Melvin L. Oliver
Thomas M. Shapiro
Eric K. Yamamoto

Warfare in the American Homeland
Policing and Prison in a Penal Democracy
JOY JAMES, EDITOR

The United States has more than two million people locked in federal, state, and local prisons. Although most of the U.S. population are non-hispanic whites, the vast majority of the incarcerated—and policed—are not. In this compelling collection, scholars, activists, and current and former prisoners examine the sensibilities that enable a penal democracy to thrive. Some pieces are new to this volume; others are classic critiques of U.S. state power. Through biography, diary entries, and criticism, these essays collectively assert that the United States wages war against enemies abroad and against its own people at home.

Contributors consider the internment or policing of citizens of color, the activism of radicals, structural racism, destruction and death in New Orleans following Hurricane Katrina, and the FBI’s Counterring Program designed to quash domestic dissent. Among the first-person accounts are an interview with Dhoruba bin Wahad, a Black Panther and former political prisoner; a portrayal of life in prison by a Plowshares nun jailed for her antinuclear and ant-war activism; a discussion of the Puerto Rican Independence Movement by one of its members, now serving a seventy-year prison sentence for sedition; and an excerpt from a 1970 letter by the Black Panther George Jackson chronicling the abuses of inmates in California’s Soledad Prison. Warfare in the American Homeland also includes an excerpt from a pamphlet by Michel Foucault and others. Translated into English for the first time, it argues that the 1971 shooting of Jackson by prison guards was a premeditated murder in response to black and brown prisoners, and their supporters, organizing for human rights and justice.

Joy James is John B. and John T. McCoy Presidential Professor and Chair of Africana Studies and College Professor in Political Science at Williams College. She is the author of Shadowboxing: Representations of Black Feminist Politics and Resisting State Violence: Radicalism, Gender, and Race in U.S. Culture and the editor of New Abolitionists: (Neo)Slave Narratives and Contemporary Prison Writings and Imprisoned Intellectuals: America’s Political Prisoners Write on Life, Liberation, and Rebellion.

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Photo by K. Kim Holder.

AFRICAN AMERICAN STUDIES
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PRISONS/AMERICAN STUDIES
In this significant Marxist critique of contemporary American imperialism, the cultural theorist Randy Martin argues that a finance-based logic of risk control has come to dominate Americans' everyday lives as well as U.S. foreign and domestic policy. Risk management—the ability to adjust for risk and leverage it for financial gain—is the key to personal finance as well as the defining element of the massive global market in financial derivatives. The United States wages its amorphous war on terror by leveraging particular interventions (such as Iraq) to much larger ends (winning the war on terror) and by deploying small numbers of troops and targeted weaponry to achieve broad effects. In both global financial markets and on far-flung battlegrounds, the multiplier effects are difficult to foresee or control.

Drawing on theorists including Michel Foucault, Giorgio Agamben, Michael Hardt, Antonio Negri, and Achille Mbembe, Martin illuminates a frightening financial logic that must be understood in order to be countered. Martin maintains that finance divides the world between those able to avail themselves of wealth opportunities through risk-taking (investors) and those who cannot do so—those who are considered “at risk.” He contends that modern-day American imperialism differs from previous models of imperialism, in which the occupiers engaged with the occupied in order to “civilize” them, siphon off wealth, or both. American imperialism, by contrast, is an empire of indifference: a massive flight from engagement. The United States urges an embrace of risk and self-management on the occupied and then ignores or dispossesses those who cannot make the grade.

SOCIAL TEXT BOOKS
A Series Edited by Brent Edwards, Randy Martin, Andrew Ross, and Ella Shohat for the Social Text Collective

Randy Martin is Professor of Art and Public Policy at the Tisch School of the Arts at New York University. His books include Financialization of Daily Life; On Your Marx: Relinking Socialism and the Left; and Critical Moves: Dance Studies in Theory and Politics, also published by Duke University Press. He is a former editor of the journal Social Text.
Dolly Mixtures
The Remaking of Genealogy
SARAH FRANKLIN

While the creation of Dolly the sheep, the world’s most famous clone, triggered an enormous amount of discussion about human cloning, in Dolly Mixtures the anthropologist Sarah Franklin looks beyond that much-rehearsed question to some of the other reasons the iconic animal’s birth and death were significant. Building on the work of historians and anthropologists, Franklin reveals Dolly as the embodiment of agricultural, scientific, social, and commercial histories which are, in turn, bound up with national and imperial aspirations. Dolly was the offspring of a long tradition of animal domestication as well as the more recent histories of capital accumulation through selective breeding and enhanced national competitiveness through the control of biocapital. Franklin traces Dolly’s connections to Britain’s centuries-old sheep and wool markets (which were vital to the nation’s industrial revolution) and to Britain’s export of animals to its colonies—particularly to Australia—to expand markets and produce wealth. Moving forward in time, she explains the celebrity sheep’s links to the embryonic cell lines and global bioscientific innovation of the late twentieth century and early twenty-first.

Franklin combines wide-ranging sources—from historical accounts of sheep-breeding to scientific representations of cloning by nuclear transfer to popular media reports of Dolly’s creation and birth—as she draws on gender and kinship theory as well as postcolonial and science studies. She argues that there is an urgent need for more nuanced responses to the complex intersections between the social and the biological, intersections which are literally reshaping reproduction and genealogy. In Dolly Mixtures, Franklin takes the renowned sheep as an opportunity to begin to develop a critical language to identify and evaluate the reproductive possibilities post-Dolly biology now faces, and to look back at some of the important historical formations that enabled and prefigured Dolly’s creation.

A JOHN HOPE FRANKLIN CENTER BOOK

Sarah Franklin is Chair of Social Studies of Biomedicine at the London School of Economics and Political Science. She is the author of Embodied Progress: A Cultural Account of Assisted Conception; a coauthor of Born and Made: An Ethnographic Study of Preimplantation Genetic Diagnosis and Technologies of Procreation: Kinship in the Age of Assisted Conception; and a coeditor of Relative Values: Reconfiguring Kinship Studies, also published by Duke University Press.

Desiring China
Experiments in Neoliberalism, Sexuality, and Public Culture
LISA ROFEL

Through window displays, newspapers, soap operas, gay bars, and other public culture venues, Chinese citizens are negotiating what it means to be cosmopolitan citizens of the world, with appropriate needs, aspirations, and longings. Lisa Rofel argues that the creation of such “desiring subjects” is at the core of China’s contingent, piece-by-piece reconfiguration of its relationship to a post-socialist, neoliberal-dominated world. In a study at once ethnographic, historical, and theoretical, she contends that neoliberal subjectivities are created through the production of various desires—material, sexual, and affective—and that it is largely through their engagements with public culture that people in China are imagining and practicing appropriate desires for the post-Mao era.

Drawing on her research over the past two decades among urban residents and rural migrants in Hangzhou and Beijing, Rofel analyzes the meanings that individuals attach to various public cultural phenomena and what their interpretations say about understandings of post-socialist China and their roles within it. She locates the first broad-based public debate about post-Mao social changes in the passionate dialogues about the popular 1991 television soap opera Yearnings. She describes how the emergence of gay identities and practices in China reveals connections to a transnational network of lesbians and gay men at the same time that it brings urban/rural and class divisions to the fore. The 1999–2001 negotiations over China’s entry into the World Trade Organization; a controversial women’s museum; the ways that young single women portray their longings in relation to the privations they imagine their mothers experienced; adjudications of the limits of self-interest in court cases related to homoerotic desire, intellectual property, and consumer fraud—Rofel reveals all of these as sites where desiring subjects come into being.

PERVERSE MODERNITIES
A Series Edited by Judith Halberstam and Lisa Lowe

Lisa Rofel is Professor of Anthropology at the University of California, Santa Cruz. She is the author of Other Modernities: Gendered Yearnings in China After Socialism and a coeditor of Engendering China: Women, Culture, and the State.
Wallowing in Sex
The New Sexual Culture of 1970s American Television

ELANA LEVINE

Passengers disco dancing in The Love Boat’s Acapulco Lounge. A young girl walking by a marquee advertising Deep Throat in the made-for-TV movie Dawn: Portrait of a Teenage Runaway. A frustrated housewife borrowing Orgasm and You from her local library in Mary Hartman, Mary Hartman. Commercial television of the 1970s was awash with references to sex. In the wake of the sexual revolution and the women’s liberation and gay rights movements, significant changes were rippling through American culture. In representing—or not representing—those changes, broadcast television provided a crucial forum through which Americans alternately accepted and contested momentous shifts in sexual mores, identities, and practices.

Wallowing in Sex is a lively analysis of the key role of commercial television in the new sexual culture of the 1970s. Elana Levine explores sex-themed made-for-TV movies; female sex symbols such as the stars of Charlie’s Angels and Wonder Woman; the innuendo-driven humor of variety shows (The Sonny and Cher Comedy Hour, Laugh-In), sitcoms (M*A*S*H, Three’s Company), and game shows (Match Game); and the proliferation of rape plots in daytime soap operas. She also uncovers those sexual topics that were barred from the airwaves. Along with program content, Levine examines the economic motivations of the television industry, the television production process, regulation by the government and the television industry, and audience responses. She demonstrates that the new sexual culture of 1970s television was a product of negotiation between producers, executives, advertisers, censors, audiences, performers, activists, and many others. Ultimately, 1970s television legitimized some of the sexual revolution’s most significant gains while minimizing its more radical impulses.

Getting Loose
Lifestyle Consumption in the 1970s

SAM BINKLEY

From “getting loose” to “letting it all hang out,” the 1970s were filled with exhortations to free oneself from artificial restraints and to discover oneself in a more authentic and creative life. In the wake of the counterculture of the 1960s, anything that could be made to yield to a more impulsive vitality was reinvented in a looser way. Food became purer, clothing more revealing, sex more orgiastic, and home decor more rustic and authentic.

Through a sociological analysis of the countercultural print culture of the 1970s, Sam Binkley investigates the dissemination of these self-loosening narratives and their widespread appeal to America’s middle class. He describes the rise of a genre of lifestyle publishing that emerged from a network of small offset presses, mostly located on the West Coast. Amateurish and rough in production quality, these popular books and magazines blended Eastern mysticism, Freudian psychology, environmental ecology, and romantic American pastoralism as they offered “expert” advice—about how to be more in touch with the natural world, how to release oneself into trusting relationships with others, and how to delve deeper into the body’s rhythms and natural sensuality. Binkley examines dozens of these publications, including the Whole Earth Catalog, Rainbook, the Catalog of Sexual Consciousness, Celery Wine, Domebook, and Getting Clear.

Drawing on the thought of Pierre Bourdieu, Zygmunt Bauman, and others, Binkley explains how self-loosening narratives helped the middle class confront the modernity of the 1970s. As rapid social change and political upheaval eroded middle class cultural authority, the looser life provided opportunities for self-reinvention through everyday lifestyle choice. He traces this ethos of self-realization through the “yuppie” 1980s to the 1990s and today, demonstrating that what originated as an emancipatory call to loosen up soon evolved into a culture of highly commercialized consumption and lifestyle branding.

Sam Binkley is Assistant Professor of Sociology at Emerson College.
Alien Encounters
Popular Culture in Asian America
MIMI THI NGUYEN & THUY LINH NGUYEN TU, EDITORS

Alien Encounters showcases innovative directions in Asian American cultural studies. In thirteen essays exploring topics ranging from pulp fiction to video art to import-car subcultures, contributors analyze Asian Americans’ interactions with popular culture as both creators and consumers. By a new generation of cultural critics, these essays reflect post-1965 Asian America; nuanced attention to issues of gender, sexuality, transnationality, and citizenship; and an unabashed appreciation for the pleasures of pop culture.

This interdisciplinary collection brings together contributors based in Asian American studies, English, anthropology, sociology, and art history. They consider issues of cultural authenticity raised by Asian American participation in hip-hop and jazz, the emergence of an orientalist “Indo-chic” among U.S. youth culture, and the circulation of Vietnamese music variety shows. They examine the relationship between Chinese restaurants and American culture, issues of sexuality and race brought to the fore in the video performance art of a Bruce Lee-channeling drag king, and immigrant television viewers’ dismayed reactions to a “not Chinese enough” Chinese American chef. Taken together, the essays in Alien Encounters demonstrate the importance of scholarly engagement with popular culture. Taking popular culture seriously reveals how people imagine and express their affective relationships to such abstract notions as history, identity, and belonging.

Mimi Thi Nguyen is Assistant Professor of Gender and Women’s Studies and Asian American Studies at the University of Illinois, Urbana-Champaign. Thuy Linh Nguyen Tu is Assistant Professor of Art History and Asian American Studies at Cornell University.

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Favored Flowers
Culture and Economy in a Global System
CATHERINE ZIEGLER

Billions of fresh-cut flowers are flown into the United States every year, allowing Americans to choose from a broad array of blooms regardless of the season. Favored Flowers is a lively investigation of this worldwide production and distribution of fresh-cut flowers and their consumption in the New York metropolitan area. In an ethnography filled with roses, orchids, and gerberas, flower auctions, new hybrids and new logistical systems, Catherine Ziegler unravels the economic and cultural strands of the global flower market. She provides an historical overview of the development of the cut flower industry in New York from the late nineteenth century to 1970, and on to its ultimate transformation from a domestic to a global industry. As she points out, cut flowers serve no utilitarian purpose; rather, they signal consumers’ social and cultural decisions about expressing love, mourning, status, and identity. Ziegler shows how consumer behavior and choices have changed over time and how they are shaped by the media and by the types of flowers and flower retailing available to them.

Ziegler interviewed more than 250 people as she followed flowers along the full length of the commodity chain, from cuttings in Europe and Latin America to vases in and around New York. She examines the daily experiences of flower growers in the Netherlands and Ecuador, two of the leading exporters of flowers to the United States. Her primary focus, though, is on others in the commodity chain: exporters, importers, wholesalers, and retailers. She follows their activities as they respond to changing competition, supply, and consumer behavior in a market characterized by risk, volatility, and imperfect knowledge. By tracing changes in the wholesale and retail systems, she shows the recent development of two complementary commodity chains in New York and the United States generally. One leads to a high-end luxury market served by specialty florists and designers, and the other to a lower-priced mass market served by chain groceries, corner delis, and retail superstores.

Catherine Ziegler teaches history and anthropology at Parsons: The New School for Design. She is the author of The Harmonious Garden.
Exceptional State
Contemporary U.S. Culture and the New Imperialism
ASHLEY DAWSON & MALINI JOHAR SCHUELLER, EDITORS

Exceptional State analyzes the nexus of culture and contemporary manifestations of U.S. imperialism. The contributors—established and emerging cultural studies scholars—define culture broadly to include a range of media, literature, and political discourse. They do not posit September 11, 2001 as the beginning of contemporary manifestations of U.S. belligerence and authoritarianism at home and abroad, but they do provide context for understanding U.S. responses to and uses of that event. Taken together, the essays stress both the continuities and discontinuities embodied in a present-day U.S. imperialism constituted through expressions of millennialism, exceptionalism, technological might, and visions of world dominance.

Contributors examine representations and rhetoric that legitimize the new imperialism, paying particular attention to the dynamics of gender and race. Essays range from a surprising reading of the ostensibly liberal movies Wag the Dog and Three Kings to an exploration of the overblown rhetoric surrounding the plan to remake the military into a high-tech force less dependent on human bodies, and from a look at the significance of the popular Left Behind series of novels to an interpretation of the Abu Ghraib prison photos. Essays scrutinize the national narrative created to justify the U.S. invasions of Afghanistan and Iraq, the ways that women in those countries have responded to the invasions, the contradictions underlying calls for U.S. humanitarian interventions, and the role of Africa in the U.S. imperial imagination. The volume concludes on a hopeful note, with a look at an emerging cultural studies scholars—define culture broadly to include a range of media, literature, and political discourse. They do not posit September 11, 2001 as the beginning of contemporary manifestations of U.S. belligerence and authoritarianism at home and abroad, but they do provide context for understanding U.S. responses to and uses of that event. Taken together, the essays stress both the continuities and discontinuities embodied in a present-day U.S. imperialism constituted through expressions of millennialism, exceptionalism, technological might, and visions of world dominance.

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NEW AMERICANISTS
A Series Edited by Donald E. Pease

Ashley Dawson is Associate Professor of English at the City University of New York, College of Staten Island. He is author of Mongrel Nation: Diasporic Culture and the Making of Postcolonial Britain. Malini Johar Schueller is Professor of English at the University of Florida. She is the author of U.S. Orientalisms: Race, Nation, and Gender in Literature 1790–1890 and The Politics of Voice: Liberalism and Social Criticism From Franklin to Kingston and a coeditor of Messy Beginnings: Postcoloniality and Early American Studies.

Contributors

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<td>Christian Parenti</td>
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<td>Ashley Dawson</td>
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<td>Melanie McAlister</td>
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<td>Harilaos Stecopoulos</td>
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Difference
Reading with Barbara Johnson
ELIZABETH WEED & ELLEN ROONEY, EDITORS

a special issue of DIFFERENCES

This special issue of differences celebrates the work of the contemporary feminist literary critic and theorist Barbara Johnson, whose work has been revolutionary in foregrounding concepts of “difference.” Johnson’s is a unique method of literary reading in which literature becomes, in her words, “a mode of cultural work, the work of giving-to-read those impossible contradictions that cannot yet be spoken.”

The contributors to this issue recognize that one of Johnson’s primary gifts to literary studies is her ability to teach theoretical insights not in a pedagogically prescriptive or didactic way but through her exquisitely close readings that illustrate the force of theory and language in practice. The first half of the issue comprises essays in which scholars influenced by Johnson offer close readings of texts ranging from Sandra Cisneros’s Carmelo to Edith Wharton’s “Roman Fever” to George Bernard Shaw’s Pygmalion. Each of the remaining essays is marked by the intimate voice of its author offering a reflective tribute to Johnson’s thought and teaching.

Elizabeth Weed is Director of the Pembroke Center for Teaching and Research on Women at Brown University. Ellen Rooney is Chair of the Department of Modern Culture and Media, Professor of English, and Professor of Gender Studies at Brown University. Both are editors of differences.

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Cultures of Democracy
DILIP PARAMESHWAR GAONKAR, SPECIAL ISSUE EDITOR

a special issue of PUBLIC CULTURE

Cultures of Democracy, a special issue of Public Culture, proposes that democratic strategies and practices pursued by different countries, and their relative successes, are deeply affected by the countries’ cultures, histories, and reception of, or resistance to, modernity. The collection suggests that a commitment to normative models of democracy prevents recognition of democratic practices in societies not usually seen as democratic or proto-democratic from a Western vantage point. Offering accounts of practices of democracy in Egypt, Yemen, Argentina, and India, these cultural theorists—drawing on work in anthropology, political theory, and postcolonial studies—revise notions of what might be regarded as a democratic practice.

The essays look at examples of democracy in a variety of spheres. One examines how the chewing of khat leaves in public gatherings in Yemen acts as a democratic practice by creating spontaneous forums for political discussion. Another considers the events of the 2003 municipal elections in Buenos Aires, when the center Right secured a record number of votes from an electorate jaded by political corruption by forming strategic alliances with local football clubs, ultimately leading to the election of the president of one popular club. And another essay explores the Indian government’s reaction when the political methods used to achieve the nation’s independence—defiance of the law, hunger strikes, demonstrations, and the destruction of public property—were used to challenge the government in the postcolonial period. Taken as a whole, the essays here argue that democracy might be productively viewed as a cultural system inclusive of many cultures of democracy.

Dilip Parameshwar Gaonkar is Associate Professor of Communication Studies and the Director of the Center for Global Culture and Communication at Northwestern University. He is also the executive editor of Public Culture.

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Late Derrida
IAN BALFOUR, SPECIAL ISSUE EDITOR

This special issue of SAQ commemorates and interrogates—with varying measures of appreciation and critique—the late work of the philosopher Jacques Derrida. Resisting simple memorialization of Derrida since his death in 2004, this collection contends that the late work of this prolific theorist remains to be better understood. The contributors explore the peculiar intensity—a combined sense of both patience and urgency—that characterizes Derrida’s late writing, suggestive, among other things, of his preoccupation with mortality, of time running out, and of so many pressing things to be done.

The essays address a wide array of Derrida’s concerns: human rights, justice, religion, the performative, “the gift of death,” mourning, and sovereignty. They often put Derrida’s texts in conjunction with the works of others—Wordsworth, Agamben, Schelling, and Benjamin, to name a few—that resonate with and on occasion resist Derrida’s own thinking and writing. One essay offers a reading of Wordsworth’s elegy “Distressful gift!” as a dialogue with questions posed by Derrida, using as its frame the kind of nonnormative mourning that Derrida advocated, together with a haunting analysis of the character of survival. Other essays look at Derrida’s theory of performativity as advanced in his late works, continuing his emphasis on the power of language, and in general they emulate his vigilance in attending to force and violence everywhere.

Ian Balfour teaches in English and in the Graduate Programme in Social and Political Thought at York University.

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THE DICTATORSHIP OF RELATIVISM
The Intellectual Community Responds to Cardinal Ratzinger’s Last Homily
JEFFREY M. PERL, EDITOR

In the last homily he gave before becoming Pope Benedict XVI, Cardinal Joseph Ratzinger described modern life as ruled by a “dictatorship of relativism which does not recognize anything as definitive and whose ultimate goal consists solely” of satisfying “the desires of one’s own ego.” An eminent scholar familiar with the centuries-old debates over relativism, Ratzinger chose to oversimplify or even caricature a philosophical approach of great sophistication and antiquity. His homily depicts the relativist as someone blown about “by every wind of doctrine,” whereas the relativist sticks firmly to one argument—that human knowledge is not absolute. Gathering prominent intellectuals from disciplines most relevant to the controversy—ethics, theology, political theory, anthropology, psychology, cultural studies, epistemology, philosophy of science, and classics—this special double issue of Common Knowledge contests Ratzinger’s denunciation of relativism.

One essay relates the arguments of Ratzinger to those of two other German scholars—the conservative political theorist Ernst Wolfgang Böckenförde and the liberal philosopher and sociologist Jürgen Habermas—since all three men assume that social order depends on the existence of doctrinal authority (divine or otherwise). The contributors here argue for an intellectual and social life free of the desire for an “infantilizing” authority. One proposes that the Christian god is a relativist who prefers limitation and ambiguity; another, initially in agreement with Ratzinger about the danger that relativism poses to faith and morals, argues that this danger is what makes relativism valuable. The issue closes with the first English translation of an extract from a book on Catholic-Jewish relations by Cardinal Carlo Maria Martini, one of the Catholic Church’s most progressive figures.

Jeffrey M. Perl is the founding editor of Common Knowledge and Professor of English Literature at Bar-Ilan University in Israel.

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CULTURAL STUDIES
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Stages of Emergency  
Cold War Nuclear Civil Defense  
TRACY C. DAVIS

In an era defined by the threat of nuclear annihilation, Western nations attempted to prepare civilian populations for atomic attack through staged drills, evacuations, and field exercises. In *Stages of Emergency* the distinguished performance historian Tracy C. Davis investigates the fundamentally theatrical nature of these Cold War civil defense exercises. Asking what it meant for civilians to be rehearsing nuclear war, she provides a comparative study of the civil defense maneuvers conducted by three NATO allies—the United States, Canada, and the United Kingdom—during the 1950s and 1960s. Delving deep into the three countries’ archives, she analyzes public exercises involving private citizens—boy scouts serving as mock casualties, housewives arranging home protection, clergy training to be shelter managers—as well as covert exercises undertaken by civil servants.

This thoroughly illustrated book covers public education campaigns and school programs—such as the ubiquitous “duck and cover” drills—meant to heighten awareness of the dangers of a possible attack; the occupancy tests in which people stayed sequestered for up to two weeks to simulate post-attack living conditions as well as the effects of confinement on interpersonal dynamics; and the British first-aid training in which participants acted out psychological and physical trauma requiring immediate treatment. Davis also brings to light unpublicized government exercises aimed at anticipating the global effects of nuclear war. Her comparative analysis shows how the differing priorities, contingencies, and social policies of the three countries influenced their rehearsals of nuclear catastrophe. When the Cold War ended, so did these exercises, but, as Davis points out in her perceptive afterword, they have been revived—with strikingly similar recommendations—in response to twenty-first-century fears of terrorists, dirty bombs, and rogue states.

*Tracy C. Davis* is Barber Professor of Performing Arts and Professor of Theatre and English at Northwestern University. She is the author of *The Economics of the British Stage 1800–1914* and *George Bernard Shaw and the Socialist Theatre*.

Lenin Reloaded  
Toward a Politics of Truth  
SEBASTIAN BUDGEN, STATHIS KOVELAKIS, & SLAVOJ ŽÏEK, EDITORS  
SIC 7

*Lenin Reloaded* is a rallying call by some of the world’s leading Marxist intellectuals for renewed attention to the significance of Vladimir Lenin. The volume’s editors explain that it was Lenin who made Karl Marx’s thought explicitly political, who extended it beyond the confines of Europe, who put it into practice. They contend that a focus on Lenin is urgently needed now, when global capitalism appears to be the only game in town, the liberal-democratic system seems to have been settled upon as the optimal political organization of society, and it has become easier to imagine the end of the world than a modest change in the mode of production. Lenin retooled Marx’s thought for specific historical conditions in 1914, and *Lenin Reloaded* urges a reinvention of the revolutionary project for the present. Such a project would be “Leninist” in its commitment to action based on truth and its acceptance of the consequences that follow from action.

These essays, some of which are appearing in English for the first time, bring Lenin face-to-face with the problems of today, including war, imperialism, the imperative to build an intelligentsia of wage earners, the need to embrace the achievements of bourgeois society and modernity, the widespread failure of social democracy, and the popular rejection of the European constitution. *Lenin Reloaded* demonstrates that truth and partisanship are not mutually exclusive as is often suggested. Quite the opposite—in the present moment, truth can only be articulated from a thoroughly partisan position.

[SIC]  
A Series Edited by Slavoj Žižek

Sebastian Budgen is a member of the editorial board of *Historical Materialism* and a coeditor (with Chiara Bonfiglioli) of *La planete altermondialiste*. Stathis Kouvelakis is a Lecturer in the French Department at King’s College London. His books include *Philosophy and Revolution: From Kant to Marx* and *Dictionnaire Marx Contemporain* (coedited with J. Bidet). He is an editor of the French journal *Contretemps*. Slavoj Žižek is a Senior Researcher in the Institute for Social Research in Ljubljana, Slovenia. His many books include *Theology and the Political: The New Debate* (coedited with Creston Davis and John Milbank); *Cogito and the Unconscious*, and *Tarrying with the Negative*, all also published by Duke University Press.

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Fallout shelter in private home in Michigan. Courtesy of NARA.
Argentine Art in the Sixties
ANDREA GIUNTA
Translated by Peter Kahn

The renowned art historian Andrea Giunta analyzes projects specifically designed to internationalize Argentina’s art and avant-garde during the 1960s: the importation of exhibitions of contemporary international art, the sending of Argentine artists abroad to study, the organization of prize competitions involving prestigious international art critics, and the export of exhibitions of Argentine art to Europe and the United States. She looks at the conditions that made these projects possible—not least the Alliance for Progress, a U.S. program of “exchange” and “cooperation” meant to prevent the spread of communism through Latin America in the wake of the Cuban Revolution—as well as the strategies formulated to promote them. She describes the influence of Romero Brest, prominent art critic, supporter of abstract art, and director of the Centro de Artes Visuales del Instituto Torcuato Di Tella (an experimental art center in Buenos Aires); various group programs such as Nueva Figuración and Arte Destructivo; and individual artists including Antonio Berni, Alberto Greco, León Ferrari, Marta Minujin, and Luis Felipe Noé. Giunta’s rich narrative illuminates the contentious postwar relationships between art and politics, between Latin America and the United States, and between local identity and global recognition.

LATIN AMERICA OTHERWISE
A Series Edited by Walter D. Mignolo, Irene Silverblatt, and Sonia Saldívar-Hull

Andrea Giunta is Professor of Art History at the Universidad de San Martín and Adjunct Professor of Art History at the Universidad de Buenos Aires. She is the author of Goeritz/Romero Brest: Correspondencias and the recipient of fellowships from the Rockefeller, Getty, and Guggenheim foundations. Peter Kahn is a Ph.D. candidate in Hispanic American Literature at the University of Massachusetts, Amherst.
Transborder Lives
Indigenous Oaxacans in Mexico, California, and Oregon
LYNN STEPHEN

Lynn Stephen’s innovative ethnography follows indigenous Mexicans from two towns in the state of Oaxaca—the Mixtec community of San Agustín Atenango and the Zapotec community of Teotitlán del Valle—who periodically leave their homes in Mexico for extended periods of work in California and Oregon. Demonstrating that the line separating Mexico and the United States is only one among the many—national, regional, cultural, ethnic, and class—borders that these migrants repeatedly cross, Stephen advocates an ethnographic framework focused on transborder, rather than transnational, lives. Yet she does not disregard the state: she assesses the impact migration has had on local systems of government in both Mexico and the United States as well as the abilities of states to police and affect transborder communities.

Stephen weaves the personal histories and narratives of indigenous transborder migrants together with explorations of the larger structures that affect their lives. Taking into account U.S. immigration policies and the demands of commercial agriculture and the service sectors, she chronicles how migrants experience and remember low-wage work in agriculture, landscaping, and childcare and how gender relations in Oaxaca and the United States are reconfigured by migration. She looks at the ways that racial and ethnic hierarchies inherited from the colonial era—hierarchies that debase Mexico’s indigenous groups—are reproduced within heterogeneous Mexican populations in the United States. Stephen provides case studies of four grassroots organizations in which Mixtec migrants are involved, and she considers specific uses of digital technology by transborder communities. Ultimately Stephen demonstrates that transborder migrants are reshaping notions of territory and politics by developing creative models of governance, education, and economic development as well as ways of maintaining their cultures and languages across geographic distances.

Lynn Stephen is Distinguished Professor of Anthropology at the University of Oregon. She is the author of Zapotec Women: Gender, Class, and Ethnicity in Globalized Oaxaca, also published by Duke University Press; Zapata Lives! Histories and Cultural Politics in Southern Mexico; and Women and Social Movements in Latin America: Power from Below. She is a coeditor of Dissident Women: Gender and Cultural Politics in Chiapas. 

Women and Migration in the U.S.-Mexico Borderlands
A Reader
DENISE A. SEGURA & PATRICIA ZAVELLA, EDITORS

Women’s migration within Mexico and from Mexico to the United States is increasing; nearly as many women as men are migrating. This development gives rise to new social negotiations which have not been well examined in migration studies until now. This path-breaking anthology analyzes how economically and politically displaced migrant women assert agency in everyday life. Scholars across diverse disciplines interrogate the socioeconomic forces that propel Mexican women into the migrant stream and shape their employment options; the changes that these women are making in homes, families, and communities; and the “structural violence” that Mexican women confront in the U.S.-Mexico borderlands broadly conceived: in the economic, social, cultural, and political interstices between the two countries.

This anthology includes twenty-three essays—two of which are translated from the Spanish—that illuminate women’s engagement with diverse social and cultural challenges. One contributor critiques the statistical fallacy of nativist discourses within the United States that portray Chicana and Mexican women’s fertility rates as “out of control.” Other contributors explore the relation between sexual violence and women’s migration from rural areas to urban centers within Mexico, the ways that undocumented migrant communities challenge conventional notions of citizenship, and young Latinas’ commemorations of the late, internationally renowned singer Selena. Several essays address workplace intimidation and violence, harassment and rape by U.S. border patrol agents and maquiladora managers, and the brutal murders of nearly two hundred young women near Ciudad Juárez. This rich collection highlights both the structural inequalities faced by Mexican women in the borderlands and the creative ways they have responded to them.

LATIN AMERICA OTHERWISE
A Series Edited by Walter D. Mignolo, Irene Silverblatt, and Sonia Saldívar-Hull

Denise A. Segura is Professor of Sociology at the University of California, Santa Barbara. Patricia Zavella is Professor of Latin American and Latino Studies at the University of California, Santa Cruz.

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Over the past twenty-five years, non-government organizations (NGOs) run by women and devoted to advancing women’s well-being have proliferated in Mexico and along both sides of the U.S.-Mexico border. In this sociological analysis of grassroots activism, Milagros Peña compares women’s NGOs in two regions—the state of Michoacán in central Mexico and the border region encompassing El Paso, Texas, and Ciudad Juárez, Mexico. In both Michoacán and the border region, women have organized to take on a variety of concerns, including domestic violence, the growing number of single women who are heads of households, and exploitive labor conditions. By comparing women’s activism in two distinct areas, Peña illuminates their different motivations, alliances, and organizational strategies in relation to local conditions and national and international activist networks.

Drawing on interviews with the leaders of more than two dozen women’s NGOs in Michoacán and El Paso/Juárez, Peña examines the influence of the Catholic church and liberation theology on Latina activism, and she describes how activist affiliations increasingly cross ethnic, racial, and class lines. Women’s NGOs in Michoacán put an enormous amount of energy into preparations for the 1995 United Nations-sponsored World Conference on Women in Beijing, and they developed extensive activist networks as a result. As Peña demonstrates, activists in El Paso/Juárez were less interested in the Beijing conference; they were intensely focused on issues related to immigration and to the murder and disappearance of scores of women in Juárez. Ultimately, Peña’s study highlights the consciousness-raising work done by NGOs run by and for Mexican and Mexican American women: they encourage Latinas to connect their personal lives to the broader political, economic, social, and cultural issues that affect them.

Milagros Peña is Associate Professor of Sociology and Director of the Center for Women’s Studies and Gender Research at the University of Florida. She is the author of Theologies and Liberation in Peru: The Role of Ideas in Social Movements; a coauthor of Punk Rockers’ Revolution: A Pedagogy of Race, Class and Gender; and a coeditor of Emerging Voices, Urgent Choices: Essays on Latino/a Religious Leadership.

This important collection explores how Mexico’s tumultuous past informs its uncertain present and future. Cycles of crisis and reform, of conflict and change, have marked Mexico’s modern history. The late eighteenth, nineteenth, and twentieth centuries each brought efforts to integrate Mexico into globalizing economies, pressures on the country’s diverse peoples, and attempts at reform. The crises of the late eighteenth and nineteenth centuries led to revolutionary mobilizations and violent regime changes. The wars for independence that began in 1810 triggered conflicts that endured for decades; the national revolution that began in 1910 shaped Mexico for most of the twentieth century. In 2000, the PRI, which had ruled for more than seventy years, was defeated in an election some hailed as “revolution by ballot.” Mexico now struggles with the legacies of a late-twentieth-century crisis defined by accelerating globalization and the breakdown of an authoritarian regime that was increasingly unresponsive to historic mandates and popular demands.

Leading Mexicanists—historians and social scientists from Mexico, the United States, and Europe—examine the three fin-de-siècle eras of crisis. They focus on the role of the country’s communities in advocating change from the eighteenth century to the present. They compare Mexico’s revolutions of 1810 and 1910 and consider whether there might be a twenty-first-century recurrence—or if a globalizing, urbanizing, and democratizing world has so changed Mexico that revolution is improbable. Examining the political changes and social challenges of the late twentieth century, the contributors ask if a democratic transition is possible, and, if so, whether it is sufficient to address twenty-first-century demands for participation and justice.

Elisa Servín and Leticia Reina are Research Professors at the Dirección de Estudios Historicos of the Instituto Nacional de Antropología e Historia in Mexico City. Servín is the author of Ruptura y oposición: El movimiento henriquista, 1945–1954. Reina is the editor of Los retos de la etnicidad en los estados-nación del siglo XXI. John Tutino is Associate Professor and Chair of the History Department at Georgetown University. He is the author of From Insurrection to Revolution in Mexico: Social Bases of Agrarian Violence, 1750–1940.

**Contributors**

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Intimate Enemies
Landowners, Power, and Violence in Chiapas
AARON BOBROW-STRAIN

Intimate Enemies is the first book to explore conflicts in Chiapas from the perspective of the landed elites, a crucial but almost entirely unexamined actor in the state’s violent history. Scholarly discussion of agrarian politics has typically cast landed elites as “bad guys” with predetermined interests and obvious motives. Aaron Bobrow-Strain takes the landowners of Chiapas seriously, asking why coffee planters and cattle ranchers with a long and storied history of violent responses to agrarian conflict reacted to land invasions triggered by the Zapatista Rebellion of 1994 with quiescence and resignation rather than thugs and guns. In the process, he offers a unique ethnographic and historical glimpse into conflicts that have been understood almost exclusively through studies of indigenous people and movements.

Weaving together ethnography, archival research, and cultural history, Bobrow-Strain argues that prior to the upheavals of 1994 landowners were already squeezed between increasingly organized indigenous activism and declining political and economic support from the Mexican state. He demonstrates that indigenous mobilizations that began in 1994 challenged not just the economy of estate agriculture but also landowners’ understandings of progress, masculinity, whiteness, and indigenous docility. By tracing the elites’ responses to land invasions deep into the cultural politics of race, class, and gender, Bobrow-Strain provides timely insights into policy debates surrounding the recent global resurgence of peasant land reform movements. At the same time, he rethinks key theoretical frameworks that have long guided the study of agrarian politics by engaging political economy and critical human geography’s insights into the production of space. Describing how a carefully defended world of racial privilege, political dominance, and landed monopoly came unglued, Intimate Enemies is a remarkable account of how power works in the countryside.

Aaron Bobrow-Strain is Assistant Professor of Politics at Whitman College.

Another Face of Empire
Bartolomé de Las Casas, Indigenous Rights, and Ecclesiastical Imperialism
DANIEL CASTRO

The Spanish cleric Bartolomé de Las Casas (1484–1566) is a key figure in the history of Spain’s conquest of the Americas. Las Casas condemned the torture and murder of natives by the conquistadores in reports to the Spanish royal court and in tracts such as A Short Account of the Destruction of the Indies (1552). For his unrelenting denunciation of the colonialists’ atrocities, Las Casas has been revered as a noble protector of the Indians and as a pioneering anti-imperialist. He has become a larger-than-life figure invoked by generations of anticolonialists in Europe and Latin America.

Separating historical reality from myth, Daniel Castro provides a nuanced, revisionist assessment of the friar’s career, thought, and political activities. Castro argues that Las Casas was very much an imperialist. Intent on converting the Indians to Christianity, the religion of the colonizers, Las Casas simply offered the natives another face of empire: a paternalistic, ecclesiastical imperialism. Castro contends that while the friar was a skilled political manipulator influential at what was arguably the world’s most powerful sixteenth-century imperial court, his advocacy on behalf of the natives had little impact on their lives. Analyzing Las Casas’s extensive writings, Castro points out that in all his many years in the Americas, Las Casas spent very little time among the indigenous people he professed to love, and he made virtually no effort to learn their languages. He saw himself as an emissary from a superior culture with a divine mandate to impose a set of ideas and beliefs on the less privileged colonized. He differed from his compatriots only in his antipathy to violence as the means for achieving conversion.

Daniel Castro is Associate Professor of History at Southwestern University. He is the editor of Revolution and Revolutionaries: Guerilla Movements in Latin America.
Salt in the Sand
Memory, Violence, and the Nation-State in Chile, 1890 to the Present

LESSIE JO FRAZIER

*Salt in the Sand* is a compelling historical ethnography of the interplay between memory and state violence in the formation of the Chilean nation-state. The historian and anthropologist Lessie Jo Frazier focuses on northern Chile, which figures prominently in the nation’s history: as a site of military glory during the period of national conquest, of labor strikes and massacres in the late nineteenth century and early twentieth, and of state detention and violence during World War II and the Cold War. It was also the site of a mass-grave excavation that galvanized the national human rights movement in 1990, during Chile’s transition from dictatorship to democracy. Frazier analyzes the creation of official and alternative memories of specific instances of state violence in northern Chile from 1890 to the present, tracing how the form and content of those memories changed over time. In so doing, she shows how memory works to create political subjectivities mobilized for specific political projects within what she argues is the always-ongoing process of nation-state formation. Frazier’s broad historical perspective on political culture challenges the conventional periodization of modern Chilean history, particularly the idea that the 1973 military coup marked a radical break with the past.

Analyzing multiple memories of state violence, Frazier innovatively shapes social and cultural theory to interpret a range of sources, including local and national government archives, personal papers, popular literature and music, interviews, architectural and ceremonial commemorations, and her ethnographic observations of civic associations, women’s and environmental groups, and human rights organizations. A masterful integration of extensive empirical research with sophisticated theoretical analysis, *Salt in the Sand* is a significant contribution to interdisciplinary scholarship on human rights, democratization, state formation, and national trauma and reconciliation.

POLITICS, HISTORY AND CULTURE
A Series Edited by Julia Adams and George Steinmetz

Lessie Jo Frazier is Assistant Professor of Gender Studies at Indiana University, Bloomington. She is a coeditor of *Gender's Place: Feminist Anthropologies of Latin America.*

Unequal Cures
Public Health and Political Change in Bolivia, 1900–1950

ANN ZULAWSKI

*Unequal Cures* illuminates the connections between public health and political change in Bolivia from the beginning of the twentieth century, when the country was a political oligarchy, until the eve of the 1952 national revolution that ushered in universal suffrage, agrarian reform, and the nationalization of Bolivia's tin mines. Zulawski argues that the populist politics that emerged in the 1930s and 1940s helped to consolidate Bolivia’s medical profession and that improved public health was essential to the creation of a modern state. Yet she finds that at mid-century, women, indigenous Bolivians, and the poor were still considered inferior to other citizens. They received different medical treatments and levels of care as a result.

Drawing on hospital and cemetery records, censuses, doctors’ assessments of patients’ conditions, newspaper accounts, and interviews, Zulawski describes the major medical problems that Bolivia faced during the first half of the twentieth century, their social and economic causes, and what was done to ameliorate them. Her analysis encompasses the Rockefeller Foundation’s campaign against yellow fever, the almost total collapse of Bolivia’s health care system during the disastrous Chaco War with Paraguay (1932–35), an assessment of women’s health in light of the social and economic realities of their lives, and a look at Manicomio Pacheco, the national mental hospital. An important social and intellectual history, *Unequal Cures* reveals the vital interplay between medicine and state formation in Bolivia.

Ann Zulawski is Professor of History and Latin American Studies at Smith College. She is the author of *They Eat from Their Labor: Work and Social Change in Colonial Bolivia.*

Human rights activists in Chile. Photo by Mark Somoza.

Military hospital of La Paz with evacuees, 1933. From Juan Lechin Suarez, *La Batalla de Villa Montes.*

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In *The Hypersexuality of Race*, Celine Parreñas Shimizu urges a shift in thinking about sexualized depictions of Asian/American women in film, video, and theatrical productions. Shimizu advocates moving beyond denunciations of sexualized representations of Asian/American women as necessarily demeaning or negative. Arguing for a more nuanced approach to the mysterious mix of pleasure, pain, and power in performances of sexuality, she advances a theory of “productive perversity,” a theory which allows Asian/American women—and by extension other women of color—to lay claim to their own sexuality and desires as actors, producers, critics, and spectators.

Drawing on her own experiences as a Filipina American filmmaker and as a spectator, Shimizu combines theoretical and textual analysis and interviews—conducted by herself and others—with artists involved in various productions. She complicates understanding of the controversial portrayal of Asian female sexuality in the popular Broadway play *Miss Saigon* by considering her own reactions to the play as well as the thoughts of some of the actresses in it. She looks at how three Hollywood Asian/American femme fatales—Anna May Wong, Nancy Kwan, and Lucy Liu—negotiate representations of their sexuality; analyzes 1920s and 1930s hardcore yellowface stag films in which white women perform as sexualized Asian women; and considers Asian/American women’s performances in films ranging from the stag pornography of the 1940s to the Internet and video porn of the 1990s. She also reflects on two movies depicting Southeast Asian prostitutes and sex tourism, *The Good Woman of Bangkok* and *101 Asian Debutantes*. Examining films and videos made by Asian/American feminists, she describes how female characters in their works reject normative definitions of race, gender, and sexuality through performances of aberrant sexualities.

Celine Parreñas Shimizu is Associate Professor of Asian American, Film, and Women’s Studies at the University of California, Santa Barbara. She is a filmmaker whose movies include *The Fact of Asian Women* (2002); and *Her Uprooting Plants Her* (1995).

**The Hypersexuality of Race**
Performing Asian/American Women on Screen and Scene
CELINÉ PARREÑAS SHIMIZU

**The Urban Generation**
Chinese Cinema and Society at the Turn of the Twenty-First Century
ZHEN ZHANG, EDITOR

Since the early 1990s, as mainland China’s state-owned movie studios have struggled with financial and ideological constraints, an exciting alternative cinema has developed. Dubbed the “Urban Generation,” this new cinema is driven by young filmmakers who emerged in the shadow of the events at Tiananmen Square in 1989. What unites diverse directors under the “Urban Generation” rubric is their creative engagement with the wrenching economic and social transformations underway in China. Urban Generation filmmakers are vanguard interpreters of the confusion and anxiety triggered by the massive urbanization of contemporary China. This collection brings together some of the most recent original research on this emerging cinema and its relationship to Chinese society.

Scholars analyze the historical and social conditions that gave rise to the Urban Generation, its aesthetic uniqueness, and its ambivalent relationship to China’s mainstream film industry and the international film market. The contributors focus attention on the Urban Generation cinema’s sense of social urgency, its documentary impulses, and its representations of gender and sexuality. They highlight the characters who populate this new urban cinema—ordinary and marginalized city dwellers including aimless bohemians, petty thieves, prostitutes, police officers, postal workers, taxi drivers, migrant workers—and the fact that these “floating urban subjects” are often portrayed by non-professional actors. Some contributors concentrate on specific films (such as *Shower* or filmmakers (including jia Zhangke and Zhan Chen); others survey broader concerns. Together the twelve essays in this collection give a multifaceted account of a significant, ongoing cinematic and cultural phenomenon.

Zhang Zhen is Associate Professor of Cinema Studies at New York University. She is the author of *An Amorous History of the Silver Screen: Shanghai Cinema, 1896–1937*.

**Contributors**

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**FILM STUDIES/ASIAN STUDIES**

*The Urban Generation* (March)
448 pages, 60 b&w photos
paper, 978-0-8223-4074-4, *$26.95/£15.99*

cloth, 978-0-8223-4053-9, *$94.95/£67.00*
Dietrich Icon
GERD GEMÜNDEN & MARY R. DESJARDINS, EDITORS

Few movie stars have meant as many things to as many different audiences as the iconic Marlene Dietrich. The actress-chanteuse had a career of some seventy years: one that included not only classical Hollywood cinema and the concert hall but also silent film in Weimar Germany, theater, musical comedy, vaudeville, army camp shows, radio, recordings, television, and even the circus. Dietrich has long been a flashpoint in Germany’s struggles over its cultural heritage, having renounced and left Nazi Germany, assumed American citizenship, and entertained American troops. She has also figured prominently in European and American film scholarship, in studies ranging from analyses of the directors with whom she worked to theories about the ideological and psychic functions of film. Including essays by established and younger film scholars, Dietrich Icon is a unique examination of the many meanings of Dietrich.

Some of the essays in this collection revisit such familiar topics as Germany’s complex relationship with Dietrich, her ambiguous sexuality, her place in the lesbian archive, her star status, and her legendary legs, but with fresh critical perspective and an emphasis on historical background. Other essays establish new avenues for understanding Dietrich’s persona. Among these are a reading of Marlene Dietrich’s ABC—an eclectic autobiographical compendium containing Dietrich’s thoughts on such diverse subjects as “steak,” “Sternberg (Joseph Von),” “Stravinsky,” and “stupidity,” and an argument that Dietrich manipulated her voice—through her accent, sexual innuendo, and singing—as much as her visual image in order to convey a cosmopolitan world-weariness. Still other essays consider the specter of aging that loomed over Dietrich’s career and the many imitations of the Dietrich persona that have emerged since the star’s death in 1992.

Gerd Gemünden is Professor of German, Comparative Literature, and Film and Television Studies at Dartmouth College. He is the author of Framed Visions: Popular Culture, Americanization, and the Contemporary German and Austrian Imagination and coeditor of The Cinema of Wim Wenders: Image, Narrative, and the Postmodern Condition. Mary R. Desjardins is Associate Professor of Film and Television Studies at Dartmouth College.

Sessue Hayakawa
Silent Cinema and Transnational Stardom
DAISUKE MIYAO

While the actor Sessue Hayakawa (1886–1973) is perhaps best known today for his Oscar-nominated turn as a Japanese military officer in The Bridge on the River Kwai (1957), in the early twentieth century he was an internationally renowned silent-film star, as recognizable as Charlie Chaplin or Douglas Fairbanks. In this critical study of Hayakawa’s stardom, Daisuke Miyao reconstructs the Japanese actor’s remarkable career, from the films that preceded his meteoric rise to fame as the star of Cecil B. DeMille’s The Cheat (1915) through his reign as a matinee idol and the subsequent decline and resurrection of his Hollywood fortunes.

Drawing on early-twentieth-century English-language, Japanese American, and Japanese sources including newspaper reviews and fan magazines, Miyao illuminates the construction and reception of Hayakawa’s stardom as an ongoing process of cross-cultural negotiation. Hayakawa’s early work included short films about Japan that were popular with American audiences as well as spy films that played upon anxieties about Japanese nationalism. The Jesse L. Lasky production company sought to shape Hayakawa’s image by emphasizing the actor’s Japanese traits while portraying him as safely assimilated into U.S. culture. Hayakawa himself struggled to maintain his sympathetic persona while creating more complex Japanese characters that would appeal to both American and Japanese audiences. The star’s initial success with U.S. audiences created ambivalence in Japan, where some described him as traitorously Americanized and others as a positive icon of modernized Japan. This unique history of transnational silent-film stardom focuses attention on the ways that race, ethnicity, and nationality influenced the early development of the global film industry.

A JOHN HOPE FRANKLIN CENTER BOOK

Daisuke Miyao is Assistant Professor of Japanese Literature and Film at the University of Oregon. He is a coeditor of Casio Abe’s Beat Takeshi vs. Takeshi Kitano and a co-translator of Kiju Yoshida’s Ozu’s Anti-Cinema.
Beyond the Body Proper
Reading the Anthropology of Material Life
MARGARET LOCK & JUDITH FARQUHAR, EDITORS

With selections from
writers including
Walter Benjamin
Caroline Walker Bynum
Michel de Certeau
Gilles Deleuze
Shigehisa Kuriyama
Bruno Latour
Margaret Lock
Emily Ong
Maurice Merleau-Ponty
Aihwa Ong
Mariella Pandolfi
Maurice Merleau-Ponty
Barbara Duden
Emily Martin
Bruno Latour
Michael Taussig
Judith Farquhar
Rayna Rapp
Peter Stallybrass
Walter Benjamin

Over the past several decades, scholars in both the social sciences and humanities have moved beyond the idea that there is a “body proper”: a singular, discrete biological organism with an individual psyche. They have begun to perceive embodiment as dynamic rather than static, as experiences that vary over time and across the world as they are shaped by discourses, institutions, practices, technologies, and ideologies. What has emerged is a multiplicity of bodies, inviting a great many disciplinary points of view and modes of interpretation. The forty-seven readings presented in this volume range from classic works of social theory, history, and ethnography to more recent investigations into historical and contemporary modes of embodiment.

Beyond the Body Proper includes nine sections conceptually organized around themes such as everyday life, sex and gender, and science. Each section is preceded by interpretive commentary by the volume’s editors. Within the collection are articles and book excerpts focused on bodies using tools and participating in rituals, on bodies walking and eating, and on the female circumcision controversy, as well as pieces on medical classifications, spirit possession, the commodification of body parts, in vitro fertilization, and an artist/anatomist’s “plastination” of cadavers for display. Materialist, phenomenological, and feminist perspectives on embodiment appear along with writings on interpretations of pain and the changing meanings of sexual intercourse. Essays on these topics and many others challenge Eurocentric assumptions about the body as they speak to each other and to the most influential contemporary trends in the human sciences.

BODY, COMMODITY, TEXT
A Series Edited by Arjun Appadurai, Jean Comaroff, and Judith Farquhar

Margaret Lock is Professor of Anthropology and the Marjorie Bronfman Professor in Social Studies of Medicine at McGill University. Her many books include Twice Dead: Organ Transplants and the Reinvention of Death and Encounters with Aging: Mythologies of Menopause in Japan and North America. Judith Farquhar is Professor of Anthropology at the University of Chicago. She is the author of Appetites: Food and Sex in Post-Socialist China, also published by Duke University Press, and Knowing Practice: The Clinical Encounter of Chinese Medicine.

A Coincidence of Desires
Anthropology, Queer Studies, Indonesia
TOM BOELLSTORFF

In A Coincidence of Desires, Tom Boellstorff considers how interdisciplinary collaboration between anthropology and queer studies might enrich both fields. For more than a decade he has visited Indonesia, both as an anthropologist exploring gender and sexuality and as an activist involved in HIV prevention work. Drawing on these experiences, he provides several in-depth case studies, primarily concerning the lives of Indonesian men who term themselves gay (an Indonesian-language word that overlaps with, but does not correspond exactly to, English “gay”). These case studies put interdisciplinary research approaches into practice. They are preceded and followed by theoretical meditations on the most productive forms that collaborations between queer studies and anthropology might take. Boellstorff uses theories of time to ask how a model of “coincidence” might open up new possibilities for cooperation between the two disciplines. He also juxtaposes his own work with other scholars’ studies of Indonesia, Thailand, the Philippines, Malaysia, and Singapore to compare queer sexualities across Southeast Asia. In doing so, he asks how comparison might be understood as a queer project and how queerness might be understood as comparative.

The case studies contained in A Coincidence of Desires speak to questions about the relation of sexualities to nationalism, religion, and globalization. They include an examination of zines published by gay Indonesians; an analysis of bahasa gay—a slang spoken by gay Indonesians that is increasingly appropriated in Indonesian popular culture; and an exploration of the place of varias (roughly, “male-to-female transvestites”) within Indonesian society. Boellstorff also considers the tension between Islam and sexuality in gay Indonesians’ lives and a series of incidents in which groups of men, identified with Islamic fundamentalism, violently attacked gatherings of gay men. Collectively, these studies insist on the primacy of empirical investigation to any queer studies project that wishes to speak to the specificities of lived experience.

Tom Boellstorff is Associate Professor of Anthropology at the University of California, Irvine. He is the author of The Gay Archipelago: Sexuality and Nation in Indonesia and coeditor of Speaking in Queer Tongues: Globalization and Gay Language.
The Will to Improve
Governmentality, Development, and the Practice of Politics
TANIA MURRAY LI

The Will to Improve is a remarkable account of development in action. Focusing on attempts to improve landscapes and livelihoods in Indonesia, Tania Murray Li carefully exposes the practices that enable experts to diagnose problems and devise interventions, and the agency of people whose conduct is targeted for reform. Deftly integrating theory, ethnography, and history, she illuminates the work of colonial officials and missionaries; specialists in agriculture, hygiene, and credit; and political activists with their own schemes for guiding villagers towards better ways of life. She examines donor-funded initiatives that seek to integrate conservation with development through the participation of communities, and a one-billion dollar program designed by the World Bank to optimize the social capital of villagers, inculcate new habits of competition and choice, and remake society from the bottom up.

Demonstrating that the “will to improve” has a long and troubled history, Li identifies enduring continuities from the colonial period to the present. She explores the tools experts have used to set the conditions for reform—tools that combine the reshaping of desires with applications of force. Attending in detail to the highlands of Sulawesi she shows how a series of interventions entangled with one another and tracks their results, ranging from wealth to famine, from compliance to political mobilization, and from new solidarities to oppositional identities and violent attack. The Will to Improve is an engaging read—conceptually innovative, empirically rich, and alive with the actions and reflections of the targets of improvement: people with their own critical analyses of the problems that beset them.

Tania Murray Li is Professor of Anthropology and Canada Research Chair at the University of Toronto. She is the author of Malays in Singapore: Culture, Economy, and Ideology and the editor of Transforming the Indonesian Uplands: Marginality, Power, and Production.

Caribbean Journeys
An Ethnography of Migration and Home in Three Family Networks
KAREN FOG OLWIG

Caribbean Journeys is an ethnographic analysis of the cultural meaning of migration and home in three families of West Indian background that are now dispersed throughout the Caribbean, North America, and Great Britain. Moving migration studies beyond its current focus on sending and receiving societies, Karen Fog Olwig makes migratory family networks the locus of her analysis. For the people whose lives she traces, being “Caribbean” is not necessarily rooted in ongoing visits to their countries of origin, or in ethnic communities in the receiving countries, but rather in family narratives and the maintenance of family networks across vast geographical expanses.

The migratory journeys of the families in this study began more than sixty years ago, when individuals in the three families left home in a British colonial town in Jamaica, a French Creole rural community in Dominica, and an African-Caribbean village of small farmers on Nevis. Olwig follows the three family networks forward in time, interviewing family members living under highly varied social and economic circumstances in locations ranging from California to Barbados, Nova Scotia to Florida, and New Jersey to England. Through her conversations with several generations of these far-flung families, she gives insight into each family’s educational, occupational, and socio-economic trajectories. Olwig contends that terms such as “Caribbean diaspora” wrongly assume a culturally homogeneous homeland. As she demonstrates in Caribbean Journeys, anthropologists who want a nuanced understanding of how migrants and their descendants perceive their origins and identities must focus on interpersonal relations and intimate spheres as well as on collectivities and public expressions of belonging.

Karen Fog Olwig is Professor of Anthropology at the University of Copenhagen. She is the author of Global Culture, Island Identity: Continuity and Change in the Afro-Caribbean Community of Nevis and Cultural Adaptation and Resistance on St. John: Three Centuries of Afro-Caribbean Life and a coeditor of Caribbean Narratives of Belonging: Fields of Relations, Sites of Identity.
Native Hubs
Culture, Community, and Belonging in Silicon Valley and Beyond
RENYA K. RAMIREZ

Most Native Americans in the United States live in cities, where many find themselves caught in a bind, neither afforded the full rights granted U.S. citizens nor allowed full access to the tribal programs and resources—particularly health care services—provided to Native Americans living on reservations. A scholar and a member of the Winnebago Tribe of Nebraska, Renya K. Ramirez investigates how urban Native Americans negotiate what she argues is, in effect, a transnational existence, looking at how they have pressed their tribes, the federal government, and local institutions to expand conventional notions of citizenship. She does this through an ethnographic account of the Native American community in California's Silicon Valley and beyond.

Ramirez's ethnography revolves around the Paiute American activist Laverne Roberts's notion of the “hub”—a space that allows for the creation of a sense of belonging away from a geographic center. Ramirez describes “hub-making” activities in Silicon Valley such as sweat lodge ceremonies, powwows, and American Indian Alliance meetings—gatherings where urban Indians reinforce bonds of social belonging and forge intertribal alliances. She investigates the struggle of the Muwekma Ohlone, a tribe aboriginal to the San Francisco Bay area, to maintain a sense of community without a land base and to be recognized as a tribe by the federal government. She considers the crucial role of Native women within urban indigenous communities; a 2004 meeting in which Native Americans from Mexico and the United States discussed cross-border indigenous rights activism; and the ways that young Native Americans in Silicon Valley experience race and ethnicity, especially in relation to the area's large Chicano community. A unique and important study of diaspora, transnationalism, identity, belonging, and community, Native Hubs is intended for scholars and activists alike.

Renyia K. Ramirez is Assistant Professor of American Studies at the University of California, Santa Cruz.

Imagining Our Americas
Toward a Transnational Frame
SANDHYA SHUKLA & HEIDI TINSMAN, EDITORS

This rich interdisciplinary collection of essays advocates and models a hemispheric approach to the study of the Americas. Taken together, the essays examine North and South America, the Caribbean, and the Pacific as a region that transcends national boundaries and the dichotomy between North and South. In the volume's substantial introduction, the editors, an anthropologist and an historian, explain the need to move beyond the paradigm of U.S./American studies and Latin American studies as two distinct fields. They point out the Cold War origins of area studies, and they note how many of the Americas’ most significant social formations have spanned borders if not continents: diverse and complex indigenous societies, European conquest and colonization, African slavery, Enlightenment-based independence movements, mass immigrations, and neoliberal economies.

Scholars of literature, ethnic studies, and regional studies as well as anthropology and history, the contributors focus on the Americas as a broadly conceived geographic, political, and cultural formation. They consider the varied histories of African Americans’ presence in Mexican and Chicano communities; the different racial and class meanings that cumbia, a Colombian musical genre, assumes as it is absorbed across national borders; and the contrasting visions of anticolonial struggle in Cuba and the Philippines embodied in the respective writings of the literary giants and national heroes José Martí and José Rizal. One contributor shows how a pidgin-language mixture of Japanese, Hawaiian, and English allowed second-generation Japanese immigrants to critique Hawaii’s plantation labor system as well as Japanese hierarchies of gender, generation, and race. Another examines the troubled history of U.S. gay and lesbian solidarity with the Cuban Revolution. Both building on and departing from previous work, this collection illuminates the productive intellectual and political lines of inquiry opened by a focus on the Americas.

Contributors
Rachel Adams
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John D. Blanco
Alyosha Goldstein
Héctor Fernández L’Hoeist

Ian Lekus
Caroline F. Levander
Susan Y. Najita
Rebecca Schreiber
Sandhya Shukla

Harilaos Stecopoulos
Michelle Stephens
Heidi Tinsman
Nick Turse
Rob Wilson
The Heart of Whiteness
Normal Sexuality and Race in America, 1880–1940
JULIAN B. CARTER

In this groundbreaking study, Julian B. Carter demonstrates that between 1880 and 1940, cultural discourses of whiteness and heterosexuality fused to form a new concept of the “normal” American. Gilded Age elites had defined white civilization as the triumphant achievement of exceptional people hewing to a relational ethic of strict self-discipline for the common good. During the early twentieth century, that racial and relational ideal was reconceived in more inclusive terms as “normality,” something toward which everyone should strive. The appearance of inclusiveness helped make “normality” appear consistent with the self-image of a racially diverse republic; nonetheless, “normality” was gauged largely in terms of adherence to erotic and emotional conventions that gained cultural significance through their association with arguments for the legitimacy of white political and social dominance. At the same time, the affectionate, reproductive heterosexuality of “normal” married couples became increasingly central to legitimate membership in the nation.

Carter builds her intricate argument from detailed readings of an array of popular texts, focusing on how sex education for children and marital advice for adults provided significant venues for the dissemination of the new ideal of normality. She concludes that, because its overt concerns were love, marriage, and babies, normality discourse facilitated white evasiveness about racial inequality. The ostensible focus of “normality” on matters of sexuality provided a superficially race-neutral conceptual structure that whites could and did use to evade engagement with the unequal relations of power that continue to shape American life today.

Julian B. Carter is Assistant Professor of Critical Studies at the California College of the Arts.

Interventions into Modernist Cultures
Poetry from Beyond the Empty Screen
AMIE ELIZABETH PARRY

Interventions into Modernist Cultures is a comparative analysis of the cultural politics of modernist writing in the United States and Taiwan. Amie Elizabeth Parry argues that the two sites of modernism are linked by their representation or suppression of histories of U.S. imperialist expansion, Cold War neocolonial military presence, and economic influence in Asia. Focusing on poetry, a genre often overlooked in postcolonial theory, she contends that the radically fragmented form of modernist poetic texts is particularly well suited to representing U.S. imperialism and neocolonial modernities.

Reading various works by U.S. expatriates Ezra Pound and Gertrude Stein, Parry compares the cultural politics of U.S. canonical modernism with alternative representations of temporality, hybridity, erasure, and sexuality in the work of the Taiwanese writers Yu Kwang-chung and Hsia Yü and the Asian American immigrant author Theresa Hak Kyung Cha. Juxtaposing poems by Pound and Yü Kwang-chung, Parry shows how Yü’s fragmented, ambivalent modernist form reveals the effects of neocolonialism while Pound denies and obscures U.S. imperialism in Asia, asserting a form of non-developmental universalism through both form and theme. Stein appropriates discourses of American modernity and identity to represent non-normative desire and sexuality, and Parry contrasts this tendency with representations of sexuality in the contemporary experimental poetry of Hsia Yü. Finally, Parry highlights the different uses of modernist forms by Pound in his Cantos—which incorporate a multiplicity of decontextualized and ahistorical voices—and by Cha in her 1982 novel Dictee, an historicized, multilingual work. Parry’s sophisticated readings provide a useful critical framework for apprehending how “minor modernisms” illuminate the histories erased by certain canonical modernist texts.

PERVERSE MODERNITIES
A Series Edited by Judith Halberstam and Lisa Lowe

Amie Elizabeth Parry is Associate Professor of English at the National Central University of Taiwan.
The Affective Turn
Theorizing the Social
EDITED BY PATRICIA TICINETO CLOUGH
WITH JEAN HALLEY
With a foreword by Michael Hardt

“The innovative essays in this volume . . . demonstrat[e] the potential of the perspective of the affects in a wide range of fields and with a variety of methodological approaches. Some of the essays . . . use fieldwork to investigate the functions of affects—among organized sex workers, health care workers, and in the modeling industry. Others employ the discourses of microbiology, thermodynamics, information sciences, and cinema studies to rethink the body and the affects in terms of technology. Still others explore the affects of trauma in the context of immigration and war. And throughout all the essays run serious theoretical reflections on the powers of the affects and the political possibilities they pose for research and practice.”—MICHAEL HARDT, from the foreword

In the mid-1990s, scholars turned their attention toward the ways that ongoing political, economic, and cultural transformations were changing the realm of the social, specifically that aspect of it described by the notion of affect: pre-individual bodily forces, linked to autonomic responses, which augment or diminish a body’s capacity to act or engage with others. This “affective turn” and the new configurations of bodies, technology, and matter that it reveals, is the subject of this collection of essays. Scholars based in sociology, cultural studies, and women’s studies illuminate the movement in thought from a psychoanalytically informed criticism of subject identity, representation, and trauma to an engagement with information and affect; from a privileging of the organic body to an exploration of nonorganic life; and from the presumption of equilibrium-seeking closed systems to an engagement with the complexity of open-systems under far-from-equilibrium conditions. Taken together, these essays suggest that attending to the affective turn is necessary to theorizing the social.

Patricia Ticineto Clough is Professor of Sociology at Queens College and The Graduate Center, City University of New York. She is the author of Autoafectation: Unconscious Thought in the Age of Technology; The End(s) of Ethnography: From Realism to Social Criticism; and Feminist Thought: Desire, Power, and Academic Discourse. Jean Halley is Assistant Professor of Sociology at Wagner College in New York City. She is the author of The Boundaries of Touch: Social Power, Parenting, and Adult-Child Intimacy (forthcoming).

Contributors
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Sociology Confronts the Holocaust
Memories and Identities in Jewish Diasporas
JUDITH M. GERSON & DIANE L. WOLF, EDITORS

This volume expands the intellectual exchange between researchers working on the Holocaust and post-Holocaust life and North American sociologists working on collective memory, diaspora, transnationalism, and immigration. The collection is comprised of two types of essays: primary research examining the Shoah and its aftermath using the analytic tools prominent in recent sociological scholarship, and commentaries on how that research contributes to ongoing inquiries in sociology and related fields.

The primary essays explore diasporic Jewish identities in the post-Holocaust years; the use of socio-historical analysis in studying the genocide; immigration and transnationalism; and collective action, collective guilt, and collective memory. In so doing, they illuminate various facets of Holocaust and especially, post-Holocaust, experience. Contributors investigate topics including heritage tours that take young American Jews to Israel and Eastern Europe, the politics of memory in Steven Spielberg’s collection of Shoah testimonies, and the ways that Jews who immigrated to the United States after the collapse of the Soviet Union understood nationality, religion, and identity. Other contributors examine the Warsaw Ghetto Uprising of 1943 in light of collective action research and investigate the various ways that the Holocaust has been imagined and recalled in Germany, Israel, and the United States. Included in the commentaries about sociology and Holocaust studies is an essay reflecting on how to study the Holocaust (and other atrocities) ethically, without exploiting violence and suffering.

Judith M. Gerson is Associate Professor of Sociology and Women’s and Gender Studies and an Affiliate Faculty member of the Department of Jewish Studies at Rutgers University. Diane L. Wolf is Professor of Sociology and a member of the Jewish Studies Program at the University of California, Davis. She is the author of Beyond Anne Frank.
Beyond Belief
India and the Politics of Postcolonial Nationalism
SRIRUPA ROY

Beyond Belief is a bold rethinking of the formation and consolidation of nation-state ideologies. Analyzing India during the first two decades following its foundation as a sovereign nation-state in 1947, Srirupa Roy explores how nationalists are turned into nationals, the colonial state into a sovereign nation-state, and subjects into citizens. Roy argues that the postcolonial nation-state is consolidated not, as many have asserted, by efforts to imagine a shared cultural community, but instead by the production of a recognizable and authoritative identity for the state. This project—of making the state the entity identified as the nation’s authoritative representative—emphasizes the natural cultural diversity of the nation and upholds the state as the sole unifier or manager of the “naturally” fragmented nation; the state is unified through diversity.

Roy considers several different ways that identification with the nation-state was produced and consolidated during the 1950s and 1960s. She looks at how the Films Division of India, a state-owned documentary and newsreel production agency, allowed national audiences to “see the state”; how the “unity in diversity” formation of nationhood was reinforced in commemorations of India’s annual Republic Day; and how the state produced a policy discourse claiming that scientific development was the ultimate national need and the most pressing priority for the state to address. She also analyzes the fate of the steel towns—industrial townships built to house the workers of nationalized steel plants—which were upheld as the exemplary national spaces of the new India. By prioritizing the role of actual manifestations of and encounters with the state, Roy moves beyond theories of nationalism and state formation based on collective belief.

POLITICS, HISTORY AND CULTURE
A Series Edited by Julia Adams and George Steinmetz

Srerna Roy is Associate Professor of Political Science at the University of Massachusetts, Amherst. She is a coeditor of Violence and Democracy in India.

Kingdom of Beauty
Mingei and the Politics of Folk Art in Imperial Japan
KIM BRANDT

Kingdom of Beauty shows that the discovery of mingei (folk art) by Japanese intellectuals in the 1920s and 1930s was central to the complex process by which Japan became both a modern nation and an imperial world power. Kim Brandt’s account of the mingei movement locates its origins in colonial Korea, where middle-class Japanese artists and collectors discovered that imperialism offered them special opportunities to amass art objects, and gain social, cultural, and even political influence. Later, mingei enthusiasts worked with (and against) other groups—such as state officials, fascist ideologues, rival folk art organizations, local artisans, newspaper and magazine editors, and department store managers—to promote their own vision of beautiful co-prosperity for Japan, Asia, and indeed the world. In tracing the history of mingei activism, Brandt considers not only Yanagi Muneyoshi, Hamada Shōji, Kawai Kanjiro, and other well-known leaders of the folk-art movement but also the often overlooked networks of provincial intellectuals, craftspeople, marketers, and shoppers who were just as important to its success. The result of their collective efforts, she makes clear, was the transformation of a once-obscure category of pre-industrial rural artifacts into an icon of modern national style.

ASIA-PACIFIC
A Series Edited by Rey Chow, H. D. Harootunian, and Masao Miyoshi

A Study of the Weatherhead East Asia Institute, Columbia University

Kim Brandt has a doctorate in modern Japanese history from Columbia University. She has taught at Columbia University and Amherst College.

A Choson period water dropper. Collection of Nihon Mingeikan.
Ghosts of Passion
Martyrdom, Gender, and the Origins of the Spanish Civil War
BRIAN D. BUNK

The question of what caused the Spanish Civil War (1936–1939) is the central focus of modern Spanish historiography. In *Ghosts of Passion*, Brian D. Bunk argues that propaganda related to the revolution of October 1934 triggered the broader conflict by accentuating existing social tensions surrounding religion and gender. Through careful analysis of the images produced in books, newspapers, posters, rallies, and meetings, Bunk contends that Spain’s civil war was not inevitable. Commemorative imagery produced after October 1934 bridged the gap between rhetoric and action by dehumanizing opponents and encouraging violent action be taken against them.

In commemorating the uprising, revolutionaries and conservatives used the same imagery to promote radically different political agendas. They each used religious imagery to characterize the political situation as a battle between good and evil with the fate of the nation hanging in the balance, and they exploited traditional gender stereotypes to portray themselves as the defenders of social order against chaos. The resulting atmosphere of polarization combined with increasing political violence to plunge the country into civil war.

**Brian D. Bunk** is Visiting Assistant Professor of History at the University of Massachusetts, Amherst.

Communication and Empire
Media, Markets, and Globalization, 1860–1930
DOYNE R. WINSCOCK & ROBERT M. PIKE

Filling in a key chapter in communications history, Dwayne R. Winseck and Robert M. Pike offer an in-depth examination of the rise of the “global media” between 1860 and 1930. They analyze the connections between the development of a global communication infrastructure, the creation of national telegraph and wireless systems, and news agencies and the content they provided. Conventional histories suggest that the growth of global communications correlated with imperial expansion: an increasing number of cables were laid as colonial powers competed for control of resources. Winseck and Pike argue that the role of the imperial contest, while significant, has been exaggerated. They emphasize how much of the global media system was in place before the high tide of imperialism in the early twentieth century, and they point to other factors that drove the proliferation of global media links, including economic booms and busts, initial steps toward multilateralism and international law, and the formation of corporate cartels.

Drawing on extensive research in corporate and government archives, Winseck and Pike illuminate the actions of companies and cartels during the late nineteenth century and early twentieth, in many different parts of the globe, including Africa, Asia, and Central and South America as well as Europe and North America. The complex history they relate shows how cable companies exploited or transcended national policies in the creation of the global cable network, how private corporations and government agencies interacted, and how individual reformers fought to eliminate cartels and harmonize the regulation of world communications. In *Communication and Empire*, the multinational conglomerates, regulations, and the politics of imperialism and anti-imperialism as well as the cries for reform of the late nineteenth century and early twentieth emerge as the obvious forerunners of today’s global media.

**Dwayne R. Winseck** is Associate Professor in the School of Journalism and Communication at Carleton University. He is the author of *Reconvergence: A Political Economy of Telecommunications in Canada* and a coeditor of *Democratizing Communication? Comparative Perspectives on Information and Power and Media in Global Context*. **Robert M. Pike** is Professor Emeritus of Sociology at Queen’s University in Kingston, Ontario. He is the author of many articles on the history of communications.
Truth Commissions
State Terror, History, and Memory
GREG GRANDIN & THOMAS MILLER KLUBOCK, SPECIAL ISSUE EDITORS

This special issue of Radical History Review looks at the different kinds of history produced by truth commissions organized to investigate political violence, state terror, and human rights violations around the globe, and examines how these histories elide or confront social inequality and political violence. The essays consider the tensions implicit in the multiple mandates of truth commissions: to establish historical truths, to recognize the experiences of victims, to effect social and political reconciliation, and to reestablish the legitimacy of the nation-state at a time of market-driven globalization. The issue also addresses difficulties faced by the commissions, such as limitations on the use and nature of evidence, oral testimony, and archival documentation. Comparative in nature, this collection includes essays on Chile's long history of amnesties, pardons, and commissions organized to uncover past episodes of political violence; the dissemination and use of the historical findings of the Guatemalan Commission for Historical Clarification; and internal tensions in the South African Truth and Reconciliation Commission, which sought to recover the memories of the victims of apartheid. Several shorter essays offer reflections on U.S. commissions related to the country's history of racial violence, Cold War imperialism, and Vietnam War atrocities and on the findings of the 9/11 Commission report.

Greg Grandin is Associate Professor of History at New York University and the author of The Blood of Guatemala: A History of Race and Nation, also published by Duke University Press. Thomas Miller Klubock is Associate Professor of History at the State University of New York, Stony Brook, and the author of Contested Communities: Class, Gender, and Politics in Chile's El Teniente Copper Mine, 1904–1951, also published by Duke University Press.

Contributors
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Sexual Encounters/Sexual Collisions
Alternative Sexualities in Colonial Mesoamerica
PETER SIGAL, SPECIAL ISSUE EDITOR

This special issue of Ethnohistory explores the relationships among sexuality, power, and desire in colonial Mesoamerica. Investigating conflicts over sexuality, the essays illustrate the importance of sexual behaviors and desires in negotiating identities and complex power relations in the Mesoamerican world. Taken together, they make a compelling argument that an understanding of the role of sexuality is as essential to the study of Latin America as is knowledge about political economy, social organization, ethnicity, and gender.

One contributor considers a criminal case in seventeenth-century Mexico that demonstrates that the negotiation of homosexual identity was much more complex than the model of domination and submission often believed to structure Latin American male homosexual relationships. Another examines how priests in Mayan communities attempted to use the confessional and confessional manuals to promote their own notions of sexual desire and ownership over indigenous women, only to have their efforts turned against them, with Mayan women using the texts to assert strategic dominance over the priests. Yet another essay, focusing on the treatment of a hermaphrodite in late colonial Guatemala, examines how the hermaphrodite's traits undermined or called into question Enlightenment-era ideas about sex and gender.

Peter Sigal is Associate Professor of History at Duke University.

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Under Cover of Science
American Legal-Economic Theory and the Quest for Objectivity
JAMES R. HACKNEY JR.

For more than two decades, the law and economics movement has been one of the most influential and controversial schools of thought in American jurisprudence. In this authoritative intellectual history, James R. Hackney Jr. situates the modern-day law and economics movement within the trajectory of American jurisprudence from the early days of the Republic to the present. Hackney is particularly interested in the claims of objectivity or empiricism asserted by proponents of law and economics. He argues that the incorporation of economic analysis into legal decision-making is not an inherently objective enterprise. Rather, law and economics often cloaks ideological determinations—particularly regarding the distribution of wealth—under the cover of science.

Hackney demonstrates how legal-economic thought has been affected by the prevailing philosophical ideas about objectivity, which have, in turn, evolved in response to revolutionary scientific discoveries. Thus Hackney’s narrative is a history not only of law and economics but also of select strands of philosophy and science. He traces the interaction of legal thinking and economic analysis with ideas about the attainability of certitude forward from the seventeenth-century. The principal legal-economic theories Hackney examines are those that emerged from classical legal thought, legal realism, law and neoclassical economics, and critical legal studies. He links these theories respectively to formalism, pragmatism, the analytic turn, and neopragmatism/postmodernism, and he explains how each of these schools of philosophical thought was influenced by specific scientific discoveries: Newtonian physics, Darwin’s theory of evolution, Einstein’s theories of relativity, and quantum mechanics. Under Cover of Science challenges claims that the contemporary law and economics movement is an objective endeavor by historicizing ideas about certitude and empiricism and their relation to legal-economic thought.

James R. Hackney Jr. is Professor of Law and Associate Dean for Academic Affairs at Northeastern University School of Law.

Developments in Central and East European Politics
FOURTH EDITION
STEPHEN WHITE, JUDY BATT & PAUL G. LEWIS, EDITORS

East and Central Europe have continued to experience dramatic changes in the early twenty-first century, most notably through the varied impacts of EU enlargement. This all-new edition of Developments in Central and East European Politics brings together specially commissioned chapters by leading authorities to provide an up-to-date, comprehensive assessment of the continuing evolution of governance and politics in this highly diverse part of the world. The opening chapters introduce the region as a whole and its main component parts, while the bulk of the book provides genuinely cross-cutting comparative treatment of the major institutions and aspects of politics and governance.

Specialists describe the region’s transition from communist to post-communist politics as well as its executive leadership, structures of representation, electoral systems, and political parties. They also assess the organization of interests, constitutional and legal politics, the status of women within East and Central Europe’s changing societies, and the quality of postcommunist democracy. With this fourth edition, Developments in Central and East European Politics maintains its status as the leading text in the field.

Stephen White is Professor of International Politics and a Senior Research Associate of the Institute of Central and East European studies at the University of Glasgow. He is the author of Russia’s New Politics: The Management of a Postcommunist Society and chief editor of the Journal of Communist Studies and Transition Politics. Judy Batt is a Senior Research Fellow at the EU Institute for Security Studies in Paris. She is the author of Economic Reform and Political Change in Eastern Europe. Paul G. Lewis is Professor of European Politics in the Faculty of Social Sciences at the Open University in the United Kingdom. He is the author of Political Parties in Post-Communist Eastern Europe.
Agreement on Demand
Consumer Theory in the Twentieth Century
PHILIP MIROWSKI & D. WADE HANDS, EDITORS

While the theory of demand—that consumers buy more as prices fall and buy less as they rise—is decidedly uncontroversial in mainstream economics, the absence of controversy belies the theory's contentious and complicated history. This volume provides a better understanding of the history of demand theory and its relationship to major theoretical developments in twentieth-century microeconomics. Contributors investigate demand theory as it stabilized in the first half of the twentieth century by examining the Hicks-Allen composite commodity, French mathematician Jean Ville's contribution to consumption theory, Walrasian theories of markets with adverse selection, and the Sonnenschein-Mantel-Debreu theorem. They analyze the relationship between demand theory and both the broader program of neoclassical economics and developments within contemporary economic theory. This volume demonstrates that demand theory is more complicated than it is generally imagined to be.

Philip Mirowski is Carl Koch Professor of Economics and the History of Science at the University of Notre Dame and author of The Effortless Economy of Science? also published by Duke University Press. D. Wade Hands is Professor of Economics at the University of Puget Sound.

English in the Bonin (Ogasawara) Islands
DANIEL LONG

Many inhabitants of the Bonin (Ogasawara) Islands in the northwestern Pacific Ocean speak a mixture of English and Japanese that resulted from the islands' unique and complicated history. The development of Bonin English began with the arrival—on previously uninhabited islands—of men and women speaking eighteen European and Austronesian languages in the early nineteenth century. As the islanders intermixed, their native languages intertwining, the need arose for a common language and shared means of communication. Eventually, a pidgin version of English—a language once merely one among the islanders' languages—emerged as the preferred method of communication as well as a strong symbol of island identity. As Bonin English developed among second- and third-generation islanders, it was further complicated by the arrival of thousands of Japanese speakers. Increasingly, these formerly “western” islanders became bilingual, and by the mid-twentieth century Bonin English had evolved to incorporate elements of Japanese. This volume provides a comprehensive overview of Bonin English and the complex sociolinguistic factors that have influenced its endurance and metamorphosis.

Daniel Long is Associate Professor in the Department of Japanese Language and Literature at Tokyo Metropolitan University.
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