“Consider Chris Christie’s luncheon with Donald Trump at the White House, at which the president, in a characteristic display of schoolyard dominance, ordered for the governor (though not for anyone else present). ‘Was it emasculating?’ Christie was asked in an interview. Hardly. ‘It is the president,’ chirped Christie, again proving himself a ready and adept sycophant. ‘And the meatloaf was good.’”

Suck-up. Ass-kisser. Brownnoser. Bootlicker. Lickspittle. Toadeater . . . Found in every walk of life, both real and imagined, sycophants surround us. But whether we grumble about sycophancy or grudgingly tolerate it as a price of getting along in a complex society, we rarely examine it closely. This book humorously considers that slavish art from the historical past to our current political environment, and particularly through the revealing lens of literature. Some of the grandest examples of yes-men appear in these pages—from Dante’s flatterers and Dickens’s Uriah Heep to Kellyanne Conway, who urged us to “go buy Ivanka’s stuff,” and the obsequious soul who apologized to Vice President Cheney for being shot by him.

More relevant now than ever, as sucking up becomes the master trope of the Trump era, this choice romp through the spectacular world of bowing and scraping will entertain and enlighten.

Deborah Parker is Professor of Italian at the University of Virginia.

Mark Parker is Professor of English at James Madison University. They are coauthors of Inferno Revealed: From Dante to Dan Brown.
BRENDAN WOLFE

Mr. Jefferson’s Telescope

A History of the University of Virginia in One Hundred Objects

Thomas Jefferson considered the University of Virginia to be among his finest achievements—a living monument to his artistic and intellectual ambitions. Now, on the occasion of the University’s bicentennial, Brendan Wolfe has assembled one hundred objects that, brought together in one fascinating book, offer a new, sometimes surprising history of Jefferson’s favorite project.

Mr. Jefferson’s Telescope begins with the years leading up to the University’s 1819 founding and continues to the triumphs and challenges of the present day, each entry joining a full-color image with an engaging description that both stands alone and contributes to an engrossing larger narrative about how the school has evolved over time. Considering an orange and blue silk handkerchief, Wolfe reveals that the University’s school colors were originally cardinal red and gray—calling to mind a Confederate soldier’s blood-stained uniform but ultimately deemed not bright enough to stand out on muddy football fields. The record of an overdue book checked out by a young Edgar Allan Poe speaks to a long literary tradition. On the subject of a key to the Rotunda’s doors, Wolfe introduces us to its keeper, the Monticello-born ex-slave who rang the hourly bells on Grounds into the early twentieth century.

Beautifully illustrated with over one hundred new and archival images, this book brings to life a remarkable array of significant objects while offering to the reader the best introduction available to the history of Jefferson’s great institution.
A revolution has been taking place in the ranks of higher education. University and college presidents—once almost invariably the products of “traditional” scholarly, tenure-track career paths, up through the provost’s office—are rapidly becoming a group with diverse skills and backgrounds.

In *Higher Calling*, Scott C. Beardsley, dean of the University of Virginia’s prestigious Darden School of Business, offers a new vision of leadership for today’s higher education. Grounded in the author’s own inspirational story of leaving McKinsey & Company in pursuit of a new source of meaning in his professional life, *Higher Calling* employs research gathered from search firm executives who now play king or queen maker in presidential and dean searches. Beardsley explores the widely varying definitions and associated numbers of traditional and nontraditional leaders and asks, Why are U.S. colleges and universities hiring nontraditional candidates to lead them into the future? How are the skills required to lead higher education institutions changing? Or has the search process changed, resulting in a more diverse set of candidates?

Providing not only an analysis of nontraditional leaders in higher education but also strategies for developing skills and selecting leaders, Beardsley offers a wealth of information for the modern university in the face of change.
Micah LeMon had one slight problem when he started bartending nearly twenty years ago: he had no idea what he was doing. Mixology, he came to understand, is based on principles that are indispensable but not widely known. In *The Imbible*, LeMon shares the knowledge he has gained over two decades, so that even beginning bartenders can execute classic cocktails—and riff on those classics to create originals of their own.

A good cocktail is never a random concoction. LeMon introduces readers to the principal components of every drink—spirit, sweet, and sour or bitter—and explains the role each plays in bringing balance to a beverage. Choosing two archetypes—the shaken Daiquiri and the stirred Manhattan—he shows how bartenders craft delicious variations by beginning with a good foundation and creatively substituting like ingredients.

Lavishly illustrated in color and laid out in an inviting and practical way, *The Imbible* also provides a thorough overview of the bartender’s essential tools and techniques and includes recipes for over forty drinks—from well-executed classics to original creations exclusive to this book. Both a lesson for beginners and a master class for more experienced bartenders, LeMon’s book opens the door to endless variations without losing sight of the true goal—to make a delicious cocktail.
“Teaching cocktails via patterns is one of the most effective and efficient ways to advance any novice bartender, and I appreciate Micah LeMon’s approach to this book as a teacher myself. His passion for cocktails translates to his writing, and he has a lovely way of engaging the reader with bits of history and stories. This book will appeal to bartenders, industry professionals, and enthusiasts alike.”—TYLER HUDGENS, bar director, The Dabney, Washington, D.C.

**A SHAKEN ORIGINAL**

**The Smokey Dokey**

2 oz. Del Maguey Vida mezcal  
1/2 oz. Lillet Blanc  
1/2 oz. lime juice  
1 tbsp. orange confit  
8 drops habanero tincture

**SHAKE AND DOUBLE STRAIN**  
into a chilled cocktail coupe.  
Garnish with an orange wheel.
Virginia Wine
Four Centuries of Change

Andrew A. Painter

Distributed for George Mason University Press

No state can claim a longer history of experimenting with and promoting viticulture than Virginia—nor does any state’s history demonstrate a more astounding record of initial failure and ultimate success. Grape cultivation—for agriculture, horticultural curiosity, and wine production—has absorbed ambitious Virginians since April 1607, when a few casks of European wine washed ashore onto the dunes of Cape Henry in the company of a band of travel-weary English settlers. Virginia Wine: Four Centuries of Change presents a comprehensive record of the Virginia wine industry, from the earliest Spanish accounts describing Native American vineyards in 1570 through its astonishing rebirth in the modern era.

Andrew Painter chronicles the dynamic personalities, diverse places, and engrossing personal and political struggles that have established the Old Dominion as one of the nation’s preeminent wine regions. The author discusses a multitude of wine-industry trends, secondary industries, and jobs revolving around an industry that now accounts for nearly $1 billion in annual sales, with more than 275 wineries growing more than thirty varieties of grapes. This is the definitive look at Virginia’s wine history and culture, in an agricultural and industrial sector that is itself unique within world commerce and society.
William Playfair is known primarily as the inventor of statistical graphics—bar charts, pie charts, and graphs. Yet this ingenious Scot also developed concepts in international trade and investment that are used to this day, including ideas on venture capitalism and the benefits of free trade “borrowed” by the likes of Jeremy Bentham and David Ricardo. Playfair published the first general theory explaining the rise and decline of nations, and introduced ideas such as price indexes and methods of measuring national power. In addition to all this, he still had time to observe—and most likely participated in—the storming of the Bastille, and to trigger the first political scandal in the newly formed United States—a land speculation scheme in Ohio that involved top American leaders.

This flawed but brilliant man led yet another life, however—as a British secret agent. He carried out espionage and subversion against France as the First Republic turned radical. Many of his contributions to economics and statistics emerged from what was probably the first full-scale war against a nation’s currency. Bruce Berkowitz has given us the first major biography of the larger-than-life William Playfair—rogue, genius, and patriot—and his remarkable inventions and adventures.
Picturing Harrisonburg provides the most vibrant examination available of the history of the Virginia city, once a frontier town founded in the 1730s but now a burgeoning city centrally located in one of America’s most beloved, historic, and beautiful regions—the Shenandoah Valley. Taking advantage of the rich visual record of Harrisonburg, the book serves as a model for how pictures of every kind reveal and represent a community’s evolving ideals and aspirations that change over time.

Editor David Ehrenpreis and a cast of contributors that includes historians and other experts on the region have organized six illuminating essays around 258 illustrations, many in full color, to discuss Harrisonburg’s changing built environment, its iconic “places of memory,” and how ideal visions of the place were often at odds with the lived reality. Their captivating essays and visual presentations begin in 1828 and include town maps and plans, a pivotal 1867 panoramic oil painting of Harrisonburg, early twentieth-century postcards, mid-twentieth-century documentary and commercial photographs, images of “urban renewal,” and the graphic designs, logos, and digital photographs pertaining to the twenty-first-century city. The innovative approach of *Picturing Harrisonburg* offers a new model for understanding the past and present of the places we inhabit.

“*Picturing Harrisonburg* presents a wealth of information that can produce wisdom about how we envision, construct, and remember our communities.”—FREDERICK STEINER, Dean and Paley Professor, University of Pennsylvania School of Design
Mountain Lake Symposium and Workshop

Art in Locale

Contemporary art, interdisciplinary research, traditional Appalachian culture, and advanced technology converge in Mountain Lake Symposium and Workshop: Art in Locale. Published to coincide with the exhibition of the same name, the book showcases the collaborative creative works of the Mountain Lake Workshop that emerged from the Mountain Lake Symposium, a decade-long theoretical art criticism conference founded by artist Ray Kass in 1980 and co-organized with art critic Donald B. Kuspit and Howard Risatti. The Mountain Lake Workshop integrated the arts and sciences into a dynamic experimental creative process that expanded the traditional boundaries of visual art. Artists who have created works at the Mountain Lake Workshop include John Cage, Merce Cunningham, James De La Vega, Howard Finster, Lynn Hull, Jesse Mann, Sally Mann, Jackie Matisse, Jiro Okura, M. C. Richards, Dorothea Rockburne, Wayne Thiebaud, Cy Twombly, Mierle Laderman Ukeles, and many others.

This book’s essays and extensive photographs serve as a critical reflection of the Mountain Lake Symposium’s history and impact, and of the ongoing collaborative Mountain Lake Workshops that continue to demonstrate the relevance of the arts across various disciplines.

Howard Risatti is Professor Emeritus of Contemporary Art and Critical Theory in the Department of Art History at Virginia Commonwealth University and the author most recently of A Theory of Craft: Function and Aesthetic Expression.

Ray Kass, Founder and Director of the Mountain Lake Workshop, is Professor Emeritus in the School of Visual Arts at Virginia Tech and the author of The Sight of Silence: John Cage’s Complete Watercolors (Virginia).

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Best New Poets 2017

50 Poems from Emerging Writers

Entering its twelfth year, Best New Poets has established itself as a crucial venue for rising poets and a valuable resource for poetry lovers. The only publication of its kind, this annual anthology is made up exclusively of work by writers who have not yet published a full-length book. The poems included in this eclectic sampling represent the best from the many that have been nominated by the country’s top literary magazines and writing programs, as well as some two thousand additional poems submitted through an open online competition. The work of the fifty writers represented here provides the best perspective available on the continuing vitality of poetry as it is being practiced today.

Praise for Earlier Editions:

“[A] reminder that contemporary poetry is not only alive and well but continuing to grow.”—PUBLISHERS WEEKLY

“This collection stands out among the crowd claiming to represent emergent poets. Much of the editing and preliminary reading was done by emerging poets themselves, which results in an anthology that’s fresh and eclectic, and may actually represent a significant portion of the best new poetry being written by the next generation.”—VIRGINIA QUARTERLY REVIEW
The Making of a Racist

A Southerner Reflects on Family, History, and the Slave Trade

“‘It’s up to books like [Dew’s] to help educate people so we begin to understand reports coming from the Department of Justice.’”—DIANE REHM

“Each one of Charles Dew’s books has helped shape the conversation on the history of race in this nation. His new book, which combines an honest autobiography of life in the 1950s with a sobering account of archival history and reckoning, is a characteristically eloquent reflection. Charles Dew is one of our wisest and most humane historians.”—EDWARD L. AYERS, University of Richmond, author of The Promise of the New South: Life after Reconstruction

“The Making of a Racist provides a searching and brave account of the honeyed pathway to race hatred, the bracing disorientation of learning better, and the haunting, guilty sense of having been there, and knowing that so many have stayed behind.””—WALTER JOHNSON, Harvard University

Charles B. Dew is Ephraim Williams Professor of American History at Williams College and the author of the Fletcher Pratt Award–winning Apostles of Disunion: Southern Secession Commissioners and the Causes of the Civil War (Virginia) and Bond of Iron: Master and Slave at Buffalo Forge, selected as a New York Times Notable Book of the Year.
In Pursuit of Wild Edibles
A Forager’s Tour

“Jeffrey Greene is on a quest to see value where the rest of the world sees weeds. . . . More than a guidebook, or a colorful narrative, his book is a meditation, with elegant musings. . . . You leave Mr. Greene’s book wanting to find joy in fewer, more tangible things.”—Wall Street Journal


New Orleans
The Making of an Urban Landscape
SECOND EDITION

“By weaving in a single narrative the city’s siting, geography, spatial qualities, culture, economy, society, and tragedy, it affords us an exceptional insight into the city as it is today, and remains a passionate journey through one of the nation’s most fascinating places.”—From the foreword by Karen Kingsley, Professor Emerita, Tulane University; Editor in Chief, Buildings of the United States

Peirce F. Lewis is Professor Emeritus at Pennsylvania State University and the author of Axioms for Reading the American Landscape.
Body and Soul
A Sympathetic History of American Spiritualism

“Much of the strength of Body and Soul comes from its breadth of vision. It situates Spiritualist phenomena within wide social and intellectual frameworks; in particular, it makes a subtle case for the importance of sympathy as a social, moral, occult, and physiological construct that profoundly shapes the movement, its affinities and limits.”—Leigh Eric Schmidt, Princeton University

Robert S. Cox is Head of Special Collections at the University of Massachusetts Amherst.

The War Hits Home
The Civil War in Southeastern Virginia

“The definitive study of the conflict in southeast Virginia, and one of the finest Confederate regional studies to have reached print.”—Civil War Historians Newsletter

Brian Steel Wills, Director of the Center for the Study of the Civil War Era at Kennebunk State University, is the author of The Confederacy’s Greatest Cavalryman: Nathan Bedford Forest.

Fathoming the Cosmos and Ordering the World
The Yi Jing (I Ching, or Classic of Changes) and Its Evolution in China

“A major contribution to the fields of Chinese intellectual history and religion. To my knowledge, it is the first work in a Western language that attempts an overall picture of the place of the Yi Jing in Chinese history and culture.”—Joseph A. Adler, Kenyon College, author of Chinese Religious Traditions

Richard J. Smith, George and Nancy Rupp Professor of Humanities and Professor of History at Rice University, is the author of The Qing Dynasty and Traditional Chinese Culture, among other works.
ROBERT M. S. MCDONALD

Confounding Father
Thomas Jefferson’s Image in His Own Time

“A must-read for anyone seeking to understand the sweeping impact of Jefferson’s image on early national America and beyond.”—JOANNE FREEMAN, Yale University, author of Affairs of Honor: National Politics in the New Republic

“In Confounding Father: Thomas Jefferson’s Image in His Own Time, Robert M. S. McDonald tackles the question of how the quiet Jefferson became such a divisive figure over the span of his public career.”—JOURNAL OF THE AMERICAN REVOLUTION

ROBERT M. S. MCDONALD, Professor of History at the United States Military Academy, is the editor of Sons of the Father: George Washington and His Protégés (Virginia).

Best Practices in Online Teaching and Learning across Academic Disciplines

With the recent surge in online teaching, faculty who normally teach in face-to-face settings are increasingly called upon to teach blended, hybrid, and fully online courses. This book provides insights from experienced university teachers and scholars across multiple disciplines who share their innovative practices, pedagogies, and instructional design techniques. Using a common theme and structure, this work highlights and features effective, practical, and engaging “best practices” in online teaching and instructional design that can assist university faculty members and teachers, course designers and developers, and administrators facing the unique demands and great potential of online instruction.

Ross C. Alexander is Dean of the School of Humanities and Social Sciences at Indiana University East.
Once largely ignored, judicial elections in the states have become increasingly controversial over the past two decades. Legal organizations, prominent law professors, and a retired Supreme Court justice have advocated the elimination of elections as a means to choose judges. One of their primary concerns is interest group involvement in elections to state supreme courts, which they see as having negative effects on both the courts themselves and public perceptions of these judicial bodies.

In *The Battle for the Court*, Lawrence Baum, David Klein, and Matthew Streb present a systematic investigation into the effects of interest group involvement in the election of judges. Focusing on personal-injury law, the issue that has played the most substantial role in spurring interest group activity in judicial elections, the authors detail how interest groups mobilize in response to unfavorable rulings by state supreme courts, how their efforts influence the outcomes of supreme court elections, and how those outcomes in turn effectively reshape public policies.

The authors employ several decades’ worth of new data on campaign activity, voter behavior, and judicial policy-making in one particularly colorful, important, and representative state—Ohio—to explore these connections among interest groups, elections, and judicial policy in a way that has not been possible until now.

“*This fascinating study explores some of the most significant consequences of supreme court elections in Ohio, the epicenter of new-style judicial campaigns. Especially innovative is a rigorous new methodology for measuring the impact of membership change brought about by elections.*”—**Melinda Gann Hall,** Michigan State University

**Lawrence Baum** is Professor Emeritus of Political Science at Ohio State University.

**David Klein** is Head of the Political Science Department at Eastern Michigan University.

**Matthew J. Streb** is Professor of Political Science at Northern Illinois University.
For roughly a century, the log cabin occupied a central and indispensable role in the rapidly growing United States, living on as a symbol even after it disappeared as a living space. In her thought-provoking and generously illustrated new book, Alison Hoagland looks at this once-common dwelling as a practical shelter solution and considers its evolving place in the public memory.

Hoagland shows how the log cabin was a uniquely adaptable symbol, responsive to the needs of the cultural moment. It served as the noble birthplace of presidents, but also accommodated the lowly poor; it signified domesticity, but also a life of striving and wandering. In the twentieth century, the log cabin became ingrained in popular culture, turning up in the form of second homes or as restaurants and shops striking a rustic note. The romantic view of the past, combined with the log cabin’s simplicity, solidity, and compatibility with nature, has made it an enduring architectural and cultural icon.

“The Log Cabin: An American Icon will appeal to an audience as wide and diverse as the forms and uses of the American log cabin itself and assures us that we will never take the log cabin for granted again.”—CATHERINE W. BISHIR, author of Southern Built: American Architecture, Regional Practice

ALISON K. HOAGLAND

The Log Cabin

An American Icon
Material Witnesses

Domestic Architecture and Plantation Landscapes in Early Virginia

The Chesapeake region offers a wealth of evidence for those who want to discover what life was like in early America. In Material Witnesses, Camille Wells gathers discoveries unearthed during a career spent studying buildings and plantations across eastern Maryland and Virginia. Drawing on insights derived from archaeology and architectural history, as well as material and documentary evidence, she poses meaningful questions about the past and proposes new ways to understand the origins of American society.

This eagerly anticipated volume views the history of the colonial and early national periods through the lens of lauded and lesser-known places. The subjects are equally wide-ranging, from the way in which architecture highlights problems and possibilities that found forceful expression in the Revolution to the challenges of accurately furnishing restored eighteenth-century buildings. Taken together, these essays will be essential reading for those interested in architecture, material culture, and the ways they reveal the complexities of the nation’s history.

“Material Witnesses offers an original and substantial contribution to the scholarship of early Virginia, particularly in the fields of architectural history, historical archaeology, material culture studies, and the history of the Chesapeake region. Using multiple lenses and unconventional approaches, Wells clearly demonstrates how scholars in the region have consulted the material record, particularly domestic building complexes, to explore the period from European and African settlement in the New World through the birth of the new nation.”—Donald W. Linebaugh, University of Maryland

Camille Wells was most recently a fellow at the Virginia Foundation for the Humanities.
Both in the popular imagination and in academic discourse, North and South are presented as fundamentally divergent penal systems in the aftermath of the Civil War, a difference mapped onto larger perceived cultural disparities between the two regions. The South’s post-Civil War embrace of chain gangs and convict leasing occupies such a prominent position in the nation’s imagination that it has come to represent one of the region’s hallmark differences from the North. The regions are different, the argument goes, because they punish differently.

*Capital and Convict* challenges this assumption by offering a comparative study of Illinois’s and South Carolina’s formal state penal systems in the fifty years after the Civil War. Henry Kamerling argues that although punishment was racially inflected both during Reconstruction and after, shared, nonracial factors defined both states’ penal systems throughout this period. The similarities in the lived experiences of inmates in both states suggest that the popular focus on the racial characteristics of southern punishment has shielded us from an examination of important underlying factors that prove just as central—if not more so—in shaping the realities of crime and punishment throughout the United States.
“A careful and clear account of important dimensions of Reconstruction and its aftermath in Montgomery County. Facing Freedom provides glimpses of the complex ways freed people inhabited, defined, and shaped freedom.”—Catherine Jones, University of California, Santa Cruz, author of Intimate Reconstructions: Children in Postemancipation Virginia

DANIEL B. THORP

Facing Freedom

An African American Community in Virginia from Reconstruction to Jim Crow

The history of African Americans in southern Appalachia after the Civil War has largely escaped the attention of scholars of both African Americans and the region. In Facing Freedom, Daniel Thorp relates the complex experience of an African American community in southern Appalachia as it negotiated a radically new world in the four decades following the Civil War. Drawing on extensive research in private collections as well as local, state, and federal records, Thorp narrates in intimate detail the experiences of black Appalachians as they struggled to establish autonomous families, improve their economic standing, operate black schools within a white-controlled school system, form independent black churches, and exercise expanded—if contested—roles as citizens and members of the body politic. Black out-migration increased markedly near the close of the nineteenth century, but the generation that transitioned from slavery to freedom in Montgomery County established the community institutions that would survive disenfranchisement and Jim Crow. Facing Freedom reveals the stories and strategies of those who pioneered these resilient bulwarks against the rising tide of racism.

Daniel B. Thorp is Associate Professor of History and Associate Dean for Undergraduate Academic Affairs in the College of Liberal Arts and Human Sciences at Virginia Tech.

THE AMERICAN SOUTH SERIES

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304 pages, 6 1/8 x 9 1/4
7 b&w illustrations, 3 maps
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The Selected Papers of John Jay
Volume 5, 1788–1794

Volume 5 opens with John Jay taking a leave of absence from his post as secretary for foreign affairs to serve as a delegate to the New York Ratifying Convention. Following Jay’s appointment as the first chief justice of the United States, the volume documents his efforts to establish the federal court system, at both the Supreme Court and circuit court levels. The volume closes as Jay reluctantly agrees to return to Great Britain as a special envoy to negotiate a treaty to resolve the conflicts threatening to engulf the new nation in war.

The Papers of Robert Treat Paine
Volume 4, 1778–1786

The fourth volume of this series encompasses Robert Treat Paine’s time as Massachusetts attorney general. Paine, best known as a signer of the Declaration of Independence, spent the remainder of his public career in state service. The documents in this volume highlight the quest for order in a nation gripped by violence and upheaval. Paine prosecuted crimes directly and indirectly tied to the Revolution, including treason, an uprising by prisoners of war, piracy, and tax riots. He also confronted the bounds of revolutionary citizenship when he was tasked with confiscating loyalist estates. The volume concludes with one of Paine’s most influential cases, the first of many treason trials in the aftermath of Shays’s Rebellion.
Bad weather plagued Gen. George Washington’s army during its winter encampment near Morristown, N.J., far into the spring of 1780. Finances caused further woes, and food shortages meant restless troops. In addition to administrative perplexities, the ongoing armed conflict occupied Washington’s thoughts. In a hopeful turn of events in this volume, Major General Lafayette returned to the United States to announce the coming of a French expeditionary army. Very much the realist, Washington knew that his army faced steep odds. Still, he strode ahead, fully aware that he shouldered the heaviest burdens of the revolutionary cause.

Woodrow Wilson’s was among the most impactful presidential administrations of the twentieth century. Wilson oversaw one of the most important chapters in the Progressive movement, approving the Federal Reserve Act, creating a federal income tax, and strongly endorsing the Nineteenth Amendment. He also presided over America’s involvement in the First World War, after which he helped create the League of Nations and envisioned the “Wilsonian” policy of global democracy. Rotunda’s digital edition of Wilson’s papers includes more than 30,000 documents, including newly digitized material not part of the print edition.

For availability and pricing please contact Rotunda marketing manager Jason Coleman at jcoleman@virginia.edu.com
Cradock, the product of more than twenty years of research by Jeffrey Butler, is a vivid history of a middle-sized South African town in the years when segregation gradually emerged, preceding the rapid and rigorous implementation of apartheid. Although Butler was born and raised in Cradock, he avoids sentimentality and offers an ambitious treatment of the racial themes that dominate recent South African history through the details of one emblematic community. Augmenting the obvious political narrative, Cradock examines poor infrastructural conditions that typify a grossly unequal system of racial segregation but are otherwise neglected in the region’s historiography. Butler shows, with the richness that only a local study could provide, how the lives of blacks, whites, and mixed-race coloureds were affected by the bitter transition from segregation before 1948 to apartheid thereafter.

“A fine microstudy of South Africa’s transition from segregation to apartheid, this detailed case study of what happened in one small town throws important light on the trajectory of the country as a whole.”—Chris Saunders, University of Cape Town; author of The Making of the South African Past: Historians on Race and Class
In this eloquent memoir, already widely read and praised in the author’s native South Africa, Hermann Giliomee weaves together the story of his own life with that of his country—a nation that continues to absorb and inspire him, both despite and because of its tortuous history.

An internationally respected historian—his landmark *The Afrikaners*, writes J. M. Coetzee, “includes an account of the origins and demise of apartheid that must rank as the most sober, objective and comprehensive we have”—Giliomee has devoted a lifetime to exploring the origins and perpetuation of the deep divisions in South African society. Although he grew up in the heart of the Afrikaner nationalist movement, he became one of the National Party’s chief critics. As an “outside insider”—or, to his critics, a “snake in the grass”—Giliomee has an understanding of Afrikaner power that is informed and nuanced. The personal journey of this original and fearless thinker will appeal to anyone interested in the complexities of South Africa’s past and present.

HOWARD PICKETT

Rethinking Sincerity and Authenticity

The Ethics of Theatricality in Kant, Kierkegaard, and Levinas

Howard Pickett is Director of the Shepherd Program for the Interdisciplinary Study of Poverty and Human Capability, Assistant Professor of Ethics and Poverty Studies, and Adjunct Professor of Law at Washington and Lee University.

STUDIES IN RELIGION AND CULTURE

OCTOBER
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“This above all: To thine own self be true” is an ideal—or pretense—belonging as much to Hamlet as to the carefully choreographed realms of today’s politics and social media. But what if our “true” selves aren’t our “best” selves? Instagram’s curated portraits of authenticity often betray the paradox of our performative selves: sincerity obliges us to be who we actually are, yet ethics would have us be better.

Drawing on the writings of Immanuel Kant, Søren Kierkegaard, and Emmanuel Levinas, Howard Pickett presents a vivid defense of “virtuous hypocrisy.” Our fetish for transparency tends to allow us to forget that the self may not be worthy of expression, and may become unethically narcissistic in the act of expression. Alert to this ambivalence, these great thinkers advocate incongruent ways of being. Rethinking Sincerity and Authenticity offers an engaging new appraisal not only of the ethics of theatricality but of the theatricality of ethics, contending that pursuit of one’s ideal self entails a relational and ironic performance of identity that lies beyond the pure notion of expressive individualism.
“The Pragmatist Turn is a model of American intellectual liveliness brought to bear on American perplexities, a reminder of what American intellectual culture was like at its best and what it might be like still. It’s an invitation to converse, to disagree, to take refuge, delight, and wonder in a spiritual imaginary that has never more needed our thoughtful attention and care.” —TRACY FESSENDEN, author of Culture and Redemption: Religion, the Secular, and American Literature

GILES GUNN

The Pragmatist Turn

Religion, the Enlightenment, and the Formation of American Literature

In The Pragmatist Turn, renowned scholar of American literature and thought Giles Gunn offers a new critical history of the way seventeenth-century religion and the eighteenth-century Enlightenment influenced the formation of subsequent American writing. This shaping was dependent on their pragmatic refiguration less as systems of belief and thought than as frames of reflection and structures of feeling, what he calls spiritual imaginaries. Drawing on a large number of figures from earlier periods and examining how they influenced generations of writers from the nineteenth century into the early twenty-first—including Henry Adams, Frederick Douglass, Emily Dickinson, Herman Melville, William James, Henry James, Kenneth Burke, and Toni Morrison—Gunn reveals how the idea or symbolic imaginary of “America” itself was drastically altered in the process.

As only a seasoned scholar can, Gunn here presents the history of American religion and literature in the broad strokes necessary to reveal the seismic philosophical shifts that helped form the American canon.
“James Campbell has provided us with a book on the philosophy of William James that is without peer. Nothing in the vast and conflicted literature pertaining to James can match the scholarship, the range, the clarity, the research of this volume.” — John J. McDermott, Texas A&M University, editor of The Writings of William James

JAMES CAMPBELL

Experiencing William James

Belief in a Pluralistic World

William James has long been recognized as a central figure in the American philosophic tradition, and his ideas continue to play a significant role in contemporary thinking. Yet there has never been a comprehensive exploration of the thought of this seminal philosopher and psychologist. In Experiencing William James, renowned scholar James Campbell provides the fuller and more complete analysis that James scholarship has long needed.

Commentators typically address only pieces of James’s thought or aspects of his vision, in ways that badly hinder and even distort their conclusions. Focusing on James’s own ideas rather than on his critiques of others, and drawing from a wealth of scholarship that includes the completed editions of his writings and correspondence, Experiencing William James provides an invaluable, comprehensive view of James as he participates in and advances the pragmatic spirit that is at the core of American philosophy. Taking the whole of the man’s thinking into account, Experiencing William James offers the richest perspective so far on this great but not fully comprehended intellectual.
“Cohen’s work over the decades has been significantly original and offers a major contribution to the understandings of genres and history, literary history, and especially literary genre study. Collecting Cohen’s essays is an important project.”—Amy Devitt, University of Kansas, author of Writing Genres

Edited by John L. Rowlett

Genre Theory and Historical Change

Theoretical Essays of Ralph Cohen

Ralph Cohen was highly regarded as the visionary founding editor of New Literary History, but his own theoretical essays appeared in such a scattering of publications that their conceptual originality, underlying coherence, and range of application have not been readily apparent. This new selection of twenty essays, many published here for the first time, offers a synthesis of Cohen’s vital work.

In these pages Cohen introduces change and continuity as essential modes of discourse in the study of literary behavior, an approach that can produce reliable narratives of literary, artistic, and cultural change. Here Cohen conceptualizes and develops a compelling, innovative theory of genre that promotes a systematic study of historical change, offering rewarding insights for twenty-first-century scholars.

The late Ralph Cohen, Professor Emeritus of English at the University of Virginia, founded the internationally known scholarly journal New Literary History.

John L. Rowlett is an independent scholar and former Program Director for the Commonwealth Center for Literary and Cultural Change.

October
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Today, when “globalization” is a buzzword invoked in nearly every realm, we turn back to the eighteenth century and witness the inherent globalization of its desires and, at times, its accomplishments. During the chronological eighteenth century, learning and knowledge were intimately connected across disciplinary and geographical boundaries, yet the connections themselves are largely unstudied. In *The Eighteenth Centuries*, twenty-two scholars across disciplines address the idea of plural Enlightenments and a global eighteenth century, transcending the demarcations that long limited our grasp of the period’s breadth and depth.

Engaging concepts that span divisions of chronology and continent, these essays address topics ranging from mechanist biology, painted geographies, and revolutionary opera to Americanization, theatrical subversion of marriage, and plantation architecture. Weaving together many disparate threads of the historical tapestry we call the Enlightenment, this volume illuminates our understanding of the interconnectedness of the eighteenth centuries.
Novel Ventures

Fiction and Print Culture in England, 1690–1730

The eighteenth century British book trade marks the beginning of the literary marketplace as we know it. The lapsing of the Licensing Act in 1695 brought an end to pre-publication censorship of printed texts and restrictions on the number of printers and presses in Britain. Resisting the standard “rise of the novel” paradigm, *Novel Ventures* incorporates new research about the fiction marketplace to illuminate early fiction as an eighteenth-century reader or writer might have seen it. Through a consideration of all 475 works of fiction printed over the four decades from 1690 to 1730, including new texts, translations of foreign works, and reprints of older fiction, Leah Orr shows that the genre was much more diverse and innovative in this period than is usually thought.

Contextual chapters examine topics such as the portrayal of early fiction in literary history, the canonization of fiction, concepts of fiction genres, printers and booksellers, the prices and physical manufacture of books, and advertising strategies to give a more complex picture of the genre in the print culture world of the early eighteenth century. Ultimately, *Novel Ventures* concludes that publishers had far more influence over what was written, printed, and read than authors did, and that they shaped the development of English fiction at a crucial moment in its literary history.
“An extraordinary book. Integrating a variety of discourses with innovation and sophistication, *Willful Submission* is a unique and superior work in Victorian studies.”—FREDERICK RODEN, University of Connecticut, author of *Same-Sex Desire in Victorian Religious Culture*

**AMANDA PAXTON**

**Willful Submission**

Sado-Erotics and Heavenly Marriage in Victorian Religious Poetry

Victorian England: a Jesuit priest writes of wrestling with God at night, limbs entangled; an Anglican sister begs Jesus, her divine lover, to end her aching anticipation of their union; a clergyman exhorts nuns to study the example of medieval women who suffered on the rack in order to become “brides” of Christ. Alongside the march of nineteenth-century progress ran a seemingly paradoxical fascination with a dark, erotically suggestive side of religious devotion: the figuration of the Christian God as a heavenly bridegroom who doles out punishment to his bride, the individual soul.

Through innovative case studies of Victorian religious poetry, Amanda Paxton reveals that while the punitive model proved a convenient rhetorical tool with which to deflate burgeoning nineteenth-century campaigns for women’s rights and challenges to Church authority, in the hands of several writers it also provided a means of resisting patriarchal institutions and interrogating distinctions between science and religion. *Willful Submission* is the first full-length volume to examine the interplay of sex, suffering, and religion as a touchstone in Victorian culture and verse.
“Engagingly written and sprightly in its moves between texts and ideas, *Pirating Fictions* is attractive, fresh, and fun.”—CLARE PETTITT, King’s College London, author of *Patent Inventions: Intellectual Property and the Victorian Novel*

**MONICA F. COHEN**

**Pirating Fictions**

Ownership and Creativity in Nineteenth-Century Popular Culture

Two distinctly different meanings of piracy are ingeniously intertwined in Monica Cohen’s lively new book, which shows how popular depictions of the pirate held sway on the page and the stage even as their creators were preoccupied with the ravages of literary appropriation. The golden age of piracy captured the nineteenth-century imagination, animating such best-selling novels as *Treasure Island* and inspiring theatrical hits from *The Pirates of Penzance* to *Peter Pan*. But the prevalence of unauthorized reprinting and dramatic adaptation meant that authors lost immense profits from the most lucrative markets. Infuriated, novelists and playwrights denounced such literary piracy in essays, speeches, and testimonies. Their fiction, however, tells a different story.

Using landmarks in copyright history as a backdrop, *Pirating Fictions* argues that popular nineteenth-century pirate fiction mischievously resists the creation of intellectual property in copyright legislation and law. Drawing on classic pirate stories by such writers as Walter Scott, James Fenimore Cooper, Robert Louis Stevenson, and J. M. Barrie, this wide-ranging account demonstrates, in raucous tales and telling asides, how literary appropriation was celebrated at the very moment when the forces of possessive individualism began to enshrine the language of personal ownership in Anglo-American views of creative work.

**MONICA F. COHEN**

Adjunct Assistant Professor of English and Comparative Literature at Columbia University, is the author of *Professional Domesticity in the Victorian Novel: Women, Work and Home*.

**Pirating Fictions**

Ownership and Creativity in Nineteenth-Century Popular Culture

**MONICA F. COHEN**

Pirating Fictions

Ownership and Creativity in Nineteenth-Century Popular Culture

**NOVEMBER**

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The Illiberal Imagination offers a synthetic, historical formalist account of how—and to what end—U.S. novels from the late eighteenth century to the mid-1850s represented economic inequality and radical forms of economic egalitarianism in the new nation. In conversation with intellectual, social, and labor history, this study tracks the representation of class inequality and conflict across five subgenres of the early U.S. novel: the bildungsroman, the episodic travel narrative, the sentimental novel, the frontier romance, and the antislavery novel.

Through close readings of the works of foundational U.S. novelists, including Charles Brockden Brown, Hugh Henry Brackenridge, Catharine Maria Sedgwick, James Fenimore Cooper, and Harriet Beecher Stowe, Joe Shapiro demonstrates that while voices of economic egalitarianism and working-class protest find their ways into a variety of early U.S. novels, these novels are anything but radically dialogic; instead, he argues, they push back against emergent forms of class consciousness by working to naturalize class inequality among whites. The Illiberal Imagination thus enhances our understanding of both the early U.S. novel and the history of the way that class has been imagined in the United States.

“Admirably lucid and critically penetrating, Joe Shapiro’s book is a major contribution to U.S. literary studies that I believe will productively reframe the discussion of class and the novel.”—MATTHEW GARRETT, Wesleyan University
How did early Americans define themselves? The American exceptionalist perspective tells us that the young republic rejected Europeans, Native Americans, and African Americans in order to isolate a national culture and a white national identity. *Imitation Nation* shows how whites simultaneously imitated and therefore absorbed the cultures they so readily disavowed, as well as how Indians and blacks emulated the power and privilege of whiteness while they mocked and resisted white authority.

By examining the republic’s foundational literature—including works by Washington Irving, James Fenimore Cooper, Harriet Beecher Stowe, Herman Melville, and Martin Delany—Richards argues that the national desire for cultural uniqueness and racial purity was in constant conflict with the national need to imitate the racial and cultural other for self-definition. The book offers a new model for understanding the ways in which the nation’s identity and literature took shape during the early phases of the American republic.
“Freeburg looks to moments when black characters are rendered as inhuman, as object, or as flesh so as better to understand the nature of black personhood and subjectivity in literature. In doing so, he stakes a claim for the defiant humanity of black characters, and, by extension, of black people under pressure and in pain.”—Adam Bradley, University of Colorado Boulder

Christopher Freeburg

Black Aesthetics and the Interior Life

Christopher Freeburg, Conrad Humanities Scholar and Associate Professor of English at the University of Illinois at Urbana-Champaign, is the author of Melville and the Idea of Blackness: Race and Imperialism in Nineteenth-Century America.

Christopher Freeburg’s Black Aesthetics and the Interior Life offers a crucial new reading of a neglected aspect of African American literature and art across the twentieth century. Rejecting the idea that the most dehumanizing of black experiences, such as lynching or other racial violence, have completely robbed victims of their personhood, Freeburg rethinks what it means to be a person in the works of black artists. This book advances the idea that individual persons always retain the ability to withhold, express, or change their ideas.

Examining an array of seminal black texts—from Ida B. Wells’s antilynching pamphlets to works by Richard Wright, Nina Simone, and Toni Morrison—Freeburg demonstrates that the personhood represented by these writers unsettles rather than automatically strengthens black subjects’ relationships to political movements such as racial uplift, civil rights, and black nationalism. He shows how black artists illuminate the challenges of racial collectivity while stressing the vital stakes of individual personhood. This is a striking contribution to our understanding of African American literature and culture.
“Hefner’s book gives a spectacular new provenance for vernacular modernism within the protocols and practices of American language use, both spoken and written, in the first half of the twentieth century. This is first-rate work, genuinely distinguished, and certain to play a major role in numerous key fields.”—JENNIFER WICKE, University of California, Santa Barbara

BROOKS E. HEFNER

The Word on the Streets

The American Language of Vernacular Modernism

From the hard-boiled detective stories of Dashiell Hammett to the novels of Claude McKay, The Word on the Streets examines a group of writers whose experimentation with the vernacular argues for a rethinking of American modernism—one that cuts across traditional boundaries of class, race, and ethnicity.

The dawn of the modernist era witnessed a transformation of popular writing that demonstrated an experimental practice rooted in the language of the streets. Emerging alongside more recognized strands of literary modernism, the vernacular modernism these writers exhibited lays bare the aesthetic experiments inherent in American working-class and ethnic language, forging an alternative pathway for American modernist practice.

Brooks Hefner shows how writers across a variety of popular genres—from Gertrude Stein and William Faulkner to humorist Anita Loos and ethnic memoirist Anzia Yezierska—employed street slang to mount their own critique of genteel realism and its classist emphasis on dialect hierarchies, the result of which was a form of American experimental writing that resonated powerfully across the American cultural landscape of the 1910s and 1920s.

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In *East-West Exchange and Late Modernism*, Zhaoming Qian examines the nature and extent of Asian influence on some of the literary masterpieces of Western late modernism. Focusing on the poets William Carlos Williams, Marianne Moore, and Ezra Pound, Qian relates captivating stories about their interactions with Chinese artists and scholars and shows how these encounters helped ignite a return to their early experimental modes. Qian’s sinuous readings of the three modernists’ last books of verse—Williams’s *Pictures from Brueghel* (1962), Moore’s *Tell Me, Tell Me* (1966), and Pound’s *Drafts and Fragments of Cantos CX–CXVII* (1969)—expand our understanding of late modernism by bringing into focus its heightened attention to meaning in space, its obsession with imaginative sensibility, and its increased respect for harmony between humanity and nature.

“This is an outstanding book by an excellent scholar-critic that breaks genuinely new ground and is also a real detective story. Makes for very absorbing reading.”—Marjorie Perloff, Stanford University and the University of Southern California

Zhaoming Qian is the Qiantang Professor of Comparative Literature at Hangzhou Normal University and the Chancellor’s Research Professor Emeritus of English at the University of New Orleans. He is the author of *The Modernist Response to Chinese Art: Pound, Moore, Stevens* (Virginia), among other works.
How Borges Wrote

A distinguished poet and essayist and one of the finest writers of short stories in world letters, Jorge Luis Borges deliberately and regularly altered his work by extensive revision. With this volume, renowned Borges scholar Daniel Balderston has consulted over 150 manuscripts and primary documents to reconstruct the process by which Borges’s published texts came into being. Balderston examines the numerous marks Borges left on paper, from notes on his reading and his compositional notebooks to revisions from early drafts and even corrections in already-published works. The book includes hundreds of reproductions of Borges’s manuscripts, allowing the reader to see clearly how Borges revised and “thought” on paper. The manuscripts studied include many of his most celebrated stories and essays—such as “The Aleph,” “Kafka and His Precursors,” “The Order of the Phoenix,” “The Garden of Forking Paths,” and “Emma Zunz,” among many others. As the first and only attempt at a systematic and comprehensive study of the trajectory of Borges’s creative process, this will become a definitive work for all scholars who wish to trace how Borges wrote.

“Daniel Balderston is one of the leading Borges scholars of our time. How Borges Wrote is the first comprehensive book published on Borges’s composition techniques and promises to be the definitive study for the foreseeable future. A monumental work.”

—EVELYN FISHBURN, University College London, coauthor of A Dictionary of Borges

Daniel Balderston is Andrew W. Mellon Professor of Modern Languages at the University of Pittsburgh and the author of Out of Context: Historical Reference and the Representation of Reality in Borges.
“Daniel’s book moves into original territory, building upon the turn in modernist studies toward a reconsideration of ‘nature,’ inclusive of urban settings. Its dialogue between American poets and those who were designing and planning the settings that inspired them offers a worthy model for future study.”—BONNIE KIME SCOTT, San Diego State University, author of In the Hollow of the Wave: Virginia Woolf and Modernist Uses of Nature

JULIA E. DANIEL

Building Natures

Modern American Poetry, Landscape Architecture, and City Planning

In Building Natures, Julia Daniel establishes the influence of landscape architecture, city planning, and parks management on American poetry to show how modernists engaged with the green worlds and social playgrounds created by these new professions in the early twentieth century. The modern poets who capture these parks in verse explore the aesthetic principles and often failed democratic ideals embedded in the designers’ verdant architectures. The poetry of Carl Sandburg, Wallace Stevens, William Carlos Williams, and Marianne Moore foregrounds the artistry behind our most iconic green spaces. At the same time, it demonstrates how parks framed, rather than ameliorated, civic anxieties about an increasingly diverse population living and working in dense, unhealthy urban centers.

Through a combination of ecocriticism, urban studies, and historical geography, Building Natures unveils the neglected urban context for seemingly natural landscapes in several modernist poems, such as Moore’s “An Octopus” and Stevens’s Notes Toward a Supreme Fiction, while contributing to the dismantling of the organic-mechanic divide in modernist studies and ecocriticism.
Recomposing Ecopoetics

North American Poetry of the Self-Conscious Anthropocene

In the first book devoted exclusively to the ecopoetics of the twenty-first century, Lynn Keller examines poetry of what she terms the “self-conscious Anthropocene,” a period in which there is widespread awareness of the scale and severity of human effects on the planet. Recomposing Ecopoetics analyzes work written since the year 2000 by thirteen North American poets—including Evelyn Reilly, Juliana Spahr, Ed Roberson, and Jena Osman—all of whom push the bounds of literary convention as they seek forms and language adequate to complex environmental problems. Drawing as often on linguistic experimentalism as on traditional literary resources, these poets respond to environments transformed by people and take “nature” to be a far more inclusive and culturally imbricated category than conventional nature poetry does. This interdisciplinary study not only brings cutting-edge work in ecocriticism to bear on a diverse archive of contemporary environmental poetry; it also offers the environmental humanities new ways to understand the cultural and affective dimensions of the Anthropocene.

Lynn Keller is Martha Meier Renk-Bascom Professor of Poetry and Bradshaw Knight Professor of Environmental Humanities at the University of Wisconsin–Madison and the author, most recently, of Thinking Poetry: Readings in Contemporary Women’s Exploratory Poetics.
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